

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of PropertyHistoric name: Huntington Hotel DRAFTOther names/site number: N/AName of related multiple property listing:
N/A

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

2. LocationStreet & number: 1075 California StreetCity or town: San Francisco State: California County: San FranciscoNot For Publication: ☐ Vicinity: ☐**3. State/Federal Agency Certification**

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

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

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

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

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 ☐

☐

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Site

Structure

☐

Object

☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

1

buildings

sites

structures

objects

1

0

Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/hotel

Current Functions

(Enter categories from instructions.)

WORK IN PROGRESS

DOMESTIC/hotel

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS/
Italian Renaissance Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick, Terra Cotta

Narrative Description

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

Summary Paragraph

The Huntington Hotel, located at 1075 California Street in San Francisco's Nob Hill neighborhood, is a 12-story, with basement and penthouse, brick and terracotta hotel building. The Italian Renaissance Revival style building was constructed in 1924, designed by prominent local architecture firm of Weeks & Day, and prominently displays a base-shaft-capital composition at the exterior, complete with a terracotta and brick base at the first and second floor levels, brick shaft at the third through tenth floor levels, and terracotta and brick capital at the eleventh and twelfth floors. Additional Italian Renaissance Revival elements include the roof's hipped clay tile segments. Other noteworthy features of the building exterior include the rooftop billboard sign that reads "HOTEL HUNTINGTON." At the interior of the building, the lobby serves as the primary public area. The lobby space features the largest number of historic finishes, such as travertine flooring, decorative plaster ceiling, and elevator doors and surrounds. Also of note is the historic primary stairway with wood newel posts and a wood railing with decorative iron balusters that extends vertically through the building. The upper floor levels of the hotel consist of office and guest room spaces accessed via a double-loaded L-shaped corridor and are generally identical, with similar layouts and finishes throughout. The building is in good condition and all seven aspects of historic integrity are present. As such the building continues to reflect its Italian Renaissance Revival style design and historic use as a high-end hotel and apartment hotel.¹

¹ This Nomination narrative is based on and largely adapted from prior preliminary scholarship, written and prepared by Heritage Consulting Group, LLC for the building's current Ownership group; the preliminary scholarship is on file with the building's Ownership group, 1075 California Owner LP.

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Narrative Description

Setting and Site

The Huntington Hotel is in a largely urban setting in San Francisco's Nob Hill neighborhood. The neighborhood consists of mixed-use development including commercial, religious, and residential buildings of varying heights and ages. Most residential buildings are multi-family dwellings ranging from high-rise apartment buildings to three- and four-story single- and multi-family row homes ranging in age from the early twentieth century to the early twenty-first century and are contemporaneous with or post-date the construction of the Huntington Hotel. The area also features several important landmark buildings and sites including Huntington Park (est. 1915), Grace Cathedral (1927-1934), and the Pacific Union Club (1886), all located within a few blocks of the Huntington Hotel.

The hotel is located on a steep hill at the southeast corner of California Street and Taylor Street on a 18,905 square foot parcel that encompasses San Francisco tax parcel number 0254024. The parcel is bound to the north by California Street, Taylor Street to the west, and existing residential buildings to the south and east. The Huntington Hotel site consists solely of the hotel building with a narrow driveway and service alley located at the east and south ends of the property, respectively. The driveway slopes downward and provides vehicular access into the building's lower-level garage. Due to the building's urban setting, limited site features exist, which primarily consist of the red brick and red concrete sidewalk, red brick planting beds at the front of the building, and street trees along California Street. All site features are contemporary elements and were installed in the late-twentieth century, likely initially in 1974-1976, when the Big 4 Restaurant was introduced at the building.

Exterior

The Huntington Hotel is a 12-story, with basement, sub-basement, and penthouse, Italian Renaissance Revival style building that features a red brick and terracotta exterior. The building prominently displays a base-shaft-capital composition, complete with a terracotta and brick base at the first and second floor levels, brick shaft at the third through tenth floor levels, and terracotta and red brick capital at the eleventh and twelfth floors. The north elevation is the building's primary elevation, which fronts California Street and features the primary entrance. The east, west, and south elevations are all secondary. While the west elevation still features a high degree of stylistic form, given its street presence along Taylor Street, the east and south elevations lack the same level of ornamentation. Decorative terracotta detailing ornaments the building on all sides, with the most ornate elements located on the primary, north, elevation. Terracotta details include: an arched entry, belt course separating the second and third floor level, quoins, third floor pedimented window surround, Juliet balconies, cornice, and bracketed eaves. The Huntington Hotel contains three primary entrances, each on California Street, and three secondary entrances, including two on Taylor Street and the garage entrance at the east elevation. The hotel primarily features aluminum-framed awning windows that consist of a fixed ten-light upper section and large single-light operable segment below. In some instances, the awning windows are flanked by narrow, multi-light sidelights. Small, rectangular-shaped,

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primarily six-light awning windows correlate to guest room bathrooms. All windows date to 1993, as indicated in San Francisco Department of Building Inspection files.

North Façade

The primary, north, elevation is seven bays wide and features corner towers. The north elevation also features a central entrance, which serves as the hotel's main entrance. This entrance, which is also the sole entrance original to the building on this façade, is recessed within a terracotta, marble, and painted plaster portico reached via a set of three shallow steps. The door itself features ornate double-leaf doors with transom and terracotta entrance surround. Two additional entrances are located on the east and west ends of the elevation. The entrance located on the west end allows access to the Big Four restaurant. It is a contemporary alteration to the building, and appears to date to 1976, when the restaurant opened. The entrance at the east end of the elevation allows access to the spa, also a contemporary feature. This entrance features a modern aluminum-framed single-leaf door with sidelight and arched transom above. Canopies are located at all three entrances. Historic images show that canopies were utilized along the California Street façade historically, but information located at the San Francisco Department of Building Inspection indicates the existing canopies date to the ca. 2000s.

An ornate terracotta belt course separates the second and third floors creating a visual demarcation between the base and shaft. The easternmost and westernmost bays feature terracotta quoins at the corners of the first and second floors. Ribbons of faux quoins flank either side of these outermost bays running vertically from the third through twelfth floors, highlighting the corner towers. This pattern is repeated at the southeastern and southwestern corners of the building. An additional terracotta belt course located between the tenth and eleventh floors creates a visual separation between the shaft and capital.

The north elevation's first and second floor levels are covered in ivy, serving to partially obscure the windows on these floors. The two windows flanking the primary entrance feature decorative metal window grilles. Windows on the third through tenth floors are largely unornamented. However, the center window on the third floor features a triangular pedimented window surround. The eastern and westernmost windows on the eleventh and twelfth floors feature an arched decorative terracotta surround; terracotta Juliet balconies are situated beneath the eleventh-floor windows. The remaining windows on the eleventh and twelfth floors are separated by terracotta pilasters, are slightly recessed, and feature decorative iron surrounds topped by a terracotta band running the length of these five central bays. The hipped roof at the towers features decorative terracotta corbeled console and clay tiles.

West Elevation

The west elevation is ten bays wide and forms the ell of the building. The elevation features many of the same decorative elements seen on the north elevation including the friezes at the second/third and tenth/eleventh, decorative pilasters between the windows on the eleventh/twelfth floors, and the use of quoins/faux quoins to create the appearance of towers at the two outermost (north and south) bays of the elevation. A metal fire escape runs vertically at the elevation's northern end. Due to the building's siting on a hillside, the hotel's basement and

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sub-basement levels are exposed along this elevation and are covered in stucco. A simple stucco covered belt course separates the basement from the first floor. Two simple, recessed entrances are located on the basement level and sub-basement level. The northernmost entrance is accessed by a set of concrete steps and features a double-leaf flush metal door with central glazed panel. The southernmost entrance is accessed by a concrete landing and features a single-leaf wood paneled door with central glazing. The basement level has windows opening onto Taylor Street as does the Garage level, which is located directly below the Basement level.

South Elevation

The south elevation consists of the southwest tower, which is three bays wide. The remainder of the elevation largely lacks ornamentation, consisting of six bays of painted plaster-coated cast-in-place concrete. A two-story, non-historic addition, constructed in 1983 and housing part of the building's contemporary spa is located at the building's southeast corner, tucked into the ell of the original twelve-story building. There is a painted metal fire escape on the southwest end.

East Elevation

The east elevation is L-shaped and features the three-bay northeast tower with a simple, six-bay ell. The southernmost bay of the ell forms the southwest tower. The remainder of the ell is painted white and largely lacks ornamentation. The northeast and southwest towers feature ornamentation identical to that seen on the northwest tower. A metal fire escape runs vertically up the side of the tower. Above the east side's driveway and physically attached near to the north end of the east elevation is a one-story extension over the driveway that spans the first story only. Of reinforced concrete and finished in a smooth stucco, it is set back one full bay from the north end of the building, minimizing any visual impact from the street. A vehicular passthrough below it leads to the garage entrance towards the rear of the building. Although not indicated on original architectural drawings, the extension was present by 1948 per Sanborn Fire Insurance Company maps.

Penthouse Level and Penthouse Roof (Level 13)

The penthouse and roof consist of two levels. The primary roof is flat and set behind a raised parapet. Ornamental urns that once sat atop the parapet are still extant on the roof, although they are no longer attached.² Hipped roof segments are located at each of the three corners. The hipped roof segments feature clay tiles that are set within a protective netting. At the center, within the mechanical overrun, is a raised roof segment. The hotel also features a prominent billboard sign at the upper roof segment that reads "HOTEL HUNTINGTON." Information from the San Francisco Department of Building Inspection indicates that the sign was installed in 1949.³

Exterior Rehabilitation Work In Progress

The property is currently undergoing exterior rehabilitation work as part of a federally approved historic tax credit project while also ensuring compliance with the San Francisco Façade Ordinance. The overall rehabilitation project will return the Huntington Hotel to commerce as a

² The urns have been removed for safety reasons to adhere to local requirements and have been laid upon the roof.

³ San Francisco Department of Building Inspection.

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boutique hotel by rehabilitating the property to the *Secretary of the Interior's Standards (the Standards)* utilizing federal historic preservation incentives. As such, the exterior façade elements including brick, decorative terra cotta, concrete, metal fire-escapes and roof tile are in the process of being repaired as per the approved scope of work. Current work in progress includes repair of these elements on a limited, as-and where-needed basis only. Brick face spalls are being patched per *the Standards*. Where brick is displaced, it is being stabilized. Where brick units are missing or damaged beyond repair, they are being replaced with new brick units matching existing historic brick units in color, dimensions and overall visual appearance. Terra cotta cracks are being repaired using terra cotta restoration mortar, or if substantial in dimension, receiving mortar plugs. At certain window lintels on the 3rd, 11th and 12th floors, where the terra cotta is missing or damaged beyond repair, new cast stone window lintels are being installed to match existing color, texture, profile and overall appearance. The 3rd floor terra cotta balcony at the north elevation and the existing terra cotta railing at the roof parapet (along the north and west elevations) are also in process of being refurbished as part of the scope. This includes removing unsecure existing balusters for repair and reinstallation, or if such is deteriorated beyond repair installing replicas of cast stone, or GFRC (if the top rail at parapet requires replacement). Each existing roof urn has been evaluated for condition and determined it can be reinstalled on the urn bases on the roof's parapet and will be as part of the work. Terra cotta joints will be repointed only where needed, such as at the watertable and the cornice using an appropriate lime-based mortar. All terra cotta repairs shall receive new paint finish (glaze) to match existing once complete. Per an exterior façade assessment 20% of the east and north elevation's concrete portions shall receive spalling and crack repair; these areas will then be repainted. Red roof tiles and substrate of the southwest corner red tile roof have been removed to provide a new ice and water shield and layer of felt at this location; the red clay tiles will be reinstalled once that work is complete. Metal fire escapes will be refurbished to ensure proper attachment and working function. They will be repainted. Exterior work will otherwise be minimal as existing windows and most doors, for example, will be retained in place and refurbished as/if required only.

