

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Fairmont Hotel
other names/site number n/a

2. Location

street & number 950 Mason Street not for publication n/a
city or town San Francisco vicinity n/a
state California code CA county San Francisco code 075 zip code 94108

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X 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 X meets does not meet the National Register Criteria. I recommend that this property be considered significant X nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official _____ Date _____

California Office of Historic Preservation

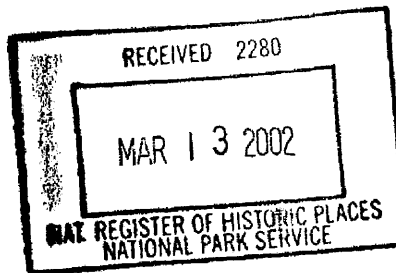
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau

United States Department of the Interior
National Park Service



Replacement
02-373

NATIONAL REGISTER OF HISTORIC PLACES
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Signature of certifying official: Steph D. Miksa Date 2/21/02
DS4PO
California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

4. National Park Service Certification

I, hereby certify that this property is:

entered in the National Register
 See continuation sheet.

determined eligible for the National Register
 See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain):

[Handwritten Signature]
Signature of Keeper

4/17/02
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

Number of Resources within Property

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

Number of contributing resources previously listed in the National Register n/a

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)
n/a

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat:

domestic

Sub:

hotel

Current Functions (Enter categories from instructions)

Cat:

domestic

Sub:

hotel

7. Description

Architectural Classification (Enter categories from instructions)

Beaux Arts Classicism

Materials (Enter categories from instructions)

foundation concrete

roof flat roof with asphalt built-up roofing

walls concrete, granite, terra cotta

other glass fiber reinforced concrete (GFRC) cornice to match original

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See attached continuation sheets for Narrative Description.

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 a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Politics/government
Architecture

Period of Significance 1907
1945

Significant Dates 1907
1945

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation _____

Architect/Builder Reid Brothers (pre-1906)
Julia Morgan (post-1906)

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

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

Primary Location of Additional Data

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

Name of repository: _____

10. Geographical Data

Acreeage of Property 2.60 acres (per San Francisco Planning Department records)

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing

10 1 552000/4182730 3 _____
2 _____ 4 _____
____ See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

The Fairmont Hotel occupies block 0244 lot 001.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

The Fairmont Hotel occupies the entire San Francisco city block bounded by California Street to the south, Sacramento Street to the north, Mason Street to the west, and Powell Street to the east. The hotel's boundaries and property lines have not changed during the building's history.

11. Form Prepared By

name/title Carolyn Kiernat

organization Page & Turnbull, Inc. date September 17, 2001

street & number 724 Pine Street telephone 415-362-5154

city or town San Francisco state CA zip code 94108

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name F. Matthew DiNapoli (Fairmont Hotel Co., San Francisco, L.P.)

Street & number 950 Mason Street telephone 310-477-3593

city or town San Francisco state CA zip code 94108

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. 470 et seq.). Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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NATIONAL REGISTER OF HISTORIC PLACES
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Section 7 Page 1 Name of Property
County and State Fairmont Hotel, San Francisco County, CA

LOCATION

The Fairmont Hotel, which is located at 950 Mason Street on Nob Hill in San Francisco, occupies the entire city block bounded by California, Mason, Sacramento and Powell Streets.

SETTING

The bulk of the buildings in the area surrounding the Fairmont Hotel were built after the earthquake and fire of 1906, with the exception of the Flood Mansion, which is located directly across Mason Street from the Fairmont. The Flood Mansion, which was constructed in 1886, was designed as a residence by architect Augustus Laver. In 1909, the building was renovated by architect Willis Polk and converted into the private Pacific Union Club. The Fairmont Hotel and the Pacific Union Club are the only remaining pre-earthquake structures on Nob Hill.

Other prominent buildings on Nob Hill include the Mark Hopkins Hotel, designed by Weeks and Day (1925), Grace Cathedral, designed by Lewis Hobart (1925) and the Stanford Court Apartment House, designed by Creighton Withers (1911), which currently functions as a hotel. Huntington Park, which lies just west of the Pacific Union Club, adorns the top of the hill with public open space.

DESCRIPTION SUMMARY

The Fairmont Hotel consists of two main parts: the historic main building and the modern tower and wing. The historic main building is a seven-story plus penthouse steel-frame structure with granite and terra cotta cladding. The first six stories of the building are part of the original design and construction, while the seventh floor and penthouse, which are set back from the edge of the main building, were later additions to the hotel. The basement levels are below grade at Mason Street but become exposed along the steep slopes of California and Sacramento Streets.

The northeast corner of the site contains the 29-story Fairmont Tower, which was constructed in 1960. The Fairmont Tower has been determined to be a non-contributing building on the site of the Fairmont Hotel.

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Name of Property
County and State Fairmont Hotel, San Francisco County, CA

EXTERIOR DESCRIPTION

The exterior of the Fairmont has a classical tripartite composition. The base of the building is constructed of granite; the body of the building is clad in white terra cotta; and the top is defined by what was originally a terra cotta entablature, cornice and parapet. The base of the building contains two tiers of rustication. The rusticated granite base of the building rises from the ground to the second floor. Above the granite base is the second floor, which is clad in white rusticated terra cotta. Floors three through six, which are clad in smooth white terra cotta, contain a giant order of Corinthian pilasters above which rest a terra cotta entablature. The cornice and parapet were also originally terra cotta, but as a result of *San Francisco Building Code* parapet safety requirements, they were removed and reconstructed in the character of the original out of glass fiber reinforced concrete (GFRC).

The seventh floor, which was not part of the original design or construction, is set back from the edge of the building behind the parapet and is not visible from street level. The penthouse, which was constructed on top of the seventh floor, is located on the southeastern corner and is only visible from the east. Both the seventh floor and the penthouse additions have plaster exterior finishes.

Due to its steeply sloping site, the lower levels of the hotel are exposed on the California and Sacramento Street elevations. These elevations have a concrete plinth beneath the rusticated granite base.

Mason Street Elevation

The Mason Street elevation, which faces west, is the main entrance and primary façade of the hotel. This elevation is composed of five zones. The central zone of this façade features a granite entrance portico that projects from the face of the building and rises to the second floor. Above the portico are three bays of windows that are separated by a giant order of Corinthian columns that extend from the third floor to the entablature. The central zone is defined on its edges by double columns.

The two end zones on the Mason Street elevation also contain three bays of windows. Each bay of windows is separated from the others by a giant order of Corinthian pilasters which also extend from

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County and State Fairmont Hotel, San Francisco County, CA

the third floor to the entablature. Between the end zones and the center zone are two recessed zones that contain windows but no columns or pilasters.

California and Sacramento Street Elevations

The California and Sacramento Street façades are similar in character to the Mason Street façade. Along California and Sacramento Streets, the granite base, terra cotta body and terra cotta/GFRC termination are continuous with the other elevations. Above the granite base, the terra cotta coursing, from the second floor to the roof, is divided into three zones. The central zone of terra cotta along both of these façades is recessed. The two end zones are demarcated by Corinthian pilasters similar to those found on Mason Street. The California Street elevation, which faces south, provides public access to the building and its restaurants. The Sacramento Street elevation contains service entrances and loading docks.

Powell Street Elevation

The Powell Street elevation, which faces east, has a granite base that is continuous with the other three elevations. Above the granite base, the terra cotta is divided into five zones. The three main zones each contain pilasters that extend from the third floor to the entablature. Between these three zones are two smaller recessed zones. Floors have been inserted into the smaller recessed zones and enclosed with cast iron columns and ornamental metalwork to create balconies at each floor.

The windows and window surrounds on each elevation are similar. The granite rustication at the first floor contains tall, arched, wood-framed windows. The top portion of each arched window contains one fixed round window that is flanked by operable sidelights. The middle portion is glazed in some of the windows while in other windows it contains a solid panel and often a metal grille. The lowest portion of the window contains three rectangular lites, the central lite of which is fixed, the flanking lites of which are operable.

The course of rusticated terra cotta at the second floor contains smaller double-hung, rectangular wood windows with simply-profiled terra cotta surrounds and prominent terra cotta keystones. At the third floor, the rectangular windows located in projecting zones are crowned with terra cotta

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County and State Fairmont Hotel, San Francisco County, CA

pediments and flanked by either round or square Doric columns. The fourth, fifth and sixth floors contain double-hung, rectangular wood windows with simply-profiled terra cotta surrounds.

INTERIOR CONFIGURATION

The main floor of the building, referred to as the lobby level, is entered from Mason Street. Prominent spaces on the lobby level include the front vestibule, the main lobby, the Laurel Court, the Gold Room, the Venetian Room, the French Room, and the Cirque Bar. The remainder of the main floor is occupied by small shops and concierge activities.

