

SAN FRANCISCO FILIPINO HERITAGE
ADDENDUM TO THE SOUTH OF MARKET
HISTORIC CONTEXT STATEMENT
SAN FRANCISCO, CA
[1 1237]

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SAN FRANCISCO PLANNING DEPARTMENT



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1. INTRODUCTION

This historic study of the Filipino community in the South of Market (SoMa) neighborhood and San Francisco is intended to serve as an addendum to the *South of Market Area Historic Context Statement* issued by Page & Turnbull in June 2009 and adopted by the City of San Francisco in December 2010. That document provides a brief description of the Filipino community in SoMa, including its development both pre- and post-World War II. The San Francisco Planning Department, in cooperation with Filipino community representatives, has requested additional information about the history of Filipinos in SoMa to potentially support the designation of a Filipino cultural heritage district.

In many respects, the South of Market neighborhood is emblematic of both the struggles and achievements of Filipino immigrants in the San Francisco Bay Area. While sizeable Filipino communities exist in other areas such as Daly City, Union City, and Vallejo, the South of Market neighborhood continues to serve as a touchstone for Filipinos seeking to connect with their cultural heritage. The neighborhood has traditionally served as a first stop for immigrants—particularly during the post-1965 wave of Filipino immigration—and is today the site where the most important Filipino cultural celebrations are held in San Francisco. Likewise, Saint Patrick’s Church continues to act as a focal point for Filipinos living in areas outside of SoMa.

II. PURPOSE AND METHODOLOGY

The goal of this report is to examine the evolution of the Filipino experience in San Francisco by identifying key historic themes that resulted in the development of a Filipino community in the South of Market neighborhood. These include immigration patterns, employment, and the establishment of social, religious and educational institutions. The impacts of urban renewal and gentrification within Filipino ethnic enclaves is also examined.

Among the key historic themes discussed in this document are the following:

- Patterns of Immigration
- Employment
- Education and Social Support Services
- Housing
- Fraternal/Social Organizations
- Commercial Development
- Arts/Festivals
- Redevelopment

EXISTING DOCUMENTATION

Research for this report was gathered from a variety of sources. Some of these documents deal specifically with the Filipino community in the South of Market neighborhood, while others describe the Filipino experience in California and the rest of the United States. All of these documents are available at the San Francisco Public Library, either through the Filipino American Center or the files of the San Francisco History Center. Primary research documents included the following:

- *San Francisco city directories* spanning the period 1910 – 1980 were examined to track the emergence of Filipino organizations and businesses, as well as the movement of these

- organizations over time. Key words used included “Philippines” and “Filipino,” as well as the individual names of important organizations such as the Gran Oriente Filipino.
- *Filipino Immigration to the United States and to Hawaii* was written by Bruno Lasker for the Institute of Pacific Relations in 1931. It provides an authoritative examination of the Filipino experience during the first great wave of Filipino immigration. Written at a time when anti-Filipino sentiment was reaching a crescendo—particularly in California—it presents quantitative analyses of topics including social conditions, migration patterns, education, health, discrimination, and labor studies.
 - *In the Heart of Filipino America* was written by Ronald Takaki in 1995. It focuses on Filipino immigration to the United States, with an emphasis on the experience of agricultural and fishery workers, institutional discrimination, the Filipino experience during World War II, and post-war immigration laws.
 - *Pinoy: The First Wave (1898-1941)* was written by Roberto V. Vallangca in 1977. It provides a detailed portrait of Filipino immigration to the United States during the first half of the twentieth century. This includes the experience of Filipino agricultural and service workers, as well as discussions of social customs and popular entertainments. The latter half of this book also provides individual narratives from Filipino immigrants, including their background, occupations and experiences with discrimination.
 - *The Second Wave: Pinay & Pinoy (1945-1960)* was written by Caridad Concepcion Vallangca in 1987 as a follow-up to *Pinoy: The First Wave*. It provides a detailed portrait of Filipino immigration to the United States following World War II.
 - “The Filipinos in California” is a University of Southern California Thesis prepared by Sonia Emily Wallovits in 1966. It examines demographics, labor and immigration issues, discrimination, and social trends.
 - *The Filipino Guide to San Francisco* was written by Rodolfo I. Necesito in 1977. It serves as a compendium of information relating to the Filipino community in San Francisco, including educational, fraternal, and social support organizations, a guide to Filipino-owned businesses, and useful information for travelers.
 - *Images of America: Filipinos in San Francisco* was published by the Filipino American National Historical Society, the Manilatown Heritage Association and Pin@y Educational Partnerships in 2011. This is primarily a photographic publication, but the image captions provide a good deal of useful background information.
 - “San Francisco Filipinos/Filipino-Americans – Profile of a Community” was written by Claire F. Meyler Communities in 2005. It provides a description of the evolution of the Filipino community in San Francisco, with an emphasis on arts and cultural programming development.
 - *SoMa Pilipinas – Studies 2000 [In Two Languages]* by Mamerto Calalang Canlas was published in 2002. This booklet provides a glossary, timeline, and demographic information related to the Filipino community in San Francisco and the South of Market neighborhood. It also includes a map of Filipino cultural assets in SoMa, as well as a listing of Filipino-oriented organizations.

- *Recognizing, Protecting and Memorializing South of Market Filipino Social Heritage Neighborhood Resources* was issued in July 2011 by the Western SoMa Citizens Planning Task Force. This document presents a brief discussion of the evolution of the Filipino community in San Francisco from the 1920s through the 1980s, with an emphasis on identifying buildings or sites in the South of Market neighborhood that are viewed as cultural assets by the Filipino community. This document appears comprehensive in listing individual institutions, businesses and other places deemed culturally important, but provides scant documentation or specificity describing how the list was generated or when and why these properties achieved their significance. It is included as Appendix B of this report.

ORAL HISTORIES

As part of this project, a number of oral history interviews were conducted with persons connected to the Filipino community in San Francisco. They included professors, artists, writers, community activists and a former priest of Saint Patrick's Church. The information provided during these conversations is vital to presenting a fuller portrait of the Filipino community in SoMa, as well as in San Francisco as a whole—as only scant documentation is currently available for some of the significant events, programs and persons associated with the Filipino community in SoMa. The oral history interviews were led by staff from San Francisco Architectural Heritage and are summarized in Appendix A of this report.

TERMINOLOGY

This report uses the term “Filipino” or “Filipino American” to refer to people who have immigrated to the United States from the Philippines or are descended from Philippine immigrants. However, throughout this report one may encounter the names of organizations rendered as “Pilipino” versus “Filipino.” This is because the western letter “F” has no precedent in the language of the Philippines. The use of “Pilipino” is also associated with anti-colonialist sentiments and a conscientious effort to establish cultural identity. Some organizations also use the term “Pilipina,” which is the feminine rendering of “Pilipino.”

Another commonly used term is “pinoy,” which refers to the people of the Philippines, as well as Filipinos in the United States and around the world. This term first originated by expatriate Filipinos living in the United States and Hawaii, but has since been adopted by Filipinos elsewhere.

III. HISTORIC CONTEXT

FILIPINO IMMIGRATION: THE FIRST WAVE (1910 – 1940)

The establishment of a Filipino community in San Francisco is part of a larger pattern of Filipino immigration that began in the early 1900s and continued in successive waves throughout the twentieth century. At its root, Filipino immigration to the United States can be traced directly to the Spanish-American War of 1898, which resulted in Spain surrendering the Philippines to the United States. Following the war, however, many Filipinos were determined to assert their independence, which led to the Philippine-American War (also called the Philippine War of Independence or Philippine Insurrection), which lasted from 1899 to 1902. The war resulted in the deaths of nearly 4,200 American soldiers and over 20,000 Filipino combatants. As many as 200,000 Filipino civilians also died during the conflict.¹

In 1902, U.S. President Theodore Roosevelt proclaimed the end of the war, and issued a full pardon to combat participants. That same year, a 95-foot tall column was erected in Union Square to honor Admiral Dewey's 1898 victory over the Spanish at Manila Bay. (Nearby, the alley today known as Maiden Lane was also called Manila Street between 1910 and 1921.)

In 1903, the United States established the *Pensionado* Program, which brought Filipino students—primarily those from wealthy or well-connected families—to the United States at the expense of the U.S. government. Many pursued degrees in government and administration with the idea that they would return to the Philippines and aid in its governance.²

The greatest source of Filipino immigration during the early 20th century, however, was the need for inexpensive agricultural labor. Beginning in the early 1900s, Filipinos were extensively recruited for work on Hawaiian sugar plantations—to the extent that between 1907 and 1919, more than 28,000 Filipinos traveled to Hawaii, most of whom were young men.³ During this period, Filipinos were not granted U.S. citizenship, but rather were considered American nationals. This meant that they could travel as workers, but could not become naturalized citizens.

¹ U.S. Department of State Office of the Historian, “The Philippine-American War, 1899-1902,” <http://history.state.gov/milestones/1899-1913/War> accessed 13 February 2013.

² Robert V. Vallangca, *Pinoy: The First Wave*, (San Francisco: Strawberry Hill Press, 1977), 1.

³ Bruno Lasker, *Filipino Immigration*, (Chicago: University of Chicago Press, 1931), 350.



Filipino Agricultural Workers in Hawaii.

(Source: Center for Labor Education and Research, University of Hawaii at West O'ahu)

Initially, very few Filipino laborers traveled to the mainland United States. In 1910, the Filipino population living on the U.S. mainland was only 400 persons.⁴ Of these, California counted only five Filipino residents.⁵ Over the following decade, however, Filipinos began arriving in California in greater numbers. As with their counterparts in Hawaii, most of the new arrivals in California found employment in agriculture—frequently as migrant farm workers moving between places such as Stockton, Salinas, Manteca and Lodi.⁶ Stockton was then considered the central gathering place for Filipinos in America, and immigrants arriving in San Francisco were frequently met at the docks by taxis for transportation to the Central Valley.⁷ Military service provided another avenue for Filipino immigration. During World War I, many Filipinos volunteered for service in the Merchant Marine or U.S. Navy. At the conclusion of the war, some sought employment in the United States.⁸ Port cities, such as San Francisco, proved especially popular.

In his book, *In the Heart of Filipino America*, author Ronald Takaki observes that the influences of religion and education meant that Filipinos—more so than any other Asian immigrant group—arrived in the United States with at least a basic familiarity with American cultural institutions:

In some ways, the people of the Philippines were better prepared than other Asian immigrants for life in America. They had been in contact with Western culture for a long time through the Roman Catholic Church, which took root in the Philippines during the centuries of Spanish colonial rule ... The Filipinos were [also] more American in outlook than were other Asian immigrants. Many Filipinos had been educated in schools founded by Americans. “From the time of kindergarten on our islands,” one man reported, “we stood in our short pants and saluted the Stars and Stripes which waved over our schoolyards.”⁹

⁴ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 31.

⁵ Sonia Emily Wallovits, *The Filipinos in California*, A Thesis for the University of Southern California, 1966, 1.

⁶ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 35.

⁷ Ibid: 31.

⁸ Robert V. Vallangca, *Pinoy: The First Wave*, (San Francisco: Strawberry Hill Press, 1977), 1-2.

⁹ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 19.



Dedication of the Philippine Pavilion at the 1915 Panama Pacific International Exposition in San Francisco.
For most San Franciscans, the Pavilion was their only exposure to Philippine culture during this era.
(Source: Bancroft Library, Charles C. Moore albums of Panama Pacific International Exposition Views, Vol. 2)

The 1920s marked the first great wave of Filipino immigration to the mainland United States. In 1920, California counted some 2,700 Filipino residents. But these numbers swelled to 30,500 Filipino residents by the end of the decade.¹⁰ Filipino immigration to Hawaii also grew dramatically. During the 1920s, over 73,000 Filipinos traveled to Hawaii, overwhelmingly for work in agriculture.¹¹ Over this same period, Filipinos became an increasingly larger segment of the labor force employed in the Alaskan salmon fisheries.

As word spread of employment opportunities in America, many young Filipinos—both rich and poor—came to see America as their best prospect for advancement. As one author observed:

Agencies sprang up in Manila to “help” people who wanted to come to America. The job of these “drummers” was to get the country people excited enough about going to the United States that they would mortgage their lands or sell their livestock to raise enough cash to cover the cost of steamship tickets for one member of the family ... The principal shipping companies that brought *Pinoy*s [Filipino immigrants] to the United States at the time were the President Lines, the Empress Lines, and the Japanese Maru Lines. The ship boarded determined an immigrant’s port of landing. Those that boarded the ships of the President Lines landed at the port of San Francisco. The Empress Lines docked at Seattle. The Japanese Maru lines usually landed at Seattle, but sometimes docked in San Francisco ... As a result, the first concentrations of Filipinos on the mainland were at Seattle and San Francisco, the principal ports on the Pacific Coast.¹²

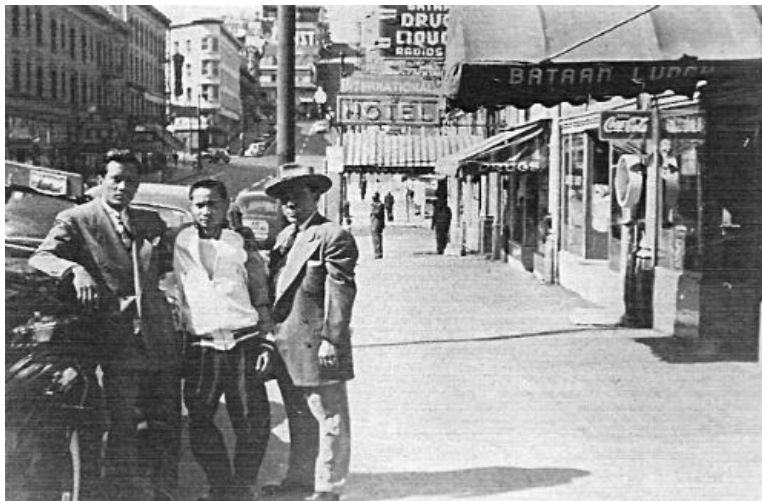
¹⁰ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 31.

¹¹ Bruno Lasker, *Filipino Immigration*, (Chicago: University of Chicago Press, 1931), 350-351.

¹² Robert V. Vallangca, *Pinoy: The First Wave*, (San Francisco: Strawberry Hill Press, 1977), 8-11.

THE FORMATION OF MANILATOWN

It was during this period of expanding Filipino immigration that San Francisco's first Filipino enclave, "Manilatown," began to coalesce along Kearny Street between Pine and Pacific streets. This location, which marked the eastern edge of Chinatown, was not accidental. Racial discrimination and restrictive covenants meant that Filipinos tended to live in proximity to existing ethnic Asian enclaves.¹³ As it evolved, Manilatown served as the hub of the Filipino community. Here, immigrants—nearly all of whom were single men—could find information about jobs, as well as housing with relatives or in single-room occupancy hotels such as the International Hotel, Saint Paul Hotel and the Temple Hotel. In time, businesses such as the Luzon Restaurant, New Luneta Café and the Bataan Lunch were also established to cater to Filipino clientele.¹⁴



Filipinos in Manilatown near the Bataan Lunch restaurant, circa 1940.
(Source: Alonzo Family via Kularts.org)

Manilatown also served as a destination for agricultural and fisheries workers between seasons—such as the “Alaskeros” who worked in salmon canneries for three- or seven-month stints, after which they would return to San Francisco or Seattle.¹⁵ In San Francisco as in other cities, Filipinos frequently sought entertainment in Chinatowns where they visited pool halls, gambling establishments and dance halls. Given that nearly all of these laborers were men, houses of prostitution were also frequented.¹⁶ Other forms of recreation were limited, as a young Filipino might find himself “herded into an overcrowded rooming house, with often nothing but a dismal and congested street for his use out of doors.”¹⁷ Nevertheless, some Filipinos did excel in athletics, both in collegiate sports as well as in boxing.

¹³ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 63-64.

¹⁴ Filipino American National Society, Manilatown Heritage Foundation and the Pin@y Educational Partnerships, *Images of America Filipinos in San Francisco*, (Charleston: Arcadia Publishing, 2011), 17.

¹⁵ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 34.

¹⁶ Ibid: 65-66.

¹⁷ Bruno Lasker, *Filipino Immigration*, (Chicago: University of Chicago Press, 1931), 131.

URBAN EMPLOYMENT

As opposed to Filipinos employed in agriculture, those living in urban areas such as San Francisco were overwhelmingly employed in the service industry, most typically in restaurants and hotels. Thus areas such as Manilatown, which bordered San Francisco's financial district and the hotels clustered around Union Square, was well positioned for Filipino service workers. Many younger immigrants were also employed as "schoolboys," who spent mornings and evenings working as domestic servants, and attending school during the day. Roberto Vallangca, a Filipino immigrant who arrived in San Francisco during the 1920s, recalled that he could attend school only sporadically because of the need to find employment—taking him nine years to finish his high school degree.¹⁸

The most common method for new arrivals to find work was through family or friends. Asian employment agencies were also common. In San Francisco, these included S. Hori & Company, located in Japantown at 1725 Post Street. City directories indicate this firm was established in 1901, and during the 1930s and 1940s advertised that it specialized in "Japanese, Chinese, Filipino and all kinds of help." In San Francisco's Chinatown, the C. D. Kinney Employment Agency at 65 Brenham Place (now Walter U. Lum Place) stated that it specialized in "Chinese and Filipino help, furnished on short notice" in the 1935 city directory. Typically, these employment agencies sold jobs to workers for a fee, which might be paid in advance or taken out of their earnings.¹⁹

Professional positions were not typically open to Filipinos, primarily because of rampant discrimination. Jose Sarmiento, who arrived in San Francisco in 1926, recalled that:

The attitudes of most Americans, especially in those days, was terrible. Orientals—Chinese, Japanese, Filipinos—they looked on us as dirt ... Filipinos were followed in the streets, with people calling them all kinds of names, like "go-go" and "monkey," and such ... And of course getting a job was always a problem. First come the white people, and what they don't want they give to the *Pinoy*s and other Orientals. Even if you had a degree. I knew two Filipinos who also worked with me in the drug store; one of them had a law degree, but he was working with me, cleaning and washing bottles. He couldn't use his degree because we Orientals were very much limited to those menial kinds of jobs."²⁰

Generally speaking, San Francisco's Filipino immigrants appear to have been less commercially oriented than the Chinese and Japanese immigrants that preceded them. In part, this was the result of centuries of Spanish colonial rule in the Philippines, which allowed Chinese merchants—rather than the locals—to operate the stores. To a certain extent, this pattern was duplicated in California, where Japanese and Chinese stores often catered to the Filipino community. One commercial enterprise where Filipinos did prosper, however, was in barbering. This was due in part to racial discrimination at American-owned barber shops, which would not serve Asian clients. Filipinos could obtain a barber's license simply for a fee, and thus set up their own shops.²¹

It is difficult to ascertain the nature and extent of Filipino-oriented businesses in San Francisco during this period. Research in city directories was generally confined to searching for terms such as "Philippines" or "Filipino," which easily omits small businesses with names not overtly tied to the Filipino community. Thus, during the 1910s and 1920s, most businesses which appear in city

¹⁸ Robert V. Vallangca, *Pinoy: The First Wave*, (San Francisco: Strawberry Hill Press, 1977), 94.

¹⁹ Chester Hartman, *Yerba Buena Land Grab and Community Resistance in San Francisco*, (San Francisco: Glide Publications, 1974), 95.

²⁰ Robert V. Vallangca, *Pinoy: The First Wave*, (San Francisco: Strawberry Hill Press, 1977), 96-97.

²¹ *Ibid.*: 14.

directories were industrial firms tied to development or extractive enterprises in the Philippines. These include the Philippine Plantation Company, Philippine Telephone & Telegraph Corporation, and the Philippine Vegetable Oil Company. Also included are several publications, including the *Manila Monthly* (681 Market) and the *Philippine Commonwealth* (635 Montgomery Street).

Nevertheless, city directory research does point to the development of some social and fraternal organizations during this period. These include the Filipino Young Men's Association, located at 46 Jackson Street in 1915. The Grand Lodge Caballeros de Dimas-Alang Inc. is also shown as being located at both 301 and 916 Kearny Street in 1925. The Caballeros de Dimas Alang is a Philippine mutual aid society that adopted the pen name of Filipino national hero Dr. Jose Rizal. The San Francisco branch of the society was founded in 1921 and dedicated to promoting the ideals of Filipino national heroes, as well as providing emergency aid to its members.²²

Other organizations known to have formed during this time include the Legionarios del Trabajo (LDT), dedicated to the brotherhood of workers, and the Gran Oriente Filipino Masonic Lodge, which was formed by former merchant marines.²³ The masons were also active philanthropists who helped raise money for various social services.²⁴ Initially, these fraternal groups likely met in social halls or churches owned by other organizations. During the 1920s, the Gran Oriente Filipino is known to have met at the Scottish Rite Temple, located at Van Ness and Sutter Street.²⁵

ANTI-IMMIGRANT LEGISLATION

As more Filipinos arrived in California, racial and labor tensions eventually simmered into the so-called "Filipino problem."²⁶ Thus, much like the Chinese and Japanese immigrants that preceded them, Filipinos soon faced several legislative efforts to restrict further immigration. In 1928, California Congressman Richard J. Welch and California Senator Hiram Johnson—with support from the California and America Federations of Labor—introduced a House Bill to exclude Filipinos by declaring them aliens. The following year, the California Legislature passed a joint resolution petitioning Congress to restrict Filipino Immigration because it was causing "unjust and unfair competition to American labor and nullifying the beneficial results to be expected from a national policy of restrictive immigration."²⁷

While both of these efforts failed, Filipino immigration began to slow dramatically of its own accord with the onset of the Great Depression. Filipino immigration in 1929 counted a total of 11,400 persons. By 1932, the number had fallen to only 1,300.²⁸ At this time, approximately one-quarter of all Filipinos on the mainland U.S. were service workers, while half worked in agriculture. Another ten percent were employed in the Alaskan fisheries.²⁹

²² Embassy of the Philippines of the United States, "Filipino Heroes and Names: The Streets of San Francisco," <http://www.philippineembassy-usa.org/philippines-dc/embassy-dc/cultural-section-dc/philippines-in-the-united-states-dc/> retrieved 23 October 2012.

²³ David Yoo, ed., *New Spiritual Homes: Religion and Asian Americans*, (Honolulu: University of Hawaii Press, 1999), 81.

²⁴ Bernadette Borja Sy, oral history interview conducted by San Francisco Architectural Heritage, 29 May 2012.

²⁵ Filipino American National Society, Manilatown Heritage Foundation and the Pin@y Educational Partnerships, *Images of America Filipinos in San Francisco*, (Charleston: Arcadia Publishing, 2011), 18-19.

²⁶ Bruno Lasker, *Filipino Immigration To Continental United States and to Hawaii*, Published for the American Council Institute of Pacific Relations, (Chicago: The University of Chicago Press, 1931), 4.

²⁷ Sonia Emily Wallovits, "The Filipinos in California," Thesis for the University of Southern California, June 1966; reprinted by R and E Research Associates, San Francisco, 1972, 3-4.

²⁸ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 58.

²⁹ *Ibid*: 33-35.

With jobs scarce during the Depression, Filipinos increasingly came into competition with other low-end wage earners.³⁰ This gave fresh fuel to anti-Filipino agitation, and in 1934 the United States Congress passed the Philippines Independence Act, also known as the Tydings-McDuffie Act. This legislation not only changed the status of the Philippines from a territory to a commonwealth, but also promised Philippine independence after a period of ten years. Ostensibly, the Act was intended to benefit the people of the Philippines. But in reality, its passage ultimately sought to exclude immigration of Filipinos to the United States because they would no longer be considered U.S. nationals.³¹ The law restricted Filipino immigration to only fifty persons per year, although Filipinos could still go to Hawaii as plantation laborers. Even more restrictive, the Act contained no provisions for wives or family members of Filipinos already living in the United States to enter the country.³²

Despite the new law, many in California called for Filipinos already in the U.S. to be deported. In 1935, Congress passed the Repatriation Act, which stated that Filipinos would be given free transportation to return to their homeland. An editorial in the *Los Angeles Times* endorsed this policy, stating that Filipinos should “go back home.”³³ Nevertheless, only one-fifth of the Filipinos living in California returned to the Philippines.³⁴

SOCIAL, RELIGIOUS AND FRATERNAL ORGANIZATIONS

Given the discrimination and economic hardships of the era, the 1930s importantly marks the first widespread establishment of Filipino social support organizations in San Francisco. These included the Filipino Welfare Association and Filipino Home at 351 Jones Street (1930); the Filipino Youths Organization and Filipino Schools at 50 Oak Street (1935); the Philippine National Seamen’s Mutual Aid Society at 451 Kearny Street (1935); and the Filipino Ladies Aid Society at 821 Market Street (1935).

These organizations were scattered throughout the city, but perhaps none proved more durable than the Filipino Federation of America, then located on Market Street. Founded in Los Angeles in 1927, the Filipino Federation of America was a social and political organization that counted the largest Filipino membership of any organization outside the Philippines. It was dedicated primarily to establishing programs for recreational and social purposes, and by 1930 counted 12,000 members on the Pacific Coast—including lodges in San Francisco, Stockton, Seattle and Hawaii.³⁵ San Francisco city directories indicate that the organization was headquartered at various addresses during the early 20th century, including 830 Market Street (1930), 174 New Montgomery Street (1940), and 690 Market Street (1946).

Religious organizations geared to Filipinos were also founded during this time. This includes the Filipino Christian Fellowship located at 683 Hayes Street (1931); the Filipino Foreign Mission Society of America at 1492 McAllister Street (1935); the Filipino Laymen’s Retreat Association at 625 Market Street (1935); the Filipino Truth Society at 660 California Street (1935); and the Catholic Filipino Club at 1421 Sutter Street (1935).

³⁰ Sonia Emily Wallovits, “The Filipinos in California,” Thesis for the University of Southern California, June 1966; reprinted by R and E Research Associates, San Francisco, 1972, 33.

³¹ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 56-57.

³² Ibid: 65.

³³ Ibid: 59.

³⁴ Sonia Emily Wallovits, “The Filipinos in California,” Thesis for the University of Southern California, June 1966; reprinted by R and E Research Associates, San Francisco, 1972, 9.

³⁵ Sonia Emily Wallovits, “The Filipinos in California,” Thesis for the University of Southern California, June 1966; reprinted by R and E Research Associates, San Francisco, 1972, 56.



