

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

DATA SHEET PH0290793

FOR NPS USE ONLY  
RECEIVED AUG 18 1975  
DATE ENTERED OCT 21 1975

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

The Carolands

AND/OR COMMON

The Chateau

**2 LOCATION**

STREET & NUMBER

565 Remillard Drive

NOT FOR PUBLICATION

CITY, TOWN

Hillsborough

VICINITY OF

CONGRESSIONAL DISTRICT

11th

STATE

California

CODE

06

COUNTY

San Mateo

CODE

081

**3 CLASSIFICATION**

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH
- IN PROCESS
- BEING CONSIDERED

PUBLIC ACQUISITION

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

ACCESSIBLE

(exterior visual access only)

PRESENT USE

- AGRICULTURE
- COMMERCIAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- OTHER: in probate

**4 OWNER OF PROPERTY**

NAME

Remillard Dandini Estate

STREET & NUMBER

565 Remillard Drive

CITY, TOWN

Hillsborough

VICINITY OF

STATE

California 94010

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

San Mateo County Government Center

STREET & NUMBER

Broadway Street

CITY, TOWN

Redwood City

STATE

California 94063

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

Junior League of San Francisco Historic Sites Project

DATE

1963-1968

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

Junior League of San Francisco, Inc.

CITY, TOWN

1581 Webster St., San Francisco, California

STATE

## 7 DESCRIPTION

133H2 ATAG  
SHEET

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The following summary description was prepared by Professor Paul V. Turner of Stanford University.

The Carolands remains in virtually the same condition as when it was built sixty years ago. It is rectangular in plan, contains five storeys, and is constructed of reinforced concrete. The concrete surface, finished and scored to suggest the pattern of ashlar masonry, is exposed in many of the interior spaces as well as on the exterior, and is in excellent condition. The facades are ornamented with pilasters, columns, entablatures, garlands and other elements typical of the French Classical style on which the building is based. The attic storey is in the form of a mansard roof.

The house contains roughly 110 rooms. On the lowest level--below ground and lit by a wide "moat" on two sides of the building--are the kitchens and other service rooms. The ground floor is devoted principally to a large entrance foyer, which leads into the central space of the house, an interior columned court rising the full height of the building and lit by a skylight. A double stairway in this space ascends to the main floor and its rooms: parlors, dining room, library, conservatory, concert hall, and a small oval room (designed to take a fine set of 18th-century French boiseries) overlooking the terraced gardens. The next floor is devoted primarily to suites of bedrooms; and the top floor has servants' quarters. An unusual feature of the plan is an extra, half storey, tucked in between the main floor and the bedroom floor on one side, which was originally used as a wardrobe, and is lit by oeil-de-boeuf windows along the curved wall overlooking the garden.

The following description by John Weld Eliassen, Jr., details the architectural styling of the Carolands.

The Carolands Chateau is situated on the ridge due west of Burlingame and is visible from both Highway 101 and the Junipero Serra Freeway. It was originally conceived to be the focal point of an estate of more than 500 acres, fully landscaped in the manner of Versailles. The building itself is a large four and one-half story reinforced concrete, natural and artificial sandstone veneered residence with a copper roof, approximately 130 feet long by 120 feet wide by 100 feet high, containing 100 to 125 rooms. It is designed in the Beaux Arts style, drawing exclusively from French Renaissance sources and loosely modeled after Vaux le Vicomte, the prototype of high French Renaissance design, as developed by Louis XV and the Count of Versailles.