The arcade level, which is the first floor beneath the lobby level, contains offices, a banquet room, the Bella Voce Restaurant, Masons Restaurant and the hotel's main kitchen. The terrace level, which is located beneath the arcade level, contains the employee cafeteria, the boiler room, the laundry room, several offices, a small café, the Vanderbilt Room, the Terrace Room, the Tonga Room and a health club.

The mezzanine, which is located above the lobby level, contains offices, a travel agency, a beauty salon and several meeting rooms. The mezzanine level of the building courtyard contains mechanical equipment and the three domes that rise above the Laurel Court.

The second floor through the sixth floor contain guest rooms. The floorplates of these floors are constructed around a courtyard that is roofed at the lobby level. The seventh floor, which occupies the southeast zone of the floorplate, also contains guest rooms. The penthouse is located above the seventh floor.

ALTERATIONS

Since its grand opening over ninety years ago, the Fairmont Hotel has had a series of owners, many of whom modified the hotel, leaving an indelible record of the various tenures of ownership. In 1927, owner D.M. Linnard had the Penthouse constructed on the top of the Fairmont; in 1929, owner George Smith added the Fairmont Plunge (an indoor swimming pool); in 1945, owner Benjamin Swig remodeled a large portion of the hotel, including the public spaces in the Main

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Name of Property
County and State Fairmont Hotel, San Francisco County, CA

Lobby, restaurants, lounges, meeting rooms, corridors and guest rooms. Most of the changes that have been made to the interior of the hotel have not impacted the character of the exterior.

In 1960, a 29-story tower was constructed on the northeast corner of the site. Designed by Mario Gaidano, the tower addition provides the hotel with 252 more guest rooms. The tower does not, however, contribute to the original design of the hotel, and it is not included in the 1986 San Francisco landmark designation.

EXTERIOR ALTERATIONS

The elevations of the building have undergone several minor changes since their construction in 1906, but their original character has remained intact. The California Street elevation has undergone change in order to accommodate commercial traffic and access from the street. This elevation contains non-original display windows, entry doors, signage and awnings.

Changes to the Mason Street elevation have included the addition and subsequent removal of a series of canopies in front of the entrance portico. Additionally, one of the windows on the south end of the Mason Street elevation has been converted to a door to provide access to the various restaurants and shops inside.

According to the *Final Case Report* compiled by the San Francisco Landmarks Preservation Advisory Board, the Sacramento Street elevation has been altered from its original design by the insertion of additional service entrances at the base. The remainder of the Sacramento Street façade is as originally designed.

The Powell Street elevation, which faces east, has been altered from the original in order to connect it to the 1960 Fairmont Tower. Additionally, floors have been inserted into the recessed portions of the historic building's façade to create balconies. The east-facing balconies are enclosed with cast iron columns and ornamental metalwork, and two of the balcony units are glazed. The terrace level along the east side of the building was enclosed with the construction of the Fairmont Plunge in 1929. The

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rooftop of the Plunge (now the Tonga Room) currently contains mechanical equipment. A roof garden exists to the east of the rooftop mechanical equipment.

In 1984, a new cornice and parapet were installed on the building to meet the parapet safety requirements of the *San Francisco Building Code*. The new cornice is constructed of glass fiber reinforced concrete (GFRC) and was designed to approximate the appearance of the original cornice.

INTERIOR ALTERATIONS

The interior character of the hotel has been altered several times since its original construction. Between 1999 and 2000, a renovation program was completed and the main public spaces were restored to their 1907 Beaux Arts character. The white marble floor in the main lobby and Laurel Court was revealed, repaired and restored. In the Laurel Court, original ceiling domes and areas of mosaic flooring have been revealed and restored. Many of the stone flooring materials had been covered for decades with carpet. Clerestory windows along the east side of the main lobby, which had been covered over decades ago, were revealed. Once again, these clerestories allow natural light into the main lobby space.

Most of the main shops and waiting rooms on the lobby level have been altered and several of the windows facing Mason Street have been blocked from the inside.

The guest rooms and corridors on floors two through six have also been altered since their original construction, though their original configuration remains largely the same. Some original features still exist in the guest rooms, including base trim, paneling, picture rails, doors, door hardware, door frames and trim, transoms, cove ceilings and thresholds. When the guest rooms were renovated in 1999-2000, these features were retained, but the rooms received new wall finishes and furniture. On floors two through six, the renovation of the guest rooms included replacement of all bathroom fixtures, flooring and wall treatments. On the seventh floor of the building, several bathrooms rooms still contain historic fixtures, round and hexagonal historic floor tile, and new wall tile to match the original.

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In addition to modifications that have been made to original spaces, several additions have been made to the hotel since its original construction. A chronology of major additions and modifications to prominent spaces is included at the end of this section.

INTEGRITY

The exterior of the building has a high degree of integrity. The four elevations have remained largely intact and unchanged from their original construction, with the exception of changes made on the east façade to provide access to the 1960 Fairmont Tower addition and modifications made to provide additional access from California and Sacramento Streets. Although the cornice of the building was removed and reconstructed in 1984, the new cornice was designed in the character of the original and continues to reinforce the original character of the building.

In 1999 and 2000, the building was cleaned and, where necessary, the terra cotta and granite was repaired. Spalls and cracks were repaired where they posed a risk of water infiltration. Loose pieces of terra cotta that posed a threat to human safety were anchored and epoxied in place.

The interior of the hotel has a lower level of integrity than the exterior, although much of the interior integrity was re-established during the 1999-2000 renovation when previously completed non-sensitive alterations (such as blocked clerestory windows, filled-in domes, and carpeted marble and mosaic) were reversed. Every attempt was made during the recently completed renovation program to reverse non-sensitive, non-historic alterations and to resurrect the classical Beaux Arts character of the original Fairmont Hotel.

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Name of Property

County and State Fairmont Hotel, San Francisco County, CA

PARTIAL CHRONOLOGICAL SUMMARY

- 1902 – Construction of Fairmont Hotel begins (Reid Bros. Architects).
- 1906 – Herbert and Hartland Law buy the Fairmont from Tessie Fair Oelrichs.
- 1906 – April 18, Earthquake and fire. Hotel interior destroyed; exterior shell damaged.
- 1907 – April 18, Hotel restoration completed; hotel officially opens (Julia Morgan, architect).
Some sources list the official opening date of the hotel as April 16, 1907.
- 1908 – Tessie Oelrichs regains ownership from Herbert and Hartland Law.
- 1916 – Construction of concrete garage for 60 cars on Powell Street, tunnel from Powell Street to main elevators, new entrance on California Street, new café in basement and conservatory adjoining ballroom (Reid Bros. Architects).
- 1924 – D.M. Linnard of Pasadena buys the hotel from the Oelrichs family.
- 1927 – Penthouse added to the Fairmont.
- 1929 – George D. Smith buys the Fairmont.
- 1929 – Fairmont Terrace Plunge swimming pool constructed (Lewis Hobart, Architect).
- 1934 – Cirque Room opens (Timothy Pflueger, Architect).
- 1941 – D.M. Linnard regains ownership of hotel.
- 1945 – Benjamin H. Swig and J.D. Weiler buy controlling interest in Fairmont.
- 1945 – United Nations Charter negotiated at hotel.
- 1947 – The Venetian Room opens as supper club.
- 1947 – Dorothy Draper commissioned to renovate the Lobby Level.
- 1961 – Fairmont Tower and wing constructed (Mario Gaidano, architect).
- 1966 – Benjamin H. Swig moves into the Penthouse.
- 1981 – Cirque Room restored.
- 1981 – The Penthouse is opened to guests.
- 1984 – Cornice rebuilt to meet parapet safety requirement.
- 1998 – SPO Partners acquires half-interest in Fairmont Hotel chain.
-

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The Penthouse of the Fairmont Hotel, which was constructed in 1927, retains a high level of integrity in relation to its original plan configuration and finish materials. Although there are no original drawings of the Penthouse, permit records suggest that few modifications have been made to the Penthouse since its construction. The exceptions to this are the kitchen and the bathrooms, which appear to have been remodeled since their original construction.

The Penthouse consists of seven main interior rooms and an exterior terrace that faces east towards downtown San Francisco. The two main character-defining spaces original to the Penthouse are the library and the billiards room. The library, located roughly in the middle of the Penthouse, is a double height space, circular in plan, with a domed ceiling. The original wood shelving and paneling remains in place and the plaster dome is decorated with a constellation mural that is punctured by several porthole windows.

The billiards room, designed and decorated in an Islamic character, has walls and floor covered with decorative ceramic tile in various floral and geometric patterns. The decorative vaulted ceiling has a lattice-like tile pattern with translucent glass panels within the tile lattice.

The main hallway in the Penthouse has a barrel vaulted ceiling and gray and black marble checkerboard flooring. The remainder of the spaces in the Penthouse include three bedrooms, a dining room and a main living room. Most of these rooms have flat plaster walls and ceilings with wood baseboards and plaster cornice trim, although the living room contains wood paneled walls and an elaborately carved wood fireplace mantel. The dining room has painted plaster walls with a wood chair rail, decorative plaster cornice trim, and pedimented carvings over the entrance doors.