The Catholic Filipino Club at 1421 Sutter Street, 1933.
(Source: San Francisco Public Library Historical Photograph Collection, AAK-1094)

The most prominent fraternal organization of the 1930s appears to have been the Grand Oriente Lodge, which met at 1524 Powell Street on the edge of Chinatown. Sanborn Map Company fire insurance maps indicate that the Powell Street building functioned as a Knights of Pythias hall in 1913, and as the Cathay American Legion Post in 1948. The building remains extant and currently operates as the Chinese Baptist Church.

Given the explosion of Filipino-related organizations, the 1930s can clearly be identified as a period when Filipino cultural identity began to take root in San Francisco. Nevertheless, the decade was also one of repeated attempts to restrict Filipino immigration. American immigration policy would soon shift abruptly, however—a change that reflected the increasing awareness that the United States would likely be involved in a world war. This included the Nationality Act of 1940, which contained a provision extending the rights of naturalization to Filipinos. This was followed by a Presidential Order in July 1941 which called upon forces from the Philippine Commonwealth Army into the service of the Armed Forces of the United States.³⁶ The reason for this sea change in policy almost certainly sprang from a desire on the part of the United States to strengthen its relationship with its allies and protectorates.

WORLD WAR II AND ITS AFTERMATH (1941 – 1964)

Hours after Japanese planes attacked Pearl Harbor, the Japanese military also invaded the Philippines, which emerged as one of the most important—and brutal—Pacific battlegrounds of the entire war. This included the fall of Bataan in April 1942, where Filipinos fought alongside American troops. Stories about Filipino bravery on the battlefield led to newfound respect for Filipinos in the United States—although many continued to face hostility when they were wrongly identified as Japanese.³⁷

³⁶ National Archives, “Philippine Army and Guerilla Records, <http://www.archives.gov/st-louis/military-personnel/philippine-army-records.html> retrieved 31 October 2012.

³⁷ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 97.

Many Filipinos living in the U.S. were eager to volunteer for military service, but were initially barred until President Franklin Roosevelt signed an order revising the Selective Service Act, which provided for the organization of Filipino infantry regiments. In California, some forty percent of the Filipino male population—or 16,000 men—volunteered for service.³⁸ The 1st Filipino Battalion—later known as the 1st Filipino Infantry Regiment—was formed in March of 1942, while a second regiment was formed later that year. Filipinos were not prevented from serving in other regiments, though, and many served with distinction in “American” (e.g., white) units during the war.³⁹ During the same period that the Filipino units were being organized, Congress passed a bill that further eased restriction on Filipino naturalization. One result of this was a mass naturalization ceremony for some 1,200 soldiers of the 1st Filipino Infantry Regiment in 1943. Over the course of the war, approximately 16,000 Filipinos in California obtained U.S. citizenship.⁴⁰



1943 Naturalization ceremony for Filipino soldiers of the 1st Filipino Infantry at Cape Beale California.
(Source: “1st Filipino Infantry” Camp Roberts Trainer, by E. F. Shannon)

FILIPINOS IN JAPANTOWN

During World War II, Filipinos not serving in the armed forces found ample employment opportunities in U.S. shipyards, manufacturing plants, and other industries. They were also encouraged to take over property that had been owned by Japanese-Americans sent to internment camps—a development made possible through a ruling by the California Attorney General that stated Filipinos could legally lease land.⁴¹ Early in the war, the Gran Oriente Filipino lodge in San Francisco purchased a fifteen-acre property in Morgan Hill from Japanese-Americans who were being sent to internment camps. The land was used as a reunion and picnic area, but was sold in the late 1960s.⁴²

³⁸ Ibid: 98.

³⁹ Alex S. Fabros, “The 1st Filipino Infantry Regiment,” California State Military Museum, <http://www.militarymuseum.org/Filipino.html> retrieved 14 July 2012.

⁴⁰ Sonia Emily Wallovits, “The Filipinos in California,” Thesis for the University of Southern California, June 1966; reprinted by R and E Research Associates, San Francisco, 1972, 10.

⁴¹ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 100.

⁴² Eddie Foronda, “The Grand Oriente,” *San Francisco Examiner*, July 6, 1997.

<http://www.sfgate.com/realestate/article/The-Grand-Oriente-3110893.php#page-2> retrieved 12 July 2012.

As the Japanese were forced to leave for internment, housing in San Francisco’s Japantown, roughly bounded by California, Ellis, Gough and Steiner streets, opened up to Filipinos—as well as to African American war workers who had begun to migrate to the Bay Area in large numbers. By this time, though, the Filipinos had already established a presence in the neighborhood. As discussed in the *Japantown Historic Context Statement*:

For Filipinos who married and started families, lodging in the hotels and rooming houses around Chinatown proved less than ideal, and new Filipino communities began in the South Park area below Market Street and in the Japantown-Fillmore area. *Pinoy*s (Filipino Americans) were drawn to the Japantown-Fillmore area during the 1930s for the same reason many other households and businesses were established there—they found relatively affordable building stock in a multi-racial neighborhood where they could build families and community. One 1940 account of San Francisco’s ethnic neighborhoods described Filipino families “living along Geary and O’Farrell streets from Laguna to Webster.”⁴³



Filipinos in the Fillmore District, circa 1940s.
(Source: Pacific Mortel via FoundSF.com)

As previously mentioned, city directories from the 1930s show that the Catholic Filipino Club was located in Japantown, along with two employment agencies specializing in Asian labor. By war’s end, the neighborhood also included the Filipino Methodist Church at Bush and Laguna streets, as well as the Filipino Community Church at 1500 Post Street. The Iloilo Circle was another community organization that helped organize celebrations for the *Pinoy* community during the 1930s through the 1950s, and is still located in Japantown today at 1809 Sutter Street.⁴⁴

According to the *Japantown Historic Context Statement*, the neighborhood also included Filipino-owned grocery stores, barber shops, and pool halls, as well as a branch of the Knights of Dimas-Alang. The diverse nature of the community also found expression through music, including the work of noted

⁴³ Donna Graves and Page & Turnbull, Inc., *Japantown Historic Context Statement*, Prepared for the City & County of San Francisco Planning Department, Revised May 2011, 21.

⁴⁴ Donna Graves and Page & Turnbull, Inc., *Japantown Historic Context Statement*, Prepared for the City & County of San Francisco Planning Department, Revised May 2011, 24.

jazz pianist Joseph “Flip” Nunez, and the emergence of the renowned Afro-Filipino rhythm & blues singer Sugar Pie DeSanto (born Umpeylia Marsema Balinton) whose family lived on Buchanan Street.⁴⁵

The Filipino community in Japantown persisted into the post-World War II era, until federally-funded urban renewal programs resulted in the demolition of homes and businesses in the area, as well as in Manilatown.⁴⁶ These redevelopment projects are discussed in greater detail later in this report.

FILIPINOS IN THE SOUTH OF MARKET

Following the 1906 Earthquake, the South of Market area was redeveloped primarily as an industrial neighborhood, punctuated by residential enclaves typically located along the alleyways. As described in one study of SoMa, the area’s “primary economic function has been the sheltering and maintenance of a reserve army of skilled and unskilled workers” served by a network of hotels, lodging houses, pawnshops, second-hand stores, employment agencies, pool rooms, movie theaters and barber colleges “where apprentice barbers could practice and men get free haircuts.”⁴⁷ As an overtly working-class neighborhood, the relatively cheap rents and proximity to both downtown and the waterfront made it attractive to Filipino residents, who began moving there in the years prior to World War II. Likewise, SoMa served as a seasonal destination for both agricultural and fisheries workers.

Much as Manilatown developed adjacent to Chinatown, it appears that Filipinos were attracted to the South of Market by the presence of an existing Asian enclave. In particular, the South Park area by the 1920s had become a small but thriving Japantown, including the Higoyo Hotel, Biwako Baths, the Hotel Bo-Chow and the Omiya Hotel.⁴⁸ These businesses benefited from their proximity to Piers 30-32, which were used by Japanese steamship companies. After debarkation, travelers and newly arrived immigrants would arrive at places such as the Eimoto Hotel at 22 South Park Street (today the Madrid Hotel), described as “a first stop in the United States for many Japanese residents.”⁴⁹ These hotels also likely provided lodging for newly-arrived Filipino immigrants.

⁴⁵ San Francisco Filipino-American Jazz Festival, “About Us and the History of Pinoy Jazz,” <http://www.sfpinoyjazzfest.com/?3e3ea140> retrieved 4 December 2012.

⁴⁶ Donna Graves and Page & Turnbull, Inc., *Japantown Historic Context Statement*, Prepared for the City & County of San Francisco Planning Department, Revised May 2011, 24.

⁴⁷ Chester Hartman, et. al, *Yerba Buena Land Grab and Community Resistance in San Francisco*, (San Francisco: Glide Publications, 1974), 94.

⁴⁸ The Japantown Task Force, Inc., *Images of America San Francisco’s Japantown*, (San Francisco: Arcadia Publishing, 2005), 18.

⁴⁹ Ibid: 19.



Japanese enclave at South Park circa 1930.
The Omiya Hotel (second from left) at 104 South Park later became the Gran Oriente Filipino.
(Source: *Images of America – San Francisco’s Japantown*)

In the early 1930s, the Japanese steamship lines began arriving at piers located north of the Ferry Building—a development that coincided with severe restrictions on Japanese immigration. As a result, nearly all of the Japanese businesses at South Park relocated to Japantown in the Western Addition.⁵⁰

The departure of the Japanese opened the door for the Gran Oriente Filipino to purchase the former Omiya Hotel at 104-106 South Park Street during the 1930s.⁵¹ With funds provided by membership dues, the Gran Oriente Filipino also purchased two residential flats buildings (41-43 South Park Street and 45-49 South Park Street). In 1951, the group also constructed the Gran Oriente Filipino Masonic Temple behind the building at 45-49 South Park Street. Today the temple is addressed as 95 Jack London Alley.⁵²

Other than Saint Patrick’s and St. Joseph’s Church, these properties have the longest-standing associations with SoMa’s Filipino community. Prior to the purchase of the South Park properties, the Gran Oriente Lodge met at 1524 Powell Street, and continued to meet at that location until after World War II. The 1945-1946 *Polk’s Crocker-Langley San Francisco City Directory* shows that the building on South Park was used by the “Gran Oriente Filipino Club,” while the Gran Oriente Filipino Lodge AF&M used the Powell Street location.

⁵⁰ “Japantown Atlas – San Francisco: Chinatown and South Park” <http://japantownatlas.com/map-sanfrancisco.html> retrieved 3 January 2013.

⁵¹ Filipino American National Society, Manilatown Heritage Foundation and the Pin@y Educational Partnerships, *Images of America Filipinos in San Francisco*, (Charleston: Arcadia Publishing, 2011), 19.

⁵² Christina Dikas, Page & Turnbull, “South Park Historic District,” California Department of Parks and Recreation District Record, 2009, 17.



Gran Oriente Filipino Masonic Temple at 95 Jack London Alley.
(Source: Google Maps, 2013)

Despite the development at South Park, it does not appear that any ethnic enclave akin to Manilatown developed during the 1940s and 1950s in SoMa. Nevertheless, Filipinos did begin to make up an increasingly larger segment of the congregations at two of the neighborhood's most prominent Catholic churches: Saint Joseph's Church at 1401 Howard Street, and Saint Patrick's Church at 756 Mission Street. During the early 20th century, these congregations were largely Irish, but by the mid-20th century became increasingly Mexican and Filipino. In addition, Saint Boniface Church—located two blocks north of Market Street at 133 Golden Gate Avenue—was also home to an increasingly Filipino congregation.

PHILIPPINE INDEPENDENCE AND THE EARLY POST-WAR PERIOD

The Philippines became an independent country on July 4, 1946 following the signing of the Treaty of General Relations, which relinquished American sovereignty. Philippine independence was conditional, however, on the acceptance of various policies that guaranteed continued U.S. influence in the islands. These included the Philippine Trade Act, also known as the Bell Act, which was adopted by the Philippine Congress two days before the signing of the Treaty. Among other things, it stipulated that American citizens and corporations were to have the same rights as Filipinos in the use or exploitation of Philippine natural resources. Acceptance of this clause was contingent on the Philippines receiving \$620 million provided for by the Philippine Rehabilitation Act of 1946.⁵³ Numerous U.S. military bases were also retained, and Filipinos were prohibited from manufacturing or selling products that might compete with American goods.

The ramifications of the Bell Act are reflected in San Francisco city directories from the 1950s, which show the development of a number of new businesses focused on trade and development in the Philippines. These include the Philippine Engineering Corporation, the Philippine Industrial Equipment Company, Philippine Iron Mines, Inc., the Philippine Steam Navigation Company, and Philippine Airlines. Organizations were also developed to promote trade with the Philippines. This included the Philippine Chamber of Commerce of America, led by Rufino Ancheta and located at 24

⁵³ Ronald E. Dolan, ed., *Philippines: A Country Study*, (Washington: GPO for the Library of Congress, 1991) <http://countrystudies.us/philippines/23.htm> retrieved 12 July 2012.

California Street by the late 1940s. The 1948-1949 San Francisco city directory also shows that address as being used by the Philippine Consulate General and the Philippine Syndicate. Subsequent city directories indicate that the Philippine Chamber of Commerce of America remained at that address through at least 1970. Other businesses which formed during this period and remained in the same location for a number of years included the Philippine Islands & The Orient Company, 327 Hayes Street (1948-1970); and Philippine Airlines/Travel Bureau, 212 Stockton Street (1948-1960).

Another significant aspect of the immediate post-war period—and one that continues to reverberate as an issue for Filipino veterans—was the passage of the Rescission Act of 1946. While hundreds of thousands of Filipinos fought in support of the United States against the Japanese during World War II, the Rescission Act denied benefits that had been promised to Filipino servicemen. This included adequate financial compensation, as well as the right to become U.S. citizens. Four more decades would pass before the Immigration and Naturalization Act of 1990, which granted citizenship to Filipino World War II veterans. However, this bill did not provide the veterans with any additional benefits similar to those that U.S. veterans receive.

During the early post-war period, the annual quota for Filipino immigration to the United States was increased only slightly, from 50 to 100 persons.⁵⁴ Unlike previous periods, however, the immigrants of the late 1940s and 1950s included many women and children—including many “war brides” and the families of Filipino servicemen who were already U.S. citizens. In fact, a large share of new Filipino immigrants in the post-war period were “composed of World War II veterans affiliated with and inducted into the US Armed Forces and who elected to become US citizens and continue their military service. Many of these veterans ... after their retirement chose to settle permanently with their families in California cities, including San Francisco.”⁵⁵

During the Cold War era, thousands of Filipinos were recruited by the U.S. Navy. Most were restricted to the roles of stewards or galley staff, though—a situation that remained common until the mid-1970s.⁵⁶ Indeed, despite the employment gains of the war years, Filipinos continued to face limited employment opportunities. In 1950, more than half of all Filipino workers in the United States were agricultural laborers. By 1960, this number had fallen to one-third, but Filipinos still had a difficult time moving into jobs outside of agricultural or service industries.⁵⁷

City directories from the late 1940s through the early 1960s indicate that Manilatown and Japantown continued to be the two most important neighborhoods for Filipinos in San Francisco. Some of the organizations associated with Japantown included the Iloilo Circle at 1809 Sutter Street; the Filipino Community Methodist Church at Bush and Laguna streets; as well as Filipino Community of San Francisco, Inc. located at 2970 California Street from at least the late 1940s through the 1980s.

Manilatown included the New Luneta Café, Barbershop and the Bataan Photo Studio, 826 Kearny Street; Filipino Assemblies of the First Born Inc., 832 Kearny Street Bataan Lunch, 836 Kearny Street; Tino’s Barber Shop, 840 Kearny Street; Bataan Pool Hall and Bataan Sundries, 842 Kearny Street; the Filipino-American Smoke Shop, 854 Kearny Street; Mango’s Smoke Shop, 911 Kearny Street; Filipino Employment Agency (“Competent Domestic and Industrial Help”) at 916 Kearny Street; Bagong Sikat Restaurant, 919 Kearny Street; Sampagita Café 920 Kearny Street; Manila Pool Room, 604 Jackson Street; and the Manila Café, 606 Jackson Street.

⁵⁴ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 105.

⁵⁵ Rodolfo I. Necesito, *The Filipino Guide to San Francisco*, (San Francisco: Technomedia, 1977), 7.

⁵⁶ Caridad Concepcion Vallangca, *The Second Wave: Pinay & Pinoy (1945-1960)*, (San Francisco: Strawberry Hill Press, 1987), 26-27.

⁵⁷ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 109.

FILIPINO IMMIGRATION: THE SECOND WAVE (1965 – PRESENT)

Coinciding with the rise of the American Civil Rights Movement, the Immigration Act of 1965 was responsible for the second great wave of Filipino immigration. The law allowed 20,000 people from each Asian country to enter the United States each year, and for family members of Asians who were already citizens to enter the country.⁵⁸ The result was the period spanning the late 1960s through the 1980s—more than any other time period—was associated with the development of a Filipino community in the South of Market. This period also coincided with urban renewal projects that displaced Filipino residents from Manilatown and Japantown, providing further impetus for the development of a Filipino community in SoMa.

In 1960 there were approximately 12,300 Filipinos living in San Francisco. This number doubled to 24,694 by 1970, rising to 30,000 by 1976.⁵⁹ As opposed to the first wave of immigration, when most Filipinos served as laborers, this second wave included a sizeable number of professionals—many of whom sought to escape the government of President Ferdinand Marcos, which was widely perceived as corrupt and repressive. Among these professionals were a large number of doctors and nurses, and by 1970 forty percent of all doctors educated in the Philippines and twenty percent of all nurses immigrated to the United States.⁶⁰ Overall, some 665,000 Filipinos entered the United States between 1965 and 1984.⁶¹ Steady immigration continued into the new millennium. The number of Filipino immigrants in the United States tripled between 1980 and 2006, making them the second largest immigrant group in the United States after Mexican immigrants.⁶²

URBAN RENEWAL AND DISPLACEMENT

The establishment of a Filipino community in SoMa, as well as in other neighborhoods throughout the Bay Area, was influenced in part by urban renewal projects of the 1950s and 1960s that displaced Filipino residents. These included the massive urban renewal projects in San Francisco's Western Addition, which demolished dozens of blocks in the Japantown and Fillmore neighborhoods. Likewise, dozens of businesses and residential hotels in Manilatown were demolished as the Financial District expanded to the north and west. As a result, many Filipinos relocated to other neighborhoods in San Francisco, including the Mission and Excelsior districts.⁶³ Some also moved to the South of Market, which offered relatively inexpensive rents and proximity to service industry jobs downtown. Even within SoMa, however, urban renewal projects and gentrification resulted in additional displacement.

As early as the 1940s, portions of the Western Addition—including areas in the Japantown and Fillmore neighborhoods—were targeted for urban renewal. Additional impetus was provided by the National Housing Act of 1949, which set forth policies to address “urban blight.” These included focusing on areas with major influxes of new residents, overcrowding, and populations that were not of European descent—conditions that aptly described the cultural mix of Japanese, African Americans, Filipinos and other immigrants living in the neighborhood.⁶⁴ By the late 1950s, the San Francisco Redevelopment Agency (SFRA) began acquiring properties through the use of eminent domain. This included Western Addition Project Area A-1, covering twenty-seven blocks along

⁵⁸ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 110.

⁵⁹ Rodolfo I. Necesito, *The Filipino Guide to San Francisco*, (San Francisco: Technomedia, 1977), 6.

⁶⁰ The 1973 San Francisco City Directory shows a Filipino Nurses Association at 2540 Taraval Street.

⁶¹ Ronald Takaki, *In the Heart of Filipino America*, (New York: Chelsea House Publishers, 1994), 111-112.

⁶² Aaron Terrazas, Migration Policy Institute, “Filipino Immigrants in the United States,” September 2008, <http://www.migrationinformation.org/usfocus/display.cfm?ID=694> retrieved 6 November 2012.

⁶³ Filipino American National Society, Manilatown Heritage Foundation and the Pin@y Educational Partnerships, *Images of America Filipinos in San Francisco*, (Charleston: Arcadia Publishing, 2011), 56.

⁶⁴ Donna Graves and Page & Turnbull, Inc., *Japantown Historic Context Statement*, Prepared for the City & County of San Francisco Planning Department, Revised May 2011, 53.

Geary Street, including substantial portions of Japantown. This was followed by Western Addition Project Area A-2 in the 1960s, which targeted sixty square blocks. Together, these two projects displaced over 20,000 residents, including many Filipinos.

The urban renewal projects of the 1960s also coincided with gentrification and redevelopment in Manilatown. Here, the primary catalyst was the expansion of the city's financial district, which grew substantially during the 1950s and 1960s. One result was that many of the single-family-occupancy (SRO) hotels and businesses used by Filipinos, as well as other immigrants, were demolished. As described in one history of Manilatown:

The Financial District redevelopment ... became top priority for the city's expansion, as the opening of the Bay Area Rapid Transit system in the mid-1970s made it easier for white-collar workers to commute from outlying areas into downtown ... The effect, of course, was to change the landscape of the community. Manilatown was devastated. Ten full blocks of low cost housing, restaurants, barber shops, markets, clubs and other businesses that benefited a Filipino community that numbered around 10,000 people was destroyed.⁶⁵

The International Hotel

The destruction of housing used by seniors and other economically vulnerable residents was met with vigorous protest. No building was more iconic of the battle to prevent urban renewal in Manilatown than the International Hotel at 848 Kearny Street. Built in 1907, the hotel was especially popular with Asian immigrants—particularly Filipino bachelors. By the 1960s the hotel, along with many of the longstanding Filipino establishments, was targeted for replacement. In the late 1960s, the hotel's owner, Walter Shorenstein, sought to convert the hotel into a parking facility. By 1968 the United Filipino Association (UFA) had formed to stop the eviction of residents—most of whom were elderly bachelors. President of the UFA was Ness Aquino, who had opened the popular Mabuhay Gardens restaurant on the ground floor of the I-Hotel. According to Aquino, "This is the last of the old ten-block Manilatown. If the hotel goes, it will wipe out a community anchor."⁶⁶

A long political battle ensued, culminating in a police standoff in August 1978. Ultimately, the residents were evicted and the building was demolished in 1981. The land remained undeveloped until 2004, when the new I-Hotel was completed at the site, providing 105 apartments for senior housing. The ground floor of the building includes a community center, as well as space for the Manilatown Heritage Foundation and a historical display about the International Hotel.

The displacement in Manilatown both coincided with and fed into the growth of the Filipino community South of Market. Ironically, however, many Filipinos who relocated from Manilatown to SoMa would also face the same pressures from the Yerba Buena Redevelopment. This urban renewal project is discussed at further length on the following pages.

⁶⁵ Bayanihan Community Center, "Pilipinos in SoMa," http://www.bayanihance.org/pilipinos_southofmarket1.html retrieved 17 July 2012.

⁶⁶ Estella Habal, *San Francisco's International Hotel – Mobilizing the Filipino American Community in the Anti-Eviction Movement*, (Philadelphia: Temple University Press, 2007), 35.



Flier for International Hotel Night by Rachael Romero, ca. 1978
(Source: UC Santa Barbara Kearny Street Workshop Archives, via Calisphere)

THE EVOLUTION OF “CENTRAL CITY”

While urban renewal fed into the growth of the Filipino community in South of Market, it was far from the primary influence. Instead, the establishment of Filipino ethnic enclave in SoMa was the result of a combination of factors that included inexpensive housing, proximity to both the waterfront and service industry jobs downtown, two Catholic parishes, and an established multi-ethnic population.

The most dramatic period of growth occurred during the post-1965 period, when SoMa frequently served as a “first-stop” for new immigrants.⁶⁷ Longtime San Francisco resident, Oscar Penaranda, states that before 1965 the Filipino population was relatively small, and that if he saw a Filipino walking down the street he would introduce himself.⁶⁸ As more immigrants arrived, many joined family members or relatives already living in SoMa, while others were attracted by the growing number of Filipino establishments in what came to be known as “Central City.”⁶⁹ The post-1965 era also marks the period when most of the resources today associated with Filipino culture and heritage in SoMa were established. These included new businesses, social and educational programs, and cultural festivals.

Many Filipino families at that time lived in the residential enclaves found along streets such as Natoma, Tehama, Russ and Minna streets. According to Don Marcos, Executive Director of the South of Market Employment Center, the Filipino population in SoMa was concentrated between Market, Brannan, 3rd and 8th streets during the 1960s and 1970s.⁷⁰ Rudy Delphino, whose family moved to SoMa from the North Beach area, states that “we wanted to go where there were people

⁶⁷ MC Canlas, personal communication, 21 July 2012.

⁶⁸ Oscar Penaranda, oral history interview conducted by San Francisco Architectural Heritage, 4 October 2012.

⁶⁹ Filipino American National Society, Manilatown Heritage Foundation and the Pin@y Educational Partnerships, *Images of America Filipinos in San Francisco*, (Charleston: Arcadia Publishing, 2011), 28.

⁷⁰ Don Marcos, oral history interview conducted by San Francisco Architectural Heritage, 26 July 2012.

we knew, so we just followed along.”⁷¹ SoMa was not the only neighborhood with a sizeable Filipino population, however. By the mid-1970s, San Francisco’s Filipino community was concentrated in the city’s 6th District, which encompassed the South of Market and Inner Mission neighborhoods. Filipinos also accounted for five percent of the population in Districts 7, 8 and 9, which included parts of the Mission, Bernal Heights and Excelsior neighborhoods, as well as the city’s southwestern quadrant adjacent to Daly City.⁷² *The Filipino Guide to San Francisco*, published in 1977, stated that the Filipino community was then composed primarily of:

- 1) First and second wave immigrants and their families
- 2) Professional and skilled workers
- 3) US Navymen and their families
- 4) Parents of naturalized US citizens, and
- 5) Unmarried brothers and sisters of naturalized citizens.⁷³

SOCIAL SUPPORT ORGANIZATIONS

While SoMa was not the only neighborhood with a sizeable Filipino population, it—along with the Inner Mission District—was clearly the locus for organizations focused on immigrant services. This is evidenced in part by the establishment of several Filipino social support organizations during the late 1960s and 1970s. Generally speaking, these organizations focused on newcomer services that included employment training and referral, legal services, education and youth services, and housing—especially senior housing. In part, the establishment of these social support programs was also an outgrowth of a strike at San Francisco State College (now San Francisco State University) in 1968-1969. The strike, which involved a number of African American and Asian American students, resulted in an increased focus on ethnic studies, and also served as a training ground for community activists.