The building's composition is daringly simple, utilizing the Palladian grouping of all significant rooms on a piano nobile (main floor) grouped around a four-story high hypostyle hall lit entirely by skylight. The exterior facades show ingenious differences from one another: the north and east ones consisting of neatly articulated rows of windows with the basement floor receiving natural light and ventilation from an artificial moat. The west elevation is developed into two rectilinear attached towers flanking a circular one capped by a fine copper dome above the roofline. Here the piano nobile opens directly onto a raised terrace built over the floor below. Above the piano nobile are what appear to be oval celestery windows, but which provide light and ventilation to a suspended mezzanine, entirely invisible from the interior. The

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south elevation, the principal one, consists of a half-octagonal attached tower flanked by pairs of symmetrical pedimented and festooned casement windows. The face plane of the tower breaks into a simple pediment at the roof line, and it sits on a rusticated base below the piano nobile which is arched to form a porte-cochere with marble floor and great wrought iron gates. The fourth floor is contained in a copper mansard roof with oeil de boeuf windows, interspersed with rectilinear pedimented windows generally spaced to match the windows on the floor below. The entrance is through a marble floored gallery about sixty-feet wide, off of which springs the great central stairway, rising into the great space, splitting in the middle and returning to the piano nobile above.

This grand staircase, surrounded by two levels of modified Doric columns on a rusticated base, supporting a great half vaulted entablature, is unquestionably one of the greatest residential spaces in America. It is comparable in its singularity and boldness of composition only to such rooms as the Great Hall of The Breakers in Newport, R. I., or to the Central Rotunda of Longwood in Natchez, Mississippi. But, unlike The Breakers, The Carolands' space has an air of grandeur through conscious simplicity, deriving its effect from the subdued warmth of stone and plasterwork, the play of light and shadow on simple classical elements, contrasted with the rich balustrades of black cast and wrought iron with gilt applied decorations. The effect of this space is impossible to describe and, due to its gigantic proportions and soft natural lighting, is difficult to photograph. It must be seen to be believed, and once seen will never be forgotten.

The piano nobile consists of a series of eight rooms surrounding this space. The most prominent of these, directly at the top of the grand staircase and forming the tower above the porte-cochere, is the library: 40 feet across at the widest point and 60 feet in length, the room is paneled in lightly stained oak carved in Louis XV style, with a mezzanine for storage of books. Both design and detailing of this room resemble the Reading Room of The Breakers. Adjoining the library is the state dining room (individual salons for family dining are provided on the floor above) paneled in marbelized plasterwork and wood in rich green and gold colors. The third major room is the ballroom, 30 feet wide, running more than one-half the length of the north elevation. This is accessible to the north garden terrace (with its sweeping view of San Bruno Mountain and the entire northeastern tip of the Peninsula) by a bridge over the moat. This room with its large arched windows is simply finished with brocade paneling for acoustics and contains a small raised stage, complete with proscenium and dressing room for performers. The west elevation contains a series of five rooms, small by comparison with the others. Each has its own distinct paneling and decor:

Solarium: a sunlit room of marble floor and columns with mirrors reflecting the view from the large windows.

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Round Room: It was designed and built to accommodate the panels taken from a chateau in the south of France. The panels are of rose-wood, carved and painted, and represent the period of about 1780, as does the marble fireplace with wrought iron embellishments crowned with its French beveled mirror. The parquet floor is a beautiful example of the sunburst pattern of its time.

Square Room: This is just off the Round Room and is of the same period with its imported paneling, mirrors, fireplace, and parquet floor.

Chinese Room: it has beautifully laquered imported wall panels and exquisitely carved furnishings.

Drawing Room: in the French tradition with painted ceiling and soft-toned walls, partially covered with cherubs giving a bas-relief effect; in other words, a three dimensional effect; graced with a beautiful fireplace of marbelized painted plaster.

The paneling for the Round Room and the Square Room had been placed in storage by the Carolans and was later bought and installed by Countess Lillian Remillard Dandini. Three of these rooms have low ceilings in order to accommodate the secret mezzanine above.

The living floor above the piano nobile, reached by an oval spiral staircase of extreme beauty, and also by a commodious and ornate elevator, is divided into suites, comprising Mr. Carolan's quarters, Mrs. Carolan's quarters, the northwest and southwest corners of the building with the Round Room on that floor in common; and several guest suites. Each of these is equipped with the finest and most elegant facilities available at the time. The most interesting is Mrs. Carolan's bath, the tub of which is sculpted out of a single block of marble, shaped like a piscina and complete with gold hand-tooled hardware. The walls of most rooms on this floor are consistently treated with the same wood paneling, always embellished with simple but elegant French rococo decor.