The main elevator lobby and one of the dressing rooms each contain a decorative leaded glass laylight.

The exterior terrace, which opens between the living room and the dining room, has a smooth tile floor and walls finished with a highly textured decorative cast stone surface. The cast stone has been painted and is exhibiting some deterioration due to water damage.

With the exception of the remodeled kitchen and baths and the slight deterioration on the exterior terrace walls, the Penthouse of the Fairmont Hotel appears to retain a high level of integrity in relation to its original construction. Fire sprinklers were installed throughout the Penthouse in 2001.

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STATEMENT OF SIGNIFICANCE

The Fairmont Hotel is eligible for listing in the *National Register of Historic Places* based on the following two Criteria: Criterion A - Events and Criterion C - Architecture. The Fairmont Hotel is significant on the national level in the area of politics and government because it is generally known to have been the location for the drafting of the United Nations Charter in 1945. It is significant on the local level in the area of architecture as an excellent example of turn-of-the-century Beaux-Arts Classicism in the city of San Francisco and as the work of a master, the Reid Brothers Architects.

The significance of the building is supported by virtue of its 1986 listing as San Francisco Landmark No. 185 and its rating of "4," which it was given in the 1976 Architectural Quality Survey conducted by the San Francisco Department of City Planning. The scale developed for the rating of buildings in the 1976 Architectural Quality Survey ranges from 0, which indicates contextual significance, to 5, which indicates great significance. Ratings of 3 and above generally indicate that a building is within the top 2% of the city's architecture.

The Fairmont Hotel is listed in both *Splendid Survivors* and *Here Today*. In *Splendid Survivors*, Nob Hill is defined as a Secondary Survey Area. Only buildings located in the Downtown Primary Survey Area were given letter ratings in the book. The Fairmont was, therefore, not given a letter rating in *Splendid Survivors*, but was listed in the book as a level "4" building based on the 1976 City survey.

The Fairmont Tower, which was constructed on the northeastern corner of the site in 1960, was not included in the 1986 landmark designation and does not contribute to the nomination.

BRIEF HISTORY

Soon after the California Street Cable Railroad ascended Nob Hill in 1874, lavish residences began to be constructed on the crest of the hill by figures such as Charles Crocker, Leland Stanford, Mark Hopkins, James Flood, and other railroad and mining millionaires. James Fair, partner of James Flood in the Virginia City Mine "Big Bonanza," also owned a parcel of land on Nob Hill where he

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had planned to build his own mansion. Fair died in 1894 before having a chance to build on the site. In his memory, his daughters Tessie and Virginia planned the construction of a grand hotel and hired architects James and Merritt Reid for the job. At the request of Fair's daughters, the Reid Brothers designed a monumental hotel, construction of which began in 1903. Shortly before construction of the hotel was complete, Tessie and Virginia sold the building to Herbert and Hartland Law. Transfer of ownership was finalized on April 6, just twelve days before the earthquake and fire of 1906.¹

With the exception of the Flood Mansion and the Fairmont Hotel, all the residences built atop Nob Hill were destroyed in the earthquake and fire of 1906. Although the Fairmont Hotel survived, it was little more than a shell after the fire. The interior was badly burned, but the exterior was intact and salvageable. New York architect Stanford White was commissioned to restore the fire damaged building. When White was shot and killed several weeks after being awarded the project, it was turned over to local architect Julia Morgan. Morgan saw the restoration of the building through to its completion. Julia Morgan, the first woman to graduate from the Ecole des Beaux-Arts in Paris, had been in practice in the San Francisco Bay Area for two years when she was hired to bring the hotel into operation.² Under her supervision, the Fairmont Hotel opened on April 18, 1907, one year after being damaged in the earthquake.

The Fairmont Hotel has remained in operation since that time and has retained its position as one of the premiere hotels in the city of San Francisco.

¹ Ackland, Diana, ed. *The Hill of Golden Promise*. Fairmont Hotel Management Company, 1986, p 7.

² *Ibid.*, p. 13.

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CRITERION A

The Fairmont Hotel is significant on the national level in the area of politics and government because it housed the delegates of the United States at the United Nations Conference on International Organization between April 25 and June 25, 1945. During this conference, United States Secretary of State Edward Stettinius held a series of meetings between the Big Five powers in the penthouse of the Fairmont Hotel. During these meetings, critical decisions leading to the drafting of the United Nations Charter were made.

The Fairmont Hotel and the United Nations Charter

During a nine-week conference beginning on April 25, 1945, the City of San Francisco hosted delegations from 46 nations who came together in an effort to create an organization that would work to maintain international peace and cooperation after the ravages of World War II.³ The Fairmont Hotel was one of seven local hotels that housed delegates from countries across the globe. The other six San Francisco hotels that housed delegates and press representatives included the Mark Hopkins, the Sir Francis Drake, the St. Francis, the Palace, the Clift, and the Whitcomb.⁴ According to a report in the *San Francisco Chronicle*, the State Department “designated the Fairmont, the Mark Hopkins and the St. Francis as headquarters for the ‘Five Leaders’ during the United Nations Conference.”⁵

The Fairmont Hotel became the base for representatives from the United States, Czechoslovakia, Yugoslavia, Belgium, the Union of South Africa, Saudi Arabia and Norway.⁶ Edward Stettinius, then-Secretary of State and chairman of the United States delegation at the conference, occupied the Fairmont penthouse. (Maude Flood, who took residence in the penthouse, agreed to move out temporarily at the request of the State Department.) According to Brinkley and Hoopes, authors of

³ Brinkley, Douglas and Townsend Hoopes. *FDR and the Creation of the UN Charter*. New Haven: Yale University Press, 1997. According to Brinkley and Hoopes, the San Francisco conference consisted of delegates from 46 countries, while the United Nations website (www.un.org) claims that delegates of 50 nations attended the conference.

⁴ “Official Plans for S.F. Meet: Opera House is Site: ‘Big Seven Hotels’ to House Delegates.” *San Francisco Chronicle* (March 12, 1945) page 1, column 3.

⁵ Ibid.

⁶ Ibid.

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FDR and the Creation of the UN Charter, most of the critical decisions made by the Big Five (the United States, the Britain, France, Russia and China) were made in the Fairmont penthouse.⁷ Before and after consultation with other delegations, representatives of the Big Five would convene in the penthouse and negotiate decisions pertaining to the Charter. Secretary of State Stettinius routinely hosted the meetings between the Big Four and Big Five countries in the penthouse suite, and he sent daily reports to President Truman detailing the meetings that took place there.⁸

Although there were two other hotels designated as headquarters for the five original members of the United Nations, the Fairmont Hotel stands apart because of its role as headquarters for the United States delegates and because it was used as the location for important gatherings and regular meeting of the Big Five powers during the conference. In a letter from Edward Stettinius to President Truman dated June 1, 1945, Stettinius reminded Truman of the procedure for discussion among the Big Five and the other countries in attendance that had been agreed upon before the conference began. The procedure, Stettinius explained, was “to have five power consultations on important substantive questions prior to bringing them to a solution in the conference itself.”⁹ After outlining several unresolved issues, including clarification of UN voting procedures and elections, Stettinius wrote to Truman that these issues would be discussed in his apartment. “Tonight,” he said, “a big five meeting is scheduled at 9 in my apartment.”¹⁰ The following day, Stettinius wrote to Truman again to report on the results of a Big Five meeting that took place in Stettinius’ penthouse office that morning. In the memo, Stettinius reported on the Big Five’s developments and progress towards reaching agreement on voting procedures, amendment procedures, transitional arrangements, nomination of judges, and nomination of the UN Secretary General. At the end of the memo, Stettinius told Truman: “The chiefs of the five delegations are meeting again in my office this afternoon to continue the consideration of the open issues before the conference.”¹¹

⁷ Brinkley. pp 185-186.

⁸ Truman Digital Archive Project: www.whistlestop.org/index.html For a selection of letters from Stettinius to Truman, see the Truman Digital Archive Project.

⁹ www.whistlestop.org/study_collections/un/large/sf_conference/un_sf14-1.htm 8/31/01

¹⁰ *Ibid.*

¹¹ *Ibid.*

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Based on the correspondence between Stettinius and Truman, in addition to other accounts of the conference proceedings, it is safe to conclude that the meetings of the Big Five, which took place in Stettinius' apartment and office, were conducted in the penthouse of the Fairmont Hotel. These meetings, which were reported daily to President Truman, were critical to the development of the UN Charter because they were the time during which substantial agreement was reached between the five permanent member countries of the newly-formed United Nations.

