

1 [Ordinance to Designate 2362 Market Street, the Jose Theater / Names Project building, as a  
2 Landmark Under Planning Code Article 10.]

3 **Ordinance Designating 2362 Market Street, The Jose Theater / Names Project Building,**  
4 **As Landmark No. 241 Pursuant To Article 10, Sections 1004 And 1004.4 Of The**  
5 **Planning Code.**

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

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

11 Section 1. Findings

12 The Board of Supervisors hereby finds that 2362 Market Street, the Jose Theater /  
13 Names Project Building, Lot 11 in Assessor's Block 3562, has a special character and special  
14 historical, architectural and aesthetic interest and value, and that its designation as a  
15 Landmark will further the purposes of, and conform to the standards set forth in Article 10 of  
16 the City Planning Code.

17 (a) Designation: Pursuant to Section 1004 of the City Planning Code, Chapter II, Part II  
18 of the San Francisco Municipal Code, 2362 Market Street, the Jose Theater / Names Project  
19 Building, is hereby designated as Landmark No. 241. This designation has been fully  
20 approved by Resolution No. 566 of the Landmarks Preservation Advisory Board and  
21 Resolution No. 16710 of the Planning Commission, which Resolutions are on file with the  
22 Clerk of the Board of Supervisors under File No. 040315 and which Resolutions are  
23 incorporated herein and made part hereof as though fully set forth.

24 (b) Priority Policy Findings

25 Supervisor Dufty, Maxwell, Peskin  
PLANNING DEPARTMENT  
BOARD OF SUPERVISORS

1 (1) Pursuant to Planning Code Section 302, this Board of Supervisors finds that this  
2 ordinance will serve the public necessity, convenience and welfare for the reasons set forth in  
3 Planning Commission Resolution No. 16710 recommending approval of this Planning Code  
4 Amendment, and incorporates such reasons by this reference thereto. A copy of said  
5 resolution is on file with the Clerk of the Board of Supervisors in File No. 040315.

6 (2) Pursuant to Planning Code Section 101.1, this Board of Supervisors finds that this  
7 ordinance is in consistent with the Priority Policies of Section 101.1(b) of the Planning Code  
8 and, when effective, with the General Plan as proposed to be amended and hereby adopts  
9 the findings of the Planning Commission, as set forth in Planning Commission Resolution No.  
10 16710, and incorporates said findings by this reference thereto.

11 (c) Required Data:

12 (1) The description, location and boundary of the Landmark site encompass the  
13 footprint of 2362 Market Street, the Jose Theater / Names Project Building, located on the  
14 northwest side of Market Street, between 16th and Castro Streets.

15 (2) The characteristics of the Landmark which justify its designation are described and  
16 shown in the Landmark Designation Report adopted by the Landmarks Preservation Advisory  
17 Board on November 5, 2003 and other supporting materials contained in Planning  
18 Department Docket No. 2003.1094L. In brief, the National Register characteristics of the  
19 landmark which justify its designation are as follows:

20 Its association with events that have made a significant contribution to the broad  
21 patterns of our history (National Register Criterion A) specifically the Jose Theater / Names  
22 Project Building's association with the origin of the Names Project and AIDS Quilt, an  
23 internationally significant project created as a political organizing tool and an expression of  
24 worldwide grief over the AIDS epidemic.

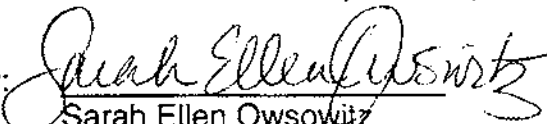
1 (3) The particular exterior features that should be preserved, or replaced in-kind as  
2 determined necessary, are those generally shown in the photographs and described in the  
3 Landmark Designation Report, both which can be found in the case docket 2003.1094L,  
4 which is incorporated in this designation ordinance as though fully set forth. In brief, the  
5 description of the particular features that should be preserved are as follows:

6 The exterior architectural features, primarily the scale (one-story plus mezzanine) and  
7 massing (rectangular in plan and built almost to the lot lines) of the building; the Mission  
8 Revival style parapet and red tiled visor still remaining on the building.


9 (4) A commemorative plaque shall be placed in a prominent location on the exterior of  
10 the Landmark, identifying the property as a Landmark and describing the history of the  
11 property. This plaque shall be recommended as to design and content by the Landmarks  
12 Preservation Advisory Board. The owner has agreed to record a deed restriction in the  
13 Official Records of the City and County of San Francisco, which restriction shall prohibit the  
14 removal of the plaque from the exterior of the Landmark.

15  
16 Section 2. The property shall be subject to further controls and procedures, pursuant  
17 to this Board of Supervisor's Ordinance and Planning Code Article 10.

18  
19 APPROVED AS TO FORM:  
20 DENNIS J. HERRERA, City Attorney

21 By:   
22 Sarah Ellen Owsowitz  
23 Deputy City Attorney

24 RECOMMENDED:  
25 PLANNING COMMISSION

By:   
26 Lawrence B. Badiner  
27 Acting Director of Planning



# City and County of San Francisco

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

## Tails

## Ordinance

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**File Number:** 040315

**Date Passed:**

Ordinance designating 2362 Market Street, the Jose Theater / Names Project Building, as Landmark No. 241 Pursuant to Article 10, Sections 1004 And 1004.4 Of the Planning Code.