Interior

The interior of the Huntington Hotel features a variety of private and public spaces, including guest amenities, such as the primary lobby and a restaurant on the first floor, a contemporary spa at the basement level, various meeting rooms and offices on the second floor, and guest rooms throughout the remainder of the tower on the third through twelfth floors. The finishes are a combination of historic and contemporary, the most recent dating to a 2013 renovation. Historic finishes within the building, as evidenced by historic drawings and/or images include limited travertine flooring in the primary lobby and decorative stair newel posts and a wood railing with decorative iron balusters at the primary stair. Upper floor corridors also evidence historic finishes in their plaster ceilings that feature periodically spaced arched beams with ornamental plaster caps, and in their plaster walls that feature fire cabinet doors in the wings.

First Floor

The primary public space within the hotel is the first floor, which contains the hotel's lobby, the Big Four restaurant at the west end, and the spa's retail store and reception at the east end. The

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first floor also contains the elevator bank and primary stairs, a reception desk and some back-of-house storage space. The lobby features the largest number of historic finishes, such as travertine flooring, wood paneled wainscoting, wood pilasters, wood trim, and a decorative plaster ceiling. Elevator doors and surrounds as well as a decorative mail chute/letter box are also original to the lobby.

The Big Four Restaurant features wood elements including wood paneled walls with wood trim, parquet wood flooring, carved wood and marble bar, and ornately carved wood and brass fireplace and mantle. However, these finishes were installed in 1974-1976 when the owners renovated the space and opened the Big Four Restaurant and Bar.⁴

Spa Level

The hotel's spa is located on the basement level. The spa is located within the footprint of the non-historic (1983) addition, though all features and finishes date to a subsequent 1999 renovation. The spa features an open pool area, as well as locker rooms, and massage rooms.

Second Floor

The second floor contains administrative offices, conference / meeting rooms, a business center and storage rooms in former guestroom spaces. The floor is accessed by the elevators and the primary stair at the center of a double-loaded L-shaped corridor with the rooms delineated on either side. Finishes on the second-floor corridor consist of a combination of gypsum board and plaster walls and ceilings and a combination of historic and contemporary wood trim. The corridor floor is carpeted. A combination of wood panel and flush doors are found throughout. A number of rooms on the second floor have received dropped ACT ceilings and have a combination of gypsum board and plaster walls. Floors are carpeted, although bathrooms have tile flooring.

Floors 3-12

The third through twelfth floors are largely identical in plan and finish. Each floor is accessed by elevators and the primary stair at the center of double-loaded L-shaped corridor that features guest rooms on either side. Guest rooms vary in size and layout and include some suites, but generally feature the same type of finishes, which mainly date to a recent 2013 renovation. The guestrooms have a combination of painted gypsum board and plaster walls and ceilings with carpeted floors. Bathrooms have received contemporary tile flooring and wall finishes. Although the crown molding throughout the guest rooms is contemporary, the wood base and window and door trim appears to be a combination of both contemporary and historic. Throughout these floors, a combination of wood panel and flush doors are installed. The upper floor levels' circulation pattern (like that of the second floor), consisting of the centrally-located elevators and primary stair with double-loaded corridors however is original to the building. At both ends of the east-west corridor and the south end of the north-south corridor (or wings), the corridors narrow into round arched openings to narrowed fire egress corridors at egress windows. The windows provide access to the exterior fire escape stairs. (These fire egress corridors exist on the

⁴ "Quick Takes," *The San Francisco Examiner*, May 10, 2023; Pat Steger, "Social Scene," *The San Francisco Chronicle*, October 7, 1976.

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second floor as well.) The corridors also retain arched beams (periodically spaced) that feature original ornamental floral plaster caps in addition to wood paneled fire cabinet doors and some wood trim. The crown molding in the corridors is a more ornate contemporary replacement feature added during the most recent renovation to conceal systems.

Sub-Basement/Garage

The garage is located directly under the spa's pool area. It is accessed via an exterior door located in the driveway to the east of the building. A utilitarian basement space is located on the west side of the building and features storage and maintenance areas. These areas are unfinished and have exposed concrete ceilings, walls, and floors. Neither the garage nor maintenance areas are accessible to the public.

HVAC/MEP

Throughout the building, HVAC/MEP equipment is largely concealed within walls and above ceilings, except in secondary, mechanical spaces, such as the service stair. This includes fire and life safety sprinklers, which are concealed above the ceilings, and HVAC equipment, which is located within vertical fan coil systems concealed behind finished gypsum board walls.

Interior Rehabilitation Planned

The overall rehabilitation project will return the Huntington Hotel to commerce as a boutique hotel by rehabilitating the property to the *Secretary of the Interior's Standards (the Standards)* utilizing federal historic preservation incentives. Inside, the historic lobby, the hotel's primary significant space, will be maintained and continue to reflect its original travertine flooring and plaster ceiling and where original, wood wainscoting. The primary vertical circulation of elevator banks and ornamental stair with its decorative stair newel posts, iron balusters and wood railing will be retained for continued use. Only select non-historic corridor finishes will be updated while the corridor's historic decorative arches with floral plaster caps and fire cabinet doors shall be preserved in place. Guestrooms will be renovated, and certain guestroom baths will be enlarged and reconfigured as will some guestrooms, but the overall public and historic circulation pattern of double-loaded L-shaped corridors with guestrooms or amenities delineated on either side will remain. The project also will include renovations to the building's non-historic rear addition, the contemporary (ca. 1976) restaurant on the first floor and the tertiary basement level. Mechanical and certain plumbing systems will be upgraded to provide better energy efficiencies; this work will ensure systems continue to be concealed in walls or ceilings within public spaces and that replacement roof elements have minimal to no visibility from the streets. This federally approved proposed interior scope of work that meets the *Secretary of the Interior's Standards* has not yet begun.

Alterations and Integrity Analysis

National Register Bulletin 15 describes integrity as the capability of a resource to convey its significance, and evaluates integrity based on a set of seven aspects detailing a property's features and how they relate to significance. Specific to the seven aspects of integrity:

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Location

The Huntington Hotel is in its original location. As such, the building retains integrity of location.

Setting

The Huntington Hotel was constructed during a period of growth and prosperity in the Nob Hill area of San Francisco. The surrounding area was and continues to be urban in nature featuring mixed-use commercial and residential development. Buildings vary in height and age, although most date to the early twentieth century after the 1906 fire and earthquake. The overall setting of the Huntington Hotel remains largely unchanged from its period of significance. As such, the Huntington Hotel regains integrity of setting.

Design

The Huntington Hotel was designed in the Italian Renaissance Revival style of architecture. The building retains its original exterior Italian Renaissance Revival style design elements including its base-shaft-capital composition, corner towers with clay tile roof, terracotta belt courses, cornices, and ornate entry portico. The building also retains its original twelve story plus penthouse height, as well as basement and sub-basement plan. The 1983 addition was constructed at the rear of the building, is capped at the second-floor level, and is not visible from the public right of way on either California or Taylor Streets. While windows were replaced in 1993 and two entrances were added on the primary elevation ca. 1942 and ca. 1976 in association with restaurant installations or renovations, the overall fenestration pattern still reads as originally intended with use of multi-light transoms and sidelights where such are depicted in historic images. At the interior, although the first-floor wings (east and west ends) were converted from guestrooms into public amenity spaces beginning in the ca. 1940s, and some guestrooms were later reconfigured to accommodate offices and meeting rooms on the second floor, for instance, the interior of the building largely otherwise retains its original floorplans. The original circulation patterns remain including the primary central entry leading into the first-floor lobby, with adjacent primary vertical circulation of elevator banks and ornamental stair (albeit since enclosed at first floor). In addition, the original double-loaded L-shaped corridors that feature guestrooms on either side of the upper floors are intact, with only some door locations having been changed. The interior and exterior design alterations of the Huntington Hotel are overall minor, and Weeks & Day's original design remains almost entirely intact.

Workmanship and Materials

Like design, the Huntington Hotel retains a great deal of original materials and allows the building to convey superior workmanship commonly seen in early twentieth century designs. At the exterior, the original brick and decorative terracotta elements remain intact along with the roof's hipped clay tile segments. Even the roof's ornamental urns are still extant on the roof (albeit removed from the parapets and secured from falls). At the interior, the building retains original primary lobby finishes like travertine floors and wood wainscoting, in addition to decorative stair newel posts and a wood railing with decorative iron balusters at the primary stair. Certain upper floor corridor features including historic decorative arches with floral plaster caps, fire cabinet doors and some wood trim are extant. Interior alterations are mostly limited to

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changes in finishes like replacement carpeting or tile or installation of contemporary crown molding and trim and often occur in the more private spaces of guestrooms. The overall historic character of the building and its publicly accessible interior spaces have thus not been materially altered. As such, the Huntington Hotel retains the integrity of both materials and workmanship.

Feeling and Association

The Huntington Hotel's retention of integrity of location, setting, design, materials, and workmanship directly relates to its retention of both feeling and association. The presence of original design elements and building materials allows the building to convey its original use as a palace hotel and high-end apartment hotel. The building remains largely unaltered except for alterations to windows, doors, and some interior finishes. These changes have minimally impacted the building's feeling and association as an early twentieth century apartment hotel.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1924

Significant Dates

1924

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Weeks & Day

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

The Huntington Hotel is locally significant under National Register Criterion C in the category of ARCHITECTURE as an excellent example of the Italian Renaissance Revival style applied to an early twentieth century “palace hotel.” Designed by the well-known and prominent San Francisco-based firm of Weeks & Day, the hotel originally functioned as an apartment hotel, conveying the “palace hotel” typology, which was the most elite type of hotel built for those of high socioeconomic status. The hotel continues to convey its architectural significance, and has a period of significance of 1924, the year it was constructed.

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

The Huntington Hotel, located at 1075 California Street in the Nob Hill neighborhood of San Francisco, California, is a twelve-story plus penthouse hotel building that was constructed in 1924. The hotel is locally significant under National Register Criterion C in the area of ARCHITECTURE as an excellent example of the Italian Renaissance Revival style applied to an early twentieth century “palace hotel.” Designed by the well-known and prominent San Francisco-based firm of Weeks & Day, the hotel historically functioned as an apartment hotel, conveying the “palace hotel” typology, which was the most elite type of hotel built for those of high socioeconomic status. Weeks & Day designed multiple palace hotels and other high-end buildings in San Francisco and beyond with this being a notable, intact example. Since its construction, the Huntington Hotel catered to the social elite, who used the premises as a place to live, stay, and gather for both business and social purposes. The hotel was designed as an apartment hotel, a popular form of hotel that was a common in larger U.S. cities in the early twentieth century. Apartment hotels offered the standard amenities afforded by hotels but served those seeking longer term stays. San Francisco was particularly known as a “hotel apartment city” and many residents opted to live in hotel apartments over other residential options, including single family homes and regular apartment buildings. As a hotel type, and due to its design and clientele, the Huntington is best classified as an example of a “palace hotel,” which were frequented by the social and financial elite and offered superior dining, sociability, and other services. In addition to its standing as a palace hotel, the Huntington Hotel exemplifies the Italian Renaissance Revival style through its symmetrical façade, base-shaft-capital composition, corner towers with clay tile roof, terracotta belt courses, cornices, and ornate entrance portico. The use of the Italian Renaissance Revival style, which draws inspiration from the grand palazzos of Italy, is a fitting style for the Huntington Hotel as it reflects the level of distinction necessary for elite status. The period of significance for the Huntington Hotel is 1924, the date of construction.