Development of the United Nations

The idea for the United Nations developed during a series of wartime conferences held by the United States, the United Kingdom, the Soviet Union and other Allied nations. One of the first steps towards the creation of the United Nations occurred in London in June 1941 at the signing of the Inter-Allied Declaration, a declaration that called for nations to "work together, with other free peoples, both in war and in peace."¹² Subsequent meetings and conferences led to other peace-keeping declarations, including the Atlantic Charter, which contained a set of principles for peace maintenance and security. The Atlantic Charter was developed in August 1941 by President Franklin Delano Roosevelt and Prime Minister Winston Churchill. Support for the terms of the Atlantic Charter was provided by the Allied nations when, in 1942, they banded together to sign the Declaration by United Nations. The 1943 Moscow and Tehran Conferences brought together the Soviet Union, the United Kingdom, the United States and China in support of the development of an international peace-keeping organization. The same four nations created the essential framework for the United Nations in 1944 at the Conference of Security Organization for Peace in Post-War World, held at Dumbarton Oaks in Washington, D.C..¹³ At Dumbarton Oaks, the four nations also decided that the new international organization they were creating would be called the United Nations.¹⁴

¹² "Milestones in United Nations History" <http://www.un.org/Overview/milesto4.htm>

¹³ Ibid.

¹⁴ "Diplomatic History" http://gi.grolier.com/wwii/wwii_14.html

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Early in 1945, Franklin Delano Roosevelt, Winston Churchill and Joseph Stalin met again, this time in Yalta, in an effort to reaffirm their international peace-keeping and security goals and to plan the United Nations conference to be held in San Francisco, California. When Roosevelt died suddenly on April 12, 1945, and Harry S. Truman became President of the United States, Truman committed himself to seeing that the San Francisco conference took place as planned. The conference, a mere 13 days away, was not postponed or canceled, but went ahead as Roosevelt had directed.¹⁵

The United Nations Conference on International Organization would prove to be the final major step in the creation of the United Nations. The 111-article UN Charter, which was drafted during the course of the conference, was adopted unanimously on June 25, 1945 in the San Francisco Opera House. The following day, fifty nations signed the UN Charter in the Herbst Theater auditorium of the Veterans War Memorial Building in San Francisco.¹⁶ Poland, which was not among the delegates in attendance at the conference, added its name later, bringing the total of original signatories to fifty-one. The United Nations officially came into existence on October 24, 1945 when the charter was ratified by the five original members of the Security Council: China, France, the Soviet Union, the United Kingdom, and the United States, and by a majority of the other 46 signatories of the charter.¹⁷ Flags of the original signatories of the United Nations Charter fly above the main entrance of the Fairmont Hotel.

¹⁵ Brinkley, p 184.

¹⁶ www.un.org/Overview/milesto4.htm 8/21/01

¹⁷ http://www.state.gov/www/background_notes/un_0007_bgn.html

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CRITERION C

The Fairmont Hotel is significant on a local level in the area of architecture under Criterion C as an excellent example of turn-of-the-century Beaux-Arts Classicism in the city of San Francisco, as an important work of master architects James and Merritt Reid, and as an early example of terra cotta construction in San Francisco.

Period: Beaux-Arts Classicism in San Francisco

Because there were few formal architectural education programs in the United States before the turn of the last century, many Americans turned to the Ecole des Beaux-Arts in Paris for their education and training. Upon returning to the United States, the newly-trained architects brought back with them the styles and attitudes of the Ecole's rigorously classical program. In San Francisco, as in others cities in the United States, the classical design and planning principles of the Ecole des Beaux-Arts were translated into architecture and city planning through the City Beautiful Movement. Many architects, Ecole-trained or not, subscribed to the monumental, classical principles of the City Beautiful Movement.

The World's Columbia Exposition, held in Chicago in 1893, popularized Beaux-Arts Classicism across the United States. The World's Columbia Exposition, also known as the "White City," was an early example of Beaux-Arts planning and architecture in the United States that impacted the course of architecture and design during the decade before and after the turn-of-the-century. As a clean and orderly microcosm of an ideal city, with grand buildings, lagoons, and ample open space, the Chicago Exposition provided a tangible example to the rest of the country of what the chaotic American city could become.

The influence of the Beaux-Arts planning and design principles exhibited in Chicago began to manifest itself in the architecture of San Francisco that same decade. According to *Splendid Survivors*, "During the rest of the 1890s, although little building actually occurred in downtown San Francisco, the City of Paris, the Ferry Building, the Emporium, and the Call Building all... promoted the image

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of the City Beautiful.”¹⁸ The book continues by listing 19 Beaux-Arts-inspired buildings constructed between 1901 and 1905 that still exist today. The Fairmont Hotel, which was built between 1903 and 1907, fits comfortably within this list of early Beaux-Arts-inspired buildings.

After the earthquake and fire of 1906, the city of San Francisco was poised for reconstruction. By this time, many Beaux-Arts-trained architects were practicing in the city. It was the designs created by these architects that helped shape the new character of San Francisco. Before the earthquake and fire, the bulk of the city was Victorian in character, although a handful of new, large buildings, such as the Fairmont, had been constructed in the classical idiom of the White City as displayed in Chicago in 1893. After the earthquake and fire, new construction took on an increasingly classical tone. However, it is significant to recall that the Fairmont Hotel was designed in a classical revival style before classicism burgeoned in the reconstruction of the city after the earthquake of 1906.

In 1915, San Francisco held its own exposition – the Panama-Pacific International Exposition (PPIE) – modeled on Chicago’s exposition held 22 years earlier. The PPIE showcased visionary Beaux-Arts buildings designed by local and nationally-known architects that were constructed out of temporary, lightweight materials. At the same time, the San Francisco Civic Center was planned as a monumental City Beautiful core, classically detailed and symmetrically ordered. By the outbreak of the First World War, San Francisco had a Beaux-Arts Civic Center planned in accordance with the precepts of the City Beautiful Movement. After the PPIE, construction in San Francisco slowed down due to the War in Europe, and by the early 1920s, Beaux-Arts Classicism had begun to transition into the Moderne.¹⁹

The November 1910 issue of *Architect and Engineer*, which profiled the work of the Reid Brothers, described the Fairmont Hotel as a “notable building... designed on lines commensurate with its magnificent site, ample in its interior public areas and spaces for the accommodation of large

¹⁸ Page. Charles Hall and Associates. *Splendid Survivors: San Francisco's Downtown Architectural Heritage*. San Francisco: California Living Books. 1979, p29

¹⁹ *Ibid.*, p.38

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assemblages of people, and complete in its arrangement and appointments. It has been called by men of artistic judgment the most beautiful hotel in the world.”²⁰

The Fairmont Hotel has a classical Beaux-Arts composition and a prominent stature atop Nob Hill. The prominent site, white terra cotta cladding and formal composition provide the hotel with a striking image and character reminiscent of the Chicago Exposition and the grand buildings of Europe.

The elements that lend the Fairmont Hotel its Beaux-Arts character include a 5-part composition, prominent central mass, paired columns at the prominent central mass, and arched openings at the base of the building. According to Marcus Whiffen, author of *American Architecture Since 1780*, these are four of the defining characteristics of Beaux-Arts Classicism.²¹ Other characteristics of Beaux-Arts Classicism that the Fairmont Hotel exhibits are single elevations that contain both arched and linteled openings set between columns or pilasters, four strictly symmetrical elevations, and elevations divided into advancing and receding planes.²²

The interior of the Fairmont Hotel is also a display of Beaux-Arts Classicism in its planning, use and character. The organization of the main lobby, first floor corridors, Laurel Court, and Venetian Room is strictly symmetrical around the central axis of the building that leads from the entrance portico through the main lobby and Laurel Court directly into the Venetian Room.

The Work of a Master: The Reid Brothers

James and Merritt Reid constituted one of the best-known and most well respected architecture firms in San Francisco around the turn of the last century. James Reid, the principal designer in the Reid Brothers partnership, was born November 25, 1851 in St. John, New Brunswick. He studied architecture at the Massachusetts Institute of Technology and may have then attended the Ecole des

²⁰ *Architect and Engineer* (November, 1910), p64.

²¹ Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles*. Cambridge: The MIT Press. 1969. p.149.

²² *ibid.*

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Beaux Arts in Paris, although he did not matriculate. James Reid first came to California in 1888 after being commissioned to design the Hotel del Coronado in San Diego. The following year, James moved to San Francisco where he joined his brother Merritt who was already there. The brothers formed what would become a tremendously important firm that would last half a century, until Merritt's death in 1932.²³ His brother James died in 1943. Much of their work took place during the reconstruction of San Francisco after the 1906 Earthquake and Fire. Both before and after the earthquake and fire, the Reid Brothers designed hotels, office buildings, churches, single-family residences and theaters. Some of their most important works include the Fairmont Hotel (1906), the Call Office Building (1914), the First Congregational Church (1914), and the Cliff House (1908) among many other prominent San Francisco landmarks.

The Reid Brothers appear to have been influenced by a variety of architectural styles in their early residential work during the 1890s, but their later office, church and hotel work displays many more monumental and classical gestures. The Chicago Exposition of 1893 undoubtedly influenced the architecture of the Reid Brothers in San Francisco, and the Fairmont Hotel, construction of which began in 1903, was designed in the wake of this Exposition. The training that James received at M.I.T., which was then the most important outpost of Beaux-Arts architectural training in the United States, manifested itself in the almost grandiose neoclassical work of the firm.