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May 11, 2004 Board of Supervisors — PASSED ON FIRST READING

Ayes: 10 - Alioto-Pier, Daly, Dufty, Gonzalez, Hall, Ma, Maxwell, McGoldrick, Peskin, Sandoval

Excused: 1 - Ammiano

May 18, 2004 Board of Supervisors — FINALLY PASSED

Ayes: 9 - Daly, Dufty, Gonzalez, Hall, Ma, Maxwell, McGoldrick, Peskin, Sandoval

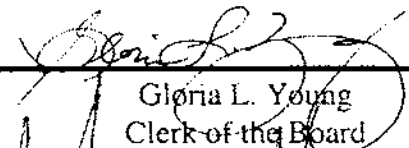
Absent: 2 - Alioto-Pier, Ammiano

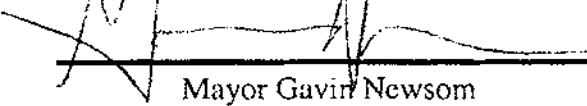
File No. 040315

I hereby certify that the foregoing Ordinance was **FINALLY PASSED** on May 18, 2004 by the Board of Supervisors of the City and County of San Francisco.

**MAY 27 2004**

\_\_\_\_\_  
Date Approved

  
\_\_\_\_\_  
Gloria L. Young  
Clerk of the Board

  
\_\_\_\_\_  
Mayor Gavin Newsom

**Case No. 2003.1094L**  
2362 Market Street, the Jose  
Theater / NAMES Project  
Building, Assessor's Block 3562,  
Lot 11

SAN FRANCISCO  
PLANNING COMMISSION  
RESOLUTION NO. 16710

**ADOPTING FINDINGS RELATED TO THE APPROVAL OF THE LANDMARK DESIGNATION  
OF 2362 MARKET STREET, THE JOSE THEATRE / NAMES PROJECT BUILDING,  
ASSESSOR'S BLOCK 3562, LOT 11 AS LANDMARK NO. 241.**

1. WHEREAS, on November 20, 2002, the Landmarks Preservation Advisory Board (Landmarks Board) established its Landmarks Designation Work Program for fiscal year 2002 – 2003. Up to 8 sites were chosen to have Landmark Designation Reports developed and brought to the Landmarks Board for review and comment, and consideration of initiation of landmark designation. Included on that list was 2362 Market Street, the Jose Theater / NAMES Project Building; and
2. Jonathan Pearlman, Architect of Pearlman & Hatt Design and former member of the Landmark Preservation Advisory Board, prepared and submitted a draft Landmark Designation Report for 2362 Market Street, the Jose Theater / NAMES Project Building, for the Landmarks Board to consider initiation of the landmark designation of the property; and
3. At its regular meeting of November 5, 2003, the Landmarks Board adopted Resolution No. 566, initiating designation of and recommending to the Planning Commission that they approve the Jose Theater / NAMES Project Building as Landmark No. 241; and
4. The Landmarks Board finds that the Jose Theater / NAMES Project Building Designation Report describes the location and boundaries of the landmark site describes the characteristics of the landmark which justifies its designation, and describes the particular features that should be preserved and therefore meets the requirements of Planning Code Section 1004(b) and 1004(c)(1). That Designation Report is fully incorporated by reference into this resolution; and
5. The Planning Commission reviewed and endorsed the description, location, and boundary of the landmark site, which is the entirety of Lot 011 in Assessor's Block 3562; and
6. The Planning Commission, in considering the proposed landmark designation employed the "National Register of Historic Places" rating criteria and found 2362 Market Street, the Jose Theater / NAMES Project Building to be eligible for listing in the National Register of Historic Places under Criterion A (association with events that have made a significant contribution to the broad patterns of our history); and
7. The Planning Commission reviewed and endorsed the following description of the characteristics of the landmark which justify its designation:

- a. Association with the origin of the NAMES Project and AIDS Quilt between the years 1987 – 2001, an internationally significant project created as a political organizing tool and an expression of worldwide grief over the AIDS epidemic.
8. The Planning Commission reviewed and endorsed the following particular features that should be preserved:
- a. Primarily the scale (one-story plus mezzanine) and massing (rectangular in plan and built almost to the lot lines) of the building. Also the present exterior architecture features such as the Mission Revival style parapet and red tiled visor still left on the building.
9. The designation of the Jose Theater / NAMES Project Building meets the required findings of Planning Code Section 101.1 in the following manner:
- a. The proposed Project will further Priority Policy No. 7, that landmarks and historic buildings be preserved, such as the designation of the Jose Theater / NAMES Project Building as City Landmark No. 241. Landmark designation will help to preserve a significant historic resource associated with the origin of the NAMES Project and AIDS Quilt between the years 1987 – 2001, an internationally significant project created as a political organizing tool and an expression of worldwide grief over the AIDS epidemic.
  - b. That the proposed project will have no significant effect on the other seven Priority Policies: the City's supply of affordable housing, existing housing or neighborhood character, public transit or neighborhood paring, preparedness to protect against injury and loss of life in an earthquake, commercial activity, business or employment, or public parks and open space; and
10. The designation of the Jose Theater / NAMES Project Building is consistent with the following Urban Design Element of the General Plan:

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

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

Designating this significant historic resource as a local landmark will further a continuity with the past because the exterior of the building will be preserved for the benefit of future generations. Landmark designation will require that the Planning Department and the Landmarks Preservation Advisory Board would review any proposed work that may have an impact on character-defining features. Both entities will utilize the

Secretary of Interior's Standards for Rehabilitation in their review to ensure that only appropriate, compatible alterations are made. The proposed landmark designation will not have a significant impact on any of the other elements of the General Plan; and

11. The owner has agreed to install a commemorative plaque in a prominent location on the exterior of the landmark, identifying the property as a City landmark, and describing the history of the property. This plaque is to be provided free of cost to the owner of 2362 Market Street, and recommended as to design and content by the Landmarks Preservation Advisory Board. The owner has also agreed to record a deed restriction in the Official Records of the City and County of San Francisco, which restriction shall prohibit the removal of the plaque from the exterior of the landmarked property; and
12. The Planning Commission has reviewed documents, correspondence and oral testimony on matters relevant to the proposed landmark designation, at a duly noticed Public Hearing held on January 15, 2004 and finds the proposal will help to preserve a significant historic resource associated with the origin of the NAMES Project and AIDS Quilt between the years 1987 – 2001, and will have no significant effect on the seven Priority Policies.