An even more outstanding feature of this floor is its hidden mezzanine below the Carolan's suites, approachable only by a stairway from an entrance room to the Carolan suites, and with a hidden stairway from the mezzanine leading down to the piano nobile so that the hosts could suddenly appear among their guests at any time. This mezzanine contains a series of rooms equipped with closets, drawers, and two separate, walk-in vaults for the storage of precious valuables.

The top floor consists of a labyrinth of servants' rooms, minor guest rooms, and the Round Room which breaks into a dome at this floor and appears to have been intended as a nursery. Scattered among these are a few rooms of interest, such as the Plan Room which still contains the hundreds of rolls of drawings used in the development of the house and grounds.

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There is yet another level above this which comprises the light chamber over the Great Court. Here, under the trussed skylight, the Countess Lillian Remillard Dandini grew her house plants some eighty feet over the marble entry below.

Also worth mentioning is the other labyrinth of rooms in the basement where an entire series of rooms, the size of an operating wing of a modern hospital, is arranged with each room specifically designed and equipped for preparation of various courses of the banquet. This basement kitchen is accessible to the entrance gallery through secret butler's doors and to the floors above through a utility core consisting of a service elevator, service stair, and separate butler's pantry stocked with silver and plates for serving of food at each floor.

All workmanship, accessories, and features of this unique structure are original, such as the ornate passenger elevator; or have been installed later just as they were originally intended to be, such as the paneling of smaller rooms, making The Carolands one of the most authentic and thoroughly unaltered example of the architecture and life style of its era in America. Its present condition differs from its original physical appearance only due to aging which fortunately because of the quality of its construction is limited to a few leaks in the terrace roof, an occasional crack in the plaster, or a tilted retaining wall in the gardens.

## 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES Constructed 1914-15

BUILDER/ARCHITECT Ernest Sanson and Willis Polk

### STATEMENT OF SIGNIFICANCE

The following summary of architectural significance was prepared by Professor Paul Turner, Stanford University.

The architectural significance of the Carolands is two-fold: first, as a reflection of the aspirations of a social class in turn-of-the-century America, and secondly, in its own right, as one of the purest examples in America of the French Classical style of architecture.

It is a commonplace that in their search for status, wealthy Americans have often attempted to recreate the surroundings of European aristocracy; but the Carolands is among the very best examples of this phenomenon. It was built by Harriet Pullman Carolans--heiress to the Pullman fortune. The house was planned faithfully on the model of royal French chateaux, with none of the compromises to American traditions which are usually found in homes of this type. For example, the monumental stair-court (which here is the most spectacular architectural feature of the house) is seldom found on this scale in American mansions, probably because its original function (derived from the processional rituals of Baroque royalty) was unrelated to American lifestyles even of the wealthy. In this and other respects, the Carolands represents this Royal Chateau type in a purer form than virtually any other American example.

To realize her goal authentically, Mrs. Carolans commissioned a Parisian architect--Ernest Sanson. (The local, supervising architect was Willis Polk). Sanson, expert in the tradition of French Classicism from his training in the Ecole des Beaux Arts in the mid 19th century, produced a design which is remarkably fine in its own right. It is not a "copy" of a specific chateau, as local legend has it (no respectable Beaux-Arts architect would merely copy), but is a composition of elements drawn from various sources. These sources are mostly 17th-century chateaux in the Ile de France area around Paris--two of the major ones being Louis LeVau's chateau of Vaux-le-Vicomte (as seen in the oval projection in the center of the garden facade), and Francois Mansart's chateau of Maisons (as in the motif of the columnated projections on the ends of the garden facade). But the various elements were all skillfully combined by Sanson--and produce what is in fact one of the most successful examples of true French Classical architecture in America. That Sanson should then have decided to execute this design in reinforced concrete (apparently out of concern for earthquakes--but also reflecting a general interest in concrete among Parisian architects at this time), reveals a bold willingness to combine a traditional style and a new material. The result is a building which is among the earliest examples of domestic architecture constructed of reinforced concrete.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Thieme-Becker, Kuenstler Lexikon, Vol. 29, p. 418. (for information on the architect, Ernest Sanson).