The list below describes some of the important social support organizations that were established during the 1960s and 1970s in SoMa and the Inner Mission District:

- The Filipino-American Council of San Francisco was among the most important early social support organizations to form. Founded in 1969 as a non-profit organization, it developed an on-the-job training program for new immigrants, and by the mid-1970s offered a senior-citizen referral service, a nutritional lunch program for seniors, and a community nutrition program.⁷⁴ During the 1970s it was headquartered at 1175 Folsom Street (along with the Filipino American Political Association) and 335 Valencia Street. Today it is located at 3416 19th Street.
- The Sandigan Newcomer Service Center was established in 1972 with funds provided by the International Institute of San Francisco. Its first two offices were located at 2201 Market Street and 1042 Howard Street before it relocated to 944 Market Street. Sandigan provided employment counseling and placement and by the mid-1970s shared offices with United Pilipinos for Equal Employment (UPEE) formed in 1973, and the Pilipino Legal Defense and Education Foundation (PILDEF) formed in 1974.⁷⁵

⁷¹ FoundSF, “South of Market, http://foundsf.org/index.php?title=SOUTH_OF_MARKET retrieved 30 November 2012.

⁷² Rodolfo I. Necesito, *The Filipino Guide to San Francisco*, (San Francisco, Technomedia, 1977), 7-8.

⁷³ Ibid: 7.

⁷⁴ Ibid: 10-11.

⁷⁵ Ibid: 12-17.

- The Filipino-American (Fil-Am) Senior Citizens Center was established in 1972 and was located in a hall on 16th Street in the Inner Mission District. It provided meals, medical referrals and recreational activities. Today the center is located in the former Delta Hotel/Bayanihan Community Center at 1010 Mission Street.
- The West Bay Pilipino Multi-Services Corporation, established by Filipino migrant Ed de la Cruz, was established in October 1977 at 944 Market Street as a merger of several Filipino service agencies and programs serving the South of Market area. West Bay was the most prominent of all the social support organizations and featured a wide range of programs, many of which were staffed by volunteers from local colleges. Today the organization is located at 175 7th Street.
- The Mission Hiring Hall (MHH) was established in 1971 as part of a grassroots effort to help address social and economic conditions facing low-income job seekers. In 1991, with assistance from the Redevelopment Agency, the MHH established the South of Market Employment Center in the Mint Mall at 953 Mission Street. It later moved to 288 7th Street where it remains today.
- The South of Market Health Center (SMHC) was established in 1973 to provide healthcare services for low-income persons and families.⁷⁶ While not exclusively Filipino, the SMHC has provided vital medical care for Filipino residents in SoMa. The main clinic is located at 551 Minna Street, while a second site was opened at 229 7th Street in 1999.

Youth Services

In 1971, the Bayanihan Youth Center leased offices on Minna Street from the San Francisco Redevelopment Agency. This facility was staffed by student volunteers and operated until 1976.⁷⁷ In 1977, a number of Filipino-related organizations merged into a new non-profit corporation called the Filipino Youth Coordinating Council (FYCC) with offices located on 8th Street and later at 944 Market Street. These groups included the Bayanihan Youth Center and the United Filipino Youth Organization. Other agencies serving the Filipino community were housed at the same address, including the Pilipino Legal Defense Fund, which provided immigration assistance. The social halls of both Saint Joseph's and Saint Patrick's churches were also used for various events.⁷⁸ In 1984-85, youth services provided by both West Bay and the FYCC were moved to the offices of the Fogg Building at 333 Valencia Street.⁷⁹

During the 1970s, Filipino youth in SoMa primarily used the facilities at the Canon Kip Community House, which provided an indoor gymnasium and on-going recreation programs. Canon Kip was established by the Episcopal Church during the 1890s as a settlement house offering services to the poor and recent immigrants in South of Market. In the 1940s, Canon Kip moved to 8th and Natoma streets, where its services gradually expanded to include a clinic, nursery and youth recreation programs.⁸⁰ By the 1970s, Canon Kip also functioned as a senior center serving a predominately

⁷⁶ South of Market Health Center, "Our Mission," <http://www.smhcsf.org/mission.html> retrieved 7 December 2012.

⁷⁷ West Bay Pilipino Multi-Services Center, *SOMA Youth Feasibility Study Task One Report: Operational and Functional Elements*, (San Francisco, West Bay Pilipino Multi Services Center, April 2002), 10.

⁷⁸ West Bay Pilipino Multi-Services Center, *SOMA Youth Feasibility Study Task One Report: Operational and Functional Elements*, (San Francisco, West Bay Pilipino Multi Services Center, April 2002), 11-12.

⁷⁹ Ibid: 12.

⁸⁰ Episcopal Community Services of San Francisco, "History of ECS: 115 Years of Service," <http://www.ecs-sf.org/aboutus/history.html> accessed 2 January 2013.

Filipino clientele.⁸¹ This included a meals program and senior transportation, although these programs were phased out during the late 1980s.⁸² In 1992, the facility was demolished, and in 1994 a new Canon Kip Community House was opened at 705 Natoma Street to provide accommodations for disabled homeless adults, as well as the Canon Kip Senior Center.⁸³

In 1996, the Ed de la Cruz Apartments were constructed at 7th and Natoma streets. This building today houses the SoMa Teen Center as well as other West Bay programs.⁸⁴ The primary recreational facility for SoMa Filipino youth currently is the South of Market/Gene Friend Recreation Center, constructed in 1990 at 270 6th Street.

Senior Services

Caring for the elderly is a vital aspect of Filipino culture. As discussed previously, the Filipino-American Senior Citizens Center was established in 1972 as the first such center of its kind in San Francisco. The Canon Kip Community House also provided important services to seniors. More recently, the Pilipino Senior Resource Center (PSRC) was established in 2006 as a non-profit organization serving Filipino seniors in the South of Market. Located at 953 Mission Street, services include health, housing, legal and medical assistance, as well as bilingual counseling. The PSRC has also organized a Filipina Breast Cancer Services Program, including educational workshops and medical advocacy.⁸⁵

The Filipino Senior Citizen's Club is located a short distance from the PSRC at 83 6th Street. It provides a venue for seniors to meet informally and socialize. Other senior programs include the SoMa Filipino Senior Nutrition Program run through the Eugene Friend Recreation Center, and senior housing provided through Canon Kip, the Dimasalang House, the Bayanihan House and other facilities. Several programs are also focused on services for senior Filipino veterans.

The West Bay Pilipino Multi-Service Center at 175 7th Street also includes the West Bay Pilipino Senior Center.

EDUCATIONAL FACILITIES

Among the most important educational facilities in SoMa is the Bessie Carmichael School. The facility is named for Bessie Carmichael, principal of the Franklin Elementary School that formerly stood at Eighth and Harrison Streets. When the Franklin School was threatened by freeway construction in the early 1950s, Carmichael lobbied to have the school relocated to Columbia Square, where it was reestablished in 1954 as a ten-classroom facility. As opposed to many neighborhood schools in San Francisco, which were overwhelmingly Euro-American, the students at Bessie Carmichael reflected the multi-ethnic and multi-racial population that lived South of Market. This included a growing population of Mexican and Filipino immigrants.

⁸¹ Episcopal Community Services San Francisco, "Program History," <http://www.k12academics.com/national-directories/volunteer-program/episcopal-community-services-ecs> retrieved 7 December 2012.

⁸² West Bay Pilipino Multi-Services Center, *SOMA Youth Feasibility Study Task One Report: Operational and Functional Elements*, (San Francisco, West Bay Pilipino Multi Services Center, April 2002), 12.

⁸³ Episcopal Community Services San Francisco, "Canon Kip Community House," http://ecs-sf.org/programs/housing_kip.html retrieved 30 July 2012.

⁸⁴ West Bay Pilipino Multi-Services Center, *SOMA Youth Feasibility Study Task One Report: Operational and Functional Elements*, (San Francisco, West Bay Pilipino Multi Services Center, April 2002), 13.

⁸⁵ Pilipino Senior Resource Center, "Home," <http://pilscenter.org/home> retrieved 7 December 2012.



Students at the Bessie Carmichael School, 1954.
(Source: San Francisco Public Library Historical Photograph Collection, AAA-9718)

Prior to the construction of Bessie Carmichael School in Columbia Square, the small park featured a Spanish American War cannon from Subic Bay, which had been donated to the city by William Randolph Hearst. The cannon was relocated to the north end of the park for the school's construction, and in 1973 it was moved to the Main Post at the Presidio.⁸⁶ Bessie Carmichael School remained at its new location until the turn of the 21st century, when the city expressed interest in restoring Columbia Square as a park (now Victoria Manalo Draves Park). As a result of land swap with the school district, Bessie Carmichael School relocated to a new facility at 375 7th Street in 2004.

Filipino Education Center

The Bessie Carmichael School is also significantly associated with the Filipino Education Center (FEC). The FEC opened on May 1, 1972 at 390 4th Street (soon after at 824 Harrison Street) with contributions from the San Francisco Unified School District and the State of California.⁸⁷ It provided classroom education to non-English speaking children from kindergarten through twelfth grade. A mid-1970s description of the school stated that “[t]he program is based on the regular school curriculum, with emphasis on developing oral and written English proficiency. In addition to this, the Center also assesses the educational, health and social services needs of the child and his family and provides appropriate referral services.”⁸⁸

By the late 1990s, the school was offering a dual-language enrichment program designed to develop literacy in both English and Tagalog. Momentum also built to merge the FEC with Bessie Carmichael School. In 2004, the Bessie Carmichael School/FEC was rebuilt as a K-5 campus at a new location adjacent to Columbia Square at 375 7th Street.⁸⁹ At the same time, the old Filipino Education Center

⁸⁶ Mary Crawford, “Deceased Teacher Battled Long for South of Market Structure,” Copy of a 1954 *San Francisco Examiner* article available from <http://www.buildbessie.org/photogallery/whowasbessiecarmichael1953-4/index.html> retrieved 14 August 2012.

⁸⁷ Mamerto Calalang Canlas, *SoMa Pilipinas*, (San Francisco: Arkipelago Books Publishing, 2002), 197.

⁸⁸ Rodolfo I. Necesito, *The Filipino Guide to San Francisco*, (San Francisco, Technomedia, 1977), 17.

⁸⁹ Bayanihan Community Center, “Filipino Education Center and the Filipinos in South of Market,” http://www.bayanihanc.org/Galing_Bata/gb-fec.html retrieved 24 May 2012.

at 824 Harrison Street became home to Bessie Carmichael School's middle school grades. In 2009, a new Bessie Carmichael/FEC Middle School was built at the Harrison Street site. Today, the K-5 and middle school facilities are the only public schools located South of Market.⁹⁰ Among the important programs at Bessie Carmichael is the Galing Bata After-School Program, which provides bilingual education for Filipino youth. Historically, Filipino high school students living in SoMa most frequently attended the High School of Commerce at 135 Van Ness Avenue.⁹¹



Group of people at the Filipino Education Center, 1974.

(Source: San Francisco Public Library Historical Photograph Collection, AAD-3749)

Pilipino American Collegiate Endeavor (PACE)

Though not focused solely on SoMa, the Pilipino American Collegiate Endeavor (PACE) was another important organization concentrated on developing educational opportunities for Filipinos. The group was established at San Francisco State College in 1967 as part of a growing focus on ethnic empowerment. In conjunction with organizations such as the Third World Liberation Front, which helped lead the San Francisco State College strike, the goals of PACE included raising awareness of problems facing the Filipino American Community, as well as helping to shape the nature of ethnic studies at SFSC. Vidda Chan, sister of PACE founder Pat Salavar, states that the PACE members visited area high schools and organized field trips to college campuses in order to encourage Filipino youth to pursue higher education. PACE was also strongly affiliated with youth arts programs and held events at Saint Patrick's and Saint Joseph's churches, as well as the Clementina Community Center. She also states that the PACE was supported by the Philippine Consulate, which provided space for meetings.⁹² The group remains active today at San Francisco State University.

⁹⁰ "Filipino Education Center," http://www.bayanihance.org/Galing_Bata/gb-galing_bata.html (retrieved 26 October 2012)

⁹¹ Don Marcos, oral history interview conducted by San Francisco Architectural Heritage, 26 July 2012.

⁹² Vidda Chan, oral history interview conducted by San Francisco Architectural Heritage, 17 September 2012.

FILIPINO BUSINESSES

City directories indicate that some of the earliest Filipino businesses to appear in SoMa included the Manila Grocery at 480 6th Street (1956) and the Philippine Service Company travel service at 85 5th Street (1960). These were part of what would eventually become a flood of new Filipino businesses located throughout the city. *The Filipino Guide to San Francisco*, published in 1977, states that by the 1970s, there were more than 140 Filipino-American organizations operating in San Francisco, as well as a florescence of Filipino enterprise: “Grocery stores that sell Philippine products have flourished in recent years. In downtown San Francisco and other strategic locations, Filipino-owned business establishments have become common sights—from restaurants, real estate firms to travel agencies.”⁹³ Along with SoMa, the Mission and Excelsior neighborhoods were also home to many Filipino businesses. These include two Mission District movie houses specializing in Filipino movies: The Grand Theater at 2665 Mission Street and the York Theater at 2789 24th Street.

The Filipino Guide to San Francisco only named a few businesses located in SoMa. These include the Luisa Evangelista Market at 1201 Howard Street; Payumo’s Filipino Food at 43 3rd Street; and Harms Bags at 354-356 12th Street. The 1980 San Francisco City Directory shows several other businesses in the neighborhood, including the *Philippine News* at 1175 Folsom Street, the Filipiana Restaurant at 71 1st Street and the Philippine Grocery at 156 8th Street. The latter was owned by Peter Gurion, who also operated Philippine groceries at 3295 22nd Street and 4929 Mission Street.

One of the most identifiably Filipino establishments in SoMa is the Mint Mall, a mixed-use building at 953 Mission Street that was purchased by the Nocon family in the 1970s. Since that time, the apartments have largely been occupied by newly-arrived Filipino families, while the ground floor commercial space has provided a home for numerous organizations serving the Filipino community. These included the West Bay Pilipino Multi-Service Center, the South of Market Employment Center, Bayanihan Community Center, the Pilipino AIDS Project, and Bindlestiff Theater.⁹⁴ Arkipelago Books was also established in the lower level of the Mint Mall in 1998.⁹⁵ Today, the book store it is located in the Bayanihan Center.

Filipino-related businesses currently operating in SoMa include several Filipino grocery stores: the Unimart at 1201 Howard Street; Zem Philippine Grocery located nearby at 158 8th Street; and Manila Market and Produce at 987-989 Mission Street. According to a 2011 report prepared by the Western SoMa Citizens Planning Task Force, other Filipino businesses include:

- Celia’s In and Out Cleaners (150 7th Street)
- Seventh Street Hair Cutter (8 7th Street)
- Jollibee (200 4th Street)
- Lucky Money (1026 Mission Street)
- Launderland Coin-Op Wash & Dry (118 6th Street)
- Mercury Lounge (1582 Folsom Street)
- Zebulon Café and Bar (83 Natoma Street)
- Papa Beard (Yerba Buena Lane and the food court at the Westfield Mall)
- Brother’s Hair Cuts 2 (109 6th Street)
- Intra-Manila (991 Mission Street)⁹⁶

⁹³ Rodolfo I. Necesito, *The Filipino Guide to San Francisco*, (San Francisco, Technomedia, 1977), 8-9.

⁹⁴ Bernadette Sy, Filipino American Development Foundation, et. al., “SoMa Pilipinas Ethnotour – Exploring Filipino Heritage in the Neighborhoods of the South of Market,” undated (circa 2011) brochure, 20.

⁹⁵ Mamerto Calalang Canlas, *SoMa Pilipinas – Studies 2000 [In Two Languages]*, (San Francisco: Arkipelago Books Publishing, 2002), 200.

⁹⁶ Western SOMA Citizens Planning Task Force, “Recognizing, Protecting and Memorializing South of Market Filipino Social Heritage Neighborhood Resources,” 2011: 8.

YERBA BUENA REDEVELOPMENT

Concurrent with the urban renewal projects in the Western Addition and Manilatown in the 1970s(?), the SFRA announced its intention to clear twelve “blighted” blocks in the South of Market neighborhood, bounded by Third, Fourth, Mission and Folsom Streets. The central development area would include a new convention center, while the perimeter would feature a ring of high-rise office buildings totaling nearly 5 million square feet. This ring would create a so-called ‘protected environment’ for the project area—a term described by critics as “a code word for ridding the area totally and permanently of its poor and skid row populations.”⁹⁷

In 1969, the Tenants and Owners in Opposition to Redevelopment (TOOR) organization, chaired by George Woolf and Peter Mendelsohn, formed to seek a more favorable outcome for neighborhood residents. This included petition drives, organized protests and other measures that would help prevent displacement of elderly members living in the neighborhood and providing them with decent replacement housing in the South of Market Area. Ultimately, TOOR and the SFRA signed an agreement guaranteeing former residents of the area with replacement housing, some of it within SoMa.

Filipinos were among the many supporters of TOOR’s efforts. The Bayanihan Community Center’s history of Filipinos in SoMa states that:

Many Filipinos from Manilatown moved on into the South of Market neighborhood, just a few blocks away from the Financial district to establish their new homes. As a result of the removal of Manilatown, self-determined Pilipino activists worked hard to organize themselves to not only resist urban renewal in South of Market, but to take a big step toward Pilipino community empowerment.⁹⁸

Part of these organizing activities including the establishment of the Pilipina Organizing Committee (POC) by Tony Grafilo in 1972. Along with TOOR, the POC undertook efforts to mitigate the economic hardships and displacement caused by redevelopment.⁹⁹ The Yerba Buena redevelopment project was delayed for several years by further lawsuits, but the Yerba Buena Center was gradually built out during the 1980s and 1990s, beginning with the Moscone Convention Center (Moscone South) in 1981. This was followed by Moscone North (1992); Yerba Buena Gardens, including Yerba Buena Center for the Arts (1993); the San Francisco Museum of Modern Art (1995); the Children’s Center (1998); and Moscone West (2003). In total, it has been estimated that 4,000 people and 700 businesses were ultimately displaced.¹⁰⁰

⁹⁷ Chester Hartman, et. al., *Yerba Buena Land Grab and Community Resistance in San Francisco*, (San Francisco: Glide Publications, 1974), 89-90.

⁹⁸ Bayanihan Community Center, “Pilipinos in SoMa,” http://www.bayanihancc.org/pilipinos_southofmarket1.html retrieved 25 October 2012.

⁹⁹ MC Canlas, oral history interview conducted with San Francisco Architectural Heritage, 29 May 2012.

¹⁰⁰ Page & Turnbull, Inc., *South of Market Area Historic Context Statement*, Prepared for the City and County of San Francisco Planning Department, (San Francisco, 2009), 69.



Saint Patrick's Catholic Church (center) across from the redevelopment site for the Yerba Buena Center, 1985.
(Source: San Francisco Public Library Historical Photograph Collection, AAB-0969)

As part of the Yerba Buena Center development, Filipino community activists such as Ed de la Cruz negotiated with development officials to ensure relocation expenses for displaced residents, as well as a hiring quota for Filipinos. De la Cruz also negotiated with officials as part of the Westfield Center/Metreon development to secure space for a Filipino Cultural Center.¹⁰¹

Low-Income Housing: TODCO

Another outcome of the battle over Yerba Buena was the creation of Tenants and Owners Development Corporation (TODCO), which grew directly from the TOOR group. Incorporated in 1971 as non-profit housing development organization, TODCO's goal was to create permanent subsidized low-income housing units in the Yerba Buena Center redevelopment area. By the late 1970s, TODCO had secured funding for its first project, the Woolf House (Phase 1), which opened in 1979. Named after TOOR co-founder George Woolf, it included 112 apartments at 4th and Howard.¹⁰²

Over the following years, TODCO built a number of low-income housing projects. Only one was specifically geared to Filipinos, although all of them provide housing for Filipino residents of the neighborhood. These projects include the following:

- The Dimasalang House at 50 Rizal Street was a HUD-funded joint venture between TODCO and the Caballero de Dimasalang. It features 149 apartments and was completed in 1980 as the only Filipino-specific project. It has since been renamed San Lorenzo Ruiz Center and provides a venue for dances and community meetings.
- The Mendelsohn House at 737 Folsom Street was named in honor of TOOR co-founder Peter Mendelsohn. It features 189 senior apartments and was completed in 1987. As part of the project, the Alice Street Community Gardens was opened adjacent.

¹⁰¹ Oscar Penaranda, oral history interview conducted by San Francisco Architectural Heritage, 4 October 2012.

¹⁰² Chester Hartman, *City for Sale: The Transformation of San Francisco*, (Berkeley: The University of California Press, 2002), 216-217.

- The Knox Hotel, a 140-unit SRO at 241 6th Street, was renovated in 1994.
- The Hotel Isabel at 1095 Mission Street was renovated in 1999. The ground floor houses the South of Market Heath Center.
- The Delta Hotel (SRO) at 88 6th Street was purchased in 1976 by Dr. Mario Borja, and in the early 1990s was transformed into affordable housing for low-income residents—primarily Filipino World War II veterans.¹⁰³ The building was gutted by fire in 1997, however, resulting in a partnership between the Filipino Community and TODCO to revitalize the building as the Bayanihan House. Today the building provides 40 units of Section 8 housing and 152 furnished Single-Resident-Occupancy rooms—most of which are occupied by Filipino veterans.¹⁰⁴ The ground floor of the building houses the Bayanihan Community Center, as well as the Arkipelago Bookstore. The building also serves as headquarters for the Veterans Equity Center, which was founded in 1998 to provide services for the estimated three thousand Filipino-American World War II veterans and their families living in San Francisco.¹⁰⁵ Previously, the Veteran’s Equity Center was located at the Hotel Ysabel at 1099 Mission Street in SoMa.



The Delta Hotel/Bayanihan House, 2008.
(Source: FoundSF.org)

Filipino-Associated Street Names

As discussed above, in the late 1970s, the Caballeros de Dimas Alang and TODCO undertook efforts to build a 149-unit apartment building for seniors along Rizal and Shipley streets southwest of 4th Street. Completed in 1980 as the Dimasalang House, the building is today privately managed and known as the San Lorenzo Ruiz Center, named after the first Filipino canonized by the Catholic Church.¹⁰⁶ While the building was under construction, the Caballeros de Dimas Alang also petitioned

¹⁰³ Bernadette Borja Sy, oral history interview conducted with San Francisco Architectural Heritage, 29 May 2012.

¹⁰⁴ Todco, “The TODCO Group Story,” <http://www.todco.org/timeline.html> retrieved 24 October 2012.

¹⁰⁵ San Francisco Veterans Equity Center, “About Us,” <http://www.vetsequitycenter.org/about/history/> retrieved 30 November 2012.

¹⁰⁶ Bernadette Sy, Filipino American Development Foundation, et. al., “SoMa Pilipinas Ethnotour – Exploring Filipino Heritage in the Neighborhoods of the South of Market,” undated (circa 2011) brochure, 15.

the city to rename the streets surrounding the building after historic Filipino personages. This resulted in a resolution passed by the Board of Supervisors in August 1979.¹⁰⁷

- Bonifacio Street (formerly the section of Shipley Street north of 4th Street) was renamed in honor of Andres Bonifacio, founder of the Society of Children of the Motherland.
- Lapu Lapu Street (formerly Maloney Street) was renamed in honor of the Mactan Island chief credited with killing Ferdinand Magellan.
- Mabini Street (formerly Alice Street) was renamed in honor of Apolinario Mabini who drafted the Constitution for the First Philippine Republic.
- Rizal Street (formerly the section of Clara Street north of 4th Street) was renamed in honor of Dr. Jose Protacio Rizal y Mercado, a Filipino author and leading figure in the call for Philippine independence. In 1996, a marker honoring Rizal was also placed at the Palace Hotel commemorating his stay there in May 1888.
- Tandang Sora Street (formerly O'Doul Lane) was renamed for Malchora Aquino, a heroine of the Philippine Revolution. Tandang Sora is one of her honorific names in Tagalog.



Street signs for Lapu Lapu and Bonifacio streets.
(Source: Page & Turnbull, June 2012)

VICTORIA MANALO DRAVES PARK

As discussed previously, the Bessie Carmichael School was relocated in the 1950s to a small neighborhood park known as Columbia Square. Following the construction of a new school at a nearby site, Columbia Square was in 2006 renamed in honor of Victoria Manalo Draves (1924–2010), a native San Franciscan who won gold medals in platform and springboard diving at the 1948 Summer Olympics. Born to a Filipino father and an English mother, Draves grew up in the South of Market neighborhood. The 1930 U.S. Census shows that she and her family then lived at 1020 Minna Street.

¹⁰⁷ Embassy of the Philippines of the United States, “Filipino Heroes and Names: The Streets of San Francisco,” <http://www.philippineembassy-usa.org/philippines-dc/embassy-dc/cultural-section-dc/philippines-in-the-united-states-dc/> retrieved 23 October 2012.



Victoria Manalo Draves (center) in 1948
(Source: *AsianWeek*, April 28, 2010)

FILIPINO ARTS & CULTURAL CELEBRATIONS

The Filipino community in SoMa is associated with a number of cultural and arts programs, including visual arts, theater, music and festivals. A number of murals associated with the Filipino community and culture have also been installed in the South of Market.

Visual Arts, Dance and Theater

In many instances, Filipino arts programming in SoMa grew from roots established during the 1970s and 1980s, when the arts were a critical part of a larger effort to organize the Filipino community.¹⁰⁸ One important example which stemmed from the I-Hotel struggle was the establishment of the Kearny Street Workshop (KSW), today the “oldest Asian Pacific American multidisciplinary arts organization in the country.”¹⁰⁹ KSW was founded in 1972 in the basement of the International Hotel as a collective of visual artists, filmmakers, photographers and printers. By 1974, KSW had opened a gallery and performance space on the Jackson Street side of the hotel in a space formerly occupied by the Hungry I nightclub. The group also created posters for various political and social justice organizations. Following the closure of the hotel, the group moved to several locations, including the California Flower Market, before moving to South Park in 1995. It later occupied the SOMArts Cultural Center, and in 2008 merged with Locus Arts. Since 2010, KSW has been headquartered at the ARC Studios and Gallery at 1246 Folsom Street in SoMa.

The Pilipino Artists Committee was another multi-disciplinary art collective which formed in the early 1970s. For a time this group was located at 8th and Harrison streets where they operated a multi-purpose gallery that included spaces for classes and exhibitions. Members of the Pilipino Artists Committee would later help establish several other important arts organizations. This included Bagong Diwa, a non-profit focused on creating works rooted in the tribal traditions of the Philippines. According to prominent Filipino dancer and choreographer, Alleluia Panis, Bagong

¹⁰⁸ Alleluia Panis, oral history interview conducted by San Francisco Architectural Heritage, 26 September 2012.

