

**CALIFORNIA COLLEGE OF ARTS
OAKLAND CAMPUS SITE
REDEVELOPMENT PLAN**

AMENDMENT TO
ENVIRONMENTAL
APPLICATION - PLAN SET

(MAY 15, 2020)

EMERALD FUND
EQUITY COMMUNITY BUILDERS
SOLOMON CORDWELL BUENZ ARCHITECTS
LEDDY MAYTUM STACY ARCHITECTS
JENSEN ARCHITECTS
MARK HORTON / ARCHITECTURE
CMG LANDSCAPE ARCHITECTURE

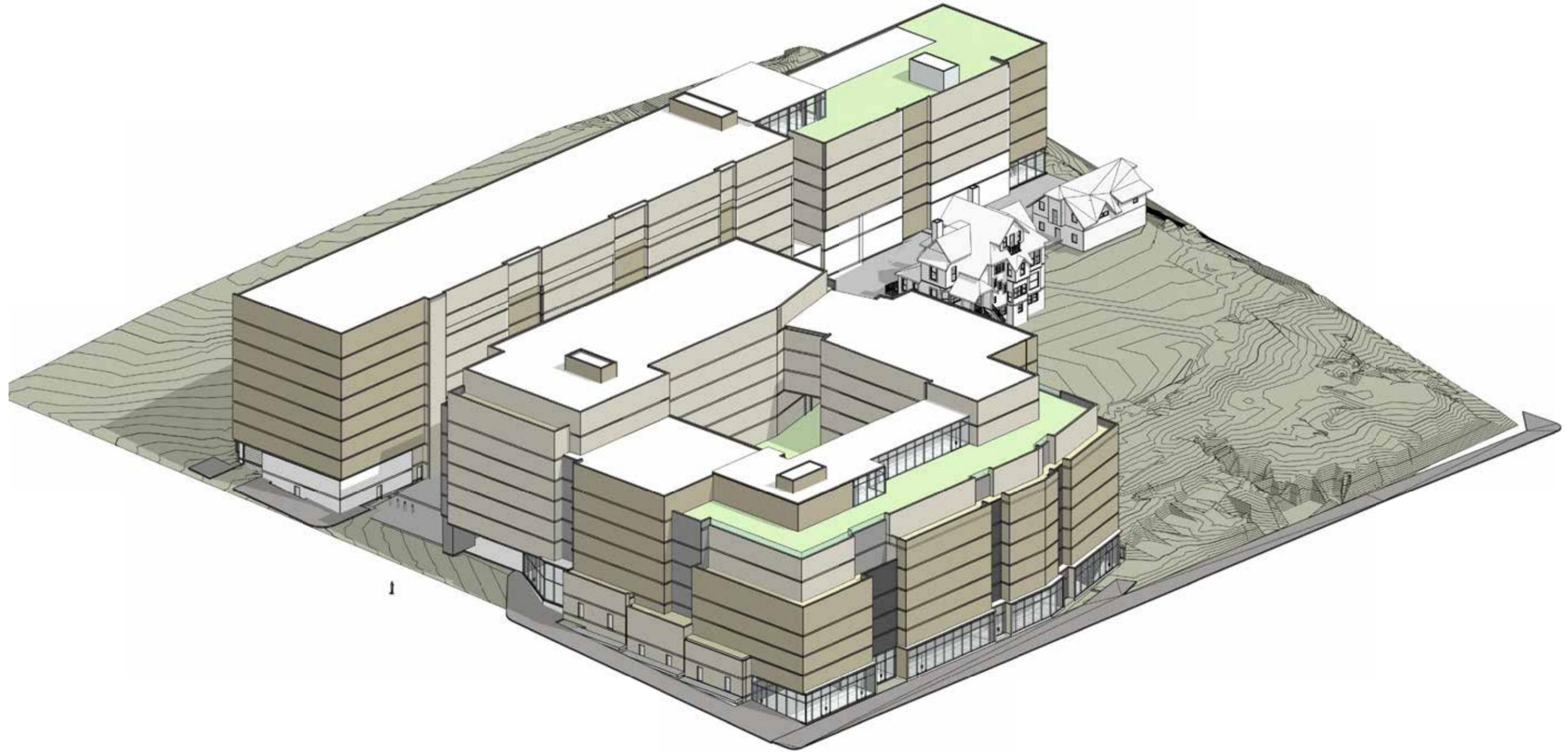
BUILDING B		ST	1B-Jr	1B	1B den	2B-E	2B	TOWNHOUSE	unit count	Parking (by stall count)	Bike Storage	GSF					
reference target (actual unit SF refer to drawings)		470	550	700	800	950	1,100	1,200				Residential	Parking	Office	Café	TOTAL	
Elevation	Height (ft)	F/F									Cars	Bike					
above SL																	
Roof	278.3	79.3	10.17														
L8	268.2	69.2	10.17	2	4	14	-	3	23			22,184				22,184	
L7	258.0	59.0	10.17	2	4	17	-	8	32			31,261				31,261	
L6	247.8	48.8	10.17	2	4	17	-	8	32			31,261				31,261	
L5	237.7	38.7	10.17	2	4	17	-	8	32			31,261				31,261	
L4	227.5	28.5	10.17	2	4	17	-	8	32			31,261				31,261	
L3	218.0	19.0	9.50	2	4	17	-	8	32			31,261				31,261	
L2	208.5	9.5	9.50	4	2	15	-	3	24			20,569				20,569	
L1.5	205.0	6.0		1	2	1	-	1	5			8,633				8,633	
L1	199.0	0	9.50					1	3		230	19,529	3,344			22,873	
L0	190.0	(9.0)	9					4	4	35		2,938	13,521			16,459	
Total Residential floors				17	28	115	1	6	49	4	220	35	230	230,158	16,865	-	247,023
Mix ratio				8%	13%	52%	0%	3%	22%	2%	100%						
				8%		65%			27%								

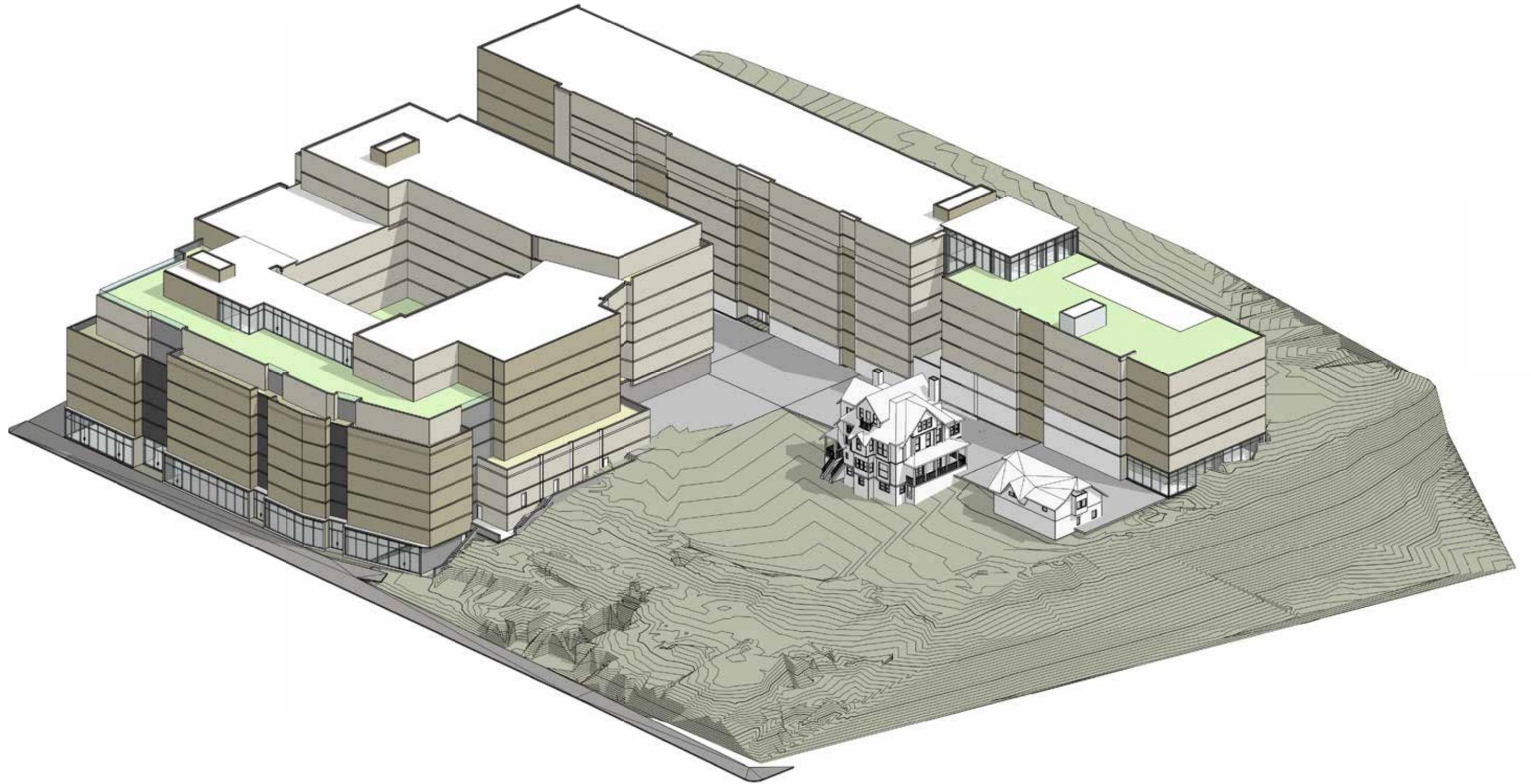
BUILDING A		ST	1B-Jr	1B	1B den	2B-E	2B	TOWNHOUSE	unit count	Parking (by stall)	Bike Storage	GSF						
reference target (actual unit SF refer to drawings)		470	550	700	800	950	1,100	1,200				Residential	Parking	Office	Café	TOTAL		
Elevation	Height (ft)	F/F									Cars	Bike						
above SL																		
Roof	274.8	89.8																
A9	264.7	79.7	10.17	1	9	1		3	14			13,268				13,268		
A8	254.5	69.5	10.17	1	2	9	1	2	6			22,046				22,046		
A7	244.3	59.3	10.17	2	2	17	2	2	4			31,138				31,138		
A6	234.2	49.2	10.17	5	3	20	3	2	8			38,490				38,490		
A5	224.0	39.0	10.17	5	3	24	2	3	6			39,033				39,033		
A4	213.8	28.8	10.17	4	2	25	2	3	7			40,224				40,224		
A3	203.7	18.7	10.17	2		10		3	3	69		22,025	27,240			49,265		
A2	194.3	9.3	9.33	1		5		1	3	3	13	18,844	26,454			45,298		
A1	185.0	0	9.33	1		5		1	2	2	11	17,300	30,488			47,788		
A0	175.7		9.33					4	4		23	3,705	9,708			13,413		
BWY	170.0	(15.0)	15								230	4,054		6,300	1,412	11,766		
Total Residential floors				21	13	124	11	17	42	9	237	220	230	250,127	93,890	6,300	1,412	351,729
Mix ratio				9%	5%	52%	5%	7%	18%	4%	100%							
				9%		62%			29%									

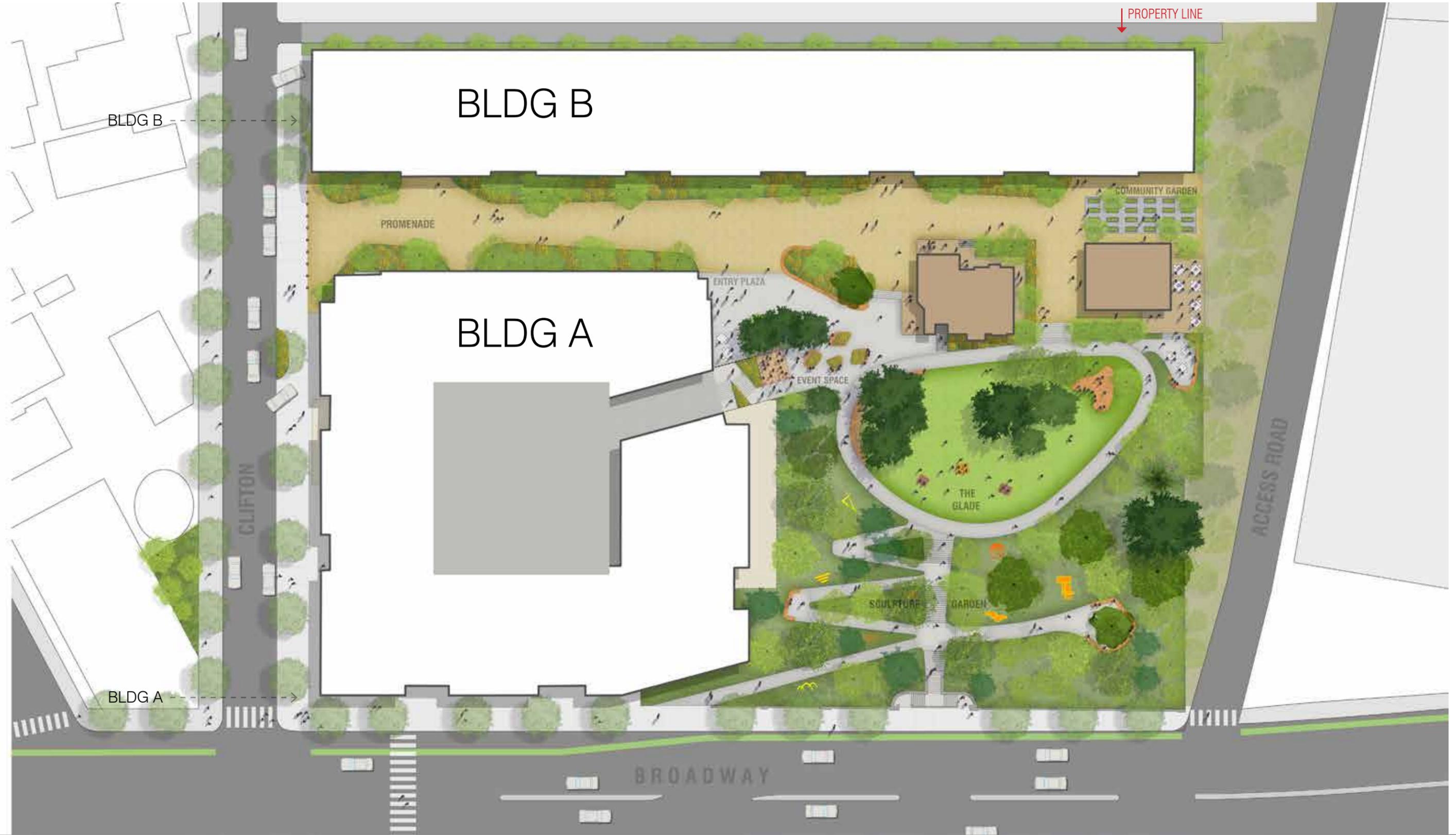


PRELIMINARY DEVELOPMENT PLAN 5/15/2020

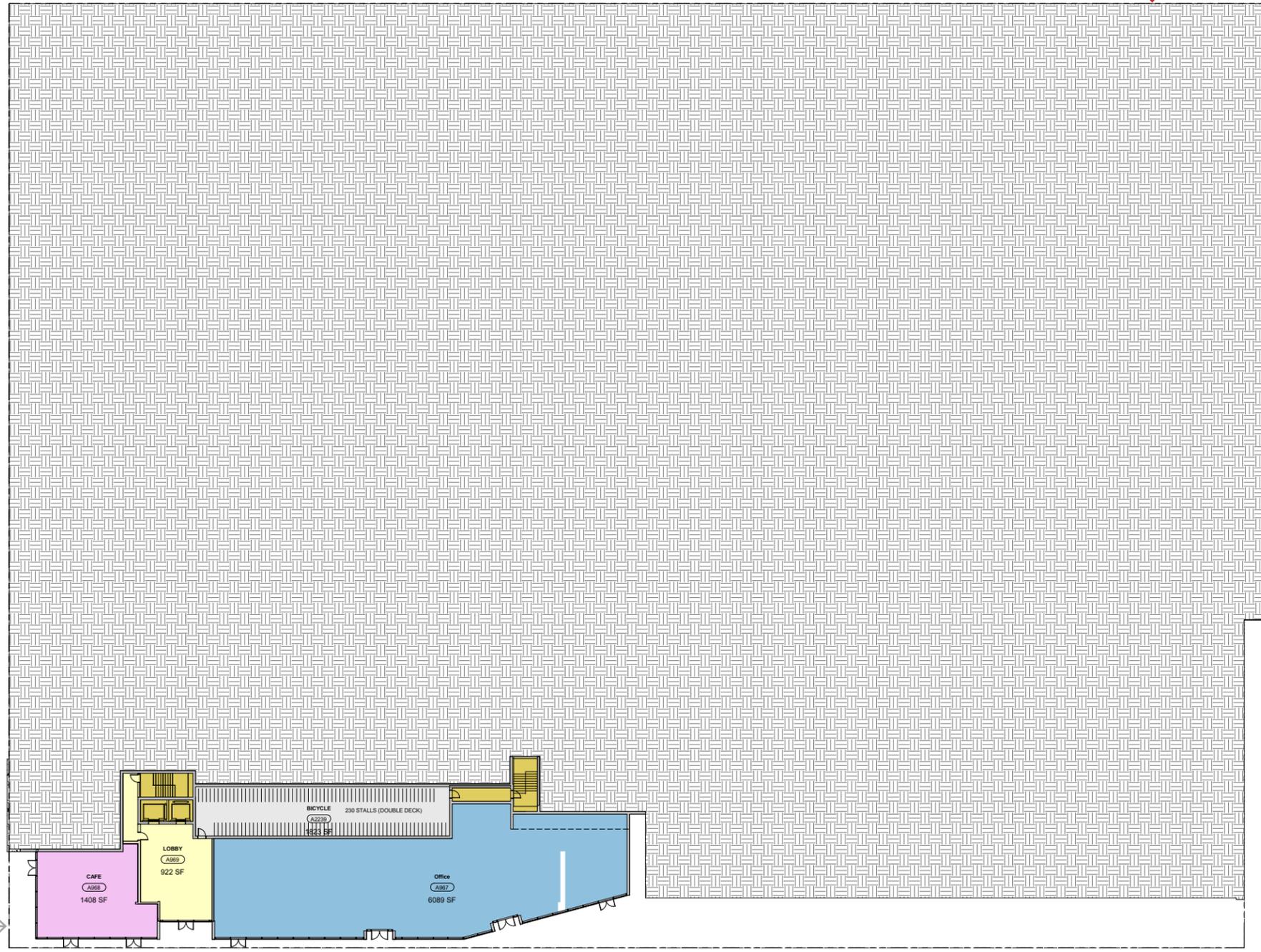
	UNITS	PARKING	BICYCLE	GSF				TOTAL
				RESIDENTIAL	PARKING/LOADING	OFFICE	CAFÉ	
BUILDING A	237	220	230	250,127	93,890	6,300	1,412	351,729
BUILDING B	220	35	230	230,158	16,865	-	-	247,023
MACKY						7,760		7,760
CARRIAGE						2,875		2,875
TOTAL	457	255	460	480,285	110,755	16,935	1,412	609,387