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Huntington Hotel Developmental History

Pre-construction through 1924

The Nob Hill neighborhood of San Francisco first reached a level of prominence prior to the construction of the Huntington Hotel during the late-nineteenth century when the wealthy elite of San Francisco chose the area to build their large estates. The big tycoons of the Central Pacific Railroad, Leland Stanford, Charles Crocker, Collis P. Huntington and Mark Hopkins, also known as the Big Four, were the most prominent and earliest residents of Nob Hill. In 1906, a great earthquake and fire destroyed much of Nob Hill including the estates of many of these industrialists. This spurred a period of redevelopment and reconstruction to ensure Nob Hill's reputation, and the preeminent San Francisco neighborhood lived on.

The Huntington Hotel was one of these buildings constructed as a means of redeveloping the neighborhood. Originally known as the Huntington Apartments, construction on this high-end apartment hotel began in 1923. (See Figure 8.) Named for Huntington Square, which was located directly across the street, the building was sited at the corner of California and Taylor streets on the 137.5 square foot lot, also the site of the former Tobin family mansion. The Tobin mansion had been destroyed during the April 1906 earthquake and fire. According to an article in the *San Francisco Chronicle* on February 17, 1923, plans were almost complete for a twelve-story "class 'A' steel frame apartment hotel."⁵ The article continued, "This location is one of the finest in the city and the erection of this building will add to the already high character of the neighborhood."⁶ The project was financed by the Huntington Apartments Inc. which was founded by industrialists E.B. DeGolia and Harrison P. Smith. The building was originally slated to cost \$1.3 million but eventually cost closer to \$2 million.

The architectural firm Weeks & Day was hired to design the building and Cahill Brothers acted as the contractors. Weeks & Day's original plans showed an L-shaped Italian Renaissance Revival style building of light brick, terra cotta trimmings, and a variegated tile roof. According to a February 17, 1923, newspaper article, "As this building will be visible from all parts of San Francisco and the bay, it has been designed with a skyline broken with elevator towers and chimneys so as to add picturesqueness to San Francisco's silhouette."⁷ The L-shaped plan would allow for all rooms to have exterior windows with different views of the area. At the interior there would be suites of two, three, and four rooms, with some larger, six-room suites located in the south and east wings. The twelfth floor would be divided into two apartments of twelve and fourteen rooms with six bathrooms each. A garage would be located in the sub-basement, which would be concealed by a terraced garden in the court of the building's ell.⁸ To ensure the elite lifestyle of residents, the apartments would be completely furnished and rent would include hotel

⁵ "\$1,300,000 Structure to Be Erected at Corner of California and Taylor Streets," *San Francisco Chronicle*, February 17, 1923.

⁶ "\$1,300,000 Structure to Be Erected at Corner of California and Taylor Streets," *San Francisco Chronicle*, February 17, 1923.

⁷ "\$1,300,000 Structure to Be Erected at Corner of California and Taylor Streets," *San Francisco Chronicle*, February 17, 1923.

⁸ "\$1,300,000 Structure to Be Erected at Corner of California and Taylor Streets," *San Francisco Chronicle*, February 17, 1923.

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service consisting of maids to complete household work and tray service for meals.⁹ At the time this idea was innovative for hotel apartments in San Francisco, which served to create an additional draw to potential residents. By December of 1923, B.B. DeCelia, president of Huntington Apartment Inc., stated that the list of applicants interested was already sufficient to ensure the building's financial success.¹⁰ (*See Figures 9-10.*)

When the Huntington Apartments opened in March 1924, the building stood as the highest building on Nob Hill. Nob Hill itself towered over even the tallest buildings in San Francisco because of their high elevation on the crest of a hill.¹¹ (*See Figures 11-12.*)

Luckily for the owners of the Huntington Apartments, this was a great time to build and operate a luxury apartment hotel in San Francisco. Other than New York City, San Francisco was more in favor of hotel and apartment living than any other city in the country. In fact, according to a survey conducted by real estate investment company, S.W. Straus & Co., by 1925, high-end apartment houses in San Francisco had an average occupancy rate of nearly 96%. For reference, most rental experts and property owners at the time considered a 10% vacancy rate to be normal. During the study, Straus & Co. analyzed financial reports from high-end San Francisco apartment houses including the Huntington Apartments. They found that many buildings were completely occupied and some even had long waitlists. At the time, the demand for luxury apartment living was so high that people often leased apartments in buildings where construction had not yet begun.¹² Despite the construction of other palace hotels in Nob Hill, the Huntington continued to bring in guests and residents. The concept of the apartment hotel with its built-in room and maid service was so popular in San Francisco at the time that the construction of additional palace hotels did not take away business from existing palace hotels.

Post-1924 through Current Era

Over the next few decades, the Huntington Hotel continued to appeal to high-end residents and travelers alike by keeping the facilities at the cutting edge. According to advertisements, by 1931, all apartments were equipped with their own personal GE refrigerator.¹³ In 1942, wealthy real estate owner, Eugene N. Fritz purchased the Huntington Apartments. Fritz owned many apartments and hotels in San Francisco including the high-end Park Lane and Brocklebank apartment hotels in Nob Hill. In 1942, Fritz opened a restaurant known as the Romanoff Restaurant and a bar/nightclub known as the Zebra Room in the Huntington to draw in guests.¹⁴

Fritz's tenure as owner of the Huntington was embroiled in controversy. In 1944, Fritz was charged by the Office of Price Administration (OPA) with multiple counts of alleged rent ceiling violations at three of his Nob-Hill apartments hotels including the Huntington. After disobeying

⁹ "New Building Under Way," *San Francisco Chronicle*, September 15, 1923.

¹⁰ "Nob Hill Apartments Show Progress," *San Francisco Chronicle*, December 15, 1923.

¹¹ "Which are Highest S.F. Buildings? Here are the Answers," *The San Francisco Examiner*, March 22, 1924.

¹² "Vacancies are Few in City's Fine Apartment Houses," *The San Francisco Examiner*, April 4, 1925.

¹³ "Huntington Apartments," [Advertisement], *The San Francisco Examiner*, June 23, 1931

¹⁴ San Francisco Department of Building Inspection Records; "Fritz Acquires Big Nob Hill Apartments," *The San Francisco Examiner*, March 18, 1942.

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the 1944 injunction to stick to OPA rent ceilings and failing to provide OPA with an audit of his books, Fritz was charged with criminal contempt of court in 1946. Specific charges included allegations that Fritz charged Comedian Joe E. Brown \$17.50 a day for an apartment at the Huntington while the correct price ceiling was \$11.50 a day and Lt. Oliver N. Brooks was overcharged \$100 for two months in the Huntington. Additional rent violations were also alleged at Fritz's other apartment buildings. Soon after he was charged, some tenants claimed they received refunds. Fritz was fined for these violations.¹⁵ In 1948, Fritz announced his intention to cancel his contract with ALF Apartment and Hotel Employees Union stating that the Huntington Apartment was being operated exclusively as a hotel and would deal with labor through the San Francisco Hotel Owners Association. Many speculated that the decision by Fritz was partially led by his desire to cut employee wages and decontrol rent ceilings, which would be possible based on the Hotel Owners Association union's lower pay scale structure and lack of hotel rent ceilings.¹⁶ In 1948, Fritz was charged with tax evasion and served nine months in prison. This charge grew out of the earlier rent violation charges.¹⁷ Fritz eventually won the action in March 1950, at which point the Huntington was considered solely a hotel.¹⁸ Despite this switch in classification, nothing changed in the actual configuration or functioning of the Huntington. Customers still leased rooms for either short or long term stays (well through the 1970s), so it appears that Fritz made this change largely for financial reasons.¹⁹ Fritz owned the Huntington until his death in 1950 at which point his daughter, Dorothy M. Fritz, inherited the Huntington. As she was only fourteen at the time of his death, the property was held in trust until she came of age.²⁰

Dorothy Fritz, also known by her married names, Mrs. D.F. McMasters and Mrs. D.F. Cope, took over the operation of the Huntington in the 1960s and worked to market the hotel internationally. She recruited prolific decorators Anthony Hall, Lee Radziwill, and Elizabeth Bernhardt to redecorate the hotel furnishings. As a result, the hotel soon became the choice of many affluent international visitors including Grace Kelly, Gregory Peck, Yves St. Laurent, and Katherine Hepburn.²¹ In 1965, Princess Margaret stayed at the Huntington Hotel during her official visit to the United States. She was accompanied by her husband Anthony Armstrong-Jones. During their three-day visit they occupied the entire twelfth floor and part of the eleventh floor.²² In 1974, Dorothy Cope and her husband, Newton Cope, Sr. renovated the restaurant

¹⁵ "Fritz OPA Rent Trial Scheduled for June 18," *The San Francisco Examiner*, April 30, 1946; Dick Pearce, "2 Fritz Tenants Tell of Refunds When OPA Launched Rent Probe," *The San Francisco Examiner*, June 19, 1946; "Fritz in Toils of OPA Again," *The San Francisco Examiner*, October 18, 1946.

¹⁶ "Fritz Cancels Union Pacts," *The San Francisco Examiner*, February 17, 1948.

¹⁷ "Fritz, Hotel Owner, to Face Charges on Income Tax," *The San Francisco Examiner*, November 22, 1948; "Fritz in New Rent Row," *The San Francisco Examiner*, August 19, 1949.

¹⁸ "Fritz Winner in Rent Case," *The San Francisco Examiner*, March 14, 1950.

¹⁹ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkeley, CA, 1994, 44.

²⁰ "Battle Over Fritz Will," *The San Francisco Examiner*, April 1, 1950; "Fritz Estate Appraised at \$2,772,190," *The San Francisco Examiner*, January 10, 1951.

²¹ Starr, Kevin, "Haute honeymoon," *The San Francisco Examiner*, January 22, 1989.

²² Murphy, George. "S.F.'s First Welcome to Princess Meg and Tony," *The San Francisco Examiner*, November 4, 1965.

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space on the west side of the building and soon reopened it as the Big Four Restaurant and Bar.²³ The six Cope children took up ownership and management of the hotel after the death of their parents.

Around the year 2000, the Huntington Hotel transformed what was its second restaurant on the east side of the building into an 11,000 square-foot spa that featured an indoor pool, fireplaces, wellness studio, fitness equipment, steam room, sauna and spa treatment rooms. The large pool area opened out to a large outdoor deck.²⁴ In 2011, the Cope Family sold the Huntington Hotel to a foreign hotel company, Grace International Consortia which renovated the property and renamed it the Scarlet Huntington Hotel.²⁵ In 2020, the building closed due to the COVID-19 pandemic. Having been vacated and foreclosed upon since then, the building was subsequently acquired by the current owner, 1075 California Owner, LP which intends to rehabilitate it to the *Secretary of the Interior's Standards* using federal tax incentives and thereby returning it to its historic use as hotel.

Although the building was designed as an apartment hotel, this was not a defining use-concept. Instead, the Huntington focused on its identity as a “palace hotel” catering to the elite, regardless of length of stay. The Huntington Hotel retained this status throughout its lifetime and plans to continue this legacy once reopened.

