

**United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Glide Memorial United Methodist Church **DRAFT**
 Other names/site number: Glide Memorial Church (preferred)
 Name of related multiple property listing: N/A
 (Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 330 Ellis Street / 302 Ellis Street
 City or town: San Francisco State: CA County: San Francisco County
 Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ **national** ___ **statewide** ___ **local**
 Applicable National Register Criteria:

___ **A** ___ **B** ___ **C** ___ **D**

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	
<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p>	<p>_____ Date</p>
<p>_____ Title :</p>	<p>_____ State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

Public – Local

Public – State

Public – Federal

Category of Property

(Check only **one** box.)

Building(s)

District

Site

Structure

Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>2</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register
2 (Uptown Tenderloin Historic District, listed February 2, 2009)

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/religious facility

DOMESTIC/multiple dwelling/apartment building

Current Functions

(Enter categories from instructions.)

RELIGION/religious facility

COMMERCE/business/office building

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH and 20TH CENTURY REVIVALS/Mission/Spanish Colonial
Revival/Mediterranean Revival

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Materials: (enter categories from instructions.)

Principal exterior materials of the property: Reinforced concrete walls and foundation, terracotta tile, polished pink marble, cement plaster wall cladding, and terracotta and cast cement plaster ornament

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

SUMMARY PARAGRAPH

Glide Memorial Church¹ at the northwest corner of Ellis and Taylor Streets in San Francisco's Tenderloin neighborhood was completed in early 1931. It was designed by Bay Area architect James W. Plachek and built by the construction firm of Monson Brothers in the Mediterranean Revival style.

Glide Memorial Church is essentially one building divided into two distinct parts: the Church, 302 Ellis Street, and the Store, Hotel and Apartment Building (Apartment Building), 330 Ellis Street. The building is located at the northwest corner of the intersection of Taylor and Ellis Streets in downtown San Francisco's Tenderloin neighborhood. Neither the Church nor the Apartment Building is set back from the street, and they abut the sidewalk. The Church's entrance vestibule is located on Taylor Street. The Apartment Building faces Ellis Street and shares its eastern wall with the Church. Although their uses give them distinctly different appearances, the Church and the Apartment Building share common features such as wall materials, Mediterranean Revival style, and architectural elements. Shared materials include: reinforced concrete walls and foundation, terracotta tile, polished pink marble tiles, cement plaster wall cladding, and terracotta and cast cement ornament. Both parts of the building display corbeled-arch and rosette cornices at the roofline, semicircular-arched openings, Tuscan columns with composite capitals, and simple continuous molding above the ground floor.

The Church and Apartment Building are in good condition and have good integrity at the exterior. The only visible major alterations are the replacement of the ground floor storefronts at both buildings and the installation of new windows at the upper floors of the Apartment

¹ Historically known as Glide Memorial United Methodist Church, as of 2021, the Church legally separated from and is no longer affiliated with the California-Nevada Conference of the United Methodist Church, and became formally known as Glide Memorial Church. The Glide Memorial Church is now owned by the Glide Foundation, formerly known as the Board of Trustees of the Glide Foundation. Glide Memorial Church or Glide United Methodist Memorial Church are used throughout the nomination only as they relate to the history of the building.

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Building's south facade. The openings framing the storefronts and Apartment Building's windows are unchanged.

The Tenderloin neighborhood, including the subject property and surrounding blocks, is densely built up with multistory apartment buildings, hotels, and commercial structures. West of the Apartment Building, there is a small asphalt-covered parking lot that is part of the Glide Memorial Church property. The Church's north facade abuts an adjacent building and is not visible.

CHURCH GENERAL AND EXTERIOR FEATURES

The Church has a rectangular footprint and is two-stories plus basement in height. It has a reinforced concrete foundation and walls.² A gabled roof covered in red clay tiles tops the building.³ The parapet is raised at the perimeter of the roof, obscuring the tile at the eaves and gable ends. At the first floor of the east and south facades, the walls are clad in terracotta tiles with a pink polished marble base.⁴ Above the ground floor, smooth cement plaster covers the walls. The architectural ornament at the first and second floor levels is terracotta. Above, the rose window surround, tower details, and roofline cornice are cast cement.⁵

Exterior doors to the public spaces are two-inch thick mahogany.⁶ Exterior doors to non-public spaces are metal covered.

CHURCH EAST, TAYLOR STREET, FACADE

At the ground floor of the east (primary) facade, the main entrance is an arcade consisting of three semicircular-arched openings; the center arch is taller. Pillars and pilasters support the arches. The pillars are ornamented with rectangular panels with simple molding and arabesque and rosette capitals. The arch voussoirs are emphasized with rope molding at the intrados and acanthus-and-dart at the extrados. In each opening, elaborate Arabesque grills frame pairs of ornamented wrought-iron gates.

The gates provide access to an exterior entrance vestibule. The west wall of the vestibule repeats the pattern of openings and ornament at the façade: there is an arcade consisting of three semicircular-arched openings with a taller center arch. Pilasters support the arches and are ornamented with rectangular panels with simple molding and arabesque and rosette capitals. Molding lines the arches. At an unknown date, the arch openings were infilled, and the original doors replaced with three pairs of twelve-light half-glazed metal doors. At the south wall, there is

² The original plans by architect James W. Plachek, dated April 8, 1930, indicate that structural columns and beams are fireproofed concrete.

³ The original plans by architect James W. Plachek, dated April 8, 1930, indicate the red clay tile is Medium Cordova roof tile of varying shades (85% russet, 15% reds); tiles attached to roof structure with copper U wires.

⁴ The original plans by architect James W. Plachek, dated April 8, 1930, indicate that the base tile is Pink Tennessee polished marble.

⁵ Original plans by architect James W. Plachek, dated April 8, 1930.

⁶ The original plans by architect James W. Plachek, dated April 8, 1930, indicate that the doors and frames are mahogany, specifically Baatan or Orion Phillipine.

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a stairway to the sanctuary at the second floor. The stairs are painted concrete, and the first several steps are curved. A wrought-iron railing with a simple arabesque pattern lines the stairway. In place of a newel post, there is a cast lamppost with ornamented lantern with finials and amber glazing. East of the stairway, there is a single modern metal door. A modern elevator is located at the north wall of the vestibule. At the ceiling, concrete beams and cross beams have been painted to resemble wood. The beams and cross beams have been ornamented with lozenge and chevron stenciling. Three six-sided, metal pendant light fixtures hang from the ceiling. The pendants feature quatrefoil, trefoil, and scallop motifs with corner finials. The floors are covered with modern hexagonal tiles.

Above the entrance at the second floor of the facade, an intermediate cornice separates the walls of the ground floor from the walls above. The cornice is composed of rectangular panels consisting of six rosettes in flat circular frames. Directly above the entrance, there is an arcade of five semicircular Venetian-arched openings. Attached Tuscan columns with composite capitals support the arches. Attached pilasters with composite capitals further emphasize the openings at each end of the arcade. The arches are framed with rope molding at the intrados and bead-and-reel and acanthus-and-dart molding at the extrados. Above, in the gable end, cast-concrete molding frames a stained-glass metal-framed rose window. Corbeled semicircular-arched trim ornaments the gable end.

At each end of the facade, there are square towers: the south is six stories in height including the bell tower, and the north tower is four. The towers have similar fenestration and ornamentation until they reach the fourth floor. At the first floor, each tower has an opening with a flat lintel and voussoir. The south tower opening features a frame for church announcements. The north tower opening is covered with an ornamental wrought-iron grill. Originally, the south tower opening also had a matching wrought-iron grill.⁷ On the second floor of each tower, there is a nine-light steel window with obscure glazing framed by a pedimented window surround. The surround includes molding on the sides and top. Attached Tuscan columns with composite capitals flank the molding. Beneath the opening, the intermediate cornice that spans the facade projects to emphasize the window. The projections match the cornice in form and materials, but the circular patterned panels do not have rosettes. Acanthus brackets support each end of the projection. An open-bed parapet atop an entablature caps each window surround.

At the third-floor of each tower, there is a pair of semicircular-arched openings. An attached Tuscan column with composite capital supports the center of each pair. Each opening is fitted with a six-light, steel-frame casement window with obscure glazing. Above each casement, there is a semicircular two-light transom. A simple concrete sill clad in cement plaster is located below each window.

⁷ Original plans by architect James W. Plachek, dated April 8, 1930.

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At the fourth floor, the towers' fenestration varies. The south tower has a single semicircular-arched window opening fitted with a six-light, metal casement with obscure glazing. A simple concrete sill clad in cement plaster is located below the window. The fourth floor of the north tower has a blind arcade with five openings. Between the openings, four attached Tuscan columns with composite capitals support the arches. At the springline, molding extends from the arcade and spans the tower's face. Above, five rosettes align with the arches below. Simple horizontal molding spans below the rosettes and above at the parapet. Simple finials are located at the tower's corners.

At the fifth floor, the south tower projects above the Church's parapet. The fenestration and ornamentation of the south tower's fifth floor matches that of the north tower's fourth floor as described above. At the south tower's sixth floor bell tower, there are two semicircular-arched openings without glazing. Three attached Tuscan columns with composite capitals support the arches. Simple molding lines the intrados. Above the arches, there is an entablature. A pyramidal roof clad in rolled roofing tops the tower. At the pinnacle, an ornamented cylindrical wrought-iron frame supports an illuminated cross.⁸

The fenestration and ornamentation of the south tower's south facade matches that of the east facade as described above. Above the roofline at the fifth and sixth floors, the tower's west and north facades also match the fenestration and ornamentation of the east facade.

CHURCH SOUTH, ELLIS STREET, FACADE

At the ground floor of the Church's south facade, there are six semicircular-arched openings. Pilasters with rectangular panels and arabesque capitals support the arches. The arches are ornamented with rope molding at the intrados. The westernmost opening was infilled, plastered, and scored and is now a blind arch. The windows and doors of the remaining five openings were replaced with modern aluminum multi-light tinted windows, likely in 1969.⁹ Modern dome fabric awnings, which were installed in 1970, cover each opening.¹⁰

The original plans for the building indicate that the six openings were designed to be storefronts: each composed of a glazed door and display window with a divided-light semicircular transom above. The third opening was the exception and was designed with a pair of doors with sidelights. The storefronts in the 2nd, 4th, 5th, and 6th openings were infilled with plaster c. 1940.¹¹

An intermediate cornice, matching that of the east facade, separates the walls of the south facade's ground floor from the walls above. The cornice is composed of panels consisting of six rosettes in flat circular frames. The cornice steps out in alignment with the six windows above.

⁸ An illuminated cross was depicted in the original plans for the building; however, the drawing was not sufficiently detailed to determine if this is the original cross.

⁹ City of San Francisco, Department of Building Inspection, building permit 331809, May 8, 1969.

¹⁰ City of San Francisco, building permit 340844, February 11, 1970.

¹¹ San Francisco Public Library, San Francisco Historical Photograph Collection, photograph AAB-1495, 1940s.

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The projections match the cornice in form and materials, but at the projections the circular patterned panels do not have rosettes. Acanthus brackets support the ends of each projection.

The south facade is dominated by six very tall segmentally arched windows. The windows are divided into 18 panels by steel mullions, and simple terracotta surrounds frame each opening. The western window is fitted with obscure glazing. The five eastern windows are stained-glass and illuminate the sanctuary. Corbeled semicircular-arches and panels framing rosettes line the parapet.

CHURCH INTERIOR

General

The Church interior consists of a basement, ground floor, and second floor with balcony. At the basement and ground floor, the Church connects with the Apartment Building. From the exterior, the Church is only accessible from the building's main entrance vestibule at the east façade. From the entrance vestibule, doorways lead to ground floor spaces and a stairway in the south tower leads to the basement below and the second floor sanctuary and balcony above. An elevator in the north tower, which replaced a second original stairway, also provides access to all levels of the building. At an unknown date, a small stairway at the southwest corner of the building was expanded to create a larger stairway. Similarly, a fire stair has been added to the east end of the north façade. Although the Church's ground floor was originally accessible from an entrance vestibule between the storefronts at the south façade, this was enclosed c. 1960.¹²

Basement

The basements of both the Church and the Apartment Building have been converted to house dining facilities and are connected by corridors and a common stock room. Currently the Church basement has a dining room (Gene's Place), storage, office, food storage, stock room, prep kitchen, maintenance room, and walk-in refrigerators. Originally the basement housed a boiler room, organ room, storage rooms, and women's and men's rooms.¹³

Most walls and ceilings are painted, board-formed concrete, except in the kitchen where the walls are clad in modern plastic panels. In the dining room, there is original four-inch wood chair rail. Modern linoleum tile covers the floor in most of the basement spaces. Modern square terracotta tile flooring has been installed in the kitchen. Most lighting fixtures are modern fluorescents and include hanging fixtures and fixtures mounted directly on the ceiling. The basement retains many original wood, single-panel doors and a pair of original metal boiler room doors. Replacement doors are wood and metal.

Ground Floor/First Floor

¹² San Francisco Public Library, photograph AAB-1494, 1953 and AAB-1496, 1964.

¹³ Original plans by architect James W. Plachek, dated April 8, 1930.

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The ground floor houses a large assembly room, sanctuary, offices, water closet, and storage. A corridor connects the Church's ground floor with the lobby of the Apartment Building. Originally, the ground accessed from the south (Ellis Street) façade contained five storefronts and a large entrance vestibule leading to the main public areas of the building's ground floor. Each store had a separate entrance off of Ellis Street and was fronted by canted show windows flanking small vestibules. The main Ellis Street entrance vestibule led directly into a large Young People's Hall. To the east, there was a Boy Scouts Room. The Young People's Hall and Boy Scouts' Room were separated by folding partitions and are now the assembly room.

Most ceilings are covered by modern acoustical drop panels with integral fluorescent lighting. In other areas, modern fluorescent fixtures are flush mounted to the ceiling. Original wood baseboards are intact in many spaces. Modern linoleum tile is common. The stairway from the ground floor to the second floor retains original integrally colored concrete flooring and wood baseboards. Linoleum, cut and laid in a labyrinth pattern, covers the floors of the assembly room. The labyrinth linoleum was likely installed in the 1970s or 1980s.

Second Floor

The second floor is primarily occupied by a large sanctuary with balcony; several church offices are located at the southwest corner of the floor. The offices were originally meeting rooms and were converted to church offices at an early date.

At the west end of the sanctuary, there is a large curved wall that frames the rostrum, which includes a stepped choir loft and pulpit. The walls are painted plaster, and Philippine mahogany paneled wainscoting lines the lower walls.¹⁴ At the openings for the choir loft and tall windows (stained glass and blind), the plaster is scored to resemble quoins. Rope molding further accents the corners of the rostrum opening. Framing the top of the rostrum opening, there are pairs of brackets supporting paired plaster-covered beams. Historically these beams featured decorative stencils but have since been painted. On either side of the rostrum opening, there are large grills composed of pairs of semicircular-arches with turned supports and latticework above. Historically, these grills (plus two additional grills) were vents for the organ music. The two grills on the curved rostrum wall, as well as ornamental plaster balconettes beneath the remaining grills, have been removed. At the east end of the sanctuary, there is a vestibule for the stairway and elevator. The vestibule is open to the sanctuary by three opening: a large elliptically arched center opening flanked by semicircular-arches.

Five tall segmentally arched stained-glass windows in the south wall light the sanctuary. On the north wall, corresponding with the tall windows of the south wall, there are five segmental blind arches. The segmentally arched stained-glass windows each feature intricate multi-color cross motifs surrounded by arabesque patterns. A rose window located at the east wall of the balcony has been removed and temporary replacement glass has been installed pending rehabilitation of

¹⁴ Original plans by architect James W. Plachek, dated April 8, 1930.

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the original glazing. The rose window features a cross motif and arabesque patterns. In the center of the rose window, there are letters spelling "IHS", a Greek acronym for Iesus Hominum Salvator (Jesus, saviour of mankind)

The floors of the sanctuary are maple tongue-and-groove flooring. Currently, carpet covers the aisles and rostrum.

The sanctuary has four columns of curved wood pews with a large center aisle. The current configuration replaced the original configuration of three columns with no center aisle. Based on the carved detail at the ends of the pews, it appears the original side pews were retained. Similarly, the carved detail suggests that the center column of pews may have been retained but altered to create two columns.

At the center of the west wall, there is a large semicircular concave alcove for the choir loft. The choir loft is composed of curved steps, pipe handrails, and simple wood paneling lining the lower portion of the walls. In front of the choir loft, the rostrum extends into the sanctuary in a convex curve. Curved stairs with pipe handrails lead to the center of the rostrum, and smaller stairs are located at each end. The stairways and face of the rostrum and choir loft are covered in carpet. The portion of the rostrum that projects into the sanctuary has a wood floor. There is not a fixed pulpit.

Originally, the rostrum was much more elaborate. Philippine mahogany railings separated the sanctuary from the rostrum and the rostrum from the choir loft.¹⁵ Wood paneling lined the faced of the choir loft. Between the rostrum and choir loft, there was an organ console. A carved wood pulpit was located at the center of the rostrum.¹⁶

A balcony overhangs the eastern third of the sanctuary. The western balcony face is curved and ornamented with simple paneling. Molding lines the top and bottom of the face. Modern acoustic panels have been placed over some of the original panels. Rows of wood pews occupy the balcony.

The Church roof's structural system is exposed in the sanctuary. The ceiling is lath and plaster covered with Oregon pine boards. A series of Pratt steel trusses encased in Oregon pine support the roof. Concrete purlins and rafters rest on the trusses and are oil stained to imitate wood. Three sides of the trusses and the faces of the purlins and rafters are stenciled with a simplified flower and leaf motif in pink and pale green.

Modern metal wheel pendant light fixtures hang from the ceiling. Metal cylinder containing light bulbs hang from each of the six wheel arms. These fixtures replaced simple milk-glass pendants.

APARTMENT BUILDING GENERAL AND EXTERIOR FEATURES

¹⁵ Original plans by architect James W. Plachek, dated April 8, 1930.

¹⁶ San Francisco Public Library, photograph AAB-1492, 1945.

