

FILE NO. 051772

ORDINANCE NO.

[Ordinance to Designate 2151 Van Ness Avenue, St. Brigid Church, as a Landmark Under Planning Code Article 10.]

**Ordinance Designating 2151 Van Ness Avenue, St. Brigid Church, As Landmark No. 252
Pursuant To Article 10, Sections 1004 And 1004.4 Of The Planning Code.**

Note: Additions are single-underline italics Times New Roman;
deletions are ~~strikethrough italics Times New Roman~~.
Board amendment additions are double underlined.
Board amendment deletions are ~~strikethrough normal~~.

Be it ordained by the People of the City and County of San Francisco:

Section 1. Findings

The Board of Supervisors hereby finds that 2151 Van Ness Avenue, St. Brigid Church, Lot 015 in Assessor's Block 0575, has a special character and special historical, architectural and aesthetic interest and value, and that its designation as a Landmark will further the purposes of and conform to the standards set forth in Article 10 of the City Planning Code.

(a) Designation: Pursuant to Section 1004 of the City Planning Code, 2151 Van Ness Avenue, St. Brigid Church, is hereby designated as Landmark No. 252. This designation was initiated by Resolution 227-05 of the Board of Supervisors and has been fully approved by Resolution No. 587 of the Landmarks Preservation Advisory Board and Resolution No. 17128 of the Planning Commission, which Resolutions are on file with the Clerk of the Board of Supervisors under File No. 051772 and which Resolutions are incorporated herein and made part hereof as though fully set forth.

(b) Priority Policy Findings

(1) Pursuant to Planning Code Section 302, this Board of Supervisors finds that this ordinance will serve the public necessity, convenience and welfare for the reasons set forth in Planning Commission Resolution No. 17128 recommending approval of this Planning Code

1 Amendment, and incorporates such reasons by this reference thereto. A copy of said
2 resolution is on file with the Clerk of the Board of Supervisors in File No. 051772.

3 (2) Pursuant to Planning Code Section 101.1, this Board of Supervisors finds that this
4 ordinance is consistent with the Priority Policies of Section 101.1(b) of the Planning Code and
5 with the General Plan and hereby adopts the findings of the Planning Commission, as set
6 forth in Planning Commission Resolution No. 46982-17128, and incorporates said findings by
7 this reference thereto.

8 (c) Required Data:

9 (1) The description, location and boundary of the Landmark site encompass the
10 footprint of 2151 Van Ness Avenue, St. Brigid Church.

11 (2) The characteristics of the Landmark ~~which~~ that justify its designation are described
12 and shown in the Landmark Designation Report adopted by the Landmarks Preservation
13 Advisory Board on May 4, 2005 and other supporting materials contained in Planning
14 Department Docket No. 2005.0301L. In brief, the National Register and Article 10
15 characteristics of the landmark ~~which~~ that justify its designation are as follows:

16 (i) Its association with events that have made a significant contribution to the broad
17 patterns of our history by virtue of the building's importance to San Francisco's Irish
18 community (Criterion A); and

19 (ii) its embodiment ~~of distinctive characteristics of a type, period, or method of~~
20 ~~construction as a perfectly preserved~~ special architectural character and aesthetic interest as
21 an example of Romanesque Revival-inspired architecture designed by Shea and Shea and
22 Henry A. Minton, ~~because of its use of San Francisco curbstones and crossing stones in the~~
23 ~~construction of the facade,~~ and because of its high artistic value (Criterion C).

24 (3) The particular exterior features that should be preserved, or replaced in-kind as
25 determined necessary, are those generally shown in the photographs and described in the

1 Landmark Designation Report, both of which can be found in the case docket 2005.0301L,
2 which is incorporated in this designation ordinance as though fully set forth. In brief, the
3 description of the particular features that should be preserved ~~are~~ is the four elevations of the
4 church, which includes all architectural finishes, features, and fabric on the exterior of the
5 building including the stained glass windows.

6 Section 2. The property shall be subject to further controls and procedures, pursuant
7 to this Board of Supervisor's Ordinance and Planning Code Article 10.

8
9 APPROVED AS TO FORM:
10 DENNIS J. HERRERA, City Attorney

11 By:


12 Marlena G. Byrne
13 Deputy City Attorney
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City and County of San Francisco

City Hall
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4689

Tails

Ordinance

File Number: 051772

Date Passed:

Ordinance Designating 2151 Van Ness Avenue, St. Brigid Church, As Landmark No. 252 Pursuant To Article 10, Sections 1004 And 1004.4 Of The Planning Code.

October 3, 2006 Board of Supervisors — AMENDED, AN AMENDMENT OF THE WHOLE BEARING SAME TITLE

Ayes: 11 - Alioto-Pier, Ammiano, Daly, Dufty, Elsbernd, Ma, Maxwell, McGoldrick, Mirkarimi, Peskin, Sandoval

October 3, 2006 Board of Supervisors — PASSED ON FIRST READING AS AMENDED

Ayes: 11 - Alioto-Pier, Ammiano, Daly, Dufty, Elsbernd, Ma, Maxwell, McGoldrick, Mirkarimi, Peskin, Sandoval

October 17, 2006 Board of Supervisors — FINALLY PASSED

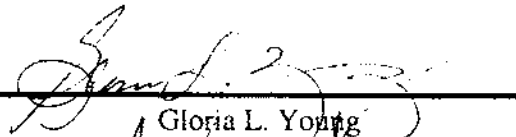
Ayes: 11 - Alioto-Pier, Ammiano, Daly, Dufty, Elsbernd, Ma, Maxwell, McGoldrick, Mirkarimi, Peskin, Sandoval

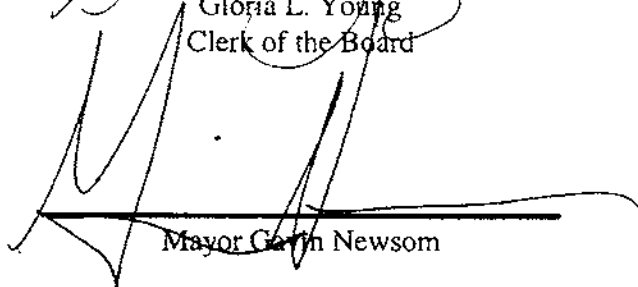
File No. 051772

I hereby certify that the foregoing Ordinance
was **FINALLY PASSED** on October 17, 2006
by the Board of Supervisors of the City and
County of San Francisco.

October 24, 2006

Date Approved


Gloria L. Young
Clerk of the Board


Mayor Gavin Newsom

Case No. 2005.03011
2151 VAN NESS AVENUE; St.
Brigid Church
Assessor's Block 0575, Lot 015

SAN FRANCISCO
PLANNING COMMISSION
RESOLUTION NO. 17128

ADOPTING FINDINGS RELATED TO A RECOMMENDATION TO THE PLANNING COMMISSION OF APPROVAL OF THE LANDMARK DESIGNATION OF 2151 VAN NESS AVENUE, ST. BRIGID CHURCH, ASSESSOR'S BLOCK 0575, LOT 015 AS LANDMARK NO. 252.

- OCT 20, 2005*
1. WHEREAS, on ~~March 22, 2005~~, the Board of Supervisor's adapted Resolution No. 227-05, initiating the designation of 2151 South Van Ness Avenue, St. Brigid Church, Block 0575, Lot 015 as a City Landmark.
 2. Vincent Marsh, Marsh and Associates, on behalf of the Committee to Save St. Brigid Church, prepared DPR 523 A and B forms and the draft landmark Designation Report for 2151 Van Ness Avenue, St. Brigid Church, for the Landmarks Preservation Advisory Board (Landmarks Board) to consider initiation of the landmark designation of the property; and
 3. The Planning Commission finds that the St. Brigid Church designation report will describe the location and boundaries, of the landmark site, describes the characteristics of the landmark which justifies its designation, and describes the particular features that should be preserved and therefore meets the requirements of Planning Code Section 1004(b) and 1004(c)(1). That designation report, as modified, is fully incorporated by reference into this resolution; and
 4. The Planning Commission reviewed and endorsed the description, location, and boundary of the landmark site, which is the subject parcel, Lot 015 of Assessor's Block 0575; and
 5. The Planning Commission, in considering the proposed landmark designation employed the "National Register of Historic Places" rating criteria and found 2151 Van Ness Avenue, St. Brigid Church to be eligible for listing in the National Register of Historic Places under the criteria "A", Association with significant events, because of its key role to the Irish community throughout San Francisco history; and criterion "C", Architecture, because it is the work of master architects, Shea and Shea, and Henry A. Minton; its example as Richardsonian Romanesque architecture; its unique use of curb stone for the front façade; because it possess high artistic value; and embodies through its architectural ornament and details, the Irish community, both in terms of the artisans who crafted the ornament, and the Irish parishioners who are reflected in the ornament.
 6. The Planning Commission reviewed and endorsed the following description of the characteristics of the landmark which justify its designation:
 - Criterion A Association with events that have made a significant contribution to the broad patterns of our history by virtue of the building's importance to San Francisco's Irish community; and

Criterion C. Embodiment of distinctive characteristics of a type, period, or method of construction as a perfectly preserved example of Romanesque Revival architecture designed by Shea and Shea and Henry A. Minton and because of its unique method of construction having used San Francisco curbstones and crossing stones in the construction of the façade, and because it possess high artistic value.