R. Olmsted, Here Today (San Francisco, 1968), pp 180-83  
(mistakenly lists the architect as "E. Saint-Saens").

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 5.831

UTM REFERENCES

A 

1	0	5	5	5	8	0	4	1	5	6	4	8	0
ZONE				EASTING				NORTHING					

B 

ZONE				EASTING				NORTHING					

C 

ZONE				EASTING				NORTHING					

D 

ZONE				EASTING				NORTHING					

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
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--	--	--	--

# 11 FORM PREPARED BY

NAME / TITLE

Countess Beatrice Von Homola \*

April 7, 1975

ORGANIZATION

Friends of the Chateau \*\*

DATE

STREET & NUMBER

1025 Vista Road \* 1215 Canterbury Rd. \*\* 343-3385 \*

TELEPHONE

CITY OR TOWN

Hillsborough

STATE

California 94010

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

SIGNATURE

*Hebert Blodet*

TITLE State Historic Preservation Officer

DATE

7/24/75

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

10/21/75

ATTEST:

KEEPER OF THE NATIONAL REGISTER

DATE

10/14/75

*Ronald M. Greenberg*

Acty

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Thus, both for its intrinsic architectural qualities, and for its expression of the social aspirations of an American class, the Carolands is of great interest and significance.

The following statement of social historical significance was prepared by Donald P. Ringler, Historian, Burlingame, California.

The Carolands Chateau  
Hillsborough, California

Its Social and Historical Significance

When Harriet Pullman Carolan sailed for Europe in the spring of 1912, she left San Francisco's social set and news columnists a news item of titillating verve. One city newspaper confided:

Mrs. Carolan watched these elegant houses - (of the George Newhalls, the George A. Popes, the Templeton Crockers, and the W. H. Crockers) - go up and she...decided to have a more beautiful place than any of them.

Then the writer went on to editorialize:

No sale in years has attracted so much widespread attention, because of the size of the property - (554.32 acres plus 500 more for country parks if the landscaper so decreed) - the amount of money invested - (estimated at not less than \$1 million) - and the standing of the buyer and sellers - (buyer, Mrs. Carolans, and sellers, George Howard, Edward Howard, Henry P. Bowie, Agnes H. Hayne, and others).

And just before making her grand exit the youngest daughter of George M. Pullman confidently placed the planning of the projected mansion into the capable hands of architect Willis Polk. Then on reaching the other side of the Atlantic she could be prepared to expand her already cultivated disposition toward French design, French art and, not least of all, French chateaux.

It had been seventeen years since George W. Vanderbilt had completed his 140-room Biltmore in North Carolina; thirteen years since Frank Norris had closed the door on San Francisco society novels with Blix; and twelve years since Samuel Clemens had officially ordained the end of the Gilded Age. But Harriett Carolan was undaunted. Not for nothing was she the daughter of the man who brought swank and hauteur to the American Frontier.



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Although the name Pullman is traditionally associated with Chicago, Harriett Pullman's roots went back to California as well as the Midwest. Her mother, Hattie Pullman (nee Sanger) grew up in Sacramento; and Harriett's twin brothers, George M. Pullman and Sanger Pullman, oddly enough, at the turn of the century lived and died near Menlo Park. Harriett's husband, Francis J. Carolan, was a native Californian, the son of the early Sacramento family James and Emily Carolan. These elder Carolans had come to Sacramento from New York, and the father was engaged in a successful hardware business. Later the family moved to San Francisco and James Carolan re-located his hardware business at California and Front Streets where, not so successful, he eventually had to close the doors. Apparently in the early days the business was successful enough to send Francis back to New York to Cornell University - he graduated in 1882; but in the less prosperous San Francisco days Francis had to work behind the counters. When the store closed he lost even this position as clerk and took another job in the marketing of dried fruit. This was the position that Carolan held when he married Harriett Pullman in 1892. Later, after Carolan's death in the 1920's and his wife was contesting his will, Mrs. Carolan said that at the time of this marriage he was "a \$250 a month clerk".