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The Apartment Building has a rectangular footprint and is six stories plus basement in height. A flat roof tops the building, and there are utilitarian penthouse structures on its surface, which are set back from the south (primary) facade. The Apartment Building has a reinforced concrete foundation and walls.¹⁷

APARTMENT BUILDING SOUTH, ELLIS STREET, FAÇADE

At the ground floor of the Apartment Building's south (primary) facade, the walls are clad in terracotta tiles above a pink polished marble base.¹⁸ Smooth cement plaster covers the walls on the five floors above. Some architectural ornament, such as the door surround of the entrance to the lobby and intermediate cornice, are terracotta. The sixth floor window surrounds and roofline cornice ornament are cast cement.¹⁹

At the first floor of the south facade, there are three storefronts and an entrance to the lobby. All of the storefront windows are multi-light, aluminum, fixed replacements above a low bulkhead. Piers clad in terracotta tiles separate the storefronts. Modern wrought-iron grills cover the lower third of the windows. The westernmost storefront is fitted with a four-light window only: no door. The middle storefront consists of large display window that wraps the corner of the entrance vestibule to the east. Behind the entrance vestibule there is a modern aluminum glazed door. In the third, easternmost, storefront, there is a pair of modern aluminum glazed doors. The walls of the vestibule are covered in modern small square ceramic tiles. Two modern sloped fabric awnings cover the storefronts. At the east end of the facade, the original apartment entrance vestibule is ornamented with terracotta. Acanthus-and-dart and rope molding lines the sides and top of the opening. Consoles with rosettes flank the top interior corners. Above the vestibule, there is horizontal molding topped by a shield with the initials "G" and "F" for the Glide Foundation. Scrolls and acorn finials flank the shield. The floor of the vestibule is covered with modern red clay tiles. The doorway behind the vestibule is fitted with a modern aluminum glazed door and sidelight.

Although the storefront windows and doors have been replaced, according to the original plans the four openings appear to remain in their historic size and configuration. The first, now a window, was originally an entrance. The second was a storefront with doors at each end. The third was a storefront with a single door. The fourth was, as it currently is, an entrance to the lobby.

Simple molding, which is a continuation of the Church's south facade molding, creates an intermediate cornice that separates the ground floor from those above. Although the ground floor is asymmetrical, the second through sixth floors are symmetrical. At these floors, the center of

¹⁷ The original plans by architect James W. Plachek, dated April 8, 1930, indicate that structural columns and beams are fireproofed concrete.

¹⁸ The original plans by architect James W. Plachek, dated April 8, 1930, indicate that the base tile is Pink Tennessee polished marble.

¹⁹ Original plans by architect James W. Plachek, dated April 8, 1930.

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the facade is indented slightly to give vertical emphasis. An original metal fire stair spans from the second floor to the roof. Metal balconies, matching the fire stair in material and ornamentation, are located below the sixth-story windows at each end of the facade.

The fenestration pattern for the second through fifth floors is identical and each floor consists of a single window, a single window flanked by paired windows in the indented section, followed by a single window. The sixth floor is highly ornamented. At each end of the facade, single windows are framed by indented panels topped by corbeled semicircular-arched. At the sixth floor in the facade's indented center, there is an arcade with nine semicircular-arched window openings. The first, fourth, sixth, and ninth openings are shorter and narrower than the others. Attached Tuscan columns with composite capitals support the arches. A continuous sill spans the arcade, and simple molding highlights the arches. Above the arcade, there is corbeled semicircular-arched trim. The cornice is composed of panels of rosettes in flat square frames with flat molding above and below. The corbeled semicircular-arched trim and rosette cornice match that of the adjacent Church's south facade.

Original wood, double-hung, six-over-six windows with sash horns are visible at the second floor of the south facade.²⁰ At the third through sixth floors, many of the original wood one-over-one double-hung windows have been replaced with one-over-one aluminum sash.²¹ Some of the new windows were installed in 2011.²² All windows have simple concrete sills clad in cement plaster.

APARTMENT BUILDING WEST FAÇADE

The Apartment Building's west facade is utilitarian in character; the walls are clad in cement plaster and are unornamented. At south end of this facade, there is a large vertical section that projects with openings only on the north face. Further north, the walls are punctuated with rows of single and paired windows that repeat on each floor. Most of the windows are the original wood, one-over-one, double-hung windows with sash horns. Paired windows are separated by wood mullions. All windows have simple concrete sills clad in cement plaster. At the basement level, there is a continuous window well surrounded by a chain-link fence. A metal conduit runs vertically close to the south end of the facade. At the north end of the building, there is a small enclosure on the roof that is flush with the west facade.

APARTMENT BUILDING NORTH FAÇADE

²⁰ The original plans by architect James W. Plachek, dated April 8, 1930, indicate that that the windows are "Sugar pine wood sash windows with Oregon pine frames throughout. Double-hung windows have extended stiles and are counterbalanced with weights and braided sash cords over pullies."

²¹ Original plans by architect James W. Plachek, dated April 8, 1930.

²² City of San Francisco, building permit 1241015, June 24, 2011. "Replace 16 windows in kind at front with dual glazing, aluminum (six on fourth floor, six on third floor, and four on first floor)."

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The Apartment Building's north facade is also utilitarian in character. The walls are clad in cement plaster and are unornamented. In the center of the facade, there are small wood, one-over-one, double-hung windows with obscure glazing. The windows light an interior stair well and, as a result, their placement is staggered. At every floor level at each end of the facade, there are larger wood, one-over-over, double-hung windows. All windows have simple concrete sills clad in cement plaster. At the basement level, there is a large continuous window well with a metal stairway at the west end.

APARTMENT BUILDING INTERIOR

General

At the basement and first floor levels, the Apartment Building connects with the Church. The Apartment Building has a long roughly rectangular footprint. On many floors, a double-loaded corridor runs through the building in a north/south orientation. Vertical circulation is by a stairway and adjacent elevator located on the east side of the corridors, close to the south (front) of the building. At the north ends of the corridors, there is a second stairway. Although the building originally housed recreation areas, storefronts, hotel rooms, and apartments, it has been converted to new uses such as: kitchen and dining facilities, offices, classrooms, and a medical clinic. The changes in use have required alterations to the building's interior, and many materials have been replaced. Some original materials are visible in the ground floor lobby such as painted wood paneled wainscoting, pilasters, and ceiling beams. A room on the second floor, which was labeled "Ladies Parlor" in the original drawings and is now called the Maya Angelou Room (Room 201), also retains original materials including wood paneling, built-in bookcases, and crown molding. This room is one of the most intact spaces in the building.

Historically the walls and ceilings were lath and plaster. Altered areas are often modern dry wall. In many places, acoustic tiles and fluorescent lights have been added to the ceiling.

Most floors in the Apartment Building have been covered with modern linoleum tiles and rolled linoleum. According to the original plans for the building, the floors were integrally colored concrete, linoleum, maple, and oak. Very little original floor material is visible. The original wood baseboard is extant in many areas. The integrally colored cement, which was used in both the Apartment Building and Church, is intact in the Apartment Building's main stairway. The stairs are a deep red, and metal safety treads line the edge of each stair. The stairway also retains its original balustrade, which is composed of simple wrought-iron slats with oak handrails. The newel posts at the landings are cast iron and are composed of rectangular panels and pearl ornament on each face and a pineapple finial on the top.

The original plans for the building indicate that the interior doors and surrounds were maple or sugar pine. Many of the interior doors have been replaced; however, some of the original wood single-panel wood doors with wood surrounds and transoms are extant along the corridors of the upper floors.

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Since the upper floors historically functioned as apartments and hotel rooms, many had porcelain sinks. In some rooms, these remain. The Apartment Building ceased its original function as a residential building in the late 1950s-early 1960s.

Basement

The floor plan of the basement is very different than that of the other floors of the Apartment Building; there is not a double-loaded corridor, and it is connected to the Church by corridors and a stock area. The basement is currently used as a meal center and includes a large dining room (Mo's Kitchen), serving area, kitchen, walk-in refrigerator, storage rooms, offices, and a mechanical room. At the northeast corner of the building, there is another stairway that leads from the second floor to the basement.

Most walls and ceilings are painted, board-formed concrete, except in the kitchen where the walls are clad in modern plastic panels. In the dining room, there is original four-inch wood chair rail. Modern linoleum tile covers the floor in most of the basement spaces. Modern square terracotta tile flooring has been installed in the kitchen. Most lighting fixtures are modern fluorescents and include hanging fixtures and flush-mounted ceiling fixtures. The basement retains many original wood, single-panel doors. Replacement doors are wood and metal.

Ground Floor/First Floor

At the ground floor, the two eastern exterior doorways from the south (primary) façade open into a lobby with a reception area. To the north, there is a stairway and elevator and a double-loaded corridor. The remaining original storefronts at the façade are now offices accessible only from the interior. Uses on the floor include: a walk-in center, water closets, offices, mechanical room, storage, and security. An exterior stair leads from the reception area to the space between the Apartment Building and the Church. North of this stair, there is an interior stair that connects the mechanical room on the first floor of the Apartment Building with the Church's basement.

Most ceilings are covered by modern acoustical drop panels with integral fluorescent lighting. Original wood baseboards are intact in many spaces. Modern linoleum tile is common and modern hexagonal terracotta tile has been installed in the front desk area.

Second, Third, and Fourth Floors

The second, third and fourth floors are arranged around double-loaded corridors that lead from the front of the building to the stairway at the rear. Uses include: conference rooms, break room, IT department, human resource room, copy room, computer lab, water closets, offices, storage rooms, kitchens, file room, mail room, and locker room.

Original wood transoms, single-panel doors, door surrounds, and baseboards are intact in many areas. Most of the floors have been covered with modern linoleum rolled flooring, and acoustical tiles have been installed at the ceilings. Modern flush-mounted fluorescent ceiling fixtures have

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been added. At the fourth floor, there is a kitchen at the location of the original 1931 kitchen. This later kitchen retains modification made in the 1950s or 1960s.

Fifth Floor

At the fifth floor, the double-loaded corridor is truncated at the south (front) end of the building. North of the stairway and elevator, the central corridor is offset. At the south of end of the floor, which has been highly altered, there is a medical clinic, water closets, and multiple rooms that are under construction. North of the main stairway uses include: offices, a classroom, and a water closet. Modern fluorescent lighting fixtures have been mounted to the ceiling.

Sixth Floor

At the sixth floor, which is used as a medical clinic and is highly altered, the floor plan deviates from those of the other floors. The main stairway and elevator open into a large waiting room and reception area. South of the reception area, at the front of the building, there are numerous small rooms such as offices, a supply room, a copy room, water closets, and a group room. North of the reception area, there are triage rooms, exam rooms, offices, conference room, and water closet. No original wood transoms or doors are intact. This floor has many modern features such as wood flooring, drop-panel ceilings, and flush-mounted and pendant fluorescent lighting.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Social History
Ethnic Heritage (Black)
Ethnic Heritage (Asian)
Architecture

Period of Significance

1931 -1970

Significant Dates

1931 (construction completion)
1962 (opening of Glide Urban Center)

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Plachek, James W. (architect)
Monson Brothers (builder)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Glide Memorial United Methodist Church is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the area of Social History, Ethnic Heritage (Black) and Ethnic Heritage (Asian), and Criterion C as a significant example of Mediterranean Revival architecture, the work of master architect James Plachek. The period of significance begins in 1931, when construction was completed on the building, and ends in 1970, with a benefit for the Committee to United for Political Prisoners, an organization headquartered at Glide focused on justice and prison reform. Glide is significant for its many and lasting contributions to the social history of San Francisco, notably: beginning in the early 1930s, it provided a safe and affordable home to San Francisco's working women, many of whom were single, when such places were rare; and beginning in the 1960s, the Glide Urban Center developed pioneering programs that supported, stabilized, and sustained underrepresented minority communities in San Francisco, including people of color, LGBTQ people, people experiencing homelessness, low-income seniors, and people suffering from addiction. The property meets the requirements of Criteria Consideration A, religious institutions.

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Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

CRITERIA CONSIDERATION A (RELIGIOUS PROPERTIES):

Although Glide Memorial Church is operated as a religious institution, it derives its primary significance for its many contributions to the social history of San Francisco. Beginning in the 1930s, Glide provided safe and affordable housing for women working in the city, and starting in the 1960s, the Glide Urban Center developed pioneering programs that supported, stabilized, and sustained underrepresented minority communities in San Francisco, including people of color, LGBTQ people, the homeless, low-income seniors, and people suffering from addiction.

CRITERION A (SOCIAL HISTORY) – STATEMENT OF SIGNIFICANCE

EARLY HISTORY (1929-1961)

Lizzie Glide

Glide Memorial Church was established by Methodist philanthropist Elizabeth “Lizzie” Helen Glide (1852-1938) in honor of her husband, Joseph Henry Glide (1835-1906).

Lizzie Snider was born in Fillmore, Bossier Parish, Louisiana on October 1, 1852.²³ Her parents were Dr. Thornton Andrew Snider (1824-1900), a physician, and Mary Jane Connell Snider (1830-1883). Lizzie was the third of ten children.²⁴ According to a biography of Lizzie Glide written by former Glide Memorial Church minister Julian C. McPheeters in 1936, the Snider family was very religious and lived on a plantation operated by slaves.²⁵

At the age of 14, Lizzie Snider moved to Lebanon, Tennessee to attend the Greenwood Seminary for Young Ladies. She graduated two years later, in 1868, with a degree in mathematics.²⁶ Two years tuition at Greenwood was \$800—the equivalent of \$14,700 in 2017—an indication of the Snider family’s wealth.²⁷

In 1867, Dr. Thornton Snider left Louisiana on a steamer bound for California to find a home for the family in Sacramento. The rest of the Sniders followed a few years later.²⁸ Once in

²³ Ancestry.com. *California, Death Index, 1940-1997* [database on-line]. Provo, UT, USA: Ancestry.com. Note: Census data shows the family surname spelled Snider, while other sources show it as Snyder.

²⁴ Julian C. McPheeters, *The Life Story of Lizzie H. Glide* (San Francisco: Eagle Printing Company, 1936), 3.

²⁵ *Ibid.*, 4. McPheeters notes that the Snider family had at least six household slaves: a cook (Betsy), dining room servant (Dean), seamstress (Dinah), nurse (Levinia), gardener (William), and laundry woman (Millie). The white pastor of the family church allowed the Snider slaves to attend church services with whites as long as they sat in the back pews.

²⁶ *Ibid.*, 5.

²⁷ “Greenwood Seminary for Young Ladies,” 1866 advertisement (Item B0344) in Duke University Libraries Digital Collection. (Accessed at http://library.duke.edu/digitalcollections/eea_B0344/.)

²⁸ The 1870 census shows Lizzie Snider, 20 years old, living in Memphis Ward 3, Shelby, Tennessee. (Census accessed at Ancestry.com.)

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California, the Presbyterian-raised Dr. Snider found the local Presbyterian church to be “very unsympathetic with Southerners, and even at times abusive of Southern people.”²⁹ Thus, the Sniders joined the Southern Methodist Church. Lizzie Snider was very active in the church, teaching a boys’ Sunday school class and participating in many other programs.

Lizzie Snider married Joseph Henry Glide (1835-1906) in 1871. Born in England, Glide immigrated to the United States c. 1852.³⁰ After a brief stay in Philadelphia, Glide moved to Chicago and then to California in 1857, settling in Grass Valley, California, a commercial center of Gold Rush activities.³¹ A year later, Glide moved to Vacaville and set up a business raising thoroughbred sheep and cattle. His business grew into one of the most successful in the state, with thousands of acres of ranch land in Sacramento, Solano, Yolo, Colusa, Glenn, Tulare, and Kern Counties.³² According to McPheeters, Glide was a pioneer in land reclamation and constructed one of the first water-conveyance systems in Yolo County near Sacramento.³³

Joseph and Lizzie Glide lived in what later became known as the Glide Mansion at 910 H Street in Sacramento. They had five children: Joseph H., Jr.; Elizabeth; Mary L.; Thornton S.; and Eula.

Joseph Glide died in October 1906 at the age of 70.³⁴ After his death, Lizzie Glide continued living on H Street in Sacramento. The 1910 census shows her as 55 years old and living with her daughters Elizabeth and Eula, as well as three servants.³⁵ Her occupation is “capitalist,” as she had assumed responsibility for her husband’s business operations. Glide was reportedly very successful in her business ventures, which became highly profitable when oil was discovered on Glide-owned ranch lands in Kern County in California’s Central Valley.

Lizzie Glide’s first major religious philanthropic project was the establishment of a mission for the poor in Sacramento sometime after 1889.³⁶ McPheeters attributes her turn toward philanthropy to a spiritual experience with the evangelist Samuel P. Jones in 1889. At a revival meeting, Glide answered Jones’ challenge to live a life wholly consecrated to God. “To her it meant Christ became her ‘all in all,’” a “sanctification caus[ing] her to give her life [and finances] in the service of the Lord.”³⁷

Glide’s next project was the erection of the Mary Elizabeth Inn at 1040 Bush Street in San Francisco. Opened in June 1914, the Mary Elizabeth Inn provided housing for nearly 100 single,

²⁹ McPheeters, 7.

³⁰ *Ibid.*, 7-8. Note: The 1880 census shows Joseph Glide as born c. 1857 and immigrating to the U.S. c. 1860. His occupation was capitalist.

³¹ California State Library; Sacramento, California; *Sacramento County, California, Pioneer Index File (1906-1934), A-Z*; California History Room: *MICROFILM 734*; Roll Number: 43. (Accessed via Ancestry.com.)

³² McPheeters, 8-9.

³³ *Ibid.*, 9.

³⁴ Ancestry.com. *California, Death Index, 1905-1939* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2013.

³⁵ Ancestry.com. *1910 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com

³⁶ McPheeters, 7.

³⁷ *Ibid.*, 10-11.

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working women.³⁸ Glide's primary directive for the Inn was: "Girls of all nationalities and religions are to share the reasonable rates of the Christian-sponsored home."³⁹ The Inn was described soon after its opening:

Some years ago the desire was formed in the heart of Mrs. J. H. Glide to build and furnish a home for business-women in San Francisco. She visited many such institutions in different parts of the United States and studied their construction and appointments from every possible angle. The result is the elegant, commodious, and convenient structure [Mary Elizabeth Inn]....

It is the design of [Glide] that a real religious atmosphere shall pervade the entire institution and the real power, beauty, and glory of Christianity permeate all departments, and that nothing repugnant or unnaturally austere be permitted. Every social amenity is to be extended to the women who will make the Inn their home.⁴⁰

One of the Inn's first residents described the importance to her of the Mary Elizabeth Inn:

I came to the city in 1914 looking for work, which I found at the Inn.... As a young girl, the big city could have been a frightening place for me without this secure home. I remember Mrs. Glide's friendliness, she took a personal interest in every one of us. We each had the privilege of choosing our own room. The girls employed in the home, along with the guests, made up one big family.... That first year our youngest guest was a 16-year-old high school girl, although the ages usually were from 18 to 35.⁴¹

Lizzie Glide moved to Berkeley, California c. 1916 into a house designed by architect Julia Morgan (160 The Uplands).⁴² Beginning in 1921, Glide commissioned dormitories for women on two different college campuses: Lizzie Glide Hall at Asbury University in Kentucky (1921, architect unknown) and Epworth Hall at the University of California, Berkeley (1927, James W. Plachek). Glide Hall at Asbury was destroyed by fire and rebuilt in 1924. Epworth Hall is extant and designated a local landmark (Berkeley Landmark #223). McPheeters notes that Lizzie Glide also helped fund Wesley Methodist Church in San Francisco (address unknown), Epworth University M.E., South Church in Berkeley (Telegraph and Durant Avenues), and Central Church in Sacramento.⁴³

³⁸ Ibid., 13.