**THEREFORE BE IT RESOLVED** that the Planning Commission hereby approves the landmark designation of 2362 Market Street, the Jose Theater / NAMES Project Building, Assessor's Block 3562, Lot 11, as Landmark No. 241 pursuant to Article 10 of the Planning Code; and

**BE IT FURTHER RESOLVED** that the Planning Commission hereby directs the Planning Commission Secretary to transmit this Resolution, the 2362 Market Street, the Jose Theater / NAMES Project Building Landmark Designation Report and other pertinent materials in the Case File 2003.1094L to the Board of Supervisors.

I hereby certify that the foregoing Resolution was adopted by the Planning Commission on January 15, 2004.

Linda Avery  
Planning Commission Secretary

AYES: Commissioners Antonini, Boyd, Bradford Bell, Feldstein, Hughes, Sue Lee, William L. Lee

NOES: None

ABSENT: None

ADOPTED: January 15, 2004



**HISTORIC NAME:** Jose Theater/NAMES Project

**POPULAR NAME:** NAMES Project; Catch

**ADDRESS:** 2362 Market Street

**BLOCK & LOT:** 3562-011

**OWNER:** Gerald Dowd family LT  
345 California Drive  
Burlingame, CA

**ORIGINAL USE:** Movie Theater

**CURRENT USE:** Restaurant

**ZONING:**

**National Register Criterion (a)**

- (A)  Association with events that have made a significant contribution to the broad patterns of our history.
- Association with the lives of persons significant in our past.
  - Embody distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction.
  - Has yielded, or may be likely to yield information important in History or prehistory.
    - **Period of Significance:** 1987-2001
    - **Integrity:** Location & Association Excellent; Design, Setting, Materials Moderate

**Article 10 Requirements—Section 1004 (b)**

- **Boundaries of the Landmark site:**  
The footprint of the building
- **Characteristics of the Landmark which justify its designation:**  
Association with origin of NAMES Project & AIDS Quilt
- **Description of the particular features which should be preserved:**  
Primarily the scale and massing- also the parapet and red tiled visor

**DESCRIPTION**

The building is a one-story plus mezzanine masonry commercial structure with a flat roof and shaped Mission Revival style parapet. It is rectangular in plan and built to the lot lines. The facade is composed in three bays, with the central bay wider than the ends and articulated by a projecting red tile visor roof at the parapet, supported by heavy brackets. The plane of the facade is otherwise smooth.

Currently, the center bay at ground level is a recessed outdoor restaurant seating area, enclosed with a balustrade. A full width awning projects at the mezzanine level, and the end bays contain entrances.

Historic photos show quatrefoil niches at the parapet, arched niches at the mezzanine level, and three arched entrances at ground level, the center one articulated with a bracketed cornice. In addition, a brick plinth is shown. All these features are now missing. However, the strong defining parapet and visor, as well as the surviving three bay composition, continue to convey the historic design.

**STATEMENT OF SIGNIFICANCE**

This building was the place of origin for the NAMES Project and associated AIDS Quilt, an internationally significant project created as a political organizing tool and an expression of worldwide grief over the AIDS epidemic.

San Francisco was one of the earliest centers affected by the newly identified disease, with the first known death from it in the city being in 1981. By 1985, there had been

over 1,000 AIDS related deaths here, mainly among the large gay community. Medical responses were discouragingly inadequate, and political pressure began to grow for more funding for research and treatment. At the same time, the emotional and psychological impact on the gay community in particular were becoming devastating. It was in this context that the creation of the quilt was conceived.

In 1986, gay community activist Cleve Jones created the first panel of what was to become the Quilt in memory of his friend Marvin Feldman. In June 1987, he and a small group gathered at 2362 Market Street, a small San Francisco storefront near Castro Street and the center of the gay community, to formally organize The NAMES Project. Their goal was to create a memorial for those who had died of AIDS and in doing so help people understand the devastating impact of the disease.

Public response to The AIDS Memorial Quilt was immediate. People in each of the U.S. cities most affected by AIDS at that time - New York, Los Angeles, Atlanta, Philadelphia and San Francisco - sent panels to the Market Street Workshop in memory of friends and loved ones. Generous donors rapidly filled "wish lists" for sewing machines, office and sewing supplies, and volunteers.

The Quilt numbered 40 panels when it first appeared at the June 1987 San Francisco Lesbian and Gay Freedom Day Parade. By late August, The NAMES Project had received 400 panels from all over the country. The Quilt's first national display on October 11, 1987 spread 1,920 panels, sewn into 240 "12 x 12's" (eight - 3 foot by 6 foot panels sewn together), across the National Mall in Washington, D.C., literally blanketing an area the size of two football fields. Half a million people visited The Quilt that weekend. The overwhelming response to The Quilt's inaugural display led to a four-month, 20-city, national tour for The Quilt in 1988. The tour raised nearly \$500,000 for hundreds of AIDS service organizations (ASOs). More than 9,000 volunteers across the country helped the seven-person traveling crew move and display The Quilt. Local panels were added in each city, tripling The Quilt's size to more than 6,000 panels by the end of the tour.