¹⁰⁹ Kearny Street Workshop, “History,” <http://kearnystreet.org/about/history/> retrieved 5 December 2012.

Diwa invited master artists from the Philippines to help teach traditional music and dancing. Emilyya Cachapero, another member of the group, stated that Bagong Diwa was important because it fused modern and traditional dance in a manner that bridged the gap between immigrants and American-born Filipinos.¹¹⁰ The group was active from approximately 1974 to 1981, with Bagong Diwa artists performing around the Bay Area and throughout California.¹¹¹

Traditional music was also at the heart of Kulintang performances, which became a vital part of the Filipino American arts scene during the 1980s. Based on a traditional form of instrumental music, some of the earliest classes were given by Robert Kikuchi-Yngojo at the Canon Kip community center. This led to the formation of SF Kulintang (later the Kalilang Kulintang Ensemble).¹¹² Kulintang Arts Incorporated (Kularts) was founded in 1985 to support the work of the Kulintang Arts Ensemble (KAE). Following a decade of concerts, the KAE shifted its focus to become a major promoter of works by Filipino-American and Philippine artists. Kularts also expanded its educational and mentoring programs, such that today it is considered one of the United States' leading programs for contemporary and tribal Filipino arts programming.¹¹³ Eth-Noh-Tec, a storytelling dance group that incorporates Kulintang in its performances, is another prominent performing arts group that has performed both nationally and internationally.¹¹⁴

While not specifically Filipino in orientation, SOMArts has provided space and support for a number of Filipino-related artistic endeavors. SOMArts traces its roots to the late 1960s, when the city purchased a building at 934 Brannan Street as part of the Neighborhood Arts Program. The building (later known as the SoMa Cultural Center) became home to Support Services for the Arts, which provided a mural resource center, costume bank, and graphical and technical services. Members of the Filipino Artists Committee were also involved in organizing arts programming, which helped promote the work of writers, poets, dancers and other performing artists. According to Emilyya Cachapero, who worked at the center, the facility was also associated with students from San Francisco State University, who volunteered their time, attended performances, and sometimes displayed their work in the building.

By the 1990s, the Cultural Center was renamed SOMArts, and featured expanded programming that included the Asian American Festival, Queer Arts Festival, and the SF Indie Fest.¹¹⁵ The Asian Pacific Island Cultural Center (APICC) is also headquartered in the building. The APICC was formed in 1996 by representatives of several arts groups, including Asian American Dance Performances, the Asian American Theater Company and the Kearny Street Workshop. The APICC presents a festival each year which highlights the arts of San Francisco's Asian community.

Bindlestiff Studio was formed in 1989 as an experimental theater space at 185 6th Street. Originally, Bindlestiff had no overt connections to the Filipino community. By the early 1990s however, the studio had begun attracting young Filipinos in SoMa, and in 1997 Allan Manalo became managing director—transforming Bindlestiff into the one of the first centers in the United States dedicated to Filipino performing arts. In 2005, the Bindlestiff Studio space was demolished by the San Francisco Redevelopment Agency. After using a temporary space, the organization moved back into a new multi-use building constructed by the Redevelopment Agency on the same site in 2011.¹¹⁶

¹¹⁰ Emilyya Cachapero, oral history interview conducted by San Francisco Architectural Heritage, 27 August 2012.

¹¹¹ Alleluia Panis, oral history interview conducted by San Francisco Architectural Heritage, 26 September 2012.

¹¹² Robert Kikuchi-Yngojo, oral history interview conducted by San Francisco Architectural Heritage, 15 October 2012.

¹¹³ Kularts, "Kularts History," <http://kularts.org/history.php> 24 October 2012.

¹¹⁴ Robert Kikuchi-Yngojo, oral history interview conducted by San Francisco Architectural Heritage, 15 October 2012

¹¹⁵ SOMArts, "History," <http://www.somarts.org/about/history/> retrieved 7 December 2012.

¹¹⁶ Bernadette Sy, Filipino American Development Foundation, et. al., "SoMa Pilipinas Ethnotour – Exploring Filipino Heritage in the Neighborhoods of the South of Market," undated (circa 2011) brochure, 21.

The Filipino American Cine Arts (FACINE) was founded in 1996 by Mauro F. Tumbocon. It is a nonprofit media arts organization focused on promoting Filipino American cinema, as well as Philippine-made productions.¹¹⁷

The Yerba Buena Center for the Arts (YBCA) opened in 1993 as part of the Yerba Buena Gardens project. Constructed using funds from the San Francisco Redevelopment Agency Funds, the two buildings include galleries, the Novellus Theater, and flexible performance and screening spaces.¹¹⁸ The YBCA was not initially designed to integrate with the existing Filipino community, but has since provided a venue for Filipino artistic performances, as well as activities associated with the Pistahan Festival. For ten years, the Post Modern American Pilipino Performance Project, or “PoMo at the Forum” was also held at the Center. PoMo initially formed as an artistic response to the 100 year anniversary of the American takeover of the Philippines.¹¹⁹

The Yerba Buena Gardens also features a waterfall memorial to Dr. Martin Luther King, Jr. It includes quotations from King translated into the languages of San Francisco’s thirteen sister cities—one of which is Manila. In addition to this Tagalog inscription, a Red Dwarf Canna plant is also included in the gardens as a symbol of Manila.¹²⁰

Filipino American Literature

The growing emphasis on ethnic studies following the 1968-1969 San Francisco State College (SFSC) strike also led to a proliferation of Filipino American literature. Oscar Penaranda, who attended SFSC during the strike and was later hired as a professor, states that most of the notable Filipino American writers were from SFSC. Among the important early publications was *Livanag*, which Penaranda describes as a “seminal book.”¹²¹ The publication was an anthology of work featuring Filipino American writers and artists, and put together by Serafin and Lou Syquia. Since the original publication, two more volumes have been issued.¹²² In 1975, the publication *Aieeee!* was created to give Asian American writers a voice. Other literary endeavors included the Pilipino American Women Writers (PAWA), which also had strong ties to SFSC.¹²³ Many of the people involved in these literary projects were also affiliated with the Kearny Street Workshop.

Murals and Art Installations

Some of the more prominent examples of Filipino-related arts in SoMa include a number of murals. One of the earliest murals to be painted was the Filipino-American Friendship Mural, completed in 1983 near the intersection of Howard Street and Langton Alley adjacent to the Langton Alley Gardens (the mural is located on the east facade of the building at 1137 – 1139 Howard Street). Sponsored by the Fil-Am South of Market Neighborhood Association, the mural commemorates the numerous barrio fiestas that occurred in SoMa during the late 1970s and early 1980s. It depicts images of the Philippines, as well as important Filipino sites in San Francisco, such as the Canon Kip Center and Saint Joseph’s Church.¹²⁴

¹¹⁷ Mamerto Calalang Canlas, *SoMa Pilipinas*, (San Francisco: Arkipelago Books Publishing, 2002), 200.

¹¹⁸ Yerba Buena Center for the Arts, “History,” <http://www.ybca.org/about/history> retrieved 24 October 2012.

¹¹⁹ Alleluia Panis, oral history interview conducted by San Francisco Architectural Heritage, 26 September 2012.

¹²⁰ Yerba Buena Gardens, “Features,” <http://www.yerbabuenagardens.com/features/gardens.html> retrieved 4 December 2012.

¹²¹ Oscar Penaranda, oral history interview conducted by San Francisco Architectural Heritage, 4 October 2012

¹²² Vidda Chan, oral history interview conducted by San Francisco Architectural Heritage, 17 September 2012

¹²³ Oscar Penaranda, oral history interview conducted by San Francisco Architectural Heritage, 4 October 2012

¹²⁴ Bernadette Sy, Filipino American Development Foundation, et. al., “SoMa Pilipinas Ethnotour – Exploring Filipino Heritage in the Neighborhoods of the South of Market,” undated (circa 2011) brochure, 9.



Lipi Ni Lapu Lapu mural, San Lorenzo Luis Center
(Source: Page & Turnbull, June 2012)

In 1984, an immense seven-story mural, “Lipi Ni Lapu Lapu,” was installed on the north wall of the San Lorenzo Luis Center. Designed by Johanna Poethig, the mural features nine panels that explore the history of the migration of Filipinos to America.¹²⁵

Another early mural depicting important landmarks in Southeast Asia (including Mount Mayon in the Philippines) was installed at the Filipino Education Center at 824 Harrison Street. In 2011, this mural was replaced by the Tuloy po kayo (“Welcome! Come on in!) mural located along a wall attached to the Education Center’s play yard. The mural was created by Cece Carpio in 2011 as part of a joint project sponsored by Kularts in collaboration with the Filipino Education Center and other Filipino associations. The mural depicts multi-ethnic children playing together, as well as stilt houses and a Philippine convenience store.¹²⁶

More recent examples of art installations associated with the Filipino community include a thin mural that runs along the ground floor of the Ed de la Cruz Building at 175 7th Street. It depicts various animals and geometric designs. A much more elaborate installation is located at Tutubi Park (named after the Tagalog word for “dragonfly”), a mini park located at the intersection of Russ and Minna streets. Completed in 2001, the park was created by Asian Neighborhood Design and funded by the Mayor’s Office of Community Development and the San Francisco Redevelopment Agency. The park is attached to a low-income housing complex and serves as a semi-private park for residents of the complex and neighborhood children.¹²⁷ In addition to play structures for children, the park also

¹²⁵ Bernadette Sy, Filipino American Development Foundation, et. al., “SoMa Pilipinas Ethnotour – Exploring Filipino Heritage in the Neighborhoods of the South of Market,” undated (circa 2011) brochure, 16-17.

¹²⁶ Bernadette Sy, Filipino American Development Foundation, et. al., “SoMa Pilipinas Ethnotour – Exploring Filipino Heritage in the Neighborhoods of the South of Market,” undated (circa 2011) brochure, 13.

¹²⁷ Phil Tracy, “60 volunteers clean SoMa street to Latin beat,” *Central City Extra*, June 2007, 3.

includes a decorative gate and fencing featuring metalwork depictions of animals common in Philippine folklore, as well as a large mixed-media wall mural.

Cultural Festivals

According to Filipino historian MC Canlas, the most important celebration day for Filipino-Americans during the mid-20th century was Rizal day, celebrated on December 30. Over time, however, Philippine Independence Day (celebrated June 12) has taken on greater symbolism for Filipino immigrants. The Feast of San Lorenzo Ruiz, celebrated on September 28, is another annual celebration for the Filipino community. During the 1970s—when the heart of the Filipino community in SoMa was located along Natoma, Clementina and Minna streets from 2nd Street to 10th Street—a “barrio fiesta,” or street fair, was held at 8th and Minna Street.¹²⁸ Other celebrations during the 1970s included the Cebu Association of California’s annual commemoration of the Feast of Santo Niño de Cebu during January at Saint Patrick’s Church.¹²⁹

Over the last two decades, two important cultural festivals associated with the Filipino community were also developed. The most prominent is the Pistahan Festival, inaugurated in 1994 by the non-profit Filipino American Arts Exposition (FAAE) and designed to include “academia, community, the arts, and a parade.”¹³⁰ A film and video festival and reenactments of Manilatown history were also part of the first celebration.¹³¹ Today the festival features Filipino arts, foods, dances, martial arts demonstrations and other cultural activities at the Yerba Buena Center. Parade participants include dancers dressed in traditional Philippine clothing, as well as floats associated with Filipino cultural symbols. The initial parade route was from the Embarcadero down Market Street to a grandstand at the Civic Center, but more recently the Pistahan Parade follows a route down Market Street and then south on 4th Street. The parade is held each year during the second week of August, and draws Filipino-Americans from throughout the Bay Area.



Pistahan Festival Parade at 4th and Mission streets.
(Source: Page & Turnbull, August 2012)

¹²⁸ MC Canlas, personal communication, 12 July 2012.

¹²⁹ Rodolfo I. Necesito, *The Filipino Guide to San Francisco*, (San Francisco, Technomedia, 1977), 9.

¹³⁰ Oscar Penaranda, “Pistahan Memories,” *Expo Magazine* The Official Publication of the Pistahan Parade and Festival, August 11-12, 2012, 16.

¹³¹ Oscar Penaranda, oral history interview conducted by San Francisco Architectural Heritage, 4 October 2012.

The Parol Lantern Parade & Festival was created by the Filipino American Development Foundation and inaugurated in 2003 as a means to unite the SoMa community.¹³² A parol is a type of lantern, which symbolizes the Star of Bethlehem and is used throughout the Philippines during the Christmas season. The festival parade route typically runs from Yerba Buena Lane through Jessie Square to Saint Patrick's Church. Performances are also held at Yerba Buena Gardens.

Other festivals include the annual Flores de Mayo/Multicultural Celebration at Bessie Carmichael School, which was initiated in 2001.¹³³ The annual San Francisco Filipino-American Jazz Festival was inaugurated in 2007 and held at the Yerba Buena Center for the Arts. The SoMa Fest is also held annually at Victoria Manalo Draves Park, but this is a neighborhood-driven event rather than specifically Filipino.

SOMA FILIPINOS IN THE NEW MILLENNIUM

The last decade has witnessed newfound interest and recognition of the Filipino community in the South of Market—even as that community has struggled to maintain its cohesiveness in the face of increasing gentrification. As of 2000, 40,083 Filipinos resided in the city and county of San Francisco—a decrease of six percent since the 1990 census.¹³⁴ However, during that same decade, the number of Filipinos living in the South of Market increased thirty-two percent, from approximately 1,000 to 1,450 persons.¹³⁵

A 2005 study of the Filipino community stated that “SOMA is often the first stop for new Filipino immigrants, especially lower income and uneducated workers ... As they become more successful, Filipinos often leave the inner city for outer regions like the Excelsior District in the south of San Francisco. Many prosperous Filipinos have moved out of the city entirely for more suburban areas, such as Daly City, Vallejo, Fremont, Hercules and Pinole.”¹³⁶ The same study noted that, “while Chinatown and Japantown are commerce-based communities, the new SoMa Manilatown is culturally based.”¹³⁷

The notion of SoMa as a culturally-based Filipino neighborhood is also explored in the 2011 report issued by the Western SoMa Citizens Planning Task Force: “Recognizing, Protecting and Memorializing South of Market Filipino Social Heritage Neighborhood Resources.” Its stated goals include efforts to establish boundaries for a heritage district, to identify and classify individual resources, to sustain research and policies that encourage the preservation of social heritage resources, to create a social-heritage trail or path and to honor some sites with commemorative information.

One goal of task force was recently realized in the creation of the SOMA Pilipinas Ethnotour developed in partnership with San Francisco Architectural Heritage and the National Trust for Historic Preservation. It includes a brochure for a self-guided tour of various sites in SoMa associated with Filipino heritage. The tour is concentrated between Mission Street and Harrison

¹³² Bernadette Borja Sy, oral history interview conducted by San Francisco Architectural Heritage, 29 May 2012.

¹³³ Mamerto Calalang Canlas, *SoMa Pilipinas*, (San Francisco: Arkipelago Books Publishing, 2002), 202.

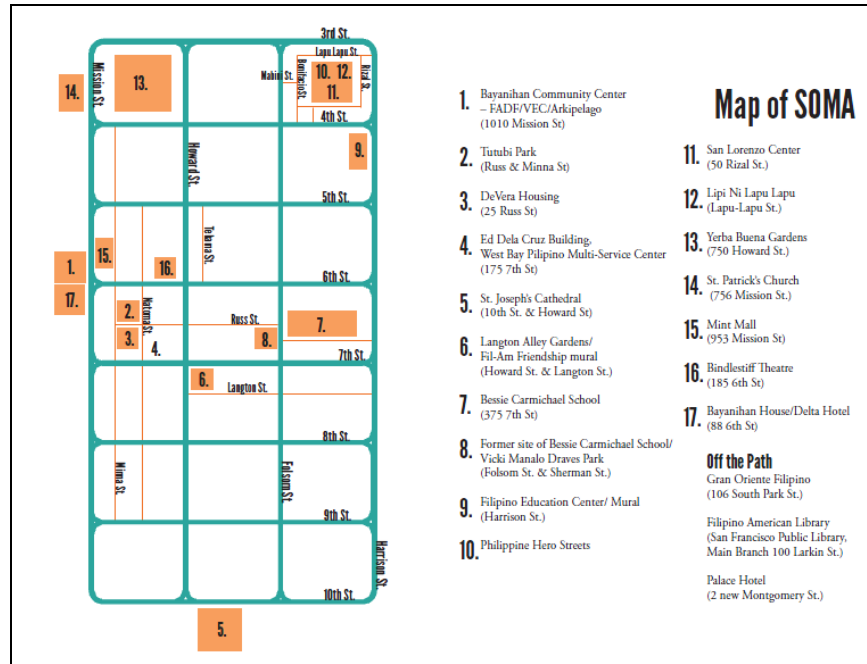
¹³⁴ Claire F. Meyler, “San Francisco Filipinos/Filipino Americans – Profile of a Community,” *Museums & Communities*, Winter 2005, 2.

¹³⁵ Mamerto Calalang Canlas, *SoMa Pilipinas*, (San Francisco: Arkipelago Books Publishing, 2002), 203.

¹³⁶ Claire F. Meyler, “San Francisco Filipinos/Filipino Americans – Profile of a Community,” *Museums & Communities*, Winter 2005, 2.

¹³⁷ *Ibid*: 3.

Street between 3rd and 7th streets, and touches on sites such as St. Patrick’s Church, the Lipi Ni Lapu Lapu mural, and the Bayanihan Community Center.



Map from the SOMA Pilipinos Ethnotour brochure

In 2013, a new Filipino Cultural Center is expected to open within the Metreon. A prime force behind its development is the United Pilipino Organizing Network (UPON), which formed in 1999 to coordinate efforts to address a variety of Filipino-American issues.¹³⁸ The proposed 4,800 square foot space will provide space for exhibits, performances and community workshops.¹³⁹ It is also expected to serve as a clearing house for Filipino American educational resources, history and cultural programs. This includes historical information provided by the San Francisco chapter of the Filipino American National Historical Society, established in 1988. The Society serves as a resource for educators, and helps coordinate Fil-Am History Month.¹⁴⁰

¹³⁸ Mamerto Calalang Canlas, *SoMa Pilipinas*, (San Francisco: Arkipelago Books Publishing, 2002), 50.

¹³⁹ San Francisco Filipino Cultural Center, “Fact Sheet,” <http://thesffcc.com/2010/02/sffcc-factsheet/> retrieved 7 December 2012.

¹⁴⁰ Oscar Penaranda, oral history interview conducted by San Francisco Architectural Heritage, 4 October 2012.

FILIPINO SOCIAL HERITAGE RESOURCES IN SOMA

Based on the research and oral histories conducted for this report, the following is a list of institutions, organizations, businesses, sites and cultural activities that appear to be significantly associated with the social heritage of the Filipino community South of Market. For the purposes of this report, the definition of social heritage is based upon language used by the National Park Service to define traditional cultural properties.¹⁴¹ Here, the term social heritage is understood to encompass: Those elements, both tangible and intangible, that help define the beliefs, customs and practices of a particular community. These elements are rooted in the community's history and/or are important in maintaining the continuing cultural identity of the community.

This list is by no means exhaustive, but it does capture many of the most important Filipino-related resources in the neighborhood. It also represents approximately fifty percent of the potential resources listed in *Recognizing Protecting and Memorializing South of Market Filipino Social Heritage Neighborhood Resources* (see Appendix B). It should be noted, however, that some of the potential resources identified in that document are no longer extant or have since relocated. The oral history summaries included as Appendix A to this report also identify other potential resources.

Name	Address	Block/ Lot	When originated	Notes
Arkipelago Bookstore	1010 Mission	3703/029	1980s	Located within the Bayanihan House/ Delta Hotel
Bayanihan Community Center / Delta Hotel	1010 Mission	3703/029	1990s	
Bessie Carmichael School/ Filipino Education Center	375 7th	3754/063	1970s	
Bindlestiff Studio	185 6th	3725/025	1989	
Canon Kip Senior Center	705 Natoma	3728/007	1970s	
San Lorenzo Ruiz Center (formerly Dimasalang House)	50 Rizal	3751/169	1979	
Filipino American Friendship Mural	1137-1139 Howard	3730/090	1983	
Galing Bata After-School Program	375 7th	3754/063	2001	
Gran Oriente Filipino Lodge (original building)	104 South Park	3775/058	1920s	The Gran Oriente also owns 41-43 and 45-49 South Park Street
Gran Oriente Masonic Temple	95 Jack London	3775/039	1951	
Kularts	474 Faxon	6938/041	1985	Mailing address not in SoMa.

¹⁴¹ Patricia L. Parker and Thomas F. King, *National Register Bulletin 38: Guidelines for Evaluating and Documenting Traditional Cultural Properties*, 1990; Revised 1992,1998 , <http://www.nps.gov/nr/publications/bulletins/nrb38/> accessed 22 August 2012.

Name	Address	Block/ Lot	When originated	Notes
Lipi Ni Lapu Lapu mural (north side of San Lorenzo Luis Center)	50 Rizal	3751/169	1984	
Mint Mall building	953-957 Mission	3725/088	1970s	
Pistahan Festival	n/a	n/a	1994	Contact info: 564 Market St., Suite 320
Parol Lantern Festival	n/a	n/a	2003	
Saint Joseph's Church (now closed)	1401 Howard	3517/035	1913	
Saint Patrick's Church	756 Mission	3706/068	1960s	
SOMArts	934 Brannan	3781/008	1970s	Successor to SoMa Cultural Center
South of Market Employment Center	288 7th		1991	
South of Market/Gene Friend Recreation Center	270 6th	3731/010, 111	1990	
Street names associated with Filipino heritage: Bonifacio Street, Mabini Street, Rizal Street, Lapu Lapu Street and Tandang Sora Street.	n/a	3751	1979	
Tutubi Park	539 Minna	3726/094	2001	
Victoria Manalo Draves Park	55 Sherman	3754/016	2006	
Veteran's Equity Center	1010 Mission	3703/029	1998	Located within the Bayanihan House/ Delta Hotel
West Bay Pilipino Multi- Services Corporation	175 7th	3726/034	1970s	

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V. APPENDIX A: ORAL HISTORY SUMMARIES

BERNADETTE BORJA SY

Interviewed May 29, 2012 by Desiree Smith, San Francisco Architectural Heritage

Bernadette Borja Sy is a San Francisco native who grew up in the Excelsior neighborhood. She is the current Executive Director of the Filipino American Development Foundation (FADF) and the Bayanihan Community Center. Both of her parents were physicians who served a large number of patients living in the South of Market area. In 1976, the Borjas decided to invest in the SoMa community by purchasing the Delta Hotel (now the Bayanihan Community Center/ Bayanihan House). The Borjas took over the management of the Delta Hotel in 1993 and began providing low-cost rental housing for Filipino WWII veterans that were granted citizenship after the passage of the Immigration and Naturalization Act of 1990. In 1997, the same year the Borjas established FADF, a large fire damaged the property. The Borjas and other members of the Filipino community began to discuss the possibility of partnering with local developer, TODCO Development Co., to rehabilitate the property and ensure its continued use as affordable housing for Filipino WWII veterans. TODCO received approval from the Redevelopment Agency to acquire the property in 2001. At the time of the interview, 100 of 180 rooms are rented to Filipino WWII veterans for \$150 per month.

Ms. Sy explained that SoMa has had a strong Filipino presence since the 1920's. Over the years, the community became organized, developing Political Action Committees, various social service agencies, and cultural events. Filipino heritage is expressed in a variety of ways in SoMa—through murals, streets named after Filipino heroes and festivals including Barrio Fiesta, Flores de Mayo, Pistahan, and the Parol Lantern Festival. The Barrio Fiesta tradition comes from the Philippines and centers on a pig feast and Flores de Mayo is a parade with religious roots that takes place during the month of May. The community has converged on Filipino Independence Day since the 1970's with the first celebration taking place in the Civic Center area. An exhibit on Filipino history was held at Brooks Hall and numerous Filipino groups displayed information tables at City Hall. Pistahan has taken place in the Yerba Buena Gardens each August for the past 10 years. The Parol Lantern Parade and Festival was created by the FADF as a way to bring the neighborhood together; it has been an annual tradition since 2003.

Centers of community and cultural activity in SoMa include: Bessie Carmichael School and Filipino Education Center, the Bayanihan Community Center, the San Lorenzo Ruiz Center (formerly the Dimasalang House), Gran Oriente Masonic Lodge, St. Patrick's Church, St. Joseph's Church and St. Boniface. Bessie Carmichael School/Filipino Education Center is home to the Galing Bata After-School Program, a bilingual education program targeted towards Filipino youth; the Filipino Education Center was originally established as a place for new Filipino immigrants to study. The San Lorenzo Ruiz Center has served as a venue for dances and community meetings. The Gran Oriente Filipino masons were also philanthropists who helped raise money for various social services and after-school programs.

Redevelopment has, and continues, to displace Filipino families and low-income residents. Starting in the 1950's, city policies began shifting SoMa from a residential area to a conference hub with high end restaurants to accommodate visitors and tourists. The International Hotel (I-Hotel) was a symbol of that change and many of the veterans displaced from the I-Hotel flocked to SoMa. The Moscone Center displaced massive amounts of people who had lived in the hotels and apartment complexes previously occupying that space. Many Filipinos moved to the Excelsior and Bernal Heights neighborhoods of San Francisco, Daly City, and to East Bay cities such as Union City and Vallejo. Current redevelopment efforts are also having an impact on the Filipino community in SoMa. Businesses and amenities have altered to adapt to the new population. "Mom and pop" stores can't

survive and the community has witnessed a significant increase in the cost of services. Only one Filipino grocery store, the Unimart on 8th and Howard, still exists.

M.C. CANLAS

Interviewed May 29, 2012 by Desiree Smith, San Francisco Architectural Heritage

Born in San Fernando, Pampanga, Philippines, Mamerto Calalang (MC) Canlas immigrated to the United States in 1984 and currently works for the Bayanihan Community Center's Small Business Assistance Program. Mr. Canlas is also a historian who taught at a university in the Philippines before immigrating to the U.S. and moving to the South of Market in the late 1990's. After conducting a needs assessment for the Bayanihan Community Center, he learned that SoMa is a center of gravity for Filipino communities of the bay area as churches, gathering places, rituals, and social services are located there. He also learned that most residents are renters.

Mr. Canlas developed the SoMa Pilipinas Ethnotour to help the community understand their social and cultural heritage. He identified several historical sites significant to Filipino history, including the monument at Union Square commemorating the battle of Manila; the Hearst war trophy [canon] placed in Columbia Square (which later became Bessie Carmichael School); the waterfall monument in the Yerba Buena Gardens that acknowledges San Francisco's sister cities, one of which is Manila; and the Palace Hotel where Jose Rizal slept during his first visit to the U.S. in 1888.