Typology / Late-Nineteenth and Early Twentieth Century Residential Hotels

For over two hundred years, hotels in America have been used by some as a place to stay when traveling and by others as a full-time residence. According to historian A.K. Sandoval-Strausz, “Americans demonstrated enthusiasm for living in hotels from an early date in their development as a new building form.”²⁶ In the past, these were often known as apartment hotels and many Americans opted to live in them over other available housing options including regular apartment buildings. Until about 1960, many hotels offered both nightly room rentals for travelers and rooms or suites for permanent residents who rented by the month. The difference between a transient guest and a permanent resident in a hotel is based on the length of the stay. In most places, if someone stayed in hotel room for more than a month, the room was considered a residential hotel unit and legally the person would be regarded as a permanent resident of the city.²⁷ Often the largest difference between an apartment hotel and a regular apartment was the inclusion of some type of meal and housekeeping service.

Today most hotels in the United States are used for one purpose or the other, and although residential hotels have become less popular, they still make up a large percentage of urban

²³ “Quick Takes,” *The San Francisco Examiner*, May 10, 2023; Starr, Kevin, “Haute honeymoon,” *The San Francisco Examiner*, January 22, 1989.

²⁴ Lisa DiCarlo, “Nob Hill Thrills,” *Forbes*, January 12, 2005.

²⁵ San Francisco Register of Deeds, 2011295815, 11/03/2011.

²⁶ A.K. Sandoval-Strausz, *Hotel: An American History*, Yale University Press: New Haven, CT, 2008, 267

²⁷ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkeley, CA, 1994, p.5

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housing.²⁸ According to architectural historian, Paul Groth, in the past “[h]otel rooms have provided indispensable housing units, sheltered important social groups, supported essential industries and businesses, and represented cosmopolitan diversity in American society.”²⁹

In San Francisco, hotel apartments were particularly popular. Not just because they proved to be more financially feasible housing options for many, but because the city had a large quantity of hotels. During the Gilded Age, many cities saw the expansion of hotels. Between 1880 and 1910 San Francisco saw an increase from approximately 550 hotels to more than 1,000.³⁰ According to Groth:

“While *more* of a hotel city than other cities, San Francisco was not an anomaly. It was simply the most highly developed example of hotel housing. Because so much of the city's economy and population appeared after 1865 on a relatively empty stage, San Francisco's architectural and social history exhibited national post-Civil War industrialization and trade with little competition from previous eras. Bursts in hotel construction in San Francisco were also matched in other West Coast cities, in the Midwest, and on the East Coast. Based on both written and architectural evidence, San Francisco had about 15,000 hotel rooms of all types in 1880, or about one hotel room for every 16 people in the population. In 1910, those figures had grown to 65,000 total rooms, or rooms, or one hotel room for every 10 people... That ratio remained roughly the same through 1980.”³¹

Hotel living began in luxury establishments, also known as palace hotels. However, the hotel eventually diversified and split into many different forms catering to all socio-economic levels. When this occurred, hotel apartment living spread into these lower classes.³² During the nineteenth and twentieth centuries, residential hotels were available for all socio-economic levels and according to architectural historian Paul Groth, can be separated into four main categories: cheap lodging houses, rooming houses, mid-priced hotels, and palace hotels. These building types are based on architectural evidence but largely correspond with the social class of the residents of each respective building type.³³

Mid-Priced hotels, Rooming houses, and Cheap lodging houses

Most residential hotels were created to serve the middle and working classes who made up the majority of the country's population. Mid-priced hotels were created to house overnight and permanent guests from the middle class who made a very comfortable income. These individuals often had similar values, political leanings, and education as the elite. They could perhaps even

²⁸ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, p.1.

²⁹ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, p.1.

³⁰ A.K. Sandoval-Strausz, *Hotel: An American History*, Yale University Press: New Haven, CT, 2008, 124.

³¹ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, p.19.

³² A.K. Sandoval-Strausz, *Hotel: An American History*, Yale University Press: New Haven, CT, 2008, 267.

³³ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, p.20.

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blend in at a palace hotel dining room but could not afford to live at that level permanently.³⁴ Rooming houses and cheap lodging houses on the other hand were designed for those in the lower working class. Rooming houses specifically served single individuals who earned a steady income in skilled trades such as teachers, stenographers, and machinists. Living in a rooming house gave those individuals a level of respectability and to a certain extent allowed them to mask the difference between themselves and those in the middle and upper classes. For many single working-class people, this was the only affordable housing option if they wanted to live alone.³⁵ Those living in cheap lodging houses were often day laborers who had marginal and unreliable incomes that made their access to housing and shelter unstable. Cheap lodging houses were essentially the only urban housing option available to this group. Unlike the skilled laborers living in rooming houses, those in the cheap lodging houses stood in stark opposition to those in the upper and middle classes in almost every way including education, political beliefs, speech, and family life.³⁶

Palace Hotels

Palace Hotels were the first type of residential apartment hotels to appear in the United States. Unlike the other residential apartment hotels, palace hotels catered to the wealthiest families from America and abroad. Many wealthy families chose to live full- or part-time in suites at these hotels in part due to the amenities offered such as housekeeping and room service.³⁷ The palace hotel's popularity as a residence lasted from around 1880 until 1945. For families at this elite level, a palace hotel suite was often only one of multiple places of residence, which might also include a mansion, estate, or a large apartment.³⁸ Life in a palace hotel was no less impressive or proper than one in a single-family estate. According to Groth:

“At palace hotels the truly wealthy enjoyed perfected personal service, superior dining, sociability as well as privacy, physical luxury, and instant status—all at a cost lower than keeping a mansion or large house. Through palace hotel life, nouveaux riches could buy reliable entry to high society; similarly, through hotel life those already at social pinnacles could maintain their position.”³⁹

Palace hotels became popular during the unregulated economic growth of the Gilded Age, which saw the wealth gap increase as the rich got richer. This was due in part to a lack of government

³⁴ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, p.21-22.

³⁵ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, p.23.

³⁶ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, p.23.

³⁷ A.K. Sandoval-Strausz, *Hotel: An American History*, Yale University Press: New Haven, CT, 2008, 268; Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 20-21.

³⁸ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, p.20-21.

³⁹ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 27.

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regulations and the absence of a federal income tax, which left the wealthy with incredible amounts of disposable income – perfect to spend on stays or rent at the highest caliber hotels.

Hoteliers encouraged hotel living as it provided a consistent and reliable source of income in an otherwise competitive and sometimes volatile business.⁴⁰ According to historian Sandoval-Strausz, "...leading hoteliers responded by creating the most elegant establishments the world had ever seen."⁴¹

A palace hotel created the perfect atmosphere for residents and visitors to interact. Political and business agendas were often carried out in the bar rooms while social agendas were largely carried out in the dining rooms. Palace hotel dining rooms were the place to see and be seen by members of the local elite, and the dining and ballrooms also served as the site of many special social events including dances and weddings. However, it was not just about the social interaction, as the fare was often very impressive as well.⁴² According to Groth, "In most cities by 1900, three of the top five restaurants were sure to be in palace hotels, and the creative cookery and inventive bar drinks of the era often emanated from hotel chefs or hotel barkeepers."⁴³ Once residents left these public spaces on the ground floor, they could rely on the staff to ensure their complete privacy. This allowed high-profile residents to evade contact with unwanted visitors.⁴⁴

Many of the residents of palace hotels were entrepreneurs, business leaders, or white-collar workers, many of whom were newly wealthy (first or second generation). According to historian Sandoval-Strausz, "As surely as a town or city could not prosper without access to commodities and capital, it would wither away without visits from entrepreneurs, teamsters, and salesmen."⁴⁵ A downtown pied-a-terre proved convenient and useful for many members of these groups. However, it was not unusual for married couples with children to live in palace hotels, especially during the nineteenth century. This declined somewhat as apartment and suburban housing options expanded in the 1920s.⁴⁶

Most palace hotel residents did not stay in one hotel year-round. Stints in these hotels were cyclical and often combined with annual visits to other residences, such as country homes, or

⁴⁰ A.K. Sandoval-Strausz, *Hotel: An American History*, Yale University Press: New Haven, CT, 2008, 124-125, 268.

⁴¹ A.K. Sandoval-Strausz, *Hotel: An American History*, Yale University Press: New Haven, CT, 2008, 124.

⁴² Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 28.

⁴³ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 30.

⁴⁴ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 31.

⁴⁵ A.K. Sandoval-Strausz, *Hotel: An American History*, Yale University Press: New Haven, CT, 2008, 237.

⁴⁶ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 33-37.

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long trips for business, pleasure, or health reasons that typically involved time at exclusive resort hotels. These movements were all considered part of the residents' elite social life.⁴⁷

The architecture of palace hotels was part of what set them apart from the other types of hotels. The palace hotel evolved from first-class inns and hotels in the nineteenth century, when some elite began to live in the buildings permanently. Over time, a separation arose between good, "first-class" hotels and truly exclusive hotels which were meant for only the wealthiest and most socially elite; this is when the term palace hotel was coined. At both the interior and exterior, architects wanted their building to stand out, and they did so by creating structures that were uniquely grandiose.⁴⁸ According to Groth:

"Palace hotel life...enveloped residents in an international network of architectural distinction. By definition, a palace hotel required a building of world prominence and a series of interior public locations—the lobby, the bar, the dining room, the ballroom, the terrace—that were known to virtually everyone in the city (at least everyone in polite society) and that were generally accessible only to the truly elite. Palace hotel opulence—no matter who the architect, owner, or manager—was not only an individual achievement, but also a social fact."⁴⁹

Palace hotels typically included large multi-room suites on the top floors for the wealthiest residents. Over time palace hotels transitioned from Victorian architecture to Art Deco and other popular styles in between, particularly the revival styles. By the 1920s palace hotels often included parking garages and some were constructed as true skyscrapers.⁵⁰ At this time, the guest rooms started to be constructed slightly smaller but remained elegantly furnished in whatever style was in fashion. Despite changing architectural and decorative styles on the outside and inside, the purpose of the palace hotel remained the same – to provide housing and gathering space for the wealthiest Americans.⁵¹

Finding the right location for a palace hotel was difficult. Not only did it need to be in the right neighborhood – one deemed socially acceptable, but developers also had to find a parcel of land large enough for such a monumental structure. According to Groth, by the 1920s, three palace hotels were in Nob Hill including Huntington, the Mark Hopkins, and the Fairmont.⁵²

⁴⁷ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 49-50.

⁴⁸ A.K. Sandoval-Strausz, *Hotel: An American History*, Yale University Press: New Haven, CT, 2008, 125.

⁴⁹ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 37.

⁵⁰ A.K. Sandoval-Strausz, *Hotel: An American History*, Yale University Press: New Haven, CT, 2008, 134; Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 43.

⁵¹ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 43.

⁵² Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 48.

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The Huntington Hotel as an Apartment Hotel and Palace Hotel

When the Huntington Hotel opened in 1924, the elite reputation of hotel life combined with the cost of rent for private houses drew in many permanent residents. Residents enjoyed all the benefits common in a palace hotel including the tangible items such as room and maid service, high-quality dining and luxurious surroundings, as well as the intangible items such as social status and the assurance of privacy with easy access to social interaction.