7. The Planning Commission reviewed and endorsed the following particular features that should be preserved:

Exterior

- The four elevations of the church, which includes all architectural finishes, features and fabric on the exterior of the building, including the stain glass windows.

8. The Planning Commission recommends that the Board of Supervisors protect by legislation or ordinance the following interior features to the full extent of the law.

Interior

The interior features to be preserved include: the dark wood paneled narthex, the nave with lower side aisles, transepts and rear choir gallery; the chancel, sacristy, and other spaces at the west end; the stilted-arch arcades; the columns with Romanesque capitals (clad in spirally striped marble); the shallow arch ceiling; the stringcourse of angels and heads circumscribing the main space between the arcade and clerestory, the 10-foot high clerestory statues of angels with outspread wings (sculpted by John A. McQuarrie, alike but in different poses representing the opening sentences of the Mass); the marble sculptures representing the Stations of the Cross, the rounded chancel and half-dome ceiling; the lincrusta wainscoting; the carved-end oak pews; the silver-colored pipes announcing the rear gallery and organ loft; the Rufatti organ; and the stained glass windows (Harry Clarke Studios; Dublin, Ireland).

Other interior features to be preserved also include the wood carved pulpit, wooden interior doors, baptismal font, confessionals, holy water font (angel wings), marble altar, decorative wood floor, decorative wall behind and above the tabernacle, the wooden wainscot, and the church bell.

The interior features to be preserved include not only items that have been annexed to the realty by some type of permanent attachment, but also those items that are technically moveable but have been in place of a long time, such as statues. An inclusive list "Historic inventory of Interior Features" is included in the designation report.

9. The designation of St. Brigid Church meets the required findings of Planning Code Section 101.1 in the following manner:

- The proposed Project will further Priority Policy No. 7, that landmarks and historic buildings be preserved, such as the designation of the St. Brigid Church as City Landmark No 252. Landmark designation will help to preserve a significant historic resource associated with patterns of social and cultural history in San Francisco.
- That the proposed project will have no significant effect on the other seven Priority Policies: the City's supply of affordable housing, existing housing or neighborhood character, public transit or neighborhood parking, preparedness to protect against injury and loss of life in an earthquake, commercial activity, business or employment, or public parks and open space.

10. The designation of the St. Brigid Church is consistent with the following Urban Design Element of the General Plan:

OBJECTIVE 2: CONSERVATION OF RESOURCES THAT PROVIDE A SENSE OF NATURE, CONTINUITY WITH THE PAST, AND FREEDOM FROM OVERCROWDING.

Policy 4 Preserve notable landmarks and areas of historic, architectural or aesthetic value, and promote the preservation of other buildings and features that provide continuity with past development.

Designating this significant historic resource as a local landmark will further a continuity with the past because the exterior of the building will be preserved for the benefit of future generations. Landmark designation will require that the Planning Department and the Landmarks Preservation Advisory Board would review any proposed work that may have an impact on character-defining features. Both entities will utilize the Secretary of Interior's Standards for Rehabilitation in their review to ensure that only appropriate, compatible alterations are made. The proposed landmark designation will not have a significant impact on any of the other elements of the General Plan.

11. The Planning Commission has reviewed documents, correspondence and oral testimony on matters relevant to the proposed landmark designation, at a duly noticed Public Hearing held on October 20, 2005.

THEREFORE BE IT RESOLVED that the Planning Commission hereby recommends that the Board of Supervisors approve the landmark designation of 2151 Van Ness Avenue, St. Brigid Church, Assessor's Block 0575, Lot 015 as Landmark No. **252**, pursuant to Article 10 of the Planning Code; and

BE IT FURTHER RESOLVED that the Planning Commission hereby directs its Recording Secretary to transmit this Resolution, 2151 Van Ness Avenue, St. Brigid Church Landmark Designation Report and other pertinent materials in the Case File 2005.0301L to the Board of Supervisors.

Case No. 2005.0301L

2151 Van Ness Avenue; St. Brigid
Church

Assessor's Block 0575, Lot 015

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I hereby certify that the foregoing Resolution was adopted by the Planning Commission on
October 20, 2005

Linda Avery
Recording Secretary

AYES: Alexander, Antonini, Bradford Bell, Hughes, Sue Lee, William Lee, Olague

NOES:

ABSENT:

ADOPTED: October 20, 2005

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LANDMARK / HISTORIC DISTRICT DESIGNATION REPORT

Fill in all blanks in the **Landmark / Historic District Designation Report Template** presented below. The template is annotated with the notes in italic print to guide responses. Write responses with caps and lower case letters, do not use bold font. Repeat box header and appropriate page number for all subsequent pages.

LANDMARK DESIGNATION REPORT**DATE:** April 27, 2005**PLANNING COMMISSION VOTE:****APPROVED:****PAGE** 1 of 41**LANDMARKS BOARD VOTE:****APPROVED: CASE NO.:****PROPOSED LANDMARK NO.:**

HISTORIC NAME	Saint Brigid Church
POPULAR NAME	Saint Brigid Church
ADDRESS	2151 Van Ness Avenue
BLOCK & LOT	Assessor's Block / Lot: 575 / 15
OWNER	Roman Catholic Archdiocese of San Francisco
ORIGINAL USE	Church
CURRENT USE	Vacated Church
ZONING	The property is located in a Residential-Commercial Combined District, High Density (RC-4) and an 80-O Height and Bulk District.

NATIONAL REGISTER CRITERIA

Check all National Register criteria applicable to the significance of the property that are then documented in the report. The criteria checked is (are) the basic justification for *why* the resource is important.

- | | |
|---|---|
| (A) ☒ | Association with events that have made a significant contribution to the broad patterns of our history. |
| (B) ☐ | Association with the lives of persons significant in our past. |
| (C) ☒ | Embody distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction. |
| (D) ☐ | Has yielded, or may be likely to yield information important in history or prehistory. |

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Boundary Description

Lot 15, Assessor's Block 575.

Boundary Justification

The boundary includes the entire city parcel occupied by the church and the small parking lot to the south.

Overview

The property known as Saint Brigid Church located at 2151 Van Ness Avenue is an important cultural resource and is a significant historic resource at the local, state and national levels, and is an important structure in San Francisco's cultural and architectural history. It is associated with a chain of events exemplifying the social, cultural, ethnic and political history of San Francisco, in particular, the history of the Irish. The church is an outstanding example of Richardsonian Romanesque architecture and is a survivor of the great earthquake and fire of 1906. St. Brigid Church is distinctive in its architectural form and style, and redounds with events in the lives of persons associated with the site, and with San Francisco history generally. It is therefore considered significant under National Register Criteria A and C.

Criterion A: Event or Chain of Events

Early History of the Parish

St. Brigid's parish was founded in 1863 at the height of the American Civil War, 10 years after the founding of the Roman Catholic Archdiocese of San Francisco. Its parish boundaries were vast, comprising all the land north of Bush Street, and all the land westward from Larkin Street to the Pacific Ocean. Its boundary was expanded further in 1880, to Jones Street, so that residents there could avoid scaling Russian Hill to reach Old St. Mary's or St. Francis of Assisi.

Taking over territory formerly assigned to the church of St. Francis of Assisi, St. Brigid's started out very much as a frontier parish, situated at the edge of the city, and encompassing a vast tract of land in San Francisco. Indeed, the only Catholic church lying farther from the city center at that time was Mission Dolores.

Like Mission Dolores, St. Brigid's boundaries were gradually reduced as settlement proceeded south and west: first by St. Mary's Cathedral parish (1886), then by St. Dominic's (1887), finally by St. Vincent de Paul (1901). In 1873, the Dominicans found a permanent home in the Western Addition, and in 1875 left St. Brigid Church to the care of the diocesans.

The church and parish were named after Brigid of Kildare (450—525 A.D.), the “Mary of the Gael”, Patroness of Ireland, friend of St. Patrick (one of the greatest saints in Christendom), founder of the world’s first convents (single sex communities of religious women), and one of the greatest feminists of all time.

