

United States Department of the Interior
National Park Service

56-1018

National Register of Historic Places Registration Form

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



1. Name of Property

Historic name: Federal Office Building
Other names/site number: 50 United Nations Plaza (50 UNP)
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 50 United Nations Plaza
City or town: San Francisco State: California County: San Francisco
Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national statewide ___ local
Applicable National Register Criteria:
 A ___ B C ___ D

Beth L. Savage 4/19/2017
Beth L. Savage/Federal Preservation Officer Date
U.S. General Services Administration
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets ___ does not meet the National Register criteria.
Jenan Saunders 4/17/17
Jenan Saunders Date
Deputy State Historic Preservation Officer California State Office of Historic Preservation
Title : State or Federal agency/bureau or Tribal Government

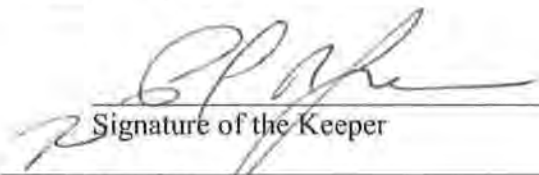
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4. National Park Service Certification

I hereby certify that this property is:

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


Signature of the Keeper

6/5/2017
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

GOVERNMENT/government office

DEFENSE/military facility

Current Functions

(Enter categories from instructions.)

GOVERNMENT/government office

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH & 20TH CENTURY REVIVALS

Beaux Arts

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Foundation: concrete; Walls: granite, terra cotta
Roof: zinc

Narrative Description

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

Summary Paragraph

Arthur Brown's Beaux Arts design for the exterior of the Federal Office Building at 50 United Nations Plaza (hereinafter referred to as 50 UNP) consists of a rusticated base, colonnaded and pilastered upper floors topped by a projecting cornice, and a recessed top floor with a shallow seamed-metal roof. The monumental granite and terra cotta building, which occupies an entire city block, is harmonious with the design of the other buildings within the San Francisco Civic Center Historic District. The building appears as a rectangular ring in plan, with a large courtyard at its center. 50 UNP is five stories tall with an attic at all elevations except the north, which is four stories tall. 50 UNP has a steel frame set on a concrete foundation. The exterior windows and doors of 50 UNP fall into two main categories: wood multilite windows, and metal entrance doors and surrounding multilite windows. The roofing system at 50 UNP consists of a C-shaped sloping roof clad with zinc paneling, with arched dormers housing three-over-three wood double-hung windows and a flat top that spans the south, east, and west elevations of the building; as well as a rectangular flat roof above the northern four-story section of the building. 50 UNP's interior spaces are a mix of ornately detailed lobbies and conference suites as well as more stylistically restrained office spaces, all radiating from double-loaded corridors that loop around each floor of the building. The interior of 50 UNP has been used by various federal government agencies since it first opened, and was designed to serve this use. Since its initial construction in 1933-1936, 50 UNP has undergone few major alterations, and has historic integrity in terms of location, design, setting, materials, workmanship, feeling, and association. The building, most recently remodeled and restored in 2013, is in good condition.

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Narrative Description

50 UNP is an integral part of the historic City Beautiful Movement-influenced San Francisco Civic Center Historic District, which consists of nine monumental buildings organized along a four-block-long principal axis that begins at its westernmost point with the district's focal point, City Hall. 50 UNP provides a visual connection between the historic district and nearby Market Street to the east (**Photo 1**).

Site:

Each elevation of 50 UNP has distinctive site conditions. More generally, the south and east portions of the building's site are part of the larger United Nations Plaza, a pedestrian plaza that also contains entrances to the Civic Center public transit stations. This plaza was designed in the 1970s by landscape architect Lawrence Halprin as part of a larger-scale revitalization project along Market Street.¹ 50 UNP's west and north elevations face onto city streets: Hyde Street and McAllister Street, respectively.

In front of the building's primary south side, large, shallow planting beds edged by gray granite slabs flank the main entrance to 50 UNP and extend almost the full length of the elevation. These planting beds contain mature trees, with grass planted in the eastern bed and decomposed granite in the western bed. A red-orange brick walkway laid in a herringbone pattern separates the planting beds from the building. In front of the central main entrance and the two corner secondary entrances of the south elevation are stainless steel cylindrical security bollard caps.

At the west-facing Hyde Street portion of the site, a shallow granite planting bed runs nearly the entire length of the west façade and is planted with shrubs. A pedestrian sidewalk at this elevation has diagonal concrete paving, installed with a concrete curb.

The concrete sidewalk continues around the corner to the north-facing McAllister Street section of the site. At this elevation, sunken areaways dating to the building's initial construction flank a central entrance to the building, providing natural light to 50 UNP's basement level. The areaways are bordered by a granite balustrade that dates to the building's original construction, matching the granite found throughout the building's exterior façades.

The eastern elevation of 50 UNP is also surrounded by United Nations Plaza, and has a large gated service area that provides access to the building's basement. This gated area consists of a sunken concrete plaza surrounded by granite-block retaining walls topped with steel bar railings with a dark gray finish. Two curving driveways slope down toward the center of the elevation and allow basement-level deliveries to the building. Surrounding the entire perimeter of these historic elements is a tall picketed steel security fence with a dark gray finish, with solid steel automatic crash gates that can slide open to provide vehicular access to the sloping driveways. A large planting bed—similar to those found along the south elevation, with mature trees and grass—sits between the two automatic gates directly to the west of the sunken driveway.

¹ Garavaglia Architecture, Inc., *Draft DPR 523B Form for Lawrence Halprin's Market Street Project* (February 2015).

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Building Exterior

Arthur Brown's Beaux Arts design for 50 UNP's exterior consists of a rusticated base, colonnaded and pilastered upper floors topped by a projecting cornice, and a recessed top floor with a shallow seamed-metal roof (**Photo 2**). The monumental granite and terra cotta building, which occupies an entire city block, appears as a rectangular ring in plan, with a large courtyard at its center. 50 UNP is five stories tall with an attic at all elevations excepting the north, which is four stories tall. The building's basement is partially visible at the north and east elevations, and also receives natural light from the interior courtyard.

50 UNP has a steel frame set on a concrete foundation. The south, west, and east elevations are clad in light gray granite below the fifth-floor balustrade. At the fifth floors and above, as well as along most of the north (McAllister Street) elevation, glazed and tooled terra cotta that resembles granite—manufactured by Gladding, McBean—is used. The exterior windows and doors of 50 UNP fall into two main categories: wood multilite windows, and metal entrance doors and surrounding multilite windows.

The roofing system at 50 UNP consists of a C-shaped sloping roof with arched dormers housing three-over-three wood double-hung windows and a flat top that spans the south, east, and west elevations of the building (Main Roof); as well as a flat roof above the northern four-story section of the building (North Roof) (**Photo 3**). The sloping portions of the Main Roof are clad with four-foot-wide sections of standing-seam zinc, which replaced the deteriorated original lead-coated copper roof assembly in 2013. Also in 2013, the historic freight elevator shaft was extended to allow that elevator to open onto the attic floor; it had previously only gone up to the fifth floor. An elevator bulkhead was constructed through the roof on the east courtyard side, clad with glazed brick that closely matches the finish and brick pattern of the historic courtyard brick.

South Façade

The primary south elevation of 50 UNP has the overall tripartite composition found at the building's other façades, and is the most decorative and dimensional elevation, with a grand arched central entrance, concave reentrant corners, a monumental colonnade, and extensive carved-stone accents (**Photo 4**). This elevation faces the main axis of the San Francisco Civic Center Historic District.

This elevation's first two floors form a massive rusticated granite base. The second floor is capped with a slightly projecting belt course, which serves as the base for the recessed, colonnaded third and fourth stories. Between the two-story Doric columns that form the colonnade, balconies accessed at the third floor have granite balustrades. The colonnade is topped with a projecting cornice with dentils. The south façade's fifth floor is further set back above this cornice, and is surrounded by a balcony that runs the full length of the elevation with a granite balustrade. The balconies at the third and fifth floors have burnt-orange rectangular quarry tile flooring.

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The building's three main entrance doors and surrounding glazing are easily distinguished along the south façade by their arched, double-height openings, filled with decorative silver-colored aluminum multilite windows and doors with gilded detailing and ornament (**Photo 5**). Above the arched openings, the keystones are finished with eagle-and-shield cartouches. Four large silver-colored aluminum historic lamp sconces with gilded accents frame the three arched main entrance openings to the building at the first floor. The corner entrances at the recessed concave corners of the south elevation are similarly arched, each topped with eagle cartouches and flanked by two large sconces (**Photo 6**).

The majority of the windows at the south elevation as well as the other three elevations are paired four-over-four, white-painted wood double-hung assemblies with profiled mullions. The window openings are recessed from the faces of the building, providing depth and shadow to the overall façade compositions. At the first floor, four-lite transoms are found over the double-hung window assemblies, while the third floor's windows are four-over-six double-hung windows with two-lite transoms. Granite faces, or mascarons, are carved in place over every other window lintel at the first floor of the south elevation, while the other lintels at this floor have keystone granite blocks. The upper floors have simpler granite block lintels.

West Façade

The west façade of 50 UNP faces Hyde Street, with a pedestrian sidewalk and granite planting bed at the base of this elevation (**Photo 7**). There are no entrances to the building at this façade, and no access to the basement level.

This façade has the same tripartite composition as the other elevations, and is less decorative than the more primary south and north elevations. The façade is less volumetrically complex than the south elevation, with two-story pilasters rather than fully expressed columns at the third and fourth floors, balustrades directly in front of the third floor windows rather than full balconies, and fewer elements of carved stone ornament applied to this façade. The two ends of the elevation are slightly recessed from the main central portion of the elevation, providing extra depth to the overall appearance of the façade.

Almost all of the windows at this elevation are paired four-over-four, double-hung, white-painted wood window assemblies with profiled mullions. At the first floor, four-lite transoms are found over the double-hung window assemblies, while the third floor's windows are four-over-six double-hung windows with two-lite transoms. Granite mascarons are carved in place over every third window lintel at the first floor of the west elevation, while the other lintels at this elevation have keystone granite block lintels or simpler granite block lintels.

North Façade

50 UNP's north façade fronts on McAllister Street (**Photo 8**). This façade differs from the other three in that it is almost entirely faced with terra cotta blocks that have been glazed and tooled to imitate granite. The two projecting end portions of this façade are clad in granite matching that used at the other elevations. A sunken areaway along this façade provides day-lighting to the building's service and mechanical spaces at the basement level.

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Like the other elevations of the building, the north façade has a tripartite composition, with two-story pilasters above its two-story rusticated base and a recessed fifth floor (at the east and west ends only, as the majority of the north wing is only four stories tall). Balustrades are installed directly in front of the third floor windows and at the fifth floor perimeter. The two ends of the elevation project out further from the main central portion of the elevation, framing the sunken areaways and entrance found at the center portion of this elevation.

An entrance to the building is located at the center of this façade, accessed by crossing a granite bridge from the sidewalk over the sunken areaways. This arched, double-height opening is filled with decorative silver-colored aluminum multilite windows and doors with gilded detailing and ornament. A carved shield cartouche sits above the entrance opening. Two large silver-colored aluminum historic lamp sconces with gilded accents frame the arched entrance opening.