But back in the nineties, Frank was considered handsome, well-groomed, and friendly; Harriett, aloof, intellectual, and sincere. The marriage took place in Chicago commanding the respect of the Chicago and San Francisco society columns as such second-generation rich families so deserved. There were murmurs of George Pullman's disappointment with Harriett's new husband, but the father generously rose to the occasion and after the wedding gave Carolan \$25,000 in Pullman-Palace Car stock for the groom to "rehabilitate" himself (a perhaps not-so-strange word to use toward a son-in-law) and \$35,000 to construct a home "suitable to receive his daughter." There is no record that Harriett herself received any additional income, and if she did the couple's affairs of the next five years would indicate it was not very much.

Even with the \$35,000 cash for a home the Carolans did not rush into buying a house. Instead they took up a residence on Franklin Street, then a fashionable area in San Francisco. But not for long. As they looked around and inquired about, their eyes ran down The Peninsula. Burlingame was the magic word.

Down in Burlingame (during the same year of the Carolans' marriage) Francis J. Newlands, William Sharon's son-in-law, had commissioned A. Paige Brown to build five summer homes, bungalows as Brown called them. And the next year the Burlingame Country Club was started, formed by some of the most prestigious names in San Francisco: Newlands, W. H. Crocker, William H. Howard, John Parrott, Jr., Richard Tobin, and others. And some of these socialites were building their own summer

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homes. William and Ethyl (nee Sperry) Crocker with The Oaks appeared to be the center around whom the Joseph D. Grants (steel, oil, public utilities), the Henry T. Scotts (Union Iron Works), the George A. Popes (lumber), and others were clustering. Burlingame certainly had distinct possibilities. The Carolans already had friends there. In fact in 1903 one of Frank's sisters, Genevieve, would marry Henry D. Poett. The Howard-Poett clan--descendants of the first owners of the Rancho San Mateo--were the cornerstone of Peninsula society and possessed quiet but unimpeachable social credentials. So the Carolans made the decision to leave San Francisco and head south. They occupied one of the original Brown bungalows.

By 1896 Harriett and Frank Carolan were arriving at a clear decision where they would build the house "suitable to receive (George Pullman's) daughter". As they gazed westward from their cottage windows or rode horseback over the Occidental Land Company's (Crocker's?) unsold lots they picked out a 4.92 acre parcel where two roads crossed, Willow and Sharon Avenues. And as neither of the Carolans had ever given way to pretensions, they named it simply "Crossways". To be sure it was in no way comparable to Ethyl Crocker's The Oaks flanked by the Scott and Grant mansions up on the ridge. But it was "suitable". And little did either of the Carolans know that, Fate intervening, before the end of the year 1897 an event would occur that would shrink dramatically the money and social differences between Harriett Carolan and the Crockers. Or, as one researcher writes: "Here, possibly, was the start of the coolness between Harriett Carolan and Ethyl Crocker." For the Carolans the next fifteen years at Crossways, 1897-1912, were probably the happiest years of their marriage: for Harriett, arranging lavish parties, collecting French Empire furniture, and relaxing on luxurious rail trips to the Del Coronado in San Diego; for Frank, riding to hounds, maintaining a polo field, and buying expensive carriages. And where, pray tell, did the Carolans get the money for such extravagant outlays and entertainment? They got it from the estate of George Pullman who died in October, 1897, not nine months after Harriett and Frank had purchased their modest 4.92-acre lot. The Pullman will awarded Harriett Carolan \$1 million outright plus a share in the rest of the estate.

A costume cotillion given by Harriett in 1900 reflects the grand style in which Mrs. Carolan expended her inheritance. Earlier the original five acres had expanded into thirty acres and the new, "suitable" house blossomed into a thirty-room Queen Anne style mansion with terraces, gardens, hothouses, tennis courts, a stone arbor, a conservatory, and a magnificent carriage hall with a chandelier that was to be the envy of the West Coast. The cotillion was held in the carriage house, but not, of course, where they actually stored the carriages. This was the hall, the bottom of the U that joined the stables and the actual carriage house. In addition to the stunning chandelier the building provided a closed court, ideal for that chilly Peninsula weather. The San Francisco guests were transported to Burlingame in tastefully decorated Pullman coaches and were driven from the Depot in Francis's

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fine carriages. Crossways itself, flooded with electric search lights, was a veritable camelot. The company was sophisticated; the hospitality grandiose; the country club set exalted. And the next week, just to demonstrate her versatility, Mrs. Carolans gave a similar party for the servants (minus, no doubt, the Pullmans from the City).