Throughout its architecture, St. Brigid Church exemplifies its Irish origins and its importance to Irish-American culture. From 1865 to 1989, Saint Brigid’s pastors and associate pastors were all Irish or were of Irish descent: Fathers O’Neill, O’Connell, Derham, Doogan, Horgan, Callaghan, Birmingham, Cottle, Cantwell, Casey, O’Connor, McGinty, McKinnon (for whom a street is named in San Francisco), McAuliffe, Harrington, Foley, Byrne, Ryan, Doran, McDonald and Hayburn.

The building committee in 1902 consisted of men named Burnett, Kilduff, McNamara, Shirley, Sullivan, Gibbon, McCarthy, Queen, and Welch. Donors of the 1940’s stained glass windows included McGinnis, Kiernan, O’Brien, Doherty, Sullivan, Collum, Ryan, Cowley, O’Connor, Murphy, Harney, Casey, and Lynch. By that time a few Italians had crept in to the list of donors (e.g., Balanesi, Vincenti, DeLaveaga, and Privigni), as well as other not-so-Irish names (e.g., Bliss, Krosner, and Wallace).

According to Patrick Dowling, in the wake of the Gold Rush, “more San Franciscans had originated from Ireland than from any other country or state in the Union. Out of a total population of 149,000, the Irish numbered some 41,000 or approximately 29 percent of the City’s inhabitants. In due course, a number of Irish men were elected mayors of San Francisco: John W. Geary, Frank McCoppin, James D. Phelan, Patrick McCarthy, John Shelley, Frank Jordan”¹ and up to the present day, Mayor Gavin Newsom.

The “Irishness” of St. Brigid Church is most evident in its decorative program. The intensely ornamented concentric arches of the main portal recall similar ones in Irish Romanesque churches such as Clonfert Cathedral in County Galway (late 12th century), the Nuns’ Church at Clonmacnoise in County Offaly (c. 1180), or Cormac’s Chapel in County Tipperary (c.1134). The cross-in-circle is a motif traceable to Irish pillar stones dating to around the year 700. There are Celtic crosses (circle around crossing) atop the main gable, on the transom of the doors between narthex and nave, and on the altar. Designs patterned after Celtic interlace, as in the *Book of Kells*, occur frequently. Chevrons and animal ornament were favored in Irish Romanesque architecture and are visible in St. Brigid Church as well.

There are many significant individuals associated with Saint Brigid Church. A partial list of congregation members and members of the clergy are detailed below. It must be emphasized that thousands of people have been associated with Saint Brigid’s since 1864, when a small wooden church existed on the site of the present day sanctuary. Some of the parishioners and clergy are listed on the following pages of this Landmark Case Report.

Parishioners, Lay Persons

James Duval Phelan, San Francisco Mayor and U.S. Senator²

James Duval Phelan (1861-1930) was born in San Francisco on April 20, 1861, educated at Saint Ignatius High School, the University of San Francisco (1881), and University of California. He became a partner in the banking firm of Phelan and Sons, assuming responsibility of the First National Bank, the Mutual Savings Bank, and the Bank of Santa Cruz County upon the death of his father in 1892.

After his father's death, politics quickly claimed James D. Phelan's attention and he became actively involved in the battle for San Francisco civic reform. In 1896, the reform Democrats nominated Phelan for the office of Mayor. With virtually no previous political experience, campaigning for an end to corruption, home rule and civil service reform, he was elected and re-elected twice. He successfully led the campaign for the adoption of a new City Charter in 1900, which separated the executive and legislative divisions of city government, called for election of supervisors at-large, and gave appointive powers to the executive division (the so-called "strong mayor" model of city governance).

In 1901, Phelan stated that his administration, the under the new charter, was the first to take office to serve the people and the people only. During his mayoral terms, he also worked for municipal ownership of public utilities, public improvements, and beautification of the City. Phelan was also directly involved in the Hetch Hetchy water dispute when, in 1901, he proposed damming the Hetch Hetchy valley to secure a source of fresh water for the City of San Francisco.

As Mayor of San Francisco, Phelan commissioned architect Daniel Burnham of Chicago to do a grand plan for San Francisco through the Association for the Improvement and Adornment of San Francisco. "Ironically, the major objection to such a grand scale of city planning had been the need to remove blocks of business buildings as well as homes, in order to follow Burnham's plan. [The 1906] Earthquake and Fire had taken care of that aspect of re-building of the City, so William Bourn and Willis Polk saw no reason that this plan should not go ahead."³

He was President of the San Francisco Red Cross and Relief Corporation, and was designated by President Theodore Roosevelt as custodian of those funds, which amounted to nine million dollars. In the aftermath of the earthquake, Phelan toured the United States in 1907 to assure capitalists that San Francisco was a safe place to invest money for the City's rebuilding after the earthquake and fire.

James D. Phelan was elected United States Senator in 1914 and served one six-year term. Senator Phelan died at his country estate Villa Montalvo in Santa Clara County, California on August 7, 1930 at the age 69. After his death, the estate was made a gift to the people of California.

A note in James D. Phelan's will reads: "charity is not if there is anything left." ⁴ His great works of benefaction—to civic, religious, humanitarian, and artistic causes—are numerous.

According to analyst Mary Lovel, "Phelan was in the class with Abraham Lincoln, Harding, and Florence Nightingale. He had two sisters, Mary Louise Phelan and Mrs. Alice Phelan Sullivan; one nephew, Noel Sullivan; and three nieces, Sister Agnes of Carmelite Convent, Mrs. Alyce S. Murphy, and Mrs. Richard E. Doyle. James D. Phelan never married." ⁵

James D. Phelan is associated with St. Brigid Church through the trusteeship of the Alice Phelan Sullivan Corporation, which he co-founded, and which helped to build the present day St. Brigid Church, and continued the charitable and philanthropic work of James D. Phelan and his heirs.

Alice Phelan Sullivan, Social Leader and Philanthropist ⁶

Alice Phelan Sullivan was the daughter of California pioneer, James Phelan. She was the sister of James Duval Phelan, mayor of San Francisco for three terms in the 1890's and United States Senator from 1915 to 1921. In 1882, Alice Phelan married Francis Sullivan, eldest son of John Sullivan, who, as a member of Murphy-Stevens wagon train, traveled overland via the route later used by the ill-fated Donner Party. The Murphy-Stevens group was the first to actually bring wagons over the Sierra, arriving at Sacramento in 1844. Alice Phelan Sullivan died in 1912. She was a long-time parishioner and she gave \$10,000—the largest donation identified in the building and improvement of the present day St. Brigid Church.

George Moscone, Mayor

George R. Moscone was born on November 24, 1929 and was murdered in City Hall on November 27, 1978. He was Mayor of San Francisco from 1976 until his death two years later. His early life is associated with St. Brigid Church, having attended Catholic school there and received the sacraments of life in St. Brigid Church itself. He later attended Saint Ignatius High School (where he was an all-city basketball star), Santa Rosa Junior College, then the College of the Pacific. Upon earning a law degree from the University of California, Hastings Law School, he entered private practice in 1956, following a stint in the Navy. He later married his childhood classmate from St. Brigid School, Gina Bondanza, and fathered four children with her.

In 1966, Moscone was elected to the State Senate. Colleagues picked him to be a majority leader, a post he held until he was elected Mayor in 1975. He pushed through landmark legislation on bilingual education, sex between consenting adults, marijuana decriminalization and hot meals for needy schoolchildren. In 1974, he was an unannounced candidate for Governor, but pulled out of the race before the Democratic primary after realizing he had no chance of beating Jerry Brown.

In December of 1975, Moscone was elected Mayor of San Francisco. He pledged in his inaugural speech to run an open administration allowing for “thoughtful and well-designed growth” and to keep a close watch on City spending. [He] survived a recall attempt in August 1977.

On November 27, 1978, former Supervisor Dan White—who learned that Moscone was not going to reappoint him to the Board of Supervisors—fired four bullets into Moscone, killing him.⁷

“He was the first truly progressive Mayor of San Francisco,” said San Francisco State University political scientist Rich DeLeon, author of a study of San Francisco politics titled “Left Coast City.” “To get elected, he didn’t go downtown—he demonstrated there was this new grassroots coalition of previously excluded groups.”⁸

Eleanor Spreckels, Socialite

Eleanor Spreckels was the wife of the California industrialist and financier, Rudolph Spreckels. The former Eleanor Jolliffe, Mrs. Speckels was a member of a pioneer San Francisco family. She was married in 1895 to the son of Claus Spreckels, California sugar baron, and became one of the City’s most noted social leaders. She died at the age of 80 on February 22, 1949 in San Mateo. Her husband, Rudolph, who became a millionaire in his own right at the age of 26 was well known as a political reformer and advisor. She was an active member of Saint Brigid’s congregation and a regular benefactor of St. Brigid Church.