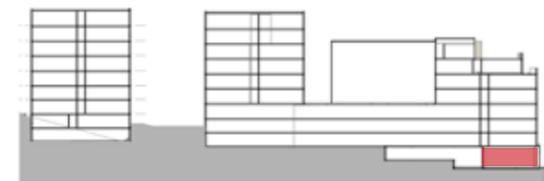




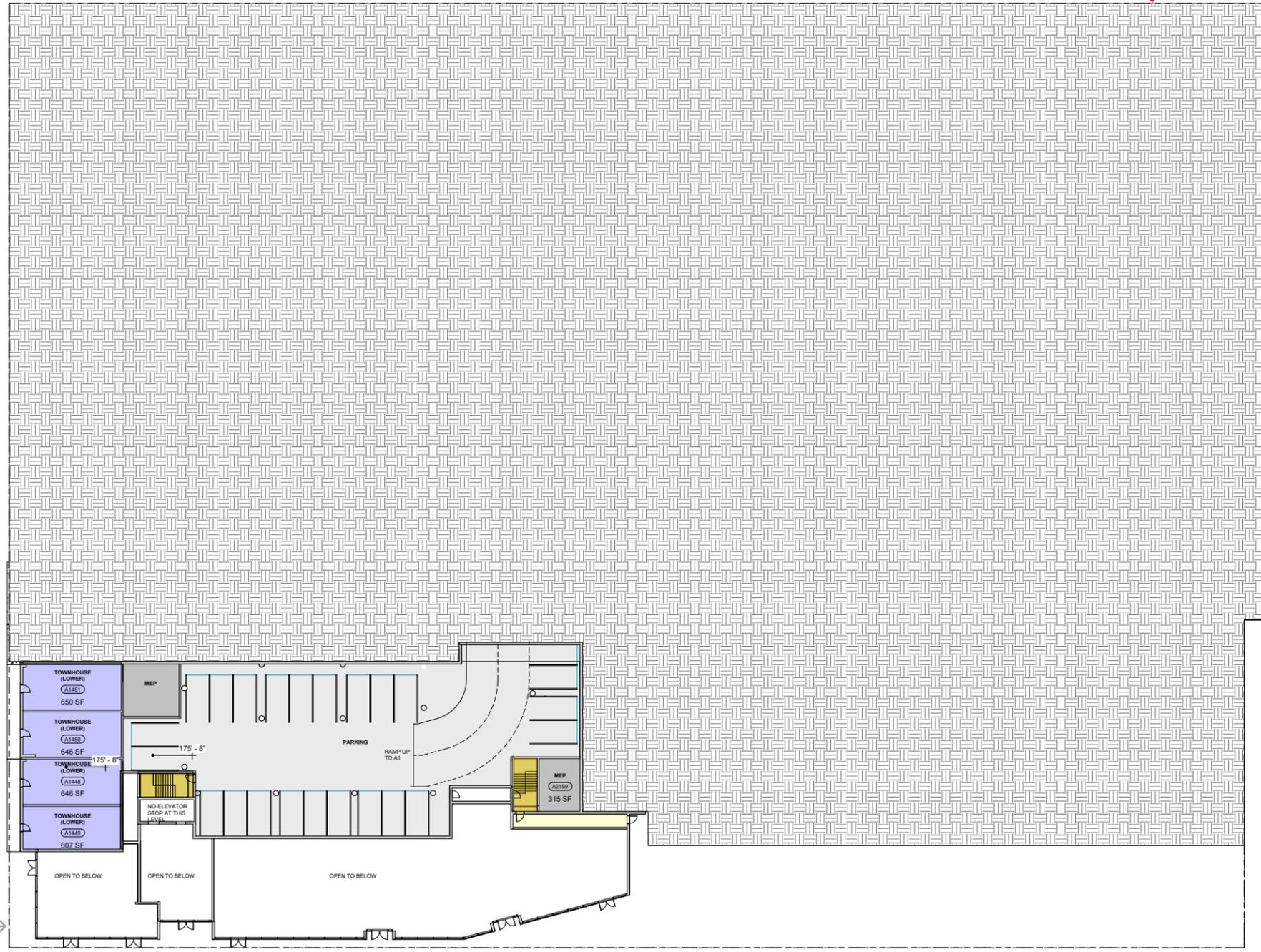
PROPERTY LINE



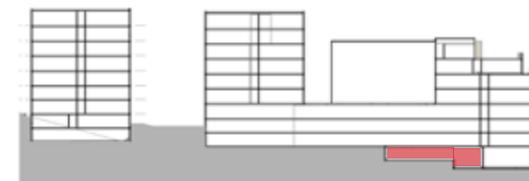
BLDG A
BWY LEVEL EL. +170



PROPERTY LINE



BLDG A
LEVEL A0 EL. +175.7

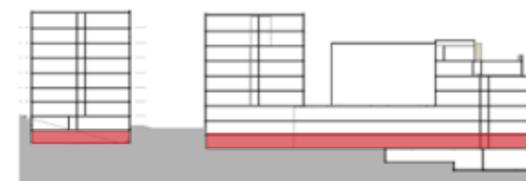


PROPERTY LINE

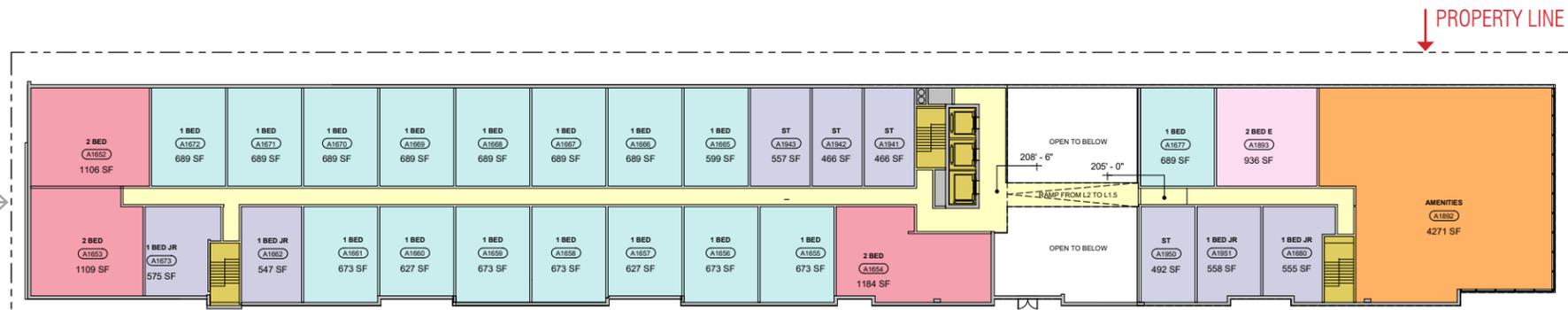
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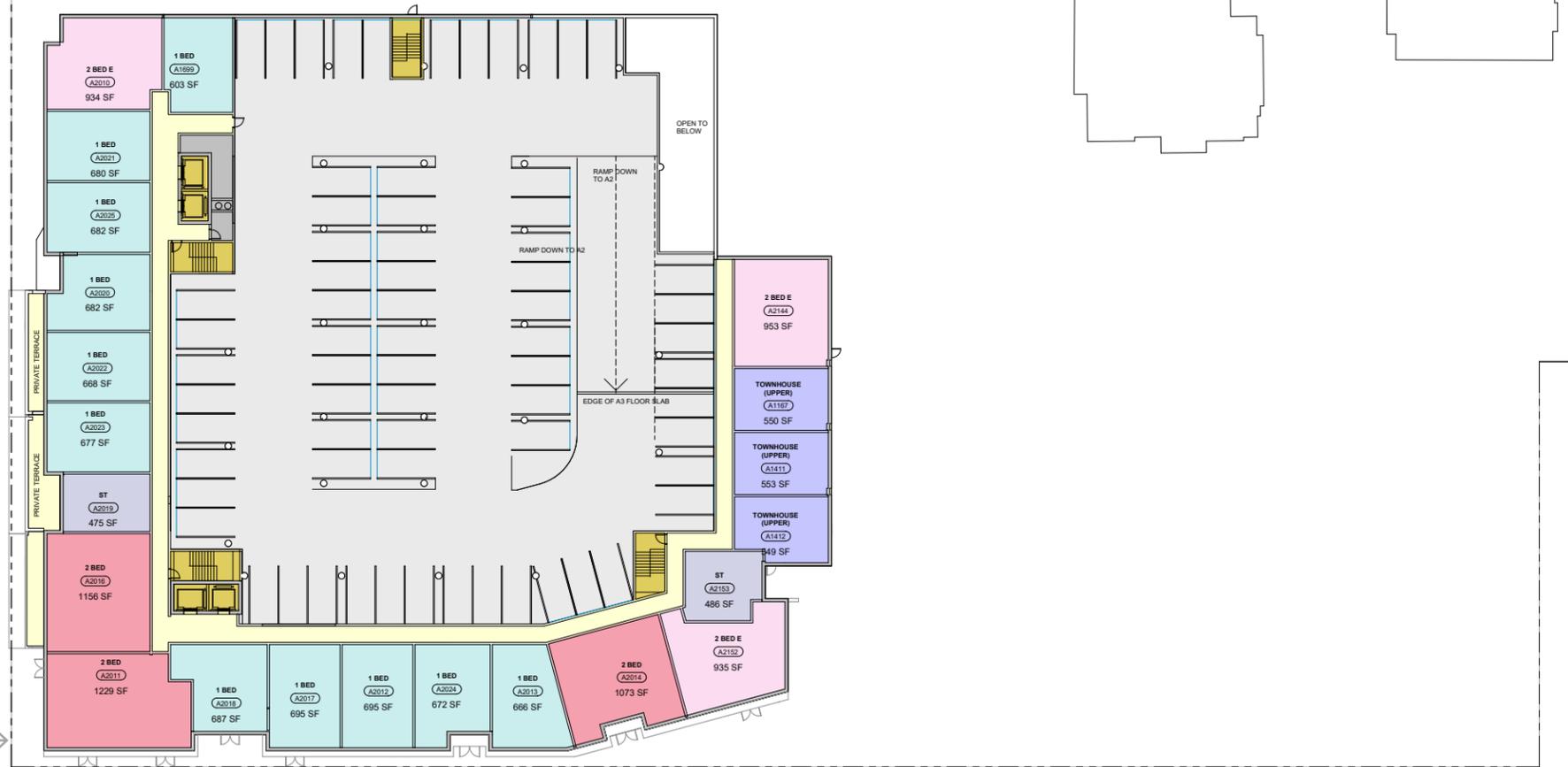
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LEVEL A1 EL. +185



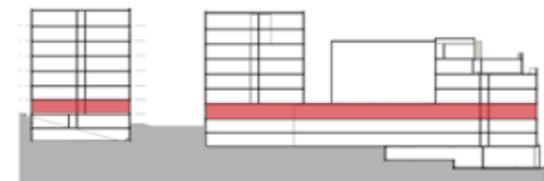
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LEVEL L2 EL. +208.5



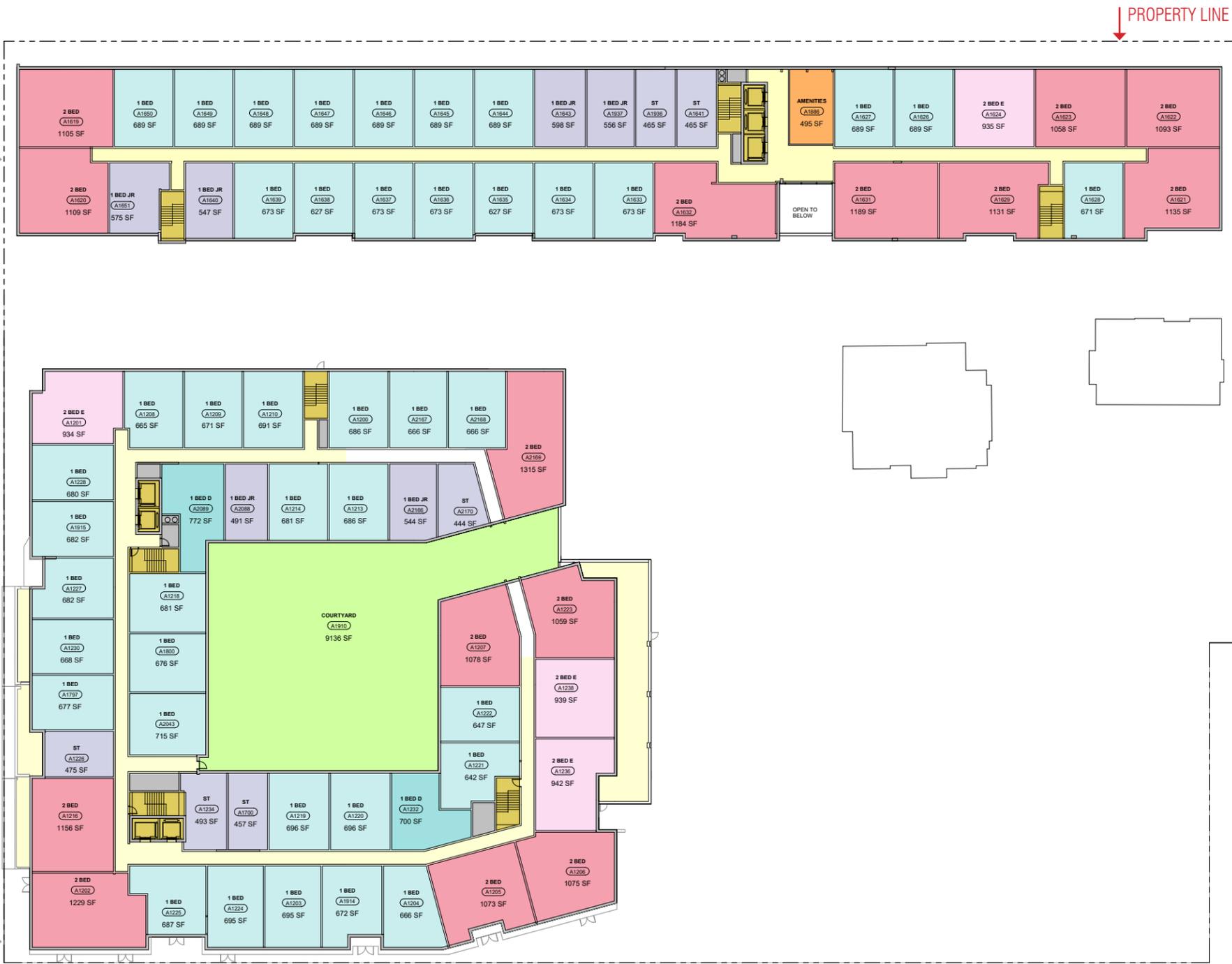
BLDG A
LEVEL A3 EL. +203.7



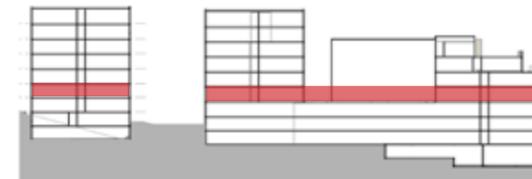
PROPERTY LINE



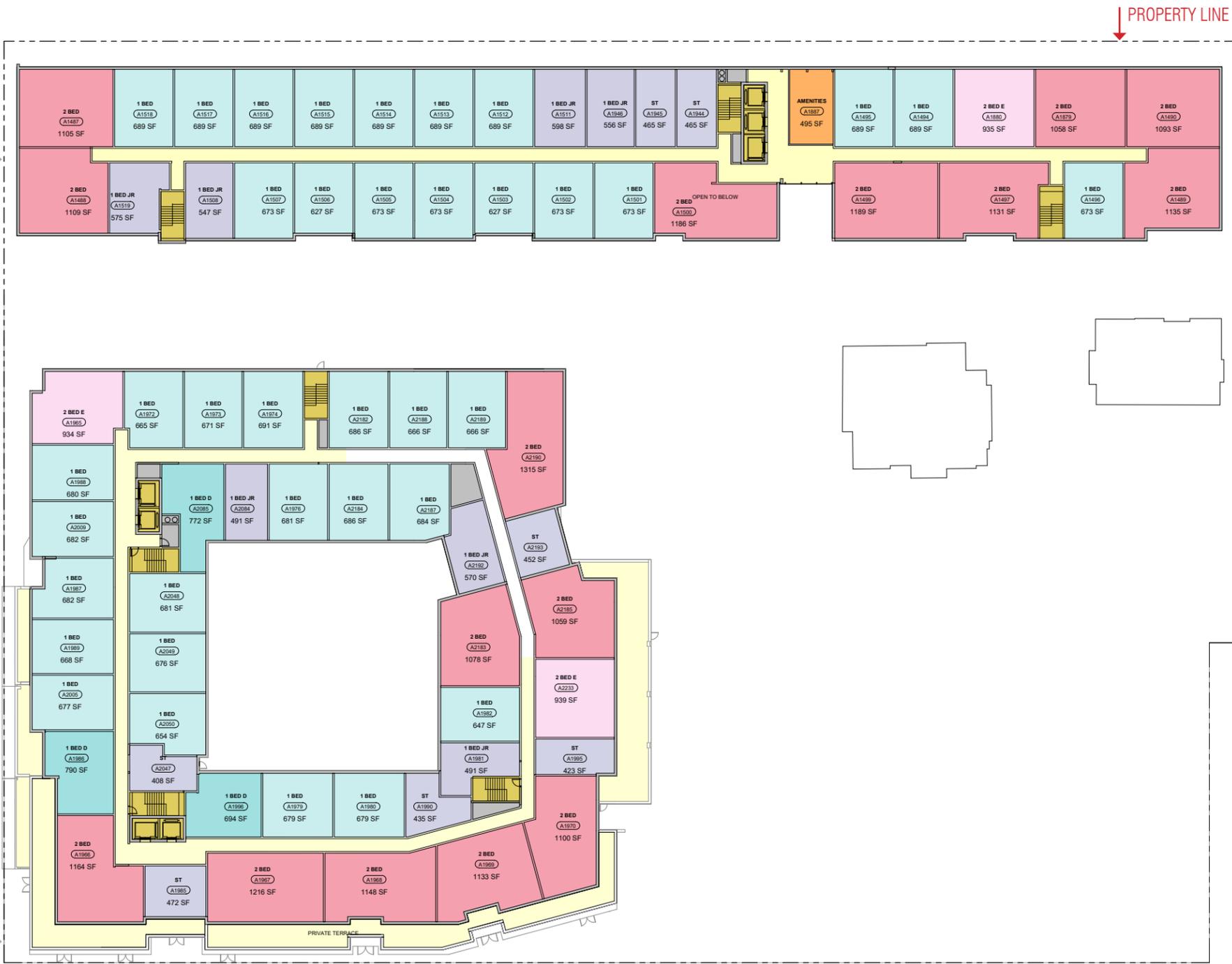
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LEVEL L3 EL. +218