Almost all of the windows at this elevation are paired four-over-four, double-hung, white-painted wood window assemblies with profiled mullions. At the first floor, four-lite transoms are found over the double-hung window assemblies, while the third floor's windows are four-over-six double-hung windows with two-lite transoms. Granite mascarons are carved in place over only two window lintels at the first floor of the north elevation—one each at the projecting end wings—while the other lintels at this elevation have keystone granite or terra cotta block lintels or simpler granite or terra cotta block lintels.

East Façade

The east façade of 50 UNP faces a portion of United Nations Plaza, in line with Leavenworth Street (**Photo 9**). This façade is where the basement level is most exposed, due to a sunken plaza with ramped curving driveways that provides access to the basement level. A tall picketed steel security fence with two steel gates, not original to the building, limits access to this façade, while still allowing pedestrians to view the east façade through the fence.

This façade has the same tripartite composition as the other elevations, with two-story pilasters above its rusticated base (which is three stories tall at this elevation, since the basement is exposed) and a recessed fifth floor. Balustrades are installed directly in front of the third floor windows and at the fifth floor perimeter. Similar to the west façade, the two ends of the east elevation are slightly recessed from the main central portion of the elevation.

Three service entrances to the building are provided at the basement level of the east façade. Unlike the grand arched entrances found at the north and south elevations, these rectangular entrances blend in with the basement window openings, with three bays of the basement window openings housing paneled bronze four-lite double-door assemblies topped with four-lite transoms.

Almost all of the windows at this elevation, including the basement windows, are paired four-over-four, double-hung, white-painted wood window assemblies with profiled mullions. At the first floor, four-lite transoms are found over the double-hung window assemblies, while the third

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floor's windows are four-over-six double-hung windows with two-lite transoms. Granite mascarons are carved in place over every third window lintel at the first floor of the west elevation, while the other lintels at this elevation have keystone granite block lintels or simpler granite block lintels.

Courtyard Façades

50 UNP's courtyard is an important historic component of the building's overall design (**Photos 10 through 12**). The courtyard is accessed via bronze double doors with multi-lite sidelights and transoms leading from the building's interior at its north and south elevator lobbies, dating from the building's original construction. In addition to the historic outdoor granite stairways leading from these lobbies to the courtyard, a steel frame accessibility ramp with glass-panel railings was installed at the south entrance to the courtyard as part of the 2013 renovation of the building.

The courtyard façades have a simpler composition and material treatment than the street-facing elevations. Glazed light gray brick on the façades is broken up by a profiled water table above the second floor, and topped with a dentilled cornice above the fourth floor. The fifth-floor portions of the courtyard elevations are slightly recessed from the lower floors, less so than the fifth floor's setback on the street-facing façades, and also have a profiled cornice similar to the lower floor water table.

The main decorative façade elements of the courtyard are two building-height bays, clad entirely with terra cotta, that frame the north and south entrances to the courtyard. These two bays mirror each other, with the exception that the south bay extends higher to accommodate the elevator bulkhead at that part of the building. Each bay projects out from the main façade multi-dimensionally, giving an appearance of compressed perspective. Single window openings at each level are centered above the ground-floor entrance, which is topped with a keystone lintel. Balconies with balustrades and massive decorative support brackets are found at the third floor window openings in line with the water table. Each bay is topped with a dentilled pediment. The south bay continues above the pediment with a rectangular volume that has a water table at the level of the fifth-floor cornice and a band of Greek Key ornament.

Buff-colored brick manufactured by Gladding, McBean is the predominant façade cladding material on the courtyard elevations, primarily laid in a Flemish bond. The two north and south bays framing the courtyard entrances, as well as the courtyard's belt courses and cornices, are clad in terra cotta glazed to resemble the granite found at the exterior elevations, also manufactured by Gladding, McBean. The foundation walls of the north and south bays by the courtyard entrances are granite.

Almost all of the windows at this elevation, including the basement windows, are paired four-over-four, double-hung, white-painted wood window assemblies with profiled mullions. At the first and third floors, two-lite transoms are found over the double-hung window assemblies. At the east and west courtyard elevations, one line of window openings near the stairways has single rather than paired four-over-four double-hung windows. Most of the windows have glazed brick

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splayed lintels, with the exception of the windows in the north and south bays, which have terra cotta lintels.

In 2013, landscape architecture firm Cliff Lowe Associates worked with artist Cliff Garten to redesign the courtyard with landscaping inspired by the original courtyard's design, integrating new plantings, paving, and granite planters with the existing historic light fixtures and benches.

Building Interior

50 UNP's interior spaces are a mix of ornately detailed lobbies and conference suites as well as more stylistically restrained office spaces, all radiating from double-loaded corridors that loop around each floor of the building. The interior of 50 UNP has been used by various federal government agencies since it first opened, and was designed to serve this use. A major renovation and rehabilitation of the building in 2013 updated non-contributing office spaces that had already been altered, while restoring much of the remaining historic fabric in 50 UNP's interior.

The interior spaces of 50 UNP are arranged on the following pages by typology, due to the high number of rooms in the building and the similarities found between multiple spaces of the same type. Circulation spaces—including lobbies, corridors, and stairwells—are described first, since they are the connecting pieces of all of the building's rooms. Office spaces—which take up the majority of 50 UNP's floor plates—are noted next, including the numerous historic office and conference room suites found in the building. Lastly, service spaces are briefly described.

Circulation Spaces

Lobbies

Main Lobby

The building's main entrance lobby is located at the south end of 50 UNP (**Photo 13**). The lobby is a symmetrical, double-height space with apses on its east and west ends. The south face of the lobby has three arched double-height openings, each with a set of paired glazed aluminum entrance doors framed by multilite aluminum windows, with gilded accents throughout. Three corresponding rectangular double-height entrance openings capped by pediments are located on the north face of the lobby.

The lobby floor consists of tan terrazzo squares with bronze-colored divider strips, with a rose-colored marble border. A symmetrical double ramp with bronze-and-brass railings leads to the central opening on the north face of the lobby, providing universal access to the main elevator lobby and first floor corridor. This ramp, added in the 1970s, has a terrazzo floor with a gray-veined rose-colored marble border. Gray-beige marble stairs can be found at the other two openings on the north face. The walls are tan-colored cast-stone with McMullen Grey Tennessee marble base trim, as specified in the construction drawings, and cast aluminum register grilles at the base of the north and south walls. A security desk and scanner are located in the center of the lobby, in front of the double-ramp.

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A cast-stone cornice separates the walls from the vaulted plaster medallion ceiling. The apses at the east and west ends of the lobby have half-domed plaster medallion ceilings. Three cylindrical brass and clear-glass light fixtures, each with four lamps, hang on chains from the vaulted ceiling.

Secondary Entrance Lobbies

Two of three monumental secondary entrance lobbies are located adjacent to the main stairwells at the first floor, one each at the southeast and southwest corners of the building, while a third secondary entrance lobby can be found at the north end of the building, on axis with the main entrance and elevator lobbies. These lobbies are accessible internally via arched double-height entrances from the main corridor. Each lobby has an arched double-height entrance from the exterior with paired glazed aluminum entrance doors and a multilite aluminum window enframingent with gilded accents, similar to the entrances found in the main entrance lobby.

The lobbies have beige-colored terrazzo floors with bronze-colored dividing strips, with pink marble borders. Their walls are buff-colored cast-stone meant to resemble limestone, with McMullen Grey Tennessee marble base trim, cast aluminum register grilles, and a buff-colored cast-stone cornice.

The lobbies have flat plaster ceilings with molding at their perimeter, with a transition to arched buff-colored cast-stone ceilings in the portions of the lobbies directly adjacent to the arched entrance from the exterior. At each secondary entrance lobby, a single cylindrical brass and translucent-glass lamp hangs from a chain anchored to a plaster medallion on the flat plaster ceiling.

First-Floor Elevator Lobbies

The main elevator lobby on the first floor of 50 UNP is located on the south end of the building, directly north of the main entrance lobby (**Photo 14**). The south elevator lobby is accessed via three tall rectangular entrance openings at the main entrance lobby, and also from the main first-floor corridor. The secondary first-floor elevator lobby is located across the building's central courtyard from the main elevator lobby, at the north end of 50 UNP. The first-floor elevator lobbies are T-shaped, with arched cast-stone openings providing access to the main first-floor corridor at the east and west ends of the T. The elevator lobbies also provide access to the building's center courtyard through rectangular double-height entrances with paired glazed bronze entrance doors framed by multilite bronze sidelights and transoms.

The lobbies have beige-colored terrazzo floors with bronze-colored dividing strips, with pink marble borders. The south elevator lobby has four sets of paneled bronze elevator doors, two each at its east and west sides. The wall and ceiling materials of the north first-floor elevator lobby are the same as those found in the south first-floor elevator lobby, although the north lobby also has cast aluminum register grilles. The north lobby has two sets of historic paneled bronze elevator doors on its east face, although there are not actually any elevators at the north side of the building. The walls of the first-floor elevator lobbies are buff-colored cast-stone meant to resemble limestone, with McMullen Grey Tennessee marble base trim and a buff-colored cast-

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stone cornice. In each of the first-floor elevator lobbies, two historic bronze-and-glass bulletin boards with integrated lighting are installed adjacent to the elevator doors, and a bronze clock is located above the elevator doors. Each first-floor elevator lobby also has a historic bronze letterbox.

The elevator lobbies have flat, plaster-medallion ceilings with recessed downlights installed flush with the ceiling. A cylindrical brass and translucent-glass lamp hangs from a chain in each of the elevator lobbies, and matching brass and glass lamps can be found in the east and west ends of the T in each lobby, which also have plaster-medallion ceilings.

Elevator Lobbies, Second to Fifth Floors

The elevator lobbies from the second to fifth floors are similar to each other for the most part, although there is no elevator lobby at the north side of the building on the fifth floor, as this wing of the building is only four stories tall. The north elevator lobbies at the second to fourth floors have never served as functioning elevator lobbies, as there were not enough funds during the initial construction of 50 UNP to actually install elevators in this part of the building even though it had been designed to have elevators serving the north half of the building. The upper-floor elevator lobbies serve as casual meeting areas or are empty of furniture.

These lobbies are all rectangular, with arched openings providing access to the main corridor. They have beige-colored terrazzo floors with bronze-colored dividing strips, with pink marble borders. The walls are plaster with gray marble base trim and ceiling molding. Four sets of paneled elevator doors can be found in each of the south elevator lobbies, framed by marble trim matching the base trim. Each north elevator lobby has two sets of non-operational paneled elevator doors on its east face. Each lobby has two historic glass-and-bronze bulletin boards and a bronze clock, and a mail chute is located in the main corridor directly adjacent to the lobbies at each floor. The fourth-floor north elevator lobby is missing elements of its wall-mounted clock, and has markings and holes on its terrazzo floor indicating a former partition installation.

At the second- and fourth-floor elevator lobbies, paired four-over-four, double-hung wood windows provide views of the center courtyard, while at the third floor, a full-height window assembly leads to a balcony overlooking the center courtyard. The south fifth-floor lobby does not have any windows, and a 36-lite skylight illuminates the space over the elevator doors. Cast aluminum radiator covers/windowsills are located below the windows at the second and fourth floors, while two cast aluminum register grilles flank the window assembly at the third floor and a single cast aluminum register grille is located at the north face of the fifth-floor south elevator lobby.

The flat plaster ceilings are slightly textured, with non-historic recessed down lights installed flush with the ceilings at all floors. In each lobby, a central light fixture is installed at the center of a decorative plaster medallion. Two cylindrical brass and opaque-glass lamps hanging from chains flank a skylight at the south fifth-floor elevator lobby.