Centers of community and cultural activity include the Bayanihan Community Center, Gran Oriente Masonic Lodge, Filipino Education Center, Palace Hotel, Veteran's Equity Center (their first office was located at 7th and Mission), Bindlestiff Studios, Filipino Senior Resource Center, West Bay Filipino Multi-Service Center, Mission Hiring Hall, SoMa Recreation Center, churches, and a senior center at 8th and Howard Streets. Festivals include Flores de Mayo, Parol Lantern Festival, Barrio Fiesta, and the Feast of San Lorenzo. Church-related activities take place at St. Patrick's and St. Joseph's Church. Sinologue, the veneration of Santo Niño, is another large celebration that has taken place in SoMa.

The Yerba Buena redevelopment impacted local residents very heavily. As a result, TODCO Group formed and became the primary developer of senior and affordable housing in the area. In 1972, the Filipino Organizing Committee (POC) began to negotiate with the city and developers to mitigate redevelopment efforts such as Yerba Buena, BART, and the Greyhound Terminal by establishing the Dimasalang House, Mendelsohn House, and Woolf House in partnership with TODCO.

Most of the new development in the area is mixed-use and high density and Filipino renters feel threatened because new units aren't family friendly. The Bayanihan Community Center recently negotiated with Forest City to include a cultural center for use by the Filipino community use in their recently acquired property. The SoMa Pilipinas Ethnotour provided a justification for these negotiations.

DAN GONZALES

Interviewed June 5, 2012 by Desiree Smith, San Francisco Architectural Heritage

Dan Gonzales is a professor of Ethnic Studies at San Francisco State University (SFSU). In addition to his scholarship on Asian American Studies, Mr. Gonzales' breadth of knowledge in Filipino American history in San Francisco is informed by his own experiences growing up in the city as a son of Filipino immigrants. Mr. Gonzales explained that Filipino and Filipino American culture in San Francisco was expressed through dress, language, music (folk music mixed with American influences), kite-making, and formal activities such as Pistahan, Barrio Fiesta, and the Social Box. During the 1920's and 1930's, the Filipino community suffered from targeted racism and was persecuted along with other Asian groups. Nonetheless, the Filipino community began to organize grand events commemorating births, baptisms, and first birthdays as the community grew larger. Additionally, a large bachelor society began to take root in Manilatown where the majority of tenants were Filipino men. Numerous fraternal organizations also formed, such as the Caballeros de Dimasalang, a "quasi-masonic" organization, and the Grand Oriente, which purchased property in SoMa for their masonic lodge.

The Immigration Reform Act of 1965 resulted in large numbers of Filipinos arriving in San Francisco. Many of the new arrivals moved to SoMa because of the bachelor society and fraternal organizations. The increase in newly-arrived immigrants resulted in a wave of new radio shows, TV shows, independent stations and at least four Filipino newspapers. Filipinos then transitioned out of the South of Market area as arranged marriages ("Vietnam-era marriages") were becoming more common and the small residential spaces could not accommodate growing families.

Filipinos were heavily Catholic and primarily attended three churches in the area: St. Patrick's Church, St. Joseph's Church and St. Boniface. All congregations were eventually dominated by Filipino parishioners. St. Patrick's Church, in particular, became symbolic of Filipino history in San Francisco. In fact, people living outside of SoMa still return to the church for services. consciousness.

Mr. Gonzales explained how there has always been a lack of Filipino restaurants in SoMa, but at one time, there were several located on Kearny and Montgomery Streets and in Chinatown and the Financial District. Many of the restaurants that did exist closed in the 1960s, while a few stayed open until the 1970s. The only Filipino restaurant left in SoMa is the one inside Mint Mall.

The SFSU Student Strike in 1968-1969 sparked the beginning of strong organizing in SoMa. Important Filipino-based organizations included Diwang Pilipino, Caballeros de Dimasalang, Bayanihan Youth Group, United Filipino Youth Association, Project Samahan, Project Hanapin At Maglingkod, St. Patrick's Youth Center, Cannon Kip, Pilipino Organizing Committee (POC), and PACE at SFSU. Many of these organizations merged into the West Bay Pilipino Multi-Service in the late 1970s.

Organizations also formed with the threat of BART construction and many Filipinos and Filipino Americans sought political unity and strength through voting. Mr. Gonzales indicated that a strong crossover existed between public leadership and fraternal organizations. Many of the public faces representing the Filipino community also belonged to fraternal organizations. Women's auxiliaries of these fraternal organizations also formed. The Caballeros de Dimasalang, for example, had a women's auxiliary and established a residential center, the San Lorenzo Ruiz Center, by partnering with TODCO.

During the late 1980s and early 1990s, arts organizations and activities grew in SoMa including events coordinated through the Yerba Buena Center for the Arts and the Filipino American Jazz Festival.

Mr. Gonzalez mentioned a number of specific sites that maintain cultural significance to the Filipino community:

- St. Patrick's Church: Students from SFSU's PACE organization conducted outreach activities to youth at St. Patrick's Church. The social and athletic events they organized also helped youth become organized and develop a political consciousness.
- Bessie Carmichael School/Filipino Education Center: Immigrant teachers in the local school district worked with Filipino American Democratic Club to establish the Filipino Education Center. Bessie Carmichael School and playground was very important for many reasons. The Filipino American Democratic Club held an education conference at the school. This conference launched the Far West Filipino Youth Conference, which still takes place in various cities along the Pacific coast on an annual basis. A political event connected to the United Farm Workers Movement in the late 1960s and early 70s also took place at the school. Larry Etlion, a former member of the UFW, came to San Francisco and created the Agricultural Workers of California (AWOC).
- Moscone Center: The Democratic National Conference in 1994 was held at the Moscone Center. During this time, caucusing took place at the Dimasalang House. Incidental developments occurred as a result of the Democratic National Conference, including the growth of small businesses.

Lastly, Mr. Gonzales mentioned a number of other specific sites that maintain cultural significance to the Filipino community: the Bayanihan Community Center, Cannon Kip, I-Hotel, Mint Mall, Mission Hiring Hall, the Palace Hotel and the mural painted on the walls of the San Lorenzo Ruiz Center.

REVEREND MONSIGNOR FRED BITANGA

Interviewed June 6, 2012 by Desiree Smith, San Francisco Architectural Heritage

Reverend Monsignor Fred Bitanga was born in Fort Stotsenburg, Pampanga, Philippines and came to the US in 1969 to study. After returning to the Philippines, he was invited by the Arch Bishop of San Francisco to serve at St. Patrick's Church. He served as the priest for St. Patrick's Church from 1969-79 and later at St. Joseph's (for a total of 12 years).

Monsignor Bitanga assisted immigrants who needed help adjusting to life in their new country and to living in a highly urban area, as many came from rural areas in the Philippines. During his time as a priest in SoMa he observed that many new Filipino immigrants were professionals, such as doctors, teachers, engineers, and bankers. These immigrants were able to transition to society with the help of Filipino Americans and organizations like Good Will and St. Vincent's de Paul. The church was a haven of joy for Filipinos.

St. Patrick's Church, originally an Irish Church, became the center of Filipino community activity in SoMa where religious, social, school, athletic activities took place. The gym on 5th street was a popular place for Filipino youth. Many Filipinos lived in hotels because it was affordable and St. Patrick's Church provided those in need with slips to help cover the cost of their hotel stay. He remarked that Filipinos from all over San Francisco still go to St. Patrick's Church even if they no longer live in SoMa.

Monsignor Bitanga identified parades as an important expression of Filipino culture in SoMa. Friendship Day is celebrated on July 4th, Filipino Independence Day is celebrated on June 12th, Barrio Fiesta is celebrated for two days in August, and the Parol Lantern Festival, which starts at St. Patrick's Church, is celebrated in December.

RAMON CALUBAQUIB

Interviewed June 6, 2012 by Desiree Smith, San Francisco Architectural Heritage

Ramon Calubaquib was born in the Philippines and lived in Guam and Hawaii before moving to San Francisco. Upon his arrival in San Francisco, he lived with his brother in SoMa and first became involved in the community as a volunteer. He is the currently Program Director for the Asian Youth Prevention Services (AYPS) Program of the Japanese Community Youth Council. Ramon began volunteering for the Filipino Youth Coordinating Committee (FYCC) in 1975 and later worked for the organization's youth employment program. At that time, it was the only organization serving Filipino youth and it shared offices with other Filipino based organizations including Pilipino International Legal Defense & Educational Fund Foundations Inc. (PILDEF), Sandigan Newcomer Services and Liwanag. These organizations eventually merged into the West Bay Pilipino Multi-Service Corporation which still exists today. According to Mr. Calubaquib, important organizations and/or sites of community activity include:

- The West Bay Senior Center and Manilatown Senior Center, which supported seniors after the fall of the I-Hotel and held dances and other events for young people
- St. Patrick's Church, which provided a social hall for Filipino families
- St. Patrick's Day Care Center and Gym located on Clementina Street
- Dimasalang House
- Gran Oriente temple in South Park, which had a facility for private use but was only accessible to members of the lodge
- SoMa health center on Minna street
- Hugo Hotel, which was an SRO hotel available to Filipino families
- Filipino Senior Center on 6th Street, where seniors went to gamble

Families didn't own property in SoMa so many community gathering places were temporary. The majority of cultural or family gatherings took place at the churches. Cannon Kip, which was a youth and senior center, was also utilized as a gathering place during the 1980s. Mr. Calubaquib believes the current centers of community activity are Bayanihan Community Center, St. Patrick's Church, Bindlestiff Studio and the SoMa recreation center.

The building of the Moscone Center impacted families during the 1960s and 1970s. In the 1980s and 1990s, real estate and rental prices increased significantly. Most housing stock was demolished to build the Moscone Center, and what remains is mostly located in alleyways. In this way, Filipinos live in hidden communities. The upswing in housing costs drove families out of SoMa and into outer Mission. At this time, families were choosing to leave and were no longer passing the lease to extended family members. Displacement impacted social service agencies as well—many lost funding or had to move. West Bay, for example, was forced to move to the Mission, although they eventually returned to SoMa.

Mr. Calubaquib also discussed the role of students in the development of SoMa. San Francisco State University, University of California, Berkeley, and City College of San Francisco students were instrumental in the development of organizations like the West Bay Multi-Service Center. Project

Hanapin and Ating Tao, for example, are efforts led by Bay Area students who are looking to discover their roots and provide services to their community. Young people throughout the Bay Area have organized around cultural heritage by coordinating dances and other cultural events in SoMa.

Mr. Calubaquib observes that the organizing in SoMa resulted in collaboration between the Filipino community and other Asian American communities. These collaborations have supported service delivery to SoMa partly because these organizations view SoMa as a vibrant Filipino community.

DON MARCOS

Interviewed July 26, 2012 by Desiree Smith, San Francisco Architectural Heritage

Don Marcos currently serves as the executive director of the Mission Hiring Hall's South of Market Employment Center where he has worked for the past 20 years. He arrived in San Francisco from the Philippines via the Embarcadero in 1959. His first residence was located in the South of Market, which he described as one of the main landing points for Filipino immigrants because of the neighborhood's proximity to the Embarcadero. In his words "it was the neighborhood to reside" for second and third generation Filipinos.

Mission Hiring Hall was established in 1971 as part of the Mission Coalition of Organizations, whose primary goal was to address poor economic conditions in the Mission District. The organization set out to accomplish this task by establishing unemployment services in the Mission District. The organization later established a second office in 1991, the SoMa Employment Center, which was established with assistance from the Redevelopment Agency. According to Mr. Marcos, members of the Filipino community lobbied the Redevelopment Agency to bring these services to the neighborhood.

Don Marcos believes the centers of Filipino cultural and community activity in the South of Market include the following:

- Bessie Carmichael School
- St. Patrick's Church
- Old Emporium, which employed many Filipinos
- Cannon Kip, a Filipino youth hangout
- Low-income SROs owned by Filipinos, including the Delta Hotel (owned by the Borjas family) and another hotel on Mission Street that was owned by the Nokon family. Affordable housing projects, such as the Dimasalang House and the Grand Oriente in the South Beach area, were also centers of community activity.
- Commerce High School, which was attended by many Filipino students. Many of these places were community centers by default because they were located in the neighborhood.
- Bayanihan Community Center, formerly the Delta Hotel
- SoMa Employment Center
- Streets and park named after Filipino heroes

One event he believes to be particularly important to the Filipino community is Pistahan, which takes place annually in the Yerba Buena Center. Other important events include celebrations for Filipino holidays. He also remembers rock n' roll dances held at the Palace Hotel.

Mr. Marcos also recalled the years of redevelopment in the South of Market area and noted the impact it had on Filipino communities. Mr. Marcos recalls 3rd Street as the original “skid row” in Central City, but once Yerba Buena was developed “skid row” moved to 6th Street, which the city eventually declared “blighted.” Many families lived along the 6th Street corridor, however, and were largely displaced from that area due to redevelopment efforts. Other Filipino families moved out on their own accord. He remembers residential areas in the 1960s and 1970s being located between 3rd and 8th Street and Market and Brannan Street. Eventually, residential areas moved west towards 16th Street.

He believes Filipinos from around the Bay Area are drawn to SoMa because of the historical presence of Filipinos in the neighborhood. The Filipino community lost Manilatown, which he describes as “the place where everything started.” So the few existing institutions that serve Filipinos are located in the South of Market and there are not many other places in the city that Filipinos identify as being associated with Filipino culture or history.

Mr. Marcos also discussed an ongoing effort to establish a Filipino Cultural Center in the South of Market neighborhood. The idea to establish the center was sparked during a town hall meeting organized by Filipino leaders in 1995 and held at the SoMa Recreation Center. Community leaders called the town hall in response to redevelopment activities with the goal of addressing the negative impact it was having on the community. Participants broke up into different discussion groups to tackle specific issues; his group focused on displacement and one of their recommendations was to institutionalize the historic presence of Filipinos in the South of Market. This would be done by establishing a Filipino Cultural Center because there were no existing institutions that fulfilled that role.

Since then, community leaders have been negotiating with local developer, Forest City, for a space to serve as a Filipino Cultural Center. The group has sought space at Bloomingdales and the Metreon with no success. Most recently, Target offered the group a 20-year lease for a space at 814 Mission Street (approximately 10,000 square feet). At the time of the interview, they were in the permitting and bidding process and are hoping to open in fall of 2012 or early 2013. Mr. Marcos believes programming from the new Filipino Cultural Center will enhance the area’s Filipino presence.

EMIL DE GUZMAN

Interviewed August 6, 2012 by Desiree Smith, San Francisco Architectural Heritage

Emil De Guzman has been a community organizer in San Francisco for over 40 years and was preparing to retire from the City and County of San Francisco’s Human Rights Commission, where he specialized in Fair Housing/Public Accommodations.

Mr. De Guzman grew up in the Japantown/Fillmore area and remembers Manilatown being the neighborhood that provided a physical display of Filipino culture, although it no longer fulfills that role. His relationship to the South of Market goes back to the early 1970s, when he worked for a newspaper produced by the Union of Democratic Filipinos called *Ang Katipunan*. His paper route included the South of Market neighborhood, so he had the opportunity to familiarize himself with the area and develop relationships with the residents.

Mr. De Guzman spent many years as a community organizer, securing spaces for youth to meet and advocating for low-income housing for Filipinos. He remembers police “crackdowns” or “round-

ups” of youth from SoMa and Chinatown who stayed out past their curfews. Police organized encirclements of Filipino families in those neighborhoods. As a housing organizer, he was mostly concerned with preventing condo conversion and gentrification. The federal government provided funding to local governments to clear out blighted areas and San Francisco subsequently focused its redevelopment efforts on SoMa and Japantown. He also remembers the massive evictions that took place in Yerba Buena. Mr. De Guzman was involved as a leader against the evictions at the I-Hotel as well, which he believes precipitated the gentrification of Yerba Buena.

Specific places that are significant to the Filipino community include:

- Bessie Carmichael/Filipino Education Center and the Galing Bata After-School Program, both of which serve to preserve and pass on Filipino culture, language, and art to future generations. (Emil De Guzman was involved in efforts to open the Filipino Education Center and establish Bessie Carmichael School.)
- Veteran’s Equity Center, which is located at the Bayanihan Community Center and works in the interest of veterans
- Archipelago bookstore, an important resource that is also located within the Bayanihan Community Center
- United Players, a nonprofit that works with youth work in schools
- Canon Kip Episcopal Community Services, located on 8th Street, works to provide seniors with food and housing
- St. Patrick’s Church
- West Bay Multi-Service Center
- SoMa Employment Center
- Costco
- Independent Living Resource Center
- Catholic Charities
- Yerba Buena
- Vicki Manalo Graves Park
- Embarcadero
- Ball Park under the bridge on DeLary Street
- Ed De La Cruz Housing
- South Park
- Senior housing in SoMa, particularly around 3rd and 4th Streets

Events significant to the Filipino community include:

- Pistahan Festival
- Folsom Street Fair
- Flores de Mayo
- Parol Parade and Festival

JOHN ELBERLING

Interviewed August 7, 2012 by Desiree Smith, San Francisco Architectural Heritage

John Elberling is the CEO of TODCO Group, the community-based housing/community development nonprofit corporation for San Francisco's South of Market Neighborhood. TODCO Development Co. plans and develops new and rehabilitated senior and SRO affordable housing. TODCO was formed by seniors displaced from Yerba Buena in the 1960s and their allies. Mr. Elberling has worked in the South of Market since 1978 and describes himself as belonging to the second generation of TODCO leadership. The first generation of activists won a legal settlement in the early 1970s that resulted in the development of the Woolf and Mendelsohn Houses. Currently, about twelve percent of TODCO's senior residents are Filipinos, and about fifteen percent of TODCO's SRO residents are Filipino.

He provided some context for his experience with the Filipino community during his time in the South of Market by describing three waves of Filipino immigrants:

- 1) Pre-World War II, or Manong era (associated with the I-Hotel)
- 2) Post-World War II, and
- 3) More recent arrivals

Manongs, the group of Filipino men living in San Francisco prior to WWII, lived primarily in two hotels in South Park, one of which was the Gran Oriente's Parkview Hotel. Prior to 1930, Filipino families lived primarily in the Fillmore and shared an affinity with Japanese and Japanese-American residents. By the 1950s, Filipinos immigrants tended to settle in the South of Market. Fueled by the demolition of the Fillmore in the 1960s, the trend of Filipinos populating SoMa continued during subsequent decades. During the 1970s, the Filipino population in SoMa hit its peak.

Over the years, TODCO developed relationships with one of the Filipino fraternal organizations in the area—the Caballeros de Dimasalang. Other fraternal organizations include the Gran Oriente Filipino and Trabajaderos. Initially, the Dimasalang House (now the San Lorenzo Ruiz Center) was a joint venture between TODCO and the Caballeros de Dimasalang. TODCO, however, eventually withdrew from the venture and now the property belongs solely to the Caballeros de Dimasalang. When the Dimasalang site was originally developed, the units were filled by members of organization, which was able to occur only because fair housing laws were not enforced at the time. The Caballeros eventually fell apart and the group that currently controls the property is some lineage of the original organization. He stated that the Caballeros' headquarters were located on Kearny Street, but the site was eventually demolished. The Caballeros also owned Mabuhay Gardens on Broadway.

Specific places that are significant to the Filipino community include:

- West Bay Multi-Service Center where Ed de la Cruz served as one of the first directors.
- Mission Hiring Hall, which was started by an activist group. Rich and Bill Sorro.
- Cannon Kip, where he remembers a large number of Filipino staff because of their youth programs. Episcopalian Community Services, which owned the Cannon Kip property, eventually shut it down to build housing for the homeless, keeping only the senior programs.
- Mint Mall, which is currently owned by Filipinos. Residents are comprised of immigrants. The ground floor is a commercial space occupied by a group of small businesses, many Filipino-owned.
- St. Joseph's Church, which was the only Catholic school in the area. It was a tremendous loss to the community when the Diocese closed it down in the 1990s.

- St. Patrick’s Church, known as “skid row parish” before becoming a Filipino-centered church.
- Bessie Carmichael School, which Mr. Elberling believes is the current focus of community.
- South Park Cluster, which includes the Gran Oriente lodge building, hotel, and an apartment building with twelve units.
- Delta Hotel, located on 6th Street and owned by the Sy family. TODCO completed a survey of 6th Street SRO’s in the 1990s and it was the only one that was owned by Filipinos at that time.
- South of Market Senior Center, which was a very active senior “club.” When members died, the center would help families pay for the transport of the deceased to the Philippines. The center had a cafeteria and an upstairs ballroom space where they held dances. Gambling also took place at the center, which is how they financed the operation. The place closed by the end of the 1990s.

Mr. Elberling observed that the Filipinos left in the South of Market today are primarily elderly persons, although there are some Filipino-American families living in the affordable housing that has been built in SoMa over the last 25 years. For example, there is a development at 7th and Natoma streets that a Mission District nonprofit developed in conjunction with Westbay Pilipino Multi-Service Center. Most of the Filipino families have moved on to the outer Mission and Visitacion Valley or the suburbs.

EMILYA CACHAPERO

Interviewed August 27, 2012 by Desiree Smith, San Francisco Architectural Heritage

Emilya Cachapero was a member of the Pilipino Artists Committee, Liwanang writers, the Asian American Theater Company, and producer of the SF Ethnic Dance Festival.

She participated in the 1960s era student strike led by the Third World Liberation Front at San Francisco State University (SFSU), which served as a hotbed of political and cultural organizing for the Filipino community at that time. The strike resulted in the creation of the SFSU Ethnic Studies Department. While she was not enrolled as a student at SFSU at the time of the strike, she did eventually enroll there and took courses in Ethnic Studies. She later taught in the Department. Other key leaders of Filipino social organizing in the 1970s came out of that department as well, including Dan Gonzalez, Rosalie Alfonso, Alleluia Panis, Anita Sanchez, and Juanita Tamayo.

Emilya Cachapero was also a founding member of the Bagong Diwa Dance Company, which was created as an expression of cultural heritage. Artists sought to create a Filipino American aesthetic by fusing modern and traditional dance methods. She believes Bagong Diwa successfully bridged the gap between immigrants and American-born Filipinos. Immigrants gravitated towards traditional forms, but American-born Filipinos wanted to express themselves as Filipino Americans. Other dance companies were very traditionally based. Bagong Diwa toured and performed all over California.

She worked at the SoMa Cultural Center and was instrumental in developing programs along with the director at the time, Russel Robles. The center supported writers, poets, dancers, and performing artists. The San Francisco Neighborhood Arts Program, a program of the San Francisco Arts Commission, acquired the cultural center in the 1970s. One of the reasons they were able to get the SoMa Cultural Center was due to redevelopment practices. While the site was distant from residential

areas, it was close enough to maintain its ties to the Filipino community. The center was affiliated with SFSU, which was a hub of Filipino cultural organizing. Students from SFSU would often volunteer at the center, attend performances, and often perform or display their class projects at the center.

A parallel project, the Pilipino Artists Committee (PAC), also under development at a space on 8th Street around the same time. The Pilipino Artists Committee created a multi-purpose gallery that included spaces for classes and exhibitions. Ms. Cachapero was responsible for managing activities at their center on 8th Street. Other artists involved with the Committee included Vidda Chan, Alleluia Panis, and Luis Suquia, among others. She describes the group and the 8th Street space as vibrant. Dance, visual arts, literature, and theater were all thriving, and she saw the cultural sector connected to those working in social activism. After several years of dwindling funds, the Arts Commission was no longer able to support the space for the Pilipino Artists Committee. PAC existed for approximately three or four years.

Other important groups and organizations included:

- Bessie Carmichael School, where she remembers her peers teaching writing classes, reading poetry and performing dance. The Pilipino Artists Committee's center on 8th Street held classes for youths, many of whom were students at Bessie Carmichael School.
- Glide Church
- International Hotel and the organizing associated with it. Artists creating posters. Demonstrations. Leadership at SFSU was invested and collaborated well. Teachers at SFSU took classes down to the I-Hotel.
- Kearny Street Workshop
- Kularts
- St. Patrick's Church. The church was, and still is, an important place for the Filipino community. She described the church as an emotional and spiritual center where different community groups would often hold meetings. She observed a synergy between church leadership and other cultural organizations. Performances were even held there.

Ms. Cachapero believes that the efforts of the 1970s were the foundation for organizations like Bindlestiff Studios and the Bayanihan Community Center. These organizations are an outgrowth of earlier efforts and demonstrate a commitment to the long haul and represent a vocal community with political presence.

ALLELUIA PANIS

Interviewed September 26, 2012 by Desiree Smith, San Francisco Architectural Heritage

Alleluia Panis is a performing artist and dancer who currently serves as the director of Kularts, a nonprofit performing arts group based in the South of Market. Ms. Panis was born in the Philippines and immigrated to San Francisco in the 1960s. She first lived in the Fillmore neighborhood, specifically in a low-income housing project commonly referred to as the "Pink Palace." Her family then moved to Japantown before purchasing a house in Bernal Heights. After graduating from Galileo High School, Alleluia went on to study at San Francisco State University where she met other students who introduced her to the Filipino community. She emphasized that her involvement with the Filipino community began when she was in college, during the early 1970s (approximately 1973/1974).

Her two brothers also became involved in the Filipino community during the 1970s. However, they focused primarily on housing through their participation in the Filipino Organizing Committee. She described the Filipino Organizing Committee as distinct from the arts, because the organization focused primarily on social services and housing. Nonetheless, Ms. Panis stated that social service and arts organizers often collaborated with each other for shared purposes. The social service organizers often relied on the arts and artists to communicate ideas. What's powerful about the arts, she believes, is that they can communicate certain ideas and concepts that otherwise wouldn't be effectively communicated. She also stated that she would attend events coordinated by the Filipino Organizing Committee. Alleluia also became involved in the I-Hotel struggle with fellow students.

Ms. Panis' early involvement in the Filipino community of the South of Market was with the Pilipino Artists Committee, a multi-disciplinary collective of artists focusing on different areas (e.g., literature, performing arts, visual arts, etc.). She was a member of the performing arts group. The Pilipino Artists Committee offices were located at 8th and Harrison streets directly above a grocery store and although the committee was short-lived, it was critical to the development of other organizations such as Bagong Diwa, SOMArts and eventually Kularts. She is the only member of the arts committee that is still left in San Francisco and doing work in SoMa. The other members of the committee have moved on to places like New York and Florida. In the 1980s, Alleluia participated in the San Francisco Cultural Task Force and a committee to develop San Francisco's cultural equity grant program, which was created to address disparities in arts funding between large and small nonprofit arts organizations in the city.