From the classically-inspired Golden Gate Music Concourse of 1899 to the multiple-story Call Office Building, the Reid Brothers worked on a variety of sizes and scales of projects throughout the City of San Francisco. Following the earthquake and fire, the Reid Brothers were involved in the design of numerous commercial buildings, hotels, theaters, churches and residences in the Bay Area. *Architect and Engineer* paid homage to the Reid Brothers when it claimed that "none in their profession have done more to attract the attention of the outside world to this city by meritorious examples in architecture and engineering."²⁴

²³ Withey, Henry F., AIA. *Biographical Dictionary of American Architects*. Los Angeles: Hennessey & Ingalls. 1970, p. 500.

²⁴ *Architect and Engineer*. (November, 1910), p35.

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Although the bulk of their work was completed in the San Francisco Bay Area, the Reid Brothers also completed work in San Diego, Los Angeles, Portland, Pittsburgh, and Evansville, Indiana. They also were commissioned to design projects as far away as London, England and Wellington, New Zealand, although it is unknown whether or not these two projects were built.²⁵

Splendid Survivors refers to the Reid Brothers as “one of the City’s most important early century architectural firms,” and the Fairmont Hotel has been called one of the finest early works of the Reid Brothers Architects in San Francisco.²⁶

In the October 1980 *Heritage Newsletter*, the Reid Brothers were said to have “favored a monumental classicism with heavily rusticated bases and giant orders, best seen in the Fairmont Hotel, the Hale Brothers store and the extremely handsome Call Building at 74 New Montgomery.” Although this may characterize their later work, the early residential work of the Reid Brothers drew on other stylistic sources. The Fairmont Hotel expresses a particular phase in the development of the career of the Reid Brothers – that of monumental Beaux-Arts Classicism. In the case of the Fairmont Hotel, monumental classicism was appropriate for a grand hotel that would crown Nob Hill, and it is one of the first grand buildings designed by the Reid Brothers after the influence of the City Beautiful movement took hold.

Although the Reid Brothers created the original design for the Fairmont Hotel, they were not the only architects to work on the hotel before it opened. After the hotel was damaged in the 1906 earthquake, New York architect Stanford White was commissioned to renovate the building. When White was shot and killed several weeks after being awarded the project, it was turned over to architect Julia Morgan who saw the restoration of the building through to its completion.

²⁵ Ibid., p37.

²⁶ Page. p 157.

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Julia Morgan, the first woman to graduate from the Ecole des Beaux-Arts in Paris, had been in practice in the Bay Area for two years when she was hired to bring the hotel into operation.²⁷ Under her supervision, the hotel opened on April 18, 1907, one year after being damaged in the earthquake.

The drawings produced by the Reid Brothers for the Fairmont still exist, but no drawings of the hotel by Julia Morgan have been found. Although Morgan may have produced her own drawings, it is conceivable that she could have used the Reid Brothers' original plans to direct the restoration of the hotel. With only minor deviations, the current layout of the hotel's main public spaces (foyer, main lobby, Laurel Court, Venetian Room, main corridors) follows the layout indicated on the pre-earthquake drawings produced by the Reid Brothers. Although no physical record has been found in the form of drawings, clues to Julia Morgan's role in the restoration of the hotel have been found in one of the local newspapers of the day, the *San Francisco Call*.

In response to an inquisitive reporter in an article that appeared in the June 16, 1907 issue of the *San Francisco Call*, Julia Morgan was quoted as saying that her work at the hotel had all been structural.²⁸ The reporter, who had assumed that Morgan had been involved with the restoration of the hotel's interior colors and finishes, was corrected by Morgan with the following statement:

I don't think you understand just what my work here has been. The decorative part was all done by a New York firm. In fact, most of it was finished before the fire and has been restored on the same lines and in the same tones. My work has all been structural.

Morgan further clarified her role at the Fairmont by telling the reporter as they entered the Laurel Court that "in the rehabilitation of this room, it was necessary entirely to replace the glass dome, and you have no idea how much important detail is involved in a skylight of such magnitude." Morgan continued, "I was not called into the building until after the fire, and on this floor my chief work has been the staircases, skylights, the bar, offices and general rehabilitation."

²⁷ Ackland, p13.

²⁸ "The Woman Architect Who Helped Build the Big Fairmont Hotel," *San Francisco Call* (June 16, 1907), p 12, col 1.

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Based on these statements and a comparison of the drawings produced by the Reid Brothers with the existing hotel, it appears that Julia Morgan exerted very little change on the original plans for the hotel. Although Morgan designed and supervised repair to the structural aspects of the hotel and directed the overall restoration efforts, she does not appear to have altered the original concept developed by the Reid Brothers. Morgan's design for the terraced area on the east side of the hotel appears to have deviated from the Reid Brothers' original plan, but the original terraced area has since been built over in subsequent construction efforts and no longer exists.

Although Julia Morgan was to become a prominent architect in San Francisco, the overall character of the Fairmont Hotel does not appear to have changed under her direction. The existing character of the Fairmont Hotel continues to bear the stamp of the Reid Brothers and remains an excellent and important example of their early classical work.

Method of Construction: Terra Cotta

In addition to being one of the first monumental classical buildings designed by the Reid Brothers, the Fairmont is also interesting as an early example of terra cotta cladding being used on large buildings in San Francisco. Although terra cotta had been used in San Francisco as early as 1881 in the decorative façade of the Mills Building, it was not commonly used as a cladding material until after 1906, when concerns of fireproofing and fire resistance loomed large across the country. The Fairmont Hotel, of which construction began in 1903, is an early example of a terra cotta-clad structure in the City of San Francisco. Other terra cotta clad buildings that existed before 1906 included the Mill Building, mentioned above, and the Bullock and Jones Building of 1902.²⁹ According to *Splendid Survivors*, the earthquake and fire had "two very great and far-reaching effects on construction in San Francisco and elsewhere," one of which was "the virtual abandonment of stone as an exterior building material in favor of terra cotta..."³⁰ As the Fairmont attests, James and

²⁹ Page. p58.

³⁰ Ibid., p57.

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Merritt Reid were designing monumental buildings in white terra cotta several years before the widespread use of terra cotta took hold.

The exterior shell of the hotel, constructed of reinforced concrete with terra cotta cladding, survived the earthquake and fire, but the bulk of the interior burned. When comparing the drawings of the hotel produced by the Reid Brothers to the existing main interior spaces, it appears that the main ceremonial spaces of the building -- the entrance portico, main lobby, Laurel Court, major ballrooms, and general configuration of the main floor -- remain as designed by the Reid Brothers. Exceptions to this include the introduction of cast iron balconies on the east elevation between the second and sixth floors and any subsequent alterations.

Conclusion

Since 1906, the Fairmont Hotel has maintained a reputation as one of the finest hotels and has stood as an excellent example of Beaux-Arts Classicism in the city of San Francisco. The monumental design produced by the Reid Brothers exemplifies their involvement and interest in the City Beautiful Movement and illustrates the use of architectural terra cotta before it was widely used as a fire-protective construction material.

From these early architectural achievements to the hotel's later role in the development of the historic United Nations Charter, the Fairmont Hotel has played an important part in the development of the history and character of San Francisco and remains one of the finest classically-inspired Reid Brothers buildings in the city.

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“The Woman Architect Who Helped Build the Big Fairmont Hotel,” *San Francisco Call* (June 16, 1907) p. 12, col. 1.

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U.S. Department of State Bureau of International Organization Affairs Background Notes: UN
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Photograph #1

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
2. San Francisco County, California
3. Photographer: Carolyn Kiernat
4. Photograph date: August 24, 2001
5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
6. View: West façade of Fairmont Hotel (camera pointed east).
7. Photograph Number: 1

Photograph #2

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
 2. San Francisco County, California
 3. Photographer: Carolyn Kiernat
 4. Photograph date: August 24, 2001
 5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
 6. View: Southwest corner of Fairmont Hotel (camera pointed northeast).
 7. Photograph Number: 2
-

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Photograph #3

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
2. San Francisco County, California
3. Photographer: Carolyn Kiernat
4. Photograph date: August 24, 2001
5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
6. View: Main entrance portico (camera pointed east).
7. Photograph Number: 3

Photograph #4

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
2. San Francisco County, California
3. Photographer: Carolyn Kiernat
4. Photograph date: August 24, 2001
5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
6. View: Southeast corner of Fairmont Hotel (camera pointed northwest).
7. Photograph Number: 4

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Photograph #5

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
2. San Francisco County, California
3. Photographer: Carolyn Kiernat
4. Photograph date: August 24, 2001
5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
6. View: Southeast corner of Fairmont Hotel with 1960 Fairmont Tower rising in background (camera pointed northwest).
7. Photograph Number: 5