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North and South Basement Elevator Lobbies

The elevator lobbies in the basement of 50 UNP are somewhat different than those found on the upper floors of the building. These two lobbies are rectangular, with shallow-arched openings providing access to the main corridor. The lobbies have burnt-orange hexagonal quarry tile floors with matching rectangular quarry tile trim. Their walls are plaster with simple wood baseboards and molding. The paneled elevator doors at both lobbies have light-gray marble trim. Neither basement lobby has windows. Both lobbies each have two historic bronze-and-glass bulletin boards. The basement lobbies have textured plaster ceilings with a central decorative plaster medallion similar to those found in the upper-floor elevator lobbies and light fixtures with schoolhouse shades.

Service Elevator Vestibules, Basement to Sixth Floors

One service elevator near the southeast corner of building provides access to all floors of the building. At each floor, a small vestibule leads from the main corridor to the service elevator. The vestibule entrance consists of a doorless entrance with a wire-glass transom at the basement, while the sixth floor has no separation between the main corridor and the service elevator vestibule.

Stairwells

50 UNP has four main stairwells, one at each of its corners within the inner courtyard-facing ring of the building. Two small spiral staircases can also be found connecting the fifth floor to the attic. These stairwells largely retain their historic appearance, with few modifications over the years.

Main Stairwells

The building has two main stairwells at the southeast and southwest corners facing the center courtyard (**Photo 15**). These stairwells start at the basement and terminate at the fifth floor. The stairwells are accessed through the main corridor at each floor.

At the first through fifth floors, the entrance from each floor's corridor consists of a full-height arched cast-stone opening with a non-historic glass and aluminum window wall separating the stairwell from the corridor, with paired glazed aluminum doors and fixed transoms and sidelights. The window wall assemblies have flat profiles with gold-colored accents, to reference the historic lobby entrance window-and-door assemblies. At the first floor of the stairwells, an open doorway with pink marble trim under each staircase leads to a set of narrower stairs to the basement.

The stair treads and risers at the two main stairwells are beige-colored terrazzo, and landings at each floor and midway between the floors have square-tile terrazzo with bronze-colored dividing strips, with pink marble borders. The stairs have cast brass balusters and brass-and-aluminum handrails. The stairwells' walls are plaster with gray marble base trim. The sides and undersides of the stairways are also plaster with simple molding patterns. Historic wall sconces with decorative globes are installed in the stairwells at all floors. Paired four-over-four, double-hung

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wood windows facing the courtyard at all floors of the stairwell align with the building's overall fenestration patterns, and these windows at the first and third floors have four-lite transoms.

Secondary Stairwells

In addition to the two main stairwells, 50 UNP has two secondary stairwells at its northeast and northwest corners. These windowless stairwells start at the basement and run up to the sixth floor.

At the first through fifth floors, marble-trimmed 10-lite paired bronze doors with wire glass connect the stairwells to the main corridor. Gold lettering on the doors' glazing reads "Fire Exit" and "Keep Closed." Each of these entrances has a four-lite bronze transom with wire glass except for the fourth floor, which only has the double doors. At the basement and the sixth floor, access doors are paired white-painted hollow metal with a single wire-glass lite and a single-lite wire-glass transom.

The stairs in the secondary stairwells have beige-colored terrazzo treads with painted steel risers, separated by terrazzo landings with pink marble trim at each floor and the halfway points between floors. These stairs have painted brass bannisters with brass-and-aluminum handrails. The secondary stairwells have plaster walls with simple base trim. The sides and undersides of the stairways are also plaster with simple molding patterns. Non-historic wall- and ceiling-mounted rectangular fluorescent light fixtures are located at the landings, and illuminated "Exit" signs are installed over the doors to the main corridors. At each of the two stairwells' landings at the sixth floor, a solid metal door leads to an open-air access ladder to the roof. At the first floor, the northeast stair has a permanent waist-high painted-aluminum barrier blocking access to the stairs leading to the basement. In this same stairwell at the mezzanine between the fourth and fifth floors, a door leads to a platform that extends over the inside of the barrel-arched ceiling of the fourth-floor main corridor.

Ancillary Spiral Staircases between Fifth and Sixth Floors

Two small spiral staircases located near the southeast and southwest inner-ring corners of the buildings connect the fifth and sixth floors only. These stairwells are each accessed via a paneled stained-wood door with a single wire-glass lite and marble trim around the doorway at the fifth floor. The stairwell entrances consist of white-painted metal doors with large wire-glass lites and single-lite wire glass transoms at the sixth floor. The stairwells are windowless, with cream-colored plaster walls with burnt-orange quarry tile baseboards matching the rectangular orange quarry tile floor. The spiral stairs are open-riser, gray-painted steel with simple steel pipe railings.

Corridors

The windowless corridors of 50 UNP form continuous rings around each floor of the building, with the exception of the fifth and sixth floor corridors, which form a U shape since there is no north wing on these floors. Rooms are located on both sides of the corridors, forming an inner ring facing the center courtyard and an outer ring facing the surrounding streets.

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Main Corridors at First through Fifth Floors

The first- through fifth-floor corridors mostly have burnt-orange hexagonal quarry tile floors with pink marble borders (**Photo 16**). The corridors' walls are plaster with light gray marble base trim and a simple plaster band between the wall tops and the beginning of the barrel arches. Historic doorways along the corridors lead to offices and other rooms, and are trimmed with the same light gray marble as the wall base trim. Most of these openings have historic paneled stained-wood doors with a single lite in the door and an operable single-lite transom.

The corridors at the first through fifth floors have barrel-arched, smooth plaster ceilings. At the four corners of the corridor at the first floor, the northeast and northwest corners of the second through fourth floors, and the southeast and southwest corners of the fifth floor, the ceilings are groin vaulted, each with a single cylindrical brass and translucent-glass lamp hanging from a chain at its center. Throughout all of the corridors at these floors, the historic chain-hung light fixtures were kept and slightly modified by adding translucent film to the historic glass cylinders.

Basement Corridor

The basement corridor is slightly different from the first- through fifth-floor corridors. The floor has the same hexagonal quarry tiles as the upper-floor corridors, with matching rectangular quarry tile borders. Its walls are plaster with simple sheet-metal baseboards and ceiling trim. Doorways leading off of the basement corridor have simple trim, with paneled hollow-metal doors (some with single lites), sometimes with a single-lite transom above the door. This corridor's ceilings are shallow-arched plaster, with non-historic ceiling-mounted fluorescent fixtures.

Sixth Floor Corridor

The sixth-floor corridor has concrete floors, with some portions cast and painted a pinkish-red to look like tile. The walls are plaster with simple rubber base trim. The doors leading off of the corridor on this floor are similar to those found in the basement. The sixth-floor corridor ceilings are flat plaster with ceiling-mounted fluorescent fixtures, and are lower than the other corridors' ceilings.

Office Spaces

Typical Office Spaces

Offices at First Through Fifth Floors

Typical office spaces—consisting of large, open-plan shared offices, some smaller individual offices, and meeting rooms—make up the majority of 50 UNP's interior square footage (**Photo 17**). The office spaces are accessed from the main corridors on all floors. All of the typical office spaces were extensively remodeled as part of the 2013 work on the building, although some historic features have been retained. These historic elements include the historic doors to the corridor, wood baseboards, and metal radiators/radiator covers. All other elements and finishes in the typical offices date from the 2013 renovation.

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Metal Room Partitions

Within the typical office spaces, several full-height steel demountable partitions can be found, some with doors and clear glass panels, most fully opaque and painted. These partitions date to the building's initial construction, and were meant to allow for flexible office sizing.

Eight of the original steel demountable partitions have survived over the years, and are installed in the building, with four installed on the third floor and four installed on the fourth floor. These partitions consist of molded steel framing subdivided into squares, with metal or glass infill panels. All of the partitions are painted. Two of the fourth-floor partitions have glazing in the top panels, and at least one of the surviving partitions has a door as well.

Special Offices and Conference Rooms

50 UNP was meant to have a select number of more decorated office spaces and conference rooms from its initial design. Six of these rooms/suites survive. The doors, windows, paneling, trim, radiators, radiator covers, and plaster all date to the original building construction, except as noted.

Navy Board Room

The Navy Board Room is a rectangular room on the second floor of 50 UNP, at the inner ring of the building in the east wing (**Photo 18**).

This historic conference room has two-tone, light-and-dark-brown cork tile floors in a square checkerboard pattern, with a dark-brown cork border. The flooring was installed in 2013 according to the original design. The room's plaster walls have paneled stained-oak wainscoting, shallow pilasters, and elaborate ceiling molding.

Two doorways from the main corridor lead into the room, each with a paneled stained-wood door with a single lite in the door and an operable single-lite transom. Within each window opening in the room, there are paired four-over-four, double-hung wood windows with 2013 aluminum blinds. Aluminum gridded radiator grilles are set into the paneled wood wainscoting at the three window openings, and there are profiled wood enframements around these openings. The Navy Board Room has a flat plaster ceiling with 2013 flush-mounted vents and three 2013 rectangular light fixtures hanging from the ceiling that each span the width of the room. The north wall of this room was altered in the 2013 renovation by the removal of a door and an alcove, and historic paneling was used to patch the new wall.

Santa Ana Director Meeting Room

The Santa Ana Director Meeting Room, on the second floor, is a rectangular room with a narrower vestibule area by its window, located at the outer ring of the building in the south wing.

The Santa Ana Director Meeting Room has light- and dark-brown cork-tile floors in a square checkerboard pattern with a dark-brown cork border. The flooring was installed in 2013 according to the original design. The room has plaster walls with paneled stained-wood wainscoting and wood/plaster ceiling molding.

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The doorway from the main corridor leading into the room has a paneled stained-wood door with a single lite and an operable single-lite transom. In addition to this entrance door, four solid paneled wood doors can be found within the room. An aluminum gridded radiator grille is set into the paneled wood wainscoting at the window opening, below a set of paired four-over-four, double-hung wood windows with aluminum blinds. The room's ceiling is flat plaster with flush-mounted vents, two pendant light fixtures, and flush-mounted down lights, all installed during the 2013 renovation.

Las Vegas Conference Room Suite

The third-floor Las Vegas Conference Room Suite, located at the southeast corner of the building in the outer ring, consists of a main conference room, two side rooms, and several closets.

The main conference room is rectangular, with rounded corners and a vestibule by the entrance from the main corridor. The conference room has two-tone light and dark brown cork-tile floors in a square checkerboard pattern with a dark brown cork border. The flooring was installed in 2013 according to the original design. The plaster walls have paneled wood wainscoting and wood/plaster ceiling molding.

The doorway from the main corridor leading to the main conference room has a paneled stained-wood door with a single lite and an operable single-lite transom. Four paneled solid wood doors are located within the main conference room beyond the main entrance door: two doors at the southeast and southwest corners of the room lead to the suite's side rooms, and two flanking the entrance vestibule lead to small closets. A set of paired full-height, double-hung wood windows are located at the southeast face of the room, leading to a balcony. A historic aluminum gridded radiator cover is located below the window, and aluminum vent panels on the room's walls may be historic as well. The main conference room has a flat plaster ceiling, with three pendant light fixtures, as well as flush-mounted down lights, all installed during the 2013 renovation.