³⁹ Eunice Jones Stickland, "Renewal at Mary Elizabeth Inn," *World Outlook* Vol. XXIV, No. 10 (June 1964), 35-36.

⁴⁰ Rev. William Acton, "Mary Elizabeth Inn, San Francisco, Cal.," *The Missionary Voice* Vol. IV, No. 8 (August 1914), 460-463.

⁴¹ Eunice Jones Stickland.

⁴² Mark Anthony Wilson, *Julia Morgan: Architect of Beauty* (Salt Lake City, Utah: Gibbs Smith, 2012),

143. Note: Wilson says that the house at 160 Uplands was commissioned for Lizzie Glide's daughter, Elizabeth A. Glide. The 1920 census shows Lizzie Glide, age 67, as the head of the household at 160 Uplands. She lived with two servants. The 1930 and 1940 censuses also show her at 160 Uplands.

⁴³ McPheeters, 16.

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Development of the Glide Foundation

Lizzie Glide used the money from oil leases to purchase an L-shaped lot at Ellis and Taylor Streets, in 1929, with the intention of constructing a church and evangelistic center.⁴⁴ Glide chose the site based on its location in downtown San Francisco, three blocks from the central shopping district and surrounded by hotels and apartment houses, most of which were filled with working men and women.⁴⁵

Also in 1929, Lizzie Glide established the Glide Foundation and a trust to support it. The purpose of the Foundation was to:

- advance and foster in San Francisco the Christian Protestant religion, education, and charity; and
- establish and maintain an evangelistic center and an associated training school in San Francisco for the better training of Christian workers and worshippers.⁴⁶

The Foundation was established as separate and distinct from the Glide Memorial Church, whose sole purpose was to carry out the “spiritual purposes of the Glide Foundation.”⁴⁷ McPheeters describes the two entities as “entirely independent and separate organizations; the business of each is managed without interference from the other. While there is the strictest separation in the operation of the two organizations, they cooperate together in their work.”⁴⁸ This two-pronged structure was the result of research ordered by Glide and carried out by Dr. A.T. O’Rear, who surveyed churches and religious foundations throughout the country.⁴⁹

Lizzie Glide organized the Board of Trustees of the Glide Foundation (“Board of Trustees”, also referred to herein as the “Glide Foundation”), which first met in late 1929.⁵⁰ The original board, appointed by the Pacific Annual Conference of the Methodist Episcopal Church, South, was composed of the following members:

- President: Rev. W.J. Sims, presiding elder of the San Francisco district of the Methodist Episcopal Church, South;
- Vice President: Rev. F.W. Rollins of Fitzgerald Church, San Francisco;
- Secretary: Rev. A.T. O’Rear, pastor of St. Paul’s, San Jose;
- Treasurer: Lizzie Glide;
- Deaconess: Ethel Jackson, superintendent of Mary Elizabeth Inn;
- J.W. Cotton, San Francisco businessman;
- Rev. G.C. Emmons, pastor of St. Paul’s, Fresno;
- Chief Justice William H. Waste of the State Supreme Court; and

⁴⁴ Ibid., 25.

⁴⁵ Ibid., 27.

⁴⁶ Board of Trustees, Glide Foundation, October 17, 1950 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁴⁷ Board of Trustees, Glide Foundation, February 19, 1931 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁴⁸ McPheeters, 21.

⁴⁹ Ibid., 19.

⁵⁰ Board of Trustees, Glide Foundation, November 5, 1929 meeting minutes. Unpublished manuscripts in the Glide Archives.

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- Rev. Robert Shuler, Los Angeles.⁵¹

Early Board of Trustees meetings were held at Epworth University Church in Berkeley, the Mary Elizabeth Inn, and Lizzie Glide's house in Berkeley.⁵² At these initial meetings, Lizzie Glide shared her plans for the organization of the Glide Foundation, speaking "very fully of the way in which she had been led of the Lord to undertake this project."⁵³ The Board of Trustees of the Glide Foundation was incorporated by the State of California on in late 1929.⁵⁴

Lizzie Glide continued to be involved with the operation of the Glide Foundation and attended Board of Trustees meetings through August 1931. In 1936, a California Superior Court order declared Lizzie Glide "incompetent" and appointed a legal guardian for her.⁵⁵ She died in 1938 at the age of 86, leaving a \$1,000,000 endowment to the Glide Foundation.⁵⁶

Construction of Glide Memorial Evangelistic Center

Lizzie Glide initially sought the services of her friend, architect Julia Morgan, to design Glide Memorial Church, but, according to historian Sara Holmes Boutelle, "Morgan and Glide disagreed over the architect's proposal...and the commission went to an architect willing to build it more cheaply."⁵⁷ The architect Glide chose was James W. Plachek, a Berkeley-based architect who was highly respected by the late 1920s for designs such as the Berkeley Public Library Central Branch (2090 Kittredge Street). Plachek had recently completed another commission for Lizzie Glide, Epworth Hall, a Methodist dormitory for women at the University of California, Berkeley (1927).

Plachek presented "tentative plans and elevations" to the Glide Board of Trustees at meetings on January 7, 1930 and April 8, 1930.⁵⁸ The project would consist of two parts, joined to appear as one: a church and a hotel and apartment building for "working girls" and businesswomen. The hotel and apartment building would be used as overflow from the Mary Elizabeth Inn.⁵⁹

The Board of Trustees approved Plachek's plans on April 8, 1930. At the same meeting, the Board authorized Plachek to request bids from contractors, asserting that the winning contractor

⁵¹ "S.F. Church Planned as Memorial to Cattle Baron," *San Francisco Chronicle*, February 4, 1930; Board of Trustees, Glide Foundation, January 7, 1930 and April 8, 1930 meeting minutes. Unpublished manuscripts in the Glide Archives. Also: Board of Trustees, Glide Foundation, January 7, 1930 and April 8, 1930 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁵² Board of Trustees, Glide Foundation, January 7, 1930 and April 8, 1930 meeting minutes. Unpublished manuscripts in the Glide Archives. See also: Mark Anthony Wilson, 143. Note: Wilson says that the house at 160 Uplands was commissioned for Lizzie Glide's daughter, Elizabeth A. Glide. The 1920 census shows Lizzie Glide, age 67, as the head of the household at 160 Uplands. She lived with two servants. The 1930 and 1940 censuses also show her at 160 Uplands.

⁵³ Board of Trustees, Glide Foundation, November 5, 1929 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁵⁴ Board of Trustees, Glide Foundation, February 19, 1931 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁵⁵ Superior Court of California, action no. 63091, 1949 letter from attorney to Glide Foundation Board. Information is from "Historical Timeline of Glide United Methodist Church," prepared by Marilyn Kincaid, Glide Archivist, updated August 16, 2017.

⁵⁶ *Time Magazine*, October 20, 1967.

⁵⁷ Sara Holmes Boutelle, *Julia Morgan, Architect* (New York: Abbeville Press, 1995), 84.

⁵⁸ Board of Trustees, Glide Foundation, January 7, 1930 and April 8, 1930 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁵⁹ "S.F. Church Planned as Memorial to Cattle Baron," *San Francisco Chronicle*, February 4, 1930.

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would be the firm “making the lowest bid, and offering the shortest time for the completion of the work.”⁶⁰ Plachek received eight bids from contractors. The winning bid was Monson Brothers, with a proposed cost of \$304,860 and completion timeframe of 160 days.⁶¹

The Board of Trustees established a Building Committee to oversee the work of Plachek and Monson Brothers composed of the following members: Chairman W.J. Sims, Lizzie H. Glide, Ethel Jackson, and Reverend F.W. Hollins.⁶² Glide also served on committees for building hardware and furnishings.⁶³

The *San Francisco Chronicle* announced the groundbreaking celebration for the Glide Foundation Evangelistic Center, held on April 6, 1930:

The first spadefuls of earth will be turned on the property...by Dr. Sims and Rev. W.F. Rollins, pastor of Fitzgerald Methodist Church. Others participating in the exercises will include Rev. W.P. Shaw, pastor of West Side Christian Church; Rev. W.G. Fletcher, Oakland; Mrs. Lizzie H. Glide, Berkeley, aged widow of H.L. Glide and organizer of the foundation, and James Plachek, Berkeley, architect of the center. The Fitzgerald Church choir will sing.⁶⁴

Glide Memorial Church was completed and dedicated “free of debt” by Bishop Arthur J. Moore on Sunday, January 11, 1931. Dean Wilbur J. Gresham of Grace Cathedral “brought the greetings from the churches of the city in behalf of the Church Federation of San Francisco.”⁶⁵ Board of Trustees President Rev. W.J. Sims inserted a box of church papers into the corner stone, which reads: Glide Memorial Evangelistic Center, A House of Prayer for All People, A.D. 1930.

The original church included an auditorium, smaller rooms, evangelistic hall in which meetings were held every night except Saturday, and church offices. The other building was a six-story apartment house with parlors and business offices at street level and 14 apartments and 48 rooms on the floors above.⁶⁶

The church featured a revolving neon cross on top of its south tower, which was purportedly quite effective (and may have been one of the first of its kind in the country), according to McPheeters:

[The cross] speaks a message to the multitudes who throng the streets below. At night the cross may be seen over a wide area of the down-town section. Dr. William L. Stidger,

⁶⁰ Board of Trustees, Glide Foundation, April 8, 1930 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁶¹ Board of Trustees, Glide Foundation, April 28, 1930 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁶² Board of Trustees, Glide Foundation, April 8, 1930 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁶³ Board of Trustees, Glide Foundation, June 13, 1930 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁶⁴ “Evangelistic Center Rite Set for Today,” *San Francisco Chronicle*, April 6, 1930.

⁶⁵ McPheeters, 21.

⁶⁶ Board of Trustees, Glide Foundation, July 31, 1931 meeting minutes. Unpublished manuscripts in the Glide Archives.

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who initiated the use of illuminated crosses on American churches, spoke in Glide Church in the spring of 1935. At that time he said that the cross on Glide Church was the only Neon revolving cross on any church in America, so far as he knew....

Many have been attracted to the services of the church by the illumination of the cross at night, who otherwise would not have entered. One night in one of our services, a man came forward to the altar of prayer.... He was in great distress of mind.... In his testimony he said: "Tonight I was approaching the end of the trail. I was on my way to the Bay where I expected to jump in and end it all. My despondency was driving me to suicide. As I walked the street in my journey which I thought was to my death, I was attracted by the revolving illuminated cross on this church. It spoke a message to my despondent heart. It seemed that I could not refrain from entering the church and attending this service. Thank God, I've been saved tonight and turned from a suicide's grave."⁶⁷

A second neon cross was located in the church interior, behind the pulpit and choir, furnishing a "mellow glow" for Sunday evening services.⁶⁸

Equally effective in drawing attention to Glide Memorial Church, the northern tower contained a set of J.C. Deagan Company chimes, which played hymns twice daily, at noon and 7:00pm.⁶⁹ A concert on the chimes preceded and closed every Sunday service.⁷⁰

McPheeters also offered an early description of the Hotel and Apartment Building:

The Apartment Hotel, which is operated by the Glide Foundation, is a six-story, A-grade structure, in addition to a banquet hall, kitchen and storage rooms on the ground floor. The building contains 50 single rooms, fifteen two-room apartments, three three-room apartments, a large apartment which is the pastor's home, and a café. The proximity of the hotel to the business district makes it a convenient home for business people.... One of the unique features of the hotel is the community kitchens on the second, third, and fourth floors, with individual lockers, electric stoves, Frigidaire, and every modern convenience to help working people keep down the cost of living. The guests have access to a first class laundry and sewing room on the roof....

The central office and telephone switchboard for the entire building, including the hotel and church, is located in a corner of the beautiful lobby. This office is open each day from 8:00 a.m. to 10:00 p.m. This arrangement works for the convenience of both institutions. The parlors in the building are used by both the guests of the hotel and the

⁶⁷ McPheeters, 29-30.

⁶⁸ Ibid., 32.

⁶⁹ Ibid., 30.

⁷⁰ Ibid., 32.

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church, as is also the main lobby. There is an entrance from the hotel into the main auditorium of the church on the second floor.⁷¹

Early in its history, the Hotel and Apartment Building contained storefronts at the Ellis Street façade that were rented as commercial spaces. In September 1930, the ground-floor commercial space at the corner of Ellis and Taylor Streets was leased to Lamar & Whitmore, at a cost of \$150 per month for four years. The space included basement storage.⁷² The real estate firm Baldwin & Howell was responsible for renting the other commercial spaces. In 1931 after the Board of Trustees realized that the Church couldn't claim tax-exempt status with for-profit businesses on church property, all leases were canceled.⁷³ The Methodist Book Store was moved to the rear of the ground floor of the Hotel and Apartment Building. Plachek was hired to redesign the ground floor of Glide Memorial Church.

The commercial space on the ground floor of the Hotel and Apartment Building (330 Ellis Street) was a café and/or coffee shop from at least 1934 (Lee's Café) through 1955.⁷⁴ It was described by McPheeters in the 1940s:

A first class café is located at the main entrance to the hotel, serving meals at very reasonable prices. The café furnishes an added convenience for those who do not desire to prepare their meals in their apartments or the community kitchens. The café is not operated by the Glide Foundation, but by a lessee.⁷⁵

Similar to the Mary Elizabeth Inn, the Glide Hotel and Apartments seemed to be treasured by the women who lived there, including a public school teacher who said: "I have always thought it so wonderful that Mrs. Glide made a place for the older business women as well as the younger women." Another resident remarked, "I am always happy to recommend the Glide to any young lady looking for a wholesome, comfortable and economical home in San Francisco."⁷⁶

Single rooms in the apartment house were originally fixed at \$20 per month.⁷⁷

Early Church History

Glide Memorial Church's first congregation was transferred from Fitzgerald Memorial Church (960 Bush Street), about six blocks from Glide.⁷⁸ Fitzgerald Church closed as soon as Glide

⁷¹ Ibid., 50-54.

⁷² Board of Trustees, Glide Foundation, September 3, 1930 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁷³ Board of Trustees, Glide Foundation, November 16, 1931 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁷⁴ Board of Trustees, Glide Foundation, November 7, 1934 meeting minutes. Unpublished manuscripts in the Glide Archives; Board of Trustees, Glide Foundation, July 26, 1948 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁷⁵ McPheeters, 50-54.

⁷⁶ Ibid.

⁷⁷ Board of Trustees, Glide Foundation, September 3, 1930 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁷⁸ Board of Trustees, Glide Foundation, July 31, 1931 meeting minutes. Unpublished manuscripts in the Glide Archives; "S.F. Church Planned as Memorial to Cattle Baron," *San Francisco Chronicle*, February 4, 1930.

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Memorial Church opened. The Rev. Dr. Julian C. McPheeters was the first pastor at Glide.⁷⁹ The rest of the first clergy and staff included two associate pastors, three deaconesses, two welfare workers, a house manager, and a secretary. The Glide Memorial Church congregation started out with 70 members and grew to 860 within five years.⁸⁰ By 1946 the church hosted a congregation of 1,700.⁸¹

Some of the early rituals and programs at Glide Memorial Church during its first five years included:

- monthly day of prayer and fasting: First Friday of the month; five devotional services with communion held throughout the day;
- New Year's all-night prayer meeting, 11:00PM to 7:00AM;
- Church Prayer Room, open daily for prayer and meditation;
- Year-round evangelistic program: Glide workers paid follow-up visits with new church visitors to try to bring them on as full-time members;
- Pocket Testament League: Glide workers handed out pocket-sized testaments to try to "win individuals to Christ";
- weekly radio programs on Sundays broadcast from station KYA: Fellowship of the Air and The Shut-In Circle (for home-bound members); and
- monthly services at San Quentin Prison, Folsom Prison, and the Reform School for Boys overseen by Glide's prison pastor.⁸²

A Church in Transition (1949-1961)

Meeting minutes from this period paint a picture of how difficult it was to operate a downtown church. Lizzie Glide betted on the downtown location for convenience and access to young working-class professionals who lived in the apartments in the Tenderloin. But as demographics shifted and the Tenderloin changed, Glide Memorial Church's membership not only waned but became a combination of people who lived in neighborhoods outside of the Tenderloin (predominately older and white) and tourists. While the Glide Foundation benefited from a constant revenue stream from its business ventures, growing its capital assets from \$500,000 to \$3,000,000 in 20 years, Glide Memorial Church struggled to operate on meager tithing from a shrinking membership.⁸³

The Glide Memorial Church did what it could to draw in more members. During World War II, Glide spent \$5,000 to open a service center for young servicemen and women, reportedly

⁷⁹ *Madera Tribune*, Number 10, May 12, 1936. McPheeters stayed at Glide for 18 years. His term at Glide was one of the "longest pastorates in Californian Methodism history. The Methodist Church has bestowed one honor after another upon him as an educator, author, and preacher" ("Methodists Will Hear Educator, Give Honors," *Madera Tribune*, Number 22, June 8, 1957).

⁸⁰ McPheeters, 16, 32.

⁸¹ Emily Towe, "Stewardship in Practice," *World Outlook* Vol. 6, No. 7 (March 1946), 12-13.

⁸² McPheeters, 33-42.

⁸³ "Report of the Treasurer and Business Manager," Board of Trustees, Glide Foundation, November 1, 1949. Unpublished manuscripts in the Glide Archives; "Report of the Treasurer and Business Manager," Board of Trustees, Glide Foundation, November 1, 1949. Unpublished manuscripts in the Glide Archives.

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drawing as many as a thousand people every month.⁸⁴ In the early 1950s, under direction of Pastor John R. Kenney, the church converted a former game room at street level into the Chapel of Sacred Memories. The chapel, named as a memorial to Lizzie Glide, created an easily accessible space where passersby could drop in for prayer or meditation.⁸⁵ Pastor Kenney also implemented Wednesday night dinners in an effort to draw members to the Wednesday evening service. He said, "By the time [members] go home from their work, change and return to the Church it is too late and exhausting. They have demonstrated that they will stay down town and attend if a meal is served."⁸⁶

Another issue faced by Glide Memorial Church during this period was the loss of long-serving Trustees of the Glide Foundation Board, through resignation or death, and major philosophical differences that arose between the old guard and the new. Trustees who had served on the original Board, along with Lizzie Glide's daughter, Elizabeth Glide Williams, argued that new Board appointments and a new pastor at Glide Memorial Church violated the terms of the Deed of Trust. Williams expressed her concerns in a letter to the Board:

The last two members of the Board and [the new] pastor of Glide Church [are] in the process of converting Glide Church from a church where revivals were held, souls saved at the altars and believers sanctified, to a church after the so-called education pattern of modern Methodism, which my mother did not believe and with which she did not concur.⁸⁷

Longtime Trustee Dr. R.P. Shuler decried the addition of one of the new Trustees, Bishop Donald H. Tippett as a "notice to everyone that we were starting in a new direction" and that the terms of Lizzie Glide's Deed of Trust were being "thwarted."⁸⁸ The Methodist Church, Shuler said, "is not in a position to carry out the will and desire of [Lizzie Glide] since it does not now propagate the doctrine it did at the time the Trust was set up."⁸⁹

Shuler was correct about Glide moving in a new direction: the addition of Bishop Donald Tippett to the Board of Trustees was a watershed moment in Glide history.