Lawrence Mario Giannini, Businessman

L. M. Gianini was born in San Francisco on November 25, 1894, and died on August 12, 1952. He was educated at Hastings College of Law, receiving a law degree in 1920. His career began in 1918 as an employee of the family-owned Bank of Italy (later renamed Bank of America); he became Senior Vice-President, and later President and Chairman of Bank of America. Additionally, he was a Director of Transamerica Corporation, the Pacific National Fire Insurance Company, the Fireman’s Fund Insurance Company, the International-America Corporation and the National City Bank of New York. He was the son of A.P. (Amadeus Pietro, or Peter) Giannini. L.M. Giannini was a parishioner of Saint Brigid Church and his funeral Mass was held at the church on Friday, August 22, 1952. He was 58 at the time of his death. (See photograph of the funeral Mass).



(photo) L.M. Giannini Funeral, Friday, August 22, 1952, Exterior (West) Elevation of Saint Brigid Church, The Bancroft Library Photo Archives, the University of California, Berkeley, CA, 1959.010, PF3, Box 14.

Members of Clergy associated with Saint Brigid Church

The first clergyman associated with St. Brigid Church was Archbishop Joseph Sadoc Alemany. Diocesan clergy were scarce in the early years of the San Francisco archdiocese, and Archbishop Alemany began the practice of using Dominican friars to establish, care for, and manage San Francisco's first Catholic parishes. The first example of this was the establishment of St. Brigid Church in 1863.

Father John Cottle

The Reverend John E. Cottle was born in New York in 1856. Coming to San Francisco as a small child, he entered Old St. Mary's College on Mission Street. After attaining ordination to the priesthood in 1880, Fr. Cottle was appointed pastor of St. Brigid Church in 1889.

The next 37 years of his pastorate saw the whole area increasingly built up with stately Victorian homes. Sensing a pressing need for a more stately church than the one erected in 1864, Fr. Cottle undertook plans for the present St. Brigid Church in 1896.

As the City's muddy streets were gradually paved over, Fr. Cottle deftly purchased old granite curbstones and crossing stones—"stones of history" from San Francisco's early days—and stored them on a vacant part of the church lot, to be used in the building of St. Brigid Church.

St. Brigid's was the first church in San Francisco to be constructed of granite. Due in part to this sturdy construction, the 1906 earthquake and fire damaged but did not destroy St. Brigid's, and it was used as a refuge after the 1906 earthquake (see photo "AAC-2718", showing minimal damage after the 1906 earthquake and fire). St. Brigid Church was quickly repaired and recommissioned about 8 months later, on Dec. 16, 1906.

Father Cottle was determined that nothing would be wanting that could contribute to the grandeur and beauty of St. Brigid Church, and that it should stand for generations to come as a permanent and enduring monument to the deep faith and generosity of the people of St. Brigid Parish (*Golden Jubilee Souvenir*, 1913).

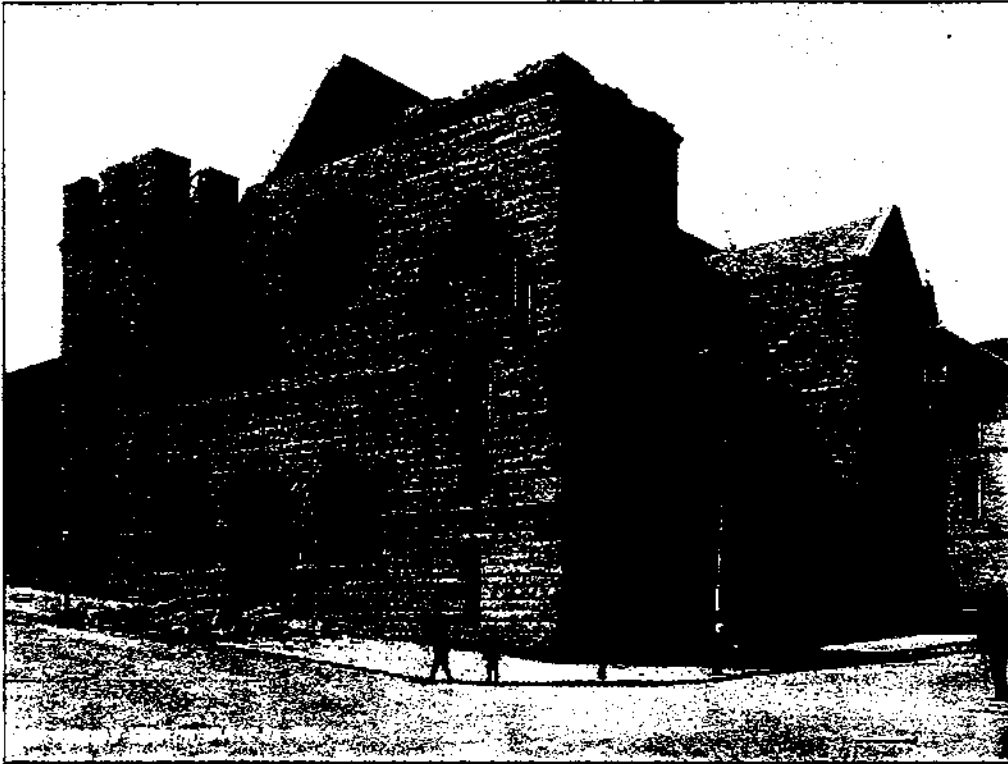
Rev. William D. McKinnon

Father William McKinnon was an associate pastor of St. Brigid Church (serving under Fr. Peter Birmingham). Father McKinnon served in the Spanish-American War as chaplain of the First California Volunteers, and died in Manila, Philippines. McKinnon Avenue in Bayview-Hunters Point is named after him.

Other Persons Associated with St. Brigid Church

While "important persons" is a valuable criterion in establishing a site's worthiness for historic landmark designation, even more valuable are the contributions of countless "unimportant", anonymous, working class men and women who expended their talent or money in creating a treasure for San Francisco. By this we are referring to the Irish craftsmen: stonemasons, carpenters, steeplejacks, roofers, etc. who left countless signs of Ireland in their handiwork. We also refer to the Irish servant girls, domestic servants, office workers, wives and mothers of the time, who gave their nickels and dimes to create this great gift for generations of San Franciscans and visitors alike.

Just as the California Missions proclaim the history and culture of Spain and Mexico, we assert that Saint Brigid Church in San Francisco proclaims—more than any other church in California—the history and culture of Ireland: the contributions of the Irish to the American West. And like St. Patrick's Church on Mission Street, it is a vestige of the Irish emigration to the West Coast.



(photo) Saint Brigid Church; post 1906 Earthquake and Fire, San Francisco Historical Photo Collection, San Francisco Public Library, AAC-2718.

Criterion C: Design / Construction

Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values.

Physical description

Saint Brigid Church is a large, cross-plan church building: one tall story with mezzanine, basement and cross-gabled roof, in what might be termed Late Romanesque Revival style. Clad in rock-faced granite, it features a five-story corner tower, three wheel rose windows in gables, and much intricate Irish-inspired terra cotta ornament. This ornament is concentrated at the three doorways, at selected windows, at the mezzanine arcade, and at the roofline.

Embodies distinctive characteristics of a type, period, or method of construction

Refers to the way in which a property was conceived, designed, or fabricated by a people or culture in past periods of history.

A property can be significant not only for the way it was originally constructed or crafted, but also for the way it was adapted at a later period, or for the way it illustrates changing tastes, attitudes, and uses over a period of time.

Like the cathedrals of Europe, St. Brigid Church was erected in stages: the crypt in 1896–97, the superstructure in 1900 (1902–1904), the façade and 4-story corner bell tower in 1930, the low sacristies and stained glass in 1947, and the top story and roof in 1965.

Represents the work of a master

The work of a master; refers to the technical or aesthetic achievements of an architect or craftsman.

The Late Romanesque Revival aspect of Saint Brigid was created in the 1930 remodeling to enlarge the seating. Until that time, the original design by Frank T. Shea (1859–1929) and Will D. Shea (1866–1931) had been Richardsonian Romanesque, as seen on the north and south elevations. On the earlier I a deeply incised porch seemed weighted down by the stone wall above it, nearly as tall as its three round arches. Further horizontality came from the flat mezzanine colonnade, which continued the twin towers' mezzanine-level, stepped colonnades (now surviving only on the north transept).

Shea and Shea's lack of typical Richardsonian Romanesque polychromy (probably motivated by cost) became a positive factor in adapting the building to the canon of 20th century Revival styles. Their 1896 rendering shows Lombard bands and a seven-story corner tower, which were adapted in the 1930 and 1965 remodeling projects. In 1930 Henry A. Minton (d. 1948), who had worked in Will Shea's office after the 1906 earthquake, was commissioned by the Archdiocese to design the corner tower of the church.