And Francis Carolan, too, extended himself. By 1901 Crossways with its thirty acres and gardens and the carriage house had grown too cramped and Carolan needed more space. He found it, the 122-acre Corbitt Horse Ranch down near the Burlingame Depot. At the new location, Crossways Farm, he marked off a polo field inside the old racetrack, built a pavilion with a porch and roof for watching the polo games, and erected a judging stand for horse shows. He also built kennels for hunting dogs and show dogs, in which he intended to take an interest. The original ranch buildings provided him with more space for more polo ponies, more trotting horses, and more carriages. Included in the more distinctive equipages was a (French?) omnibus that transported the Harrimans, the Rockefellers, and of course, the San Franciscan notables; a Tally-ho purchased just for the William K. Vanderbilts; and a Victoria purchased just for President T. Roosevelt's visit to Burlingame.

But lavish as was the Carolans' entertainment and extensive as were their acquisitions, their stylish neighbors persisted in expanding their social spheres too. And then there were the vexing little frustrations. Even with Frank's investments in kennels and show stock, his dogs seldom did better than place. Jennie Crocker's stock, as usual, took all the big, and almost all of the little prizes, too. When Harriett contributed \$5,000 to St. Matthew's Episcopal Church Fund, the W. H. Crockers gave \$10,000. Too, Charles Templeton Crocker had outdistanced all the mansions with his Italian-style Uplands, designed by Willis Polk; and now, Ethyl Crocker, so it was rumored, was to build back in the hills even a bigger place.

So Harriett Carolan brooded, projected, and planned. By 1910 her ideas manifested themselves in a blueprint produced by D. H. Burnam. There was to be a new mansion at Crossways, and it was to be distinctively French in style. And then came the second thoughts. The original Crossways would have to be torn down, the terraces leveled, the gardens destroyed. In fact, everything would have to go except the carriage house. Indecisive for the first time, Harriett hesitated, procrastinated. Two more years elapsed. The Carolans would not tear down their original home; if anything, they would sell it. And even that was disagreeable. But one thing was sure: Harriett, over Frank's misgivings, was bound and determined to build that French-style mansion. But the site would be further west, and on a hill above the Crockers.

In 1912 after Harriett Carolan had completed the purchase of the land from the Howards she wasted no time in letting it be known that she was ready to receive plans.

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**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

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She had little time to wait for by the end of the year Achilles Duchene, a Frenchman, was the first to respond. The December San Francisco Call ran this story:

Our idea (Duchene was talking about plans for the mansion) at present is something not exactly French but of good adaptation. There will have to be a special creation, adapted to the situation, perhaps a suggestion of Italian on good French lines.

Apparently Duchene's house plans were not accepted even though his landscaping plans were used. Willis Polk was the next with plans and he submitted two sets-- one with 560,000 cubic feet and the other with 500,000 cubic feet. Polk's plans, too, were rejected, and in 1914 a second Frenchman, E. Sanson submitted plans and these were accepted. The plans ran over one million cubic feet, and Polk was put in charge of construction.

As soon as Harriett Carolan accepted Sanson's plan for the house, the architects on both sides of the Atlantic went into action. Sanson's finished plans were forwarded to Polk's office in San Francisco where immediately the French terms and metric dimensions were translated into the English language and measurement systems. Duchene appeared on the site, this time as a landscaper. Studying the topography, the Frenchman was satisfied that the 554 acres would be enough for the parks. Then he issued directions for 32,000 bushes, shrubs, and trees, and recommended a watering system. For all practical purposes, it was at this time that the estate became known as "The Carolands."