In San Francisco, most palace hotels were located in Union Square and Nob Hill. By the 1920s Nob Hill featured three palace hotels including the Huntington, the Mark Hopkins, and the Fairmont.⁵³ According to Groth:

“...between 1900 and 1920 (just before and after the great fire of San Francisco), landowners on Nob Hill transformed their properties from an exclusive private neighborhood to the quintessential palace hotel neighborhood, with several parallels to areas like Fifth Avenue in New York and the Gold Coast of Chicago. Nob Hill's real estate developers, often children of the famous families, could see that their sites offered all the necessary neighborhood elements for fashionable hotels, apartments, clubs, and restaurants. In a sense, in replacing the individual private opulence of the Nob Hill mansions, the new palace hotels and clubs helped to create and reinforce elite class position with a more conspicuously social opulence. The optimum stage to display social opulence was at the center of the city, not buried behind shrubbery and trees on a private estate road twenty miles from town.⁵⁴

Nob Hill was centrally located with good transportation. It was near enough to office and retail areas, and the neighborhood's elevation gave it spectacular views of the rest of the city and San Francisco Bay.

Early news articles describe the Huntington as a high-end, “class A” apartment hotel catering to the elite of San Francisco. Newspaper articles also noted the hotel's proximity to exclusive social amenities including the Pacific Union Club and boasted typical palace hotel features including lavish furnishings and maid and room service.⁵⁵ Many residents of the Huntington Hotel were also mentioned in the society pages, which mentioned how long the residents would be staying and listing where they had been previously or their anticipated travel. As an example, an article in *The San Francisco Examiner* on Friday, December 2, 1938 noted that successful wood pulp salesman, “Fred Sherman, who has been in Shelton, Wash., winding up his business affairs, arrived in San Francisco last Saturday and is at the Huntington apartments with his wife and small son, Edward Mills, Sherman.”⁵⁶ Beyond simply living at the Huntington, many of these socialites held their weddings and other important events at the hotel.⁵⁷

⁵³ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 48.

⁵⁴ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 47.

⁵⁵ “\$1,300,000 Structure to Be Erected at Corner of California and Taylor Streets,” *San Francisco Chronicle*, February 17, 1923; “New Building Under Way,” *San Francisco Chronicle*, September 15, 1923.

⁵⁶ “Socialites on the Go,” *The San Francisco Examiner*, December 2, 1938.

⁵⁷ “Mrs. Anita F. Moore Wed to Mr. Morrill,” *The San Francisco Examiner*, September 22, 1930.

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Later when Eugene Fritz took over, he wanted to re-categorize the Huntington as strictly a hotel and not an apartment hotel. He eventually accomplished this goal in 1950. Despite this switch in classification, nothing changed in the actual configuration of the building. Apartment hotels were not like typical apartments. Although some units originally featured kitchenettes, these were rarely used and instead guests and residents relied heavily on room service and the building's restaurant. Even after Fritz changed the Huntington's classification to a traditional hotel in 1950, the building still housed long term guests. (See Figure 13.) For example, Ruth Fennimore, widow of a prominent optician and president of the Retail Merchants Association, chose to live in the Huntington in 1973. According to Mrs. Fennimore she paid more than \$3,000 a month for a one-bedroom, which included room and maid service.⁵⁸

Although the building was designed as an apartment hotel, this was not its defining concept. Instead, the Huntington focused on its identity as a palace hotel catering to the social and financial elite regardless of length of stay. Throughout its lifetime the Huntington Hotel continued to be a destination for the elite and housed many celebrities and people of note, including Princess Margaret, Katharine Hepburn, and Gregory Peck, to name a few. The Huntington's retention of all seven aspects of integrity enable the building to convey its historic significance as an example of a palace hotel.

Italian Renaissance Revival Architecture

The Italian Renaissance Revival style of architecture appeared in the United States in two waves. The first wave was popular in the United States ca. 1845-1885. The second Italian Renaissance Revival was most popular between 1890 and 1930. This version of Italian Renaissance Revival architecture tended to copy its Italian predecessors more closely and authentically than the first wave. By the late nineteenth century traveling abroad was more common and accessible; therefore, many architects had visited Italy and had first-hand knowledge of true Renaissance-era architecture. Additionally, advancements in printing and photographic technology allowed for photographic documentation of these original buildings. This style was first popularized on the East Coast by architects including McKim, Mead & White. It is mostly seen in architect-designed mansions and public buildings and was most commonly utilized in urban areas.⁵⁹

This second Italian Renaissance Revival Style developed in direct contrast to the other styles popular at the time including the Gothic Revival, Queen Anne, and Shingle styles. The Italian Renaissance Revival Style can be characterized by its imposing scale and formal design which utilized classical design elements such as columns, round arches, and balustrades. The style has multiple forms, but almost all subtypes or variations are of masonry construction or masonry exterior (usually utilizing stone) and feature symmetrical facades. The elevations often feature

⁵⁸ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, 44.

⁵⁹ Virginia Savage McAlester, *A Field Guide to American Houses*, Alfred A. Knopf: New York, 2013, p. 508; "Italian Renaissance Revival Style 1890-1930," Pennsylvania Historical & Museum Commission, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/italian-renaissance.html>, Accessed May 22, 2023; Marcus Wiffen, *American Architecture Since 1780*. The MIT Press: Cambridge, MA, 1992, p.154.

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base-shaft-capital composition with horizontal divisions created by belt courses. Cornices are often projecting and supported with large decorative modillions. One of the most common subtypes consists of a large rectangular building at least three stories in height with a flat roof featuring a decorative parapet or balustrade. This variation of the style often features a distinctive first floor featuring a different exterior covering than the rest of the building; often rusticated stone with the upper floors having a smooth finish. The exterior is also commonly ornamented with arcades and porticos.⁶⁰

The Huntington Hotel as an Example of Italian Renaissance Revival Architecture

The Huntington Hotel is an excellent example of the Second Italian Renaissance Revival style of architecture. Although the building is technically L-shaped in plan, it appears rectangular from the public rights-of-way. It is twelve-stories in height with a symmetrical façade and features a flat roof with balustraded parapet and hipped towers covered with clay tile segments. While the building is of steel construction, the exterior is a combination of terracotta and brick. The building prominently displays a base-shaft-capital composition at the exterior, complete with a terracotta and brick base at the first and second floor levels, brick shaft at the third through tenth floor levels, and terracotta and brick capital at the eleventh and twelfth floors. The two-story main entrance is recessed beneath an arched portico and the central window on the third floor features a terracotta pediment. The base, shaft, and capital portions are highlighted through the use of horizontal divisions created by a decorative terracotta belt course. Two windows on the eleventh/twelfth floor feature arched terracotta surrounds and balustraded Juliet balconies. Additional windows on the third, eleventh, and twelfth floors feature pilasters mimicking classical columns. The building features additional Italian Renaissance Revival details including quoins, decorative detailing around the eleventh and twelfth floor windows, and arched modillions at the cornice.

Weeks & Day

The well-known architectural firm of Weeks & Day was formed in San Francisco in 1916 by Charles Peter Weeks and William P. Day. After Week's death in 1928, Day continued to run the firm as Weeks & Day until 1930, after which he continued to work on architectural projects under only his name until 1953. Charles P. Weeks was born in Ohio in 1870 and graduated from the University of Akron in 1895. Weeks began his career in Charles Snyder's Akron office and later studied at the École des Beaux Arts in Paris. After this training Weeks worked in Cleveland and later New York where he worked for John Galen Howard. In 1901, Weeks followed Howard west and moved to San Francisco. It was during his time in California that he ran his successful private practice first known as Sutton & Weeks and after 1916 known as Weeks & Day. William P. Day was born in California in 1886. In 1901, he graduated from the California School of Mechanical Arts. In 1905, he earned a Bachelor of Science from the College of Civil Engineering at the University of California at Berkley. Prior to joining forces with Peter Weeks, Day designed bridges all over California with John Buck Leonard. Weeks & Day began their

⁶⁰ "Italian Renaissance Revival Style 1890-1930," Pennsylvania Historical & Museum Commission, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/italian-renaissance.html>, Accessed May 22, 2023; "Second Renaissance Revival 1890-1920," Buffalo as an Architectural Museum [website], <https://buffaloah.com/a/DCTNRY/r/renaiss.html#4>, Accessed May 22, 2023.

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career together designing bridges but soon moved onto buildings. During their time as a team, Weeks & Day designed multiple well-known buildings in San Francisco including the Huntington Hotel (c. 1923), the Mark Hopkins Hotel (c. 1926) and the Brocklebank Apartments (c. 1926) all located in Nob Hill. Weeks & Day also designed the California Theatre in San José, the Loew's Theater and Office Building in Los Angeles, and many apartment buildings and private homes in various locations.⁶¹

Comparative Analysis

As an example of both the palace hotel building type and Italian Renaissance Revival architecture, few comparable examples illustrate both as the Huntington Hotel does. In San Francisco, the Italian Renaissance Revival style of architecture was most often seen in high-rise commercial buildings. Palace hotels, however, were often designed in a variety of styles, with the Huntington serving as one of the few designed in the Italian Renaissance Revival style. The below comparative analysis, therefore, identifies local examples of both the palace hotel type and alternative commercial building types designed in the Italian Renaissance Revival style. (*Visual comparison is provided in Section 7, Figure 1 through Figure 6.*)

Mark Hopkins Hotel (999 California Street): One example of a palace hotel is the Mark Hopkins Hotel. Constructed in 1926 in the Nob Hill neighborhood of San Francisco, the Gothic Revival style nineteen-story building was also designed by Weeks & Day. The hotel occupies the site of the former Mark Hopkins Mansion, which was destroyed during the 1906 earthquake and fire. The Mark Hopkins Hotel featured amenities such as an ornate lobby, banquet hall, nightclub, and restaurant. When the building opened in 1926, half of the rooms were leased by permanent guests.⁶² The building was also mentioned in the newspapers as the stomping grounds of the wealthy elite and named many famous individuals among its guests and residents including Judy Garland, Elizabeth Taylor, Charles de Gaulle, and Herbert Hoover.⁶³ Like the Huntington Hotel, the building served as a palace and apartment hotel catering to both permanent and transient guests of the upper social class.

In comparison, both the Mark Hopkins and Huntington hotels are palace hotels originally used as hotel apartments. After the mid-twentieth century both buildings transitioned away from functioning as hotel apartments but remained excellent representations of palace hotels. Similarly, both were designed by the prominent local firm of Weeks & Day and featured ornate lobbies, banquet halls, nightclubs, and restaurants. Both hotels were featured in the society pages and newspapers as the home of wealthy elite class, sites of important weddings and events, and

⁶¹ Henry F. Withey and Elsie Rathburn Withey, "Weeks and Day," *Biographical dictionary of American architects (deceased)*, Los Angeles: New Age Pub. Co., 1956, P. 643-644; "Weeks and Day, Architects (Partnership)," Pacific Coast Architectural Database [online resource], Accessed May, 22, 2023, <https://pcad.lib.washington.edu/firm/112/>; Hudson Bell, "Weeks & Day and the Modern Face of Nob Hill," *Fern Hill Walking Tours*, <https://fernhilltours.com/2015/09/03/weeks-day-and-the-modern-face-of-nob-hill/>.

⁶² Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*, University of California Press: Berkely, CA, 1994, p.27.

⁶³ "History," *InterContinental Mark Hopkins Hotel*, accessed May 22, 2023, <https://www.historichotels.org/us/hotels-resorts/intercontinental-mark-hopkins-hotel/history.php>; "New Mark Hopkins Hotel is Building Achievement," *The San Francisco Examiner*, December 4, 1926.

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could count famous individuals among their guests and residents. Both underwent renovations and changes to the interior including updated finishes and layouts, primarily at the guest rooms, but both the exteriors remain largely unchanged and the buildings on a whole retain a high degree of integrity.