From the Pilipino Artists Committee emerged Bagong Diwa, a nonprofit organization that provided emerging performing artists with opportunities to perform and develop new works. Alvin Alley American Dance Company was their model. Ms. Panis described Bagong Diwa as "sheer youthfulness." The group created new works rooted in tribal traditions of the Philippines. A major goal of the organization was to demonstrate how they could identify with Filipino heritage without identifying as a colonized people. To accomplish this goal, Bagong Diwa brought master artists from the Philippines to train participating artists how to play traditional music and perform traditional dances. The artists of Bagong Diwa sought this training with the intention of creating new works rooted in those traditions. For approximately ten years, Bagong Diwa artists toured around the Bay Area and other cities to perform. Ms. Panis described Bagong Diwa as important for her own artistic and professional development, and she served as the director of the organization for several years. The painted image of a woman dancing at the top of the Lipi Ni Lapu Lapu mural on the exterior of the San Lorenzo Ruiz Center (formerly the Dimasalang House) is an image of Ms. Panis.

Ms. Panis described the experience with Bagon Diwa as Asian American, with significant collaboration and coordination with other Asian American ethnic groups. The 1970s were a time when Asian American communities were looking at the arts as a way to express themselves and establish their presence in the area. Bagong Diwa provided opportunities for other artists of color to perform and develop their skills, as there were few opportunities for artists of color at the time. Bagong Diwa artists performed at major theaters, such as the Herbst Theater, Z Space and ODC, and also took part in the first San Francisco Ethnic Dance Festival. Touring was phased out and Bagong Diwa eventually came to an end, as the organization was unable to grow. Bagong Diwa lasted from approximately 1974 to 1981. She described the root of the art as fueled by the civil rights movement.

Ms. Panis also recounted the early years of the South of Market Cultural Center. She remembers how the "older" members of the Filipino community, who were only seven or eight years older than she, helped to identify the building. She also remembers significant push from Filipino artists to establish

an arts center in SoMa that would focus on Filipino arts. Ms. Panis believes that SOMArts has lost contact with the Filipino community compared to the past, when organizational leadership made an effort to connect with the Filipino community. Members of the Pilipino Artists Committee worked out of SOMArts and may have had offices there.

Ms. Panis went on to establish Kularts with a group of professional artists. Kularts maintains a parallel track of catering to both the community and mainstream/professional artists. While they work hard to get parent and community buy-in, they also strive for excellence. The organization has also been involved with Bessie Carmichael School/Filipino Education Center, where artists are brought in to work with Filipino teachers, staff and students. Kularts also brings tribal artists from the Philippines to Bessie Carmichael School/Filipino Education Center and the Galing Bata After-School Program.

Ms. Panis described the following organizations or events as particularly significant to the Filipino community in the South of Market:

- Pilipino Artist Committee, which organized an event at the 8th Street space that overflowed into the alley. She did not remember the specific date, or an official name for the event, but knows it occurred in the 1970s in an alleyway in the South of Market. The event was comparable to a street fair that included live performances with people dancing on the pavement.
- South of Market Cultural Center, where the community organized a June Fiesta, roasted a pig behind the center, and had a big party with art and performances.
- International Hotel eviction, which was very significant to Filipino organizing in San Francisco. Artists provided their talents as a method of cultural organizing.
- PoMo at the Forum, which took place in 1998 and marked the 100 year anniversary of the American take-over of the Philippines. In anticipation of the centennial, a group of artists met in 1996 to discuss what the artists' response should be. The result was a festival called Post Modern American Pilipino Performance Project, or "PoMo at the Forum." The festival was held at the Forum at the Yerba Buena Center for the Arts. It lasted for ten years.

Ms. Panis believes that one of the main centers of cultural and community activity in SoMa in the 1970s was the Pilipino Artists Committee. Today, she believes the centers of cultural and community activity includes the Bayanihan Community Center and Bindlestiff Studios.

VIDDA CHAN

Interviewed September 17, 2012 by Desiree Smith, San Francisco Architectural Heritage

Vidda Chan (also known as Edna Claire Gubisch Salaver) was a student activist at San Francisco State University (SFSU) in 1969 and a community activist through the mid-1980s. This was an era of history that involved much political and social upheaval and change in a very short period of time. It included Vietnam War protests, the San Francisco State University strikes, the International Hotel, People's Park in Berkeley, the AFL-CIO Farm Workers' Union strikes throughout California, the Black Panther Party, La Raza and PACE (Philippine American Collegiate Endeavor). It was also a time of personal and community discovery through one's roots, nationalism and cultural arts. As part of the Pilipino American community and an artist working in several mediums, she both saw and participated in the growing awareness of Pilipino Culture and its arts, some of which occurred in the South of Market area.

Emigrating from the Philippines in 1952, Ms. Chan spoke of how her family was active in their community through generations. Her grandfather's portrait hangs in her hometown city hall, honored with the other town forefathers. Her mother was instrumental in passing California legislation to support Filipino dentists. And her brother, Pat Salaver, co-founded the Pilipino American Collegiate Endeavor (PACE) at San Francisco State University along with Robert Iumin, Ron Quidachay, and Alex Soria. Together, with other ethnic organizations, they formed The Third World Liberation Front and were the organizers of the strikes at SFSU during the late 1960s and early 1970s. The goal of the strikes was to have the university provide tenure to a Latino professor and support the newly-formed Ethnic Studies Programs in order to open the college doors for more students of color and students from low-income backgrounds. Prior to this, the number of students of color and students from low-income backgrounds entering college was dismally few. Conducting outreach programs to enroll and recruit high school students required going into the communities, the high schools, and wherever these students could be found. One such neighborhood was the South of Market.

The South of Market was an industrial warehouse area with a smattering of low-income neighborhoods comprised of multi-family Victorian homes and transient hotels. Because of the large numbers of Filipinos living there, SoMa and the Mission were where PACE focused their community programs to reach the high school youths. The Clementina Street Community Center was their base in SoMa. PACE's outreach efforts were validated over the long term by the large numbers of students entering and completing college—as well as the continuation of the Ethnic Studies Program at SFSU, which spread to college campuses throughout the United States. Eventually, the local outreach programs in the South of Market moved from a PACE college outreach program to an expanded community program with paid staff and funding from outside sources, independent of PACE.

The arts and efforts around youth organizing were central to the Filipino community in the South of Market during the 1970s and 1980s. It seemed that everyone had an artistic skill or talent or two or three, and the times were ripe for bringing this out into the community. Also, the arts were a way for the youth to give creative expression to the dynamic times of the 1960s and 1970s, while also connecting to their Filipino roots. Homes were taken over for multimedia jam sessions, with figure or still life sessions in one room, dance practice in another, spoken word or poetry in yet another, all to the sounds of live music wafting from somewhere within the house and the smells of Pilipino adobo coming from the kitchen. Sometimes if they were lucky, they had the use of a newly formed SOMA Cultural Center on 8th Street and Brannan. The Cultural Center remains active to this day as a focal point of culture and arts in the community. Some of the outgrowths of this rich cultural awareness, sharing and involvement were the fight to save the International Hotel, the Kearney Street Workshop, the Liwanag Anthology Series, Ethnotec Performing and Theatre Arts, and the Bagong Diwa Dance Company.

Currently, Ms. Chan continues her activism through spiritual, ecological and health issues. She lives in the East Bay, travels the world, gardens and enjoys her ever-growing family. On occasion, she returns to SFSU to speak with the students, having gone full circle from student to "Old Timer."

ELRICH JUNDIS

Interviewed October 1, 2012 by Desiree Smith, San Francisco Architectural Heritage

Elrik Jundis is a San Francisco native, born in 1971, and currently living in the Philippines. He attended high school in the Western Addition but lived outside of the neighborhood, so had to take a public bus through the South of Market in order to get back and forth between home and school. Both of his parents, Vidda Chan and Orvy Jundis, were activists during the 1970s who were both heavily involved in the South of Market as well as in the struggle to save the I-Hotel. Growing up in San Francisco, Mr. Jundis attended many festivals and gatherings in the South of Market, including gatherings at Cannon Kip and St. Joseph's Parish. He is also a Filipino martial artist and was a very active member of the Filipino martial arts scene when he lived in San Francisco. Many of his students still practice in the area.

As an adult, he worked with the West Bay Pilipino Multi-Service Corporation from 1987-1990 when Ed de la Cruz was the director. At the time, their offices were located in the Mint Mall on Mission Street between 5th and 6th streets. While at West Bay, he worked under the Pilipino Early Intervention Project (PEIP), which was an HIV/AIDS intervention program and often worked with youths from St. Joseph's Parish.

He first witnessed Filipino martial arts as a child in 1976 inside the basketball gym at Cannon Kip. This experience inspired him to pursue Filipino martial arts when he was older. He took classes in boxing, judo and Filipino martial arts at City College of San Francisco, and sought out others who were interested in martial arts. He also took Kulingtang lessons at Cannon Kip in the early 1980s. He noticed that newer generations did not know about Filipino martial arts so he took an active role in bringing attention to Filipino martial arts during this period. Eventually, he began organizing martial arts demonstrations at festivals such as the Chinese New Year Parade and at festivals in Japantown. During the 1990s, they started performing for new festivals created by and for Filipino Americans. He specifically mentioned the 1991 Pistahan festival at the Civic Center as a venue for one of his martial arts demonstrations. He also participated in grassroots tournaments, which brought Filipino martial artists together from all over the region. He eventually began training Escrima to others.

According to Mr. Jundis, Filipino martial arts were brought to San Francisco by a group of students from Stockton, California. The three different types of Filipino martial arts include: Arnis, Escrima and Kali. Some of the original teachers of Filipino martial arts in San Francisco include Ben Largusa, Angel Cabales, and Rene Latosa. The current groups teaching in San Francisco include Eskabo Daan, International Eskrima Serrada Association (IESA), and the SOMA FMA Group. Many of the people he trained still perform in the area.

Mr. Jundis believes the primary centers of community and cultural activity in SoMa include: SOMArts, Cannon Kip, St. Joseph's Church, and Bessie Carmichael School. He emphasized the importance of SOMArts, where a number of Filipino art gatherings took place during the mid-2000s. St. Joseph's Parish was an important hub for Filipinos as well. He also remembers visiting food courts, which served cafeteria-style Filipino food made by cooks from older generations. The food court he remembers best was located on 6th Street behind the San Francisco Mint, where the Westfield Shopping Center is now located. The food court no longer exists. He also remembers groupings of Filipino families who lived along the back street alleyways south of Mission Street.

OSCAR PENARANDA

Interviewed October 4, 2012 by Desiree Smith, San Francisco Architectural Heritage

Oscar Penaranda was born in the Philippines in 1944, immigrated to Canada in 1956, and came to the San Francisco in 1961. He attended both City College of San Francisco and San Francisco State University where he earned a Bachelor of Arts in Literature and a Master of Arts in Creative Writing. The Civil Rights era, the struggles to save the I-Hotel, and the 1968 student strike at SFSU were all critical to Mr. Penaranda's life and career. He spent most of his career as a professor of Ethnic Studies at SFSU. In his spare time, he was an active member of Kearny Street Workshop, a contributor to several important Filipino and Asian Pacific Islander publications, and was involved in the struggle to save the I-Hotel. One of his current projects is helping to establish the new Filipino Cultural Center, which is expected to open in January 2013 in SoMa.

Mr. Penaranda stated that before 1965, the Filipino population in San Francisco was relatively small and thus, more united—if he saw a Filipino walking down the street, he would introduce himself. Most of the older generations of Filipinos in San Francisco were from working class backgrounds, but after 1965, an influx of professionals came to the city from the Philippines. He noticed this made a difference in how Filipinos related to one another.

The 1968 strike at SFSU was a very critical moment for Mr. Penaranda. He was a student at SFSU at the time and he remembers all of his professors going on strike, including white professors whom he called “unstrung heroes.” Classes were held in private homes until the university agreed to create an ethnic studies program and the strike effectively ended. In 1969, one year following the strike, Mr. Penaranda began working at SFSU. He says his employment was a direct result of the strike, as students were demanding professors of color. He worked there from 1969 until 1980. It was during this time when Filipino American (FilAm) studies came into being and the world saw a proliferation of FilAm literature from pioneering Filipino American writers. According to Mr. Penaranda, most of the early FilAm writers were from San Francisco State University. The FilAm studies produced a publication of FilAm literature called *FLIPS*, which he was involved with.

Mr. Penaranda mentioned two other publications that were important to the early development of FilAm literature: *Liwanag* and *Aieeee!*. He described *Liwanag* as a seminal book that included visual art and writing. Many of the authors went on to become renowned in the field of literature. *Liwanag* is now out of print. *Aieeee!* (1975) was created to give Asian American writers a voice; the writers included Chinese, Japanese Americans, and Filipino Americans. At the same time *Aieeee!* was being created, another group of FilAm artists were creating the Kearny Street Workshop (KSW).

Mr. Penaranda became an active participant in the organization during its early years. At the age of 24, he joined KSW with a goal of getting FilAm writers published. He emphasized that KSW was a collective of artists including visual artists, videographers, filmmakers, photographers and printers. He stated that the organization's first office was in the basement of the I-Hotel where they had a dark room and meeting space. He believes KSW moved to a location on Market Street following the fall of the I-Hotel. Some of the leaders and individuals involved in KSW include: Jim Don, Richard Likong, Judy Talaugon, Tony Remington, Kristal Hue, Don Marcos, Mignon Geli, Lou Syquia and Virginia Sereño.

He described KSW's early days as informal. Members gathered together for readings and to express their artistic talents in different media. KSW created posters for different leftist movements and groups, which were posted all over Chinatown, SoMa, and college campuses. The tiger icon of the I-Hotel, for example, came from a KSW poster. However, he also indicated that tension existed

between artists and some leftist organizations, including a Filipino contingent of the KDP, would use the artwork of KSW for their own use. This resulted in San Francisco police officers suspecting KSW members of being communists. He is no longer involved in KSW and observes a disconnect between the older generation of members and those currently involved in the organization. He feels the younger generations should reach out and connect with the older members.

Before the area became known as “SoMa” it was called “central city.” Since he was a good writer, he often volunteered to write grant proposals for his colleagues in social justice organizations, including some located in SoMa. He worked with Bill and Rich Sorro and Ed de la Cruz, all of whom he referred to as “pioneers” of nonprofit FilAm social justice organizations, such as the West Bay Multi Service Center.

Mr. Penaranda has also been heavily involved in developing the new Filipino Cultural Center, expected to open in early 2013. His original vision for the center, which he wrote 40 years ago, was to provide a clearing house for FilAm publications, writing, reenactments of FilAm history and educational resources for schools. The Filipino Cultural Center came close to opening two times in the past, but was never successful until now.

He was also involved in the renaming of several SoMa streets after Filipino heroes, which took five years to do. He recalled the opposition they faced from San Francisco police officers who wanted the street names to remain as they were because they included names of police officers who had been killed in the line of duty.

According to Mr. Penaranda, the formation of the Yerba Buena Center was another critical moment in SoMa FilAm history. Many FilAm artists were involved in the establishment of the center, including Maria Luisa, Carlos Villa, Luz de Leon and Lenny Limjoco. FilAm community members like Ed de la Cruz negotiated for services for the FilAm community, which were being displaced by the Yerba Buena Center. Ed de la Cruz devised a negotiation process that resulted in companies paying for relocation expenses for the displaced. He also negotiated a hiring quota for Filipino Americans when new employers would come into the neighborhood—forty percent of new jobs would first be made available to Filipinos. Mr. De la Cruz also negotiated with Westfield/Metreon officials for the new Filipino Cultural Center. To aid in their negotiations, they often called upon Bill Tamayo from the Asian Law Caucus.

He also talked about important arts and cultural events, including the Filipino American Arts Exposition (FAAE), which evolved into Pistahan. The first FAAE encompassed:

- A film/video festival (which still takes place)
- Reenactments involving Manilatown history, historical figures and literature
- Outdoor arts venue
- A symposium with different writers and artists
- An exhibit of art works
- Booths from educational institutions.

The parade and food aspects of the festival are what stuck and the festival is now called Pistahan, which takes place year after year. The Filipino American Jazz Festival is another important cultural event he briefly mentioned.

A third organization, Pilipino American Women Writers (PAWWA, now PAWA), developed during this period. PAWA was founded by women, including Penelope Flores. In the early days he also

participated in PAWA as it maintained strong ties to SFSU. Members of PAWA would typically meet at people's houses.

In 1988, he helped establish the San Francisco chapter of the Filipino American National Historical Society. There are now six chapters in the bay area. There is no permanent place associated with the FANHS in San Francisco, and the organization maintains their historical records in San Bruno. The historical society documents and disseminates information about the history of Filipino Americans, serves as a resource for educators, and helps coordinate FilAm history month in October.

ROBERT KIKUCHI-YNGOJO

Interviewed October 15, 2012 by Desiree Smith, San Francisco Architectural Heritage

Robert Kikuchi-Yngojo is a renowned performing artist from San Francisco who has both Filipino and Japanese roots. His grandparents came to San Francisco in the 1920s, but eventually returned to the Philippines where his mother was born. His parents made it a point to return to San Francisco, where Mr. Kikuchi-Yngojo grew up to become an influential leader in San Francisco's Asian American performing arts scene. He is now a renowned performing artist whose Asian American storytelling theater company, Eth-Noh-Tec, which has performed at both the Clinton and Obama presidential inaugurations, as well as various international venues.

Mr. Kikuchi-Yngojo grew up in San Francisco during the 1960s. In the mid-1970s, he travelled to the Philippines to study indigenous Filipino dance including Mindanao and Kulintang. He returned to San Francisco in 1981. With his newfound knowledge of Filipino indigenous dance, Mr. Kikuchi-Yngojo started the Kulintang movement in San Francisco. People in San Francisco did not know about it, but it soon gained a following and people started taking classes from him. He received funding from the California Arts Council in 1982-1983 to teach classes at Cannon Kip, which he chose as his host organization because it was a community center located in the heart of the Filipino community. When the grant period ended, Mr. Kikuchi-Yngojo still taught classes at Cannon Kip, and in exchange, he received rent-free studio space.

These classes led to the formation of SF Kulintang (later the Kalilang Kulintang Ensemble) which focused on traditional dances. The group eventually dissolved but it served as a launching pad for other groups, including his current performing arts group, Eth-Noh-Tec, which he co-founded with Nancy Wang. Today, the duo performs all over the country and the world.

When recalling his time spent in SoMa, he remembered Natoma Street as a vibrant, but also dangerous, place. Many of the children were students at Bessie Carmichael School where he and many of his artist colleagues would often go to lead activities. His friend, Leo Valador, worked with the children frequently to teach them about visual arts. They also held performances and demonstrations at the school. It was enlightening for the students to learn about Filipino culture and he believes it is important to maintain places for kids to go to where they can learn about their culture.

He discussed the Kearny Street Workshop, stating that it is the oldest Asian American organization in the country and is a central part of Filipino history in SoMa. He explained how SOMArts was also a very important institution. Many exhibitions, concerts and cultural activities created by and for Asian American artists took place there. It was also a space where artists could carry out their work.

For the future cultural vitality of SoMa, Mr. Kikuchi-Yngojo believes that it is essential to have affordable housing for artists and other low-income people who are typically those responsible for creating culture.

NANCY HOM

Interviewed December 7, 2012 by Desiree Smith, San Francisco Architectural Heritage

Nancy Hom is a San Francisco-based visual artist, poet, and curator. Born in China and raised in New York, Ms. Hom was involved in the Asian American Movement as a young adult in New York, and sought to continue her involvement after moving to San Francisco in 1974. Ms. Hom was involved with the struggle to save the I-Hotel in San Francisco's Manilatown, as well as with the Kearny Street Workshop (KSW), which had ties to the I-Hotel and provided Ms. Hom with an opportunity to connect with other Asian American artists.

Ms. Hom served as the director of KSW from 1995-2003 and believes that the organization has always been a hub for Asian American, including Filipino, arts and culture. When KSW was evicted from the I-Hotel in 1977, it became nomadic and used different offices throughout the city. Ms. Hom curated an exhibit on this subject at the I-Hotel. KSW had offices in South Park, the California Flower Market building at 5th and Bryant and at SOMArts. KSW even had their own gallery space inside the ARC building at SOMArts. Ms. Hom eventually left KSW leadership with the intent to make way for younger generations of artists and leaders, who have taken the organization in a new direction. She observed that in the early days of KSW, artists focused heavily on finding their identity. Newer generations seem more comfortable with their identity, or are dealing increasingly with issues of mixed-race identity.

She eventually secured a position with the San Francisco Arts Commission working with cultural centers throughout the city, concentrating mostly in the Western Addition and Mission District. She cites the Comprehensive Employment Training Act (CETA) of 1976 as a watershed moment for artists like her who were searching for employment during difficult economic times. While on staff at the Arts Commission, Ms. Hom worked closely with the SoMa Cultural Center and its director, Russell Robles, who she knew from her involvement with the I-Hotel. Under his leadership, the SoMa Cultural Center was largely focused on Filipino American arts and culture. He was responsible for bringing *lechon*, a traditional pig roast in the Philippines, to SOMArts. The pig was buried in a hole outside of SOMArts in the gardens. Subsequent directors resurrected the event on several different occasions (one being Jack Davis), but *lechon* never became an ongoing event and no longer takes place in SoMa. Ms. Hom served as a board member for SOMArts under Bernice Bing, when she says the organization became more eclectic and multi-cultural. These days SOMArts does not offer much in the realm of Filipino American arts and culture.

Ms. Hom stated that other important centers of cultural and community activity in the South of Market included the following:

- American Women Artists Association (AAWAA): the organization has held many shows at SOMArts over the years.
- Asian Pacific Islander Cultural Center (APICC): now 15 years old, APICC is organizes a major festival in May called the "United States of Asian America," which is a multi-disciplinary showcase for Asian artists/performers in the bay area and takes place in the SOMArts gallery.

- Bayanihan Community Center: many community-oriented cultural events take place here. For example, poet Barbara Jane Reyes often holds poetry readings there.
- Bindlestiff Studios: while not originally a Filipino-based organization, Bindlestiff Studios has become the Filipino voice in theater in San Francisco. Ms. Hom stated that the organization was given to the Filipino community. Al Manalo ran the theater for many years.
- CounterPULSE: CounterPULSE is a small theater venue that sometimes presents Filipino theater.
- Intersection for the Arts: This organization has a very prominent presence right now and is important for the Filipino American community.
- TODCO: KSW organized several art exhibits, poetry readings, and other cultural programs at TODCO residential buildings, such as the Mendelsohn House. There was a synergy between artists and activists, which is something Ms. Hom believes is characteristic of the Filipino community. She also sees this as a huge strength of the Filipino community and believes this practice is rooted in their history as a colonized people.
- The Mint Mall: this was also a hub of activity at one time as it was home to numerous Filipino American organizations, including Archipelago Books and a Filipino restaurant. Ms. Hom compared the building's interior hallway to a street with constant activity, including parties. These organizations eventually left Mint Mall, so it is no longer a hub of community activity.

Ms. Hom also discussed the Yerba Buena Center for the Arts. When the center was first conceptualized and under development, everyone thought it would become a center for Filipino community; however, it did not turn out that way. The gardens are most accessible to the community (e.g., Pistahan takes place here, which is a very important and popular event among Filipinos).

She also believes Manilatown has remained an important community and cultural center, and still considered “home” among many within the Filipino American community. Ms. Hom stated that she is one of the last living links between the Manilatown Heritage Foundation and KSW. Before, the two groups were close but have grown to become more distinct in more recent years as KSW consists of a younger generation.

Currently, venues are drying up due to high rents or they are becoming professionalized with less access to the communities they originally intended to serve. In her opinion, this is why Bindlestiff Studios and other arts and cultural venues are so essential.

VI. APPENDIX B: RECOGNIZING PROTECTING AND MEMORIALIZING SOUTH OF MARKET FILIPINO SOCIAL HERITAGE NEIGHBORHOOD RESOURCES

Recognizing, Protecting and Memorializing South of Market Filipino Social Heritage Neighborhood Resources

July 13, 2011



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DRAFT

FINDINGS and PURPOSE

The proposed Filipino Social-Heritage Special Use District (SUD) is a portion of the greater South of Market neighborhood that possesses concentrations of local Filipino social heritage assets. For the Filipino community within SoMa, social heritage is valuable and an important part of local, regional and world history. Filipino assets have therefore been identified and mapped according to grassroots methodologies for identification and analysis. The community has also provided recommendations for celebrating these past and present neighborhood resources.

USING THE URBAN LANDSCAPE TO CELEBRATE HISTORY

The **DRAFT Western SoMa Community Plan**, (August 14, 2008) includes policies encouraging the preservation of social heritage.

- Policy 6.1.1: Survey, identify and evaluate historic and cultural resources in a manner that is consistent with the context statement prepared for the Western SoMa area.
- Policy 6.2.9: Support the retention of “social heritage” values, properties and historic preservation districts within Western SoMa.

The proposed designation of a Special Use District (SUD) is intended to promote the health, safety, prosperity and welfare of the people of the City and the maintenance of the scale and character of the area. The local Filipino community is proposing the following.

- (a) Protection and preservation of the basic cultural values of assets insofar as these values are compatible with the greater Western SoMa Special Use District:
- (b) Providing scope for the continuing vitality of the new social heritage district through private renewal and sensitive creativity, within appropriate controls and standards. It is intended to foster a climate in which the Filipino Social Heritage SUD may thrive as a prime Bay Area ethnic social heritage district.
- (c) Maintaining an identity separate from other districts.

Philippine Cultural Preservation District
Philippine District

There is an on-going proposal to designate and dedere a Philippine Cultural Preservation District, **Philippine District** for short, in San Francisco. It is an eight by six blocked area on the western region of South of Market; bounded by 9th Street to 2nd Street and from Market Street to Brannan Street.

The **Philippine District** is the heart and nerve center of Filipino community San Francisco; it highlights the vibrant Filipino community and long-standing cultural institutions in the South of Market neighborhood.

As in the Philippines, Filipino community in San Francisco revolves around a central plaza that functions as a community space of inter-villages and multi-generational activities such as cultural events, trade and commerce, political, social and religious activities. It is also where people come for basic health, social, educational and government services. It is a pivotal place for personal, family and community replenishment and enrichment.



The **Philippine District** is in the midst of major urban renewal and development in South of Market, Mid-Market, Transbay, Rincon Hill in downtown San Francisco. It has many important historical and cultural assets that need to be preserved, developed, reclaimed and enhanced for today and future generations.