The first contract was let in June, 1914, to the Clinton Fireproofing Company for grading the site. In addition to preparing for the foundation, the company would be leveling three terraces. The end of the West Terrace was to provide the fill for the North and East Terraces. Originally the end of the West Terrace was to have had a spacious pavilion, but this was never built. A Temple of Love, however, was built north of this terrace. On the west side of the North Terrace were the picnic grounds, complete with a bandstand. The East Terrace offered a superb view of the Peninsula and surrounding Bay, and was the one, it was rumored, where Mrs. Carolan used to pause to look out over her neighbors.

The building of The Carolands was a model of early American efficiency, Polk directing and monitoring the construction. The architectural firm had set up its own office on the site and kept a watchful eye on the contractors. Blueprints were checked out and in each day; contractors were charged for all phone calls; and every night builders must clean up their own rubbish or be assessed for the daily scavenger service. The water supply was critical, not only for mixing the concrete but also for drinking water for the laborers. The original supply of water was piped from new wells drilled on the lower end of the property, near Ralston Avenue. But when these ran dry, water was pumped from the wells at Crossways Farm to the wells drilled near the building site.

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When the walls and roof were constructed, a second Frenchman, Felix Passot, made his appearance. Passot evidently was associated with the interior design, but his forte was re-setting the three rooms that Mrs. Carolan had imported from Europe. And he also designed some interior moldings, decorations that were cast down in the barn at Crossways Farm. Another of Passot's talents seemed to have lain in water colors of grand proportions. Four of these sections, apparently designed for the ballroom that was never completed, measured two sections 18 ft. x 7 ft. and two others 10 ft. x 7 ft.

One year after the first grading was started, the summer of 1915, the Carolans moved into their mansion. A researcher has identified their quarters as "a small suite", and it was probably one of the smaller suites on the second floor, the ones that faced the Bay. They occupied the mansion with forty-four servants, about equally divided between outside and inside work. How long the couple lived here we can make only an educated guess. By December 1917, Harriett Carolan was in New York City, a time span that means that the couple could not have occupied The Carolands for more than two and one-half years. And when Mrs. Carolan did leave in 1917, it was, for all practical purposes, the end of the marriage, although they were never formally divorced.

On Harriett's departure, Frank moved back to Crossways Farm, where he occupied the old Corbitt mansion, but only for a short time. Then Carolan returned to the mansion. When he died in 1923, he had been occupying a suite at the Fairmont Hotel. After Carolan died, Harriett returned to California and occupied the mansion for about eight months before returning to New York. Then after a second marriage, to A. F. Schermerhorn, Harriett (with her husband) returned to The Carolands in 1927. It was during 1927 and 1929 that Harriett Schermerhorn ordered the furniture and effects to be crated, including the paneling of the little Round Room and the Square Room, some to be shipped East, the rest to be placed in storage in San Francisco. And it was during this period, evidently, that she made arrangements for sub-dividing the property. Then The Carolands, with a few maintenance men, stood deserted until 1945 when it was purchased by Tomlinson I. Mosely of Dalmos-Victor. Three years later it was sold again, this time with twenty-five acres for \$250,000 to Mrs. S. Coe Robinson. Then it was sold a third time in 1950 to Countess Lillian Remillard Dandini.

The Countess Dandini, who occupied The Carolands until her death in 1973, assumed ownership of the chateau by a set of curious circumstances that coincidentally intertwined with her own California forebears. In the late 1940's a developer W. C. Robinson was subdividing the last of the Carolan site. He was going to tear down The Carolands chateau and he also needed gravel for his subdivision. In

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arranging to buy gravel he came in contact with the Remillard materials yard in San Jose. As Countess Dandini had an interest in the Remillard Company, and as she also wanted to buy and preserve the chateau, the Countess and Robinson came to agreement in which she would take ownership of six acres and The Carolands chateau, and the subdivider would receive building supplies from her (formerly her father's) brick and building supplies company.