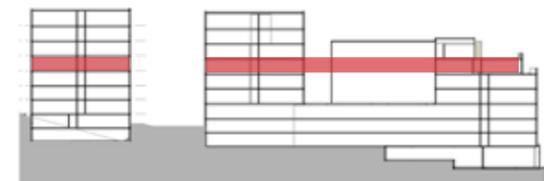
BLDG A
LEVEL A4 EL. +213.8



BLDG B
LEVEL L5 EL. +237.7



BLDG A
LEVEL A6 EL. +234.2



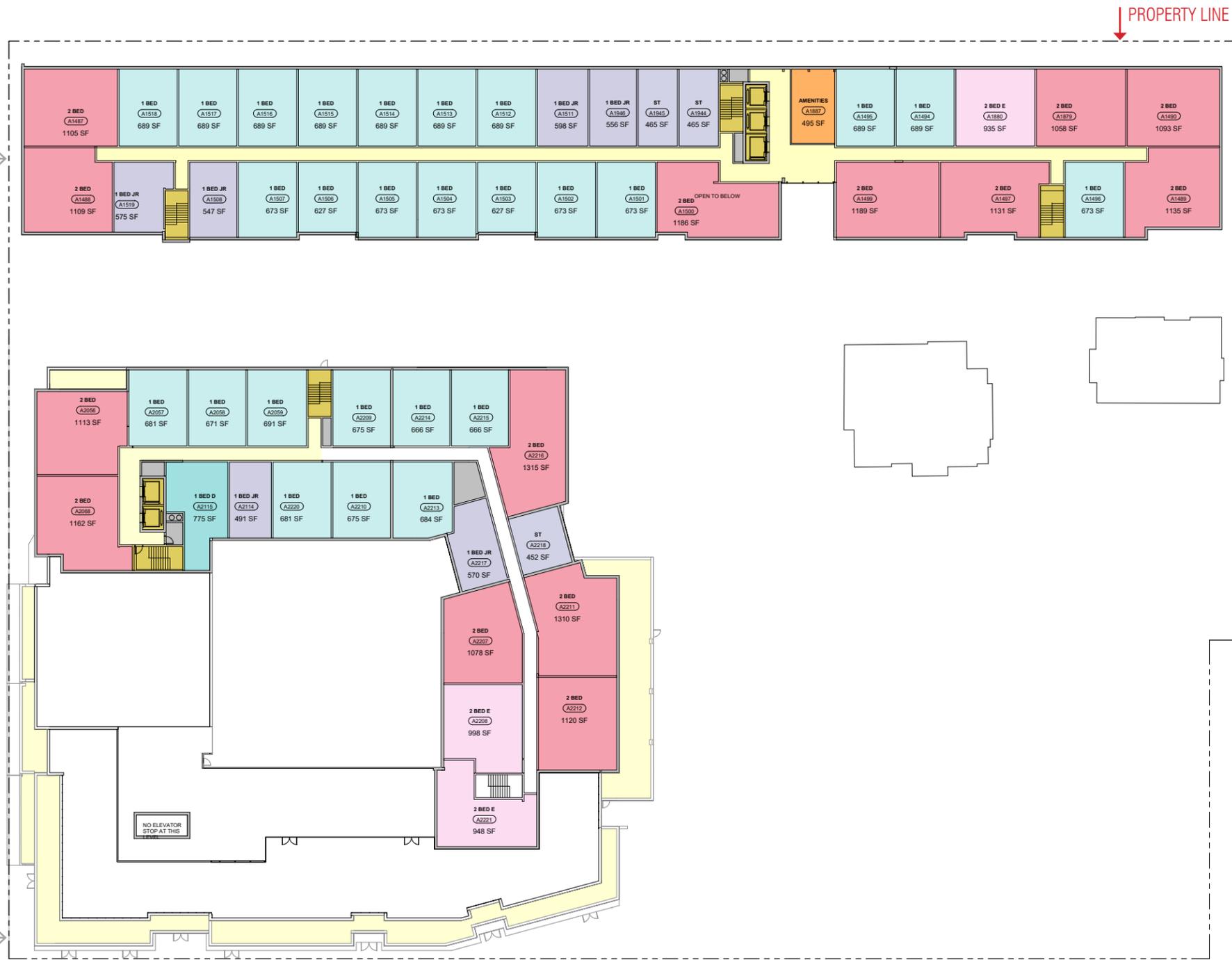
BLDG B
LEVEL L6 EL. +247.8



BLDG A
LEVEL A7 EL. +244.3



BLDG B
LEVEL L7 EL. +258

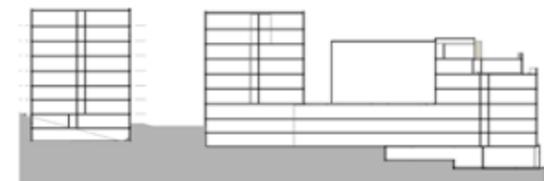
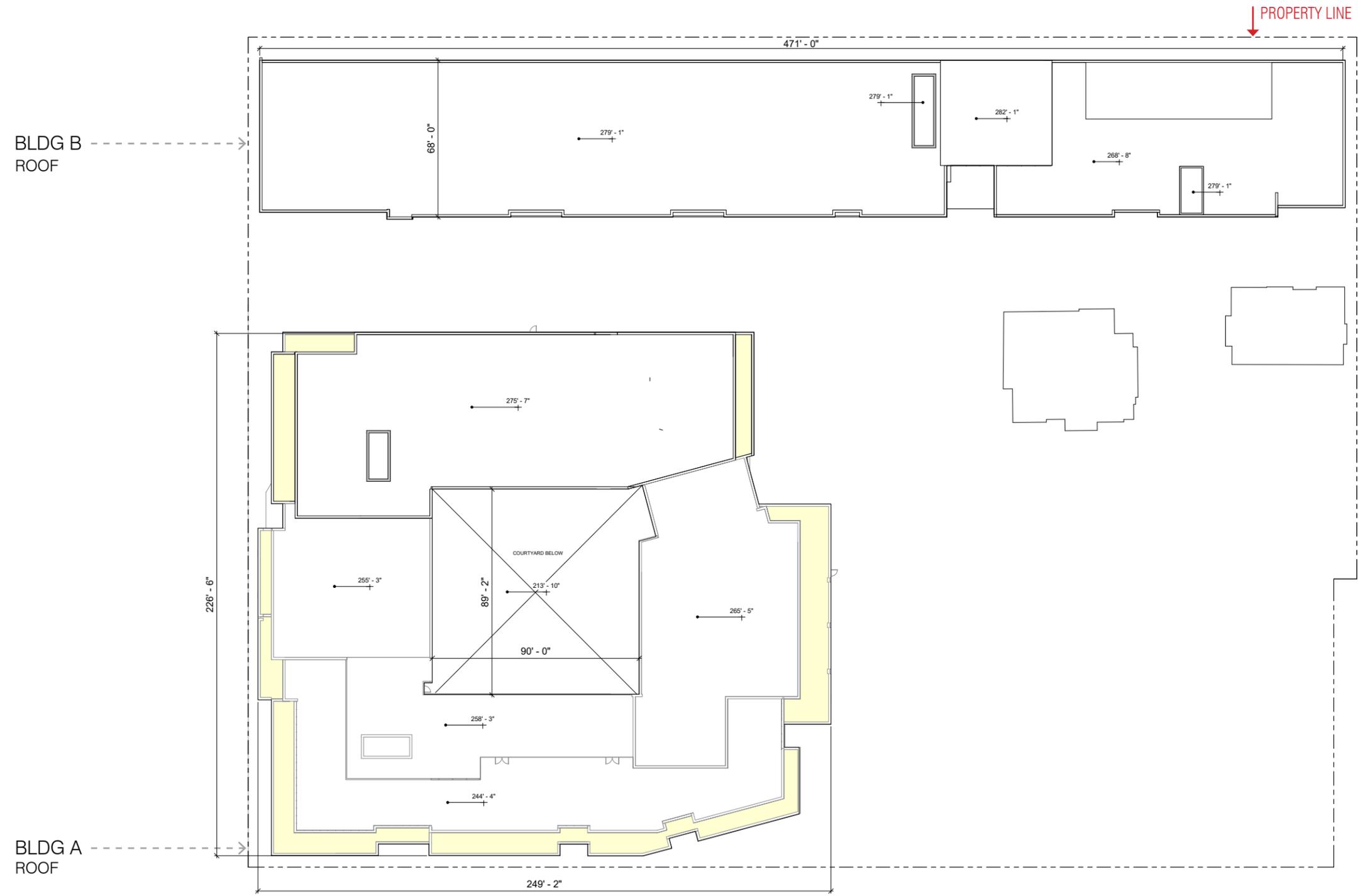


BLDG B
LEVEL L8 EL. +268.2



BLDG A
LEVEL A9 EL. +264.7





CALIFORNIA COLLEGE OF THE ARTS
OAKLAND CAMPUS
5212 BROADWAY

HISTORIC RESOURCE EVALUATION

OAKLAND, CALIFORNIA
[18322]

PREPARED FOR:
OAKLAND PLANNING & BUILDING DEPARTMENT
OAKLAND, CA



PAGE & TURNBULL

imagining change in historic environments through design, research, and technology

NOVEMBER 19, 2019

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APPENDIX B: CITY OF OAKLAND CEQA THRESHOLDS OF SIGNIFICANCE GUIDELINES,
OCTOBER 28, 2013 – GUIDANCE ON HISTORICAL RESOURCES

I. INTRODUCTION

This Historic Resource Evaluation (HRE) has been prepared at the request of the Oakland Planning & Building Department for the California College of the Arts, located at 5212 Broadway (APN 14-1243-1-1) in Oakland, California (**Figure 1**).¹

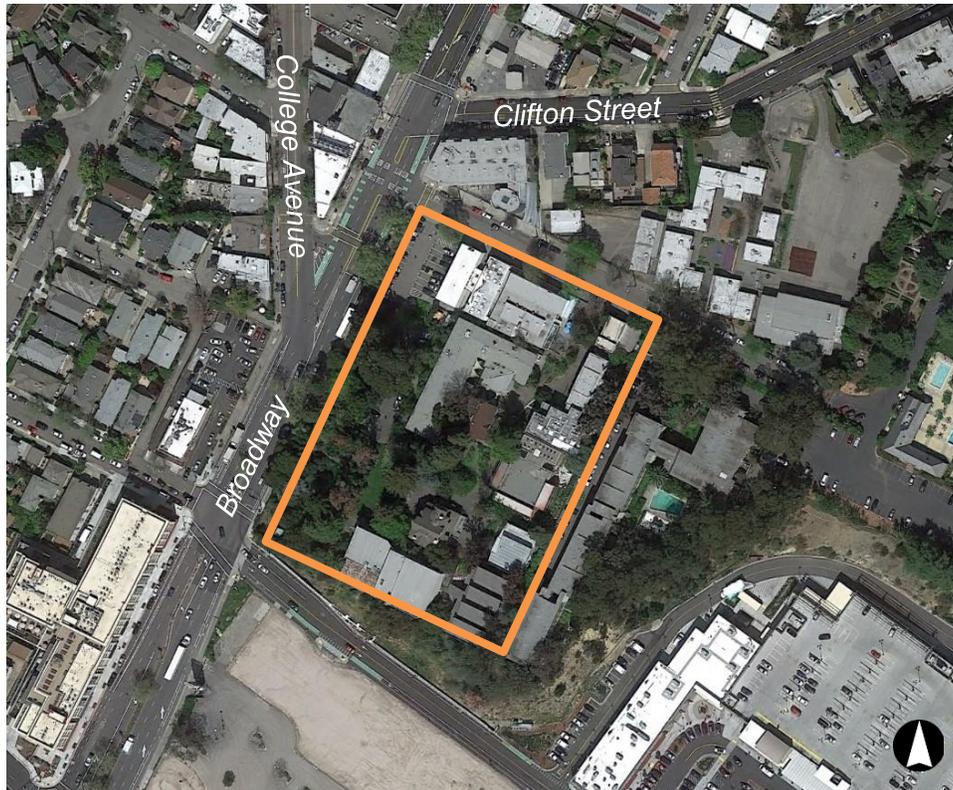


Figure 1. Aerial view of the California College of Art campus in Oakland, outlined in orange.
Source: Google Earth Pro, 2019. Edited by Page & Turnbull.

The California College of the Arts (CCA) is a complex of twelve educational-use buildings located on a rectangular parcel of approximately four acres in the Rockridge neighborhood of Oakland. The site is bounded by Clifton Street to the north, Broadway to the west, multi-unit residential properties to the east, and the Rockridge Shopping Center to the south. CCA owns or leases several buildings in Oakland that are located outside of this site boundary, including Clifton Hall (4351 Broadway); however, evaluation of these buildings is outside the scope of this report.

Campus buildings within the subject site are between one and three stories in height, and range in date of construction from circa 1879-1881 (Macky Hall and the Carriage House) to 1992 (the Barclay Simpson Sculpture Studio). Macky Hall is the oldest building on the campus and was constructed for use as a private residential estate. Macky Hall has been previously known as Hale House, Treadwell Mansion, and Treadwell Hall, in reference to its earlier residents—the Hale family and the Treadwell family. The building, its Carriage House, and some of the associated grounds were designated a City of Oakland Historic Landmark in August 1975, and were listed in the National Register of Historic Places in 1977. The estate was purchased in 1922 by Frederick Meyer, founder of the School of the California Guild of Arts and Crafts, and has since that time been associated with this institution,

¹ The parcel APN 14-1243-1-1 is also associated with the address 5200 Broadway. However, 5212 Broadway is the commonly used address for CCA, and will be used for the purposes of this report.

which became known by its current name in 2003. In addition to its array of educational-use buildings, the site also includes mature landscaping, pedestrian and auto circulation routes, installation artwork, a surface parking lot, and additional landscape structures.

METHODOLOGY

To prepare this HRE, Page & Turnbull conducted an intensive pedestrian architectural survey, historical research, and an evaluation of all twelve campus buildings, including three which are less than 45 years old. Page & Turnbull prepared this report using research collected at various local repositories, including the Oakland Cultural Heritage Survey, Oakland History Room at the Oakland Public Library, the San Francisco Public Library, the Oakland Planning and Building Department, and the Bancroft Library at the University of California, Berkeley. Page & Turnbull also consulted various online sources, including Calisphere, Newspapers.com, and Ancestry.com. Key primary sources consulted and cited in this report include historical newspapers, historical maps, and historical photographs, many of which were obtained from the CCA Libraries CCA/C Archives. Page & Turnbull also reviewed existing Oakland Cultural Heritage Survey documentation, provided by City of Oakland planner Betty Marvin; the Oakland Landmark Report for Treadwell Hall (LM 75-221), listed in 1975; and the National Register of Historic Places nomination form for Treadwell Mansion and Carriage House (NPS-77000286), listed in 1977.

The CCA campus contains a number of natural and designed landscape features, including outdoor artwork, circulation paths, and plantings. Landscape features are discussed within this report; however, an inventory and evaluation of individual trees was outside the scope of this report.

All photographs in this report were taken by Page & Turnbull in July 2019, unless otherwise noted.

All evaluations and preparation of this report were performed by professional staff at Page & Turnbull who meet or exceed the Secretary of the Interior's Professional Qualifications Standards in History or Architectural History.

SUMMARY OF FINDINGS

Page & Turnbull finds that all twelve buildings on CCA Oakland campus are historic resources for the purposes of CEQA. Six buildings on the CCA Oakland campus qualify as individual historic resources for the purposes of CEQA—Macky Hall, Carriage House, Martinez Hall, Founders Hall, Noni Eccles Treadwell Ceramic Arts Center, and Barclay Simpson Sculpture Studio. The campus as a whole, including the twelve extant buildings and associated landscape features, was found to be a California Register-eligible historic district and an Oakland Area of Primary Importance (API), and is, therefore a historical resource for the purposes of CEQA.

Tables and maps which further elaborate these findings are provided later in **Section VIII. Conclusion** of this report.

II. CURRENT HISTORIC STATUS

This section provides an overview of any national, state, and local historical ratings currently assigned to the buildings on the CCA campus.

NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places (National Register) is the nation's most comprehensive inventory of historic resources. The National Register is administered by the National Park Service and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level.

The Treadwell Mansion, now known as Macky Hall, and Carriage House were placed on the National Register in July 1977 (NPS-77000286). These buildings were found significant for their architectural style and for their association with education. At the time of the nomination, the Carriage House was located on a temporary foundation; plans to move the Carriage House were noted in the nomination, and instructions to complete the move with the advisory role of the National Park Service were outlined. The Carriage House was placed on a permanent foundation by 1978. Landscape features including the two sequoias trees (*sequoia gigantea*) west of Treadwell Mansion (Macky Hall) and the stairs at the Broadway wall, which had been included in the nomination of the property as a City of Oakland Landmark in 1975, were not specifically called out in the National Register Nomination Form.² However, the National Register Nomination Form does note that bricks incised with the Carnegie name are located on the campus and are associated with the Carnegie Brick and Pottery Company founded by the Treadwell brothers, and that the campus is “richly landscaped much in the style of early Victorian estates.”³

No other buildings on the CCA campus are listed on the National Register of Historic Places.

CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register of Historical Resources (California Register) is an inventory of significant architectural, archaeological, and historical resources in the State of California. Resources can be listed in the California Register through several methods. State Historical Landmarks and National Register-listed properties are automatically listed in the California Register. Properties can also be nominated to the California Register by local governments, private organizations, or citizens. The evaluative criteria used by the California Register for determining eligibility are closely based on those developed by the National Park Service for the National Register of Historic Places.

The California Register was created in 1992, therefore Treadwell Mansion (now Macky Hall) and the Carriage House were not automatically listed in the California Register at the time that they were listed in the National Register in July 1977. However, as discussed in the following section, their California Historical Resource Status Code of 1S specifies California Register listing. No other buildings on the CCA campus are listed on the California Register.

CALIFORNIA HISTORICAL RESOURCE STATUS CODE

Properties listed or under review by the State of California Office of Historic Preservation (OHP) are assigned a California Historical Resource Status Code (Status Code) of “1” to “7” to establish their historical significance in relation to the National Register of Historic Places (National Register or

² The two sequoia trees were removed on July 24-26, 2019, with approved Tree Removal Permit Waivers (Permit Request #1024788, approved Oakland Public Works, June 14, 2019).

³ Harry X. Ford, preparer, “National Register of Historic Places Inventory—Nomination Form, Treadwell Mansion and Carriage House,” August 25, 1976 (NPS-77000286, listed July 15, 1977), pages 7-2 and 8-2.

NR) or California Register (California Register or CR). Properties with a Status Code of “1” or “2” are either eligible for listing in the California Register or the National Register, or are already listed in one or both of the registers. Properties assigned Status Codes of “3” or “4” appear to be eligible for listing in either register, but normally require more research to support this rating. Properties assigned a Status Code of “5” have typically been determined to be locally significant or to have contextual importance. Properties with a Status Code of “6” are not eligible for listing in either register. Finally, a Status Code of “7” means that the resource has not been evaluated for the National Register or the California Register, or needs reevaluation.

Macky Hall (the former Treadwell Mansion) and Carriage House have each been assigned the status code of “1S,” indicating that they are listed in the National Register of Historic Places as individual properties (rather than part of a district or a multi-resource property) and listed in the California Register.

None of the other buildings on the campus are listed in the database with a California Historical Resource Status Code, which means that the buildings have not been formally evaluated using the status codes in reports submitted to a California Historical Resource Information System (CHRIS) information center.

OAKLAND CULTURAL HERITAGE SURVEY

The Oakland Cultural Heritage Survey (OCHS) was established in 1981. The categories, ratings, and guidelines for interpretation that are used by the OCHS closely parallel those presented in *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, Section IV, “How to Identify the Type of Significance of a Property;” and Section V, “How to Determine if a Property has Integrity.”⁴

The system uses letters A to F to rate individual properties. In general, A and B ratings indicate outstanding or especially fine landmark-quality buildings, C ratings are given to superior or visually important examples, D ratings are for buildings of minor importance, E ratings indicate that the building is of no particular interest, and F or * ratings are for buildings that are less than 45 years old or that have been modernized. Individual properties can have dual (“existing” and “contingency”) ratings if they have been remodeled. Contingency ratings are noted in lowercase letters.

District status is indicated by number: 1 indicates that the building is in an Area of Primary Importance (API) or National Register quality district, 2 indicates that the building is in an Area of Secondary Importance (ASI) or district of local interest, and 3 indicates that the property is not located in a district. For properties in districts, “+” indicates contributors, “-” indicates noncontributors, and “*” potential contributors.

Any property that has at least a contingency rating of C (“secondary importance”) or contributes or potentially contributes to a primary or secondary district, may “warrant consideration for possible preservation” according to the City of Oakland. All properties meeting these minimum significance thresholds (and have not already been designated) are called Potential Designated Historic Properties (PDHPs). “PDHP” is not a designation, but rather a category based on the OCHS ratings.

1986 Oakland Cultural Heritage Survey – CCA Findings

The parcel containing the twelve CCA buildings evaluated in this report was identified as an API during the OCHS survey in 1986 (**Figure 2**). Individual OCHS building ratings assigned in 1986 were based on a reconnaissance level survey and are listed in **Table 1**.

⁴ National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington D.C.: National Park Service, 1997).



Figure 2. Oakland Cultural Heritage Survey map of CCA campus with handwritten survey ratings, dated April 23, 1986. Source: Oakland Cultural Heritage Survey, Oakland Planning & Building Department.

Table 1. 1986 OCHS Ratings of Buildings within the CCA API		
Building/Resource Name	1986 OCHS Rating	Definition
Macky Hall (Treadwell Mansion)	A1+	outstanding district contributor
Carriage House	B1+	especially fine district contributor
Two sequoia trees west of Macky Hall	C1+	visually important district contributor
The Broadway Wall and Stairs	C1+	visually important district contributor
Facilities Building	D1+	minor importance district contributor
B Building	D1+	minor importance district contributor
Founders Hall	F1-	less than 50 years old/potential district contributor
Martinez Hall	F1-	less than 50 years old/potential district contributor
Martinez Hall Annex	Not Evaluated ⁵	Not Evaluated
Noni Eccles Treadwell Ceramics Arts Center	F1-	less than 50 years old/potential district contributor
Shaklee Building	F1-	less than 50 years old/potential district contributor
Irwin Student Center and A-2 Café	F1-	less than 50 years old/potential district contributor
Oliver & Ralls Building	Not Evaluated	Constructed after 1986; not evaluated for the OCHS.
Barclay Simpson Sculpture Studio	Not Evaluated	Constructed after 1986; not evaluated for the OCHS.

It should be noted that the Oakland Cultural Heritage Survey was a reconnaissance level survey, and findings may be updated based on additional information about historic context and integrity found

⁵ The Martinez Hall Annex is not depicted on the map annotated during the 1986 OCHS survey, and does not appear to have been evaluated at this time.

through intensive surveys. A new evaluation of the CCA campus as a district, based on Page & Turnbull's survey and research, is provided in a later section of this report; see **V. Evaluation of CCA Campus Buildings for California Register Eligibility** and **Section VI. Evaluation of CCA Campus Buildings for Eligibility as a City of Oakland Designated Historic Property**.

CITY OF OAKLAND LANDMARKS

City of Oakland Historic Landmarks are the most prominent historic properties in the city. They may be designated for historical, cultural, educational, architectural, aesthetic, or environmental value. They are nominated by their owners, the City, or the public and are designated after public hearings by the Landmarks Board, Planning Commission, and City Council.

Macky Hall (formerly known as Treadwell Hall or the Treadwell Mansion) and the Carriage House were designated together with two sequoia trees and the Broadway Wall staircase as a City of Oakland Historic Landmark in August 1975 (LM 75-221).⁶ The property was found significant for its architecture, its association with the Treadwell family, and its role as the campus of the California College of Arts and Crafts. The Oakland Landmark nomination describes the boundaries of the landmark site as follows:

The property within an area described by a line around the perimeter of the subject structure and carriage house at a distance of fifteen feet from the foundation line and the property within a corridor measuring forty feet on each side of a line running perpendicular to the south-easterly line of Broadway and extending from the center of the main entrance of Treadwell Hall to said southeasterly line of Broadway. The eighty foot corridor is intended to maintain the view of Treadwell Hall from Broadway and College Avenue and to preserve the stairway within the wall running along Broadway and the two large *sequoia gigantea* located in front of Treadwell Hall.⁷

The nomination also notes that the Carriage House was located in a temporary location, and states that at the time the Carriage House was placed in its permanent location, its new site would be included in the historic nomination. Both buildings are included in the City of Oakland Landmark listing.