Photograph #6

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
 2. San Francisco County, California
 3. Photographer: Carolyn Kiernat
 4. Photograph date: August 24, 2001
 5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
 6. View: East façade of Fairmont Hotel (camera pointed west).
 7. Photograph Number: 6
-

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Photograph #7

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
2. San Francisco County, California
3. Photographer: Carolyn Kiernat
4. Photograph date: August 24, 2001
5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
6. View: East façade of Fairmont Hotel with 1960Fairmont Tower on the right (camera pointed northwest).
7. Photograph Number: 7

Photograph #8

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
 2. San Francisco County, California
 3. Photographer: Carolyn Kiernat
 4. Photograph date: August 24, 2001
 5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
 6. View: Detail of Fairmont Hotel east façade (camera pointed west).
 7. Photograph Number: 8
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Photograph #9

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
2. San Francisco County, California
3. Photographer: Carolyn Kiernat
4. Photograph date: August 24, 2001
5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
6. View: North façade of Fairmont Hotel (camera pointed southeast).
7. Photograph Number: 9

Photograph #10

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
 2. San Francisco County, California
 3. Photographer: Carolyn Kiernat
 4. Photograph date: August 24, 2001
 5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
 6. View: Interior of entrance portal (camera pointed southeast).
 7. Photograph Number: 10
-

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 11 Page 30 Name of Property Fairmont Hotel
County and State San Francisco County, CA

Photograph #11

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
2. San Francisco County, California
3. Photographer: Carolyn Kiernat
4. Photograph date: August 24, 2001
5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
6. View: Interior of entrance portal (camera pointed southwest).
7. Photograph Number: 11

Photograph #12

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
 2. San Francisco County, California
 3. Photographer: Carolyn Kiernat
 4. Photograph date: August 24, 2001
 5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
 6. View: Revolving door at entrance to main lobby (camera pointed west).
 7. Photograph Number: 12
-

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 11 Page 31 Name of Property Fairmont Hotel
County and State San Francisco County, CA

Photograph #13

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
2. San Francisco County, California
3. Photographer: Carolyn Kiernat
4. Photograph date: August 24, 2001
5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
6. View: Interior of main lobby (camera pointed south).
7. Photograph Number: 13

Photograph #14

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
 2. San Francisco County, California
 3. Photographer: Carolyn Kiernat
 4. Photograph date: August 24, 2001
 5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
 6. View: Interior of main lobby (camera pointed southeast).
 7. Photograph Number: 14
-

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 11 Page 32 Name of Property Fairmont Hotel
County and State San Francisco County, CA

Photograph #15

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
2. San Francisco County, California
3. Photographer: Carolyn Kiernat
4. Photograph date: August 24, 2001
5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
6. View: Ceiling of main lobby (camera pointed northwest).
7. Photograph Number: 15

Photograph #16

1. Fairmont Hotel
950 Mason Street
San Francisco, CA
 2. San Francisco County, California
 3. Photographer: Carolyn Kiernat
 4. Photograph date: August 24, 2001
 5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
 6. View: Interior of Laurel Court (camera pointed east).
 7. Photograph Number: 16
-

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

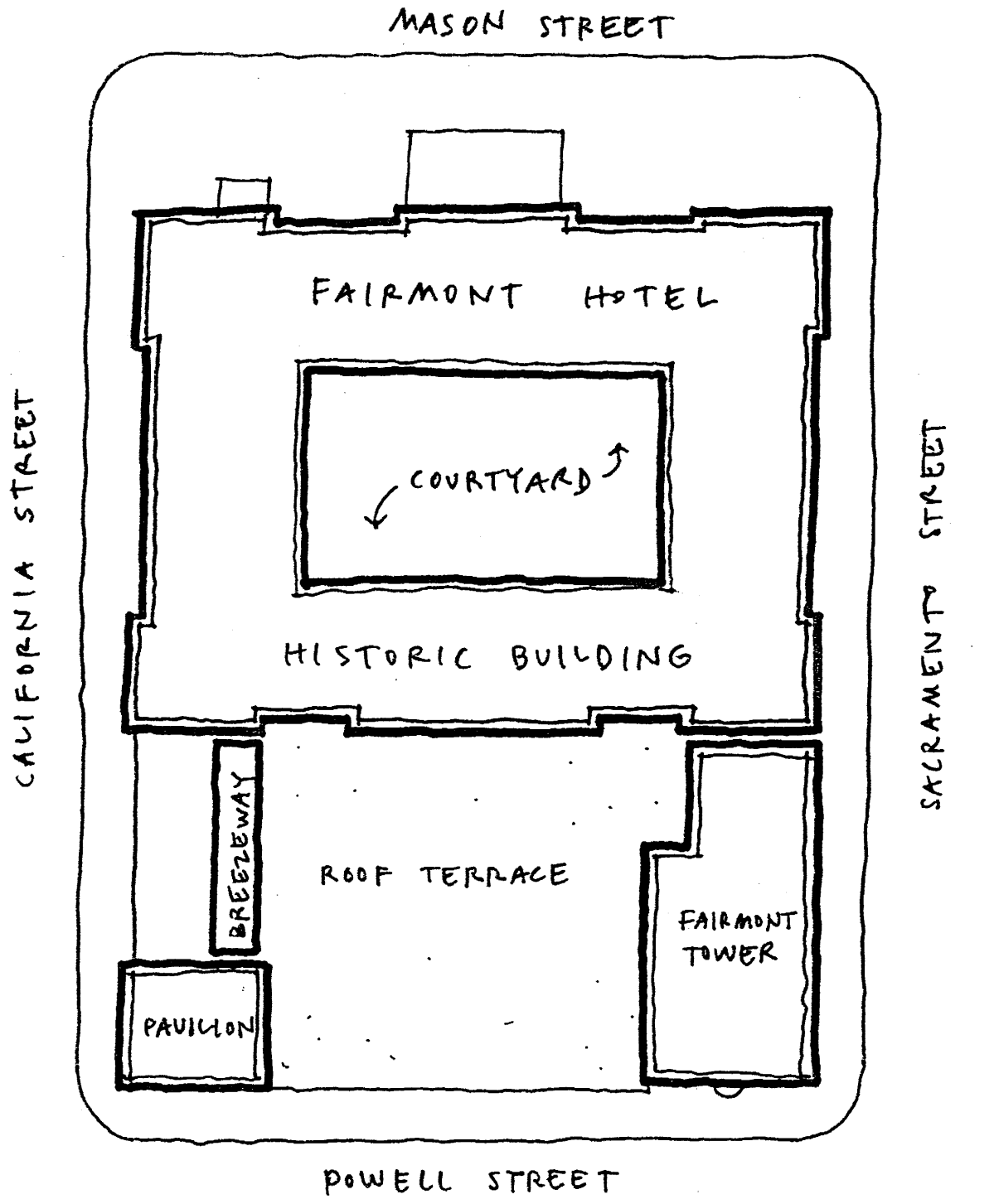
Section 11 Page 33 Name of Property Fairmont Hotel
County and State San Francisco County, CA

Photograph #17

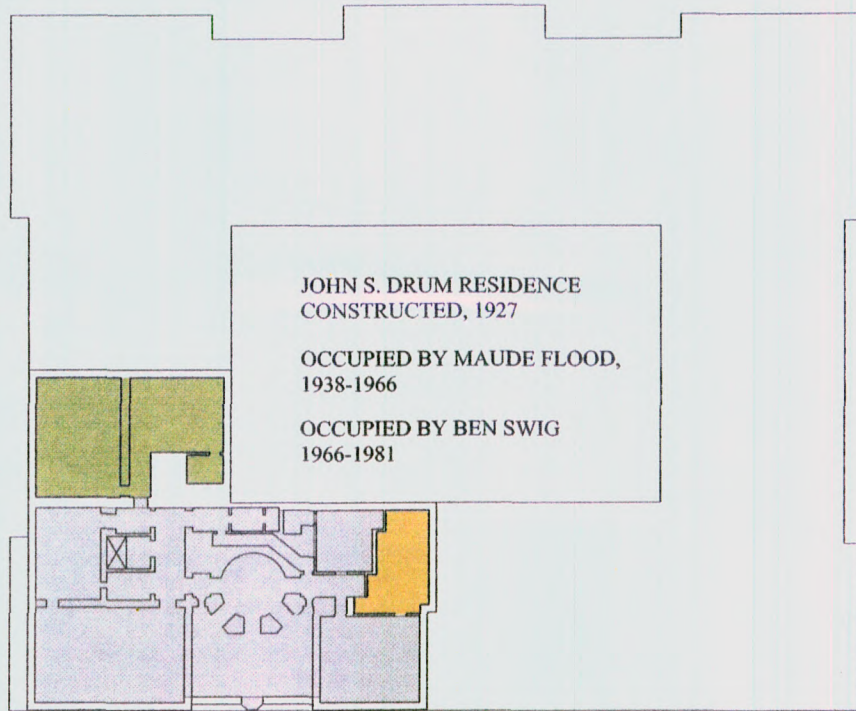
1. Fairmont Hotel
950 Mason Street
San Francisco, CA
2. San Francisco County, California
3. Photographer: Carolyn Kiernat
4. Photograph date: August 24, 2001
5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
6. View: Detail of Laurel Court stair railing (camera pointed northeast).
7. Photograph Number: 17

Photograph #18







1. Fairmont Hotel
950 Mason Street
San Francisco, CA
 2. San Francisco County, California
 3. Photographer: Carolyn Kiernat
 4. Photograph date: August 24, 2001
 5. Location of original negative: Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108
 6. View: Detail of mosaic floor at Laurel Court.
 7. Photograph Number: 18
-



FAIRMONT HOTEL SITE PLAN N.T.S.