The buildings do, however, differ in their architecture. The impressive and imposing Gothic Revival architecture of the Mark Hopkins stands proud in comparison to the less imposing, but still architecturally distinct Huntington Hotel. However, in comparing their function, clientele, and architectural designs, both hotels are equally significant examples of the palace hotel typology and excellent examples of their respective styles that warrant inclusion in the National Register of Historic Places. (*See Figure 1 and Figure 2.*)

The Clift Hotel (495 Geary Street): Another example of a palace hotel is the Clift Hotel constructed in 1915 in the Union Square neighborhood of San Francisco. Owned by lawyer, Frederic C. Clift, and designed by architects MacDonald and Applegarth, the Clift Hotel was one of San Francisco's premier palace hotels. This seventeen-story hotel was originally constructed to serve those attending the 1915 Panama-Pacific International Exposition. The building was so popular that an addition was constructed in 1926, transforming the fourteen-story building into the seventeen-story building seen today. The addition was designed by architectural firm Schultze and Weaver who were known for their designs of luxury, high-rise hotels.⁶⁴

Like the Huntington Hotel, the Clift catered to the elite class traveling to and living in San Francisco. The buildings were both architect designed and featured amenities to serve wealthy guests. In comparison, both the Clift and Huntington hotels featured high-end finishes and amenities including ornate lobbies, banquet halls, and restaurants. Both hotels have undergone renovations and changes to the interior including updated finishes, particularly in guest rooms. However, the Clift has also undergone some significant alterations to exterior character-defining features including the removal of the prominent Italianate style cornice and overhanging eaves and multiple rooftop additions. Additionally, a great deal of dense, high-rise construction has occurred in the area directly surrounding the Clift. These changes have stripped the location of its sightlines and diminished its integrity of setting. As such, the Huntington Hotel retains a higher degree of integrity and serves as a more intact and representative example of a palace hotel than the Clift Hotel. (*See Figure 3 and Figure 4.*)

The Bank of Italy Building (552 Montgomery Street): Constructed over the course of eleven years from 1908 to 1921, the building is in the financial district of San Francisco and served as the headquarters for the Bank of Italy (later Bank of America). The building was listed on the National Register of Historic Places in 1978 under National Register Criterion A in the area of Commerce. The steel-framed, rectangular building is eight-stories tall and features a granite exterior. The building features a distinct separation between base, shaft, and capital created through use of various decorative elements and finishes. The first two floors form the base and are highlighted by a stone entablature with dentiled cornice, large rounded quoined arches and

⁶⁴ "Clift Hotel, Tenderloin, San Francisco, CA (1913-1915)," Pacific Coast Architecture Database, accessed June 2023, <https://pcad.lib.washington.edu/building/19520/>.

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quoined pilasters, which give the appearance of an arcade. The capital consists of the top two floors, which are highlighted by pilasters designed to look like Ionic columns, and stone entablature. The flat roof is adorned with a large, overhanging cornice.⁶⁵

In comparison, the Huntington Hotel also features a distinct separation between base, shaft, and capital, as well as some similar design elements including arched door fenestration, decorative belt courses, cornices, and quoins. The Huntington Hotel stands apart as a less commonly seen red brick and terracotta expression of the Italian Renaissance Revival style applied to a hotel building with slightly different decorative elements including its distinctive corner towers with clay tile roofs, arched modillions, and central arched portico. The exterior of both buildings are largely unchanged and, therefore, retain integrity of design and workmanship. Overall, the two buildings both serve as architecturally significant examples of the Italian Renaissance Revival Style and rise to the level of distinction necessary for listing in the National Register of Historic Places. (See Figure 5.)

The Don Lee Building (1000 Van Ness Avenue): Constructed in 1921 to a design by Weeks & Day, the same firm that designed the Huntington Hotel, the Don Lee building was constructed as an automobile showroom and the design combined a utilitarian concrete loft structure with elements of the Italian Renaissance Revival and Spanish Colonial Revival styles of architecture. The building was listed on the National Register of Historic Places in 2001 under National Register Criterion C in the area of Architecture. The Don Lee Building's facade is divided into three distinct sections, base, shaft, and capital, which are highlighted through the use of horizontal bands or belt courses. The base is clad in rusticated terracotta and the two-story central entrance is flanked with pairs of terracotta columns supporting a broken entablature all of which are characteristic of Italian Renaissance Revival architecture. The Don Lee Building underwent some exterior alterations in 1955 and 1998 including alterations to terracotta cladding and the removal of the original metal cornice in 1955, which was replaced with a fiberglass replica in 1998. In addition, a large, eight-story addition was constructed at the rear of the building in 1998. Despite these alterations, the building retained sufficient integrity to warrant inclusion in the National Register.⁶⁶

In comparison, the Huntington Hotel is equally distinct in terms of design. The Huntington Hotel also features a distinct separation between base, shaft, and capital, as well as some similar design elements including central arched portico, decorative belt courses, cornices, and quoins. Additionally, in comparison to the Don Lee Building, the Huntington Hotel has undergone fewer exterior alterations and features a smaller, less intrusive rear addition. The Huntington Hotel serves as a less commonly seen red brick and terracotta variation of the Italian Renaissance Revival style applied to a hotel building featuring a balustraded parapet, Juliet balconies, arched modillions, and distinctive corner towers with clay tile roofs. Overall, both buildings both serve as architecturally significant and intact examples of the Italian Renaissance Revival style and rise

⁶⁵ Ralph J. Christian, *A National Register Nomination Form for Bank of Italy Building*, San Francisco, CA, 1977.

⁶⁶ "National Register #01001179, Don Lee Building," *NoeHill in San Francisco*, <https://noehill.com/sf/landmarks/nat2001001179.asp>; Christopher VerPlank, *A National Register Nomination Form for the Don Lee Building*, San Francisco, CA, 2001, 7-1, 7-4.

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to the level of distinction necessary for listing in the National Register of Historic Places. (*See Figure 6.*)

Conclusion

The Huntington Hotel highlights the early twentieth century palace hotel building type, while displaying an excellent representation of the Italian Renaissance Revival style in San Francisco. The architecture firm of Weeks & Day designed multiple palace hotels and other high-style buildings in the city, including the nearby Mark Hopkins Hotel, and incorporated a number of character-defining features of the Italian Renaissance Revival style into the Huntington. Their two Nob Hill palace hotels further highlight the firm's ability to design in a variety of styles. The design for the Huntington, however, stands out as a notable example of its Italian Renaissance Revival style, complete with its red brick and terracotta exterior and noteworthy features, including the arched primary entrance opening and clay tile hipped roof segments. As an example of the palace hotel building type, the high style finishes at the exterior and primary interior public spaces, particularly the lobby, continue to convey the building's historic use. As such, the building is locally significant under National Register Criterion C in the area of Architecture.

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9. Major Bibliographical References

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_____, 2018673127, 09/17/2018.

Previous documentation on file (NPS):

☒ preliminary determination of individual listing (36 CFR 67) has been requested
(Approved August 2, 2024)
☐ 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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property less than one acre (8,600 square feet)

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Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: : 37.791396, Longitude: -122.412078

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

The boundary corresponds to the legal boundary with the City and County of San Francisco Assessor-Recorder, parcel number 0254-024 (Accessed March 2025). Bound by California Street to the north, Taylor Street to the west, 926-930 Taylor Street to the south, and 1055 California Street to the east.

Boundary Justification (Explain why the boundaries were selected.)

The boundary corresponds to the legal boundary of the parcel on which the building has been historically associated with located since its construction in 1924 and through its period of significance, also 1924.

11. Form Prepared By

name/title: Walker Shores and Jennifer Hembree, Architectural Historians/Cultural Resources Planners (Adapted from preliminary scholarship written and prepared by Heritage Consulting Group, LLC for and on file with the current Ownership group)

organization: Page & Turnbull, Inc.

street & number: 170 Maiden Lane, 5th Floor

city or town: San Francisco state: CA zip code: 94108

e-mail: shores@page-turnbull.com; hembree@page-turnbull.com

telephone: (415) 362-5154

date: April 7, 2025

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property:	Huntington Hotel
City or Vicinity:	San Francisco
County:	San Francisco
State:	California
Photographer:	Jennifer Hembree and Jason Wright, Page & Turnbull
Date Photographed:	May 29, 2024, December 17, 2024 and February 6, 2025

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

1 of 24: (CA_SanFrancisco_HuntingtonHotel_0001.tif)

North elevation (left) and west elevation (right), view southeast from Taylor Street, May 29, 2024.

2 of 24: (CA_SanFrancisco_HuntingtonHotel_0002.tif)

North elevation (primary façade), view southwest from California Street, May 29, 2024.

3 of 24: (CA_SanFrancisco_HuntingtonHotel_0003.tif)

South and east elevations, view northwest and upwards from Pine Street towards rooftop sign, May 29, 2024.

4 of 24: (CA_SanFrancisco_HuntingtonHotel_0004.tif)

East elevation (left) and north elevation (right), view southwest from California Street, May 29, 2024.

5 of 24: (CA_SanFrancisco_HuntingtonHotel_0005.tif)

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North elevation (primary façade), lower floors, view south to central main entrance, May 29, 2024.

6 of 24: (CA_SanFrancisco_HuntingtonHotel_0006.tif)

West elevation, detail at 11th and 12th floors showing decorative pilasters and friezes between (replacement) windows, May 29, 2024.

7 of 24: (CA_SanFrancisco_HuntingtonHotel_0007.tif)

Detail of urn, previously removed from parapet and placed on roof, typical of urns, May 29, 2024.

8 of 24: (CA_SanFrancisco_HuntingtonHotel_0008.tif)

North elevation (primary façade), detail within central main entrance portico, May 29, 2024.

9 of 24: (CA_SanFrancisco_HuntingtonHotel_0009.tif)

North elevation (primary façade), painted ceiling detail within central main entrance portico, May 29, 2024.

10 of 24: (CA_SanFrancisco_HuntingtonHotel_0010.tif)

First floor; main lobby, featuring terrazzo flooring, decorative plaster ceiling, and wood wainscoting, view northwest towards central main entrance, May 29, 2024.

11 of 24: (CA_SanFrancisco_HuntingtonHotel_0011.tif)

First floor; main lobby, detail of decorative plaster ceiling (with contemporary paint finish), May 29, 2024.

12 of 24: (CA_SanFrancisco_HuntingtonHotel_0012.tif)

First floor; elevators and historic mail chute off main lobby, view southwest, May 29, 2024.

13 of 24: (CA_SanFrancisco_HuntingtonHotel_0013.tif)

Second floor, east end of west wing corridor, view east. Typical of upper floors, May 29, 2024.

14 of 24: (CA_SanFrancisco_HuntingtonHotel_0014.tif)

Fifth floor, west wing corridor, view north. Typical of upper floors, May 29, 2024.

15 of 24: (CA_SanFrancisco_HuntingtonHotel_0015.tif)

Sixth floor, elevator lobby, view southwest. Typical of upper floors, May 29, 2024.

16 of 24: (CA_SanFrancisco_HuntingtonHotel_0016.tif)

Eighth floor, east wing corridor, view east with fire cabinet door at left. Typical of upper floors, May 29, 2024.

17 of 24: (CA_SanFrancisco_HuntingtonHotel_0017.tif)

Tenth floor, primary stair at elevator lobby. Typical of upper floors, May 29, 2024.

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18 of 24: (CA_SanFrancisco_HuntingtonHotel_0018.tif)
Detail of arched beam with original ornamental floral plaster cap. Typical of upper floor corridors, May 29, 2024.