No other buildings on the CCA campus are listed as City of Oakland Landmarks.

⁶ The two sequoia trees were removed on July 24-26, 2019, with approved Tree Removal Permit Waivers (Permit Request #1024788, approved Oakland Public Works, June 14, 2019).

⁷ Landmarks Preservation Advisory Board, Section 5, Treadwell Hall, Resolution No. 1975-5, Landmarks Designation, June 27, 1975, Case File LM 75-221.

III. PHYSICAL DESCRIPTION AND CONSTRUCTION CHRONOLOGIES

This section provides an overview of the CCA campus site and its periods of development; an exterior description of all twelve buildings on the site, as well as their construction chronologies and documented alterations; and a description of extant landscape features. The building descriptions are ordered chronologically by year of construction.

SITE DESCRIPTION

The CCA campus is located on a rectangular parcel of approximately four acres, bounded on the west by Broadway, on the north by Clifton Street, on the east by multi-unit residential housing, and on the south by the Rockridge Shopping Center. The site is at the terminus of a long gradual rise along both College Avenue and Broadway, and topography to the north and east rises higher to the steep terrain of the Oakland Hills. The site's western border with Broadway is marked by a concrete retaining wall, which includes a double stair and a vehicular entry. The site's northern border includes two vehicular entry points from Clifton Street.

Site Development

The twelve extant campus buildings and associated landscape features relate to four broad periods of campus development between the 1880s and 1990s. The following brief descriptions focus on site development chronology. Additional detailed historical context is presented in **Section IV. Historic Context**.

Early Estate Era, circa 1879 to 1921

Buildings	Landscape Features
<ul style="list-style-type: none">▪ Macky Hall (c. 1879-1891)▪ Carriage House (c. 1879-1891)	<ul style="list-style-type: none">▪ Broadway wall (c.1905)▪ Carnegie bricks (n.d., Treadwell era)▪ Eucalyptus row (n.d.)

Prior to Frederick Meyer's 1922 acquisition of the property for development of the California School of Arts and Crafts, the property was the private estate of the Treadwell Family. The Treadwells' home, known as the Treadwell Mansion (now Macky Hall), was the focal point of the estate which also included a barn, carriage house, and extensive landscaped grounds (**Figure 3**).

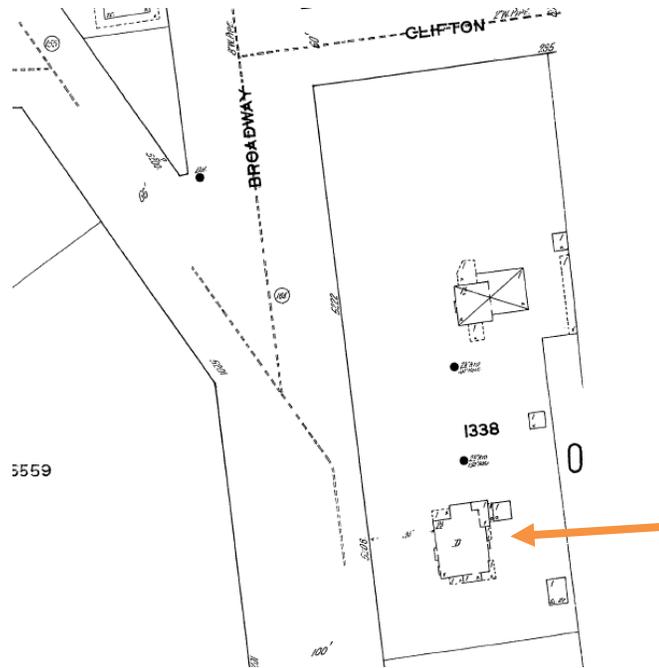


Figure 3. Sanborn Fire Insurance Map, Sheet 308, Volume 3, 1912. Only a portion of the Treadwell lot is included in this volume of the map. The Treadwell Mansion (now Macky Hall) is in the southern portion of the lot, indicated by orange arrow. The barn (since demolished) is located closer to Clifton Street. The Carriage House was located at this time to the east of the area shown on this map.

Early CCAC under Frederick Meyer, 1922 to 1944

Buildings	Landscape Features
<ul style="list-style-type: none"> ▪ Facilities Building (c. 1922-1924) ▪ B Building (1926) 	<ul style="list-style-type: none"> ▪ Faun sculpture (1926) ▪ Sundial (n.d.) ▪ Concrete water fountain (n.d.) ▪ Stairs with ceramic pots (n.d.) ▪ Macky Lawn (n.d.)

After renovating the Treadwell Mansion, the barn, and the Carriage House for residential and classroom use, the first buildings that California School of Arts and Crafts (CCAC) founder Frederick Meyer and the students built were a woodworking shop (now Facilities Building), a small model's house (no longer extant), a tool house and garage (no longer extant), a storage house (no longer extant), and the athletic fields (no longer extant), which were to be used for outdoor meetings until a building could be built with a large assembly hall (**Figure 4 and Figure 5**).

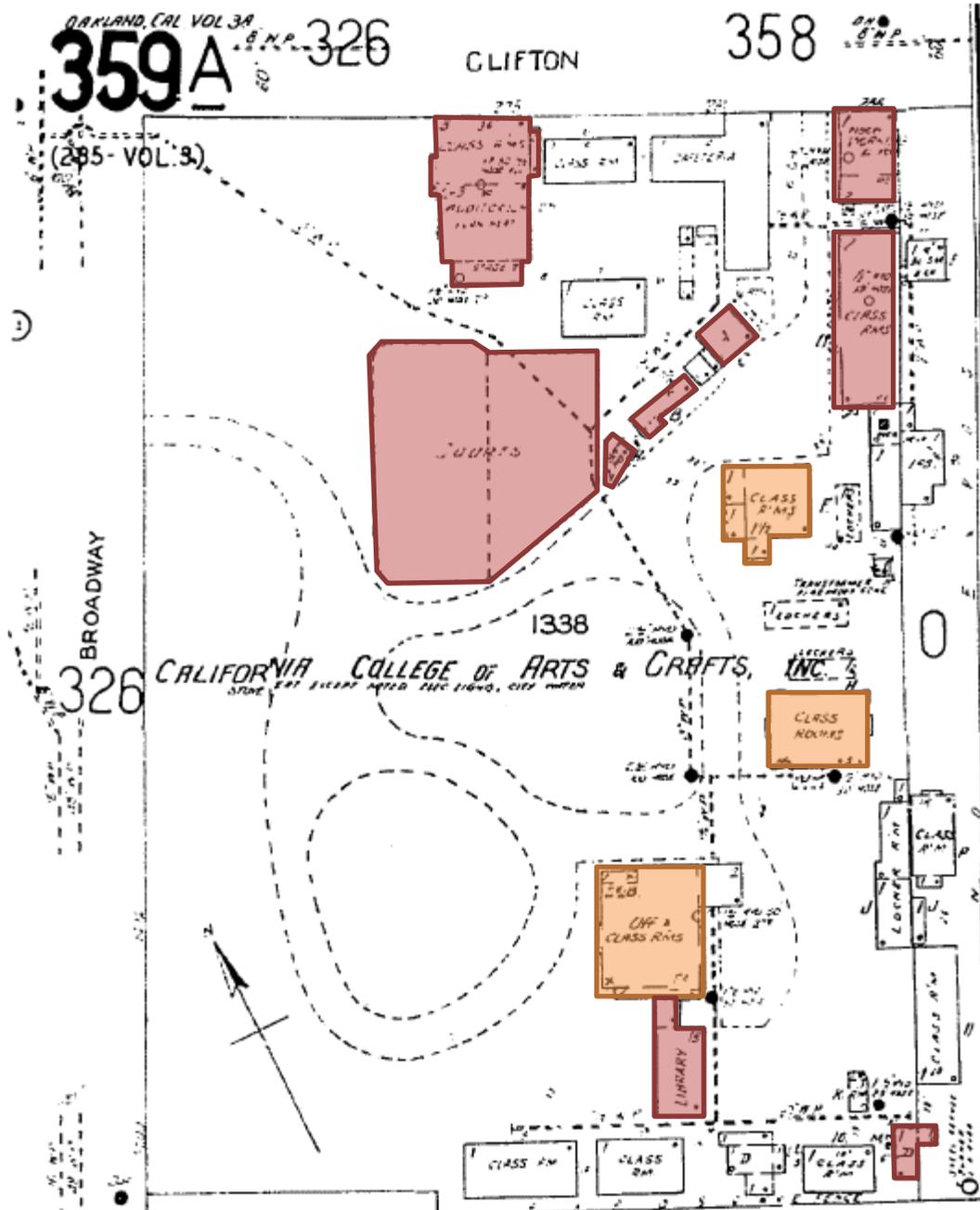


Figure 4. Sanborn Fire Insurance Map, Sheet 359A, Volume 3, 1952, annotated to show 1930 campus configuration. Buildings outlined and shaded in orange are Early Estate Era buildings, including Treadwell Hall (now Macky Hall) furthest south, the Carriage House at center, and the barn furthest north. In red are buildings and features constructed by Meyer and students. Guild Hall and the woodworking studio (Facilities Building) are along Clifton Street. The Craft Building (B Building) is south of the woodworking studio. The athletic courts are at center, with the Shower House and tool storage buildings east of them. Treadwell Hall (now Macky Hall) had a library addition to the south, and a small model's dwelling is at the southeast corner of campus. Of this era of construction, only the Facilities Building and the B Building are extant.

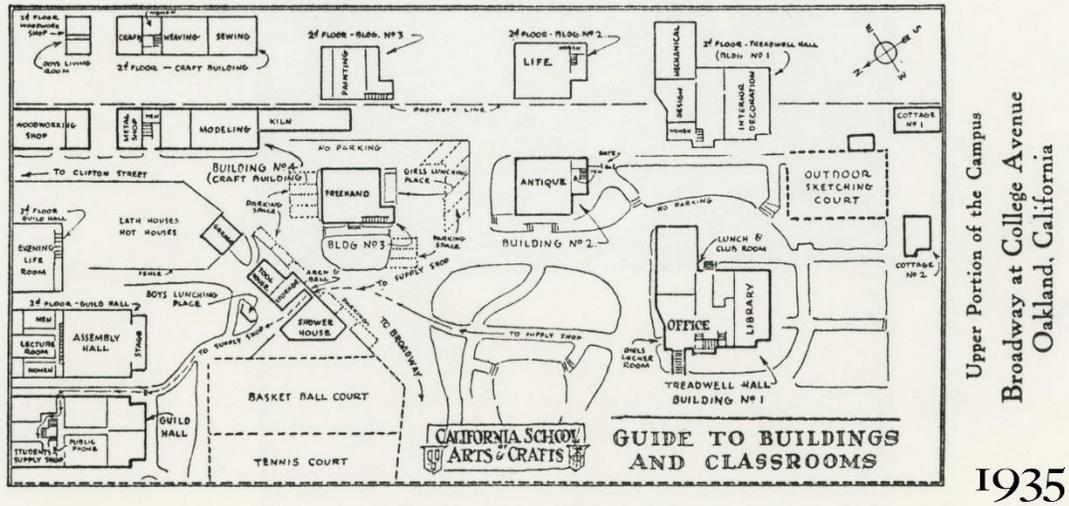


Figure 5. 1935 guide map to the California School of Arts and Crafts Buildings, reflecting the site development under the leadership of Frederick Meyer. Extant buildings include Macky Hall (labeled as Treadwell Hall, Building No. 1), the Facilities Building (labeled as the Woodworking Shop), and Building B (labeled as the Craft Building, Building No. 4). The upper floor diagrams at the margins lend an impression of a more densely developed campus than was present at this time. Source: CCA Libraries Special Collections.

CCAC Post-World War II Growth, 1945 to 1964

Buildings	Landscape Features
<ul style="list-style-type: none"> Irwin Student Center (1959) 	<ul style="list-style-type: none"> <i>Infinite Faith</i> sculpture (1959)

By 1946, to serve the swollen enrollment, faculty had increased to over 40 who were teaching over 80 courses. In order to provide more space for this overall increase, the college acquired several former Women’s Army Corp WAC barracks buildings from the U. S. Government. Formerly located in Berkeley, the buildings were transferred to the CCAC campus at no cost, and were renovated to serve as classrooms, studios, and the campus’s first cafeteria. While none of these post-war buildings remain extant on campus, they appear in historic photographs as one-story rectangular vernacular structures of wood frame construction. The largest was the cafeteria, located at the north side of campus near Clifton Street at the current location of the Shaklee Building. Other smaller classroom buildings were located south and west of the cafeteria and along the campus’s south perimeter. These buildings were removed in a piecemeal fashion to make way for larger buildings constructed during the following decade; however, some of these barracks survived on campus until the 1970s (Figure 6).

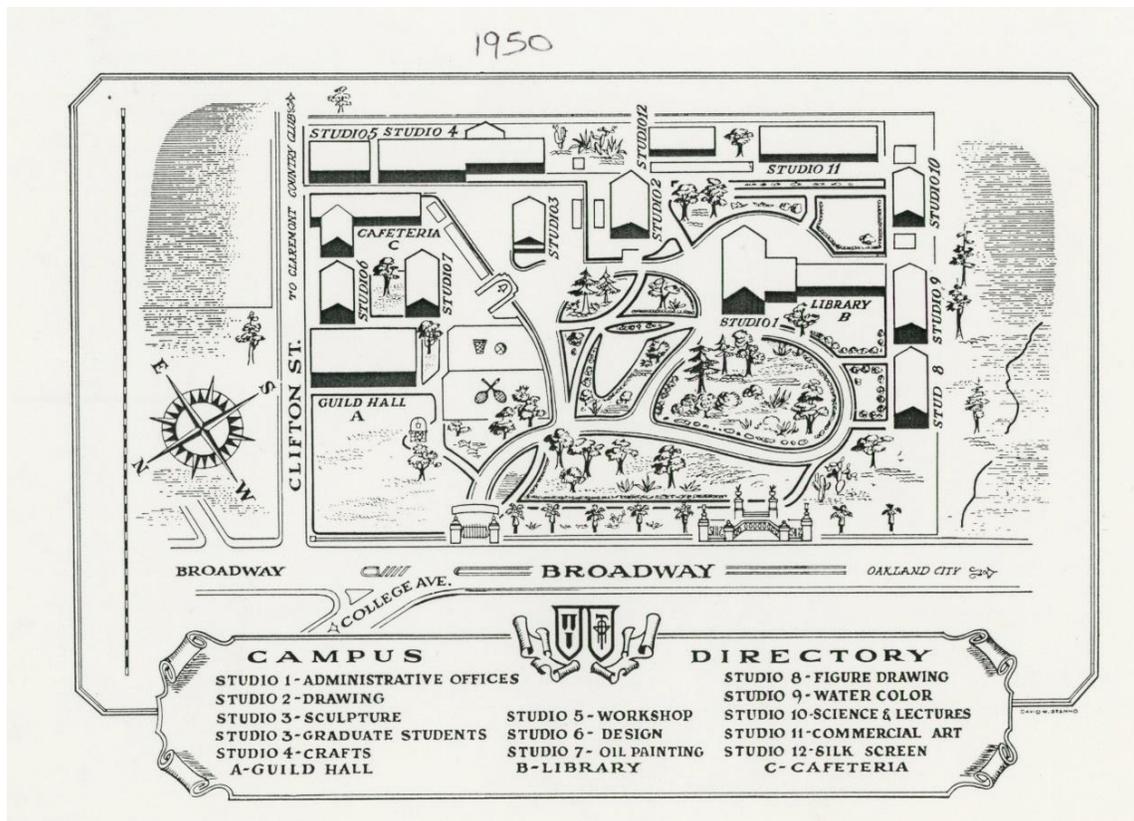


Figure 6. CCAC campus map showing the location and function of various studio buildings, 1950. Landscape features such as Broadway Wall, palm row, and the sequoias near Macky Hall (Studio 1) are also illustrated. Source: CCA Libraries Special Collections.

CCAC/CCA Campus, 1965 to Present

Buildings	Landscape Features
<ul style="list-style-type: none"> ▪ Martinez Hall (1968) ▪ Founders Hall (1968) ▪ Martinez Hall Annex (1970) ▪ Noni Eccles Treadwell Ceramic Arts Center (1973) ▪ A-2 Café (1974) ▪ Shaklee Building (1979) ▪ Oliver & Ralls Building (1989) ▪ Barclay Simpson Sculpture Studio (1992) 	<ul style="list-style-type: none"> ▪ Bell Tower (c. 1959-70) ▪ Celebration Pole (1982)

At the outset of the 1960s, the CCAC campus included a mixture of buildings of varying ages, styles, sizes, and contemporary usefulness. The original Treadwell mansion, known by this time as Macky Hall in honor of the second President of the school, Spencer Macky, had been added to several times.⁸ The other buildings from the Treadwell era, the carriage house and the barn, also had large additions. The woodworking studio (Facilities Building) and the Crafts Building (B Building) had been added to, and Guild Hall was flanked by the barracks buildings that had been installed on the

⁸ Construction and alterations sequences for individual buildings are presented following each building’s description.

campus in 1946. Irwin Hall was the largest building on campus. The remainder of the approximately 15 other buildings were smaller barracks buildings or cabins built by Meyer in the 1920s, which were used for lockers or storage (**Figure 7**). Circulation through the campus still reflected a time when the small winding paths needed only to accommodate horse-drawn carriages, as the haphazard placement of smaller buildings constricted the potential for vehicular through-traffic. In response to what were perceived as inefficiencies and a potential impediment to the continued growth of the college, in 1964, CCAC president Harry Ford hired the architecture and planning firm of DeMars and Reay to create a forward-thinking development program for the campus. Martinez Hall and Founders Hall were built as part of the implementation of this plan (**Figure 8**). Less than a decade later, the firm of Wong and Brocchini developed an update to this plan known as Project 73. This plan proposed the construction of three large new classroom and studio buildings, two along the east perimeter of campus and one along the north perimeter, at Clifton Street. Two of these proposed buildings, the Noni Eccles Treadwell Ceramic Arts Center and the Shaklee Building, were constructed by the close of the decade.

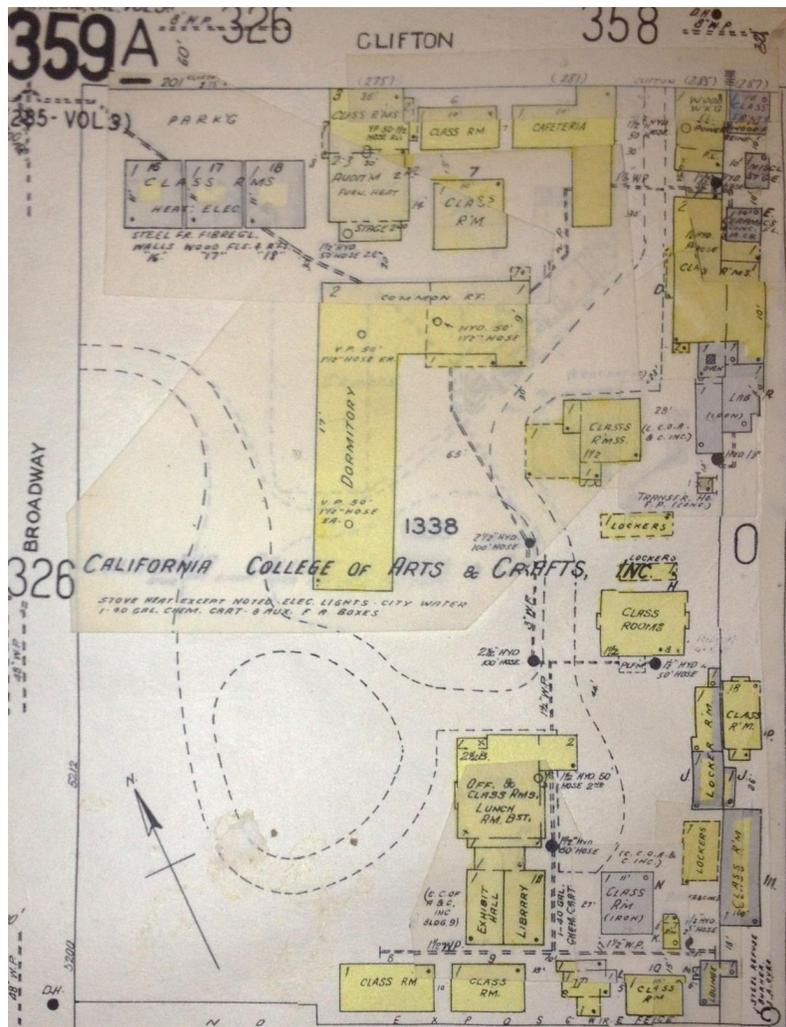


Figure 7. Sanborn Fire Insurance Map, Sheet 359A, Volume 3, drawn 1953, updated to April 1969 (excludes 1968 construction). The CCAC campus includes at this time approximately 23 buildings, including those from the Early Estate Era, those constructed by Meyer and students between 1922 and 1930, World War II-era barracks buildings, Irwin Hall, and several small buildings of unknown construction dates. Source: Oakland Cultural Heritage Survey Office.