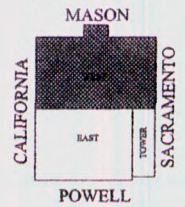


PENTHOUSE FLOOR PLAN
N.T.S.

-  Very Significant
-  Significant
-  Significant/Modified
-  Contributing
-  Non-Contributing
-  Non-Historic



KEY PLAN



Plan Diagram 7

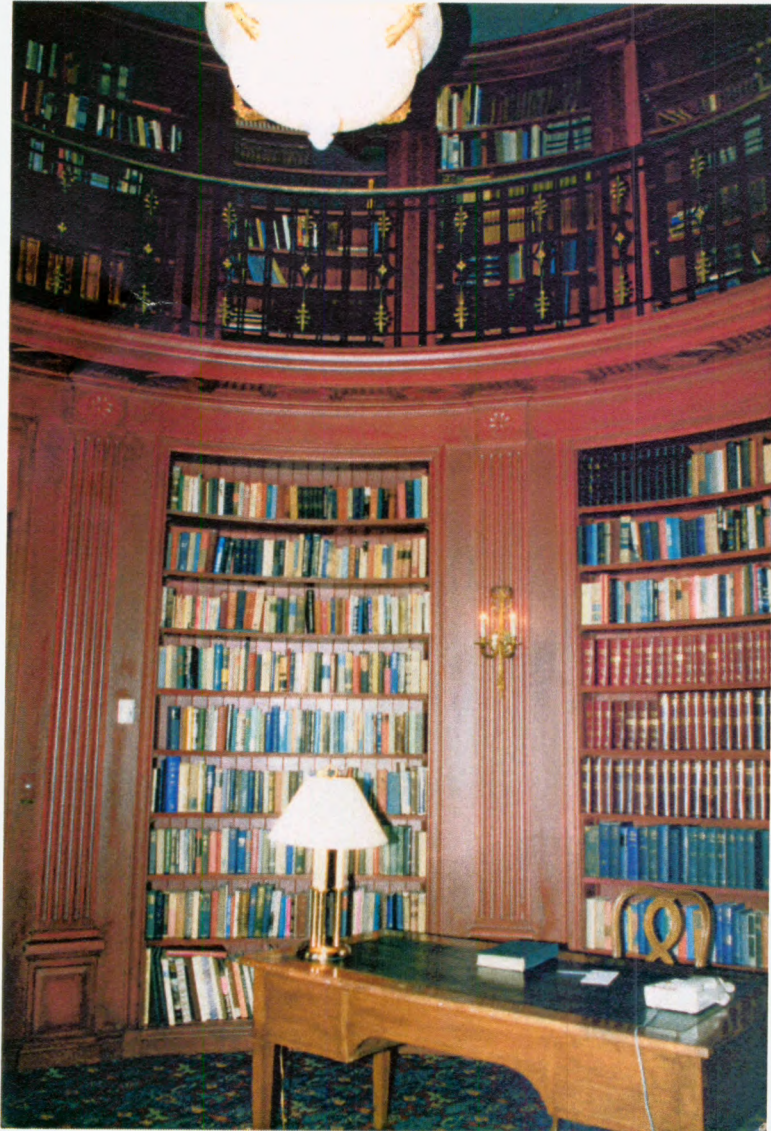


Photo 1 Penthouse library.



Photo 2 Ceiling of Penthouse library.



Photo 3 Billiards room.



Photo 4 Penthouse hallway.



Photo 5 Entrance laylight.



Photo 6 Penthouse dining room.



Photo 7 Penthouse living room.



Photo 8 Penthouse terrace.



Photo 9 Penthouse terrace detail.



Photo 10 Penthouse kitchen.



Photo 11 Fairmont Hotel viewed from above, looking northeast (photo taken from Mark Hopkins Hotel).

Property Name
950 Mason Street, San Francisco

Property Address

Project Number

5. DETAILED DESCRIPTION OF REHABILITATION / PRESERVATION WORK - Includes site work, new construction, alterations, etc. Complete blocks below.

Number
18

Architectural feature Penthouse

Approximate Date of feature 1927 w/later alterations

Describe existing feature and its condition:

The penthouse contains three bedrooms, a living room, pool room, dining room, library and kitchen. Between the living room and dining room is an exterior courtyard with a fountain.

Overall, the rooms in the penthouse retain their historic integrity and character. The door and window trim, molding, room configuration and unique character appear to date from before 1949, although the carpeting and surface finishes (paint and wallpaper) have been modified.

Some additional original features that still exist in several of the rooms include plaster walls, mosaics, fireplaces, base trim, picture rails, doors, door hardware, wood thresholds and built-in cabinetry and shelving.

The four bathrooms in the penthouse have been altered extensively since their construction in 1927. All finish materials and fixtures have been replaced and are not historic. The only historic features remaining in the bathrooms include doors, door trim, door hardware, exterior windows and window trim.

Describe work and impact on existing feature:

New finishes and furnishings are planned for the bedroom and living room areas within the penthouse. These finishes will include wall coverings, paint and carpeting. Changes will be limited to surface finishes; no historic fabric will be altered.

Although some minor plumbing work might be completed, the penthouse bathrooms will not be remodeled at this time.

Photo no. 48, 49

Drawing no _____



Photo 1 Entrance hall before installation of sprinklers.

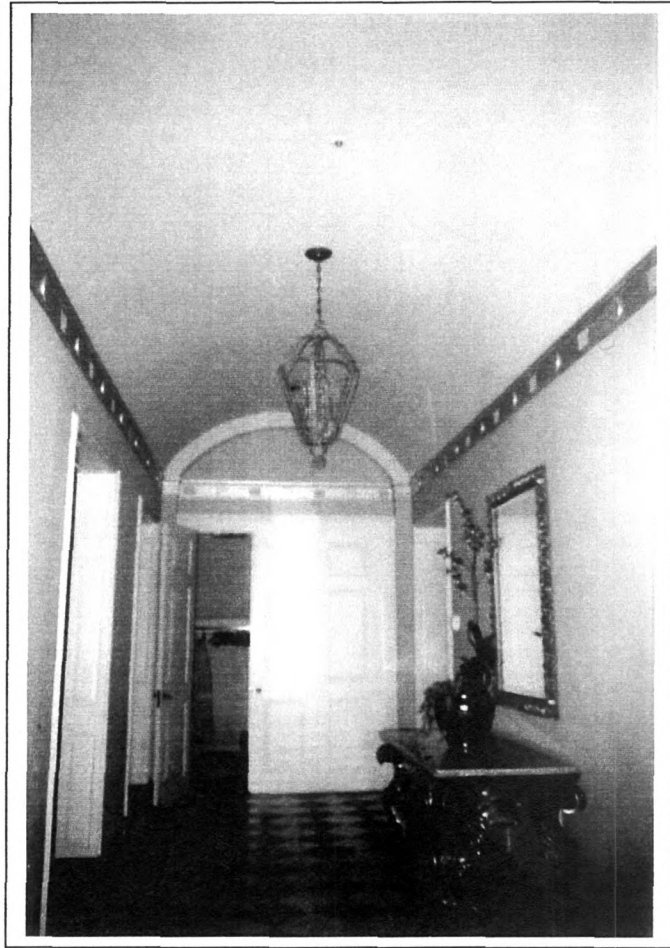


Photo 2 Entrance hall with sprinklers (looking opposite direction). Two sprinkler heads installed in plaster ceiling.