Since its inception, The Quilt has evolved as a powerful tool for social change. Originally the impetus toward the creation of The Quilt was to provide a place for survivors to find solace in a form of expression, a place to come together to grieve and to heal. In time, as The Quilt grew, so did its mission. The Quilt quickly became a vehicle to visually illustrate the numbers lost to the AIDS epidemic and a tool used to bring names to statistics, to humanize the devastation and threat of AIDS. It brought public attention to the epidemic, began to sway government policy and funding decisions, and became a means to unify a generation in the struggle against AIDS. In 1987 when the first panels of The Quilt were being made, public officials were debating mandatory testing and mandatory quarantines of infected citizens. Homophobic reaction to HIV/AIDS was rampant. First dubbed the "Gay Plague" and the disease of drug addicts, HIV/AIDS was a companion to prejudice and ignorance. The Quilt became a unifying force both for the gay community and for society at large. Quilt tours became a venue for peaceful demonstration; an opportunity for all people to stand together and honor those lost to AIDS and a means to support the gay community.

The Quilt returned to Washington, D.C. in October 1988, when 8,288 panels were displayed on the Ellipse in front of the White House. Celebrities, politicians, families, lovers and friends read aloud the names of the people represented by The Quilt panels. The reading of names is now a tradition followed at nearly every Quilt display. In 1989, a second NAMES Project tour of North America brought The Quilt to 19 additional cities in the U.S. and Canada. That tour and other 1989 displays raised nearly a quarter of a million dollars for AIDS service organizations. In October of that year, The Quilt was again displayed on the Ellipse in Washington, D.C.

The Quilt was nominated for a Nobel Peace Prize in 1989. Common Threads: Stories from The Quilt won the Academy Award as the best feature-length documentary film of 1989. A Promise to Remember, a collection of letters to The NAMES Project written by panel makers, was published by Avon in July 1992.

As of 1992, The AIDS Memorial Quilt included panels from every U.S. state and 28 foreign countries. In October 1992, the entire Quilt returned to Washington, D.C. this time in the shadow of the Washington Monument. To reflect the global nature of the AIDS

pandemic; this display was titled the "International Display." In January 1993, The NAMES Project was invited to march in President Clinton's inaugural parade. Over 200 volunteers, including representatives of national AIDS organizations and Leanza Cornett, Miss America 1993, carried Quilt panels down Pennsylvania Avenue.

Before the first display of the Quilt in Washington in 1987, the open, warehouse-like space at 2362 Market Street, where the project had begun, seemed cavernous. Even after that display, there were only 160 12x12's folded into small bundles on shelves along one wall. The room rapidly filled up with areas allotted for sewing machines, merchandise storage and shipping, a 12 by 12 foot area to layout the 12x12's for assembly and work areas in the narrow mezzanine for the first seven staff members. 2362 Market Street became an impromptu community center for this gay neighborhood that had been so severely impacted by the AIDS epidemic. It was a place to talk about the people who were gone, to grieve publicly with friends and, sadly, to find out that someone you knew had, in fact, died. Yet, in addition to people from the neighborhood, people from all over the United States and the world found their way to 2362 Market Street to deliver a panel made by friends back home or to come together to meet, perhaps for the first time, to make a panel for a cherished friend, child or partner.

One of the often told stories is of a woman who took a bus from her home in West Virginia to deliver a panel she made, in secret, for her son. When asked why she had not just sent the panel, she replied that she didn't think that the place was real and she couldn't just put her son in an envelope and mail him away. She had to witness the place where the memory of her son would reside.

In less than two years, the NAMES Project leased space in an adjoining building for staff offices leaving the Quilt more space to be stored, maintained, assembled and viewed in the now crowded room at 2362 Market. After seven years at 2362 Market Street, in 1993, the Quilt finally outgrew its quarters. By that time there were nearly 30,000 panels, over 2,500 12x12's. The NAMES Project and most of the Quilt moved to larger space in the South of Market neighborhood at 310 Brannan Street. The 2362 Market Street space was transformed into a visitors and volunteer center and a place for the sewing to continue for those who came there from all over the country to seek the comfort of the Quilt. The staff of the NAMES Project responded to requests for viewing individual panels and would bring them here for loved ones to view the panels privately. The NAMES Project Visitor's Center remained at 2362 Market Street until 2001 when the NAMES Project and the AIDS Memorial Quilt moved to Atlanta where space was provided by the Centers for Disease Control.

An estimated 1.2 million people visited The Quilt when it was shown in its entirety in Washington, D.C. in October 1996. Covering the national Mall from the Washington Monument to the grounds of the U.S. Capitol Building, The Quilt occupied an area equal to 24 football fields and weighed more than 50 tons. Some 2,500 new panels were added to The Quilt over the three days it was on display, putting the total number of panels at more than 40,000. Over 10,000 volunteers came to Washington from around the world to make the display happen and for the first time, a U.S. President and Vice President visited a display of the entire AIDS Memorial Quilt.

In September 1996, Simon and Schuster released the book *Always Remember*, a retrospective of panels created by and for a spectrum of international fashion designers.

Currently, The AIDS Memorial Quilt weighs over 56 tons, was created by over 100,000 people and is comprised of over 48,000 panels, 5,600 12x12's, dedicated to more than 88,000 individuals. It is the premier international symbol of the AIDS pandemic and the largest piece of community folk art in the world - a living memorial to a generation lost to AIDS. As such, each panel of The Quilt is a repository of American culture and an artistic documentary of the individual memorialized, the surviving panel maker, and the moment in time in which it was created.

Sections of The Quilt are continuously on display across the country in schools, churches, synagogues, community centers, businesses, corporations, and a variety of other institutional settings. The Quilt is used as a companion to HIV/AIDS education programs in schools, colleges, and other community forums. In viewing sections of the Quilt

individuals are inspired to take direct action and responsibility for their own well-being and that of their family, friends, and community.

Although quilting has been practiced throughout the ages, quilting, as we now know it, is considered an American art form born from the pioneer experience. Memorializing a lost loved one through quilting dates back to our War of Independence and quilts were used by the Underground Railroad to communicate escape routes and identify safe houses. From its inception, the NAMES Project Foundation has assisted contributors to The AIDS Memorial Quilt in making panels. Quilting bees, quilting kits, and technical assistance have been provided for the fifteen years the NAMES Project has been in existence.