⁸⁴ Emily Towe, 12-13.

⁸⁵ Pastor John R. Kenney, "Report to the Board of Trustees, Glide Foundation," October 21, 1952. Unpublished manuscripts in the Glide Archives.

⁸⁶ Pastor John R. Kenney, "Report to the Board of Trustees, Glide Foundation," March 25, 1952. Unpublished manuscripts in the Glide Archives.

⁸⁷ Letter from Elizabeth Glide Williams to Board of Trustees, Glide Foundation, October 21, 1949. Unpublished manuscripts in the Glide Archives.

⁸⁸ Board of Trustees, Glide Foundation, April 17, 1951 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁸⁹ Ibid.

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THE NEW GLIDE MEMORIAL CHURCH (1962-1989)

Glide Evangelistic Training School

Bishop Donald Tippett was appointed to the Board of Trustees in late 1949. Pastor John H. Kenney was hired in February 1950 to replace a former pastor whom the Board held responsible for leading Glide Memorial Church into “a dark period in the Church’s history,”⁹⁰ as Kenney describes:

I was not unfamiliar with [Glide Memorial Church’s] problems and was aware the Church had sustained losses in membership and leadership, but did not know how far reaching those losses were.... We are [now] seeking to regain lost ground.... Our task is almost like starting over again in building a significant church in the heart of San Francisco.... I am not looking for or expecting a miracle to happen, so suddenly the church is filled and overflowing. I believe we can accomplish this in time, but it will take time.⁹¹

It was around this time that the Board, along with Pastor Kenney, began to discuss changes that would ultimately set the course for a new Glide Memorial Church. Speaking in 1951, Tippett summarized his goals:

[We] owe to the community of San Francisco a down town leadership. In order to attract the people to Glide Church the program must not be a narrow one, but a full program to appeal to all people. We must not neglect the evangelistic approach and the carrying out of the wishes of Mrs. Glide as expressed in the Declaration of Trust.⁹²

The Board of Trustees and Kenney were focused on the same two priorities: increase church membership, especially by reaching out to people who lived downtown (e.g., Kenney proposed hiring religious-social workers to work in underprivileged areas of the city); and create a school of evangelism.

The idea of a “full program” church was a long overdue fulfillment of Lizzie Glide’s vision of Glide as being a center of evangelism, as stated clearly in her Deed of Trust.⁹³

The school started out small. Bishop Tippett hosted a School of Bible in late 1950, followed by a leadership training school for clergy in the area. Glide’s educational component was formalized in January 1953 with the inaugural Glide Evangelistic Training School, held for a week in the Chapel of Sacred Memories and funded by the Glide Foundation. The keynote speaker was Bishop Charles W. Brashares, who also conducted classes on preaching ministry and how to

⁹⁰ “Report of the Treasurer and Business Manager,” Board of Trustees, Glide Foundation, October 16, 1952. Unpublished manuscripts in the Glide Archives.

⁹¹ Letter from Pastor John R. Kenney to the Trustees of the Glide Foundation, October 16, 1951. Unpublished manuscripts in the Glide Archives.

⁹² Board of Trustees, Glide Foundation, October 16, 1951 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁹³ “Report of the Treasurer and Business Manager,” Board of Trustees, Glide Foundation, October 16, 1952. Unpublished manuscripts in the Glide Archives.

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prepare and deliver a sermon.⁹⁴ The Glide Foundation supplied financial assistance to ministers on mission assignments. The first Glide Evangelistic Training School was considered a success, as Pastor Kenney testified:

We believe that this School of Evangelistic Training, repeated and varied from year to year as experience points the way, can be one of the most significant contributions to California Methodism and the building of God's Kingdom.⁹⁵

The school was repeated every year, with attendance increasing each time. By 1956, the Glide Evangelistic Training School had broadened its reach by collaborating with the Board of Evangelism of the California-Nevada Annual Conference of the Methodist Church, as well as the Japanese Provisional Conference ("in recognition of their splendid spirit of the Japanese in this area and their need to meet the challenge of bringing Christ to their people").⁹⁶ Those collaborations extended for several years.

Bishop Tippet was instrumental in widening the scope of the school and procuring "top flight men" to be lecturers, notably Professor (later Dean) Joseph D. Quillian Jr. of the Perkins School of Theology at Southern Methodist University.⁹⁷ Quillian taught at the Glide school in 1956 and 1957. An important connection to note here is that Glide Memorial Church's current minister, A. Cecil Williams, graduated from Perkins in 1955, a year before Quillian lectured at the Glide Evangelistic Training School. Williams and four of his cohort were the first African Americans to be admitted to and graduate from Southern Methodist University.

Reverend Lewis Durham, Reverend Ted McIlvenna, and the Glide Urban Center

Bishop Donald Tippet was responsible for another watershed moment for the Glide Foundation and Glide Memorial Church. As the Glide Evangelistic Training School grew over the years it morphed into the Glide Training School for Christian Workers. In 1962, Tippet, as a member of the Board of Trustees School Committee, which oversaw all aspects of Glide's educational program, tapped Lewis E. Durham to serve as the school's first Program Director. This move was part of a major restructuring of Board of Trustees committees, narrowing them down to just three: Program Committee, Business Management Committee, and Budget Committee, all responsible for reporting to the Board of Trustees Executive Committee.⁹⁸

Lewis E. Durham, as Program Director, introduced changes to the Glide Foundation and Glide Memorial Church that would have lasting and far-reaching effects in the areas of theology and social justice.

⁹⁴ Letter from Pastor John R. Kenney to the Trustees of the Glide Foundation, October 21, 1952. Unpublished manuscripts in the Glide Archives.

⁹⁵ Ibid.

⁹⁶ Board of Trustees, Glide Foundation, January 5, 1956 meeting minutes. Unpublished manuscripts in the Glide Archives.

⁹⁷ Minutes, Evangelistic School Committee, November 20, 1956. Unpublished manuscripts in the Glide Archives.

⁹⁸ Minutes, Executive Committee, Board of Trustees of the Glide Foundation, March 22, 1962. Unpublished manuscripts in the Glide Archives.

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Durham was born in Flint, Michigan in 1926.⁹⁹ His family moved to Southern California when he was young. After serving in the Navy, Durham attended seminary at the University of Southern California. His foray into religious service began at the Westwood Methodist Church near UCLA, where he worked with youth under the direction of Rev. Ray Ragsdale.¹⁰⁰ He then moved to Nashville, Tennessee, to take a position with the General Board of Education with the Methodist Church. Working with the interdenominational National Youth Organization, Durham focused on issues related to young adults. He soon discovered that the church was “doing a miserable job” of connecting with young people.¹⁰¹

Durham paints a picture of young-adult church groups throughout the country in the 1950s as a “kind of pathetic” collection of apathetic and wayward young men and women generally only interested in finding a mate.¹⁰² He considered the situation particularly alarming as census data predicted a huge increase of young people in the 1960s thanks to the post-World War II baby boom.

[We] were trying hard to hear what the young adults were saying and what they were saying [was that the existing church youth programs] didn’t have any meaning for them.... We [the church] did not have the answers...so there was a kind of humbleness about our approach: You tell us what the [issues are] and what needs to be done and we’ll go from there. But we have to be educated first.¹⁰³

Consequently, Durham worked with the Methodist Church to form a task force focused on young adults, sponsored by the interdenominational National Council of Churches. As head of the task force, Durham spent a year (c. 1960) visiting churches in San Antonio, New York, Dallas, Chicago, Minneapolis, and San Francisco. One of the questions he asked young people around the country was (paraphrasing): “If you could live anywhere, where would it be?” Many of them answered “San Francisco.”¹⁰⁴ San Francisco was a draw for young adults, Durham believed, because it had a “reputation of being a free wheeling, sophisticated, cultural center ... [I]t was the place to be if you wanted to be somebody. And you had freedom, it was free. San Francisco didn’t have that kind of mean, grungy reputation [that New York had at the time].”¹⁰⁵

One of the results of Durham’s work with the young adult task force was the development of an ecumenical committee focused on young adults in San Francisco. Around 1962, Ted McIlvenna, a pastor in the East Bay, was tapped to lead the committee and “explore the young adult world.”¹⁰⁶

⁹⁹ Lewis Durham, interviewed by Paul Gabriel, July 18, 1998, 1. The GLBT Historical Society Oral History Collection.

¹⁰⁰ Minutes, Glide Foundation School Committee, Board of Trustees of the Glide Foundation, February 2, 1962. Unpublished manuscripts in the Glide Archives.

¹⁰¹ Durham, 1.

¹⁰² Ibid.

¹⁰³ Ibid., 14.

¹⁰⁴ Ibid., 2.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

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Also in 1962, toward the end of this tenure as head of the Methodist young adult task force in Nashville, Durham learned of a position opening at the Glide Foundation: Program Director of the Glide Training School for Christian Workers (later known as the Glide Urban Center). He learned of the position through his friend, Bishop Donald Tippett, who shared an important insight into Glide's situation at the time: The Glide Foundation had a 6-million-dollar endowment, an income of about \$400,000 a year, and no church programs. Durham said: "[We] had money and a kind of sick little congregation and that was it. . . . [The possibilities were] wide open, just a wide open field. One of those rare lifetime opportunities you get."¹⁰⁷ The Board of Trustees offered Durham the position in February 1962. Ted McIlvenna was brought on board soon thereafter.

Rev. Dr. Robert Theodore "Ted" McIlvenna was born on March 15, 1932, in Epping, New Hampshire.¹⁰⁸ His father was a Methodist minister. McIlvenna graduated from Willamette University in Oregon in 1954 with a B.A. degree in sociology and philosophy. After a year at the Garrett–Evangelical Theological Seminary in Evanston, Illinois, he traveled to Europe to study theology and philosophy of religion at the University of Edinburgh and University of Florence. McIlvenna returned to the U.S. in 1957 and obtained certification for ordination as a Methodist minister at the Pacific School of Religion in Berkeley. The following year he became the pastor of Wesley Methodist Church in Hayward, California. After joining Glide in 1962, McIlvenna left in late 1965 or early 1966 to serve as Director of Project Development for the Methodist Church's National Young Adult Project in Nashville, Tennessee. After about a year in Nashville, McIlvenna wanted to return to Glide.¹⁰⁹ The Board of Trustees approved his rehiring in September 1966, and McIlvenna was back at Glide in March 1967.¹¹⁰

Durham and McIlvenna were an enormously influential duo at Glide, in part because they shared a common missionary theology, something they both referred to as "enabling." It was a humble approach, essentially deriving from their belief that community members, not the church, were the experts on a community's strengths and weaknesses. The church's role, according to the pair, was to be educated by the community, and then provide the tools the community needed to address the issues.¹¹¹ "[Our role] was to endorse people, to validate them, not to judge them," Durham said.

Another reason for Durham's and McIlvenna's success at the Glide Urban Center was that they were bolstered by a progressive and supportive Board of Trustees, as noted earlier, under the leadership of Bishop Donald Tippett. The board adopted the role of a protective big brother to staff of the Glide Urban Center, as Durham notes:

¹⁰⁷ Ibid.

¹⁰⁸ Unless noted, biographical information is from "Profile: Dr. Ted McIlvenna," *The Lesbian, Gay, Bisexual, and Transgender Religious Archives Network*, July 8, 2005. (Accessed at <https://www.lgbtran.org/Profile.aspx?ID=125>.)

¹⁰⁹ Glide Foundation Program Committee meeting minutes, September 15, 1966. Unpublished manuscripts in the Glide Archives.

¹¹⁰ Glide Foundation Program Committee meeting minutes, January 31, 1967. Unpublished manuscripts in the Glide Archives.

¹¹¹ Ibid., 32-33.

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If members of the staff were to be free to move in the city, they needed [the board to] endorse and protect them, even to the point of taking upon themselves hostilities which [Glide's] experimental ministries had provoked.¹¹²

Another factor in the success of the Glide Urban Center was that Lewis Durham was a master intermediary between the board and the needs of the organization he oversaw:

I spent a lot of time with the board. I did a lot of stroking and educating and I knew that the Bishop would back me as long as I kept him informed. [Bishop Tippett] didn't like to be surprised.... So I'd call him in the middle of the night to let him know there's going to be something happening. He was an old war horse...a fighter...a great supporter.¹¹³

The earliest work of the Glide Urban Center was supported by Glide Memorial Church's pastor at the time, John Moore, whom Durham described as "brave...willing to take a risk...[and stick] his neck out."¹¹⁴

Reverend A. Cecil Williams

In 1968, during his retirement ceremony, Bishop Tippett described Glide under the direction of Tippett, Durham, McIlvenna, and the Reverend A. Cecil Williams, as "the realization of a lifelong dream.... Glide is really serving the people, and that's what we always wanted. That what it's all about – to help people live more adventurous, more worthy, more meaningful lives."¹¹⁵ He said Williams and Durham "were the ones who saw that the dream began to emerge. And now the preaching of Cecil has really made the dream come true. We have here one of the greatest sermonizers in our church or any other."¹¹⁶

Albert Cecil Williams was born in San Angelo, Texas on September 22, 1929, to Sylvia Lizzie Best and Cuney Earl Williams.¹¹⁷ The Williams lived in the home owned by Sylvia's parents, Jack and Phyllis Best, at 201 W. 8th Street, in the "black section" of San Angelo.¹¹⁸ Jack Best, known as "Papa Jack" to the Williams children, was a former slave who moved to the Southwest to work as a cowboy.¹¹⁹ Phyllis Best, known as Lizzie, was half American Indian.

Cecil was the second youngest of six children: Johnnie Mae, Earl Jr., Arthur J., Claudius Maurice, and Rudy E. Cecil's childhood nickname was "Rev," short for Reverend.¹²⁰

¹¹² Lewis E. Durham, "Glide Foundation from 1962 through 1967," date unknown. Unpublished manuscripts in the Glide Archives.

¹¹³ *Ibid.*, 4-5.

¹¹⁴ *Ibid.*, 30.

¹¹⁵ "Glide Honors Bishop Donald Tippett," *United Methodist Reporter*, September 21, 1979.

¹¹⁶ *Ibid.*

¹¹⁷ Ancestry.com. *Texas, Birth Certificates, 1903-1932* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2013.

¹¹⁸ Year: 1930; Census Place: San Angelo, Tom Green, Texas; Roll: 2400; Page: 24A; Enumeration District: 0005; FHL microfilm: 2342134; Cecil Williams, *I'm Alive!: An Autobiography* (San Francisco: Harper & Row, 1980), 1.

¹¹⁹ Williams, *I'm Alive*, 2.

¹²⁰ *Ibid.*, 1.

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“Like many black families whose options seemed beyond their control,” the Williams family attended church every other day of the week.¹²¹ Wesley Methodist Church, according to Williams, “provided a frame of reference, a safe meeting place, and a context in which to view our lives.”¹²²

Growing up black in Texas in the 1930s was difficult and at times excruciatingly painful. “Blacks were niggers in substance even if we were ‘Nigra’ or ‘colored’ in name,” writes Williams.¹²³ “There were three kinds of public restrooms in those days; ‘Men,’ ‘Women,’ and ‘Colored.’”¹²⁴ The railroad tracks marked the unofficial boundary between the black section of town to the north and the white community and business district to the south. Williams referred to the dirt path along the tracks as Freedom Path: “When we emerged from the white community and set foot on Freedom Path, we knew we’d made it once again. No harm would come to us there.”¹²⁵

Cecil Williams was a successful student, serving as class president each year of elementary and high school. “If only within the framework of young black children growing up in dust-blown West Texas, I was already a leader. Many of the adults, including Mother most of all, indicated with their praise that somehow I would escape the boundaries of San Angelo and clear the barriers that restricted our community.”¹²⁶ He attended the all-black Sam Huston College in Austin, Texas, where he served each year as class president. During summers he worked as a janitor at First Methodist Church of San Angelo, where his father worked for many years as a janitor. Williams says of First Methodist: “whose all-white congregation was Christian enough to pay blacks as janitors even if we were not permitted to pray there.”¹²⁷

By the age of 19, Williams had obtained his Exhorter’s License¹²⁸, the first step toward a career in religion.¹²⁹ “I was going to become a minister, the best they ever saw. Step by step. Four years of college, then seminary, then an appointment to a large black church in a big city like Dallas.”

At Sam Huston College, Williams met J. Leonard Farmer, the first black to earn a Ph.D. in Texas.¹³⁰ Leonard almost instantly became a mentor to Williams, who describes Leonard as “an eccentric who defied traditional order by creating a chaos of his own.... He shocked me. He said that [Jesus’s] legacy was one of radical, earthly action rather than heavenly, spiritual peace. He raised questions about the biblical text and railed against the presumed order of theology. He

¹²¹ Ibid.

¹²² Ibid.

¹²³ Ibid., 3.

¹²⁴ Ibid.

¹²⁵ Ibid., 21.

¹²⁶ Ibid., 9.

¹²⁷ Ibid., 46.

¹²⁸ An exhorter in the Methodist Church is a layman licensed by the pastor to hold prayer meetings under the direction of the pastor.

¹²⁹ Ibid.

¹³⁰ Ibid., 55.

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injected chaos into theology and my life.... He was a walking revolt who ran so deep that part of me wanted to be just like him.... J. Leonard Farmer had given me a sense of pride and confidence. But more than that he'd shown me that one could defy order and still survive."¹³¹

After graduating from Sam Houston College with a B.A. in Sociology 1952, Cecil Williams attended the Perkins School of Theology at Southern Methodist University in Dallas for three years. He was one of five black students admitted that year, a small group chosen to integrate the seminary.¹³² Williams was a rising star at Perkins. A few black ministers in the Methodist Church called him their "son in the ministry." "They never tired of predicting great things for me. I was their choice, the one to carry forth the great tradition on which their own lives and careers rested."¹³³

He worked as a student pastor in the church of I.B. Loud, one of the most powerful black ministers in Dallas. Loud often let the student pastors preach. Taking a cue from his mentor J. Leonard Farmer, it was in these early sermons that Cecil Williams began to revolt against racism in the church. Williams includes an example in his autobiography:

Look at a church that rejects people based on color.... We're all black, aren't we? Try to go into a white church.... They won't let us in. They've never let us in. They've never let us in.... Now we must ask ourselves: What kind of Christianity is that? I say to you right here and right now that the church must change its racist policies if it is to be what it says it is. Not somewhere else. Not some other time. Right here! Now!¹³⁴

As a graduate of Southern Methodist University, Williams writes that his secret dream was to become "the first black minister named to pastor a white church in Texas. Still longing for acceptance. Still yearning to make it. Knowing I never would be accepted in the white church, white world."¹³⁵ At the same time, he felt that he could never be "what the black ministers wanted [him] to be."¹³⁶ In other words: tolerated, but not accepted, by the white church. "That was their idea of making it."¹³⁷

Cecil Williams' first appointment as a minister, in 1956, was to Hobbs, New Mexico. He was appointed to Hobbs by the black bishop of the West Texas Conference of the Central Jurisdiction of the United Methodist Church. He soon found out that he was sent to Hobbs to create a Methodist Church for the small black community who had started attending the white Methodist Church. According to Williams, he was "imported" to Hobbs to "relieve the white church of any racial embarrassment."¹³⁸ While living in Hobbs, Williams married a school teacher named

¹³¹ Ibid., 56-57.