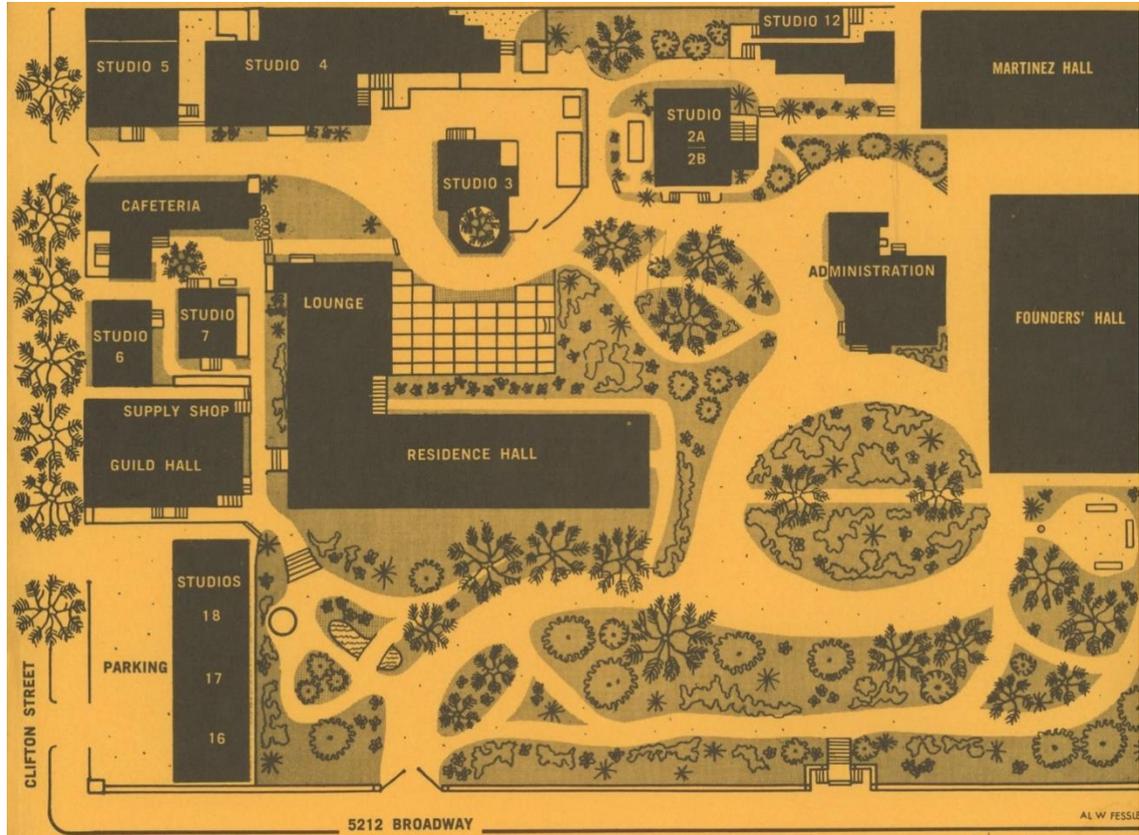
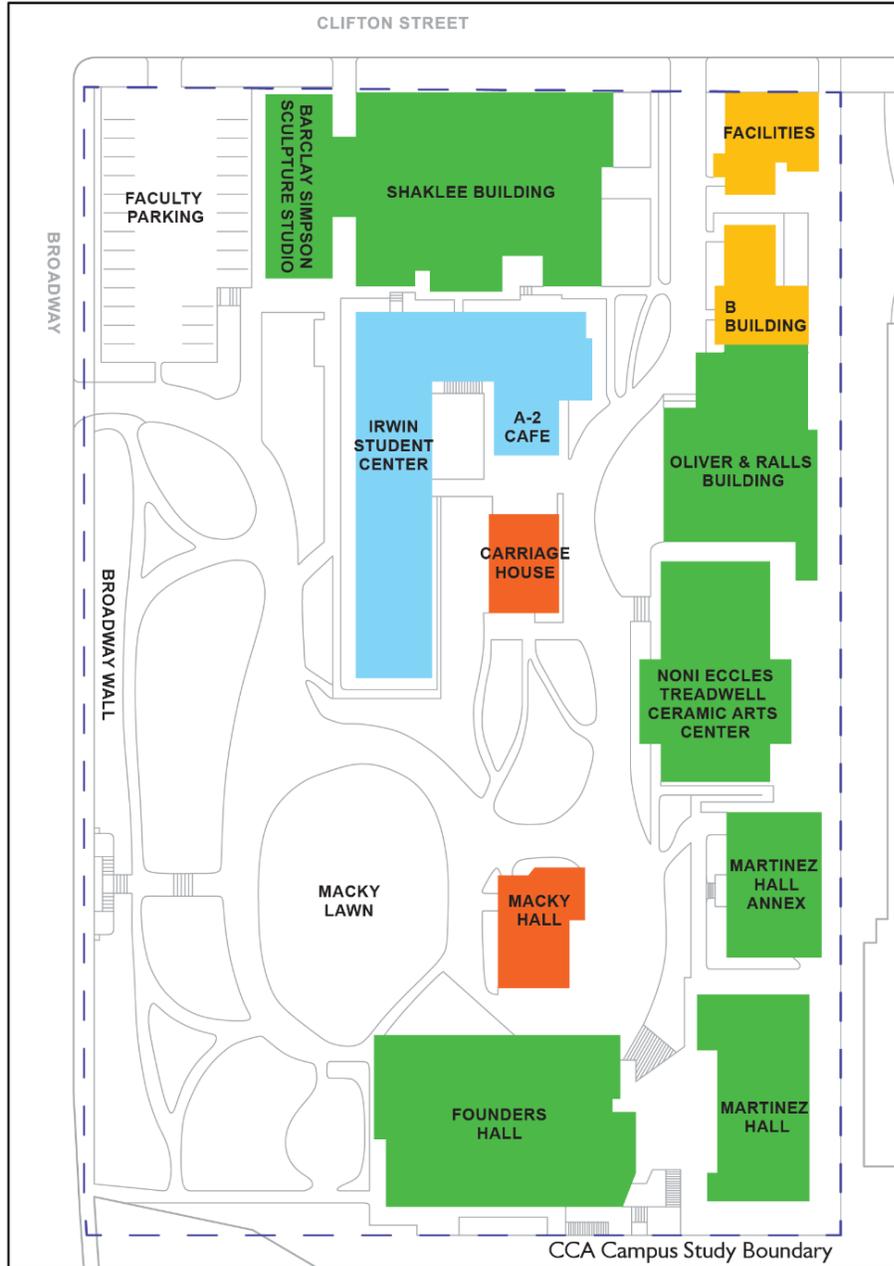


Figure 8. Detail of late 1960s CCA campus map showing completion of Founders Hall and Martinez Hall. Source: CCA Libraries Special Collections, edited by Page & Turnbull.

The following map summarizes the site development of CCA campus, illustrating all extant buildings and their era of construction (**Figure 9**).



California College of the Arts Campus
Eras of Building Construction

- Early Estate Era, c.1880-1921
- Early CCAC Era, 1922-1944
- Post-WWII CCAC Era, 1945-1964
- CCAC Continued Development, 1965 - 1992

Figure 9. Location and era of construction of buildings on CCA Campus.
Source: Page & Turnbull, using CCA Campus base map.

MACKY HALL (TREADWELL MANSION)

Construction Date: circa 1879-1881

Architect: attributed to Clinton Day

This three-story wood-frame Queen Anne style building with Stick-Eastlake detail is clad with horizontal wood channel drop siding, is fenestrated with double-hung wood-sash windows with ogee lugs and wide wood surrounds (hereafter referred to as typical windows), and features a complex multiple-gabled roofline typical of its style. The primary façade faces west towards lawn and open space; Founders Hall is to the south, Martinez Annex is to the east, and paved open space and the Carriage House are to the north.



Figure 10. Macky Hall, west (primary) façade, facing east.

Primary (West) Façade

At the primary (west) façade, the exposed basement story includes seven typical windows and one wood pedestrian entry door at far right (south) (**Figure 10**). At the first story, the primary entrance, a multi-lite wood door, is located at left, within a recessed entry porch sheltered by a curb roof and supported by turned wood posts. The entry porch also includes a multi-lite wood-sash window, and the porch is accessed via a wood stair with low baluster walls and wrought iron handrails. Above the porch, there is a pointed double hung wood sash window with a sloping roof that extends down from the third story dormer roof. The remainder of the first story is organized into three visual bays. The left visual bay includes four small windows arranged in a rising-repeating pattern that expresses the interior turning staircase. One of these windows is typical while the other three are pointed double hung wood sash. The center bay is a rectangular projecting bay that extends from the basement to the second story. At the first story, this center bay includes five typical windows (three front-facing, one at each side). The right bay includes two typical windows set within a frame of heavy timber.

At the second story, the left bay includes three small typical windows. The central bay includes three typical windows (one front facing and one at each side) and the right bay includes two typical windows; both of these bays have scored wood panels below their windows, and the center bay is topped by a front gabled roof element with bargeboard and brackets. The second story terminates with an eave overhang supported by curved brackets.

The third story dormer includes two small typical windows flanking a central two-lite wood casement window, set behind a small balcony with wood handrail and banisters. The gable peak is clad in scalloped shingle and includes a vent, and the gable terminates with elaborate bargeboard and brackets.

North Façade

At the north façade, the raised basement includes a secondary entrance at the far right (west), consisting of a pair of partially glazed wood panel doors, slightly below grade and sheltered by a shed roof (**Figure 11**). Additional fenestration at the raised basement includes five typical windows and two small fixed wood sash windows. The first story is organized generally into three visual bays. The left bay includes two typical windows, above which an eave overhang is supported by curved brackets. At far left, there is a porch with wood railing and turned banisters, accessed from the east. The center bay includes two typical windows; one at center and one at right on a canted surface, which includes brackets supporting the story above it. The right bay includes the open front porch previously described.

The second story includes, at center, a rectangular bay, with three typical windows (one at each facet of the bay) above a band of scored molding. The front facet of this bay is topped by a long shed eave with curved brackets; two larger brackets frame the window here. The remainder of the second story is stepped back from the main plane of the façade and includes no fenestration. The third story includes a continuation of the second story bay massing, with two small typical windows located in the gable end of a cross gable dormer. The gable end is framed with bargeboard with a T-shaped gable bracket. The west side of the cross-gable dormer includes a shed dormer with a six-lite wood fame window. A stucco-clad chimney stack is visible at the east side of the cross-gable dormer.



Figure 11. Macky Hall, north façade, partial view, facing southwest.

East Façade

At the east façade there is no fenestration at the basement (**Figure 12**). The first story is generally organized into three visual bays. At center, there is a partially glazed wood panel door with a fully glazed transom set within a porch, which is accessed via a straight wood stair with wood handrails and turned balusters. At right, there is an ADA dog-leg ramp with wood handrails and turned banisters, behind which the façade includes four typical windows. At left, the porch continues to the left (south) edge of the building, supported by turned wood posts. The façade within the porch

includes two typical windows and one fixed window at right, next to the central door. There is also a projecting rectangular bay at this area with no fenestration. The first story terminates with an overhanging eave supported by curved brackets.

The second story is roughly organized into four visual bays, each stepped back, from left to right. At left, an enclosed sunroom includes four two over two wood sash windows. Second from right, there is a small typical window. Third from right there are three typical windows. At far right there is a typical window already mentioned in the description of the north façade. Each of these bays terminates with eave overhangs with curved brackets. At the third story, a large cross gable dormer includes three small typical windows, above which the gable is clad in scalloped shingles. The gable peak includes a vent, and the gable roofline terminates with an elaborate bargeboard and brackets. Left of the cross-gable dormer, there is a square surface with crossed molding and modillions, above which there is a stucco-clad chimney stack.



Figure 12. Macky Hall, east (rear) façade, facing west.

South Façade

The south façade is located very close to the north façade of Founders Hall, and views of upper stories are oblique (**Figure 13 and Figure 14**). At the raised basement, there is one typical window at far left (west). At the first story, the east façade porch continues, sheltering two pairs of partially glazed wood panel doors with transoms. At the second story, the left bay is unfenestrated, and at the center, within a large cross gable element, there are three typical windows, separated by grooved wood moldings. The cross-gable element includes projecting eaves supported by curved brackets. At right, there are two two-over-two wood sash windows associated with the enclosed sunroom at the east façade. At the third story, there are three small typical windows, below which is an elaborate shelf molding and above which there are two fixed single pane wood windows; the gable peak is clad in scalloped shingles and terminates with a curved bargeboard supported by curved brackets.



Figure 13. Macky Hall, south façade, partial view, facing north.



Figure 14. Macky Hall, south façade, first story, partial view, facing northwest.

Construction Chronology and Alterations

Macky Hall (previously known as the Hale House, Treadwell Mansion, and Treadwell Hall), the oldest extant building on CCA campus, is attributed to architect Clinton Day and was constructed between 1879 and 1881 for property owner William Hale and his family. The building was used as a single-family residence until 1922, shortly after which it was modified under Frederick Meyer's direction to accommodate combined residential and classroom use. It currently houses administrative offices. Alterations made after 1922 include removal of some exterior incised floral and geometric trim; attachment of an adjacent, one-story storage building to the east and addition of a second story with a balustraded rooftop porch; addition of an exterior three-story fire escape; enclosure of the front porch to provide office space; and replacement of glass conservatory walls on the south side with wood to create a library.

In 1988, Macky Hall was renovated by the firm of Tim Anderson Architects. At this time, the separated one-story storage building at the east was removed, along with the second story addition above it, the third story open porch with balustrade porch, and the three-story exterior stair. The enclosed front porch was reopened, and a wheelchair accessible ramp was constructed at the east façade. Upper stories of the east façade received new double-hung wood sash windows where the façade had previously been adjoined to the addition, and materials replacement at other façades were made with in-kind material.



Figure 15. North facade of Macky Hall, June 1924, showing early roof attachment of rear one-story building. Source: CCA Library Special Collections.



Figure 16. West façade of Macky Hall, constructed circa 1879-1881. Photograph taken May 1927. Source: CCA Library Special Collections, edited by Page & Turnbull.



Figure 17. North façade of Macky Hall with various additions and alterations, prior to restoration, photograph from 1977 National Register nomination documentation.

CARRIAGE HOUSE

Construction Date: circa 1879-1881

Architect: attributed to Clinton Day

The Carriage House was constructed between 1879 and 1881 as an ancillary building to the residence now known as Macky Hall. As such, it is also one of the oldest buildings on campus and is also attributed to Clinton Day. The building is a two-story wood frame former carriage house, which currently contains classrooms and drawing studios.

The primary façade of the building faces south towards green space and Macky Hall. The Ceramic Arts Center is to the east, the A-2 Café and patio is to the north, and the Irwin Student Center is to the west. The building is set on a slope which exposes the foundation at the west façade. The Carriage House was designed in relation to Macky Hall, and includes simplified aspects of the Queen Anne and Stick-Eastlake styles. The building is clad in horizontal wood channel drop siding at the first story and vertical wood board-and-batten siding at the second story. A band of paneling runs between the first and second stories. Typical windows are double hung wood sash with ogee lugs and wide wood surrounds. The building is capped with a front-clipped gable roof, and includes several gable and shed dormers. The roof ridge has a diamond-shaped mount, which historically held a finial, and floral horns at its north and south termini.



Figure 18. Carriage House, partial view of primary (south) façade and east façade, facing north.

Primary (South) Façade

The primary façade faces south and is largely symmetrically organized into three visual bays (**Figure 18**). The primary entrance, a paneled wood door, is located at center and is flanked by typical windows; the right window had a three-lite transom. A large open full-turn wood stair with wood handrails and turned wood banisters is attached to the primary façade and ascends at the center and left of the façade. At the second story, the center bay includes a rectangular projecting bay that includes a paneled wood door, and the left and right bays include typical windows. The second story door is topped by an area of flush wood paneling, above which the shed dormer peak includes vertical venting and is supported by long scrolled brackets. The remainder of the façade terminates with a deep eave overhang supported by curved brackets.

East Façade

The east façade has no fenestration at the first story (**Figure 19**). A full second story is limited to the northern half of the building. At left (south), a front gable dormer in the east roof slope includes two typical windows; the gable is supported by curved brackets and terminates with bargeboard and a gable bracket. At right (north) there is one typical window and the second story terminates with a long eave overhang supported by curved brackets.



Figure 19. Carriage House, east façade, partial view, facing west.

North Façade

The north façade is symmetrically organized into three visual bays (Figure 20). The first story includes three typical windows (center window is narrow), below which there is a wide bulletin board affixed to the façade. The second story includes a projecting rectangular bay at center, supported by curved brackets, with two typical windows. Above the windows, there is vertical venting below the clipped gable that is supported by long scrolled brackets. A large clock hangs from the bay facing the patio to the north. The remainder of the façade terminates with a deep eave overhang supported by curved brackets.



Figure 20. Carriage House, north façade, facing southwest.

West Façade

The west façade includes two vented openings at the left (north) side of the exposed basement (**Figure 21 and Figure 22**). The first story includes seven typical windows (paired at the far left). The center and right (south) portion of the first story terminate with a long eave overhang. The second story is limited to the northern half of the building. At the north end, the second story has one typical window and a deep eave overhang supported by a curved bracket at the far left (north). The west roof slope of the one-story rear portion of the carriage house has a front gable dormer with one typical window. The gable terminates with bargeboard and a gable bracket. The west slope of the roof also includes a wood sash skylight.



Figure 21. Carriage House, north and west façades, facing southeast.



Figure 22. Carriage House, west façade, looking east.

Construction Chronology and Alterations

The Carriage House has been moved and renovated at least three times as space was needed for new campus buildings. After the property was purchased by Frederick Meyer in 1922, the Carriage House was moved and remodeled to accommodate painting and drawing studios. Two sets of exterior fire escape stairs were added, and an original wide door was replaced with a single door. Prior to 1976, the Carriage House was located east of Macky Hall, at the current location of the Martínez Annex, but was moved to a temporary foundation in 1976 and moved again to its current location in the central area of campus by 1978. Through the series of relocations and remodels, the fenestration and circulation patterns of the building were altered. Most notably, three original circular openings at the first story of the north façade were replaced with double-hung windows, an original wide carriage entrance was replaced with a pedestrian entrance, and exterior staircase access to the gable-end bay doors was reconfigured. Through these changes, the overall massing, gable details, and character-defining cladding of the building were retained.



Figure 23. Carriage House, constructed circa 1879-1881. Photograph is undated. Source: CCA Library Special Collections.



Figure 24. West and north facades of the Carriage House raised up on temporary foundation for relocation, 1973. Source: CCA Libraries Special Collections.



Figure 25. North and east facades of Carriage House shortly after it was placed on its current foundation. Source: CCA Libraries Special Collections.

BROADWAY WALL & STAIRS

Construction Date: 1905

Architect: Unknown

The Broadway Wall is located at the west perimeter of the campus site, and spans from the southern perimeter of the site where the site meets the Rockridge Shopping Center north to the intersection of Broadway and Clifton Street (**Figure 26**). The wall was constructed for the Treadwell family in 1905, at a reported cost of \$22,000.⁹ The wall is concrete, scored and rusticated to simulate stone, and sits on a low concrete base. The wall is nearly two stories in height at its southern terminus, reducing in height above grade to less than one story at its northern terminus due to the slope of the site (**Figure 27 to Figure 28**).



Figure 26. Broadway Wall stairs, west of Macky Hall, looking east.



Figure 27. Broadway Wall, northernmost pier, facing southeast.



Figure 28. Broadway Wall, southernmost three piers, facing southeast.