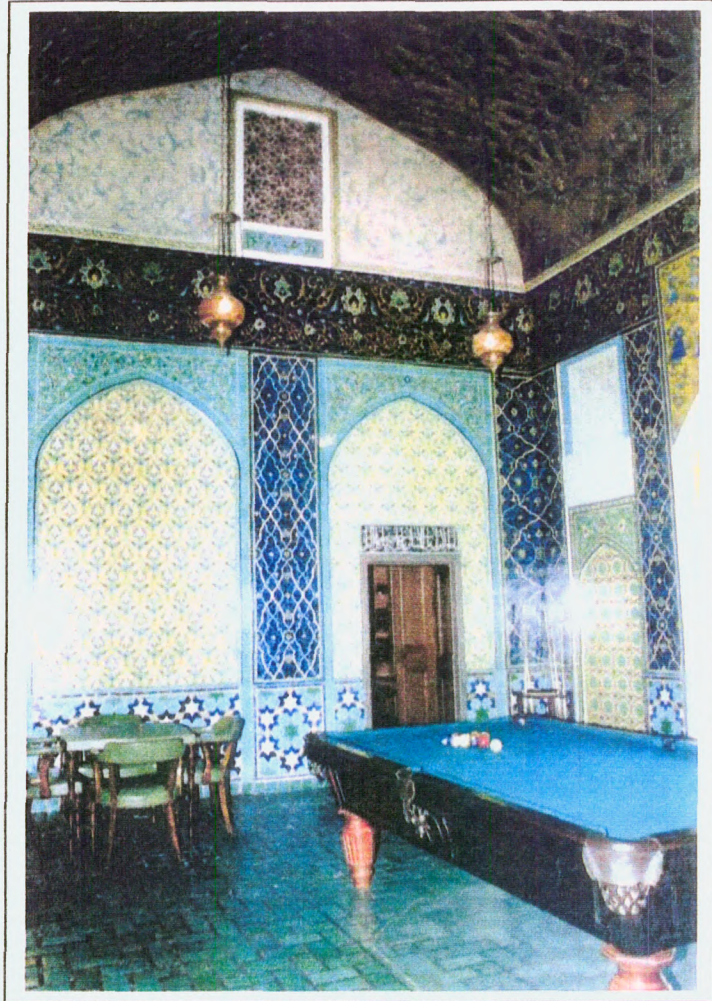


Photo 3 Billiards room before installation of sprinklers.

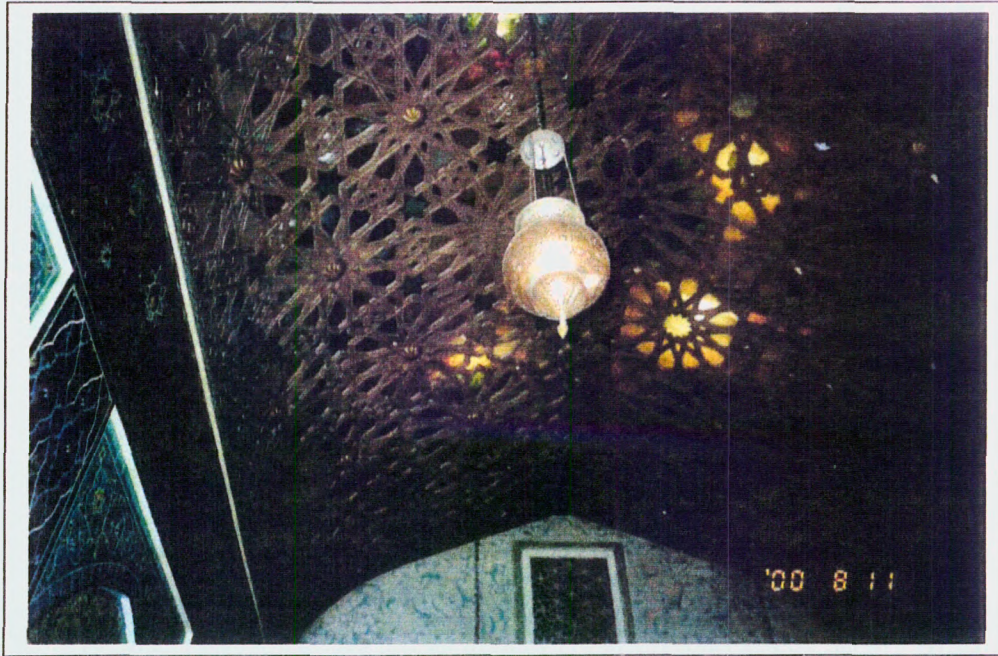


Photo 4 Billiards room after installation of sprinkler heads. Two sprinkler heads installed very inconspicuously on ornamental ceiling.

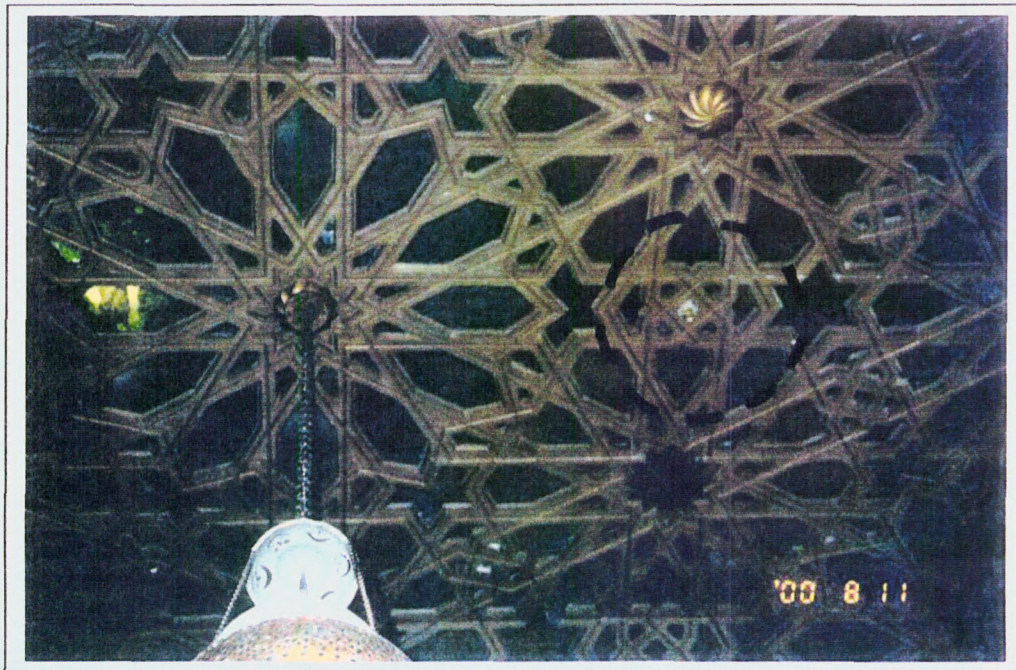


Photo 5 Dashed area indicates sprinkler head installed in Billiards room.



Photo 6 Living room before installation of sprinklers.



Photo 8 Dining room before installation of sprinklers.



Photo 10 Library rotunda before installation of sprinklers.

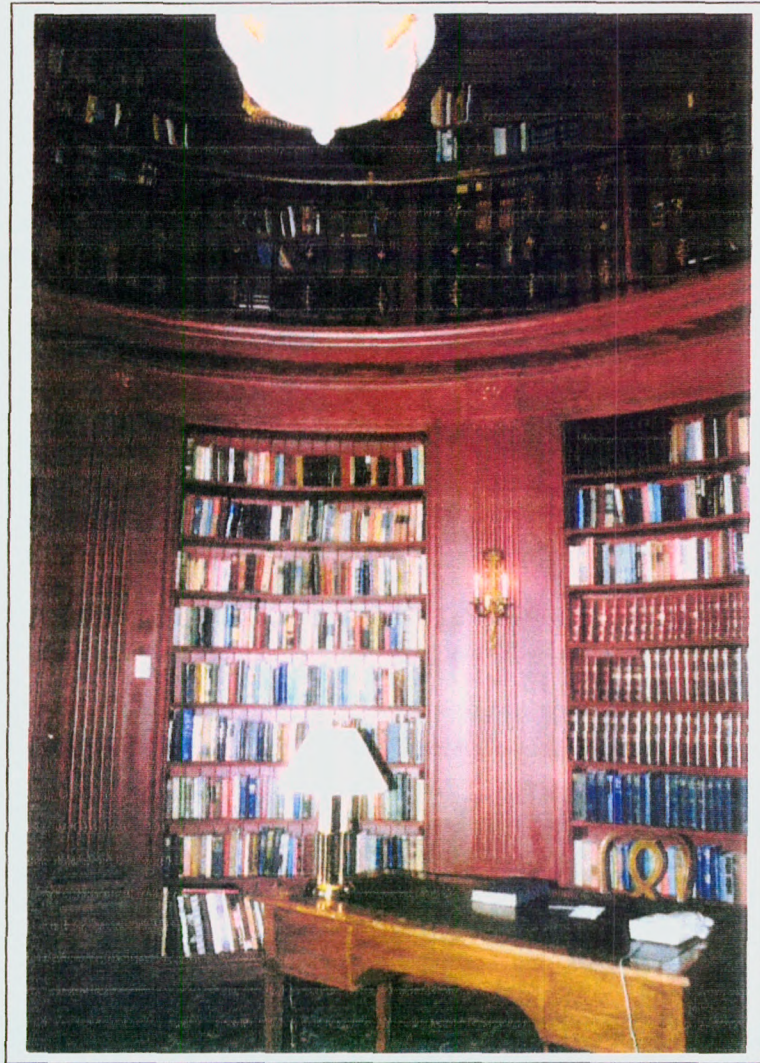


Photo 11 Library before installation of sprinklers.