¹³² Ibid., 57.

¹³³ Ibid., 60.

¹³⁴ Ibid., 62.

¹³⁵ Ibid., 63.

¹³⁶ Ibid.

¹³⁷ Ibid., 60.

¹³⁸ Ibid., 67.

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Evelyn Robinson. They remained in Hobbs for a year before being offered the job of instructor and Dean of Men at Sam Huston College, which had merged with Tillotson College and became Huston-Tillotson.

From 1956 to 1959 he taught and served as chaplain at Huston-Tillotson College. Soon into his tenure there, Williams heard that he would be appointed minister of Wesley Methodist Church in Austin, a “real plum” opportunity.¹³⁹ However, when the decision came to a vote, astonishingly the black ministers in the conference blocked the appointment. Williams’ took this to mean that the black ministers were saying, “You ain’t learned your lesson yet, boy.”¹⁴⁰

Williams left Texas in a “storm of tears. Soothing and violent. Tears of hurt, rage, joy, loneliness, fear.”¹⁴¹

Beginning in 1959, Williams began graduate work in sociology at the University of Texas, Austin, and also studied social ethics and pastoral psychology at the Pacific School of Religion in Berkeley, California.¹⁴²

Around 1960, Williams moved to Kansas City, Missouri, where he served as minister of the St. James Methodist Church. While there, he was finally able to pastor a congregation that included both races.

In 1963, he was minister at a church in Kansas City, Missouri when he was offered the position of director of community involvement at the Glide Urban Center at Glide Memorial United Methodist Church in San Francisco.¹⁴³

Cecil Williams Arrives at Glide

Rev. Cecil Williams describes the Tenderloin when he first arrived at Glide in 1964:

People called the Tenderloin District in San Francisco “the last circle of hell,” because no matter how quickly you drove through it, you couldn’t help seeing the poor, the addicted, the sick, the homeless, and the mentally ill, many of them lying if not dying in the streets. You couldn’t look away from wildly dressed sex workers of all genders (there were more than two) getting clubbed by the police. You’d see flophouses, whorehouses, drug and porno houses, runaway teenagers selling their bodies, cruising johns, and ex-cons. By reputation, the Tenderloin was a filthy, seedy, crime-ridden hellhole that nobody wanted to visit.

¹³⁹ Ibid., 71.

¹⁴⁰ Ibid.

¹⁴¹ Ibid., 72.

¹⁴² Cecil Williams’ resume in the Glide Archives. Information is from “Historical Timeline of Glide United Methodist Church,” prepared by Marilyn Kincaid, Glide Archivist, updated August 16, 2017.

¹⁴³ Williams, *I’m Alive*, 72.

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Yet the first time I walked through the Tenderloin on my way to Glide Memorial Church ... I saw something else, too. I saw the most blessed place on earth.¹⁴⁴

Whereas others had turned a blind eye to the Tenderloin's "urban ghetto," Williams saw something "raw and energetic [rising] up from the streets....: so many poor people—old and young; gay and straight; native and foreign—making a life in wretched surroundings."¹⁴⁵

The contrast between William's description of the Tenderloin and the Glide Memorial Church he was soon to minister was extreme:

I had just left the smell of urine and grime in the streets. Here an aroma of pine-scented furniture polish filled the air.... I couldn't believe how spotless everything was. The interior of Glide had the hushed and elegant atmosphere of a wealthy men's club. Hardwood floors gleamed brightly as if they had never been scuffed.¹⁴⁶

Williams also noticed that every door in the church remained locked and that the windows were barred.

In 1964, Glide's congregation had dwindled down to 35 people—all white and mostly elderly. Bishop Donald Tippett warned Williams that the remaining congregants loved the church but they hated what the Tenderloin had become: "Keeping the church pristine and ceremonious means a lot to them."¹⁴⁷ Williams' response was a rhetorical question: "Did a beleaguered church, a dying church, have to lock out the community to preserve itself?"¹⁴⁸ Williams wanted to throw open the doors and "welcome people with unconditional love...a love that included all."¹⁴⁹

"Bishop, there's one thing you should know," Williams told Tippett.¹⁵⁰ "If I become minister here, I'm going to turn this church upside down." Tippett replied: "Brother Cecil, welcome to Glide Memorial."

Glide's 35 remaining congregants stubbornly resisted change and made Williams' early experiences at the church frustrating and painful. He endured anonymous racist messages left with the church's receptionist (e.g., "[T]ell that nigger to go home"), and overheard racists jokes told by his own colleagues.¹⁵¹ The congregants repeatedly walked out of his sermons and twice demanded to Bishop Tippett that Glide replace the radical, new reverend. Ultimately, all but about two of the original 35 members left the church, but Williams remained undeterred.

¹⁴⁴ Williams and Mirikitani, 49-51.

¹⁴⁵ Ibid., 51-52.

¹⁴⁶ Ibid., 53.

¹⁴⁷ Ibid., 55.

¹⁴⁸ Ibid., 56.

¹⁴⁹ Ibid., 110.

¹⁵⁰ Ibid., 56.

¹⁵¹ Ibid., 57-58.

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I was young and enthusiastic, and the early 1960s were already showing signs of great change and promise. I did not expect the congregants to join me in my dedication to serving the poor and disenfranchised. I did hope they would be intrigued enough to discover a new kind of spirituality through diversity.... Whereas Glide had been a “Sunday Church” before without much community involvement, soon it would be a church of action, of movement, of declaration, of confrontation.¹⁵²

The “new Glide,” ministered by Rev. Williams, “was not going to shut out the world.”¹⁵³

Cecil Williams radically transformed Glide in the 1960s, and Glide transformed Williams. He replaced his clerical collar and robe with an African dashiki and “dazzling red pants,” remarking: “Just as I am removing this symbol of traditional clergy, so may we all welcome the time of openness and change that is coming to Glide.”¹⁵⁴ He grew his short-cropped hair into an “afro.”

Williams’ changes to Glide’s sanctuary and Sunday morning services were equally radical. He stripped the sanctuary of everything he thought represented traditional church hierarchy: the pulpit, the chancel, the altar, the ministers’ chairs, the choir, and—most controversially—the cross. Williams felt that the enormous, white cross on the wall behind the altar wasn’t serving the people. To him, the cross “wasn’t just a symbol of oppression—it *was* the oppression. Instead of standing for the unconditional love that Jesus brought to a new community, the cross made people guilty because Jesus died for our sins.”¹⁵⁵ Williams asked the Glide congregation to see and feel the power of God/the spirit within them.¹⁵⁶ Asked by theologians over the years if taking down the cross was his attempt to secede from the United Methodist Church, Williams answer has always been “emphatically no.”¹⁵⁷

After Williams’ changes to the sanctuary, all that was left of the front of the church was a blank wall where the cross once hung and a carpeted stage. The sidewalls and balcony railing were decorated with banners highlighting the “values Glide stood for”: Justice, Peace, Freedom, Righteousness, Trust, and Community.¹⁵⁸

Cecil William’s Sunday morning services evolved into a powerful phantasmagoria of spirituality, music, dance, art, and community. He called the services (and they continue to be called) “Celebrations.” The Glide Ensemble replaced the old choir with its repertoire of traditional hymns.

Gone were the dirge-like hymnals; in was the joyous, explosive gospel music of the black church alongside the rich traditions of jazz, rock, folk, and blues.... This music [was] steeped in protest and visions of a more just and loving world.... [and has] sung out

¹⁵² Ibid., 59.

¹⁵³ Ibid., 61.

¹⁵⁴ Ibid., 59.

¹⁵⁵ Ibid., 131.

¹⁵⁶ Ibid., 135.

¹⁵⁷ Ibid., 140.

¹⁵⁸ Ibid., 139.

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against Apartheid, domestic violence, economic and social injustice, poverty and hunger.¹⁵⁹

Williams' longtime collaborator and wife since 1982, Janice Mirikitani, introduced a theater group and dance troupe to the Celebrations. Comprised of Glide community members, the groups performed choreographed pieces with powerful socio-political messages.¹⁶⁰ Mirikitani was also responsible for introducing the famous Celebration light shows. After the cross was removed from behind the altar, Mirikitani had the idea to fill the enormous blank wall with images of community—replacing the cross, as Williams had hoped, with a community filled with the spirit. She invited a group of young Asian American photographers called the Red Lantern to take photographs of San Francisco street scenes that would be projected on the wall.¹⁶¹ Williams writes: “If you were addicted or recently out of jail or chronically poor or homeless, and you thought...that nobody cared, seeing images of people like yourself living from one moment to the next could be profoundly moving.”¹⁶² This was so crucial to Williams' ministerial goals; he worked tirelessly to make disenfranchised people of the Tenderloin find a home in Glide. “I felt their unvarnished experience carried more honesty and more weight than any of the homilies the church instructed its ministers to present.”¹⁶³

The light shows morphed into a powerful display of news clippings, sermons, songs, poetry, art—often mixed with strobe lights and collages of flowing lava and psychedelic kaleidoscopes. “You couldn't look at that wall without feeling the vitality of the streets and the exuberance of political confrontation in one giant, ever-moving art installation,” Williams writes.¹⁶⁴

Mirikitani also worked with Williams to change the format of Celebration bulletins from a “clutter of religious sayings” that nobody read to “provocative modern poetry” and lyrics of “rebellious show tunes” such as “Hair.”¹⁶⁵

After losing the 35 members Williams encountered on his first day, the Glide congregation was somewhat slow to grow. By 1966, Janice Mirikitani recalls that only about a third of the pews were filled.¹⁶⁶ However, the congregation that existed then prefigured the Glide that exists today. Sex workers and runaway gay teenagers were among Williams' earliest devotees. As a young, gay man excitedly told Mirikitani: “The uptight people are leaving, and Cecil's told everybody in the Tenderloin they're welcome. And nobody's ever let *us* in church before.”¹⁶⁷ In the late 1960s and early 1970s, a Sunday Celebration could include:

¹⁵⁹ Glide, “Sounds of Transformation.” Glide website. Accessed at <https://www.glide.org/Ensemble>. Accessed on February 12, 2018.

¹⁶⁰ Williams and Mirikitani, 88.

¹⁶¹ *Ibid.*, 97.

¹⁶² *Ibid.*, 138.

¹⁶³ *Ibid.*, 129.

¹⁶⁴ *Ibid.*, 97.

¹⁶⁵ *Ibid.*, 85.

¹⁶⁶ *Ibid.*, 114.

¹⁶⁷ *Ibid.*

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Hippies in thrift store finery, jazz aficionados, prostitutes, immigrants, drag queens, refugees, homeless people from the shelters, Vietnam veterans, performers from the Mitchell Brothers (the city's biggest porno theater), revolutionaries in army-navy gear, and...traditional churchgoers in their Sunday best.¹⁶⁸

Glide's "Co-Founders": Cecil Williams and Janice Mirikitani

Janice Mirikitani joined the Glide staff in 1964 when she responded to an advertisement for a temporary typing job.¹⁶⁹ She was an atheist and wary of organized religion. Cecil Williams describes Mirikitani at the time as "tough," in part because she is the survivor of a traumatic childhood: She and her family lost everything during World War II while incarcerated at the Japanese-American concentration camp in Rohwer, Arkansas; and for 11 years, she was the victim of sexual and physical abuse wrought by her stepfather and other men.¹⁷⁰

Mirikitani at first found Glide to be an "odd new church" with an equally odd assortment of young people roaming the halls: "I was amazed to see gay runaways wandering around, many of them fledgling drag queens. These guys would spend the night on the streets in polished nails and makeup, sometimes in full drag, and walk into Glide scrubbed up and baby-faced."¹⁷¹ Sex workers, both queer and heterosexual, volunteered at Glide during the day, typing, answering phones, and running errands.¹⁷² Mirikitani developed a strong connection to them:

[H]ere we were, all these people on the fringes of society working together, making a community from our shared brokenness. Even when you feel like a nobody living in the margins of society, as I did, seeing other people making a place for you can change your whole perspective.... You didn't have to believe in God or Jesus or church to feel a community forming around you and supporting you.¹⁷³

Mirikitani was hired to work under Glide's groundbreaking Citizens Alert program (described in detail later). She transcribed taped interviews of victims of police brutality, most of them from San Francisco's most vulnerable communities. Mirikitani's role soon expanded to an assistant and ultimately collaborator of Cecil Williams.¹⁷⁴ Among her many other talents, she was a writer and poet and became Glide's go-to for authoring church bulletins and press releases. "At Glide there was no chain of command, so whenever I realized that something was needed...I went ahead and did it."¹⁷⁵

¹⁶⁸ Ibid., 140.

¹⁶⁹ Ibid., 77.

¹⁷⁰ Ibid., 85.

¹⁷¹ Ibid., 78.

¹⁷² Ibid.

¹⁷³ Ibid., 81.

¹⁷⁴ Ibid., 116.

¹⁷⁵ Ibid.

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In the mid- to late-1960s, members of the Glide congregation suggested that the church offer free meals to the homeless and poor residents of the Tenderloin. Cecil Williams and Janice Mirikitani answered the call and organized a food program at Glide Memorial Church.

Williams was turned down when he asked the Glide Foundation Board of Trustees for financial support and staff to run the program.¹⁷⁶ Some of the ministers were already concerned with “unkempt street people” attending Sunday Celebrations; they opposed the idea of hungry strangers snaking through the former hotel/apartment building to access the dining room. The Board suggested setting up a soup kitchen instead—something Williams felt carried a “stigma of charity and assembly lines.”¹⁷⁷

Williams and Mirikitani decided to forge ahead without support. “Fundamentally,” writes Williams, “it was a matter of unconditional acceptance. If some of our people were starving, and other people wanted to share the food, we were going to share the food.”¹⁷⁸

Mirikitani oversaw the remodeling of the dining room and kitchen, which had fallen into disrepair after a long period of disuse. The first free food service provided at Glide was a Monday night potluck dinner for 50, with meals prepared at home by Glide volunteers.¹⁷⁹ A note in a Sunday Celebration bulletin in 1968 invites volunteers to support the “Glide Free Meal and Communal Celebration,” sponsored by the Task Force for Free Meals, by cooking, baking, washing dishes, picking up groceries, donating money or food, and/or entertaining.¹⁸⁰ Williams writes of those early meals: “Glide made people feel welcome, as though they had been invited to someone’s home. Because Glide was their home. That was the ambiance we wanted for Monday night dinners.”¹⁸¹ Mirikitani adds: “Cycles of chronic poverty are extremely difficult to break, and homelessness is such a hard fact of survival that we feel if people can go to a warm and friendly place like Glide and get a good meal, life may be a bit more manageable.”¹⁸²

When more volunteers were lined up, the dinners increased to three times a week. Still receiving no support from the Board of Trustees, Williams and Mirikitani raised money from grants, foundations, and fundraisers hosted by celebrities such as Bill Cosby, Marvin Gaye, and Sammy Davis Jr.¹⁸³ In 1981, when Dianne Feinstein was mayor, she asked her human services director to help expand Glide’s food program to three meals a day, seven days a week.¹⁸⁴ The dining room is nicknamed Mo’s Kitchen after Mo Bernstein, a businessman who transformed the “mom-and-pop operation into a fine-tuned restaurant model with a hiring plan for food servers and preparers from Glide’s own population.”¹⁸⁵

¹⁷⁶ Williams and Mirikitani, 177-178.

¹⁷⁷ *Ibid.*, 178-179.

¹⁷⁸ *Ibid.*, 178.

¹⁷⁹ *Ibid.*

¹⁸⁰ “Glide Memorial United Methodist Church Bulletin,” October 13, 1968. Unpublished manuscripts in the Glide Archives.

¹⁸¹ Williams and Mirikitani, 179.

¹⁸² *Ibid.*, 185.

¹⁸³ *Ibid.*, 180.

¹⁸⁴ *Ibid.*, 182.

¹⁸⁵ *Ibid.*, 183.

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Williams and Mirikitani refer to Glide’s food program as “From Fifty to a Million” to describe the progression from those Monday night potlucks for 50 to serving over a million meals a year in 2018.¹⁸⁶

Cecil Williams writes that he and Mirikitani bonded soon after meeting: “Both of us believed in radical, not gradual, change. And both had a drive, a zeal, a passion—mine to build a church of love that would start a revolution; Janice to give voice to populations who had been silenced.”¹⁸⁷ Williams describes himself as “the minister, the speaker, the firebrand, the galvanizer, the power broker” and Mirikitani as “the architect, the facilitator, the organizer, the orchestrator.”¹⁸⁸ Together, Williams and Mirikitani have left an indelible impression on both Glide and San Francisco’s underrepresented minority communities. They are known as the beloved “Founders” of the current Glide.

Significant Programs Sponsored, Funded, and/or Hosted by Glide

An extraordinary extent of the Glide Urban Center’s early work was focused on issues related to queer communities, as Dr. Susan Stryker, LGBTQ historian, summarizes:

Glide Memorial Church was the midwife of the modern LGBTQ movement, not just in San Francisco, but nationally. Its early support for addressing the social costs of anti-gay and anti-transgender discrimination from an ecumenical perspective was absolutely crucial for gaining mainstream attention to these issues. The Council on Religion and the Homosexual (CRH), based at Glide, was absolutely pathbreaking. The CRH Mardi Gras Ball, in 1965, which was raided by police, was a largely unheralded turning point in civil rights and sexual liberation struggles. Under the leadership of Rev. Cecil Williams and other socially progressive ministers, Glide integrated pastoral care for LGBTQ people into its broader sense of Christian mission. Glide was home to the first organization to support dispossessed and abandoned queer kids and sex-workers living on the streets of the Tenderloin, and to the first support groups for transgender individuals. The church was, and remains, a vital nexus for promoting the radical idea—which should not be radical at all—that all people are of equal worth and deserve to live in health and happiness with basic dignity and adequate food and shelter.¹⁸⁹

The following are notable programs that were sponsored, funded, and/or hosted by Glide.