The Quilt is a valuable tool for AIDS education. Two specific programs initiated by the NAMES Project Foundation are the Historically Black Colleges and Universities Initiative and the National School Quilt Program. In 2001 alone, 30 colleges and universities participated in the Historically Black Colleges and Universities Initiative. Thirty-five thousand college students viewed The Quilt. The National School Quilt Program was launched in 1993. Measurable educational benefits are reaped from the display of Quilt sections in conjunction with HIV/AIDS educational programs in high schools. Not only does The Quilt instigate dialog between educators and students, 80% of high school students reported they were more likely to protect themselves from HIV infection after viewing The Quilt. Over the last fifteen years, The Quilt has proven its educational worth to students, citizens, educators, and politicians. The human message has been and continues to be brought home. The AIDS pandemic is killing real people, people loved, and remembered through an art form that is truly American. The educational value of The Quilt lies in this message yet at the same time The Quilt illustrates artistic expression, historical influence on artistic expression, cultural differences, and the ability of art to inspire social change and unity.

National tours and displays of The Quilt have raised over \$4,200,100 for hundreds of ASO's while increasing awareness of the disease and the need for continued vigilance in the face of this pandemic. As of October 2001, an estimated 14,500,000 people have visited The Quilt. Panels have been contributed by people from Argentina, Aruba, Australia, Belgium, Brazil, Canada, Chile, Dominican Republic, England, France, Germany, Guatemala, Hong Kong, Ireland, Israel, Italy, Japan, Mexico, The Netherlands, New Zealand, North Ireland, Norway, Philippines, Poland, Romania, Russia, South Africa, Spain, Suriname, Sweden, Switzerland, Taiwan, Uganda, United States (All 50 states, Guam & Puerto Rico), and Zambia.

Today an estimated 40 million people are infected with HIV. In the 20 years since the discovery of HIV/AIDS, a reported 21.8 million people have died of complications resulting from AIDS. The face of AIDS in the United States is now largely female and black, as it is elsewhere in the world. And with one out of every two new infections occurring in someone between the ages of 15-24, children are rapidly becoming the new frontier for HIV and AIDS.

Begun by a group of activists in 1987 at 2362 Market Street who found a way to grieve for their lost loved ones, the AIDS Memorial Quilt is a grassroots, community, folk art project that is known through out the world for its quiet and comforting message that crosses the barriers of age, race, social class, culture, and sexual orientation. The Quilt provides compelling evidence that HIV/AIDS can happen to anyone, anywhere, at any age. By revealing the humanity behind the statistics, The AIDS Memorial Quilt helps teach compassion; triumphs over taboo, stigma and phobia. Each panel of The AIDS Memorial Quilt is at once a memorial and a tribute to an individual who has died of AIDS. For the living, creating a panel for a loved one is unique way to come together to remember, to mourn, to begin healing, and, hopefully, to find some small solace in this unique form of artistic expression.

## REFERENCES

- San Francisco Building Permit Records
- Polk Directory of San Francisco, various years
- "The AIDS Quilt Comes of Age" SF Chronicle 12/03/1995
- "AIDS quilt is now 10 years old" SF Examiner 11/01/1995
- "How Quilt Helps AIDS Fight" Chronicle 10/05/1995

State of California — The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary #  
HRI #  
Trinomial  
NRHP Status Code

Other Listings  
Review Code \_\_\_\_\_

Reviewer \_\_\_\_\_

Date \_\_\_\_\_

Page 1 of 8 \*Resource Name or #: (Assigned by recorder) NAMES Project, AIDS Quilt Building

\*P1. Other Identifier: Jose Theater

\*P2. Location:  Not for Publication  Unrestricted

\*a. County San Francisco and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad \_\_\_\_\_ Date \_\_\_\_\_ T \_\_\_\_\_ ; R \_\_\_\_\_ ; 1/4 of 1/4 of Sec \_\_\_\_\_ ; \_\_\_\_\_ B.M.

c. Address 2362 Market Street City San Francisco Zip 94114

d. UTM: (Give more than one for large and/or linear resources) Zone \_\_\_\_\_ , mE \_\_\_\_\_ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) APN: 3562-011

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The building is a one-story plus mezzanine masonry commercial structure with a flat roof and shaped Mission Revival style parapet. It is rectangular in plan and built to the lot lines. The facade is composed in three bays, with the central bay wider than the ends and articulated by a projecting red tile visor roof at the parapet, supported by heavy brackets. The plane of the facade is otherwise smooth.

Currently, the center bay at ground level is a recessed outdoor restaurant seating area, enclosed with a balustrade. A full width awning projects at the mezzanine level, and the end bays contain entrances. (continued)

\*P3b. Resource Attributes: (List attributes and codes) HP6 1-3 story commercial building

\*P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other:

\*P5a. Photograph or Drawing (Photograph required for buildings, structures or objects)

P5b. Description of Photo: (view, Date, accession #)

View to NW; 5/29/03; DCP-0795.JPG

\*P6. Date Constructed/Age and Source  Historic  Prehistoric  Both

1908; Assessor's Records

\*P7. Owner and Address:

Gerald Dowd family LT  
345 California Drive  
Burlingame, CA

\*P8. Recorded by:

(Name, affiliation, and address)

Jonathan Pearlman; Pearlman  
-Hatt Design; 1802 Fifth  
Street; Berkeley, CA

\*P9. Date Recorded: 7/1/03

\*P10. Survey Type: (Describe) Local Landmark Nomination

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.") none

\*Attachments:  NONE  Location Map  Continuation Sheet  Building, Structure & Object Report  
 Archaeological Record  District Record  Linear Feature Record  Milling Station  Rock Art Record  
 Artifact Record  Photographic Record  Other (List)