The wall is organized into 14 bays of roughly equal width, separated by horizontally segmented concrete piers with enlarged bases and chamfered corners that rise above the height of the bays. The second furthest right (south) pier and the furthest left (north) pier are topped by a large concrete sphere on a curved base; the furthest right (south) pier appears to have originally included this ornament but it has been removed. The fifth bay from the right (south) includes a two-part triple-

⁹ Landmarks Preservation Advisory Board, Section 5, Treadwell Hall, Resolution No. 1975-5, Landmarks Designation, June 27, 1975, Case File LM 75-221.

turn stair; the two stairs start with two curved steps from Broadway, turning at curved landings, rising six steps to a conjoined landing, and rising up eight stairs to a cobblestone walk, which leads to the front lawn of Macky Hall (**Figure 29 to Figure 30**). At Broadway, this stair configuration is framed on both sides by rusticated concrete piers with enlarged bases and chamfered corners and topped by ornamented faux-urn forms. The stair also features six smaller horizontally segmented concrete piers with enlarged bases that are topped with spheres on curved bases. Four more piers of this configuration are located at the upper portion of the stair. At Broadway, the stair has concrete handrails supported by Corinthian balusters, and the wall surface below the balustrade is paneled and has chamfered corners. The entries to these two stairs from Broadway include leaf wrought iron gates. This stair is included in the nomination of Macky Hall and the Carriage House as a City of Oakland Historic Landmark in 1975.



Figure 29. Broadway Wall, stair entrance, facing southeast.



Figure 30. Broadway Wall, upper interior portion of stair, looking west.

The fourth bay from the left (north) includes a gap in the wall that serves as a vehicular driveway, originally the carriage entrance (**Figure 31 and Figure 32**). On both sides of this opening, there are horizontally segmented concrete piers with enlarged bases and chamfered corners; both have attached plaques that read “CCAC,” and both are topped by contemporary stepped metal posts with glass and metal latticed upper portions, which are conjoined by a metal arch with floral embellishment and a central circular plaque that bears the college’s crest. The vehicular driveway opening includes original two-leaf wrought iron gates. The remainder of the piers along the length of the wall are topped by simple low profile domed forms.



Figure 31. Broadway Wall carriage entrance with plaques and metal arch, looking east.



Figure 32. Original two-leaf wrought iron gates at the carriage entrance of the Broadway Wall, looking east.

Construction Chronology and Documented Alterations

Built in 1905 for the Treadwell Family, the Broadway wall has had only minor alterations during its decades of use by the CCA. These include changes in the signage at the vehicle entrance, and removal of light globes at the staircase near Macky Hall.

The piers flanking the vehicle entrance, designed for carriages, originally matched those along the rest of the wall (**Figure 33**). A wood sign with neon lettering was installed above the vehicle entrance by 1959 (**Figure 34**).¹⁰ The neon lettering was replaced by the 1970s with non-illuminated lettering (**Figure 35**). In 1993, a new metal archway was installed on the Broadway Wall over the former carriage entrance, which now serves as a service vehicle entrance. The circa 1950s wood sign currently hangs in the Facilities Building.

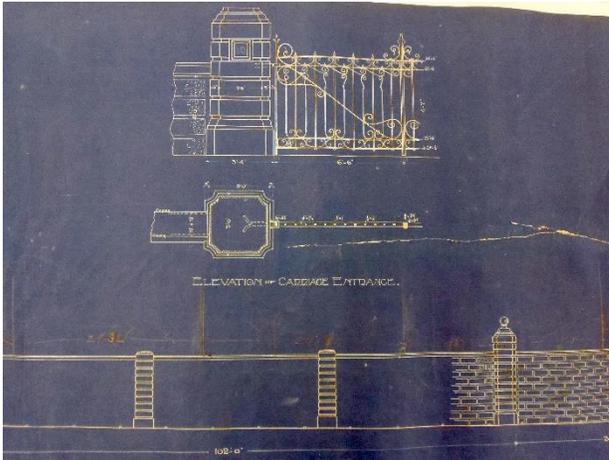


Figure 33. Elevation of the carriage entrance along Broadway from drawings titled "Retaining Wall & Entrance to Mr. Treadwell's Grounds."
Source: CCA Libraries Special Collections.



Figure 34. Carriage entrance to the CCAC campus on Broadway featuring a sign with neon lettering, photo taken c. 1950s-1960s. Source: CCA Libraries Special Collections.



Figure 35. View of the vehicle entrance sign, with neon lettering removed, 1973.
Source: CCA Libraries Special Collections.

¹⁰ The exact date of installation of the wood sign is unknown, but the earliest available photograph of the sign is dated to 1959; see "CCAC arch at Broadway entrance gate," photograph, 1959, CCA Libraries Special Collections, CCA/C Archive, item 180425001.

Two ornamental globes, likely light fixtures, on the outermost piers flanking the stairs at the Broadway Street level appear in historic photographs of the wall (**Figure 36**). These have been removed.



Figure 36. View of the Broadway Wall and Stairs with Macky Hall visible in the background, n.d.; the globe ornaments on the main piers on Broadway are no longer extant.
Source: CCA Library Special Collections.

THE FACILITIES BUILDING

Construction Date: circa 1922-1924

Architect: Frederick Meyer (designer)

The Facilities Building was designed by Frederick Meyer and constructed by the students of the California School of Arts and Crafts to serve as the school's woodworking studio shortly after Meyer purchased the site in 1922. It is the oldest extant building on the site that was purpose-built for the college, and it currently houses the college's buildings and grounds facilities offices. The building is located at the northeast corner of the campus. The primary façade looks north onto Clifton Street. The eastern perimeter of the campus site is immediately to the east, the B Building is to the south, and a vehicular driveway and the Shaklee building are to the west. The building is of wood-frame construction with a rectangular plan. It is one story over a raised basement with a second story at its south portion. The building is clad in stucco, and typical windows are wood sash in varied configurations. The building is capped with a flat roof.

Primary (North) Façade

The primary (north) façade is organized visually into three bays (**Figure 37**). The primary entrance, a partially-glazed wood door with four lites and a three-lite transom, is located at right (west) and is accessed via a wood ramp that rises along the façade from left to right. At center there is a twelve-lite fixed window, and at left there is a nine-lite fixed window. At the upper portion of the façade, there are two round low-relief ceramic tiles depicting artists at work, and a rectangular ceramic tile sign that reads "California School of Arts and Crafts" (**Figure 38**). These three tile pieces are all edged with a raised stucco molding. The façade terminates with a stepped parapet with stucco coping.



Figure 37. Facilities Building, primary (north) façade, facing south.



Figure 38. Facilities Building, primary (north) façade, detail, facing south.

West Façade

The west façade is visually organized into four bays, described here from left to right (**Figure 39**). The basement at this façade is partially exposed and includes horizontally-oriented two-lite awning windows at the first, second and fourth bays. At the first story, the first and second bays both include four-lite double-hung windows. The third bay includes a partially glazed wood door, accessed by short wood stairs with a wood handrail that runs along the façade rising from right to left; this secondary entrance is sheltered by a decorative stucco canopy with a glazed ceramic tile sign reading “Facilities Department.” The fourth bay, which is two stories in height, includes a two-lite double hung window at the first story and a single lite fixed window at the second story. The façade terminates with a stepped parapet with stucco coping.



Figure 39. Facilities Building, west façade, facing east.

South Façade

The south façade is two stories in height. The second story overhangs the first slightly and is supported by simple stuccoed brackets (**Figure 40**). A wood quarter-turn stair with wood banisters is affixed to the south façade; beginning at the left (west), it accesses a secondary entrance at the left of the first story and rises from left to right to access an additional entrance at the right side of the second story. The first story entrance is sheltered by a shed roof supported by square wood posts. Additional fenestration at the first story includes, at center, a small casement window and, at right, two two-over-two double hung windows; at the second story, there is a small casement window at center flanked by two two-over-two double hung windows. The façade terminates with a stepped parapet with stucco coping. Aerial views of the building indicate that there are windows at the north side of the two-story section of the building that are not visible from ground level.



Figure 40. Facilities Building, south façade, partial view, facing northeast.

East Façade

The east façade includes a shed roof addition at the right (northern) portion of the façade, and, at left (south), two-over-two double hung windows at the first and second story. This façade abuts the eastern property line and is largely obscured from view.



Figure 41. Non-original shed roof addition which abuts the east façade of the Facilities Building, visible at the primary (north) façade, looking south.

Construction Chronology and Alterations

Although no original design plans have been recovered, a review of available historic photographs of the building indicate that the design has undergone few changes since the building's construction (Figure 42). Minor changes include the reconfiguration of the approach to the door at the north and west façades; the primary entrance is accessed via a ramp, and the entrance at the west is accessed via a rising stair rather than its historic straight stair. At the south façade, an entrance door has been added at the second story, and an exterior wood stair has been added to access this door. There is a shed-roof addition at the east façade. The shed-roof addition at the east facade does not affect integrity of design because it is obscured from view and appears to be removable. The second-story door at the south façade also appears to be non-original.



Figure 42. Students and other laborers clearing land for the construction of the craft building (B Building), south of the completed woodworking studio (Facilities Building), 1925. Frederick Meyer is visible at the lower left of the photograph. Source: CCA Libraries Special Collections.

THE B BUILDING

Construction Date: circa 1926

Architect: Frederick Meyer (designer)

The B Building was designed by Frederick Meyer and constructed by the students of the California School of Arts and Crafts in approximately 1926 to serve as a metal shop and craft classrooms. It is the second-oldest building on the site that was purpose-built for the college and serves currently as classroom space. The building is located at the northeast portion of the campus.

The primary façade faces west towards a vehicular driveway, Shaklee Hall and the A-2 Café; the campus property line is to the east, the Facilities Building is to the north, and the southern façade of the building is flush with the Oliver Art Center and Ralls Painting Studio (Oliver & Ralls Building). The building is rectangular in plan and has two stories over a raised basement. The building is clad in stucco, and typical windows are contemporary two-over-two double hung metal-sash with slim wood surrounds. The building is capped with a flat roof.

Primary (West) Façade

The primary (west) façade is largely symmetrically organized (**Figure 43**). The partially exposed basement includes several small rectangular ventilation grates. At the center of the first story, there is a tiled water fountain attached to the façade, with “Here’s to you in water” inscribed above the fountain (**Figure 44**). Flanking the water fountain, two short concrete staircases with metal handrails rise along the façade in opposite directions to partially glazed paneled wood doors. Each door is within its own partially enclosed entry porch, which feature fixed picture windows below tripartite transoms with colored glass on two sides. Each semi-enclosed porch is topped with a parapet with corner merlons. The semi-enclosed porches are connected by a wood, shed awning with skylight panels. Between the two stairways are three typical windows. Additional fenestration at the first story includes six typical windows; the two windows closest to the entry alcoves are smaller in size, and two square recessed panels are located between the windows at left and right. A concrete accessibility ramp with steel tube railings ascends the right (south) portion of the façade and provides access to an entrance at the adjacent Oliver & Ralls Building.

At the second story, twelve windows of varying sizes are evenly spaced across the façade. At the left and right bays, a small two-lite fixed window is located above a small recessed panel and flanked by two typical hung windows. At the center of the center bay are two typical hung windows below a slim, rectangular recessed panel (which may have historically included ceramic tile lettering similar to the Facilities Building). Flanking the center windows, to each the left and right, is small four-lite square window over a typical window. The façade terminates with a central stepped parapet with stepped corner merlons and stucco coping.



Figure 43. The B Building, west façade, facing northeast.



Figure 44. The B Building, west façade detail, primary entrances and tile fountain, facing east.

North Façade

The north façade includes two tripartite window groups, which include a one-over-one window flanked by two-over-two windows (**Figure 45**). This fenestration pattern repeats at the second story. The façade terminates with stepped corner merlons and stucco coping.

East Façade

The east façade of the building faces the property line and is partially obscured from view by foliage (**Figure 46**). At the first story, a one-story flat-roof addition includes a typical window at its north façade and a continuous band of wood frame fixed windows with awning transoms at its east façade. The second story includes twelve windows, of which eight are of the typical type and four are two-lite fixed windows. The façade terminates with a central stepped parapet with stepped corner merlons and stucco coping.

South Façade

The south façade of the building is flush with the Oliver & Ralls Building and includes no fenestration.



Figure 45. The B Building north and west façades, partial view, facing southeast.



Figure 46: The B Building east façade, facing north.

Construction Chronology and Alterations

A one-story addition was constructed at the rear (east) façade at an unknown date, and the Oliver & Ralls Building, which is attached to the south façade of the B Building, was constructed in 1989. Before the Oliver & Ralls building was constructed, the original south façade entrances and multiple accumulated additions to the B Building were removed, with the exception of the one-story addition at the east façade (**Figure 47 through Figure 49**). The building's windows have been modernized with metal-sash windows, but replicate the historic appearance of the windows in terms of size, location, operability, and pattern of divided lites.



Figure 47. The B Building (originally the Craft Building), constructed between 1925 and 1930, photograph dated 1930. Source: CCA Libraries Special Collections.



Figure 48. South façade of B Building during site clearing and construction of the Noni Eccles Treadwell Ceramic Arts Center, 1973.
Source: CCA Libraries Special Collections.



Figure 49. South façade of B Building , showing additions that were removed in renovation, no date, before 1975. Source: CCA Libraries Special Collections.

IRWIN STUDENT CENTER (IRWIN HALL) & A-2 CAFÉ

Construction Date: 1959; A-2 Café addition in 1974

Architect: Original construction attributed to Blanchard and Maher; A-2 Café addition by Wong and Brocchini

Irwin Hall was constructed in 1959 to serve as the campus's first residential dormitory, housing 39 men and 39 women; it now serves as a residential hall at the first story and a student service center at the second story. Irwin Student Center is located at the north central portion of the campus. Shaklee Hall is located to the north, the Carriage House is to the south, the B Building is to the east, and open space is to the west. The building has an L-shaped plan, with a long two-story north-south wing and a shorter east-west wing that becomes one story due to the slope of the site. The one-story A-2 Café addition, constructed in 1974, is located on the south side of the east-west wing of Irwin Student Center. The building is clad in stucco and rustic vertical board-and-batten siding, and typical windows are aluminum-frame two-part awning-over-fixed sash. The north-south axis of the wing is capped by a low-pitch gable roof with hipped ends; the east-west axis of the wing is capped with a low-pitch gable roof, and the A-2 Café is capped by a flat roof.

East Façade

The building has several entrances. The primary entrance is located at the second story of the east façade of the north-south wing of the building (**Figure 50**). The primary entrance is a partially glazed aluminum door with a two-lite sidelight, accessed via a concrete and metal footbridge with metal handrails. The entrance is flanked on both sides by two aluminum sash awning windows, while the remainder of the ten additional windows at the second story of this façade are typical (**Figure 51**). The first story of this façade includes 14 typical windows, either single or double; the first story windows have a vertical metal safety bar at their lower edge. The left (south) portion of the façade projects slightly at both stories and is clad in rustic vertical wood siding.



Figure 50. Bridge to the primary entrance of Irwin Student Center on the second floor, looking south.



Figure 51. Irwin Student Center, south portion of east façade, partial view, facing southwest.

The east façade of the east-west wing is clad in vertical wood siding, and includes three typical windows at the left, and is recessed at the right with a metal entry door accessed via a concrete step (**Figure 52**). An exterior utility structure is located at the north end of the façade, and partially wraps around the northeast corner of the building. The exterior utility structure is a low, single-story structure clad in wood board and batten siding, capped by a sloped corrugated fiberglass roof.



Figure 52. Irwin Student Center, east façade of the east-west ell, facing west.

West Façade

The west façade of the north-south wing of Irwin Student Center includes a partially exposed basement punctuated by several metal vents (**Figure 53**). The first and second stories of the west façade are both characterized by near continuous bands of typical windows, both single and double, as well as several single-pane aluminum sash awning windows. The first story windows have vertical metal safety bars at their lower edges. The right (south) portion of the façade includes a vertically-oriented five-lite aluminum sash window that extends the height of both stories; this portion of the façade projects slightly at both stories and is clad in rustic vertical wood siding.



Figure 53. Irwin Student Center, west façade, partial view facing southeast.

North Façade

The north façade of the east-west wing includes an entrance at the first story at right (west), a glazed metal door located within a recessed area, accessed via a short concrete stair and small porch with wood handrails, sheltered by a slatted flat roof supported by metal brackets (**Figure 54**). Additional fenestration at the first story includes a metal utility door with a vented transom and two typical windows with security bars (**Figure 55**). Fenestration at the second story of this façade includes several single pane aluminum sash windows with flat security bars, as well as four blinded window openings. Wood and concrete planting containers abut the façade as the site slopes upward to the east.



Figure 54. Irwin Student Center, north façade, partial view with secondary entrance, looking southwest.



Figure 55. Partial view of the east end of the north façade of Irwin Student Center, looking southeast.

South Façade

The south façade of the north-south wing of the building is clad in this same rustic vertical wood siding (**Figure 58**). At the center of this façade, there is a two-story recess in the façade, which houses a glazed metal entry door at the first story and a balcony at the second story with a multi-lite aluminum sash fixed window group. The south façade of the east-west wing includes the A-2 Café addition, which is described below. West (right) of the A-2 Café addition on the south façade of the east-west wing is one partially glazed metal entry door at the first story and two sets of paired typical

window and one partially glazed metal entry door at the second story (**Figure 57**). A concrete exterior stair leads from the first story to second story door, along this portion of the façade. East of the A-2 Café, the south façade of the east-west wing includes one typical window and one metal entry door.



Figure 56. Irwin Student Center, south façade of the north-south wing, looking northwest.



Figure 57. South façade of the east-west wing of Irwin Student Center (center) and A-2 Café addition (left), looking north.

A-2 Café

The A-2 Café is located on the south side of the east-west wing of Irwin Student Center. The east façade of the A-2 Café includes four awning-over-fixed metal sash windows (**Figure 59**). The south façade includes the café entrance with two fully glazed metal doors with a transom, which are flanked at each side by three awning-over-fixed metal sash windows. The west façade of the A-2 Café has no fenestration (**Figure 58**). All three façades are clad in rustic vertical board-and-batten siding and include projecting slatted wood awnings, above which the A-2 Café terminates with a flat roofline. A patio is located south of the A-2 Café, surrounded by the café, the Carriage House, and, at west, the footbridge to the second story of Irwin Student Center.



Figure 58. A-2 Cafe, south and east façades, facing northwest.

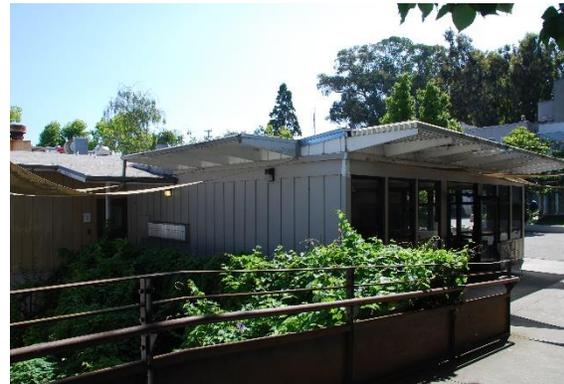


Figure 59. A-2 Cafe, west and south façades, facing northeast.

Construction Chronology and Alterations

The firm of Blanchard & Maher designed a modern two-story L-plan building, sited at the interior of campus, which was arranged in response to steep topography to include a two-story residence hall and a one-story cafeteria area (**Figure 60 through Figure 62**). When completed, the building housed 39 male students and 39 female students, and it was reported to be the first on-campus

dormitory at an art college west of the Mississippi River.¹¹ An experienced “house-mother” managed the building and its residents.¹²

Although original construction plans or permits have not been located, published preliminary sketches of the building in the *Oakland Tribune* in 1957 attribute the design to the firm of Blanchard and Maher.¹³ A 1974 addition designed by Wong and Brocchini served as the campus cafeteria and is now called the A-2 Café. As a result of the A-2 Café addition, the original student lounge of the Irwin Hall, which included large south-facing windows and a porch that faced onto the patio at the southeast corner of the building, was removed, and nine windows and a pair of doors at the north façade were obscured. The adaptation of the second story of Irwin Hall to serve as a student center also included the alteration of the fenestration patterns at the second story of the east façade to include a door and five square single-pane fixed windows, and the addition of a concrete and metal footbridge to access the second story entrance. Historic metal sash windows have also been replaced with aluminum sash windows.



Figure 60. Irwin Hall under construction, 1958.
Source: CCA Libraries Special Collections.



Figure 61. Irwin Hall under construction, 1958.
Source: CCA Libraries Special Collections



Figure 62. Blanchard and Maher rendering of Irwin Hall, facing northeast, no date, estimated 1958.
Source: CCA Libraries Special Collections.

¹¹ “Of Art and Artists,” *The Oakland Tribune*, August 9, 1959.

¹² “CCAC Housemother,” *The Oakland Tribune*, September 7, 1959.

¹³ “\$400,000 Residence Hall For Arts and Crafts College,” *Oakland Tribune*, February 10, 1957, 7.

MARTINEZ HALL

Construction Date: 1968

Architect: DeMars & Reay

Martinez Hall was designed by Vernon DeMars and Donald Reay and was constructed in 1967 to serve as the school's painting and printmaking studios, a role it continues to serve. The rectangular-plan two-story building is located at the southeast corner of the campus and faces Founders Hall to the west, Martinez Annex to the north, the eastern perimeter of the campus and private residential property to the east, and the southern perimeter of the campus site at the south (with steep rocky cliff and the Rockridge Shopping Center beyond).