Nimitz Suite

The Nimitz Suite is the largest and most elaborate of the special office spaces within the building. This group of eight connected rooms is located on the third floor at the southwest corner of the building, in its outer ring. The Nimitz Suite consists of a reception room, a vestibule, a supply room with a restroom, a waiting room, a storage vault, a conference room, and a circular meeting room. The suite can be accessed through three separate doors from the main corridor, leading to the reception room, the vestibule, or the waiting room.

Reception Room: The reception room is rectangular, with a vestibule by the entrance from the main corridor. The room has an oak parquet floor in a herringbone pattern. The Reception Room's plaster walls have paneled stained-wood wainscoting and wood/plaster ceiling molding. One set of paired full-height, double-hung windows leads to a south-facing balcony. A historic aluminum gridded radiator cover is installed below the window opening. The doorway from the main corridor leading to the room has a paneled stained-wood door with a single lite and an

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operable single-lite transom. There are four additional paneled solid wood doors within the room. A six-point chain-hung brass chandelier hangs from the flat plaster ceiling, which also has non-historic flush-mounted down lights. Additional lighting is provided by four two-point wall torchieres mounted midway up the walls.

Vestibule: The vestibule, to the west of the reception room, is roughly triangular in shape. This room can also be accessed from the main corridor, through a doorway with a paneled stained-wood door with a single lite and an operable single-lite transom. A curved entry path leads from the corridor entrance into the main vestibule space. This room has the same floor, wall, and ceiling finishes as the reception room, although the vestibule does not have any windows. Three paneled solid wood doors can be found within the room, all with single-light transoms. A four-point chain-hung brass chandelier provides lighting for the room.

Supply Room and Restroom: The supply room and restroom are a rectangular grouping of small spaces. They are accessed via a paneled solid wood door from the vestibule, which leads into the supply room.

The supply room has oak parquet floors in a herringbone pattern. It has plaster walls with paneled painted-wood wainscoting reaching to the height of the doorways and simple wood/plaster ceiling molding. A set of paired full-height double-hung windows with aluminum blinds are located at the south end of the room, with a historic aluminum gridded radiator cover below. The room has four cedar closets, two each on the east and west ends of the room, with paneled painted-wood doors integrated into the surrounding wainscoting. The vestibule between the two west closets has a lectern/podium and is lit by a top-mounted dome fixture, with a mirror on the west face of the vestibule. Several wall vents located toward the top of the walls appear to be historic. The supply room's flat plaster ceiling has a four-point chain-hung brass chandelier hanging from its center.

The vestibule between the two east closets leads to the restroom, which has a shower stall, a lavatory, and a sink, with gray-and-white checkered floor tiles and pale yellow wall tiles. A ceiling-mounted translucent-glass fixture is located in the shower stall, and a brass chain-hung glass pendant lamp hangs in the main restroom area.

Waiting Room: The windowless waiting room is a roughly rectangular room, with a small vestibule at its northwest corner. This room can be accessed from the main corridor, through a doorway with a paneled stained-wood door with a single lite and an operable single-lite transom.

Storage Vault: The storage vault is an L-shaped vault, accessible from the waiting room. The storage vault has solid painted-steel panel paired doors with the seal of the United States on them. The original combination locks on the doors have been disabled. The storage vault has concrete floors and plaster walls.

Conference Room: The conference room is rectangular, with a vestibule leading to the meeting room. It is accessed from the waiting room. This room has oak parquet floors in a herringbone

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pattern and plaster walls with paneled stained-wood wainscoting and wood/plaster ceiling molding. A set of paired full-height double-hung windows with aluminum blinds are located at the west end of the room, with a historic aluminum gridded radiator cover below. The conference room's flat plaster ceiling has a six-point chain-hung brass chandelier hanging from its center as well as non-historic flush-mounted down lights.

Meeting Room: The circular meeting room is the heart of the Nimitz Suite. It is accessed through two paneled solid wood doors that follow the curve of the walls on opposite sides of the room. The meeting room has oak parquet floors in a herringbone pattern with an eight-point star pattern in the center of the room. The room has painted canvas walls with paneled stained-wood wainscoting and vertical molding strips rising to the ceiling and wood/plaster ceiling molding. There are several gridded aluminum vents along the walls that may be historic. A carved green marble fireplace is located at the northeast end of the room, with a patterned metal surround. The flat plaster ceiling has an eight-point chain-hung brass chandelier hanging from an elaborate plaster medallion at its center, as well as non-historic flush-mounted down lights. There are also four two-point wall torchieres mounted midway up the walls. One set of paired full-height, double-hung windows leads to a southwest-facing balcony. A historic aluminum gridded radiator cover is installed below the window opening.

Yuma Suite

Located on the fourth floor at the southwest corner of building in the outer ring, the Yuma Suite consists of two main rooms, each with several closets, and a connecting vestibule. The suite is accessed through either of two doors from the main corridor, one leading to each of the main rooms.

The Yuma Suite's main rooms are rectangular, one with original two-tone light and dark brown cork-tile floors in a square checkerboard pattern and the other with low-pile carpet installed in 2013. Their plaster walls have paneled painted-wood wainscoting and wood/plaster ceiling molding. The rooms have either aluminum gridded radiator grilles below their window openings or painted cast-iron radiators. The windows are paired four-over-four double-hung units with aluminum blinds. Doors in both of the main rooms are generally paneled solid wood doors. The Yuma Suite's main rooms have flat plaster ceilings, with pendant light fixtures installed during the 2013 renovation.

The Yuma Suite's vestibule room between the two main rooms has finishes similar to the main rooms, but no wood wainscoting. The vestibule provides access to a lavatory with ceramic tile walls, a historic ceramic tile floor, and a ceiling-mounted light fixture that may be historic.

Fifth-Floor Conference Room

A historic conference room on the fifth floor is a roughly rectangular room with a small vestibule area by the door to the main corridor, at the outer ring of building at the southeast corner.

This conference room has two-tone light and dark brown cork-tile floors in a square checkerboard pattern with a dark brown cork border. The flooring was installed in 2013

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according to the original design. The room has plaster walls with paneled painted-wood wainscoting and wood/plaster ceiling molding. Aluminum vent panels on the upper part of the southwest wall may be historic. There are two sets of paired four-over-four, double-hung wood windows with aluminum blinds. The western window is set at an angle to follow the contours of the building's exterior. One aluminum gridded radiator grille is set into the paneled wood wainscoting at the western window.

The doorway from the main corridor leading to the conference room has a paneled stained-wood door with a single lite in the door and an operable single-lite transom. There are four additional paneled solid wood doors within the room. The conference room has a flat plaster ceiling with four pendant light fixtures as well as flush-mounted down lights, all installed during the 2013 renovation.

Service Spaces

50 UNP's service spaces include file rooms, break rooms, a cafe, restrooms, and mechanical rooms. These rooms can be found on all levels of the building, and typically do not have remaining historic fabric beyond their entrance doors.

Integrity

50 UNP retains a high level of integrity relative to its period of significance, when its construction was completed in 1936. The building has remained in its original location in San Francisco's Civic Center. The building's original design, by architect Arthur Brown, Jr., has been retained almost completely on both the exterior and interior, with minor changes such as a redesign of the interior courtyard and modifications to interior office spaces referencing and respecting the master architect's original design. 50 UNP's setting remains largely unchanged as part of the San Francisco Civic Center Historic District, although the introduction of United Nations Plaza in 1975 altered the building's setting through the modification of portions of Fulton and Hyde Streets adjoining the building into a pedestrian plaza. 50 UNP retains most of its original building materials on both the exterior and interior, and the few material replacements that have taken place have respected and referenced the original building materials. The building has integrity of workmanship, visible through the high quality of the varied architectural elements that went into its construction. 50 UNP has integrity of feeling, as it clearly expresses the early twentieth century ideals of the City Beautiful Movement as part of the San Francisco City Center. As a clear contributor to the National Historic Landmark San Francisco Civic Center Historic District that retains its design by master architect Arthur Brown, Jr., 50 UNP has integrity of association.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

POLITICS/GOVERNMENT

Period of Significance

1936

Significant Dates

1936

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Brown, Jr., Arthur

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

50 UNP was previously listed as a contributor to the San Francisco Civic Center Historic District in 1978, a district that was elevated to a National Historic Landmark District in 1987. 50 UNP, the only federal building in the district, is individually eligible for the National Register at the state level of significance under Criterion A in the area of Politics/Government and under Criterion C in the area of Architecture. The building is a notable example of a federal government building constructed under the 1926 Public Buildings Act, which allowed for the construction of more than a thousand federal buildings throughout the United States. The building is also an outstanding example of Beaux Arts architecture, and one of the significant buildings designed by master architect Arthur Brown, Jr. The period of significance is the year its construction was completed, 1936. Events within the past fifty years—including the Section 504 Sit-In (1977) and the ARC/AIDS Vigil (1985-1995)—may merit future consideration for additional areas and periods of significance.

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

50 UNP Construction Chronology

Federal Building Planning and Design, 1928-1933

The final San Francisco Civic Center plan was adopted by the city in 1912. Soon after, the present site of 50 UNP was determined to be suitable for the construction of another related building for the complex, the use for which was yet to be determined. More than a decade later, in 1928, the U.S. House and Senate appropriated \$3,250,000 specifically to build a federal building in San Francisco, as an extension of the Public Buildings Act that had initially been passed in 1926.² The city subsequently donated the block bounded by Fulton, Leavenworth, McAllister, and Hyde Streets to the federal government for this building (**Figure A**).

By 1930, architect Arthur Brown, Jr. was commissioned to design a four story with basement, “Class A” federal building, then estimated at a construction cost of \$2,800,000.³ A title was issued and site soils were tested the following year.⁴ In 1932, the federal government approved preliminary designs, with structural designs prepared by C. H. Snyder and mechanical plans prepared by Leland and Haley.⁵ The site was surveyed the same year, and construction estimates rose to \$3,050,000.⁶

² “Post Office Building,” *Architect and Engineer* 92, no. 3 (March 1928): 114.

³ “To Design Government Building,” *Architect and Engineer* 101, no. 4 (April 1930): 104; see also “San Francisco Federal Building,” *Architect and Engineer* 102 (August 1930): 99.

⁴ “Pacific Coast Federal Building,” *Architect and Engineer* 103 (October 1930): 115; see also “San Francisco Federal Building,” *Architect and Engineer* 107 (November 1931): 78.

⁵ “Federal Office Building,” *Architect and Engineer* 108 (March 1932): 61.

⁶ “Back from Washington,” *Architect and Engineer* 109 (May 1932): 78.

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An unrealized plan for an enclosed arcade leading from Market Street between the Federal Building and the surrounding Civic Center buildings was to create a monumental approach to City Hall. A November 1932 issue of *Architect and Engineer* hailed the short-arcaded avenue and plaza, comparing them to the Place de la Concorde and the Madeleine Church along the Rue de Rivoli in Paris.⁷ The federal government approved final plans for the Federal Building in December of 1932, and a first round of bids took place.⁸ However, with the incoming Roosevelt administration, construction plans were put on hold during the height of the Great Depression. Building plans were revised to cut construction costs, which included removing the building's fifth floor and attic along McAllister Street and substituting glazed, tooled terra cotta for granite at the interior courtyard and along most of the McAllister Street facade.⁹ It is likely that the enclosed arcades were also removed from Civic Center plans at this time.