The families of the late Countess Dandini's parents, the Remillards and the Laurins, go back to early Gold Rush days. Three Remillard brothers - Pierre, Hilaire, and later Edward - arrived in the Bay Area from Montreal. Pierre first, and then joined by his two brothers, first entered the brickyard business on the shores of Lake Merritt in Oakland. When business in San Francisco flourished, the brick business expanded too, eventually spilling over into building supply yards in Marin, Pleasanton, and San Jose. Remillard bricks from the Marin yard, located in the present-day Larkspur, went into the present Palace Hotel, Ghiradelli Square (the old chocolate factory), and the Cannery. In 1933 Lillian Remillard Dandini, the third child, became president of the Brick Company. A year earlier she had married Count Allesandro Dandini, but the two separated in the 1940's. Previously to directing the Brick Company, Lillian Remillard had studied for a singing career and, continuing in the Bay Area her interest in music, she was a founder of the Pacific Opera Company and an active member of Pacific Musical Society, serving as its president 1939-41. After purchasing The Carolands in 1950, Countess Dandini provided furnishings and art objects for the chateau, and she also offered the ballroom and library as a center for musical, charitable, and other community events. Some of the more recent national figures who have visited The Carolands include Molinarri Pradelli, distinguished conductor; Billy Graham, evangelist; Dr. Antonio Breco, eminent symphony conductor; Raggeiro Ricci, violinist; Bing Crosby, motion picture celebrity; Giovanni Martinelli of the New York Metropolitan Opera Company; Allan Jones; and others.

The distinctive features of the interior of The Carolands include: on the main floor the larger rooms are the dining room, the library, and the ballroom. The dining room is distinguished by the painted imitation marble and the painted ceiling. The Library paneling is unique. Parts of the paneling were brought over from France; other parts were carved here by French artisans. The mammoth ballroom, planned to be finished with wall-sized painted canvases and simulated marble columns, was never completed but it became the life center for entertainment with its simplified painted walls, its majestically draped windows, and its stage for performing artists. The main floor has also several distinctive smaller rooms, among them being the little Round Room which was designed and built to accommodate the panels taken from a chateau in the south of France. The panels are rosewood, carved and painted, and represent the period of about 1780, as does the marble fireplace with wrought iron embellishments crowned with its French beveled mirror. The parquet floor is a

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beautiful example of the sunburst pattern of its time. The small Square Room, just off the Round Room, is of the same period with its imported paneling, mirrors, fireplace, and parquet floor. Completing the main floor is the Chinese Room of beautifully laquered imported wall panels and exquisitely carved furnishings.

The second floor is notable for the galleries, around which are arranged commodious suites for living quarters. The largest suite occupies the southwest corner and the entire west side of the mansion. The other suites occupy part of the north, the east, and part of the south sides. The large suite, apparently reserved for Harriett Carolan, has in addition to a spectacular bathroom, two large dressing rooms sandwiched between the floor of the second story and a lowered ceiling of the main floor. They are reached from the master suite by means of a small circular iron staircase. The suite on the northwest corner seems to have been meant for Francis Carolan. And the other two suites, on the view side of the building, seem to have been designed for especially distinguished guests.

The third floor is divided into about forty rooms: quarters for the servants and accommodations for the entourages of the personages occupying the two second-floor guest suites. The plans for the chateau were evidently designed for entertaining only major social figures: presidents, royalty, and the most elite industrial and financial figures. Consequently, no plans were made for large numbers of guests of ordinary social stature.

The ground floor (or basement) was designed for kitchens, the wine cellar, and other service areas.

The elegant Carolands Chateau reaches its sixtieth birthday this year, 1975, six decades - of which many years were spent in solitude, austerity, and even desertion. Probably its greatest moment transpired in its first two years when Harriett Pullman Carolan could stroll down the East Terrace, pause at the brink, gaze out over the Peninsula and Bay and muse: "At last I can look down on the Crockers."

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9. Major Bibliographical References:

The Hillsborough Boutique, series of 6 articles beginning in Vol. IX,  
No. 39, 25 September 1973.

John Weld Eliassen Jr.

6. Representation in Existing Surveys:

California State Historical Landmark No. 886

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California Department of Parks and Recreation

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