Council on Religion and the Homosexual

The Glide Urban Center was part of a national movement among the nation’s religious organizations to focus on social justice. “Social concerns dominated the country’s ministry in a way that they had not since the 1930s,” writes historian John D’Emilio. “Among black and younger clergy in particular, service to God and to the church increasingly meant active

¹⁸⁶ *Ibid.*, 185.

¹⁸⁷ *Ibid.*, 85.

¹⁸⁸ *Ibid.*, 91.

¹⁸⁹ E-mail from Susan Stryker to Shayne Watson, February 20, 2018.

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engagement in the world. In San Francisco, where homosexuality had achieved a greater visibility than elsewhere, it was perhaps natural that a portion of this social concern would be spent on behalf of the gay rights cause.”¹⁹⁰

Soon after arriving at Glide, Ted McIlvenna discovered that many of the Tenderloin’s youth were young, gay men “driven to street hustling by the hostility and ostracism of their parents and peers.”¹⁹¹ To better understand the needs of this minority community, McIlvenna consulted with two homophile groups: the Mattachine Society, Daughters of Bilitis, Society for Individual Rights, and the Tavern Guild. McIlvenna’s “crash course on society’s treatment of gay men and women,” as D’Emilio calls it, resulted in the minister’s sudden awareness of “an entire population with real grievances against the church.”¹⁹² Almost immediately, McIlvenna became an advocate for gay and lesbian causes.

In late May 1964, Ted McIlvenna, with sponsorship from the Glide Urban Center, organized a three-day conference attended by twenty Protestant clergymen and over a dozen members of the homophile movement, including representatives from the Daughters of Bilitis, the Mattachine Society, SIR, the Tavern Guild, and *Citizens News*.¹⁹³ One of the first events was a tour of San Francisco’s queer hotspots, such as gay bars, drag shows, private parties, and homophile meetings.¹⁹⁴ That was followed by a two-day retreat at the Ralston L. White Memorial Retreat on Mount Tamalpais in Mill Valley, just north of San Francisco.¹⁹⁵ For many of the ministers in attendance, the “face-to-face confrontation” with the homophile activists was “the first time they had ever knowingly talked with a homosexual or a lesbian.”¹⁹⁶ Del Martin, lesbian-rights activist and co-founder of the Daughters of Bilitis, wrote of the retreat: “San Francisco was the setting for the historic birth of the United Nations in 1945. And again, in 1964, San Francisco provided the setting for the re-birth of Christian fellowship in the United States to include all human beings regardless of sexual proclivity.”¹⁹⁷

After the retreat, leaders at Glide, homophile activists, and other clergy in San Francisco continued to meet until December 1964 when the Council on Religion and the Homosexual was formed—the first organization in the U.S. to have “homosexual” in the title. The CRH was incorporated six months later and headquartered at the Glide Urban Center. “Working with open-minded members of the clergy was a historic shift for gay activists,” writes historian Marcia Gallo, “and [homophile] leaders recognized that without Glide Memorial Methodist Church,

¹⁹⁰ John D’Emilio, *Sexual Politics, Sexual Communities: The Making of a Homosexual Minority in the United States, 1940-1970* (Chicago: University of Chicago Press, 1983), 191-192.

¹⁹¹ Ibid.

¹⁹² Ibid., 192-193.

¹⁹³ Christopher Lowen Agee, *The Streets of San Francisco: Policing and the Creation of a Cosmopolitan Liberal Politics, 1950-1972* (Chicago: The University of Chicago Press, 2014), 103.

¹⁹⁴ D’Emilio, 193.

¹⁹⁵ The retreat center, which was originally a residence designed by Willis Polk, had been donated from the original owner to the Northern California Conference of Congregational Churches (now United Church of Christ). Marcia M. Gallo, *Different Daughters: A History of the Daughters of Bilitis and the Rise of the Lesbian Rights Movement* (New York: Carroll & Graf Publishers, 2006), 105.

¹⁹⁶ D’Emilio, 193.

¹⁹⁷ Gallo, 106.

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none of the organizing of religious leaders would have been possible.”¹⁹⁸ Glide’s involvement in homophile activism was extraordinary in the mid-1960s. The church and the Glide Urban Center became “centers for urban activism, racial and social justice organizing, and progressive politics in San Francisco for the next two decades.”¹⁹⁹ Phyllis Lyon and Del Martin called Glide “the most unusual Methodist Church in the country.”²⁰⁰

One of the key events in LGBTQ history in San Francisco occurred in 1965 and involved Glide and the CRH. San Francisco’s major homophile groups and clergy joined together to cosponsor the New Year’s Mardi Gras Ball at California Hall (625 Polk Street) on January 1, 1965, to raise funds for and celebrate the newly incorporated CRH. To ensure the success of this event, members of the CRH negotiated with the San Francisco police and city officials to prevent harassment. In spite of the preparations, as guests began to arrive at the event dozens of police officers appeared on the street with klieg lights and cameras and periodically entered the hall on the pretense of making safety inspections. Ignoring the police presence, more than 500 people—including a number of clergymen and their wives—entered the event. The party continued past midnight, at which point the San Francisco police arrested six attendees, including attorneys Evander Smith and Herbert Donaldson, who had been retained in anticipation of such harassment.

In a remarkable turn of events, Marshall Krause, an ACLU attorney, agreed to defend those arrested at California Hall and organized a press conference on January 2, 1965. Ministers involved with CRH spoke out against police harassment, marking one of the first times in U.S. history that religious leaders spoke publicly about gay rights.²⁰¹ The ministers’ outrage and their call to end police harassment of homosexuals provoked unprecedented public support and a mobilization by homophile groups and leaders to fight against police oppression. The sudden surge of activity following the California Hall incident, often referred to as San Francisco’s “Stonewall,” thrust the newly formed CRH into the spotlight. Homophile activist Phyllis Lyon remarked, “[It was] our very first step into some kind of connectedness with the rest of the city.”²⁰² Mayor Shelley urged the police to appoint a liaison to the LGBTQ community; they selected Sergeant Elliott Blackstone. Lyon said it was “the first time we had any contact with city government. We’d tried over the years. We’d gone to talk and they wouldn’t talk. We sent them letters, they didn’t answer. All of a sudden we had Elliott Blackstone for police community relations and he was our key. That made us suddenly a persona, the gay community was something here in the city.”²⁰³

CRH’s influence continued to grow after the California Hall incident, with protests, publications such as Del Martin’s *The Church and the Homosexual*, and a series of symposia held at the CRH

¹⁹⁸ Ibid., 109.

¹⁹⁹ Ibid.

²⁰⁰ Ibid.

²⁰¹ Ibid., 108.

²⁰² Ibid.

²⁰³ Phyllis Lyon, interviewed by Paris Poirier. Featured in *Last Call at Maud’s*, Documentary, directed by Paris Poirier, produced by Karen Kiss and Paris Poirier (San Francisco, 1993).

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offices at 330 Ellis Street.²⁰⁴ In June 1965, CRH published a report called “A Brief of Injustices: An Indictment of Our Society in Its Treatment of the Homosexual.” It presented a “clear and strong affirmation of lesbian and gay people, the first of its kind from a group of religious leaders.”²⁰⁵ The brief delineated ten ways in which LGBTQ people were denied rights, and it concluded with a “call for self-definition, dignity, and justice for homosexuals.”²⁰⁶ Also in 1965, CRH organized the first of many Candidates’ Night at Glide, to which local politicians were invited to participate in a town-hall-style community meeting. The politicians were asked questions about “police misconduct and other issues of concern to gay and gay-friendly constituencies.”²⁰⁷ According to historian Marcia Gallo, these Candidates’ Nights were significant as “the first time that ‘the gay vote’ was courted in San Francisco. “[I]t began a pattern of well-organized electoral activity among lesbians, gay men, and their allies that continues to this day.”²⁰⁸

Citizens Alert

As noted, Janice Mirikitani’s first job at Glide, in 1964, was transcribing taped recordings made by victims of police brutality. She recalls: “[F]rom the first day I was in shock as one person after another described being stopped by police in the Tenderloin and beaten with nightsticks. They were yelled at, ridiculed, clubbed, and kicked routinely. Then they were either arrested or left in the street.”²⁰⁹

Citizens Alert was a citywide police watchdog program organized by leaders at Glide, including Cecil Williams (the first chairman) and Phyllis Lyon (who was originally or became director), and a group of doctors, lawyers, homophile groups, and civil rights organizations. Williams describes the impetus behind the group’s founding as no longer being able to ignore the many cases of police brutality and/or unequal enforcement of the law—“based on income, color of one’s skin, racial origin, sexual identification and minority group status”—that were constantly being brought to Glide’s attention.²¹⁰

The purpose of Citizens Alert, according to Williams, was

to collect, analyze and channel to responsible governmental and social agencies accurate, reliable reports growing out of police misbehavior, including brutality, harassment and unequal enforcement and application of the law; to establish other means of remedial action as may be indicated, to alert the general public as to the problem and most

²⁰⁴ Another attorney Elliot Leighton, backup to Donaldson and Smith, along with Nancy May, who was taking tickets at the front door, were arrested for obstructing the police. Two guests in the hall, Konrad Osterreich and Jon Borset (names as reported in the *San Francisco Chronicle*) were arrested for “disorderly conduct.”

²⁰⁵ Gallo, 108.

²⁰⁶ *Ibid.*

²⁰⁷ *Ibid.*, 109.

²⁰⁸ *Ibid.*

²⁰⁹ Williams and Mirikitani, 78.

²¹⁰ “‘Citizens Alert’ Group Formed to Check Police Brutality Charges,” source unknown, 1965. Filed in Glide Archives.

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importantly, to educate individual citizens as to both their rights and obligations under the law.²¹¹

Citizens Alert was powered by a telephone answering system, headquartered at the Gateway Young Adult Center (366 Eddy Street) and operated by volunteers 24 hours a day. When victims of police abuse called the hotline, their stories were recorded and they were connected to lawyers, doctors, and/or photographers for assistance. The group received over 1,700 calls in its first year; by 1968, it had increased to almost 4,000.²¹²

This type of grassroots community support was already common among San Francisco's LGBTQ communities. After a raid of Kelly's Alamo Club in San Francisco in 1956 resulted in the arrest of 36 patrons, mostly lesbians, the lesbian-focused homophile organization Daughters of Bilitis published an article in its newsletter titled "What to Do in Case of Arrest." It urged readers: "DON'T PLEAD GUILTY...call your attorney; don't volunteer information—in fact, don't talk to anyone about anything."²¹³ The article also included 13 ways a woman could assert her rights in case of arrest. Another homophile group, Society for Individual Rights (SIR), served as a model for Citizens Alert, according to LGBTQ historian Christina B. Hanhardt:

The original proposal for Citizens Alert came out of a model developed by SIR, which had been hosting public programs on homosexual and police relations. These meetings often featured [SFPD] Community Relations Officer Elliott Blackstone. SIR also distributed "Pocket Lawyers" pamphlets to gay men facing entrapment arrests—an act funded by the Tavern Guild, the gay bar association—and had published in *Vector* [SIR's newsletter] a preliminary plan for a "Homophile Alert System." SIR's proposal included a twenty-four hour telephone service to provide quick referrals to bail bondsmen and sympathetic lawyers.²¹⁴

Citizens Alert became a very powerful tool for multiple constituencies that previously had little in common except for "identical problems in dealing with the police": "Chinatown, the Mission District, Hunters Point, the Fillmore, North Beach...the foreign born, the poor...the homophile community and the Sexual Freedom League."²¹⁵ "Eventually over fifty groups from around the city had joined Citizens Alert," notes Hanhardt. It was one of the first examples of "homosexual-inclusive, cross-race organizing" in pre-Stonewall San Francisco, according to Hanhardt.²¹⁶ (The other was the Central City target area campaign.)

Other focuses of Citizens Alert were pressing for the establishment of a citizens' review board to investigate allegations of police misconduct, public demonstrations, and lawsuits. In 1967, Citizens Alert filed a \$100,000 claim against the City and County of San Francisco after a police

²¹¹ Ibid.

²¹² Christina B. Hanhardt, *Safe Space: Gay Neighborhood History and the Politics of Violence* (Durham and London, Duke University Press, 2013), 68.

²¹³ Daughters of Bilitis, "San Francisco Police Raid Reveals Lack of Knowledge of Citizen's Rights," *Ladder* 1 (1956).

²¹⁴ Hanhardt, 66.

²¹⁵ "'Citizens Alert' Group Formed to Check Police Brutality Charges," source unknown, 1965. Filed in Glide Archives.

²¹⁶ Hanhardt, 67.

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officer broke the arm of a 14-year-old African American girl named Priscella Thomas during her arrest.²¹⁷ In 1968, Citizens Alert supported the widow of George Baskett, a 28-year-old African American man shot and killed by an off-duty San Francisco police officer over a dispute about a scratched bumper. The preliminary police report stated that the officer acted in self-defense. At a press conference hosted by the Family Services Agency, Williams said: “The police are becoming more vicious. The department is the most racist institution in San Francisco.”²¹⁸ Longtime Glide attorney Herb Donaldson added: “[T]he poor, the black and minorities [are the] targets of police lawlessness.”²¹⁹ Likely due in large part to the advocacy work of Citizens Alert, the Federal Bureau of Investigation’s Civil Rights Division took over the case. It was the first time in the department’s history that San Francisco police were investigated by the FBI.²²⁰ In August 1968, Citizens Alert released an "Eight Point Plan for Better Police-Community Relations in San Francisco" in August 1968. It called for:

a standard set of comprehensive police reforms including reorganization, a citizens' complaints bureau, police training on urban issues, a rumor control center, group discussions for police and citizens, a formal policy on firearm use, a system of citations rather than arrests for misdemeanors, and the assignment of black officers to black communities. In subsequent years, Citizens Alert focused on building citizen participation in the altering of San Francisco judicial policy more broadly.²²¹

Hanhardt’s research shows that Citizens Alert’s “diverse constituency and hard-edged reform vision” made it unique in the nation, as similar groups in other cities were hardly as long lasting or successful.²²²

Vanguard

Although only active from 1966 to 1969, Vanguard is described by several historians as prefiguring subsequent stages of the gay rights movement.²²³ Organized by Tenderloin youth, Vanguard drew in young gay men, hustlers and “hair fairies” (men who acted and dressed in a manner drawing on a mix of current feminine and masculine styles).

As noted, a primary mission of the Glide Urban Center was to focus on issues unique to the Tenderloin community. Leaders at Glide recognized that young gay residents faced overwhelming challenges despite the safety in numbers and cheap hotel rooms the neighborhood offered.²²⁴ As Vanguard member Joel Roberts remembers, the price of coming out for many young people was being “disinherited.... You no longer had any family. So, in a way, the street

²¹⁷ “Press Conference Called by Citizens Alert,” August 22, 1967. Unpublished manuscripts in the Glide Archives.

²¹⁸ Charles Raudebaugh and Birney Jarvis, “FBI Will Probe Shooting by Cop, A ‘Civil Rights’ Issue,” *San Francisco Chronicle*, October 3, 1968. Filed in the Glide Archives.

²¹⁹ *Ibid.*

²²⁰ *Ibid.*

²²¹ Hanhardt, 69.

²²² Hanhardt, 70.

²²³ Salvatore J. Licata and Robert P. Petersen, *Historical Perspectives on Homosexuality* (New York: Haworth Press, 1981), 175.

²²⁴ Adrian Ravarour, a young adult co-founder of Vanguard, stated that the organization’s first meetings were held at the El Rosa Hotel on Turk Street. Personal communication between Adrian Ravarour and Donna Graves, November 8, 2015.

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was the only place to go. There was no place and middle-class gays were in the closet, they weren't going to help us. We were really on our own."²²⁵ Glide Urban Center almost immediately opened its arms to Vanguard as a sponsor. Lewis Durham recalls: "They'd started organizing and so we gave them an office and telephone and a little furniture.... [They] were some pretty sharp kids."²²⁶

The group hosted dances in the Fellowship Hall at Glide, some of which drew up to 100 people.²²⁷ News eventually broke that Vanguard "wasn't your typical church youth group," and Glide drew flak. A conservative newspaper columnist wrote a scathing article on one of the Vanguard dances, reporting in detail about young men dancing cheek-to-cheek. Bishops from the southern United States sent telegrams to Bishop Tippet, demanding that the Glide ministers be "defrocked." (Tippet responded by letting Lewis Durham respond to the telegrams.)²²⁸

With additional support from the Society for Individual Rights and Daughters of Bilitis, Vanguard members also organized holiday dinners and self-published a journal filled with art, poetry, advice, and political analysis of larger events such as the Vietnam War and of their own situation in San Francisco.²²⁹ "We of the Central City are going to have to start fighting... exploitation by slum landlords, gouging store owners, drug dealers, and men who patronize young hustlers but won't hire them for work."²³⁰ Vanguard member Adrian Ravarou later recalled "many of the street people felt that they had nothing to lose, so why not stand up for their rights?"²³¹

In the fall of 1966, Vanguard organized a "sweep-in" to remove litter from the Meat Rack, a section of Market Street where "drug addicts, pill heads, teenage hustlers, lesbians and homosexuals" made their homes, but who were "often the object of police harassment."²³² Using brooms lent by the City of San Francisco, about 40 youth swept the blocks between Powell and Turk Streets. "We're considered trash by the rest of society," Vanguard's president Jean-Paul Marat stated, "and we wanted to show the rest of society that we want to work and can work."²³³

Vanguard representatives' experience at a planning meeting of the North American Conference of Homophile Organizations illustrated the difference in generational perspectives. Reporting "this conference was a waste of time and money," Vanguard's writer notes, however, that

²²⁵ Oral Histories of the original Vanguard members were conducted by Joey Plaster as part of the public history project Vanguard Revisited in 2010, <http://vanguardrevisited.blogspot.com>.

²²⁶ Durham, 29.

²²⁷ Ibid.

²²⁸ Ibid., 4-5.

²²⁹ Vanguard's first issue lists resources including Missions for meals, a barber college for free hair cuts and SF Suicide Prevention *Vanguard* vol. 1 (1966): 8.

²³⁰ Jean-Paul Marat, "Exploitation," *Vanguard* vol. 1, no. 1 (1966): 3. Mailing address listed as 330 Ellis Street, Glide Memorial Church. By vol. 1, no. 7, the address for subscriptions is listed as 203 Clayton Street.

²³¹ Oral histories from Vanguard Revisited <http://vanguardrevisited.blogspot.com>, accessed September 8, 2014.

²³² "Sweep-in," *Vanguard* vol. 1, no 2 (October 1966): 4. The article says that the "sweep-in" was covered by local news and picked up by AP and UPI.

²³³ Marat, 3.