Construction, 1933-1936

In 1933, a second round of bids was solicited, with the successful contractor bidding the project at \$2,513,000. Site excavation with mechanized steam shovels began shortly after (**Figure B**). Further site excavation, foundation formwork, steel frame erection, roof framing, and exterior stonework cladding took place in 1934 (**Figure C**). By 1935, the exterior upper floor columns, entrance lobby, and lower floor interiors were complete (**Figures D and E**). Once complete, the D-shaped building included a finished basement and a 24,000-square-foot interior courtyard (**Figure F**). Designed in the Beaux Arts style, the building features period-defining elements, including distinct horizontal divisions, a rusticated base, and classical ornamentation with columns on the exterior elevations' upper floors. Federal agencies began to occupy the building in May of 1936, with a formal building dedication soon after (**Figure G**).¹⁰

Alterations, 1940s-1950s

When the building served as the 12th Naval District Headquarters during World War II, the courtyard was filled with temporary wood structures, and 21 original skylights were removed from the flat portion of the main roof. In 1950, quarry tiles on the flat portion of the sloped roof were replaced with built-up asphalt roofing (**Figure H**). In 1951, new combination gas and oil burners were installed.¹¹

Alterations, 1960s-1970s

The WWII-era wood structures were removed from the courtyard in the 1960s. By the 1970s, surrounding concrete sidewalks along Leavenworth and Fulton Streets were raised and re-paved with herringbone brick. Curbs were removed and steps and large planting areas were installed. Ceiling-mounted fluorescent fixtures with plastic diffusers were installed at the basement and attic corridors. Between 1974 and 1979, additional sprinklers were installed on all floors in phases.

⁷ B. J. S. Cahill, "The San Francisco War Memorial Group," *Architect and Engineer* 111, no. 2 (November 1932): 65.

⁸ "Federal Office Building," *Architect and Engineer* 111 (December 1932): 65.

⁹ "San Francisco Federal Building," *Architect and Engineer* 113 (May 1933): 51.

¹⁰ Mendel Mesick Cohen Waite Architects, *Historic Structure Report: United States Federal Office Building*, 18.

¹¹ *Ibid.*, 83

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In 1975, United Nations Plaza was constructed just outside of the Federal Office Building to commemorate the signing of the 1945 United Nations Charter in the nearby Veterans Building. The 2.5-acre pedestrian space was created by closing Fulton and Hyde Streets during the time of the Market Street Reconstruction Project. The project was completed in conjunction with the construction of the region's underground Bay Area Rapid Transit (BART) system and the site's Civic Center Station. Designed by Lawrence Halprin, along with architects Mario Ciampi and Associates and John Carl Warnecke and Associates, the plaza was conceived as a dynamic, active public space that was to physically and visually connect Market Street and the Civic Center.¹²

The Civic Center complex was listed as a historic district on the National Register of Historic Places in 1978. Also that year, the cast stone lobby walls were coated with an acrylic sealer, altering the original color.

Alterations, 1980s-1990s

Many changes occurred to the building's primary public spaces in the 1980s. This included alterations to the main and elevator lobbies. The passenger elevator cab interior finishes were replaced. Ramps were installed at the main first floor lobby to provide universal access to the first-floor corridors as a result of the 1973 Rehabilitation Act.¹³ Carpeting was installed in office spaces over original asphalt tile flooring. In 1987, the historic district was designated a National Historic Landmark.

Architectural firm Page & Turnbull created a Historic Building Preservation Plan for the building in 1992. After years of property decline at United Nations Plaza, Halprin consulted with the city to refurbish the plaza's fountain and surrounding landscaping. The plaza was rededicated to commemorate the 50th anniversary of the signing of the UN Charter in 1995.¹⁴ Alterations to the adjacent plaza included a brass-inscribed inscription of the words of the UN Charter's preamble among white granite panels inlaid within the plaza's walkway. Further, the plaza's light stands were inscribed with all 185 UN member states. In 1997, the Civic Center complex was designated as a San Francisco Landmark District.¹⁵

Alterations and Renovation, 2000s-2017

In 2007, the Federal Office Building was vacated upon the completion and opening of a new federal building at 90 7th Street. Prompted by funding from the American Recovery and

¹² "United Nations Plaza, San Francisco," Cultural Landscape Foundation website, <http://tclf.org/landscapes/united-nations-plaza> accessed October 20, 2015.

¹³ Mendel Mesick Cohen Waite Architects, *Historic Structure Report: United States Federal Office Building*, 29; see also Deborah Kendrick, "The Sit-in That Ended Segregation of the Disabled," *City Beat*, April 18, 2007.

¹⁴ Edward Epstein, "Work Begins on Memorial in U.N. Plaza," *SF Gate* website, <http://www.sfgate.com/news/article/Work-Begins-on-Memorial-in-U-N-Plaza-3039378.php> accessed October 20, 2015.

¹⁵ "United Nations Plaza, San Francisco," Cultural Landscape Foundation website, <http://tclf.org/landscapes/united-nations-plaza> accessed October 20, 2015.

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Reinvestment Act in 2009, a design contract was awarded to international architectural firm HKS to undertake an in-depth building renovation, the first since the 50 UNP's construction in 1936.¹⁶

In 2010, thorough documentation of the building was completed as part of a Historic American Building Survey report, prior to the start of construction work. Later that year, Hathaway Dinwiddie Construction Company completed the demolition and environmental remediation portion of the renovation project. The subsequent work included a complete seismic upgrade and new foundation; hazardous materials abatement; roof replacement; high-performance, energy efficiency upgrades; accessibility upgrades; installation of new mechanical, electrical, heating, and plumbing systems; and interior renovations.¹⁷

Landscape architecture firm Cliff Lowe Associates worked with artist Cliff Garten to design a new outdoor courtyard to replace the existing, overgrown outdoor space. The courtyard was designed in collaboration with the U.S. General Services Administration's Art in Architecture Program and Regional Fine Arts Program.

History of Building Occupants

50 UNP has been owned continuously by the United States of America since its construction and is administered by the U.S. General Services Administration (GSA).¹⁸ According to the original plans for the building, it was designed to house employees for a large number of federal agencies, including the Civil Service Commission, the Federal Trade Commission, the Navy Department, and the Treasury Department.¹⁹ During the Great Depression, in 1937, the Marine Corps organized a recruiting station at 50 UNP. During World War II, the Office of the Public Roads Administration's Federal Works Agency occupied part of the building. By 1942, the Federal Office Building had become the headquarters for the 12th Naval District Board of the U.S. Civil Service Examiners, which included a Navy recruiting station and lasted until at least 1964. By 1978, the U.S. Department of Health and Human Services' Food and Drug Administration, Office of Regulatory Affairs, Division of Field Science was occupying the building. In 1992, the Department of Education Office for Civil Rights occupied the building. In 2007, employees working at the Federal Office Building moved to a newly constructed federal building at 90 7th Street. After a 2010-2013 renovation, 50 UNP reopened in late 2013 as the U.S. General Services Administration's regional headquarters office for the Pacific Rim Region. About 500 GSA employees moved into the building, largely from the nearby federal building at 450 Golden Gate Avenue.²⁰

¹⁶ "San Francisco's 50 UNP Renovation Unveiled at Official Dedication Ceremony." HKS Architects website, November 6, 2013, <http://www.hksinc.com/insight/san-franciscos-50-united-nations-plaza-renovation-unveiled-at-official-dedication-ceremony/> accessed October 20, 2015.

¹⁷ Jessica Kwong, "Renovation complete at 50 UNP," *The San Francisco Examiner*, November 7, 2013.

¹⁸ National Park Service, *Historic American Building Survey: San Francisco Federal Building* (Department of the Interior, 2010), 3.

¹⁹ For a full list of the initial federal occupants, see National Park Service, *Historic American Building Survey*, 10.

²⁰ Jessica Kwong, "Renovation complete at 50 UNP," *The San Francisco Examiner*, November 7, 2013.

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50 UNP Historic Contexts

San Francisco Civic Center

50 UNP is a key contributing resource of San Francisco's Civic Center, a National Historic Landmark district. The following summary of the Civic Center area's history and significance has been excerpted from the Civic Center National Historic Landmark (NHL) nomination form, prepared by architectural historian James H. Charleton of the National Park Service in 1984:

The San Francisco Civic Center is a group of monumental buildings around a central open space (Civic Center Plaza), and additional buildings that extend the principal axis to the east and west. It includes all or part of 12 city blocks, six of which are combined into three double blocks that accommodate larger features.

The San Francisco Civic Center, the scene of events of national and international importance, including the founding of the United Nations and the drafting and signing of the post-World War II peace treaties with Japan, outstandingly illustrates the era of turn-of-the-century municipal reform movements in the United States and early public and city planning. By general consensus, its architecture and plan are regarded as one of the finest and most complete manifestations of the "City Beautiful" movement in the United States. Henry Hope Reed, a well-known scholar of Classical architecture, has called it "the greatest architectural ensemble in America."

The Civic Center also embodies the city's phoenix-like resurgence after the disastrous 1906 earthquake and fires. The Civic Center remains the permanent manifestation of this phenomenon; it shared its origins, however, with its Siamese twin, the Panama-Pacific International Exposition of 1915. Exposition Auditorium, in the Civic Center, remains as the only link between these two great projects and the only intact survivor of the Exposition, one of the most notable of America's World's Fairs.²¹

Federal Buildings in the Early Twentieth Century

50 UNP has been owned and occupied by the federal government of the United States since it was first constructed. 50 UNP was built under the Public Buildings Act of 1926, one of the most influential and wide-ranging government building campaigns in the history of the United States. According to architectural historian Lois Craig, "In terms of establishing the image of the United States government, this program was the most important undertaken since the first few decades under the constitution."²² While many of the federal buildings constructed under the Public Buildings Act of 1926 were designed by architects within the U.S. Treasury Department using standardized designs, 50 UNP was among the minority of buildings constructed under the act to be designed by a private-practice architect, Arthur Brown, Jr. 50 UNP is significant as an exemplary example of the quality of federal buildings built under this legislation.

²¹ James H. Charleton, *San Francisco Civic Center: National Historic Landmark Nomination Form* (Washington DC: National Park Service, 1984), 2-3.

²² Lois A. Craig, et al., *The Federal Presence: Architecture, Politics, and Symbols in United States Government Building* (Cambridge, MA: MIT Press, 1978), 281.

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Before the early twentieth century, the federal government had a more limited building program, often acquiring existing buildings to house government offices.²³ The first Public Buildings Act to authorize the construction of multiple federal buildings at once was passed in 1902. Before then, new legislation was generally required to approve the construction of each individual federal building.²⁴ Between 1899 and 1912, the number of federally owned buildings overseen by the Treasury Department increased from 399 to 1,126 buildings.

In 1913, a Public Buildings Act was passed that authorized the construction of additional federal buildings, and Congress also established a Public Buildings Commission that sought to streamline and standardize the design and construction of federal buildings.²⁵ The construction of federal buildings paused when the United States entered World War I in 1917. When the war ended, construction of previously approved projects resumed, and no laws authorizing new federal buildings were passed until 1926.²⁶

Thirteen years passed between the passage of the 1913 Public Buildings Act and the following legislation to provide funding for federal buildings: the 1926 Public Buildings Act, also known as the Keyes-Elliot Act. The Keyes-Elliot Act was more expansive than the previous public buildings acts, allotting \$50,000,000 for federal buildings in Washington D.C. and \$100,000,000 for the construction of federal buildings throughout the rest of the country.²⁷ This act also once again permitted private architects to have limited involvement in the design of new federal buildings for the first time since the Tarnsey Act was repealed in 1912.