Community Center is a project of the Filipino American Development Foundation.

2 San Francisco Cultural Center. Located on the fifth floor of the soon-to-open world class Westfield Bloomingdale Shopping Center on Market and Mission, SFCC will showcase and exhibit the best of Filipino American and Philippine arts,

Carmichael School in 2001, the Harrison site has housed the Galing-Bata After-School Program.

5 Victoria Manalo Draves Park. An open space recreational park in the old site of the Bessie Carmichael School. The one-block location on Folsom and Harrison Street was originally the Columbia Square Park before the school was built. The SoMa and Filipino community are spearheading the naming of the Park after the 1948 Two time gold medalist Victoria Manalo, a SoMa native.

6 SoMa Cultural Center- a 30,000-square-foot warehouse arts facility that SomArts operates under contract to The San Francisco Art Commission.

7 Mint Mall and Hall - a Filipino owned property comprised of 135 residential units and 25 commercial suites, including the popular Arkipelago Book Store, offices of the three Filipino Centers Collaborative and Parol Lantern Festival

8 San Lorenzo Ruiz Center—a senior housing facility located on the square where streets are named after Philippine national heroes.

9 West Bay Filipino Multi-service Center, (also SoMa Teen Center and Ed dela Cruz Apartment, on 7th and Natoma St.) is one of oldest community service agencies in the City that caters to Filipino children, youth and their families.

The **Philippine District Walking Tour** seeks to highlight and promote the significance of the historical and cultural spaces to the Filipino and San Francisco community.

1 Bayanihan Community Center at the Bayanihan House at 1010 Mission Street. It is one of the soon-to-open cornerstones of the Philippine District. The Center includes a multi-use community room, a community technology center, a veterans and senior center, a craft and book store and a restaurant. The Bayanihan

trade and culture.

3 Bindlestiff Theater, renowned as the epicenter of Filipino American performing arts in the Bay Area, will have a bigger and better theater space at the Plaza Hotel Housing on the corner of Sixth and Howard. The Bindlestiff is temporarily housed at 505 Natoma Street for their continuous programming.

4 Filipino Education Center at 824 Harrison Street has been an educational institution for newcomers and bilingual students since the 1970s. Since the merging of FEC K-5 to Bessie

Other Important places in the Philippine District

- 10 St. Patrick's Church (756 Mission St)
- 11 Yerba Buena Gardens (bet. 3rd & 4th)
- 12 Gran Oriente Filipino (South Park)
- 13 SoMa Health Center (551 Minna St.)
- 14 Bessie Carmichael School (7th St.)
- 15 Trinity Plaza

- Also include**
- 16 Historic Manilatown (Kearny St)
 - 17 Dewey tower at union Square
 - 18 The Presidio

The proposed Filipino Social Heritage Special Use District (SUD) aims to perpetuate the Filipino heritage in Western SoMa. The proposed SUD highlights the long-standing cultural institutions in the neighborhood as they have served as places of worship, for community services, for arts expression, and as sites for cultural activities and events in the same manner “a plaza” would function for towns in the Philippines. The proposed SUD includes several sites that host folkloric events, and streets named after Philippine national heroes. The local Filipino community working with the San Francisco Planning Department and Western SoMa Citizens Planning Task Force has proposed the following:

1. To establish boundaries for a Filipino Social Heritage Special Use District (SUD) that demarcates core social heritage assets;
2. To identify and classify individual assets;
3. To sustain on-going research and policies that encourages the preservation of local social heritage and local culture through the Western SoMa Plan and other means;
4. To utilize the urban landscape;

5. To celebrate a social history by using public features as a way to educate and accept diversity, leaving an important legacy at the heart of the neighborhood:
 - a) Honor a handful of Filipino sites which have embodied the essence of the neighborhood legacy with individual commemorative inscription and symbols;
 - b) Create a social-heritage path or tourist trail which celebrates collective important and valuable events and traditions such as festivals and street fairs still growing into local, regional and even worldwide history;
 - c) Propose renaming streets and alleyways after some of the major figures of local Filipino history.

The Filipino Social Heritage Special Use District, referenced by the community as *SoMa Philippines*, has evolved as a territorial-based ethnic identity in America. *SoMa Philippines* has emerged as a framework of uniting the Filipinos in the Bay area into one community system or an ideation of whole community, which in Filipino is called *sambayanan*, particularly linking the Filipinos to the center or plaza, or *kabayanan* (i.e. the heart of the community), which is strategically located in South of Market.

The Filipino Social Heritage SUD (*SoMa Philippines*), as a reference to a Filipino community in a neighborhood that is strong, visible and consolidated, with a compact and critical mass of community members and leaders, is becoming a living cultural landmark worth sharing. It is connected to the Filipino community's rich heritage from their homeland (Philippines) as well in their new homeland (USA).

JUSTIFICATION

Filipino people arrived in San Francisco and made South of Market their home, as well as their place of work, recreation and worship around the 1940s. In the early 1970's, the Filipino population in South of Market had grown to 5,000. Many of the families lived in the alleys of Natoma and Minna. In 1975, author Lemuel Ignacio describes in his book, Asian Americans and Pacific Islanders, 1976 a neighborhood festival, the Barrio Fiesta. Minna Street was blocked off from Eighth Street to Ninth Street and a large parking lot at the corner of 8th and Minna was the central gathering place for the fiesta. The Filipino American Friendship mural at the Howard Langton Community Garden depicts the grand neighborhood festival that brought the Filipino community together with Filipino food, dancing, and music. Community organizing in the Filipino community was at it's height during this time, so community pressure brought about the removal of no parking signs on Minna Street, a primarily Filipino residential neighborhood.

Today the Filipino community maintains important traditions such as the Parol Lantern Festival, which provides and upholds a strong sense of identity in the neighborhood, and in their places of worship. Churches were important to Irish, Filipino and other Catholic immigrants as a bedrock institution of traditional culture and identity. St. Joseph's Parish (pictured in the center below) for example is not only the oldest Catholic Church in South of Market and a city landmark, but it also served for decades as a place of worship for the Filipino community. The parishioners moved to St. Patrick's Church when St. Joseph's Church was permanently closed after the 1989 earthquake.



The Plaza and the typical Filipino Town

It was the church with *convento* (building where priests, religious brothers, sisters or nuns live); that endowed *the plaza*. The *plazas* were Spain's urban legacy that came with many other architectural elements, such as patios and fountains, from the Islamic World and spread throughout many countries ruled by the Spanish Empire.

The traditional grid pattern of the colonial Latin American city (and the Philippines), placed the main *plaza* at the center of the political, religious, and social life of its inhabitants. The Spanish colonial elite enjoyed the newly constructed plazas and gardens as spaces for

socializing, gossiping, and ostentatiously demonstrating their wealth and power.¹ The different uses of these *plazas* by many cities' residents set significantly different cultural meanings associated with dramatic changes that took place in urban Latin America.

Plazas served as the symbolic manifestation of Spanish power, as each plaza had buildings representing the two main colonizing institutions: the church and the crown. Therefore, plazas were typically a central square surrounded by a church, government buildings, and bordered by arched walkways.



Unlike Chinatowns where you can find an array of Chinese commercial establishments, institutions and restaurants, a *Filipino Town* (shown above) has this distinct set-up - a central area, usually square or plaza, with an imposing Roman Catholic church, a friar's *convento*, a municipal hall, residences of rich and powerful leaders, a school, social service centers, a transportation terminal and a market place or commercial center.

Although the *plaza* was modeled after those of Spain and the New World, in accordance with Philipp II's ordinance of July 3, 1573 regulating the foundation of colonial settlements, it was not anything new to Filipinos.

In the 13th century, Chao Ju-kua found that certain port towns of the archipelago contained a public square in front of the ruler's residence. Ferdinand Magellan's chronicler Antonio Pigafetta reported the presence of a large square in Cebu, apparently parallel to the waterfront, where Magellan planted the cross and baptized several hundreds of *Visayans*

¹ *On the Plaza: The Politics of Public Space and Culture*. by Setha M. Low. Austin: University of Texas Press (2000), xv, 274 pp

(ethnolinguistic groups in the Philippines, living in the region of Visayas). Among the *Bontocs*, (a mountain tribe in the North), the square was and still is an essential feature of the village, for on it the community rituals for the *anitos* (Pre-Hispanic in the Philippines) were held. It is also recorded that two missionaries who traveled to Ituy in Upper Cagayan “went about through the villages...setting up in the public squares large crosses.”

The colonial *plaza* was therefore, in a sense, a continuation of the old community square; with an important difference. The church complex took place of the *datu's house* (*datu* is the title for tribal chiefs, and monarchs in the Philippines) as the focus of community activity. Henceforth it would become increasingly common practice to recite prayers at the foot of the tall wooden cross that priests specified as a feature of the plaza.

A Spanish historian and missionary to the Philippine Islands in 1632, *Diego Aduarte*, noted in *Pangasinan* (one province in the Philippines) that the men gathered together every evening and recited prayers before a cross, “usually set-up in the plaza of the village, the women doing the same by themselves in another place.” After the mass, parishioners from the *cabecera* (primary mission) and the *visitas* (visiting stations of the '*cabecera*' or primary mission) lingered at the plaza to meet friends and relatives. During processions, fiestas and other religious festivities, the people quite naturally congregated on the plaza. (Source: Tadhana: The History of Filipino People, Ferdinand Marcos 1976, pp 154-155).

The institutions in the plaza were designed to pacify and resettle the subjects of colonial masters. The Spanish friars' policy of *reduccion*, (which is defined as gathering of converts into one big settlement), is actually a systematic colonial strategy of pacification and deterring native resistance. "Without doubt, the epic of the *reduccion* gave the friars a great measure of that influence, for their constant presence in the rural community assured them the role of effective intermediary between the Spanish colonial authority and its native base.”

During the Philippine-American War (1899-1913), a new version of *reduccion* was implemented by US military strategists in their pacification campaign. During the pacification campaign, the *cabeceras* or town centers became "protected zones" and forcibly transformed into real centers of power. Replacing the priests and civil officials, the real power of the town centers were now in the hands of the US Army and troops of Volunteers who administered the affairs of the town and supervised the fight against cholera. Hence, public health, health centers, and public schools became emerging institutions in most Filipino municipalities during the American Occupation (1899-1946).

Before the inception of a Filipino Social Heritage Special Use District (*SoMa Philippines*), a number of Filipinos, generation after generation, came to live and work in South of Market.

FEATURES and INDIVIDUAL ASSETS

(For more details specific Survey and tabulation of these community assets, see Appendix 3)

The local Filipino community has identified the following independent individual assets.

INSTITUTIONS

- ✓ The Bessie Carmichael Elementary School/Filipino Education Center (55 Sherman Street) (375 Seventh Street at Harrison) is the first school with a curriculum in the Filipino language in the United States. It is a pre-K to 8th grade school.
- ✓ Bessie Carmichael School Filipino Education Center Campus (824 Harrison Street) the second school campus for grade 6 to 8 students. The Filipino Education Center was one of the three language schools for newcomers (the others are Mission Education Center and Chinatown Education Center) established by the San Francisco Unified School District in the early 1970s.
- ✓ The St. Joseph's church was the 2nd Catholic parish created in San Francisco, and became a predominantly Filipino parish in the 1960s and 1970s. It is San Francisco **Landmark #120**, and along with the Rectory at 1415 Howard, it is listed in the National Register. (After the earthquake of 1989, the St. Joseph's parish was transferred to St. Patrick's Church)
- ✓ St. Patrick's Church (756 Mission Street and 4th Street)
- ✓ Various Service Agencies such as
 - South of Market Health Center (551 Minna Street) including Children & Women clinic
- ✓ South of Market Health Center (551 Minna Street) including the Children & Women clinic has a significant number of Filipino patients and staff, which is located on 551 Minna Street and expected to move to a new facility on 7th Street by the Fall of 2010. It also has a branch at the South of Market Senior Clinic at 317 Clementina Street.
 - West Bay Pilipino Multi-Service Center is the oldest non-profit and community-based service agency that primarily serve Filipinos and residents of South of Market .(175 7th Street)
 - Bayanihan Community Center (1010 Mission Street) is a multiuse space that houses non-profit organizations – the San Francisco Veterans Equity Center and the Filipino American Development Foundation - and a commercial space – SF Print and Arkipelago Books.
 - The SoMa Employment Center (288 Seventh Street), is a project of Mission Hiring Hall that offers employment services to low-and moderate-income San Francisco residents. The Center was established as part of the agreement with developers and businesses to hire locals in their work force.
 - Canon Kip Senior Center – (705 Natoma Street)
 - SoMa Filipino Senior Nutrition Program c/o Centro Latino at Eugene Friend Recreation Center (270 Sixth Street)
 - United Playaz at Eugene Friend Recreation Center (270 Sixth Street)
 - South of Market Action Network (SoMCan) (1070 Howard Street)
 - Galing-Bata @Filipino Education Center (824 Harrison Street)
 - Filipino Senior Resource Center (953 Mission Street, Suite 60)
 - Filipino American Counseling and Treatment Team @ South of Market Mental Health Services (760 Harrison Street).
 - Filipino Senior Citizens Club (83 Sixth Street)

- Filipino American Arts Exposition (965 Mission Street, Suite 518)
- South of Market Child Care Center (1) Yerba Buena Child Development Center (790 Folsom Street) and (2) Judith Baker Child Development Program (685 Natoma Street).
- Veterans Equity Center @ Bayanihan Community Center (1010 Mission Street)

BUSINESSES

- ✓ A long list of Filipino businesses such as:
 - The Arkipelago bookstore @ Bayanihan Community Center (1010 Mission Street)
 - Celia's In and Out Cleaners (150 Seventh Street)
 - The Filipinas Restaurant (953 Mission Street)
 - Manila Market and Produce (987-989 Mission Street)
 - Philippine Grocery (156 8th Street)
 - Unimart (1201 Howard Street corner Eight Street)
 - Seventh Street Hair Cutter (8 Seventh Street)
 - Jollibee (200 Fourth Street corner Howard Street)
 - Mint Hall businesses-
 - Everlasting Shop
 - Manila Market
 - Pal Fashion and Beauty Shop
 - New Filipinas Restaurant
 - 777Worldwide maker of Aeroskin Diving Suits
 - Super Reproduction,
 - FAMAS
 - Bindlestiff Theater
 - Manilatown Heritage Foundation
 - Lucky Money (1026 Mission Street)
 - Launderland Coin-Op Wash & Dry (118 Sixth Street)
 - Mercury Lounge (1582 Folsom Street@ 12th Street)
 - Zebulon Café and Bar (83 Natoma Street)
 - Papa Beard (@Yerba Buena Lane and Food Court of West Field)
 - Brother's Hair Cuts 2 (109 6th Street)
 - Intra-Manila (991 Mission Street)
 - OTB Builders, Inc (1010 Mission Street)

HOTELS AND AFFORDABLE HOUSING

- ✓ Various Residential Hotels Filipino owned properties and Affordable Housing such as:
 - San Lorenzo Ruiz Center formerly Dimasalang House on 50 Rizal Street
 - The Gran Oriente Filipino Hotel (2 residential properties at South Park) (106 South Park)
 - Gran Oriente Masonic Temple (95 Place Center, South Park)
 - Bayanihan House (88 Sixth Street)
 - Mint Hall (957 Mission Street)
 - Ed dela Cruz Apartment (587 Natoma Street)
 - Alexis Apartments
 - De Vera Apartment
 - Rene Medina Building (1026 Mission Street)

ARTS

- ✓ Various public art activities and spaces such as:
 - Fil-Am Friendship Mural (at Langton Alley Garden on Langton Street and Howard)
 - Lipi ni lapulapu Mural (at Lapu-Lapu Street, Northwall of San Lorenzo Ruiz Apartment)
 - The annual Parol Lantern Festival and Parade (at Jessie Square)
 - The annual Pistahan Festival (at Yerba Buena Gardens) a Filipino American Arts Exposition (FAAE) – a –two- day outdoor arts and culture festival at the Yerba Buena Gardens, usually held on the second weekends of August, an annual event since 1994.
 - The annual SoMa Fest (at Victoria Manalo Draves Park)
 - The annual San Francisco Filipino American Jazz Festival (at Yerba Buena Center for the Arts Forum, 701 Mission Street)
 - San Francisco Filipino Cultural Center (at Westfield Metreon, 3rd floor)
 - Bindlestiff Theater (165 Sixth Street, Hotel Plaza Housing)
 - Dr. Mario Borja Barangay Hall at the Bayanihan Community Center, Kul-arts Inc. and Bayanihan Krew
 - Flores de Mayo / Multi-Cultural Celebration – a Bessie Carmichael School led annual celebration with a parade around the School and the Victoria Manalo Draves Park.
 - Tutubi Park Mural and Fence Designs (Russ Street corner Minna Street)

RECREATION

- ✓ Various green areas for public recreation such as:
 - Tutubi Children’s Park (535 Minna St corner Russ Street)
 - Yerba Buena Gardens (Mission St, Third, Howard and 4th Street)
 - Alice Street Community Gardens (At the intersection of Bonifacio and Lapu Lapu (in the blocks bordered by Fourth and Third, Folsom and Harrison)
 - Dimasalang House /San Lorenzo Ruiz Community Garden (Bonifacio cor Tandang Sora)

STREET AND STREET NAMES

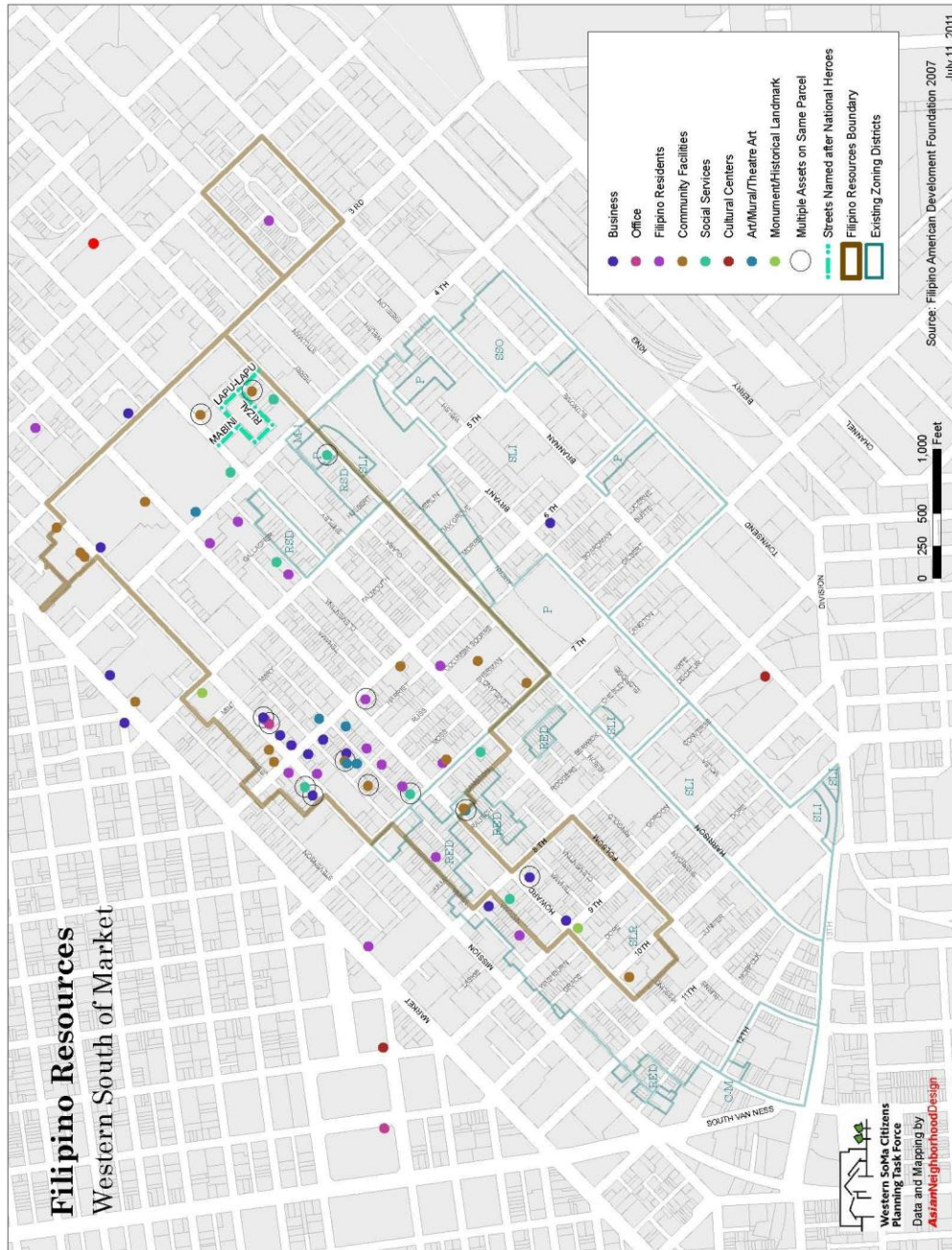
- ✓ Streets named after Philippine National Heroes include:
 - Mabini Street (after Apolinario Mabini, known as the “Brain of the Philippine Revolution)
 - Bonifacio Street (after Andres Bonifacio founder and Supremo of the Katipunan, a revolutionary secret society against Spain)
 - Lapu-Lapu Street (After warrior Lapu-lapu who killed Ferdinand Magellan in Mactan Island who was expected to be the first European to circumnavigate the world.)
 - Rizal Street (After Dr. Jose P. Rizal, the Philippine National Hero and martyr.)
 - Tandang Sora Street (After Melchora Aquino, the mother of the 1896 Philippine Revolution)

IMPORTANT PLACES

- ✓ Places with historical connection with Filipinos include:
 - Victoria Manalo Draves Park (Folsom, Columbia, Harrison and Sherman Street) – Two Gold medalist of the 1948 Olympics in Diving. She was born and raised in South of Market. Her father was a musician who lived on 10th Street in the 1920s. Before Bessie Carmichael School was built at this location, it was also already a park, the Columbia Park, where there stood at the north end of the square an historical marker, a Spanish-American War cannon taken from the Philippines in 1899. The Cannon was moved to Presidio, its current location.
 - Palace Hotel and Jose P. Rizal’s marker (2 New Montgomery) – The Philippine national hero stayed at this Hotel in 1888, he wrote his impressions of San Francisco and the United States in his diary and letters to his parents and friends.
 - Dimasalang House/San Lorenzo Ruiz – (#50 Rizal Street, between Folsom and Harrison Street, Fourth and Third Street) - In 1970s the Caballeros de Dimasalang, a Filipino Masonic lodge, joint ventured with TODCO to obtain funds from the U.S. Housing and Urban Development to build the Dimasalang House, a 149 apartment unit housing for seniors in the area.
 - Martin Luther King Water Fall (San Francisco-Manila-Sister City) at Yerba Buena Gardens – one of the famous quotes of Dr. King was translated in Tagalog and mounted underneath the Waterfall.
 - Dewey Monument at Union Square – commemorating the Battle of Manila Bay in 1898.
 - Maiden Lane formerly named Manila Avenue – as recognition of the war that brought prosperity to San Francisco at the turn of the 20th century -
 - St. Patrick’s Church – archdiocese’s Filipino Ministry and the devotion to Black Nazarene (similar to the Black Nazarene of Quiapo Church), Sto. Nino De Cebu and San Lorenzo Ruiz (a Filipino Saint).
 - Gran Oriente Filipino Hotel (106 South Park, 2 more properties on South Park) – when the Filipinos were forbidden to purchase property in the U.S. in the 1920, the Gran Oriente Filipino as a Masonic entity was able to purchase this property.
 - Masonic Temple (95 Place Center) – The sacred place of the Gran Oriente Filipino. The Filipino Masonic lodges traced their roots in the Philippines’ secret societies during the revolution.

BOUNDARIES AND PROPOSED TREATMENT

The attached map shows identified Filipino social heritage resources and proposed SUD boundary.



LOCATION AND BOUNDARIES

The ongoing proposal to designate and declare a Filipino Social Heritage Special Use District is a Western SoMa Community Plan recommendation.

Although some of the Filipino assets will fall outside the Western SoMa SUD boundary, the Western SoMa Draft Community Plan supports the creation of SoMa Philippines, the Filipino Social Heritage Special Use District as part of a broader recognition of social heritage resources embedded in the history and urban landscape of Western SoMa.

The identified resources also extend to key sections in South of Market and downtown San Francisco, particularly South Park (for Gran Oriente Filipino Hotel and Masonic Temple), Union Square (Dewey Tower and Maiden Lane formerly named Manila Avenue) and Market and New Montgomery (Palace Hotel and Dr. Jose Rizal's Marker).

Citywide Filipino assets have historical significance and cultural contexts. The North of Market (Dewey Tower at Union Square) commemorates the entry of the U.S. in the Pacific War (Spanish-American 1898 and Philippine American War 1899-1913) that brought enormous prosperity to the City of San Francisco while the South of Market significantly establishes the coming and continuous settlement of Filipinos in San Francisco.

The Filipino Social Heritage SUD proposes to be differentiated from other districts with urban design elements such as:

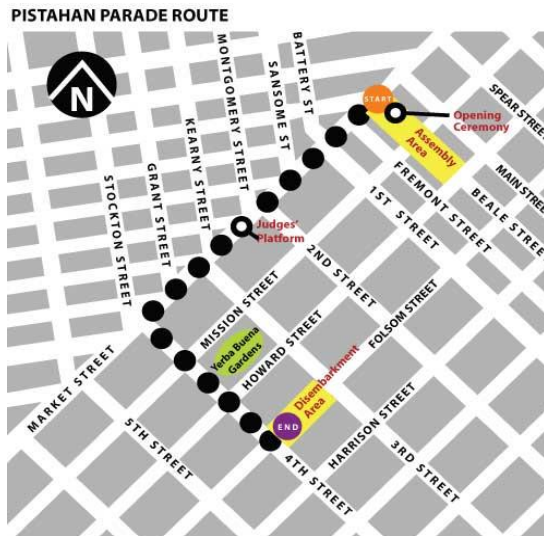
- gateway treatment defining portions of the social heritage district;
- street lighting standards, delineating a path of the Parol Lantern Festival and highlighting various streets that carry names from Filipino heroes;
- pavement treatments and other similar urban elements to identify specific location of events.