19 of 24: (CA_SanFrancisco_HuntingtonHotel_0019.tif)
Guestroom, typical view, May 29, 2024.

20 of 24: (CA_SanFrancisco_HuntingtonHotel_0020.tif)
Work In Progress. East elevation (left) and north elevation (right) view west from California Street, showing protective sheeting at north elevation's third floor level, February 6, 2025.

21 of 24: (CA_SanFrancisco_HuntingtonHotel_0021.tif)
Work In Progress. North elevation detail showing select third floor balcony balusters removed for repair and reinstallation and/or replacement, February 6, 2025.

22 of 24: (CA_SanFrancisco_HuntingtonHotel_0022.tif)
Work In Progress. Detail of brick and terra cotta repair at Twelfth floor, December 17, 2024.

23 of 24: (CA_SanFrancisco_HuntingtonHotel_0023.tif)
Work In Progress. Detail of brick repair at Twelfth floor, December 17, 2024.

24 of 24: (CA_SanFrancisco_HuntingtonHotel_0024.tif)
Work In Progress. Detail of southwest corner tower roof, December 17, 2024.

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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Location Map. Red circle shows location of subject property in Nob Hill neighborhood of San Francisco. Source: U.S. Geological Survey San Francisco North 7.5-minute topographic quadrangle, 2021. Edited by Page & Turnbull.



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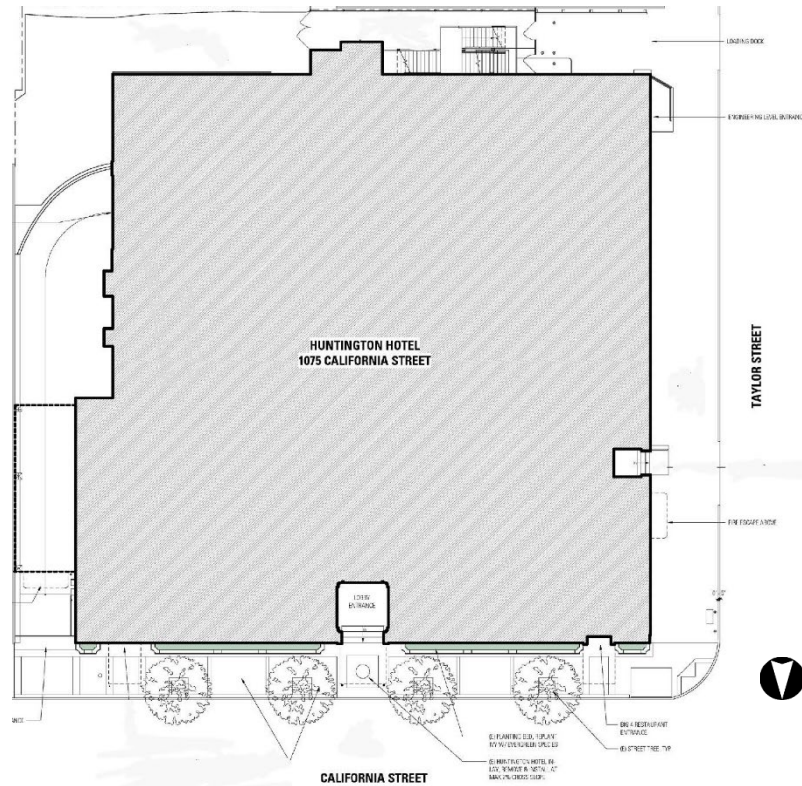
Maps: Aerial Map. Red outline shows location of subject property in San Francisco. Source: GoogleEarth, 2024. Edited by Page & Turnbull.



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Maps: Site Plan. Subject parcel shaded light gray. Source: BAR Architects. Edited by Page & Turnbull.



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Maps: Building Footprint. Building footprint showing first floor plan and building components over time. Source Plan: BAR Architects. Edited by Page & Turnbull.



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Additional Items: Comparative Analysis Images

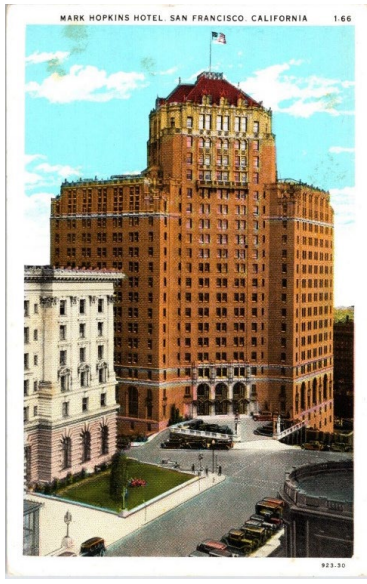


Figure 1. Historic Postcard of the Mark Hopkins Hotel, ca. 1930s (Source: eBay)



Figure 2. Photograph of the Mark Hopkins Hotel today (Source: Wikipedia)



Figure 3. Historic Postcard of the Clift Hotel (Source: oldpostcards.com)



Figure 4. Current view of Clift Hotel (Source: Google)

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Figure 5. Bank of Italy Building
(Source: Noehill.com)



Figure 6. Don Lee Building
(Source: Noehill.com)

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Additional Items: Historic Map.

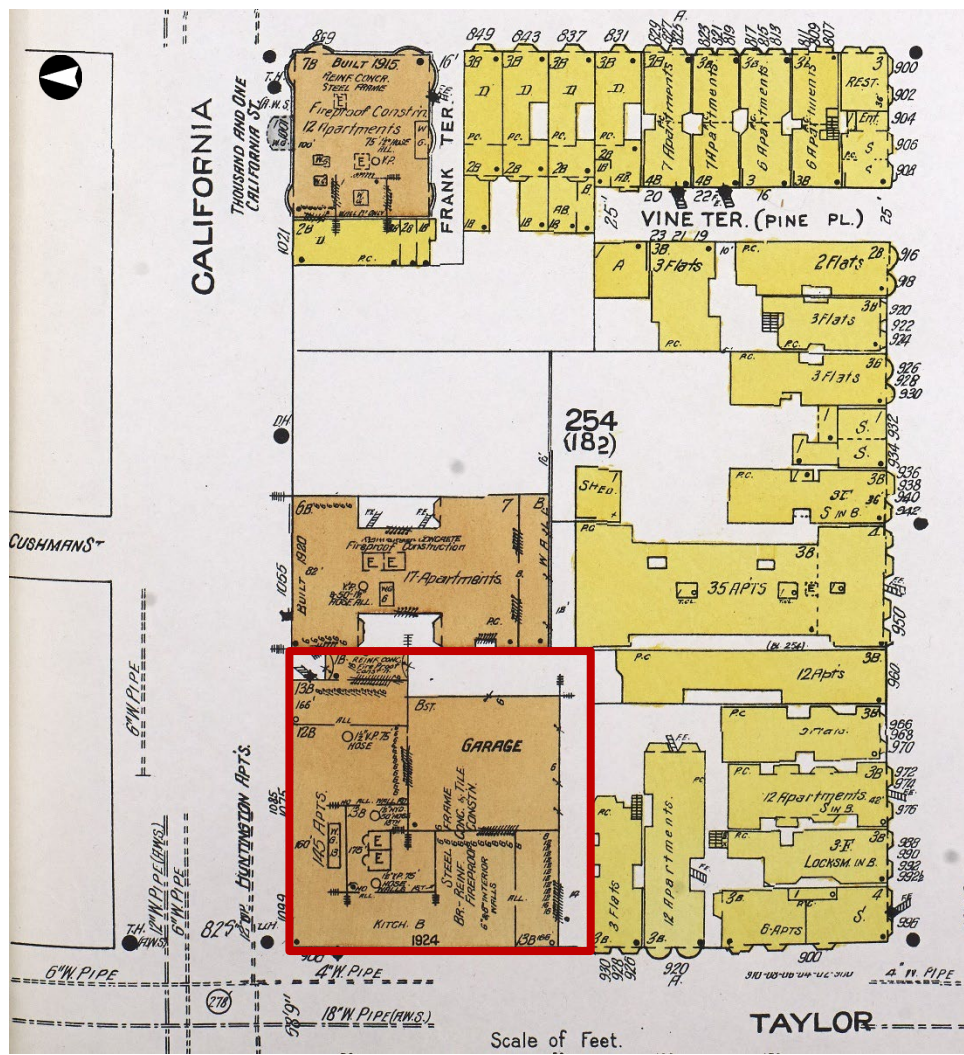


Figure 7. Sanborn Map Company Fire Insurance Map, 1948. Huntington Hotel property outlined in red. Extension over driveway seen at east side. Edited by Page & Turnbull.

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Additional Items: Historic Image.

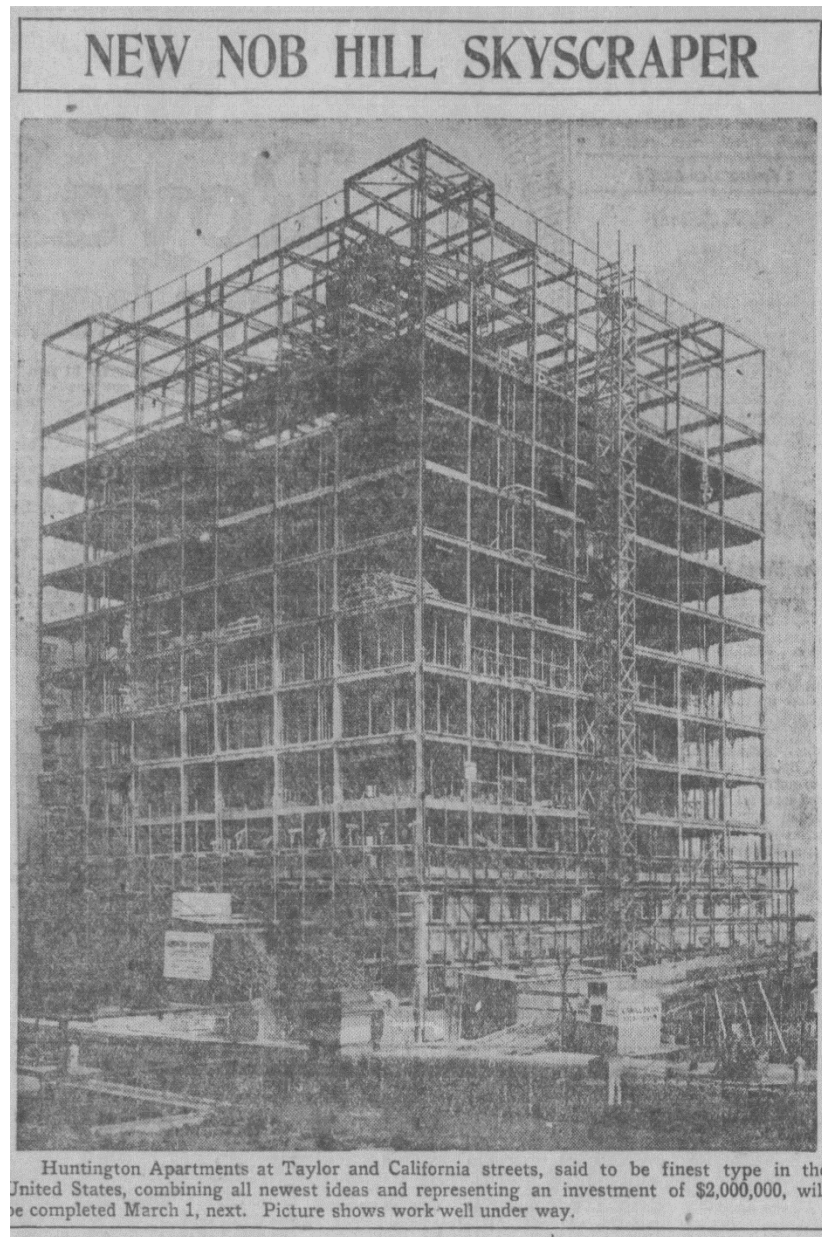


Figure 8. Huntington Hotel (formerly Huntington Apartments) under construction, “said to be finest type in the United States,” September 1923. Source: *San Francisco Examiner*.