Martinez Hall is designed in a Third Bay Tradition style, and includes the box-like volume, rustic wood surfaces, shed roof forms, flush windows and minimal eaves that characterize that style (**Figure 63**). The building is clad in vertical flush rustic wood siding unless otherwise noted, and typical windows are metal frame in varying configurations. The building is capped with a sawtooth roof with four massive sawtooth elements that run east-west and include continuous wood frame fixed windows across the entirety of their vertical north faces. A second-story balcony wraps the perimeter of the building; it is capped by a shed roof on the west, south, and east facades and the vertical plane of the sawtooth roof on the north.



Figure 63. Martinez Hall, west (primary) façade and partial view of north façade, facing southeast.

Primary (West) Façade

The primary (west) façade of Martinez Hall faces Founders Hall. The two buildings were designed and constructed at the same time and share a courtyard which is accessed by a concrete staircase with metal handrails that rises from the south of the building (**Figure 64**). A rubble stone retaining wall is located north of the stairs and west of Martinez Hall. The shared courtyard patio is characterized by irregular, polychromatic flagstone and pebble paving (**Figure 65**). The building includes multiple entrances at the primary façade. The first story includes two pairs of glazed metal entry doors at center and right, a glazed entry door at far right within a projecting mass at the east portion of the façade, and four additional metal entry doors at the left (**Figure 66**). Fenestration at this story is concentrated at the right side of the façade, and includes five fixed windows with vertical metal bars

above corrugated metal spandrel panels. At the left, a projecting two story mass encloses mechanical service rooms and, at left (north), an elevator lift; this enclosure is clad in plywood and is the site of an evolving mural installation. At center, an open tread concrete stair with wood-clad handrails rises from left to right to access the second story (**Figure 67**).

The second story includes three entry recesses, each including two tall, narrow metal doors (**Figure 68 and Figure 69**). Left of center, the slope of the shed roof extends to form a canopy that projects into the courtyard between Martinez Hall and Founders Hall (**Figure 70**). This canopy is supported by wood posts and features a single white globe light fixture (**Figure 71**). At the roof, wood vents are visible at each of the four sawtooth elements.

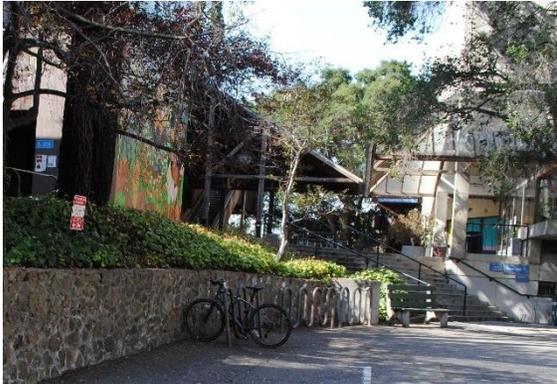


Figure 64. Martinez Hall (left) and Founders Hall (right) accessed by concrete stairs, with rock retaining wall, looking south.



Figure 65. Irregular, polychromatic flagstone and pebble patio between Martinez Hall and Founders Hall, looking south.



Figure 66. Martinez Hall, primary façade first story detail, facing southeast.



Figure 67. Martinez Hall, primary façade detail, south portion of the first and second stories, facing southeast.



Figure 68. View of exterior hallway along primary façade second story, looking north.



Figure 69. Typical recessed entrance with two tall metal doors, located on the second story primary façade.



Figure 70. South side of the projecting canopy on the primary façade, looking north from the top of the stairs.



Figure 71. Projecting canopy at primary façade, supported by wood post with one hanging, white globe light fixture, looking southeast.

South Façade

The first story of the south façade includes three large fixed windows that are currently partially obscured by metal lockers, which span most of the length of the façade (Figure 72). The second story includes a central entry recess with two hollow core wood doors.



Figure 72. Martinez Hall, south façade, partial view, looking east.

East Façade

The first story of the east façade includes continuous metal sash sliding windows alternating with double hollow core wood doors (**Figure 73 and Figure 74**). The second story mirrors the second story of the primary façade, and includes three entry recesses, each including two hollow core wood doors.



Figure 73. Martinez Hall, east façade, first story, looking north.



Figure 74. Martinez Hall, east façade, second story, looking north.

North Façade

The first story of the north façade includes one metal entry door at far right (west) (**Figure 75- Figure 77**). The second story includes a central entry recess with two hollow core wood doors. At the northeast corner of the second story, the balcony extends to the north and connects the building to Martinez Annex via a walkway. The walkway includes a concrete stair with wood clad handrails that descends to ground level between Martinez Hall and Martinez Annex.



Figure 75. Martinez Hall, north façade first story, and shared stair with Martinez Annex, looking east.



Figure 76. Martinez Hall, north façade second story, looking west.



Figure 77. Clerestory windows of the sawtooth roof at the north façade, looking southeast.

Construction Chronology and Alterations

Martinez Hall, named in honor of famed artist and long-time, much-loved teacher Xavier Martinez, was built to serve as painting and printmaking studios. It was designed in the Third Bay Tradition style, clad in flush rustic wood cladding with four massive sawtooth roof elements that captured the northern light (**Figure 78 and Figure 79**). The design included a mural wall, which faces the campus and has hosted a rotating display of student mural art since it was constructed.

Minor alterations to Martinez Hall since its construction have facilitated mobility and access to the building. At the primary (west) façade, a wheelchair lift was added to the northwest corner of the building, alongside the two-story mechanical services area and its associated mural wall. When Martinez Hall Annex was constructed in 1970, the second story balcony of Martinez Hall was extended to include a walkway to the Martinez Annex and a stairway to the ground level.



Figure 78. Martinez Hall under construction, 1967-1968. Source: CCA Libraries Special Collections.



Figure 79. Martinez Hall completed, 1968, blank mural wall visible at left. Source: CCA Libraries Special Collections.

FOUNDERS HALL

Construction Date: 1968; addition circa 1978

Architect: DeMars & Reay; addition architect unknown

Founders Hall was designed by Vernon DeMars and Donald Reay and constructed in 1967 to serve as the school's library and auditorium. It continues to house the Meyer Library and the Perham Nahl Auditorium, as well as the animation studio and several other studio classrooms.

The building is two tall stories in height. Its masses step down to the west in response to the sloped topography of the site, with an exposed basement at the west façade. The building includes various sets of concrete stairs along its north and south perimeter connecting the entrances to the different parts of the building. The primary façade of the building faces east toward Martinez Hall; Macky Hall is directly to the north; the southern perimeter of the site is to the south (with steep rocky cliff and the Rockridge Shopping Center beyond) and lawn and foliage is at the west. Founders Hall is designed in a Brutalist style and includes the massive cubic forms, concrete material, recessed windows that read as voids, geometric patterns, and exposed joinery that characterize that style. The building is steel frame and clad in concrete; typical windows are of varying configuration, with anodized metal frame. The building is capped with a three-part flat sloping roof.

Primary (East) Façade

The primary (east) façade faces Martinez Hall and a shared courtyard, paved with irregular polychromatic flagstone and pebbles, which is accessed by a concrete staircase with metal handrails that rises to and turns around the northeast corner of the building. The primary entrance features fully glazed metal frame two-leaf doors, and is located at right within a recessed area of the east façade, at the northeast corner of the building. It is surrounded by large fixed Cor-Ten steel-frame picture windows (**Figure 80**). The façade above the entry area rises from its base at an angle and is supported by two concrete posts. The entry area is shaded by a large glass and metal awning, which meets a similar awning from Martinez Hall to form the shared courtyard (**Figure 81**).



Figure 80. Primary entrance of Founders Hall at the northeast corner of the building, looking southwest.



Figure 81. Recessed entry of Founders Hall, covered by a projecting glass canopy which meets the wood canopy of Martinez Hall, looking west.

Additional fenestration at the primary façade includes double metal doors at the center of the first and second stories, which are accessed and connected by a dog-leg concrete stair with metal handrails; the second story landing of this stair includes metal panels, and is supported by metal brackets (**Figure 82**). The staircase provides access to an auditorium space known as Nahl Hall, within the Founders Hall building. A sliding sash window is located at the south portion of the first story, with a wrought iron security grill. The remainder of the east façade includes no fenestration and terminates with a flush roofline with a sloped shape that rises at the north. A concrete stair located at the southeast corner of the building accesses the south façade of the building (**Figure 83**).



Figure 82. Concrete and metal staircase accessing Nahl Hall within the Founders Hall Building on the east façade, looking south west.



Figure 83. Concrete stairs at the southeast corner of Founders Hall, accessing the south side of the building.

North Façade

The north façade is generally organized into three bays, which step down in massing from left to right (east to west) in response to the slope of the site (**Figure 84**). The first story of the left (east) bay includes a continuation of the glass awning that wraps from the primary (east) façade, five large

plate glass windows, and a rectangular fixed window with a three-sided vertically oriented painted concrete awning. The slope of the lot exposes the basement at this bay, which includes two flat concrete projecting awnings, a slim horizontally-oriented plate glass window, and the entrance to the Meyer Library, which is composed of two glazed metal doors surrounded by plate glass windows (**Figure 87**). The second story includes one square fixed window with three-sided vertically oriented painted concrete awning, located at far right.

The center bay includes two two-part casement windows at the first story, one with a three-sided vertically oriented painted concrete awning, and two windows at the second story, one vertically oriented fixed-over-awning and one horizontally-oriented three-part fixed and sliding (**Figure 85**). The slope of the lot exposes the basement at this bay, which includes, at far right, a glazed metal door with transom and sidelight, and a flat concrete awning between the basement and the first story.

The right (west) bay projects at an angle from the main mass of the building. The first story includes no fenestration, and the second story includes ten continuous full height plate glass windows separated by vertical metal I-beam ribs that extend beyond the height of the windows into the concrete façade (**Figure 86**). The slope of the lot exposes the basement at this bay, which includes, at left, a row of plate glass and sliding windows, and at right, metal lockers affixed to the façade. The first story overhangs the basement.



Figure 84. Founders Hall, north façade, facing southwest.



Figure 85. Founders Hall, north façade, second story detail, facing south.

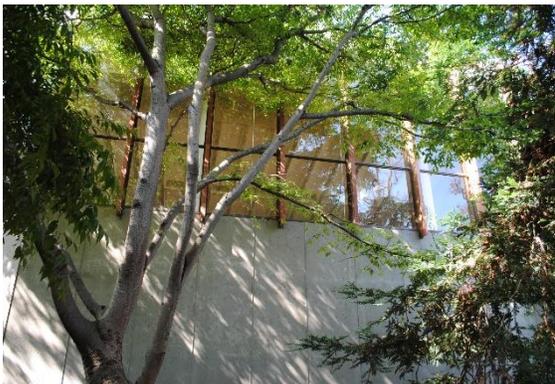


Figure 86. Founders Hall, north façade, second story detail, facing southwest.



Figure 87. Founders Hall, north façade Meyer Library entrance detail, facing south.

West Façade

The west façade has a fully exposed basement, which includes a band of plate glass windows at left and center, and, at right, a recessed entry to an exterior stairwell at the southwest corner of the building (**Figure 88**). A stylized concrete rainspout projects from the façade at the right between the basement and the first story. At the first story, there is a two-part plate glass window at left and at the recessed stairwell at right (south). At the second story there is a painted concrete projecting shed-roof vent at the left and the open stairwell and two large fixed metal sash windows at the right (south). The far right of the second story as originally constructed included an open patio, which was enclosed in the circa 1978 alteration. The façade terminates with a flush roofline that slopes up towards the north.



Figure 88. Founders Hall, west façade, facing southeast.

South Façade

The south façade is generally organized into three bays, which step down in massing from right to left (east to west) in response to the slope of the site. Concrete stairs access the exposed basement and sub-basement at this façade (**Figure 89**). The left (west) bay is only one story in height and has a continuous band of plate glass windows which wrap the southwest corner of the building (**Figure 90**). The basement at this bay includes no fenestration while the sub-basement includes two fixed plate glass and sliding window groups and two metal entry doors. The southwest corner of the building includes an exterior concrete stair with balcony which projects beyond the main mass of the building. This portion of the building is capped with a flat roof. The right (east) bay includes no fenestration at the first or second stories; the basement includes two fixed and sliding window groups, and the sub-basement includes a fixed louvered door. A concrete chimney stack with curved vertical southern edges rises above the roofline at the left side of the right bay. The center bay is two stories in height and has no fenestration at the first or second stories, two plate glass windows at the basement, and both plate glass and sliding windows at the sub-basement.



Figure 89. Founders Hall, south façade basement level, facing east.



Figure 90. Founders Hall south façade, including 1978 addition, facing northeast.

Construction Chronology and Alterations

Founders Hall, named in honor of Frederick and Laetitia Meyer, Isabelle Percy West, and Perham Nahl, was built to house the campus library, classroom and studio space, and a large lecture hall (**Figure 91**). It was designed in the Brutalist style, constructed of exposed concrete with large geometric forms and minimal ornament. The building included three structural sections in response to the sloped topography of the site. The building presented a severe façade to the south which when constructed included a student sundeck at its western portion (this sundeck was enclosed during alterations made to the building in the 1980s). The building presented much more playful façades toward the interior of the campus, including painted window frames, a broad glass awning, and large windows at the library reading room (**Figure 92**). The courtyard that was formed by the facing arrangement of Martinez Hall and Founders Hall was richly mosaicked by faculty member Hugh Wiley and his students at the time the buildings were completed.

An addition was constructed by an unknown architect around 1978, which includes an enclosed space at the third story of the southwest portion of the building. As originally designed and constructed, this portion of the building included an open patio, and the west exposed wall of the third story of the center part of the building included slim, vertically-oriented windows (**Figure 93**). The southwest corner of the building, which is not easily visible from the campus but is visible off campus from the south, now includes a continuous band of windows. Anecdotal explanations for this design change indicate that students were stealing materials from the library by tossing them off of the former balcony, and the design change had the effect of creating more classroom space, which now houses the animation department.

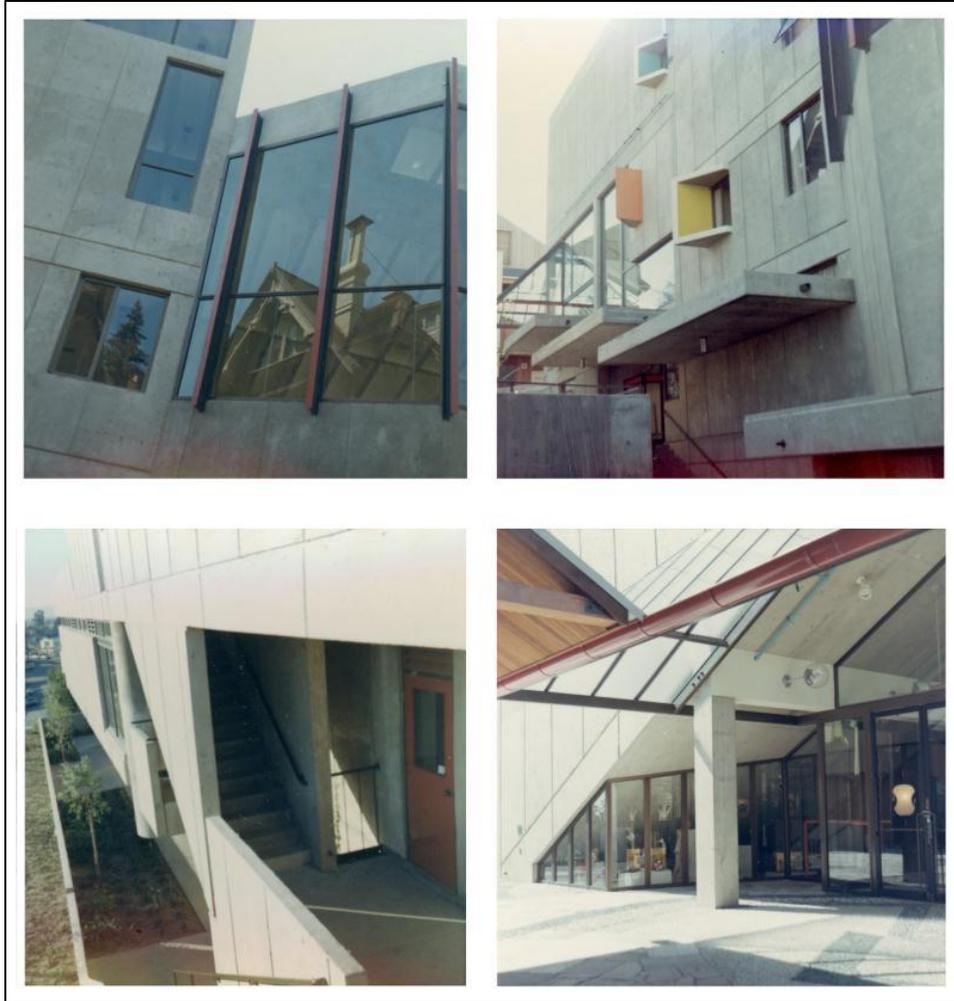


Figure 91. Four views of Founders Hall, including library reading room windows, painted window frames, glass awning, and descending stairwells, 1968. Source: CCA Libraries Special Collections.



Figure 92. Meyer Library, inside Founders Hall, 1976. Source: CCA Special Libraries Collection.



Figure 93. Founders Hall, south façade, at completion in June 1968, prior to circa 1978 addition. Source: CCA Special Libraries Collection.

MARTINEZ HALL ANNEX

Construction Date: 1970
Architect: Not Documented
Builder: CSB Construction

The Martinez Hall Annex is a rectangular-plan building located at the southeastern portion of the campus, south of the Noni Eccles Treadwell Ceramic Arts Center and north of Martinez Hall, to which it is connected by an exterior stair. Built in 1970 by CSB Construction, the building does not have an identified architect. While Martinez Hall Annex has some elements of the Third Bay Tradition style, it was executed with more modest, utilitarian materials. The building houses classrooms and the photography department. The building is located on a rise and accessed via a short brick staircase at left and a paved walkway. Martinez Hall Annex is two stories in height, sits on a partially exposed concrete foundation, and is clad in standing-seam metal siding. All façades terminate with metal channel gutters. The building is capped by two shed roof elements which face in opposite directions. The lower shed roof element faces south, and the upper shed roof is peaked at the north and includes continuous metal sash windows at its northern vertical surface.

Primary (West) Façade

The primary façade faces west toward Macky Hall and is organized into three bays (**Figure 94**). The first floor of the central bay includes the primary entrance, a glazed aluminum frame door surrounded set in a glazed curtain wall. This entrance is accessed by a short concrete staircase and a small patio with metal banister. The second floor of the central bay is recessed to create a porch with a metal banister, which contains a glazed metal door with sidelight. The remainder of the porch is clad in smooth metal panels. The roof of the central bay is flat and projects slightly. There is no fenestration at the left or right bays of the primary façade. The left bay shelters a partially enclosed stairwell, accessed via a short concrete stair at far left. The left and right bays of the primary façade terminate with sloping rooflines.



Figure 94. Martinez Hall Annex, primary (west) façade, facing east.

North Façade

The north façade includes a band of aluminum sash windows at the first story, and two flush metal doors, one with transom, accessed via a short concrete stair with a metal tube railing and banisters (**Figure 95**). A concrete open-riser stair with a metal handrail and banisters leads to a flush metal door at the second story.



Figure 95. North façade of Martinez Hall Annex, looking southwest.

South Façade

The south façade includes bands of windows that are currently boarded-up by aluminum panels (**Figure 96**). A concrete staircase with wood walls and metal handrails rises between the Annex and Martinez Hall, which provides access to a flush metal door at the second story of the south façade.

East Façade

The east façade includes no fenestration (**Figure 97**). Large-scale metal ductwork is present.



Figure 96. South façade of Martinez Hall Annex, looking east.



Figure 97. Partial view of the east façade of Martinez Hall Annex, looking south.

Primary (West) Façade

The primary entrance is located left of center at the first story, within a recess that functionally divides the building into two volumes (**Figure 99 and Figure 100**). The primary entrance is a fully glazed metal frame door with a transom and sidelight (**Figure 101**). Within the recessed area, additional fenestration at the first story includes a fully-glazed two-part window wall, facing west, which houses a display area for ceramic works, and a fully glazed window wall at the chamfered southwest corner of the north volume of the building (**Figure 102**). The concrete belt course between the first and second stories bridges the recess and includes the name of the building in affixed letters. The second story of the recess includes large windows at right and center. The recessed area is sheltered by a slatted wood trellis.



Figure 99. Ceramic Arts Center, primary (west) façade, facing southeast.



Figure 100. Ceramic Arts Center, recessed entry accessed via concrete steps at the primary (west) façade, facing east.



Figure 101. Recessed primary entrance to the Ceramic Arts Center, looking southeast.