"AIDS AT 20, Power of the Quilt, Comforting, consoling and convincing. 06/01/2001. SF Chronicle

**RATINGS**

**PREPARED BY** Jonathan Pearlman

**ADDRESS** Elevation Architects  
25 Lusk Alley, Suite 100B  
San Francisco, CA 94107

**Attachments:**  523 A  523 B  523 L (Continuation sheet)  Context Statement  Other-

State of California — The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
BUILDING, STRUCTURE, AND OBJECT RECORD

Primary # \_\_\_\_\_

HRI # \_\_\_\_\_

NRHP Status Code 5S1

Page 2 of 7 \*Resource Name or # (Assigned by recorder) NAMES Project, AIDS Quilt Building

\_\_\_ B1. Historic Name: Jose Theater

\_\_\_ B2. Common Name: 2362 Market Street

\_\_\_ B3. Original Use: Movie Theater

\_\_\_ B4. Present Use: Restaurant

\_\_\_ \*B5. Architectural Style: Mission Revival

\_\_\_ \*B6. Construction History: (Construction date, alterations, and date of alterations)

Built 1908, converted to moving picture theater 1911, commercial circa 1920; restaurant 2002

\_\_\_ \*B7. Moved?  No  Yes

Date:

Original Location:

B8. Related Features: none

B9a. Architect: Unknown

b. Builder: Unknown

\*B10. Significance: Theme Public Health

Area: San Francisco

Period of Significance: 1987-2001

Property Type: Commercial

Applicable Criteria: A

(Discuss Importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address Integrity.)  
(continued)

B11. Additional Resource Attributes: (List attributes and codes) HP6 1-3 story commercial building

\*B12. References: San Francisco Building Permit Records; Polk Directory of San Francisco, various years; (continued)

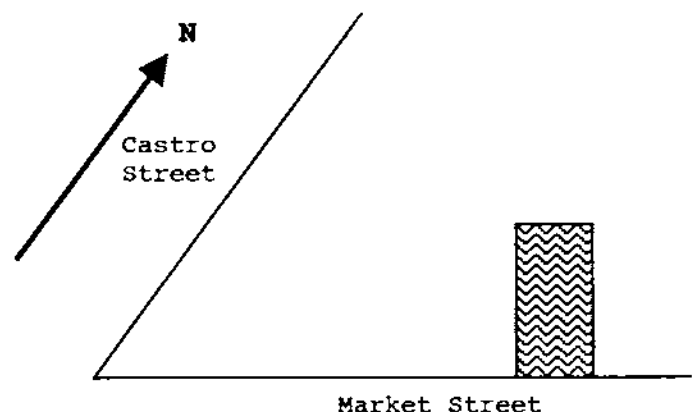
B13. Remarks:

Sketch Map with North Arrow required

\*B14. Evaluator: Jonathan Pearlman

\*Date of Evaluation: 7/1/03

(This space reserved for official comments)



[Empty rectangular box for official comments]

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Recorded By: Jonathan Pearlman