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Additional Items: Historic Drawing.

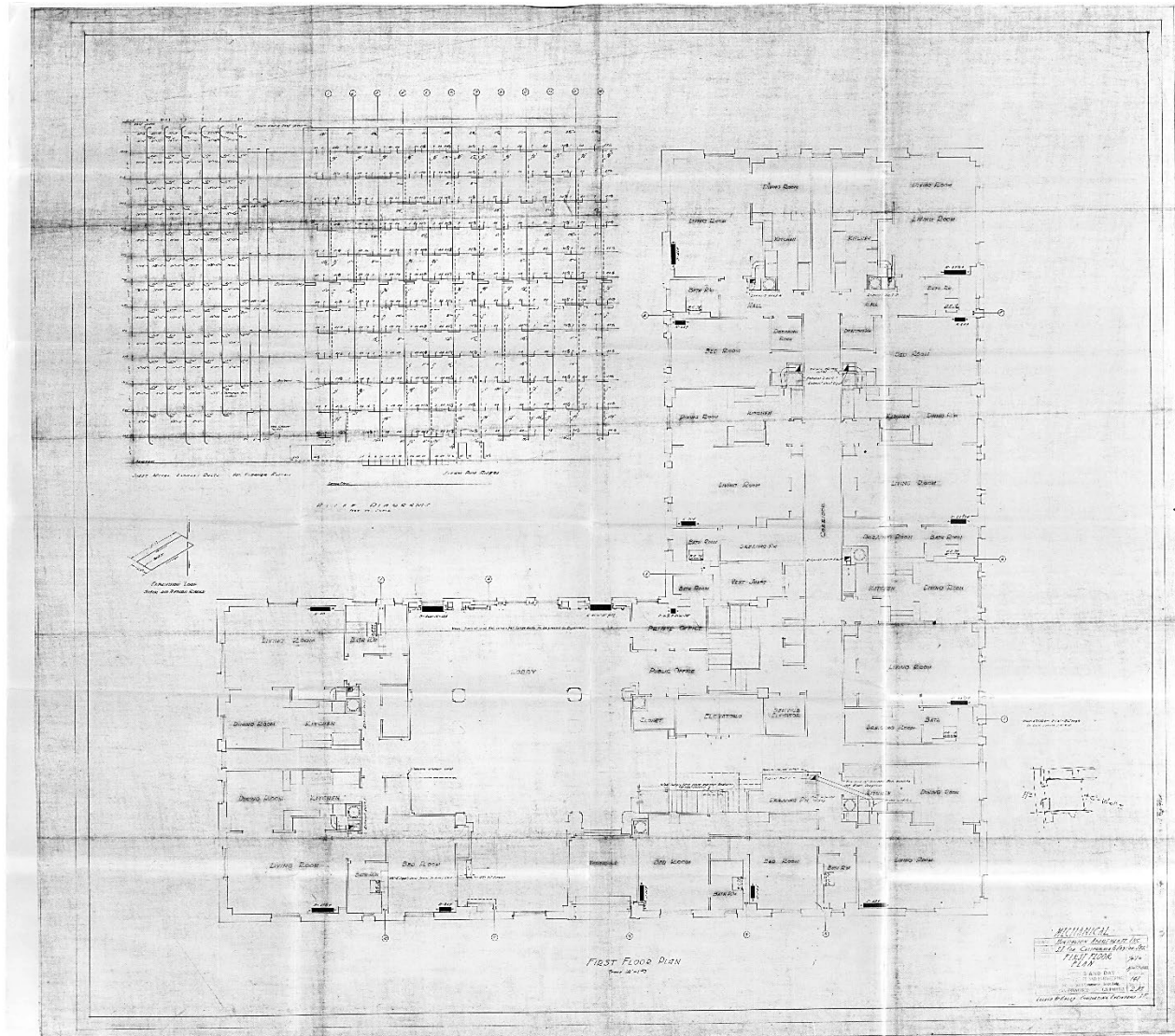


Figure 9. First floor, original plan, showing main entry and lobby, along with elevators and stair.
Source: Weeks & Day, Huntington Apts Inc., First Floor Plan (Mechanical), dated 21 April 1923.

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Additional Items: Historic Drawing.

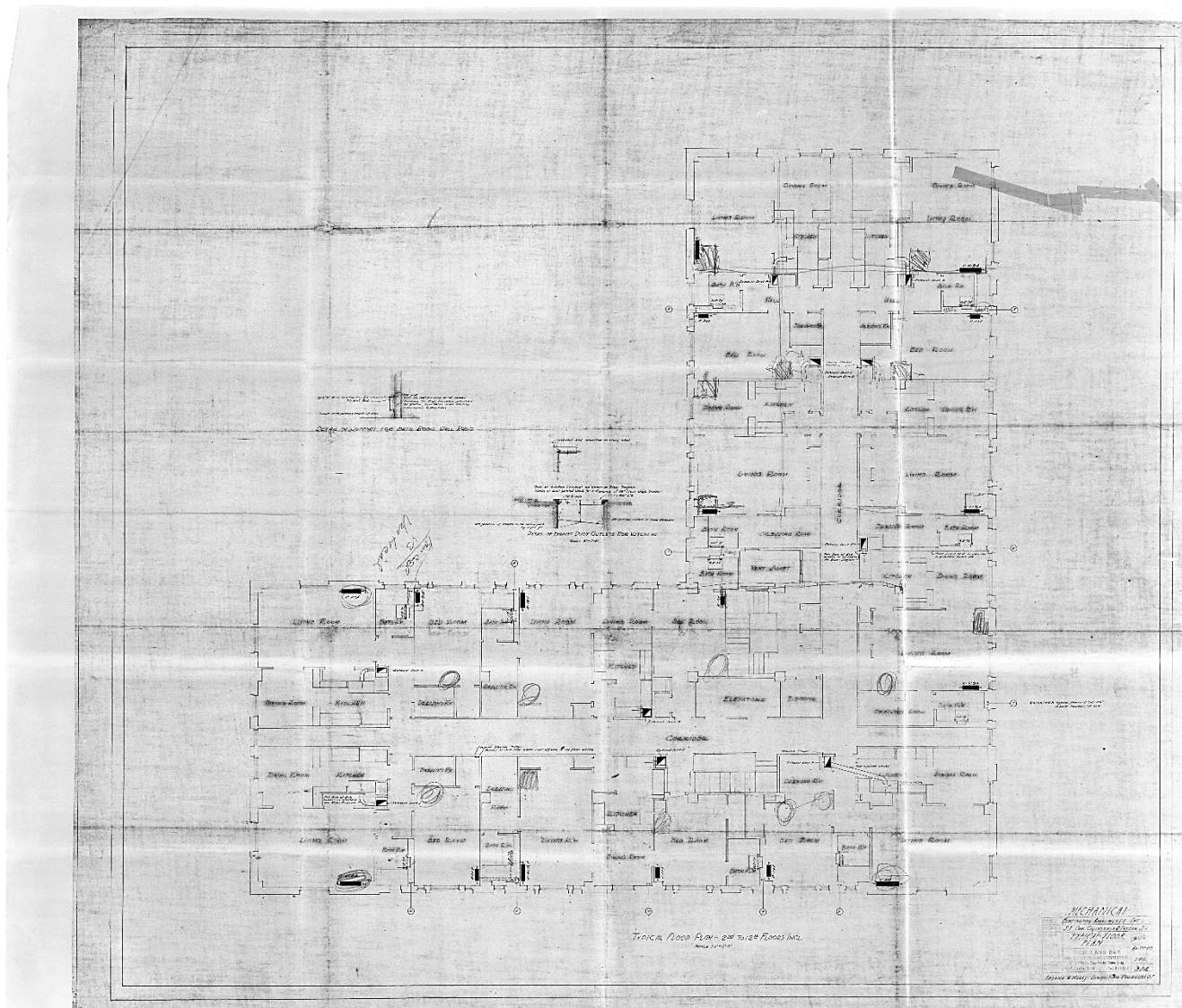


Figure 10. Typical upper floor, original plan, showing elevators, open stair, and double-loaded L-shaped corridors. Source: Weeks & Day, Huntington Apts Inc., Typical Floor Plan (Mechanical), dated 21 April 1923.

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Additional Items: Historic Image.



Figure 11. View southeast of Nob Hill neighborhood from Sacramento Street; Huntington Hotel at far right, 1928. Source: *OpenSFHistory.org*.

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Additional Items: Historic Image.



Figure 12. Primary (California Street) façade (left) and west façade (rt), view southeast, 1928.
Source: *OpenSFHistory.org*.

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Additional Items: Historic Image.



Figure 13. Primary (California Street) façade (left) and west façade (rt), view southeast, after installation of the rooftop signage, ca. 1950s. Source: *OpenSFHistory.org*.

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Additional Items. Photo Key, Select Exterior Views.



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Additional Items. JPEG Images.



Photo 1. North elevation (left) and west elevation (right), view southeast from Taylor Street

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Photo 2. North elevation (primary façade), view southwest from California Street,

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Photo 3. South and east elevations, view northwest and upwards from Pine Street towards rooftop sign

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Photo 4. East elevation (left) and north elevation (right), view southwest from California Street

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Photo 5. North elevation (primary façade), lower floors, view south to central main entrance

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Photo 6. West elevation, detail at 11th and 12th floors showing decorative pilasters and friezes between (replacement) windows

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Photo 7. Detail of urn, previously removed from parapet and placed on roof, typical of urns

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Photo 8. North elevation (primary façade), detail within central main entrance portico

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Photo 9. North elevation (primary façade), painted ceiling detail within central main entrance portico

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Photo 10. First floor; main lobby, featuring terrazzo flooring, decorative plaster ceiling, and wood wainscoting, view northwest towards central main entrance

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Photo 11. First floor; main lobby, detail of decorative plaster ceiling (with contemporary paint finish)

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Photo 12. First floor; elevators and historic mail chute off main lobby, view southwest

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Photo 13. Second floor, east end of west wing corridor, view east. Typical of upper floors

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Photo 14. Fifth floor, west wing corridor, view north. Typical of upper floors

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Photo 15. Sixth floor, elevator lobby, view southwest. Typical of upper floors

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Photo 16. Eighth floor, east wing corridor, view east with fire cabinet door at left. Typical of upper floors

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Photo 17. Tenth floor, primary stair at elevator lobby. Typical of upper floors

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Photo 18. Detail of arched beam with original ornamental floral plaster cap. Typical of upper floor corridors

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Photo 19. Guestroom, typical view

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Photo 20. Work In Progress. East elevation (left) and north elevation (right) view west from California Street, showing protective sheeting at north elevation's third floor level

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Photo 21. Work In Progress. North elevation detail showing select third floor balcony balusters removed for repair and reinstallation and/or replacement

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Photo 22. Work In Progress. Detail of brick and terra cotta repair at Twelfth floor

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Photo 23. Work In Progress. Detail of brick repair at Twelfth floor

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Photo 24. Work In Progress. Detail of southwest corner tower roof