H.A. Minton moved the narthex wall closer to the street, repositioned the wheel window, raised the tower, and designed all the finely detailed terra cotta ornament (which was executed by Gladding McBean). Instead of Shea and Shea's stepped and columned recesses, H. A. Minton created the mezzanine arcade and the Lombard bands. He changed the entrances completely and gave the I more windows. In the late 1920's this was considered up-to-date Medievalism, a Revival style analogous to Collegiate Gothic. It was Minton's only known essay in this style, although he is known for designing other Catholic churches and many Bank of America buildings.

H. A. Minton was also the architect of record for some remodeling for which a building permit was taken out in 1942. The congregation's centennial history gives 1947 as the date of sacristy additions and new stained glass in the windows, but no building permit has been found

between 1942 and 1953. Perhaps the 1942 work was held up because of World War II and only finished in 1947. The stained glass and rug ordered from Ireland would hardly have been shipped across the Atlantic in wartime.

The foundations and basement of St. Brigid Church were originally constructed in 1896–1897, as attested by a construction notice in *California Architect and Building News* in August 1896 and by a newspaper story on 23 March 1896, which identifies Shea and Shea as the architects and reproduces their drawing with the seven-story corner tower. Frank Shea's firm is known to have done a great deal of work for San Francisco's Roman Catholic Archdiocese, such as Saint Paul's and Saint Vincent de Paul. After a hiatus, the superstructure was completed under Shea and Shea in 1902–1904.

Twelve statues on the façade's mezzanine arcade are said to depict the leaders of the Easter Rising of 1916, which resulted in independence for southern Ireland in 1922. The images of the mosaic tablets of the law and the severity of the granite recall the harshness and uncompromising nature of Irish life. It is worth noting that the features from Irish architecture date to that country's period before the English domination. Minton may have used them out of deference to the ethnic identity of the Saint Brigid congregation. But he must also have chosen these periods because they would harmonize with the Richardsonian Romanesque character of the existing building he was remodeling. Many of Minton's ecclesiastical works employ historicism, and several use round arches. Saint Brigid is his only known work in a thoroughly Romanesque style.

The great artists Seamus Murphy and Harry Clarke Studios were involved in the construction and detailing of Saint Brigid Church.

Possesses high artistic value

"High artistic value" concerns the expression of aesthetic ideals or preferences and applies to aesthetic achievement.

The terra cotta ornament of the main, central portal (on the east elevation along Van Ness Avenue) consists of five concentric arches modeled on French or Irish Romanesque churches. Each arch is decorated differently. The outer one is divided into double blocks patterned with an interlace derived from Celtic manuscripts, alternating with single blocks representing animal symbols. The next arch, of volute blocks, rests on lozenge-patterned columns with dove capitals. The third arch is a narrow rosette. The fourth arch is wide again, with a chevron pattern and Corinthian capitals. The innermost arch, like the first, has no columns but a combination of symbols and Celtic interlace on each block. The tympanum represents Christ enthroned, surrounded by Celtic interlace entwining the four winged gospel symbols (lion, ox, eagle, and man). The outer arch is set off from the main body of the building by simple moldings, and at the top is a cross-encircle between a pair of almost Pre-Raphaelite styled angel figures holding books inscribed in Latin.

Similar angels, holding tablets of the law, support the tympani of the flanking arched entrances in the tower faces. These tympani have a cross in a large interlaced circle upheld by more angels kneeling on a lintel decorated like the outer arch of the main doorway. The arches on these flanking doorways are composed of a plain granite surround lined with an elaborate rope molding of terra cotta.

A mezzanine arcade extends along the slightly recessed narthex I between the towers. It is composed of a row of Deco style statues in arched niches, fronted by crocket capiteled columns. The row has a border of moldings with Celtic interlace. The statues, created by Seamus Murphy of Ireland, carry symbols of the 12 apostles, but their faces are said to represent executed leaders of Ireland's Easter Rising in 1916. Taller than the rest, the center niche has the statue of a woman holding a building, and its own interlace border and finial. Above this arcade the gable is recessed further. Its wheel or rose window is a hub and a single ring of 12 spokes or petals, encircled by voussoir-shaped granite blocks.

The cornice, raking on the gable and flat on the towers, is a "Lombard band": a series of narrow arches hanging from a molding and supported by "carved" corbels. On the stubby south tower this band is continuous with the raking band of the gable; on the tall corner tower, it tops the fourth of the five stories. Each tower street elevation has, at mezzanine level, a pair of narrow arched windows with a central column, symbol-and-interlace spandrel, and simple sill of two winged animals flanking an open book. Single narrow arched windows, with granite block voussoirs, flank the main entrance and define two stories of the corner tower.

The north elevation, along Broadway, has almost no terra cotta. Its wheel window is similar to the façade one, but smaller. Instead of the Lombard band, the transept gable at mezzanine level has a recess about seven granite courses tall, stepped, with a column supporting each step and a small and narrow arch above the top pair of columns. Along the nave four tall, rather narrow arched windows are set in a double arch of granite voussoirs. One similar window is located between the transept and the apse's curve. The nave clerestory is set back the depth of the aisles within, and its windows are arched with a single course of voussoirs.

The south elevation, built to be partly concealed by the priests' house, has a wheel window but no terra cotta ornament. The nave windows and the granite match those on the street elevations. A wall of matching granite shields the parking area south of the building from view along the Van Ness Avenue. The 1940's sacristy addition at the west end is lower, with a band of three small arched windows and a flat roof, but it is clad in matching granite. The 1965 addition to the corner tower is clad in somewhat darker granite. It is inset slightly from the Lombard band, has triple windows on each face and a steep pyramid roof. These additions harmonize with the main fabric. However, the apse roof appears to have been raised in 1965 and given a skylight roof to light oculus windows inside the chancel dome. The stucco-clad wall and skylight roof of this addition are a minimal disturbance to the integrity of the building because they lie on the least visible elevation, the west.

The context of Romanesque Revival buildings in San Francisco, 1885–1935, includes mainly churches. The architectural firm most noted for this style is that of George Washington Percy and Frederick F. Hamilton, who worked as the supervising architects for the Stanford Quadrangle designed by H.H. Richardson's successor firm: Shepley Rutan and Coolidge. Percy and Hamilton's Richardsonian Romanesque churches in San Francisco include First Unitarian, Trinity Presbyterian, Howard Street Presbyterian, and California Street Methodist. They also used the Richardsonian Revival style on the Sharon Building in Golden Gate Park.

Other San Francisco church architects used round arches (e.g., St Joseph's), but none besides Saint Brigid and Saint Paul (also by Shea and Shea) employed rock-faced cladding. Saint Paul's and the Percy and Hamilton churches do not have the extensive and fine-grained ornament typical of 20th century medieval revivals. Two other churches in San Francisco do have 20th century historicist ornament: Saint Dominic's and Grace Cathedral, but their period of reference is Gothic. These three are the city's best examples of 20th century medieval revivals, two Gothic and the unique Romanesque example of St. Brigid.

The organ for Saint Brigid's Church was designed by Piero Ruffatti, Francisco Ruffatti (partners in the firm of Fratelli Ruffatti; Padua, Italy), the Reverend Monsignor Robert F. Hayburn, and Mr. Ted Allen Worth. The three-manual 85 rank instrument was designed to be able to perform all periods and styles of music in addition to being a superb playing instrument.

The organ was shipped in a forty-foot container from the Ruffatti factory in Padua, Italy and was installed and voiced in the church by Organ Arts, Ltd., of San Francisco, the U.S. representatives for the Ruffatti firm. The installation was completed in January of 1983. The main body of the instrument is located in the rear gallery of the church, and the antiphonal divisions are in the front for the accompaniment of the choir and for further support of congregational singing. One unique feature is that there is a separate independent moveable computerized console controlling the entire instrument at each end of the church.

Survey Ratings for the subject property

In every survey carried out on San Francisco history, every reviewer has noted that St. Brigid Church is an exceptionally significant property. Beginning in the 1960s, the Junior League's groundbreaking work, *Here Today*, found the building to be architecturally important. In 1976, the San Francisco Planning Department's Architectural Survey rated the building in the top two percent of the City's architecturally significant buildings. The subject property was rated "3". Buildings were numerically rated from "– 2" to a "+ 5". Buildings rated "3" or better represent the best two percent of the City's existing architecture. The inventory rating system included design features, the urban design context, and overall environmental significance.

The 1976 survey was believed to represent the top 10 percent of the City's architecture of the City when it was completed. In the 1980's both San Francisco Heritage, and the Planning Department's Van Ness Avenue Area Plan found St. Brigid Church to be a "Significant Building". In addition, the building was formally determined eligible for the National Register of Historic Places.

In December 1995, Saint Brigid Church was formally determined eligible for the National Register of Historic Places at the local level of significance, under Criterion C (architecture) in the context of San Francisco's Romanesque Revival buildings, and has a "2-S" listing (an individual property determined eligible for the National Register by the Keeper—also listed in the California Register of Historic Resources). It is the city's only example of this style also to embody the characteristics of Late Romanesque Revival, i.e., Medieval historicism applied to a 20th century building.