Date: 7/1/03

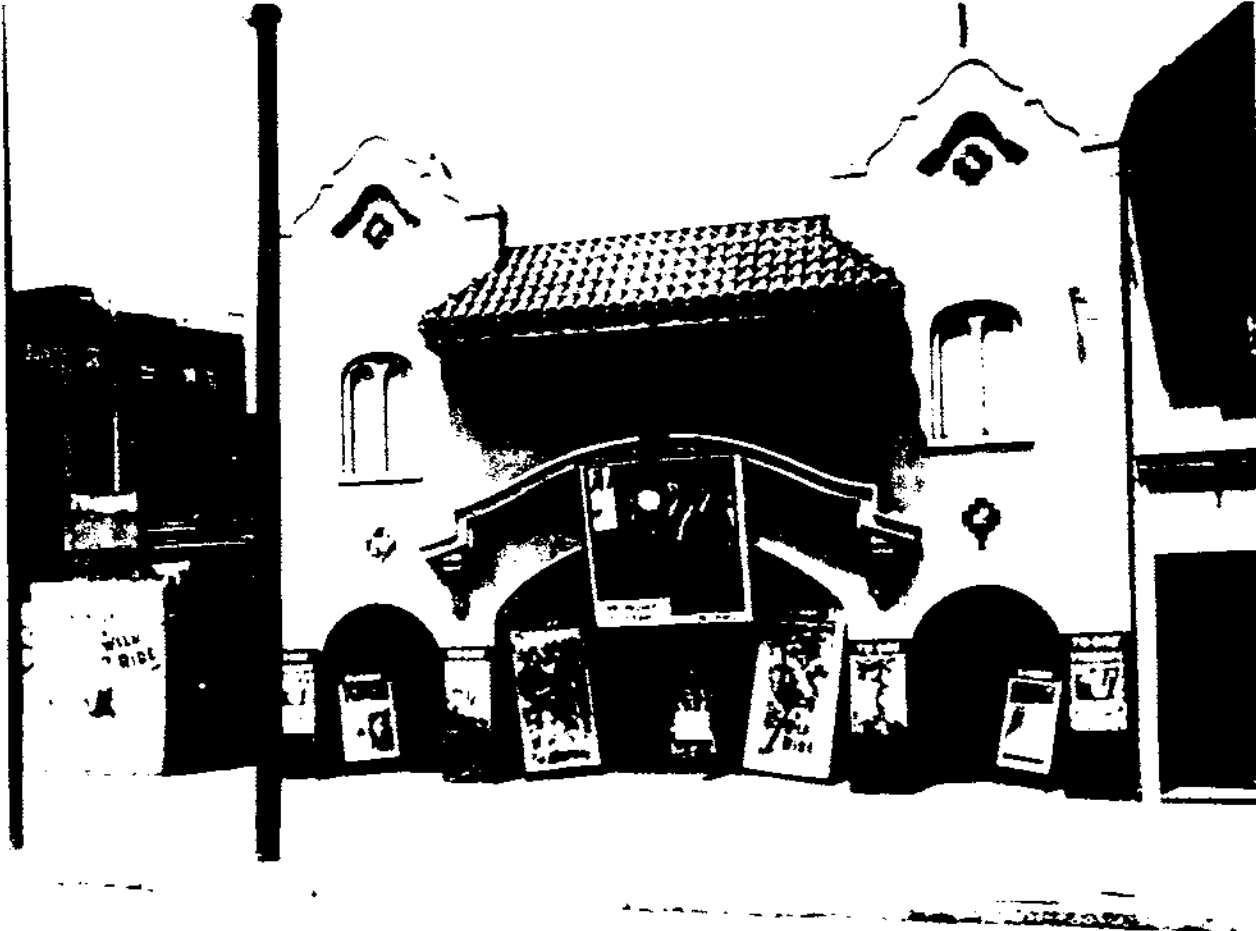
Continuation

Update



**P3a. Description:** (continued)

Historic photos show quatrefoil niches at the parapet, arched niches at the mezzanine level, and three arched entrances at ground level, the larger center one articulated with a bracketed hood. In addition, a low brick plinth is shown. All these features are now missing. However, the strong defining parapet and visor, as well as the surviving three bay composition, continue to convey the historic design.



Jose Theater, circa 1914

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Date: 7/1/03

Continuation

Update

**B10. Significance:** (continued)

In 1986, gay community activist Cleve Jones created the first panel of what was to become the Quilt in memory of his friend Marvin Feldman. In June 1987, he and a small group gathered at 2362 Market Street, a small San Francisco storefront near Castro Street and the center of the gay community, to formally organize The NAMES Project. Their goal was to create a memorial for those who had died of AIDS and in doing so help people understand the devastating impact of the disease.

Public response to The AIDS Memorial Quilt was immediate. People in each of the U.S. cities most affected by AIDS at that time - New York, Los Angeles, Atlanta, Philadelphia and San Francisco - sent panels to the Market Street Workshop in memory of friends and loved ones. Generous donors rapidly filled "wish lists" for sewing machines, office and sewing supplies, and volunteers.

The Quilt numbered 40 panels when it first appeared at the June 1987 San Francisco Lesbian and Gay Freedom Day Parade. By late August, The NAMES Project had received 400 panels from all over the country. The Quilt's first national display on October 11, 1987 spread 1,920 panels, sewn into 240 "12 x 12's" (usually 8 - 3 foot by 6 foot panels sewn together), across the National Mall in Washington, D.C., literally blanketing an area the size of two football fields. Half a million people visited The Quilt that weekend. The overwhelming response to The Quilt's inaugural display led to a four-month, 20-city, national tour for The Quilt in 1988. The tour raised nearly \$500,000 for hundreds of AIDS service organizations (ASOs). More than 9,000 volunteers across the country helped the seven-person traveling crew move and display The Quilt. Local panels were added in each city, tripling The Quilt's size to more than 6,000 panels by the end of the tour.

Since its inception, The Quilt has evolved as a powerful tool for social change. Originally the impetus toward the creation of The Quilt was to provide a place for survivors to find solace in a form of expression, a place to come together to grieve and to heal. In time, as The Quilt grew, so did its mission. The Quilt quickly became a vehicle to visually illustrate the numbers lost to the AIDS epidemic and a tool used to bring names to statistics, to humanize the devastation and threat of AIDS. It brought public attention to the epidemic, began to sway government policy and funding decisions, and became a means to unify a generation in the struggle against AIDS. In 1987 when the first panels of The Quilt were being made, public officials were debating mandatory testing and mandatory quarantines of infected citizens. Homophobic reaction to HIV/AIDS was rampant. First dubbed the "Gay Plague" and the disease of drug addicts, HIV/AIDS was a companion to prejudice and ignorance. The Quilt became a unifying force both for the gay community and for society at large. (continued)

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**B10. Significance:** (continued)

The Quilt returned to Washington, D.C. in October 1988, when 8,288 panels were displayed on the Ellipse in front of the White House. Celebrities, politicians, families, lovers and friends read aloud the names of the people represented by The Quilt panels. The reading of names is now a tradition followed at nearly every Quilt display. In 1989, a second NAMES Project tour of North America brought The Quilt to 19 additional cities in the U.S. and Canada. That tour and other 1989 displays raised nearly a quarter of a million dollars for AIDS service organizations. In October of that year, The Quilt was again displayed on the Ellipse in Washington, D.C.

The Quilt was nominated for a Nobel Peace Prize in 1989. *Common Threads: Stories from The Quilt* won the Academy Award as the best feature-length documentary film of 1989. *A Promise to Remember*, a collection of letters to The NAMES Project written by panel makers, was published by Avon in July 1992.

As of 1992, The AIDS Memorial Quilt included panels from every U.S. state and 28 foreign countries. In October 1992, the entire Quilt returned to Washington, D.C. this time in the shadow of the Washington Monument. To reflect the global nature of the AIDS pandemic, this display was titled the "International Display." In January 1993, The NAMES Project was invited to march in President Clinton's inaugural parade. Over 200 volunteers, including representatives of national AIDS organizations and Leanza Cornett, Miss America 1993, carried Quilt panels down Pennsylvania Avenue.

Before the first display of the Quilt in Washington in 1987, the open, warehouse-like space at 2362 Market Street, where the project had begun, seemed cavernous. Even after that display, there were only 160 12x12's folded into small bundles on shelves along one wall. The room rapidly filled up with areas allotted for sewing machines, merchandise storage and shipping, a 12 by 12 foot area to layout the 12x12's for assembly and work areas in the narrow mezzanine for the first seven staff members. 2362 Market Street became an impromptu community center for this gay neighborhood that had been so severely impacted by the AIDS epidemic. It was a place to talk about the people who were gone, to grieve publicly with friends and, sadly, to find out that someone you knew had, in fact, died. Yet, in addition to people from the neighborhood, people from all over the United States and the world found their way to 2362 Market Street to deliver a panel made by friends back home or to come together to meet, perhaps for the first time, to make a panel for a cherished friend, child or partner.