In addition to allowing for the construction of hundreds of buildings throughout the United States, the Keyes-Elliot Act also led to the creation of the Federal Triangle complex in Washington D.C., a 74-acre grouping of monumental buildings that the AIA's Committee on Public Works considered to be "one of the greatest building projects ever undertaken."²⁸ The Treasury Department hired a Board of Architectural Consultants for the Federal Triangle, which included Arthur Brown, Jr., the architect of 50 UNP. Between 1927 and 1934, Brown designed and oversaw the construction of the Department of Labor Building and the Interstate Commerce Commission Building, as well as a connecting wing between the two buildings, for the Federal Triangle.²⁹ As such, Brown was already employed by the Treasury Department when he was commissioned to design the Federal Office Building in San Francisco in 1930.

The Stock Market Crash of 1929 and subsequent Great Depression at first delayed the implementation of the 1926 Public Buildings Act, and later led to the expansion of the

²³ Richard Starzak, Daniel Paul, and Elizabeth Weaver, *National Register Nomination for U.S. Border Inspection Stations* (Washington D.C.: U.S. Department of the Interior, 2011), 11-12.

²⁴ United States Post Office, *History of Post Office Construction 1900-1940* (Washington DC: United States Postal Service, 1982), 3-4.

²⁵ Ibid., 7.

²⁶ Ibid., 12.

²⁷ Ibid.; see also Antoinette J. Lee, *Architects to the Nation: The Rise and Decline of the Supervising Architect's Office* (New York: Oxford University Press, 2000), 241.

²⁸ Lee, *Architects to the Nation*, 241-45.

²⁹ Ibid., 243-244; see also Jeffrey T. Tilman, *Arthur Brown Jr.: Progressive Classicist* (New York: W. W. Norton & Company, 2006), 243.

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program.³⁰ As architectural historian Antoinette J. Lee explains, “By early 1930, the effects of the stock market crash and the onset of the Great Depression made their mark on the building industry. The ambitious building program, justified at the time of its passage on the grounds of efficiency and increased savings to the government, was now viewed as a means of promoting employment. The Treasury Department program was one of the ways in which the federal government fostered construction work.”³¹ In 1930, the act was amended to provide increased funding, and also gave private architects additional power to provide complete architectural services for select federal buildings, including the San Francisco Federal Building.³² An additional expansion of the 1926 Public Buildings Act in 1931 increased the total allotment of government spending for federal buildings to more than \$700,000,000, which went toward approximately 1,300 new buildings.³³ 1,085 cities and towns across the United States that had not previously housed a federal building had one built as part of this Public Buildings Act.

Architect Arthur Brown, Jr.

50 UNP was designed by architect Arthur Brown, Jr., who also designed San Francisco City Hall and two other buildings in the San Francisco Civic Center Historic District. Brown is a nationally significant architect who was based in the San Francisco Bay area. 50 UNP was his final designed building for the San Francisco Civic Center, and was completed right after he designed the Department of Labor Building and the Interstate Commerce Commission Building in Washington D.C.’s Federal Triangle complex. As such, Brown’s design for 50 UNP represents a culmination of the design refinements he achieved in his earlier civic buildings. Mendel Mesick Cohen Waite Architects described Brown’s work and significance in relation to 50 UNP:

For the architect, Arthur Brown, Jr. (1874-1957), the Federal Office Building was the last of four prominent structures he designed in the Civic Center complex. In 1912, together with John Bakewell, Jr., he had achieved prominence in winning the architectural competition for San Francisco City Hall. Next at the Civic Center, he was engaged from 1925 to 1932 in the design and construction of the Opera House in collaboration with Albert Lansburgh and Veterans Building. Finally in 1930 Brown received the architectural commission for the Federal Building, which was finally completed in 1936. Involvement with these Civic Center buildings spanned over the better part of Brown's professional practice.

[Brown] studied civil engineering at Berkeley; and, after graduation in 1896, attended the École des Beaux Arts in Paris from 1897 to 1903.... By 1905 he had established an architectural practice in San Francisco in partnership with a fellow graduate of the École des Beaux Arts, John Bakewell, Jr. (1872-1963). One of their first civic commissions was the Berkeley City Hall, completed in 1909. After their success with the San Francisco City Hall, the partners won another competition for the Pasadena City Hall (completed 1927). Among their many successful projects were the great glass-domed Palace of

³⁰ United States Post Office, *History of Post Office Construction 1900–1940*, 14-15.

³¹ Lee, *Architects to the Nation*, 248.

³² Cecil D. Elliott, *The American Architect from the Colonial Era to the Present* (Jefferson, NC: McFarland & Company, Inc., 2003), 149.

³³ Craig, et al., *The Federal Presence*, 281.

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Horticulture for the 1915 Panama-Pacific International Exposition, the Santa Fe Passenger Depot (1915) in San Diego, the Pacific Gas and Electric Building (completed 1925) at 245 Market Street, and Temple Emanuel (completed 1926) at Arguello and Lake Boulevards and numerous residential commissions in the San Francisco area.

Late in the 1920s, the Bakewell and Brown partnership gradually broke up.... Thereafter Brown's practice apparently continued undiminished. In 1927 he was appointed a member of the United States Board of Architectural Consultants, which was responsible for the planning of the Federal Triangle of government office buildings in Washington, D.C. This led ultimately to his designing buildings in the Federal Triangle for the Department of Labor, Interstate Commerce Commission and the Interdepartment Auditorium. In Brown's design, these office buildings, completed in 1935, were bound together as a single great structure fronting on Constitution Avenue stretching from 12th Street to 14th Street...

When Arthur Brown undertook the design of the Federal Office Building in the Civic Center, the Opera House and Veterans Building just west of City Hall, as well as his federal buildings in Washington, were under construction. Therefore, it is not surprising that the architectural refinement and precision of the Federal Office Building can be attributed to the fact that it was the ultimate in the evolution of these several similar projects.

In the remaining years before World War II, Brown continued to produce a series of monumental buildings, though the influence of contemporary architectural advances seems to have softened his previous reliance on traditional styles. Such memorable landmarks as the Hoover Institution with its tower at Stanford University (1941), Coit Tower on Telegraph Hill (1934), and the Tower of the Sun at the Golden Gate International Exposition on Treasure Island (1939) bear witness to Arthur Brown's contemporary spirit.³⁴

Beaux Arts Architecture

In addition to 50 UNP's architectural significance as a distinguished work by master architect Arthur Brown, Jr., the building is also significant as an outstanding later example of Beaux Arts architecture. This style, which was popular roughly between 1885 and 1930, is summarized as follows:

The Beaux Arts style, named for the premier French school of architecture, the École des Beaux-Arts, was introduced to the United States by American architects like Richard Morris Hunt who attended the prestigious school in the late nineteenth-century. Hunt designed the Newport, RI mansion of Cornelius Vanderbilt, "The Breakers," in this style in 1892.... The popularity of this style was advanced by the World's Columbian Exposition in Chicago in 1893. With its grandiose treatment of classic architectural forms, the Beaux Arts style was seen as an ideal expression of both corporate wealth and

³⁴ Mendel Mesick Cohen Waite Architects, *Historic Structure Report: United States Federal Office Building* (1982), 3-5.

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civic pride. Buildings of this style are both formal and monumental with abundant and opulent decorative details. The Beaux Arts style is especially suited for public buildings designed to deliver a strong symbolic message, such as libraries, museums, court houses, train stations, and government offices. Privately owned Beaux Arts style mansions delivered a message as well, one of personal wealth.

The Beaux Arts style uses formal symmetry, Italian Renaissance form, and classical Greek and Roman decorative elements like columns, pediments and balustrades to create a grand and imposing architectural statement. Exterior decorative details may include quoins, balconies, terraces, porches, and porticoes as well as ornamental windows and grand entrances. This style also featured lavish interiors including pilasters, arched openings, elaborate chandeliers, coffered ceilings, or marble fireplaces.³⁵

Constructed in 1936, 50 UNP is a late example of the Beaux Arts style. The building's many Beaux Arts features have been well preserved, and its design represents a culmination of Arthur Brown's earlier Beaux Arts-style buildings designed for the San Francisco Civic Center.

50 UNP as Site of Civil Rights Protests

As a federal office building, 50 UNP has been the site of several historically significant protests connected to civil rights within the past 40 years. These protests were local demonstrations for national issues—disability rights and the AIDS epidemic—that were conducted by activists at 50 UNP to convey a message to the regional offices of federal departments housed in the building. While these events have not happened far enough in the past to be considered as further justification for 50 UNP's historic significance, they are briefly noted here for future consideration.

Section 504 Sit-In

The Section 504 Sit-In held at 50 UNP was the longest takeover of a federal building in the history of the United States, and went on to have national significance for its connection to disability rights.³⁶ The protest, which lasted for almost a month in April of 1977, had its roots in the signing of Section 504 of the Rehabilitation Act into law in 1973. This law stated that no program receiving federal funds could discriminate against people with disabilities.³⁷ Although the law was signed, it was not put into effect because its regulations were developed but never implemented.

When Jimmy Carter became president in January of 1977, pressure mounted from members of the disabilities rights community for the regulations for the Section 504 law to be finally signed

³⁵ Pennsylvania Historical & Museum Commission, "Beaux Arts Style," PHMC Pennsylvania Architectural Field Guide, PHMC website, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/beaux-arts.html> accessed January 13, 2017.

³⁶ Paul K. Longmore Institute on Disability, "Patient No More: At Home in the Federal Building," San Francisco State University website, <http://longmoreinstitute.sfsu.edu/patient-no-more/home-federal-building> accessed August 18, 2017.

³⁷ Andrew Grim, "Sitting-in for Disability Rights: The Section 504 Protests of the 1970s," July 8, 2015, Smithsonian Institution website, <http://americanhistory.si.edu/blog/sitting-disability-rights-section-504-protests-1970s> accessed August 18, 2016.

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by Health, Education, and Welfare (HEW) Secretary Joseph Califano.³⁸ On April 5, 1977, activists held demonstrations and sit-ins at federal buildings housing HEW offices in ten cities around the United States, demanding that President Jimmy Carter’s administration sign the Section 504 regulations as prepared.³⁹ Of these demonstrations, the San Francisco sit-in at 50 UNP was by far the longest, with more than 100 activists occupying the building for nearly a month.⁴⁰ On April 19, 1977, a delegation of 18 protesters and 7 attendants from the sit-in traveled to Washington D.C. to put additional pressure on HEW Secretary Joseph Califano to sign the Section 504 regulations.⁴¹ On April 27, most of the delegates returned to San Francisco. The day after the Washington D.C. delegation returned to California, Secretary Califano finally signed the Section 504 regulations. On April 30, the sit-in participants triumphantly left 50 UNP.

Through their determination and skill at bringing public attention to the need for additional civil rights for people with disabilities, the sit-in participants started a process of legislation that would improve the lives of many people in the United States.

ARC/AIDS Vigil and the Inspiration for the NAMES Project AIDS Memorial Quilt

In 1985, another significant protest—the ARC/AIDS Vigil—began in front of 50 UNP to bring awareness of and encourage government action against the AIDS epidemic. The ARC/AIDS Vigil lasted for a decade, and has been described as the first use of civil disobedience against the AIDS epidemic anywhere in the world. Activists chained themselves to the doors of 50 UNP on October 27, 1985, “demanding that the U.S. government increase funding for research, care, and social services.”⁴² Protestors blocked 50 UNP’s doors for weeks, then started a 24-hour-a-day encampment on the lawn front of 50 UNP that “gave visibility to people with AIDS, provided special outreach to the many homeless in the area, and held the fact of the disease before the eyes of daily passersby.”⁴³ In 1995, a storm damaged the encampment and brought the vigil to an end.