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“Vanguard made quite an impression on the other delegates,” whose organizations reportedly planned to publish feature articles on the youth group.²³⁴

Huckleberry’s for Runaways

Sponsored by the Glide Urban Center and the San Francisco Foundation in 1967, Huckleberry’s for Runaways was likely the first organization in the country to provide housing and support for runaway youth in San Francisco, many of whom were queer.²³⁵

San Francisco was facing a crisis with youth runaways in the late 1960s, especially in the lead-up to the Summer of Love. There was no institutional precedent for dealing with homeless kids under the age of 18. Lewis Durham recalls a meeting with staff from Traveler’s Aide, the Rosenberg Foundation, and the YM/YWCA. “[T]hey were all scared to death to deal with the teenagers.... [T]hey wanted Glide to go first.”²³⁶

Huckleberry’s for Runaways operated the Huckleberry House, a shelter at 1 Broderick Street, and Cole Street Youth Clinic at the corner of Cole and Haight Street. The organization, now the Huckleberry Youth Programs, still exists in 2018.

National Sex Forum

The National Sex and Drug Forum²³⁷ (NSDF), later the National Sex Forum (NSF) and ultimately the Institute for Advanced Study of Human Sexuality (IASHS) was founded in 1968 at the Glide Urban Center under the direction of Lewis Durham and Ted McIlvenna, with the support of Phyllis Lyon, Rev. Laird Sutton, Dr. Joel Fort, and others. The program was developed initially to train clergy in understanding drug cultures and non-heteronormative sexuality.²³⁸ This work, of course, stemmed from Durham’s and McIlvenna’s goal of educating themselves and their peers in order to meet the needs of the community. And as it stood, sex and drugs were two core issues in San Francisco’s communities in the late 1960s, especially in the Tenderloin. Secondary (later) goals of the program were to promote happier, healthier sex; help people feel more comfortable with sexuality; and help prevent sexually transmitted diseases and unwanted pregnancies.²³⁹

Research into human sexuality was not new in the late 1960s; sexologist Alfred Kinsey had founded the Institute for Sex Research at Indiana University in 1947 and published his seminal studies *Sexual Behavior in the Human Male and Female* in 1948 and 1953; the work of Masters and Johnson had begun in 1957. The NSF was pioneering in the area of sex education and

²³⁴ “National Planning Conference of Homophile Organizations,” *Vanguard* vol. 1, no.2, (1966): 10. Article says the event was held at Bellvue Hotel (501 Geary Street).

²³⁵ Durham, 19.

²³⁶ *Ibid.*, 20.

²³⁷ The drug focus of the NSDF was overseen primarily by Dr. Joel Fort and was relatively short-lived. The reason, according to Lewis Durham, was that the program was very sex-positive, which contrasted starkly with the program’s negativity toward drugs. The word “drug” was soon dropped from the program title.

²³⁸ Durham, 10-11. See also Joel Fort, M.D., “Public Health Pioneer, Criminologist, Reformer, Ethicist and Humanitarian,” an oral history conducted in 1991, 1992, and 1993 by Caroline C. Crawford, Regional Oral History Office, The Bancroft Library, University of California, Berkeley, 1997, 61.

²³⁹ Fort, 62-63.

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demythologizing human sexuality. As Durham notes, prior to opening the NSDF, “[T]here wasn’t any place to get any training in sexuality. There were people teaching sex courses around the country, especially in the junior colleges, that [didn’t have] any training.”²⁴⁰ When word got out about NSF, the program became a national draw for anyone wanting to better understand human sexuality. The program soon expanded to include instructors and attendees from health and educational professions—nurses, social workers, therapists, doctors, and teachers—and sex industries.²⁴¹ Medical schools at UC San Francisco, Stanford, and the University of Minnesota were eventual collaborators.²⁴²

The first NSDF meetings were held in the basement of Glide in a training room outfitted with audiovisual equipment and a floor strewn with big, comfortable pillows.²⁴³ Instructors started the sessions by presenting pornographic films, both to educate attendees, as well as demythologize sexual practices.²⁴⁴ “[We] would sometimes have 16 or 18 projectors all going at the same time,” describes Durham, with Tchaikovsky’s Violin Concerto playing “louder than hell...just complete media inundation.”²⁴⁵ The films were timed so that “all of the films were coming to orgasm at the same time,” in tune with the ending of the violin concerto.²⁴⁶ This pornographic introduction, if successful, left attendees dazed and desensitized to the discussion that followed. It allowed the instructors to “start fresh,” according to Durham. “You’ve got everything, you’ve seen everything, you’ve been inundated. Now we can [talk] about sex without the load of stuff that we usually put on it and begin to be open about what do people do [sexually].”²⁴⁷

The NSF courses became known as Sexual Attitude Restructuring (SAR).²⁴⁸ Highlights were educational presentations by community members who were part of various sexual minorities, including gay men, lesbians, bisexuals, and transgender men and women.²⁴⁹ A dominatrix led seminars on sadomasochism (S/M). Pioneering brothers in pornography, Jim and Artie Mitchell—founders of the Mitchell Brothers O’Farrell Theatre, one of San Francisco’s earliest X-rated theaters—were guest speakers.²⁵⁰

In addition to Lewis Durham and his cohort, notable faculty included: Dr. Wardell B. Pomeroy, a sex researcher and collaborator of Dr. Alfred C. Kinsey; Irwin Haberle, historian of human sexuality; Maggi Rubenstein, former nurse and pioneering bisexual activist who went on to co-found the Sex Information Switchboard (phone line); Clark L. Taylor, gay anthropologist and

²⁴⁰ Note: A predecessor organization, the Sexuality Information and Education Council of the United States (SIECUS), was founded in 1964 by Dr. Mary S. Calderone and others. Durham, 10-11.

²⁴¹ *Ibid.*, 10-11.

²⁴² *Ibid.*, 8.

²⁴³ *Ibid.*, 10.

²⁴⁴ *Ibid.*, 7.

²⁴⁵ *Ibid.*, 10.

²⁴⁶ *Ibid.*

²⁴⁷ *Ibid.*

²⁴⁸ *Ibid.*, 9.

²⁴⁹ *Ibid.*

²⁵⁰ *Ibid.*, 12.

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sexologist and founder of the Anthropology Research Group on Homosexuality; and Janice Epp, prominent clinical sexologist and educator.²⁵¹

Around 1970, Durham and McIlvenna, not wanting to “push the [Glide Foundation] board too far,” decided to sever NSF from the Glide Urban Center and spin it off as an independent organization. After that NSF was free to promote even more radical programs, such as helping found the nation’s (and possibly the world’s) first erotic art museum, The International Museum of Erotic Art (540 Powell Street), which featured the world-famous collection of Drs. Phyllis and Eberhard Kronhausen from 1971 to 1973 .²⁵² Durham joked: “We decided Glide really didn’t need to have the reputation of setting up the first erotic art museum in the country. We did it, we just set up another entity to do it.”²⁵³

In c. 1976, the National Sex Forum became the Institute for Advanced Study of Human Sexuality (1523 Franklin Street), the first institution of higher education in the United States to grant advanced degrees in sexology. Ted McIlvenna was the director for many decades.

CRITERION A (ETHNIC HERITAGE, BLACK) & (ETHNIC HERITAGE, ASIAN) – STATEMENT OF SIGNIFICANCE

Black Man’s Free Store

Using a small grant from the Glide Urban Center, the Black Man’s Free Store opened in the Western Addition (1099 McAllister Street) in May 1967. The concept was first proposed by Roy Ballard, who had previously worked as an organizer with the Student Nonviolent Coordinating Committee (SNCC) in the south and was an “ardent follower” of Malcom X in the Organization for Afro-American Unity.²⁵⁴ Ballard was also involved with the famous Diggers of the Haight-Ashbury who opened the city’s first free store in the mid-1960s. “Roy saw the possibility of applying Digger concepts and philosophy to the poverty and depravity of the black ghetto.”²⁵⁵ Ballard approached Glide’s Intern to Young Adults, Larry Mamiya to ask for Glide’s support, which he soon received from Ted McIlvenna and Cecil Williams.

The concept behind the Black Man’s Free Store was described in 1967:

What is a free store? Its first principle is to give whatever can be obtained to those who will take. This means clothing, furniture, appliances, food. In a ghetto area where physical and emotional needs are critical, where American Opportunity is an outworn joke, where the ravages of racism are as real as the pavement, a free store means

²⁵¹ Ibid., 11.

²⁵² Ibid., 8. Drs. Kronhausen, a married couple, were psychotherapists and sexologists active in the 1960s and 1970s. They authored books on sexuality and eroticism and generated a large collection of erotic fine art.

²⁵³ Ibid.

²⁵⁴ “The Black People’s Free Store,” *Venture* (a Glide publication) (August 1967). Filed in the Glide Archives.

²⁵⁵ Ibid.

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revolution.... In the case of the Black Man's Free Store, the fundamental revolutionary function is to communicate *love* to fellow human beings.²⁵⁶

The Black Man's Free Store also provided a free meal every Saturday in Malcom X Park (Turk and Laguna Streets); a darkroom for budding photographers; and trips to the Sierra Nevada with African American youth.

In a fundraising letter written by Cecil Williams in 1967, he says the Black Man's Free Store is an "important service being offered poor people in San Francisco" that is "reaching people who none of us have been able to reach."²⁵⁷

In May 1968, the free store moved to 689 McAllister Street and became the Black Man's Free Store Medical Clinic. A grant from Glide paid for the rent and most of the equipment.²⁵⁸

Rev. Lloyd Wake and Asian/Pacific-Islander (API) Organizing

Rev. Lloyd Wake was born in 1922 in Reedley, California to Japanese immigrant parents. In 1942-1943, during World War II, Wake and his family were incarcerated at the Poston Relocation Center in Arizona. He says of that time:

Curiously enough, but understandably, during the internment and for some years after I didn't express bitterness or anger about the years at Poston Relocation Center. Most of my generation was programmed to accept whatever happened to us quietly and submissively.²⁵⁹

While at Poston, Wake became friends with a minister who later convinced him to join the ministry. From 1946 to 1948, Wake attended seminary at Asbury College in Willmore, Kentucky (the same school Lizzie Glide helped fund).²⁶⁰ Asbury's policy of excluding African Americans inspired Wake to pursue social justice issues later in life. Following Asbury, he received his Divinity degree from the Berkeley Baptist Divinity School (now the American Baptist Seminary of the West). From 1950 to 1967, Wake was minister at the Pine Street Methodist Church in San Francisco (1329 Pine Street), known as the "mother church" of all Japanese American Methodist Churches in the US.²⁶¹

In 1963, while still ministering at Pine Street Church, Lloyd Wake was invited to serve on the Board of Trustees for the Glide Foundation—a position that changed the course of Wake's life. He says:

I began to see the way in which a church can have an impact on its congregation, its youth, its surrounding ghettos. Glide was life-affirming, non-traditional and non-

²⁵⁶ Ibid.

²⁵⁷ Ibid.

²⁵⁸ David Perlman, "Fillmore Clinic to Offer Care and 'Human Contact,'" *San Francisco Chronicle*, October 15, 1968.

²⁵⁹ "Lloyd Awakening," biographical information on Lloyd Wake, date unknown. Unpublished manuscripts in the Glide Archives.

²⁶⁰ Ibid.

²⁶¹ "Who Are We?," *Pine United Methodist Church*. (Accessed at <http://www.pineumc.org/who-we-are>.)

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ecclesiastical. We at Pine began to understand the importance of being involved in human and social issues.... We began to come out of ourselves.²⁶²

Wake left Pine Street Church to join the ministry at Glide ministry in 1967, becoming Minister of Community Life. The following year he participated in the five-month-long student-led strike at San Francisco State University, the longest campus strike in US history. The strike was led by SFSU students and faculty and community activists demanding “equal access to public higher education, more senior faculty of color and a new curriculum that would embrace the history and culture of all people including ethnic minorities.”²⁶³ The strike resulted in the establishment of the College of Ethnic Studies at SFSU and similar classes and programs across the country. Wake notes that the experience was first time he had become “heavily involved in a cause.”

Students of all backgrounds were struggling with their own identities and they needed help. The most marvelous thing, to me, was that Asian students were asking support from the Asian community. Kids whose parents had been silent about Manzanar, Poston, Tule Lake, were demanding to know. And we responded—after all those years.... I joined their picket lines, spoke at their rallies, mobilized family and friends in their behalf. We united and gave birth to a wonderful creature—Asian consciousness.²⁶⁴

After the strike, Wake joined with Janice Mirikitani, a fellow incarceration camp survivor, and API students to publish an anthology of Asian-American poetry, essays and graphics called *Aion*. His other contributions while at Glide include: supporting and supervising the alternate civilian service of 30 conscientious objectors; and performing covenant services for gay, lesbian, and transgender partners beginning in the late 1960s.²⁶⁵

Committee United for Political Prisoners

Cecil Williams was an early leader in efforts to reform the justice and prison systems. “My charge was to think about the American tendency to put black people in chains in many different ways—to enslave them, to incarcerate them, to profile them, to arrest them, to stop them in traffic, to portray them as lazy and stupid. To own them.”²⁶⁶

In 1970, the Glide newsletter *Glide In/Out* describes a program based at the Glide Urban Center called Connections, an information and support service for inmates and their families.²⁶⁷ Connections staff provided transportation and housing for community members visiting friends or relatives in prison. The goal of Connections was “to establish a bureau of information about the prison system and how to survive in spite of it” and to put pressure on legislators to “question

²⁶² “Lloyd Awakening.”

²⁶³ “Campus Commemorates 1968 Student-Led Strike,” *SF State News*, September 22, 2008. (Accessed at <http://www.sfsu.edu/news/2008/fall/8.html>.)

²⁶⁴ “Lloyd Awakening.”

²⁶⁵ “Two Men Take Vows: A Covenant of Friendship,” *San Francisco Chronicle*, March 22, 1971.

²⁶⁶ Williams and Mirikitani, 213.

²⁶⁷ *Glide In/Out* (Glide newsletter), Vol. 1, No. 3 (July 1970). Unpublished manuscripts in the Glide Archives.

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the validity of the penal code and the concept of incarceration itself.”²⁶⁸ Connections provided legal aid to prisoners, protected inmates from the exploitation of their creative works while incarcerated, and educated the public “about the myths and injustices of the present ‘rehabilitation’ system.”²⁶⁹ And, perhaps most importantly, the group fought against the “brutal penal system that promulgates ‘repeaters’” by connecting released prisoners to jobs, housing, and readjustment training.

The Committee United for Political Prisoners (CUPP) was founded in early 1970 by the Black Panther Party for Self Defense (Black Panthers).²⁷⁰ The group was formed as a response to incidents such as the Chicago Eight (later known as the Chicago Seven), the famous trial of eight men charged by the federal government for anti-Vietnam War protests during the 1968 Democratic National Convention in Chicago.²⁷¹

Black Panther chief of staff David Hilliard and attorney Charles Garry approached Cecil Williams to be a leader of CUPP. Williams became the national chairman, working closely with Janice Mirikitani.²⁷² Glide was the national headquarters. A press release from 1970 provides insight into the organizations defining principles:

Acts committed against political prisoners have been some of the most inhumane that we have witnessed in the last 20 years. It has indeed become serious when our young people, peers and even close friends are being incarcerated because of situations which have nothing to do with acts of criminal nature. Our brothers and sisters are being snatched from the streets and from the campuses because they are trying to move from mere survival to positions where they can feel they have a voice and count in some of the decisions being made in our society.

The everyday discrimination and psychological and physical brutality confronting our people in the third world communities cannot go unprotested. The political prisoners who are victims of discriminant justice in our courts cannot be left undefended.²⁷³

A flier inviting young African Americans to CUPP meetings at Glide reads:

If you want to change the system that’s putting its foot on your neck, are you going to end up like Bobby Hutton? Will they drive you from your own country, like they did Eldridge? Who’ll be there on visiting day to see you when you get busted?

You don’t have to be a Black Panther to get locked up, although it helps. They locked up the Japanese-Americans in concentration camps, and they figure the reservations are a safe enough place for the Indians. Latinos don’t get front page space in the newspapers to

²⁶⁸ Ibid.

²⁶⁹ Ibid.

²⁷⁰ Letter from Cecil Williams to John Lewis, March 27, 1970. Unpublished manuscripts in the Glide Archives.

²⁷¹ Ibid.

²⁷² Press release for Committee United for Political Prisoners fundraiser, 1970. Unpublished manuscripts in the Glide Archives.

²⁷³ Ibid.

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tell their story, and an awful lot of Whites who don't want to kill the brothers in Vietnam are in jail or in Canada.

So it doesn't matter too much what you believe, or what color you are. If you talk against the system, the system is out to get you.

There's a group called CUPP that's working to get us together to fight this oppression. CUPP wants to stop the murders and the prison sentences and the unfair trials. Today it's the Panthers. Tomorrow it will be you. Come on out and hear about it.²⁷⁴

CUPP's primary goals were to free all political prisoners and combat racism in the justice system.²⁷⁵ The group also raised funds for legal defense, oversaw public education campaigns about the plight of political prisoners, and visited political prisoners in the jails.

CUPP held a benefit on June 7, 1970, at the Longshoremen's Hall (400 North Point Street) to raise funds for the legal defense of Black Panthers Huey P. Newton and Bobby Seale. Keynote speakers were comedian and civil rights activist Dick Gregory, actress Jane Fonda, and Black Panthers David Hilliard and Charles Garry.

Programs on Drug Addiction and Recovery

As noted in the section on the National Sex and Drug Forum (NSDF), Glide's work on combatting drug addiction started in the late 1960s with NSDF co-founder Dr. Joel Fort. In 1968, Fort testified in front of the Board of Supervisors Health Committee and lambasted the City of San Francisco's existing drug-treatment program.²⁷⁶ He urged the City to stop refusing treatment to drug abusers at San Francisco General Hospital.²⁷⁷ He promoted the idea of a multi-point drug-treatment program, including: setting priorities for dealing with drug abuse, expanding and reorganizing existing City facilities, educating students about drugs, creating a liaison post in the Mayor's office, and supporting organizations such as the Haight-Ashbury Free Medical Clinic and the Black Man's Free Store Medical Clinic in the Western Addition.

In the late 1980s, Cecil Williams and Janice Mirikitani spearheaded groundbreaking efforts to combat the crack cocaine epidemic that was crippling the country's inner cities. Williams viewed the crisis as "so catastrophic that it could cause the 'death of the African American race.'"²⁷⁸ He would later assert, "Crack is Genocide."²⁷⁹

Like so many other programs led by Glide, Williams and Mirikitani turned to the Tenderloin community to be educated on crack and its impacts, as Mirikitani explains:

²⁷⁴ CUPP flier "for young Black men and women," 1970. Unpublished manuscripts in the Glide Archives.

²⁷⁵ Letter from Cecil Williams to John Lewis, 1970.

²⁷⁶ Jerry Burns, "Dr. Fort: City Blasted on Drug Treatment," source unknown, October 23, 1968. Filed in the Glide Archives.

²⁷⁷ Ibid.

²⁷⁸ Williams and Mirikitani, 249.

²⁷⁹ Ibid., 252.