The church is significant for its Irish heritage because the ornamentation uses Irish motifs throughout and celebrates Ireland's independence. The building material is purposely matched to gray Irish granite. The congregation members were mostly of Irish descent during the period of significance: Irish priests served them, and the building committee and stained glass donors were of Irish descent. The building is a religious property deriving its primary significance from the sacredness of the lives and rites taking place within it. The periods and dates of significance are the same: 1930 for the Late Romanesque Revival façade and tower by H.A. Minton, and 1902–1904 for the original Richardsonian Romanesque by Shea and Shea. In spite of the apse alterations and new stained glass in the 1940's and 1965, and an additional tower story in 1965, the design of the period of significance remains intact as to location, design, setting, materials, workmanship, feeling, and association.

Integrity

The seven aspects of integrity are: location, design, setting, materials, workmanship, feeling and association.

Saint Brigid Church retains integrity of location. With zero setback except alongside the nave between tower and transept, the building is located on the north face of a hill, at the southwest corner of two multi-lane streets: Van Ness Avenue (U.S. Route 101) and Broadway. It is roughly at the northern and western termini, respectively, of these streets' commercial strips; around them is a dense residential area. The main sanctuary inside is a tall, columned space with lower side aisles, a great deal of attached sculpture, and a semi-circular apse.

The basement (a gymnasium for the associated school) is near ground level on the Broadway (north) elevation, but absorbed into the hillside at the south elevation. The church has had several periods of construction: the foundation and basement in 1896-1897, the superstructure in 1902–1904, the façade and four-story corner tower in 1930. Low sacristies were added to the apse and new stained glass in the 1940s, and the top story and roof of the tower, along with apse, remodeled in 1965. The stained glass and added sacristies were built

over 50 years ago, and the 1896 design showed a tower even taller than the five stories completed in 1965. A rectory south of the building, where the parking lot is now, was demolished at about the same time. Otherwise the building is intact as to location, design, setting, workmanship, feeling, and association.

The basic granite construction consists of rectangular blocks 14 inches high, about 5 inches thick, and of varying widths up to 80 inches. In several gray shades and irregular quantities of black specks, they had originally been used as San Francisco curbstones and crossing stones. Perhaps 90% of the building's cladding consists of these recycled curbstones and crossing stones, rock-faced and laid in level courses. The 10% of the façade that is terra cotta matches the granite color as nearly as possible; it is matte finish with speckles.

Church architects, Shea and Shea, known at the time as "the church builders of San Francisco", designed the original building of 1897. The firm is also credited with designing St. Vincent de Paul, Church of the Holy Cross, Star of the Sea, St. Monica's, St. Anne of the Sunset, St. Paul's and St. James. The later additions, including the tower designed by H. A. Minton in 1931 is consistent with the Secretary of the Interior's standards for architectural significance. Despite the additions over the years, St. Brigid's retains integrity of design, materials, and workmanship.

The integrity of setting is essentially intact, although it has undergone changes. The most substantial change was the destruction following the 1906 earthquake and fire. To analyze the setting, one must look at the period of significance of the church, 1897–1932, and the surrounding properties that survive in the immediate area of the Van Ness and Broadway, this includes many buildings on Van Ness Avenue, all within a few blocks of the subject property and all rated as significant and/or contributory buildings within the Van Ness Avenue Area Plan.

Features to be Preserved

All of the exterior and interior features identified in the National Register of Historic Places formal determination of eligibility (1995) are to be preserved.

Examples of interior architectural features to be preserved include: the dark wood paneled narthex; the nave with lower side aisles, transepts and rear choir gallery; the chancel, sacristy, and other spaces at the west end; the stilted-arch arcades; the columns with Romanesque capitals (clad in spirally striped marble); the shallow arch ceiling; the stringcourse of angels and heads circumscribing the main space between arcade and clerestory; the 10-foot high clerestory statues of angels with outspread wings (sculpted by John A. McQuarrie, alike but in different poses representing the opening sentences of the Mass); the marble sculptures representing the Stations of the Cross; the rounded chancel and half-dome ceiling; the lincrusta wainscoting; the carved-end oak pews; the silver-colored pipes announcing the rear gallery and organ loft; the Rufatti organ; and the stained glass windows (Harry Clarke Studios; Dublin, Ireland).

Interior features to be preserved also include: the wood carved pulpit, wooden interior doors, baptismal font, confessionals, holy water font (angel with wings), marble altar, decorative wood floor, decorative wall behind and above the tabernacle, the wooden wainscot, and the church bell.

Interior fixtures to be preserved include those items that by their long-term continuing use in connection with the church are considered part of the realty. Objects of this kind, not affixed to the building, are nevertheless part of the historic landmark, a principle well-established in such historic landmarks as the Frank Lloyd Wright home (Oak Park, IL), the Johnson Wax building (Racine, WI), and the Gamble house (Greene & Greene; Pasadena, CA).

Features to be preserved include not only those items that have been annexed to the realty by some type of permanent attachment, but also those items that are technically moveable, but have been in place for a long time, such as statues. A non-inclusive list is included in the table, "Historic Inventory of Interior Features" (infra).



(photo) Saint Brigid Church, San Francisco, May 22, 1934, (note new corner tower), California Historical Society, FN-36196.

Footnotes

¹ Patrick J. Dowling, *Irish Californians, Historic, Benevolent, Romantic*. San Francisco: Scottwall Associates, 1998, page 189.

² James Duval Phelan, 1861-1930, The Virtual Museum of the City of San Francisco, www.sfmuseum.org/hist1/phelanbio.html.

³ Egan, Ferol, *The Last Bonanza Kings, the Bourns of San Francisco*. Reno, Nevada: The University of Nevada Press, 1998, p 161.

⁴ Phelan, James D. Personal Papers, Bancroft Library, the University of California at Berkeley, 131 boxes.

⁵ *Ibid*, p. vi.

⁶ Phelan Pioneers, "Alice Phelan Sullivan, Patron of the Arts" from *The Pioneer*, Volume 18, No. 16, October 1991.

⁷ Sward, Susan. "Moscone's Time was Anything but Quiet, his Election, Style Reflected S.F.'s Changing Demographics", *San Francisco Chronicle*, Thursday, November 26, 1998

⁸ *Ibid*.

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Credits

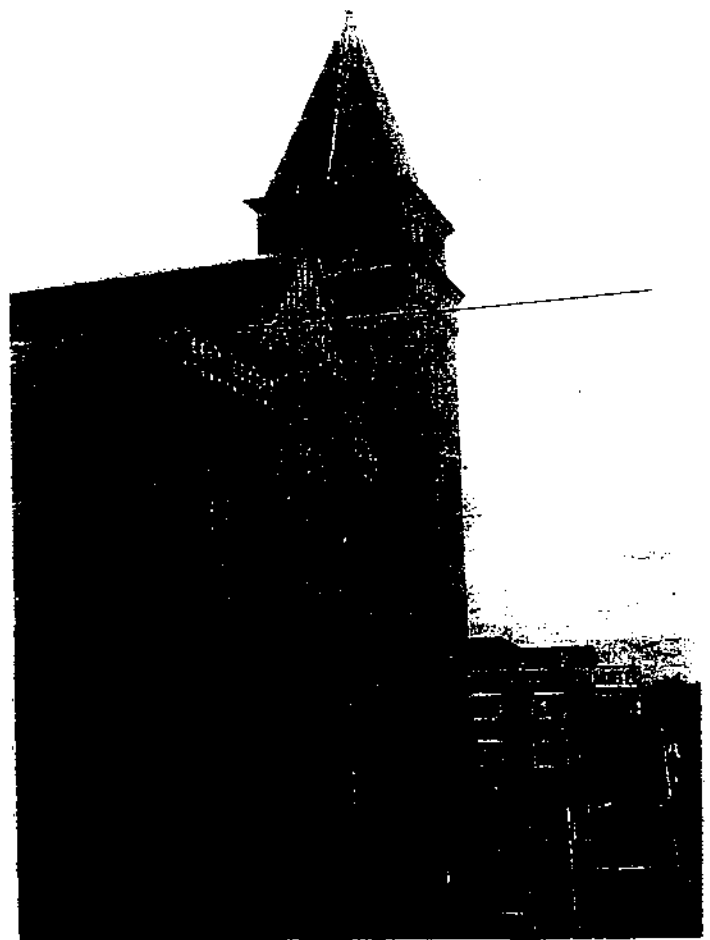
The Architecture Section of this local landmark nomination is largely attributed to the late Anne Bloomfield, an extraordinary Architectural Historian who was initially hired by the Saint Brigid Engineering Committee (John Herrera, James Peterson, and Robert Tokarski, P.E.) in 1995 to undertake an individual property nomination to the National Register of Historic Places at the time of its closure by the Archdiocese of San Francisco in 1994.