Soon after the ARC/AIDS Vigil began in front of 50 UNP, another nationally significant AIDS-related project had its beginnings at the building: the NAMES Project AIDS Memorial Quilt, conceived by gay rights activist Cleve Jones in November 1985. According to historians Donna Graves and Shayne Watson, “While planning the annual memorial march honoring Harvey Milk and George Moscone, Jones learned that over 1,000 San Franciscans had been lost to AIDS. He asked each of his fellow marchers to write the names of friends and loved ones who had died of AIDS on placards. At the end of the march, Jones and others taped the placards to the walls of 50 United Nations Plaza, where the regional office of the Department of Health and Human Services was located. The collection of names looked like a patchwork quilt to Jones, inspiring him to team with Mike Smith and several others in 1987 to formally organize the NAMES

³⁸ The Department of Health, Education, and Welfare was created in 1953, and in 1979 was renamed the Department of Health and Human Services.

³⁹ Fred Pelka, *ABC-CLIO Companion to the Disability Rights Movement* (Santa Barbara: CLIO, 1997), UC Berkeley website, <http://bancroft.berkeley.edu/collections/drilm/resources/timeline.html> accessed August 18, 2016.

⁴⁰ Paul K. Longmore Institute on Disability, “Patient No More: Introduction.”

⁴¹ *Ibid.*

⁴² Donna J. Graves and Shayne E. Watson, *Citywide Historic Context Statement for LGBTQ History in San Francisco* (San Francisco: City and County of San Francisco, 2015), 303.

⁴³ *Ibid.*

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Project Foundation, which envisioned creating a massive memorial quilt as a political organizing tool and an expression of worldwide grief.”⁴⁴

The Section 504 Sit-In and the ARC/AIDS Vigil, while relatively more recent events in the history of 50 UNP, give the building additional cultural significance as a site where citizens called on the United States government to address the rights of marginalized groups.

50 UNP Significance Evaluation

50 UNP is individually significant at the state level under Criterion A in the area of Politics/Government as a notable example of a federal government building constructed under the 1926 Public Buildings Act, which allowed for the construction of more than a thousand federal buildings throughout the United States. The building is also individually significant at the state level under Criterion C in the area of Architecture as an outstanding example of Beaux Arts architecture, and as one of the significant buildings designed by master architect Arthur Brown, Jr. The period of significance is 1936, the year of the building’s completion.

Significance Under Criterion A

50 UNP has been previously determined to be significant under Criterion A as a contributor to the San Francisco Civic Center NHL District, due to the district’s importance to San Francisco’s regrowth after the Great Earthquake and Fire in 1906.

In addition, the building is individually significant under Criterion A for its strong association with the Public Buildings Act of 1926. This legislation, which allotted more than \$700,000,000 toward the construction of more than a thousand federal buildings throughout the United States, was crucial in establishing a public image of the federal government for the country’s citizens. Many of the buildings constructed under the Public Buildings Act were built in towns and cities that had no federal buildings before the legislation. While many of these federal buildings were designed by architects within the U.S. Treasury Department under standardized designs, 50 UNP was among the minority of buildings constructed under the Public Buildings Act to be designed by a private-practice architect, Arthur Brown, Jr. The 1926 Public Buildings Act was one of the most influential and wide-ranging government building campaigns in the history of the United States, and 50 UNP is significant as an exemplary example of the quality of federal buildings built under this legislation.

Significance Under Criterion C

50 UNP and the other resources in the San Francisco Civic Center NHL District have previously been determined to be collectively significant under Criterion C as a notable manifestation of the City Beautiful Movement in the United States.

50 UNP is also individually significant under Criterion C as a notable example of the work of master architect Arthur Brown, Jr. (1874-1957). In addition to 50 UNP, Brown’s nationally recognized buildings include San Francisco City Hall (1912-1916), the Filoli estate in Woodside, California (1917), the Department of Labor Building and the Interstate Commerce Commission

⁴⁴ Ibid., 312-314.

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Building in Washington D.C.'s Federal Triangle complex (1927-1934), and Coit Tower in San Francisco (1933). 50 UNP was the last of four buildings that Brown designed for the San Francisco Civic Center, joining City Hall, the War Memorial Opera House, and the Veterans Building. Constructed more than 20 years after Brown began work on San Francisco City Hall, 50 UNP marks the end of the architect's decades-long involvement with the Civic Center. The building stands along with other prominent public buildings designed by Arthur Brown, Jr., as a strong example of the master architect's Beaux Arts-style designs.

In addition, the building is individually significant under Criterion C as an outstanding example of the Beaux Arts style. 50 UNP's grand and imposing scale, tripartite facade composition, classically inspired interior and exterior decorative elements, and high quality of building materials and construction exemplify the style.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # CA-2866
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: U.S. General Services Administration

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Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property 2.2 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 37.780430

Longitude: -122.414464

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

The Federal Office Building is located at 50 United Nations Plaza in San Francisco, San Francisco County, California. The boundary of this property includes the approximately 2.16-acre tax parcel upon which the building is located. This property encompasses a single city block bounded by Hyde Street to the west, McAllister Street to the north, Leavenworth Street to the east, and Fulton Street/United Nations Plaza to the south.

Boundary Justification (Explain why the boundaries were selected.)

The National Register boundary for 50 UNP follows the tax parcel lines of the parcel and includes the federal building that has occupied the lot since its construction was completed in 1936. The boundary encompasses all of the significant resources and features of the property.

11. Form Prepared By

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organization: Garavaglia Architecture, Inc.

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date: March 2017

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Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Federal Office Building (50 UNP)
City or Vicinity: San Francisco
County: San Francisco
State: California
Photographer: as indicated
Date Photographed: as indicated

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 19 San Francisco Civic Center looking west, 50 UNP at center of photo (Blake Marvin—HKS, Inc., December 2013)
- 2 of 19 Southeast corner, showing overall facade massing elements (Blake Marvin—HKS, Inc., December 2013)
- 3 of 19 View of sloped sections of Main Roof at center and left and North Roof at right, looking west (Blake Marvin—HKS, Inc., May 2013)
- 4 of 19 Partial view of south façade (Garavaglia Architecture, Inc., February 2015)
- 5 of 19 View of main entrance at south façade (Garavaglia Architecture, Inc., February 2015)
- 6 of 19 View of reentrant southwest corner (Garavaglia Architecture, Inc., February 2015)

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- 7 of 19 View of west elevation (Garavaglia Architecture, Inc., February 2015)
- 8 of 19 Partial view of north elevation (Garavaglia Architecture, Inc., February 2015)
- 9 of 19 Partial view of east elevation with sunken basement access area (Garavaglia Architecture, Inc., February 2015)
- 10 of 19 View of courtyard, looking east (Blake Marvin—HKS, Inc., May 2013)
- 11 of 19 Partial view of courtyard (Garavaglia Architecture, Inc., February 2015)
- 12 of 19 View of courtyard entrance to south elevator lobby (Garavaglia Architecture, Inc., February 2015)
- 13 of 19 Main entrance lobby, looking east (Blake Marvin—HKS, Inc., May 2014)
- 14 of 19 Partial view of main first-floor elevator lobby (Garavaglia Architecture, Inc., December 2014)
- 15 of 19 One of two main stairwells (Blake Marvin—HKS, Inc., May 2014)
- 16 of 19 Typical historic interior corridor, with 2013 office renovations at left and right (Blake Marvin—HKS, Inc., May 2013)
- 17 of 19 View of typical office space (Blake Marvin—HKS, Inc., May 2013)
- 18 of 19 Overall view of Navy Board Room (Blake Marvin—HKS, Inc., May 2014)
- 19 of 19 Overall view of the Nimitz Suite Meeting Room (Blake Marvin—HKS, Inc., May 2014)

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

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

Federal Office Building (50 UNP)
Name of Property

San Francisco, California
County and State

Quad Map



USGS 7.5-minute Quadrangle map of San Francisco North (1995), with site of 50 UNP highlighted in yellow and indicated with yellow arrow (UC Berkeley Earth Sciences & Map Library, modified by author)

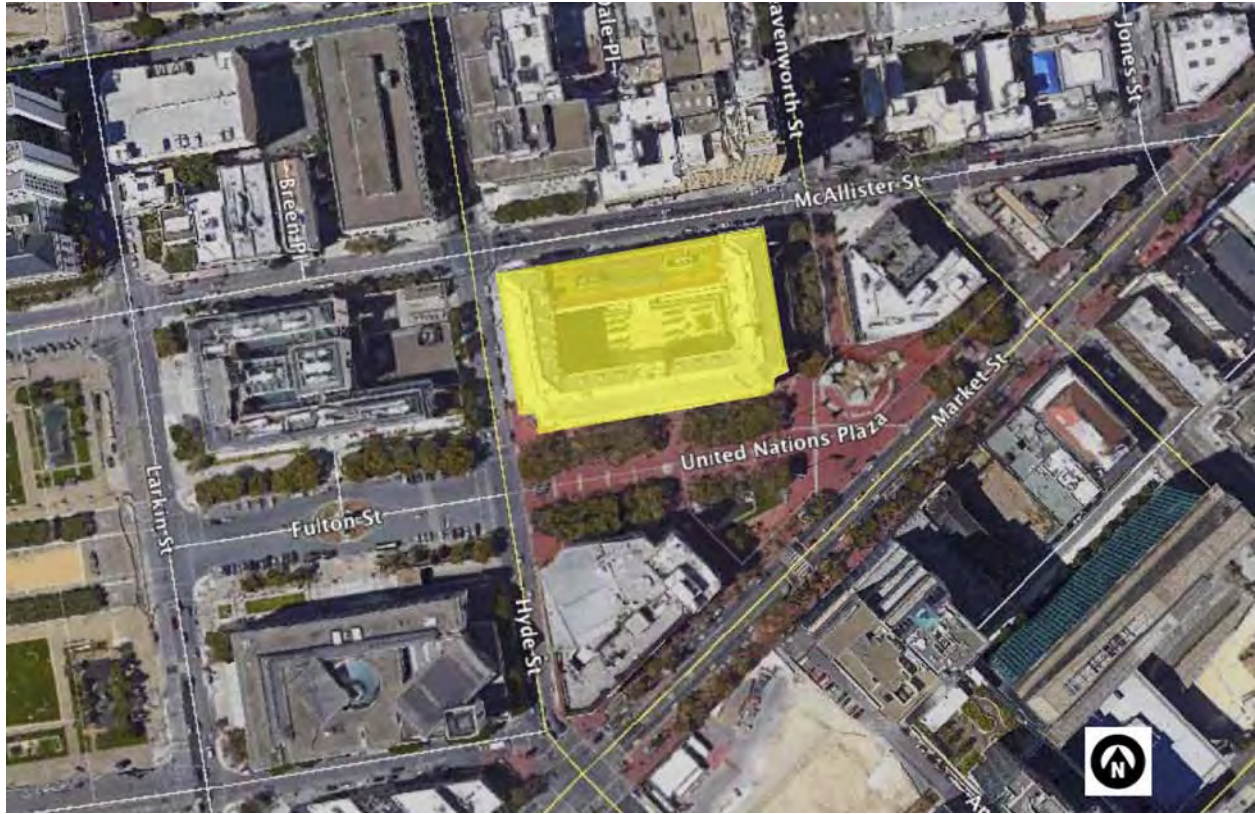
Federal Office Building (50 UNP)
Name of Property