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We learned that crack was so powerful, one hit could get you addicted, and that when it came to options for treatment, there were practically none. Crack was cheap, it was prevalent, and as Cecil learned when he asked African American drug dealers themselves, it was being targeted to poor black neighborhoods.²⁸⁰

Williams adds: “The illegal-drug industry sends it to the population that’s most desperate and suffering, but it’s not just black people. It’s black *women*. The crack dealers say that if you get to the women, you get to the children, and then you get to the men.”²⁸¹

In 1988, Glide hosted community forums on crack that eventually morphed into recovery circles. What Williams learned from these meetings is that the existing 12-step programs of groups such as Alcoholics Anonymous and Narcotics Anonymous didn’t work for African Americans.

AA and NA were too middle class for Glide’s population. For people trying to find shelter for the night or worrying about getting their children back from foster-care homes, [the 12 steps] seemed glib and simplistic. Our population needed culturally relevant programs in which sexism, classism, and racism were acknowledged as factors in people’s attitudes and behaviors.²⁸²

Williams and Glide community members in recovery developed their own 12-step program, which they called “Terms of Faith and Resistance.” Glide also created a highly intensive drug program called “Facts on Crack.” Groups of 15-25 addicts met daily at Glide for 17 weeks. At the end of the program, “the recovering addicts made two-year career plans and practiced job interviews and filling out applications. Glide’s housing and meal services helped them get on their feet.”²⁸³

President George H. W. Bush’s drug czar, William Bennett, invited Cecil Williams to Washington, D.C. to talk about a solution to the drug problem. He left frustrated and unsatisfied after discovering that the White House’s focus was on enforcement policy (more money for prisons, police, and guns). Bennett had been quoted as saying: “Some neighborhoods are so infested with drugs that children should be removed from them and placed in orphanages.”²⁸⁴ At a press conference he hosted before leaving D.C., Williams shouted: “We are interested in a *public health policy* that puts the priority on recovery and treatment programs!”²⁸⁵

Once again undeterred, Williams and Glide plowed ahead on their own. In April 1989, Glide hosted the nation’s first conference on tackling the crack cocaine epidemic, “The Death of a Race: The Black Family/Community and Crack Cocaine National Conference.”²⁸⁶ Nearly 2,000 people attended the two-day meeting, including ministers, social workers, doctors, police,

²⁸⁰ Ibid., 250.

²⁸¹ Ibid.

²⁸² Ibid., 250-251.

²⁸³ Ibid., 251.

²⁸⁴ Ibid., 253.

²⁸⁵ Ibid.

²⁸⁶ Ibid., 250.

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attorneys, civic leaders, teachers, detox/rehab counselors, former dealers, and recovering addicts. Coretta Scott King and Maya Angelou—longtime friends and supporters of Glide—were speakers.

Glide sponsored two more conferences, in 1990 and 1992. These three conferences were instrumental in the development of humane and effective drug treatment programs. Cecil Williams became a national-renowned expert in the “war on drugs.”²⁸⁷ It is anticipated that the groundbreaking 1980s and 1990s programs and initiatives on drug addiction and recovery will be assessed for significance in the future.

CRITERION C – STATEMENT OF SIGNIFICANCE

Glide Memorial Church was designed by master architect, James Plachek. He is described by Bay Area-based historian and planner Betty Marvin as a “locally prominent [and] versatile architect who almost single-handedly shaped downtown Berkeley [and] its civic center in the period between the World Wars.”²⁸⁸ Plachek is also responsible (as part of a team) for the design of the Superior Court of California in Oakland—a crown jewel of downtown Oakland and one of the finest examples WPA Moderne architecture in the Bay Area. Although he was selected as the project architect as a substitute for the more expensive services of Elizabeth Glide’s preferred architect, Julia Morgan, Plachek’s design is a rare and significant example of this master Bay Area architect’s work within the city of San Francisco. Most of Plachek’s work was located in the East Bay. Plachek’s design integrated the two separate but functionally related buildings, the Church and the Apartment Building, with differing functions, into a unified whole.

Lizzie Glide initially sought the services of her friend, architect Julia Morgan, to design Glide Memorial Church, but, according to historian Sara Holmes Boutelle, “Morgan and Glide disagreed over the architect’s proposal...and the commission went to an architect willing to build it more cheaply.”²⁸⁹ The architect Glide chose was James W. Plachek, a Berkeley-based architect who was highly respected by the late 1920s for designs such as the Berkeley Public Library Central Branch (2090 Kittredge Street). Plachek had recently completed another commission for Lizzie Glide, Epworth Hall, a Methodist dormitory for women at the University of California, Berkeley (1927).

²⁸⁷ Ibid., 254-255.

²⁸⁸ Betty Marvin.

²⁸⁹ Sara Holmes Boutelle, *Julia Morgan, Architect* (New York: Abbeville Press, 1995), 84.

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JAMES PLACHEK BIOGRAPHY (ARCHITECT)

James William Plachek was born in Chicago, Illinois on January 6, 1884.²⁹⁰ His parents were immigrants from Bohemia (now Czech Republic).²⁹¹ He married Edith Belle Buck in New York in January 1908.²⁹²

Records of Plachek's early educational and professional life are spotty. One of his first jobs may have been as a draftsman for Chicago architect J. E. O. Pridmore, before going on to study engineering.²⁹³ After San Francisco's 1906 earthquake destroyed most of that city, Plachek was sent, "along with several others, to San Francisco by the Mayor of Chicago to study the effects of the devastation."²⁹⁴ City directories and voter registration sheets show that Plachek worked as a draftsman for the San Francisco City Architect and at the State Engineer's office in Sacramento between 1909 and 1910.²⁹⁵ From 1911 to 1912, Plachek apprenticed for renowned Bay Area architect William H. Weeks in Berkeley.²⁹⁶ While working in the Bay Area, Plachek reportedly earned a reputation as being adept at designing seismically safe buildings.²⁹⁷

After receiving his architectural license in 1912, Plachek settled in the East Bay and opened his own practice.²⁹⁸ He had offices at the Acheson Building in Berkeley (address unknown) from as early as 1915. Beginning c. 1917, Plachek worked out of the Heywood Building at 2014 Shattuck Avenue, a building he designed for William Heywood.²⁹⁹

Plachek's career appears to have taken off soon after earning his license. One of his first major commissions in the East Bay was the Arts and Crafts-style Grace Congregational Church at 2138 Cedar Street in Berkeley, completed in 1913.³⁰⁰ In 1914 he was one of five well-known Bay Area architects appointed by the Berkeley school commission to design new schools in Berkeley. The others were Walter H. Ratcliff, Hobart & Cheney, Coxhead & Coxhead, and Walter D. Reed.³⁰¹ In 1916, he was one of ten people elected to the Board of Directors by the Berkeley

²⁹⁰ Note: Plachek's WWI draft card says he was born in 1883. The National Archives at St. Louis; St. Louis, Missouri; Record Group Title: *Records of the Selective Service System, 1926-1975*; Record Group Number: 147. (Accessed at Ancestry.com.)

²⁹¹ 1920 Census; Census Place: *Berkeley, Alameda, California*; Roll: T625_93; Page: 5B; Enumeration District: 197. (Accessed at Ancestry.com.)

²⁹² New York City Municipal Archives; New York, New York; Borough: *Manhattan*. (Accessed at Ancestry.com.)

²⁹³ Archives & Architecture LLC, *Shattuck Avenue Commercial Corridor Historic Context and Survey*, 2015.

²⁹⁴ Ibid.

²⁹⁵ California State Library; Sacramento, California; *Great Register of Voters, 1900-1968*; Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011; Ancestry.com. *California, Voter Registrations, 1900-1968* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc., 2017. (Accessed at Ancestry.com.)

²⁹⁶ Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011. (Accessed at Ancestry.com.)

²⁹⁷ Alan Michelson, Pacific Coast Architecture Database, "James Williams Plachek." (Accessed at [http://pcad.lib.washington.edu/person/622/.](http://pcad.lib.washington.edu/person/622/))

²⁹⁸ Ibid.

²⁹⁹ Ancestry.com. *U.S., World War I Draft Registration Cards, 1917-1918* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc., 2005. (Accessed at Ancestry.com.)

³⁰⁰ Berkeley Historical Plaque Project, "North Berkeley Congregational Church." (Accessed at <http://berkeleyplaques.org/plaque/north-berkeley-congregational-church.>)

³⁰¹ "Architects Named," *San Francisco Chronicle*, December 9, 1914. (Historic *San Francisco Chronicle* articles were accessed via the Newsbank, Inc. database at SFPL.org.)

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Chamber of Commerce.³⁰² He served on the board through at least 1924. From at least 1927 to 1929, Plachek was a member of the State Board of Architecture.³⁰³

Plachek designed in a variety of building typologies and architectural styles, including Arts and Crafts, Beaux Arts, Art Deco, and popular revival styles, including Classical, Gothic, Tudor and Mediterranean revival. Plachek designed numerous public buildings in Alameda County. Two of Plachek's most notable commissions were the main Berkeley Public Library (2090 Kittredge Street, Berkeley Landmark #53) and the Superior Court of California (Alameda County, Courthouse #4). Completed in 1930, the Berkeley Public Library is described by historian Betty Marvin as "Berkeley's finest example of Zig Zag Moderne, with the combination of modern materials, economy of construction, [and] artistic distinction that characterize the style at its best."³⁰⁴

Toward the end of his career, Plachek worked with the US Navy during World War II to design plans for Navy defense plants, as well as Henry J. Kaiser's Fontana mill in Southern California.³⁰⁵ One of his last major commissions was the Federal Land Bank (2180 Milvia Street, Berkeley Landmark #88), later known as the Farm Credit Administration and then the Civic Center Building, completed in 1938.

James W. Plachek died of a heart attack on December 20, 1948.³⁰⁶

³⁰² "Commerce Body Directors," *San Francisco Chronicle*, April 20, 1916.

³⁰³ *San Francisco Chronicle*, September 29, 1927.

³⁰⁴ Betty Marvin, Berkeley Architectural Heritage Association, *Berkeley Public Library National Register of Historic Places Nomination*, June 18, 1981.

³⁰⁵ "James W. Plachek," *San Francisco Chronicle*, December 23, 1948

³⁰⁶ *Ibid.*; See also: Ancestry.com. *California, Death Index, 1940-1997* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc., 2000.

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January 7, 1930

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November 7, 1934

July 26, 1948

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April 17, 1951

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GLBT Historical Society

Glide Archives

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property _____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

1. Latitude: 37.785256 Longitude: -122.411418

Verbal Boundary Description (Describe the boundaries of the property.)

The property is bounded by the sidewalk on Ellis Street to the south, a building at 344 Ellis Street to the west, a building at 345 Taylor Street to the north, and the sidewalk on Taylor Street to the east.

Boundary Justification (Explain why the boundaries were selected.)

The property boundaries coincide with the building and parking lot parcels.

11. Form Prepared By

name/title: Shayne E. Watson, Architectural Historian & Preservation Planner
organization: Watson Heritage Consulting
street & number: 45 Juanita Avenue
city or town: Mill Valley state: CA zip code: 94941
e-mail: shayneewatson@gmail.com
telephone: 408/472-8948
date: April 2019

Acknowledgements

The history of Glide Memorial Church would be slim if it weren't for the extraordinary efforts of Marilyn Kincaid, Glide's in-house archivist, who has worked tirelessly to organize and preserve this story. Thank you, Marilyn.

Additional Documentation

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Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

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Additional Documentation – Photographs

Photo Log

Name of Property: Glide Memorial United Methodist Church

City or Vicinity: San Francisco

County: San Francisco

State: California

Photographer: Shayne E. Watson

Date Photographed: October 2017, November 2017, and February 2018

Photograph 1: Church, south and east facades. View looking northwest.

Photograph 2: Hotel and Apartment Building, south façade. View looking northwest.

Photograph 3: Hotel and Apartment Building, west façade. View looking northeast.

Photograph 4: Church interior, dining room (basement). View looking north.

Photograph 5: Apartment and Hotel Building interior, lobby (first floor). View looking northwest.

Photograph 6: Church interior, lobby (first floor). View looking south.

Photograph 7: Church interior, sanctuary (second floor). View looking southeast.

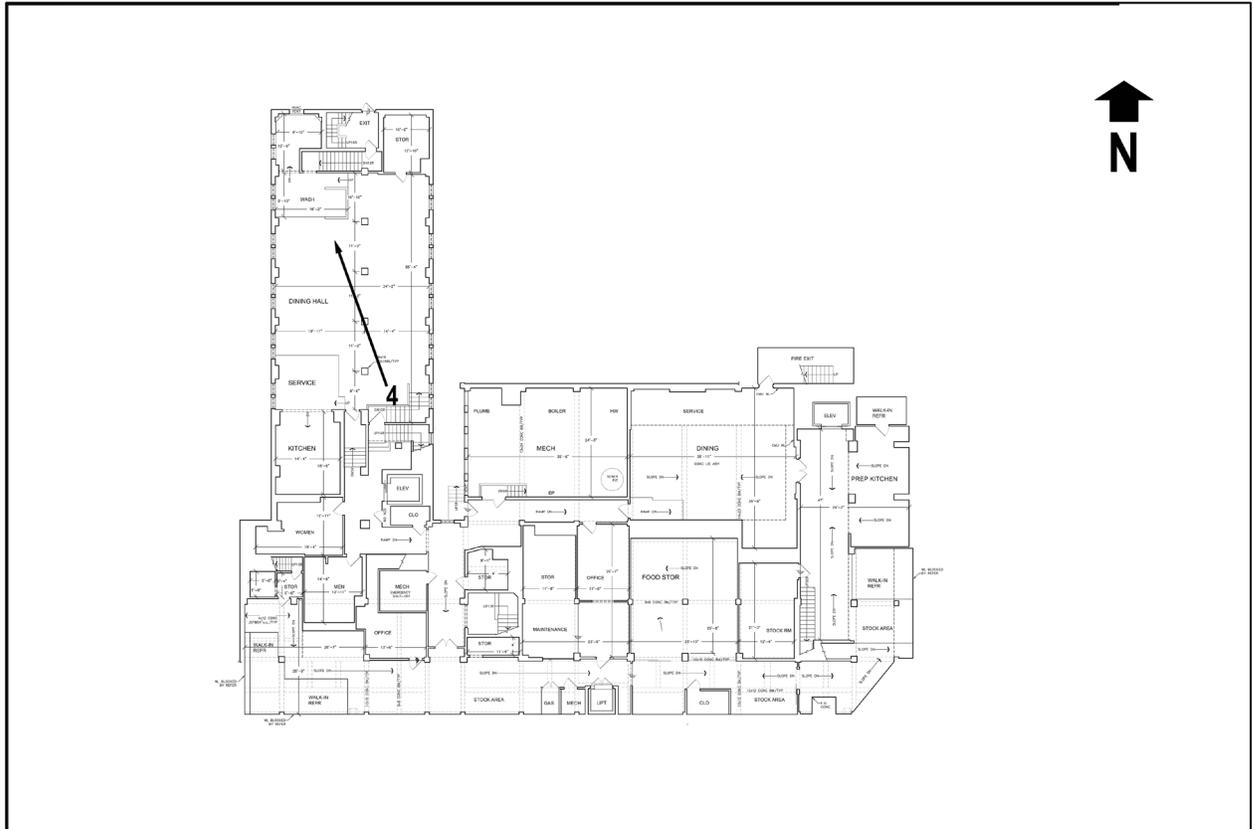
Photograph 8: Hotel and Apartment Building, typical interior hallway (second floor). View looking northwest.

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Additional Documentation – Photograph Key

Basement

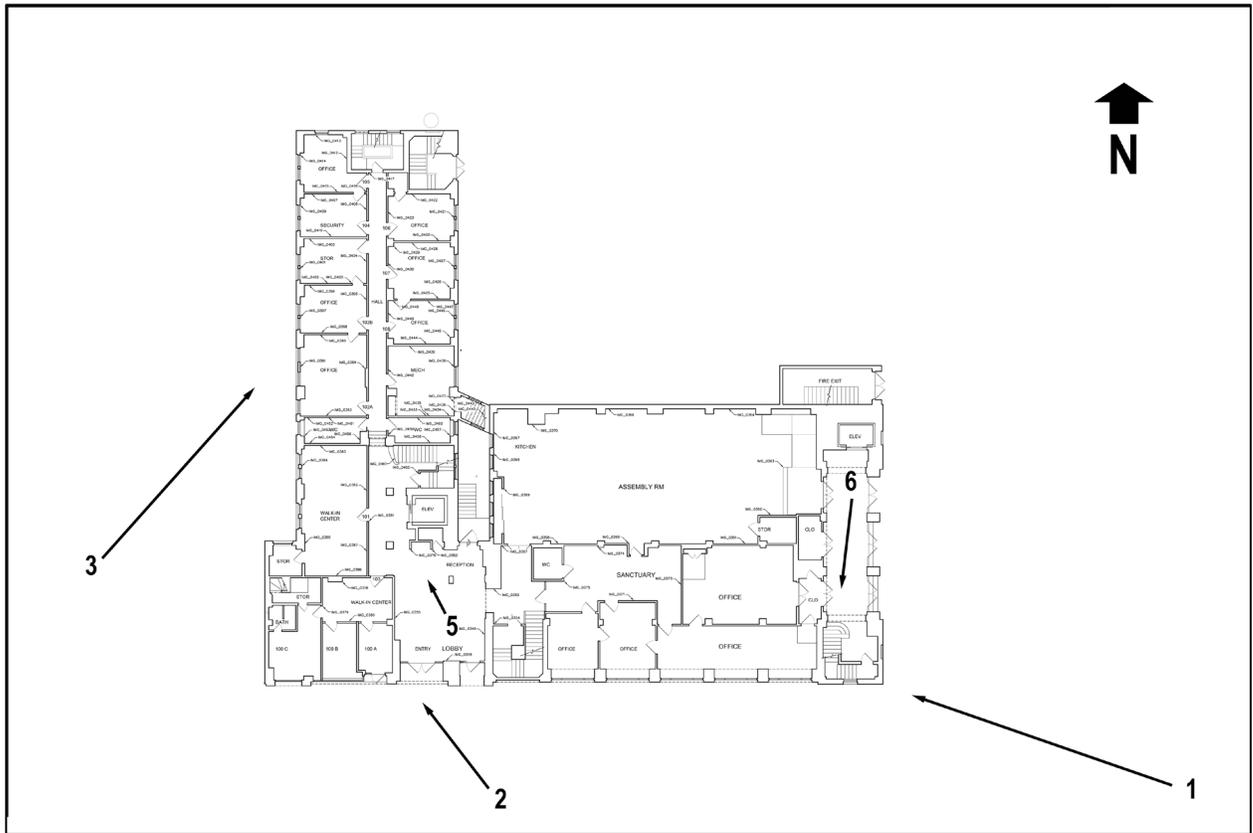


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Additional Documentation – Photograph Key

Ground/First Floor



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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.