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Photo identification

Vincent Marsh, Marsh and Associates took photos 1–8.
All negatives are filed in Vincent Marsh's office.



Photos 1 and 2. Van Ness and Broadway elevations (February 2005).

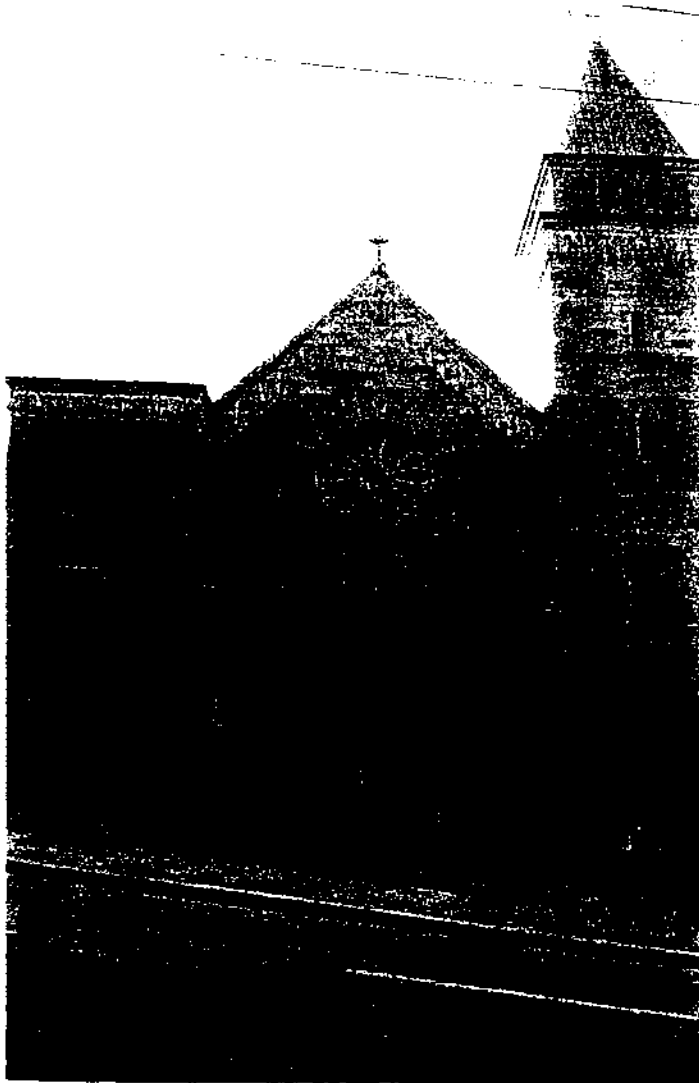
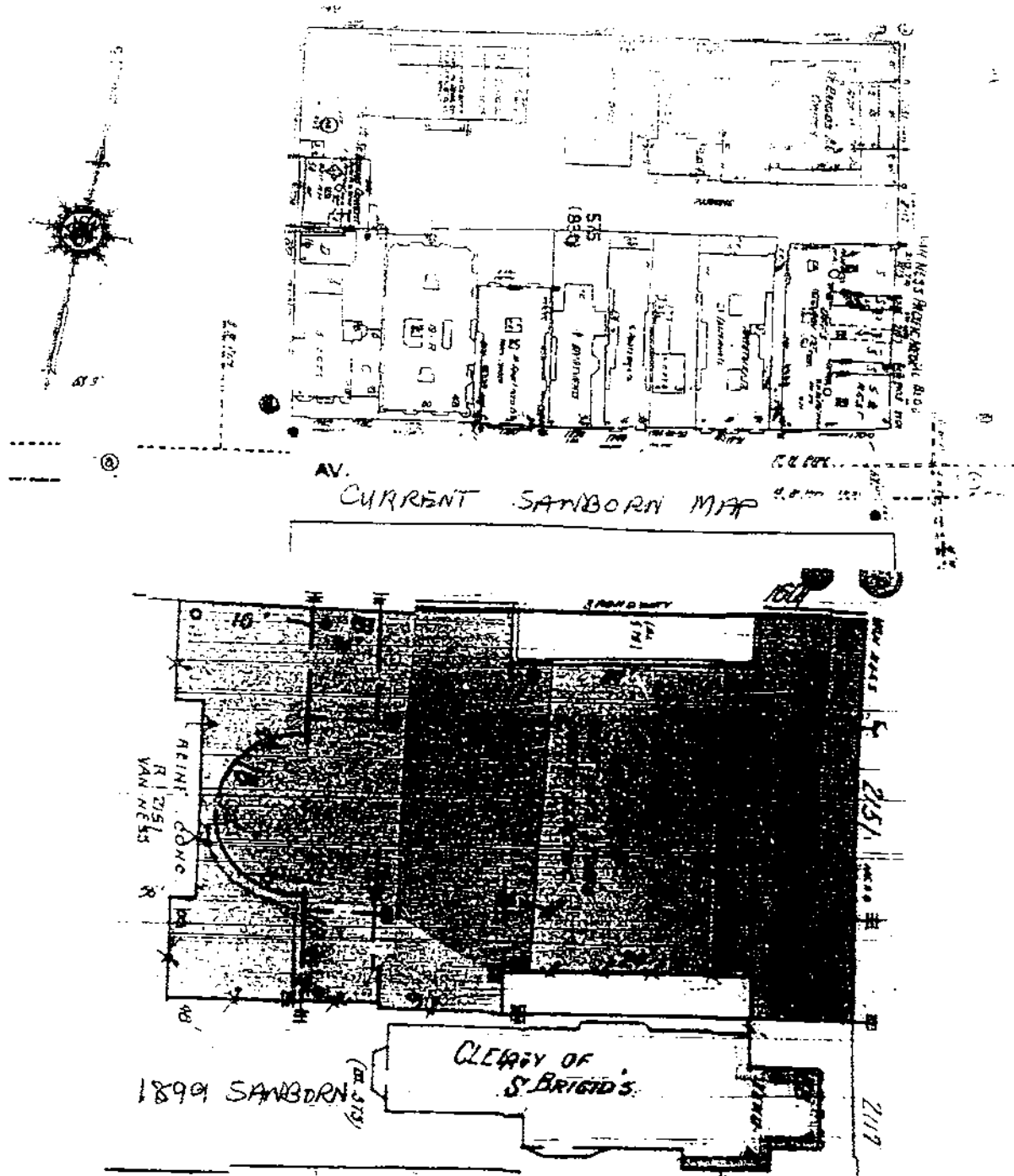


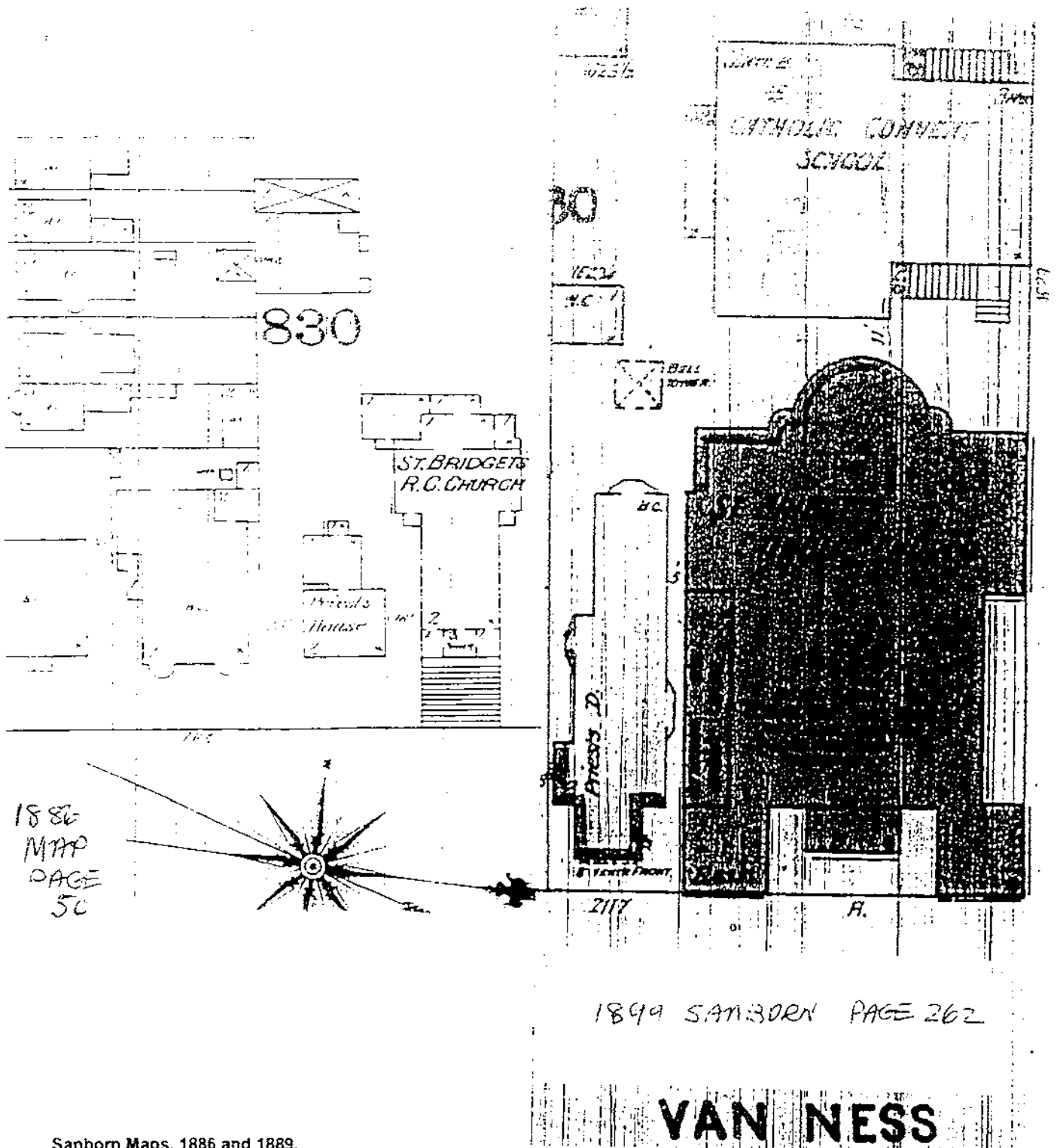
Photo 3 and 4. Main portal, looking west (February 2005).