One of the often told stories is of a woman who took a bus from her home in West Virginia to deliver a panel she made, in secret, for her son. When asked why she had not just sent the panel, she replied that she didn't think that the place was real and she couldn't just put her son in an envelope and mail him away. She had to witness the place where the memory of her son would reside.

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Continuation Update**B10. Significance:** (continued)

In less than two years, the NAMES Project leased space in an adjoining building for staff offices leaving the Quilt more space to be stored, maintained, assembled and viewed in the now crowded room at 2362 Market. After seven years at 2362 Market Street, in 1993, the Quilt finally outgrew its quarters. By that time there were nearly 30,000 panels, over 2,500 12x12's. The NAMES Project and most of the Quilt moved to larger space in the South of Market neighborhood at 310 Brannan Street. The 2362 Market Street space was transformed into a visitors and volunteer center and a place for the sewing to continue for those who came there from all over the country to seek the comfort of the Quilt. The staff of the NAMES Project responded to requests for viewing individual panels and would bring them here for loved ones to view the panels privately. The NAMES Project Visitor's Center remained at 2362 Market Street until 2001 when the NAMES Project and the AIDS Memorial Quilt moved to Atlanta where space was provided by the Centers for Disease Control.

An estimated 1.2 million people visited The Quilt when it was shown in its entirety in Washington, D.C. in October 1996. Covering the national Mall from the Washington Monument to the grounds of the U.S. Capitol Building, The Quilt occupied an area equal to 24 football fields and weighed more than 50 tons. Some 2,500 new panels were added to The Quilt over the three days it was on display, putting the total number of panels at more than 40,000. Over 10,000 volunteers came to Washington from around the world to make the display happen and for the first time, a U.S. President and Vice President visited a display of the entire AIDS Memorial Quilt.

In September 1996, Simon and Schuster released the book Always Remember, a retrospective of panels created by and for a spectrum of international fashion designers.

Currently, The AIDS Memorial Quilt weighs over 56 tons, was created by over 100,000 people and is comprised of over 48,000 panels, 5,600 12x12's, dedicated to more than 88,000 individuals. It is the premier international symbol of the AIDS pandemic and the largest piece of community folk art in the world - a living memorial to a generation lost to AIDS. As such, each panel of The Quilt is a repository of American culture and an artistic documentary of the individual memorialized, the surviving panel maker, and the moment in time in which it was created.

Sections of The Quilt are continuously on display across the country in schools, churches, synagogues, community centers, businesses, corporations, and a variety of other institutional settings. The Quilt is used as a companion to HIV/AIDS education programs in schools, colleges, and other community forums. In viewing sections of the Quilt individuals are inspired to take direct action and responsibility for their own well-being and that of their family, friends, and community.

(continued)

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**B10. Significance:** (continued)

Although quilting has been practiced throughout the ages, quilting, as we now know it, is considered an American art form born from the pioneer experience. Memorializing a lost loved one through quilting dates back to our War of Independence and quilts were used by the Underground Railroad to communicate escape routes and identify safe houses. From its inception, the NAMES Project Foundation has assisted contributors to The AIDS Memorial Quilt in making panels. Quilting bees, quilting kits, and technical assistance have been provided for the fifteen years the NAMES Project has been in existence.

The Quilt is a valuable tool for AIDS education. Two specific programs initiated by the NAMES Project Foundation are the Historically Black Colleges and Universities Initiative and the National School Quilt Program. In 2001 alone, 30 colleges and universities participated in the Historically Black Colleges and Universities Initiative. Thirty-five thousand college students viewed The Quilt. The National School Quilt Program was launched in 1993. Measurable educational benefits are reaped from the display of Quilt sections in conjunction with HIV/AIDS educational programs in high schools. Not only does The Quilt instigate dialog between educators and students, 80% of high school students reported they were more likely to protect themselves from HIV infection after viewing The Quilt. Over the last fifteen years, The Quilt has proven its educational worth to students, citizens, educators, and politicians. The human message has been and continues to be brought home. The AIDS pandemic is killing real people, people loved, and remembered through an art form that is truly American. The educational value of The Quilt lies in this message yet at the same time The Quilt illustrates artistic expression, historical influence on artistic expression, cultural differences, and the ability of art to inspire social change and unity.

National tours and displays of The Quilt have raised over \$4,200,100 for hundreds of ASO's while increasing awareness of the disease and the need for continued vigilance in the face of this pandemic. As of October 2001, an estimated 14,500,000 people have visited The Quilt. Panels have been contributed by people from all 50 states in addition to many foreign countries.

Begun by a group of activists in 1987 at 2362 Market Street who found a way to grieve for their lost loved ones, the AIDS Memorial Quilt is a grassroots, community, folk art project known through out the world. The AIDS epidemic in San Francisco, and the creation of the Quilt as a response to it, are exceptionally important historical events. The 2362 Market Street building is historically significant due to its association with them.

**B12. References:** (continued)

"The AIDS Quilt Comes of Age" SF Chronicle 12/03/1995

"AIDS quilt is now 10 years old" SF Examiner 11/01/1995

"How Quilt Helps AIDS Fight" Chronicle 10/05/1995

"AIDS AT 20. Power of the Quilt, Comforting, consoling and convincing. 06/01/2001. SF Chronicle

2362 Market Street  
NAMES Project / Home of the AIDS Memorial Quilt  
•  
Pictures circa 1989