The Path: Lantern Festival: The Philippines take great pride in celebrating Christmas. The Parol Lantern is the quintessential Filipino symbol of hope, blessings, peace and light during the holiday season. In the Philippines, parol adorns the houses, commercial establishments, churches, public places and street lamp posts. The San Francisco Lantern

Parade began in 2003 in South of Market. It is the Filipino community's gift and contribution to the multicultural fabric of San Francisco. The parade of lights stretches from the Bayanihan Community Center at 6th and Mission, and culminates in a celebration with performances at Yerba Buena Gardens. The Festival is a special point of pride not only to the Bay Area's Filipino community but also to the South of Market neighborhood

The Filipino community is proposing to perpetuate the Parol Lantern Festival as a tourist-ritualistic path with permanent lanterns in the public lighting features along the path.



- ASSEMBLY AREA:**
Beale Street, between Market and Howard St.
Saturday, August 9
» Street closed from 6:00 am - 1:00 pm
» No parking during same date and hours
- JUDGES' PLATFORM:**
Market Street, between 3rd St and New Montgomery
» 10:30 am - 3:00 pm
» No parking during same date and hours
- PARADE ROUTE:**
Start on Beale heading north
Left on Market
Left on 4th Street
Left on Folsom Street
End on 2nd Street
Parade begins at 11:00 am, Saturday, August 9
- DISSEMBARKMENT AREA:**
Folsom Street, between 4th St. and 3rd St.
» 2 north lanes of Folsom Street closed from 11:00 am - 3:00 pm
» No parking on both sides of the street during same date and hours



STANDARDS and GUIDELINES for REVIEW NEW CONSTRUCTION

The Filipino community is proposing to follow the general social heritage resource policies in the cases a current Filipino asset could be changed by a mode of restoration, remodeling or demolition. However, the community wishes to add a set of strict policies to follow in the cases of remodeling including change of use as follows. The recommendations, which include urban design, economic, and zoning programs, are:

- a. To establish a Social Heritage Citizens Advisory Committee that will provide guidance and advice to the Planning Department regarding the preservation, protecting and memorialization of identified social heritage resources.
- b. To perpetuate Filipino business by requiring to replace business in-kind with special Certificate of Heritage Compliance.
- c. To work with the Department of Public Works and support the perpetuation of the Parol Lantern Festival with permanent urban design elements in the form of street lights and pavement.
- d. To establish Floor Area Ratio (**FAR and/or Height**) exemptions for the replacement of Filipino Social Heritage SUD assets.
- e. Whenever replacement in-kind is impossible, dedicate a portion of the new development to community arts projects or dedicate a portion of the new development for community public events and the arts, following specific criteria for Certificate of Heritage Compliance.
- f. To place commemorative inscription in the sidewalks corresponding to some of the most significant social heritage assets in the District, similar to that of the Barbary Coast², for educational walking tours.

The community is recommending celebrating public history, using public features as a way to educate and recognize diversity accepting this Social Heritage SUD as leaving an important legacy at the heart of the neighborhood. When new construction proposals are made for sites containing identified neighborhood social heritage resources, the following table summarizes the proposed treatments.

For additional details and explanations of the programs summarized below, please refer to Appendix 2 of this report.

² Barbary Coast was a pleasure quarter in old San Francisco CA. The neighborhood quickly took on its seedy character during the California Gold Rush (1848 - 1858). It was known for gambling, prostitution, and crime. It is now overlapped by Chinatown, North Beach, Jackson Square, and the Financial District

Tools for Recognizing, Protecting and Memorializing Identified Social Heritage Resources in Proposed Western SoMa Social Heritage SUDs

	Resource Status	Programs	Historic Resource Only	Heritage Resource Only	Historic and Heritage
			plenty of tools apply to historic resources	social heritage resources	if cultural resource is located in a historical structure
Urban Design Tools streetscape, street lighting, special pavements, commemorative plates, etc	Retention	Administrative Certificate of Heritage Compliance (TBD) <small>(given to development who voluntarily include new urban design elements that commemorate social heritage)</small>	NO	YES	YES
	Retention	Streetscape improvement & public/cultural art elements <small>(lighting, pavement, murals, etc)</small>	NO	YES	YES
	Retention or Loss	Commemorative Plate	NO	YES	YES
Zoning Tools these tools consist of changes in the zoning code	Retention	FAR Exemption (TBD)	NO	YES	YES
	Retention	Height Bonus (TBD)	NO	YES	NO
	Retention	TDRs - either as private transaction to pay for TIs or mediated to go to a fund for business TA in the district	YES	YES	YES
	Retention	Community Benefit Exemption	YES	YES	YES
	Loss	Elimination of Height Bonus	YES	YES	YES
Economic Incentives/ Fees Tools local economic incentives, fees,	Retention	Historic/Cultural & Local Tax Credits (negotiated w/OEWD)	YES	YES	YES
	Retention	Tenant & Façade Improvements and other technical assistance (TA) to help existing business expand or improve - marketing, lease negotiation, etc	YES	YES	YES
	Loss	Community Benefit/Business Relocation Fee - to pay for relocation assistance such as brokers, lease negotiation, tenant improvements in new space, moving assistance, etc.	NO	YES	YES
	Loss	Enrollment in business incubator program (Mission only perhaps) - to create matches between developers and incubating businesses early in the development process	NO	YES	YES
	Loss	Must provide a first right of refusal to a displaced business; or select a non-formula retail principally permitted local business; or a master lease; or provide a community-use based on need (childcare, nonprofit), etc..	NO	YES	YES

Appendix 1-Types of Designation

The National Park Service has a set of standards for preservation, rehabilitation, restoration and reconstruction of historic assets. These standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect US irreplaceable cultural resources. They cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be changed. But once a treatment is selected, the Standards provide philosophical consistency to the work. They are conceptual, and therefore, they need to be reinforced with specific Design Standards, Economic Development Incentives and Review Processes that provide tangibility.

Types of Treatment addressed in National Register

Preservation, is the first treatment and it places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.

Rehabilitation, the second treatment, emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work.

Restoration, the third treatment, focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods.

Reconstruction, the fourth treatment, establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials.

Appendix 2-Philippines, Filipino Heritage SUD Mitigation Measures

FAR EXEMPTION

Floor Area Ratio is the ratio obtained by dividing the floor area of a building by the total area of the parcel upon which the building is erected. Floor Area Ratio is the minimum to maximum proportional development that could occur in a parcel. Different FAR is required in all different zoning districts. Example: in an NC, NC-T or NC-S zoning, the FAR is 1.8 to 1, meaning that in a parcel or lot of 4,500 square feet, a maximum development of 8,100 square feet could occur.

In Chinatown, the FAR requirement for total development is waived in the form of moving the use to another location. Code Section and Interpretation 124.1 (d) explains that the floor area ratio normally applying to the Chinatown Mixed use district shall not apply to uses which must relocate as a result of acquisition by the City.

Typically, if a community wants population and economic growth to continue, then land must be used more intensively. Using land more intensively will result in changes to height and density within the existing parts of the city. Some cities propose to direct growth in certain parts of the city, such as in major nodes and public transit oriented intersections, where heights increase should occur only, under specific design guidelines, limitations of density, specific community needs and urban principles hierarchies.

The Filipino Social Heritage SUD is proposing to grant FAR exemption for “replacement in-kind” of a traditional retail business

- In order to maintain and keep the business local as it was originally intended.
- Whenever replacement in-kind is not possible, a second mitigation is allowed, dedicating a portion of the new development to community arts projects, public events and arts, following specific criteria for Certificate of Heritage Compliance.

CERTIFICATE OF HERITAGE COMPLIANCE

A proposed Certificate of Heritage Compliance (COHC) is a document approving work on local properties in social heritage districts based on consistency with applicable design guidelines or standards. The procedures for COHC will need to be codified.

The Filipino Social Heritage SUD is proposing to establish an Administrative Certificate of Heritage Compliance to be granted by the Zoning Administrator for replacement in-kind of an identified at-risk Filipino business. Administrative Certificate of Heritage Compliance can be granted if certain conditions are established and followed.

- Certificate of Heritage Compliance would be given to new development that allows at least 2,500 square feet to replace traditional Filipino business that contributed to the local Filipino history in South of Market.
- Certificate of Heritage Compliance would be given whenever replacement in-kind is not possible, and a portion of not less than 2,000 square feet is dedicated to community arts projects, public events and local artists.

ECONOMIC DEVELOPMENT, TAX EXEMPTIONS and TAX INCENTIVES

In the case of Colonial Heights, Virginia, partial exemption from real estate taxes (tax relief) is allowed for qualifying rehabilitated or renovated structures. For those properties that qualify, the initial increases in real estate taxes resulting from rehabilitation or renovation is excused for ten (10) years. As an economic incentive, a partial tax exemption for restoration and retention of identified resources and other local economic incentives should be analyzed and considered.

In San Francisco, existing financial incentives that can be applied for preservation include:

Property Tax Reduction: The Mills Act is perhaps the best preservation initiative available to private property owners in San Francisco.

Loans: The city has several loan programs administered the Mayor's office of Housing (MOH) and the Mayor's office of Economic Development (MOED) to assist in the rehabilitation of residential resources.

- Code Enforcement Rehabilitation Fund (CERF) The CERF program offers a hardship loan for a minimum of \$4,250 and maximum of \$15,000 to correct any conditions, which the City has determined in violation of the existing building code.
- Unreinforced Masonry Building (UMB) Loans: In 1992, San Francisco voters authorized the issuance of \$4,350 million in bonds to make loans available to owners of UMB buildings.

URBAN DESIGN and HEIGHTS EXEMPTIONS

Regarding heights, a proposed height exemption could be considered under the following circumstances:

1. Restoration or replacement in the neighborhood of an in-kind of a Filipino identified resource.

VISION, MISSION AND PUBLIC PARTICIPATION

It may prove very helpful in guiding mitigation determinations that a local advisory Committee be established to review new proposals for restoration or the application of mitigation measures in the cases of demolition.

VISION: The vision should support a comprehensive program of social heritage preservation at all levels of community and government to promote the use and conservation identified social resources for the education, inspiration, pleasure and enrichment of the public in a spirit of stewardship and trusteeship for future generations.

MISSION: The statement should provide leadership in preserving, restoring and maintaining social heritage resources through activities, plans and programs that support the preservation and protecting of these resources.

PUBLIC PARTICIPATION: If Western SoMa social heritage resources are to be preserved, the neighborhood representatives of Western SoMa must actively promote their preservation.

WORKING WITH OTHER AGENCIES

Interagency work is vital in the process of social heritage preservation, protecting and memorialization. Many times, a social heritage landscape being saved from development is a success story because of grassroots activism, and common ground between land conservation and historic preservation efforts.

The Filipino Social Heritage SUD Proposal for Western SoMa proposes to work with the Department of Public Works and support the perpetuation of the Parol Lantern Festival with permanent urban design elements in the form of street lights and pavement.

Also, working with both the Department of Public Works and the Chamber of Commerce would be ideal to place commemorative inscriptions in the sidewalks corresponding to some of the most significant social heritage assets in the District, similar to that of the Barbary Coast³, for educational walking tours.

³ Barbary Coast was a pleasure quarter in old San Francisco CA. The neighborhood quickly took on its seedy character during the California Gold Rush (1848 - 1858). It was known for gambling, prostitution, and crime. It is now overlapped by Chinatown, North Beach, Jackson Square, and the Financial District

INTERPRETIVE PROGRAM

Many times the wish to preserve a place offers unique opportunities to develop educational and interpretive programs that integrate environmental and social heritage history together.

The Filipino Social Heritage SUD Proposal for Western SoMa proposes development of a Certificate of Heritage Compliance for development proposals that cannot replace Filipino traditional business in-kind, and a portion of not less than 2,000 square feet is dedicated to community arts projects, public events and local artists. This space would serve for education of local history by a socially appropriate artist.

DRAFT

Appendix 3- Filipino Social Heritage SUD Survey

The Filipino cultural pattern in Western SoMa can be better understood in the context of local and national Filipino history, legacy, tradition, and social heritage. The social heritage assets listed below represent beliefs, values, and practices learned from family, friends, and schools, generation after generation. The time frames used in this Appendix reflect standard locally recognized historic preservation epochs.

1906 to 1920s and the San Francisco earthquake in South of Market

The South of Market Area (SOMA) has always been a mixed-use commercial, industrial and residential neighborhood. In 1847, early Gold Rush settlers and Chinese immigrants inhabited the area. These settlers pitched their tents and opened shops to serve the city's growing residential and business community.

Significant immigration to the United States began with the need for agriculture laborers in the 1900s, with Filipinos settling primarily in Alaska, and what was then, the territory of Hawaii and California. This immigration would stop to a trickle during the 1930s due to multiple factors, including the United States' recognition of independence of the Philippines in 1946.⁴

Filipino American communities developed around United States Navy bases, whose impact can still be seen today. In areas with sparse Filipino populations, Filipino Americans often form loosely-knit social organizations aimed at maintaining a "sense of family", which is a key feature of Filipino culture. Such organizations generally arrange social events, especially of a charitable nature, and keep members up-to-date with local events.⁵

During the immediate San Francisco post-quake period, insurance settlements led to the South of Market construction of many new and reconstructed light-industrial-buildings such as stables and warehouses. These buildings were often constructed in brick masonry. The properties identified in the Filipino Social Heritage SUD Draft Survey that best relate to local Filipino history and best represent the events within this time period are presented below.

⁴ http://en.wikipedia.org/wiki/Filipino_Americans

⁵ <http://en.wikipedia.org/wiki/Filipino-American>

BLOCK/ LOT	CURRENT ADDRESS	YEAR BUILT	ASSET USE/TYPE	TYPE	ACTIVE /NON (A/N)	CURRENT RATING
3704/011	88 5 th St	1900	Monument in Old Mint Bldg.	MONUMENT	A	Landmark No. 236; Downtown Plan; Cat. I Building; CA Register; AS: 5; Heritage: A
3725/086	965 Mission	1900	Festival office	INSTITUTION/ C. FACILITY	A	
3706/068	756 Mission	1900	St. Patrick Church, Residence, Playground, etc	INSTITUTION RESIDENCE and C. FACILITIES	A	CAT Build: V; Landmark No.4; CA Reg: Y;UMB: Y; AS:3 ; Heritage: A
3726/095	535 Minna	1900	Tutubi Children Park & Playground	C. FACILITY	A	
3706/068	748 Mission	1900	Yerba Buena Explanade Park	C FACILITY	A	CAT Build: V; Landmark No.4; CA Reg: Y;UMB: Y; AS:3 ; Heritage: A
3754/062	375 7 th St	1906	B. Carmicheal School	C.FACILITY /INSTITUTION	A	
3704/025	83 8 th St.	1906	Filioino Senior Club	C.FACILITY	A	SOMA Area Plan.Rating: NS; CA Reg.UMB: Y

BLOCK/ LOT	CURRENT ADDRESS	YEAR BUILT	ASSET USE/TYPE	TYPE	ACTIVE /NON (A/N)	CURRENT RATING
3775058	106 South Park	1907	Gran Oriente Apartment ONE, Senior Housing	RESIDENCE	A	
3775058	106 South Park	1907	Gran Oriente Apartment TWO, Senior Housing	RESIDENCE	A	
3775058	106 South Park	1907	Gran Oriente Apartment THREE, Senior Housing	RESIDENCE	A	
3705042	865 Market St.	1908	SF Filipino Cultural Center	C.FACILITY	A	Hist. Surv. 3S. Cons. Dist. KEARNY- MARKET- MASON- SUTTER
x	200 4th St	1907	Jollibee	REATIL BUSS		
3703029	88 8 th St.	1912	Bayanihan HUD Housing	RESIDENCE	A	Hist. Survey Rating 511. SOMA Area Plan
3726010	505 Natoma St.	1913	Bindlestiff Theater	ART/THEATER	A	SOMA Area Plan; CA Reg. UMB:Y; Heritage B
3721029	83 Natoma St.	1914	Zebulon Café	REATIL BUSS	A	CAT Build: V; CA Reg. UMB: Y; Heritage: C
3725081	109 6 th Street	1915	Lulu's Barbershop	REATIL BUSS	A	SOMA Area Plan; CA Reg. UMB: Y; Heritage: C

BLOCK/ LOT	CURRENT ADDRESS	YEAR BUILT	ASSET USE/TYPE	TYPE	ACTIVE /NON (A/N)	CURRENT RATING
3518001	1301 Howard St	1915	Old St. Joseph Church	LANDMARK	A	SOMA Area Plan; CA Reg. UMB: Y; Heritage: C
3725088	953 Mission St	1916	Filipino Senior Resource Center	C. FACILITY	A	CA Reg. AS:Y ; Heritage: C
3725088	957 Mission St	1916	Mint Hall Residence	RESIDENCE	A	CA Reg. AS:Y ; Heritage: C
	953 Mission St/ 957 Mission St.	1916	Mint Mall	REATIL BUSS	A	CA Reg. AS:Y ; Heritage: C
	953 Mission St/ 957 Mission St.	1916	Mint Mall-Super reproduction	REATIL BUSS	A	CA Reg. AS:Y ; Heritage: C
3729001	1201 Howard St	1917	Unimart Supermarket	REATIL BUSS	A	

1920s to 1936 in South of Market

During this period, industrialists and developers constructed hundreds of concrete two-story and three-story industrial loft structures on the plentiful empty lots, largely building South of Market neighborhood by 1929. Most large warehouses in SOMA were constructed during the 1920s and into the 1930s. According to Page & Turnbull preliminary report, there were about 15 large warehouses occupying quarter of city blocks on the west side of SOMA.

On the other hand, in the early 20th century, Filipino Americans were in many states barred by anti-miscegenation laws from marrying many White Americans (including Hispanic Americans) Racial strife was prevalent, culminating in the Watsonville riot of 1930, where Fermin Tobera⁶ was murdered in one of the first recorded hate crimes against Filipino Americans. Despite, many Filipino men secretly married or cohabitated with White American women in California and the South during the 1920s and 1930s.

Locally, in the 1920's and 1930's the Pilipino immigrants who settled in San Francisco were mostly single men who formed a bachelor community called Manilatown, in a three block radius around Kearny and Jackson Streets, next to Chinatown. A migrant labor community, they lived

⁶ Labor Organizer lynched in Watsonville 1930.

in several low-cost residential hotels such as International Hotel, the Palm Hotel the Temple Hotel, the San Joaquin, the Stanford, and the Columbia Hotel.⁷

The properties identified in the Filipino Social Heritage SUD Draft Survey that best relate to local Filipino history and best represent the events within this time period are:

BLOCK/ LOT	CURRENT ADDRESS	YEAR BUILT	ASSET USE/CATEGORY	TYPE	ACTIVE /NON (A/N)	CURRENT RATING
3752014	824 Harrison St	1923	Filipino Ed Center	SOCIAL SERVICES	A	NONE
3754041	1065 FOLSOM St	1923	Victoria Manalo Drakes Park	PARK / C. FACILITY	A	
3704022	990 Mission St	1924	IntraManila Entertainment Hall	C. FACILITY	A	
3728005	156 8th St	1925	Philippines Grocery	RETAIL BUSS	A	
3730008	288 07th St	1925	SOMA Employment Center	SOCIAL SERVICES	A	
3725060	165 06th St	1926	Bindlestiff Art Studio/Plaza	ART/THEATER	A	
3726046	543 Natoma St	1927	DeVera Apartment 1	RESIDENCE	A	
3726067	25 Russ St	1927	DeVera Apartment 2	RESIDENCE	A	Hist. Survey Rating 3S
3726003	118 06th St	1928	Laundroland	RETAIL BUSS	A	

The identified potential Western SoMa Light Industrial and Residential Historic District developed primarily between the years of 1906 and 1936, and consist of a group of resources that are cohesive in regards to scale, building typology, materials, architectural style, and relationship to the street

Late 1930s to 1945 and post war migration in South of Market

During WWII over 200,000 Filipinos served with the United States Military. However, in 1946, the United States Congress passed the Rescission Act of 1946, which stripped Filipino veterans who served during WWII of the benefits as promised. Of the sixty-six countries allied with the United States during the war, the Philippines was the only country that did not receive military benefits from the United States. Since the passage of the Rescission Act, many Filipino veterans

⁷ (http://www.bayanihancc.org/pilipinos_southofmarket1.html)

have traveled to the United States to lobby Congress for the benefits promised to them for their service and sacrifice.⁸

After World War II, San Francisco made plans to expand its downtown business sector, particularly the area around the Financial District from 1940 to 1950, workers in World War II-related industries increased the population of SOMA by 37%.⁹

Filipino people arrived in San Francisco and made South of Market their home, as well as their place of work, recreation and worship around the 1940s. Churches were important to Irish, Filipino and other Catholic immigrants as a bedrock institution of traditional culture and identity. St. Joseph’s Parish for example is not only the oldest Catholic Church in South of Market and a city landmark, but it also served for decades as a place of worship for the Filipino community.

The social heritage assets that best represent local Filipino history in this period are:

BLOCK/ LOT	CURRENT ADDRESS	YEAR BUILT	ASSET USE/TYPE	TYPE	ACTIVE /NON (A/N)	CURRENT RATING
3775058	106 South Park St	1940	Gran Oriente Masonic Temple	FILIPINO RESIDENTAIL HOTEL /TEMPLE		
0314001	233 Geary St	1946	Dewey Tower	MONUMENT	A	Downtown Plan; Article 11: Cat :V building; Cons. Dist
3726093	551 Minna St	1946	SOMA Health Center	C FACILITY	A	
3733106	366 Clementina	1949	SOMA Child Care Center	SOCIAL SERVICES	A	CA Reg. AS. Y
3751150	760 Harrison	1958	SOMA Fil-Am Counseling	SOCIAL SERVICES	A	

In the 1940s and 1950s, South of Market was home not only to warehousing and light industry, but also to a sizable population of transients, seamen, other working men living in hotels, and a working-class residential population.

⁸ http://en.wikipedia.org/wiki/Filipino_American

⁹ <http://www.smhcsf.org/soma.html>

The 1960s, 1970s and 1980s in South of Market

During the turbulent 1960s when American blacks were championing their civil rights on the streets and in the courts, Filipino Americans began benefiting from anti-discrimination laws and an increased sense of national tolerance to racial diversity.

Often mistaken for Vietnamese during the 1970s, racial epithets invoking Vietnamese were popularly used against Filipino Americans. Filipino Americans living in the states in the latter half of the 20th century, racial discrimination was a daily existence. With the infamous deposing of President Ferdinand Marcos in 1986, the Philippines and Filipino Americans in general came to the forefront of the American consciousness through popular media.

While the 1960s and 1970s brought diversity to the South of Market, Filipinos in the US, had an imperative need to culturally assimilate, this effectively exacerbated cohesion efforts among different generations of Filipino Americans. From 1962 until 1982, the gay community grew and thrived throughout South of Market, most visibly along Folsom Street.¹⁰

The social heritage assets that best represent local Filipino history in this period are:

BLOCK/ LOT	CURRENT ADDRESS	YEAR BUILT	ASSET USE/TYPE	TYPE	ACTIVE /NON (A/N)	CURRENT RATING
3730091	11133 Howard St	1970	Filip-American Friendship Mural	ART	A	NONE
3733107	380-390 Clementina	1970	Alexis Apartments (HUD)	RESIDENCE	A	NONE
	LAPU-LAPU St /Between 3 rd & 4th	1972	Alice Community Garden	C FACILITY	A	NONE
3726037	587 Natoma St	1977	Ed Dela Cruz Apartments (HUD)	RESIDENCE	A	NONE
N/A	Lapu Lapu Street	1979	LIPINILAPUL APU Mural	ART	A	NONE
3751169	50 Rizal St	1979	San Lorenzo Center (HUD)	RESIDENCE	A	NONE

¹⁰ [http://en.wikipedia.org/wiki/South_of_Market_\(San_Francisco\)](http://en.wikipedia.org/wiki/South_of_Market_(San_Francisco))

BLOCK/ LOT	CURRENT ADDRESS	YEAR BUILT	ASSET USE/TYPE	TYPE	ACTIVE /NON (A/N)	CURRENT RATING
	50 Rizal St	1979	San Lorenzo Center (Community Room)	C.FACILITY	A	NONE
N/A	YB Gardens	1980	MLKing Waterfall	ART	A	NONE
3731010	270 6 th St	1980	Eugene Friend Park & Rec Facility	C.FACILITY	A	SOMA Area Plan
		1980	Bonifacio Street	STREET NAME	A	
		1980	Lapu Lapu Street	STREET NAME	A	
		1980	Maiden Lane	STREET NAME	A	
		1980	Rizal Street	STREET NAME	A	
		1980	Tandang Sora Stret	STREET NAME	A	
3725082	987 Mission St	1982	Manila Meat Market	RETAIL BUSS	A	NONE
3723113	763 Mission	1983	Papa Bear Cafe	RETAIL BUSS	A	NONE
3705049	845 Market	1983	Papa Bear Cafe	RETAIL BUSS	A	NONE
3723115	760 Howard	1983	Yerba Buena Gardens Facility	C.FACILITY		
3734091	790 Folsom		Yerba Buena Child Dev. Center	C.FACILITY	A	NONE
3703026	1010 Mission	1985	Arkipelago Books	RETAIL BUSS	A	NONE
3516018	1582 Folsom	1985	Mercury lounge	RETAIL BUSS		
3703026	1010 Mission	1985	Bayanihan Multipurpose Center	C.FACILITY	A	NONE

BLOCK/ LOT	CURRENT ADDRESS	YEAR BUILT	ASSET USE/TYPE	TYPE	ACTIVE /NON (A/N)	CURRENT RATING
	1010 Mission	1985	Bayanihan computer center	C.FACILITY	A	NONE
3728007	705 Natoma	1994	Canon Kip Senior Center	SOCIAL SERVICES	A	NONE
	539 Minna St.	2000	Tutubi Mural	MURAL		
	BC School	2000	Flores de Mayo	STREET FEST		
	YB Gardens	2000	Fil-Am Jazz Festival	STREET FEST		
	Jesse Square	2003	Parol Lantern	STREET FEST		
	VMD Park	2003	SOMA Fest	STREET FEST		

Finally, the San Francisco Lantern Parade began in 2003 in South of Market. It is the Filipino community's gift and contribution to the multicultural fabrics of San Francisco. The parade of lights stretches from the Bayanihan Community Center at 6th and Mission, and culminates in a celebration with performances at Yerba Buena Gardens. The Festival is a special point of pride, not only to the Bay Area's Filipino community, but also to the South of Market neighborhood.

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www.page-turnbull.com

1000 Sansome Street, Suite 200
San Francisco, California 94111
415.362.5154 / 415.362.5560 fax

2401 C Street, Suite B
Sacramento, California 95816
916.930.9903 / 916.930.9904 fax

417 S. Hill Street, Suite 211
Los Angeles, California 90013
213.221.1200 / 213.221.1209 fax