Sanborn Maps of the subject property.

Saint Brigid Church
2151 Van Ness Avenue at Broadway

Landmark Designation Report
April 27, 2005 (revised Sep. 30, 2005)



Sanborn Maps, 1886 and 1889.

Historic Inventory of Interior Features
St. Brigid Church (San Francisco, CA)

	category	Description	Year	Source
1	tabernacle	marble tabernacle		insurance record
2	altar	marble altar from Italy, weighs 20 tons.	1904	call, insurance record
3	side-altar	2 marble side-altars.		insurance record
4	organs	Three-manual Ruffatti organ (Padua, Italy); side chapel organ (type not specified)	1983	dedication concert, insurance record
5	columns	marble columns & carvings above		insurance record
6	pulpit	Wood carved pulpit		insurance record
7	pews	Pews, oak with carved ends.		insurance record, Anne Bloomfield
8	carpet	multicolored sanctuary carpets - handwoven Dun Emir Guild, Donegal, Ireland	1947	centennial
9	statue	angel holy water font		
10	statue	Sacred Heart lifesize marble statues imported from Italy		insurance record
11	statue	Our Lady & baby Jesus lifesize marble statues imported from Italy (missing)		insurance record
12	statue	2 angels - set on tabernacle. Marble statues from Italy	1904	insurance record, Monitor
13	statue	1 of 2 marble statues from Italy. Above door to sacristy (St. Brigid?)		insurance record
14	statue	1 of 2 marble statues from Italy (St. Joseph & baby Jesus?)	1904	insurance record, Monitor
15	statue	14 Stations of the Cross. Marble carved		insurance record
16	statue	Twelve angels with outspread wings. Named "Silence", "Contemplation", "Lift up your hearts", "We lift them up to the Lord", "Dignum et justum est" ("It is right [to give Him thanks and praise]") Over 10 feet high. Preface of Catholic Mass told in statuary (by John McQuarrie and Fr. Cottle).	1904	call
17	statue	Our Lady, the Blessed Mother (life-size, at the back of the church)		
18	statue	St. Anthony of Padua (life-size, at the back of the church)		
19	stained glass	14 oval windows above the altar	1947	centennial
20	stained glass	Saint Brigid. "IN MEMORIAM DOMINICI BALANESI DONATA AB UXORE EJUS CATHERINA". Harry Clarke Studios, Dublin.	1947	centennial, booklet
21	stained glass	Saint Mel. "IN MEMORIAM JOSEPH VINCENTII MARITI SUI ET JOSEPH PRIVIGNI DONO DEDIT GERTRUDIS DE LAVEAGA". Harry Clarke Studios, Dublin.	1947	centennial, booklet
22	stained glass	The Rose Window at choir loft. 20' diameter. "MEMORIAL TO MARGARET M. COWLEY". Harry Clarke Studios, Dublin.	1947	centennial, booklet
23	stained glass	The Rose Window of the Seven Sacraments. "IN MEMORY OF GERTRUDE DE LAVEAGA AND THE COLLUM FAMILY". Harry Clarke Studios, Dublin.	1947	centennial, booklet
24	stained glass	The Rose Window of the Seven Gifts of the Holy Ghost. "IN MEMORY OF THOMAS F. RYAN". Harry Clarke Studios, Dublin	1947	centennial, booklet
25	stained glass	The Annunciation. "Parishioners of St. Brigid's". Harry Clarke Studios, Dublin. The Five Joyful Mysteries	1947	centennial, booklet
26	stained glass	The Visitation. "Parishioners of St. Brigid's". Harry Clarke Studios, Dublin. The Five Joyful Mysteries	1947	centennial, booklet

Historic Inventory of Interior Features
St. Brigid Church (San Francisco, CA)

category	Description	Year	Source
27 stained glass	The Nativity. "Parishioners of St. Brigid's". Harry Clarke Studios, Dublin. The Five Joyful Mysteries	1947	centennial, booklet
28 stained glass	The Presentation. "Parishioners of St. Brigid's". Harry Clarke Studios, Dublin. The Five Joyful Mysteries	1947	centennial, booklet
29 stained glass	The Finding in the Temple. "Parishioners of St. Brigid's". Harry Clarke Studios, Dublin. The Five Joyful Mysteries	1947	centennial, booklet
30 stained glass	The Resurrection. "MEMORY OF MARY A. BLISS". Harry Clarke Studios, Dublin. The Five Glorious Mysteries	1947	centennial, booklet
31 stained glass	The Ascension. "MEMORY OF FELIX S. McGUINIS". Harry Clarke Studios, Dublin. The Five Glorious Mysteries	1947	centennial, booklet
32 stained glass	The Descent of the Holy Ghost. "THOMAS F. KIERNAN & RICHARD O'BRIEN". Harry Clarke Studios, Dublin. The Five Glorious Mysteries	1947	centennial, booklet
33 stained glass	The Assumption. "MARIE V. DOHERTY". Harry Clarke Studios, Dublin. The Five Glorious Mysteries	1947	centennial, booklet
34 stained glass	The Coronation. "NORA SULLIVAN". Harry Clarke Studios, Dublin. The Five Glorious Mysteries	1947	centennial, booklet
35 stained glass	Sacred Heart. "IN MEMORIAM JACOBI TIMOTHEI ET MICHAELIS O'CONNOR". Harry Clarke Studios, Dublin	1947	centennial, booklet
36 stained glass	Immaculate Heart of Mary. "ALYCE SULLIVAN MURPHY". Harry Clarke Studios, Dublin	1947	centennial, booklet
37 stained glass	St. Patrick. Harry Clarke Studios, Dublin	1947	centennial, booklet
38 stained glass	St. Columban. "KATE LYNCH". Harry Clarke Studios, Dublin	1947	centennial, booklet
39 stained glass	St. Francis of Assisi Harry Clarke Studios, Dublin	1947	centennial, booklet
40 stained glass	Our Lady of Guadalupe. "JENNIE WALLACE". Harry Clarke Studios, Dublin	1947	centennial, booklet
41 stained glass	Our Lord & St. Mary Magdalen Harry Clarke Studios, Dublin	1947	centennial, booklet
42 stained glass	Our Lord & St. Margaret Mary. "HELEN A. KROSNER". Harry Clarke Studios, Dublin	1947	centennial, booklet
43 stained glass	St. Joseph Harry Clarke Studios, Dublin	1947	centennial, booklet
44 stained glass	St. Therese. "HONORA & PATRICK CASEY". Harry Clarke Studios, Dublin	1947	centennial, booklet
45 stained glass	St. Pius X. "CHAS L. & PAULINE E. HARNEY". Harry Clarke Studios, Dublin	1947	centennial, booklet
46 stained glass	Immaculate Conception. Harry Clarke Studios, Dublin	1947	centennial
47 bell	church bell in 4-story corner tower		not completely documented
48 archway	front altar main archway with decorative art in large squares		"
49 art	wood carvings on lower-half of wall in the entire church		"
50 art	decorative wall carving behind tabernacle		"
51 art	wood carved railings on each side upon entrance to altar		"
52 art	interior wood doors with decorative stained glasses		"