San Francisco, California
County and State

Location Map

Latitude: 37.780430

Longitude: -122.414464

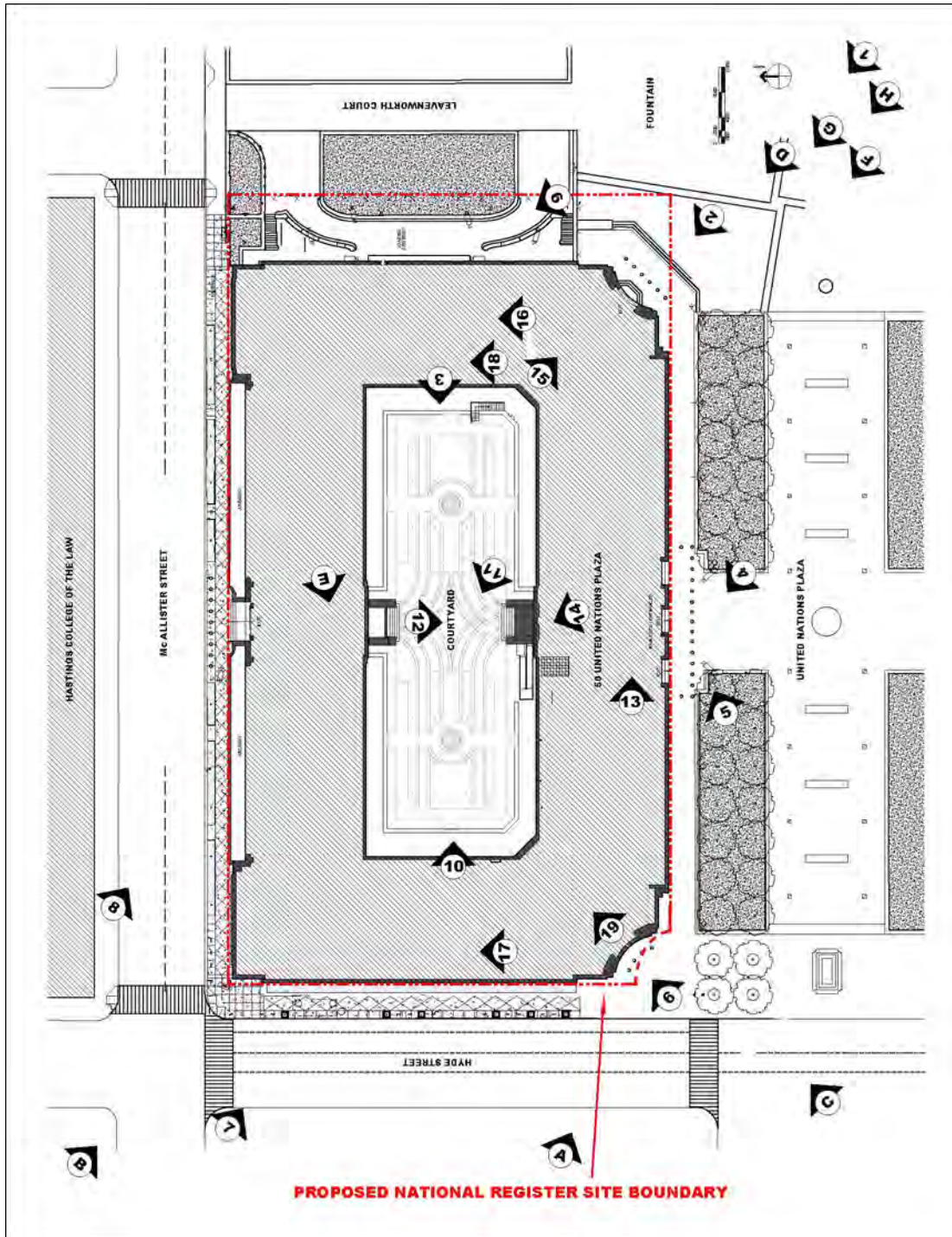


Aerial satellite view with 50 UNP highlighted in yellow (Google Maps, modified by author)

Federal Office Building (50 UNP)
Name of Property

San Francisco, California
County and State

Sketch Map/Photo Key (Photos 1-19, Figures A-H)



Federal Office Building (50 UNP)
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Figure A. Planning of future 50 UNP site, June 1931 (San Francisco History Center, San Francisco Public Library)

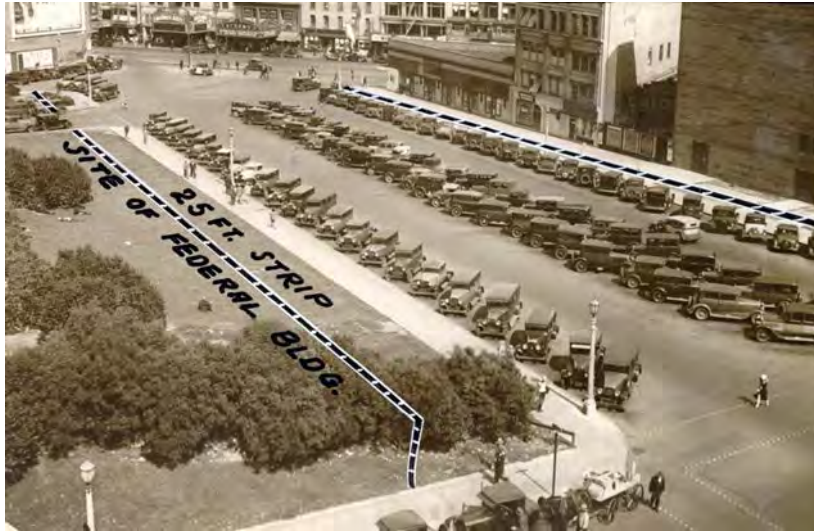


Figure B. Site excavation nearing completion, July 1933 (San Francisco History Center, San Francisco Public Library)



Federal Office Building (50 UNP)
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Figure C. Site excavation nearing completion, July 1933 (San Francisco History Center, San Francisco Public Library)



Figure D. Granite cladding takes place, January 1935 (San Francisco History Center, San Francisco Public Library)



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Figure E. View from roof of fifth floor construction, 1935 (San Francisco History Center, San Francisco Public Library)



Figure F. Construction of 50 UNP nearing completion, view from Fulton Street, April 1936 (San Francisco History Center, San Francisco Public Library)



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Figure G. View of 50 UNP in 1938 (San Francisco History Center, San Francisco Public Library)



Figure H. View of 50 UNP in 1957 (San Francisco History Center, San Francisco Public Library)



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Photo 1. San Francisco Civic Center looking west, 50 UNP at center of photo (Blake Marvin—HKS, Inc., December 2013)



Photo 2. Southeast corner, showing overall facade massing elements (Blake Marvin—HKS, Inc., December 2013)



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Photo 3. View of sloped sections of Main Roof at center and left and North Roof at right, looking west (Blake Marvin—HKS, Inc., May 2013)



Photo 4. Partial view of south façade (Garavaglia Architecture, Inc., February 2015)



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Photo 5. View of main entrance at south façade (Garavaglia Architecture, Inc., February 2015)



Photo 6. View of reentrant southwest corner (Garavaglia Architecture, Inc., February 2015)



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Photo 7. View of west elevation (Garavaglia Architecture, Inc., February 2015)



Photo 8. Partial view of north elevation (Garavaglia Architecture, Inc., February 2015)



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Photo 9. Partial view of east elevation with sunken basement access area (Garavaglia Architecture, Inc., February 2015)



Photo 10. View of courtyard, looking east (Blake Marvin—HKS, Inc., May 2013)



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Photo 11. Partial view of courtyard (Garavaglia Architecture, Inc., February 2015)



Photo 12. View of courtyard entrance to south elevator lobby (Garavaglia Architecture, Inc., February 2015)



Federal Office Building (50 UNP)
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Photo 13. Main entrance lobby, looking east (Blake Marvin—HKS, Inc., May 2014)



Photo 14. Partial view of main first-floor elevator lobby (Garavaglia Architecture, Inc., December 2014)



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Photo 15. One of two main stairwells (Blake Marvin—HKS, Inc., May 2014)



Photo 16. Typical historic interior corridor, with 2013 office renovations at left and right (Blake Marvin—HKS, Inc., May 2013)



Federal Office Building (50 UNP)
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Photo 17. View of typical office space (Blake Marvin—HKS, Inc., May 2013)



Photo 18. Overall view of Navy Board Room (Blake Marvin—HKS, Inc., May 2014)



Federal Office Building (50 UNP)
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Photo 19. Overall view of the Nimitz Suite Meeting Room (Blake Marvin—HKS, Inc., May 2014)













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UNITED STATES
OF AMERICA





























UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Federal Office Building

Multiple Name:

State & County: CALIFORNIA, San Francisco

Date Received: 4/21/2017 Date of Pending List: Date of 16th Day: Date of 45th Day: 6/5/2017 Date of Weekly List:

Reference number: SG100001018

Nominator: State

Reason For Review:

Accept Return Reject 6/5/2017 Date

Abstract/Summary Comments: The Federal Building (San Francisco) meets National Register Criteria A and C at the state level of significance in the areas of Architecture and Politics/Government. Completed in 1936, the steel-frame and granite clad building is an outstanding example of late, Beaux Arts-style architecture. Designed by Bay area, private-practice architect Arthur Brown Jr., the building is an exemplary example of the high quality federal building construction completed under the Public Building Act of 1926. Serving as an important focal point for federal program administration in the state during the historic period, the building retains a high level of integrity and stands as an vital component of San Francisco's City Beautiful-inspired Civic Center Historic District (NR 1978, NHL 1987).

Recommendation/ Criteria: Accept National Register Criteria A and C

Reviewer Paul Lusignan

Discipline Historian

Telephone (202)354-2229

Date 6/5/2017

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



GSA Public Buildings Service



April 19, 2017

Mr. Paul Loether
Chief, NRHP & NHL Program
National Park Service
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, DC 20240

Dear Mr. Loether:

The U.S. General Services Administration (GSA) is pleased to nominate Federal Office Building (current name: 50 United Nations Plaza (50 UNP)) located at 50 United Nations Plaza, San Francisco, CA, for inclusion in the National Register of Historic Places. The nomination is hereby submitted on disk in accordance with the May 6, 2013 guidance and includes the following:

- Signed original first page of the National Register of Historic Places nomination form;
- Disk 1 - The enclosed disk contains the true and correct copy of the nomination for Federal Office Building, located in San Francisco, CA, to the National Register of Historic Place; and,
- Disks 2 - The enclosed disk contains the .tif image files for the above referenced nomination.

If for any reason any nomination package that GSA submits needs to be returned, please do so by a delivery service as items returned to our offices via regular mail are irradiated and the materials severely damaged. Should you have any questions or concerns regarding this nomination package, please contact Claire Hosker at (202) 501-1578 or claire.hosker@gsa.gov.

Sincerely,

Beth L. Savage
Federal Preservation Officer
Director, Center for Historic Buildings

Enclosures

cc: Jane Lehman, Regional Historic Preservation Officer, GSA, Pacific Rim Region