Figure 102. Chamfered corner of the first story of the north volume of the Ceramic Arts Center, featuring a fully glazed window wall with views to the kiln area, looking northeast.

The portion of the building that is left (north) of the recessed area houses the building's kilns, and includes no fenestration at the first or second stories of the west, north or east façades, except for a large vented opening at the first story of the north façade. The second story overhangs the first story slightly at the north façade.

The portion of the building that is right (south) of the recessed area includes ceramics classrooms and studios and is characterized by near-continuous fenestration at the west, south, and east façades. At the west façade, directly right of the building's entry recess, the façade includes two-lite fixed windows at the first and second stories. South of this, the mass of the building projects and includes alternating awning-over-fixed windows and large fixed windows, arranged into two bays, at the first and second stories (**Figure 103**). The stories are separated by a concrete belt course, and the belt course and the concrete cornice have slatted wood trellises affixed to the façade with metal brackets. The projecting mass is capped with a shed roof which rises to the east and includes alternating awning over fixed windows and large fixed windows at its vertical edge. At far right (south) at the main mass of the building, the first story includes a metal entry door and the second story includes a full story height two-part window.



Figure 103. Ceramic Arts Center, south portion of primary (west) façade, facing east.

South Façade

Fenestration at the south façade is arranged identically to that of the south end of the primary (west) façade—continuous alternating windows, trellises, and shed roof—although it is three rather than two bays in width. The volume of the building projects out at the south façade and includes alternating awning-over-fixed windows and large fixed windows, arranged into three bays, at both the first and second stories (**Figure 104**). The second story of the south façade projects out over the first story (**Figure 105**). The stories are separated by a concrete belt course, and the belt course and the concrete cornice have slatted wood trellises affixed to the façade with metal brackets. The projecting mass is capped with a shed roof which rises to the north and includes alternating awning over fixed windows and large fixed clerestory windows at its vertical, north edge.



Figure 104. Ceramic Arts Center, portion of south façade with trellis detail, looking northeast.



Figure 105. Projecting second story of the south façade, including belt course, wood trellis, and shed roof form, looking northwest.

East Façade

The same massing and fenestration pattern at the west and south façades are repeated at a projecting shed roof volume at the south end of the rear (east) façade, two bays in width (**Figure 106**). The projecting volume includes alternating awning-over-fixed windows and large fixed windows, arranged into two bays, at both the first and second stories (**Figure 107**). The second story of the south façade projects out over the first story. The stories are separated by a concrete belt course, and the belt course and the concrete cornice have slatted wood trellises affixed to the façade with metal brackets. The projecting mass is capped with a shed roof which rises to the north and includes alternating awning over fixed windows and large fixed clerestory windows at its vertical, north edge.

The area of the rear (east) façade that corresponds to the recessed area of the west (primary) façade is also recessed, and includes metal entry doors at both the first and second stories (**Figure 108**). A concrete stair rises along the north portion of the east façade to access a projecting porch at the second story with a metal and wood handrail. The yard at the east of the building is terraced and has become a display of eclectic ceramic pottery and sculpture (**Figure 109**).



Figure 106. Projecting shed roof volume at the south end of the rear façade, looking northwest.



Figure 107. Ceramic Arts Center, portion of east façade with shed roof, looking southeast.



Figure 108. Ceramic Arts Center, portion of east façade with concrete balcony and stair, looking northwest.



Figure 109. Terraced yard east of the rear (east) façade of the Ceramic Arts Center, looking north.

North Façade

The north façade of the building includes no fenestration except for a metal vent at the center of the first story (**Figure 110**). The second story overhangs the first story by approximately two feet. The north façade of the building is separated from the south façade of the Oliver & Ralls Building by approximately six feet.



Figure 110. North façade of the Ceramic Arts Center (left), several feet from the Oliver & Ralls Building (right), looking west.

Construction Chronology and Alterations

In clearing the site for construction of this building, the Carriage House was moved from its foundation to a temporary location before being moved to its current, permanent location. Original models and photographs from the period of its construction show that few alterations have been made to the building (**Figure 111 through Figure 113**).

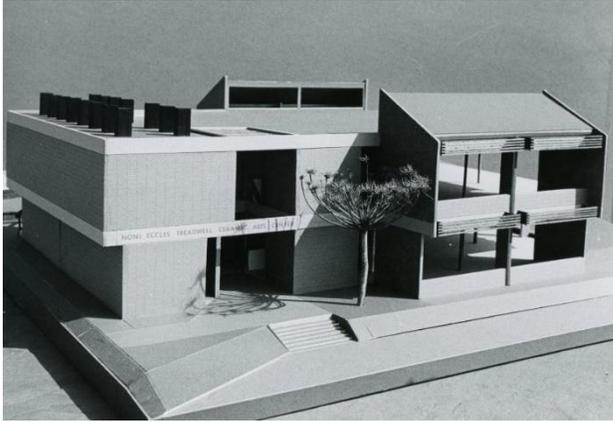


Figure 111. Model of the Noni Eccles Treadwell Ceramic Arts Center by architects Wong and Brocchini, 1973. Source: CCA Libraries Special Collections.

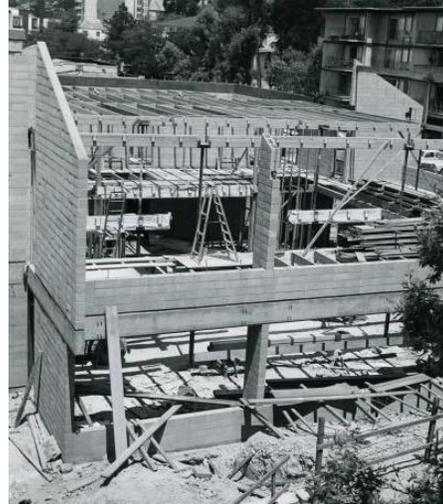


Figure 112. Site clearing and construction of the Noni Eccles Treadwell Ceramic Arts Center, 1973. Source: CCA Libraries Special Collections.

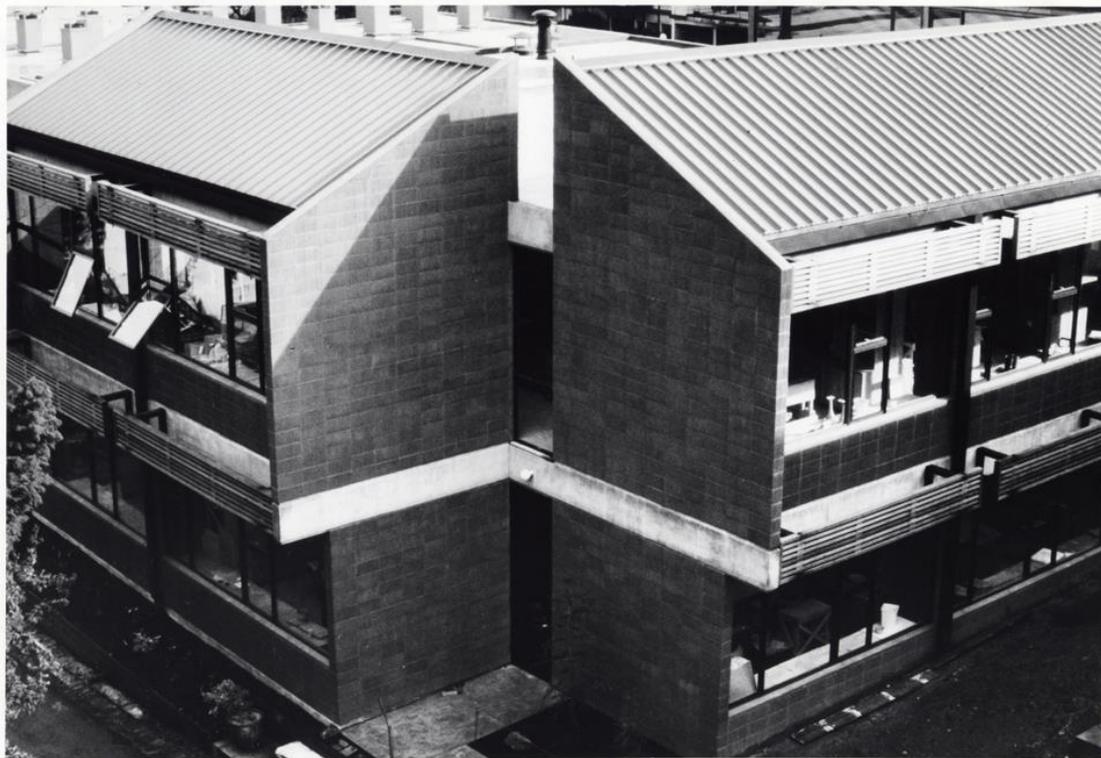


Figure 113. Noni Eccles Treadwell Ceramic Arts Center illustrating the spatial and massing arrangement of the individual studio spaces around the central teaching space, April 1976. Source: CCA Libraries Special Collections.

RALEIGH & CLAIRE SHAKLEE BUILDING

Construction Date: 1979

Architect: Wong & Brocchini

The Raleigh & Clare Shaklee Building (Shaklee Building) was constructed in 1979 to serve as the campus's sculpture, glass, and metal arts studio, and it continues to serve that purpose (**Figure 114**). The building was designed by Worley Wong and Ronald Brocchini's firm, Wong & Brocchini, and includes façade mosaic work designed by CCA faculty and students. The building is located at the northern perimeter of the campus; the primary façade faces east toward the Facilities Building. Clifton Street is to the north, Irwin Student Center and the A-2 Café are to the south, and the Barclay Simpson Sculpture Studio is attached to the building at the west. The Barclay Simpson Sculpture Studio was constructed in 1992, and is connected to the Shaklee building by a narrow hyphen volume with roll-up doors, into which metal slab doors have been inserted.

The Shaklee Building is two stories in height with an exposed basement at the west, largely constructed in concrete block. It is clad in stucco, and all windows are metal sash of varying configurations. The building is composed of three main volumes; the north volume of building has a shed roof; the south volume has a primarily flat roof with a shed roof clerestory volume with ribbon windows at the center; and the west volume is a rectangular volume with a flat roof and twelve skylights (**Figure 115**).



Figure 114. Shaklee Building, oblique view of primary (east) and north facades, looking southwest. North shed roof volume is visible.



Figure 115. Bird's-eye view of the Shaklee Building. A = north volume with shed roof; B = south volume with flat roof and central shed roof clerestory; C = west volume with flat roof. Source: Google Maps. Edited by Page & Turnbull.

Primary (East) Façade

The primary façade faces east (**Figure 116**). The primary entrance is located at the center of the second story and features a pair of fully glazed metal doors with a transom accessed via a straight concrete stair with concrete handrails. A second entrance, a pair of fully glazed metal doors with a double jalousie transom, is located at the first story, immediately right of the stairs to the primary entrance. This entrance is slightly below grade and accessed via a straight concrete stair. Above this second entrance there is a large fixed window, and the perpendicular wall to the right (north) of the stair includes tile mosaic (**Figure 117**). The left (south) portion of the primary façade includes continuous conservatory windows over continuous awning windows at the first story, and continuous alternating fixed picture windows and vertically oriented two-lite hopper windows (**Figure 118**). This portion of the façade terminates with a flat roof. The right (north) portion of the primary façade includes conservatory windows over continuous awning windows at the first story, wrapping around to the north façade, and no fenestration at the second story (**Figure 119**). This portion of the façade terminates with the upslope of the shed roof.



Figure 116. Shaklee Building east façade, center and north portion, facing northwest.



Figure 117. Mosaic at primary entrance on east façade, looking north.



Figure 118. Shaklee Building, east façade, south portion, with primary entrance at right, facing west. Shed roof clerestory volume is partially visible.



Figure 119. Conservatory windows at the north portion of the primary façade.

North Façade

The north façade includes continuous conservatory windows over continuous awning windows at the first story, and a two-lite fixed window at the center of the first story below this continuous window band (**Figure 120 to Figure 121**). There are continuous alternating fixed picture windows and vertically oriented two-lite hopper windows at the second story. At the right (west) portion of the north façade, the first story extends further west than the second story; the exposed basement and the first story here include a vertically oriented five-part awning and vent window group. At far right the façade steps back and includes a connector to the Barclay Simpson Studio; this connector includes a metal entrance door within a metal roll-up door, accessed via a concrete stair.



Figure 120. Shaklee Building, north façade, east portion, facing southwest.



Figure 121. Shaklee Building, north façade, west portion, facing southeast.

West Façade

The west façade is one story in height and includes two large vented openings at the north portion, and a large metal roll-up door at its south portion (**Figure 122 and Figure 123**). The remainder of the west façade is conjoined with the Barclay Simpson Building.



Figure 122. Two large vented openings at the north end of the west façade of Shaklee Building (left), looking south. A hyphen addition attaches to Barclay Simpson Sculpture Studio (right).



Figure 123. Large metal roll-up door at the south end of the west façade of Shaklee Building (right), looking south. A hyphen addition attaches to Barclay Simpson Sculpture Studio (left).

South Façade

The south façade of the Shaklee Building is adjacent to Irwin Student Center, includes little fenestration, and terminates in a flat roofline. The left (west) the façade is primarily un-fenestrated, except for a narrow recessed area which includes a pair of fully glazed doors set in a storefront window wall (**Figure 124 and Figure 125**). The center portion of the south façade includes a two-story recess; at the first story there are three vented metal entry doors and a metal roll-up door, all sheltered by a shed roof made of corrugated fiberglass, and the second story there are six fixed and double hung windows, and a large aluminum duct (**Figure 126**). The right (east) portion of the south façade includes no fenestration (**Figure 127**).



Figure 124. Un-fenestrated west portion of the south façade of the Shaklee Building, looking northwest.



Figure 125. Aluminum storefront window wall with double doors on the south façade of the Shaklee Building, looking north.



Figure 126. Shaklee Building, two-story recess with entrance on south façade, facing north.



Figure 127. Un-fenestrated east portion of the south façade of the Shaklee Building, looking northwest.

Construction Chronology and Alterations

Historic drawings and photographs of the Shaklee Building suggest that the building has undergone few changes since its construction (**Figure 128 through Figure 130**). Barclay Simpson Sculpture Studio, constructed in 1992, is accessible through the Shaklee Building via a one-story hyphen connector volume on the west façade of the Shaklee Building.

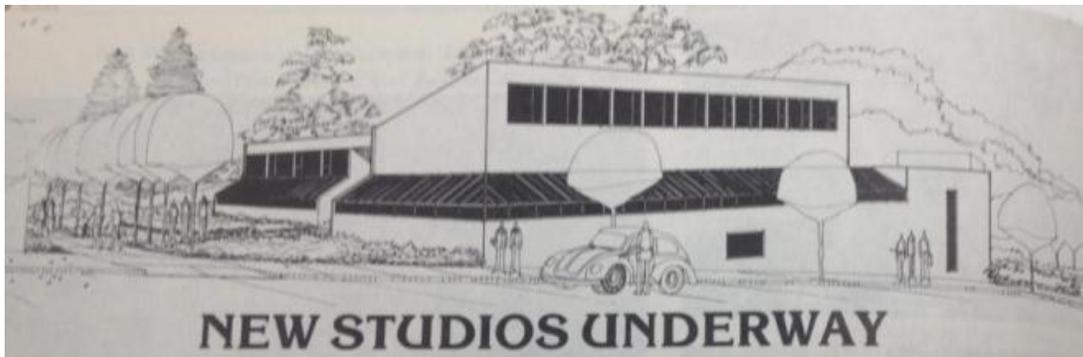


Figure 128. CCAC Campus Magazine, Spring 1978. Source: Oakland Library History Room.



Figure 129. Instructor Franklin Nebel (center) and students Emil Keller (left) and Michael Imperio (right) working on Shaklee Building mosaic, no date. Source: CCA Libraries Special Collections.



Figure 130. Shaklee Building, north and east façades, no date, estimated 1980. Source: CCA Libraries Special Collections.

OLIVER ART CENTER & RALLS PAINTING STUDIO (OLIVER & RALLS BUILDING)

Construction Date: 1989

Architect: George Miers & Associates

The Oliver Art Center and Ralls Painting Studio (Oliver & Ralls Building) is an irregular-plan building located at the eastern portion of the campus and includes classroom and gallery space. The building is located directly north of the Ceramic Arts Center and abuts the southern façade of the B Building. The wood frame building is two stories in height, set on a concrete foundation, and clad in textured stucco. The flat roof is concealed behind a low parapet, and mechanical equipment and five skylights are located on top of the roof.

North (Primary) Façade

The primary façade of the Oliver & Ralls Building faces north (**Figure 131**). A fully-glazed aluminum sash vestibule with a flat roof is located at the northwest corner of the otherwise two-story building, and includes a pair of flush metal double doors at the north wall that serve as the building's primary entrance. The glazed vestibule is one-story but with high ceilings, and is accessed via two concrete steps and a small concrete patio. The vestibule has three horizontal bands of glazing: the top band is transparent, the middle band is semi-opaque with etched lettering, and the lower band has a tinted lite to the east (left) of the primary doors.



Figure 131. Primary (north) façade of the Oliver & Ralls Building, looking south.

West Façade

The west façade of the Oliver & Ralls Building includes a hyphen volume which abuts the B Building (Figure 132). The hyphen volume includes a secondary entrance allows wheelchair accessibility via concrete ramp which leads up along the façade of the B Building, through glazed metal double doors with a transom. The west side of the fully-glazed aluminum-sash vestibule at the northwest corner of the building is the only other fenestration on the west façade. The primary stucco-clad volume is unfenestrated and has a square recessed bay (Figure 133). A tiered lawn surrounded by a concrete retaining wall is located in front of the west façade of the Oliver & Ralls Building.



Figure 132. Hyphen volume with ADA-accessible entrance at the north end of the west façade of the Oliver & Ralls Building, abutting the B Building (left), looking east.



Figure 133. West façade of the primary volume of the Oliver & Ralls Building and entrance vestibule, looking east.

South Façade

The south façade of the Oliver & Ralls Building is set back only a few feet from the adjacent Noni Eccles Treadwell Ceramic Arts Center, and does not have any fenestration. At the southeast corner of the building is an exterior stair tower with stucco-clad walls enclosing the west and south sides of the stairs. The stairs access metal slab doors at the first and second floors.



Figure 134. South façade of the Oliver & Ralls Building (left), looking east.



Figure 135. Exterior stair tower at the southeast corner of the Oliver & Ralls Building, accessing doors on the south façade, looking northwest.

East Façade

The east façade has a recessed, unfenestrated bay, similar to the one the west façade of the Oliver & Ralls Building (**Figure 136**). A paired, two-lite, steel-sash casement window with wired glass is located at the second floor, north end of the east façade.



Figure 136. Partial view of the east façade of the Oliver & Ralls Building, facing west.

Construction Chronology and Alterations

The Oliver & Ralls Building was completed in 1989 and does not appear to have any documented, significant exterior alterations. The dark tinting in one portion of the entry vestibule on the north façade may be an alteration. No historic photographs or drawings of the Oliver & Ralls Building were uncovered during the course of research for this report.

BARCLAY SIMPSON SCULPTURE STUDIO

Construction Date: 1992

Architect: Jim Jennings

The Barclay Simpson Sculpture Studio is a rectangular-plan building located at the northern perimeter of campus. Completed in 1992 and opened in January 1993, the building was designed in 1990 by architect Jim Jennings, a CCA faculty member at the time. The building's north façade faces Clifton Street, its west façade faces a surface parking lot, its south façade faces Irwin Student Center and campus open space, and its east façade faces the Shaklee building, to which it is partially joined by a hyphen volume. The building houses the school's large-scale glass and sculpture studio.

The Barclay Simpson Sculpture Studio is a one-story, double-height building that sits on a polished concrete base that wraps around the entire building. The tie-holes of the concrete form work remain exposed, and create a grid pattern in the concrete. The north, west, and south walls of the building are composed of glass block, generally organized at both stories into square bays by white steel ribs, with nine bays at the east and west façades and three bays at the north and south façades. The seam between the glass block walls and the concrete base is articulated with louvered galvanized steel vents. The Barclay Simpson Sculpture Studio terminates with a flush roofline and is topped with a flat roof.

The building does not have a primary exterior entrance, but rather, it is primarily accessed from inside the Shaklee Building. Two secondary entrances are located at the hyphen volume between the two buildings.

West Façade

The west façade of the Barclay Simpson Sculpture Studio functions as the primary façade of the building, despite the lack of a primary exterior entrance, as it is the most publicly visible (**Figure 140**). The west façade features a polished concrete base with incised, silver-painted letters that span the full length of the façade reading "Barclay Simpson Sculpture Studio" (**Figure 138**). The steel frame of the west façade creates a two-by-nine grid of glass block panels. The grid of glass block is separated from the concrete base by a row of galvanized steel louvers (**Figure 139**). A concrete ramp with no railing runs along the west façade, up to a concrete loading dock area at the south façade.



Figure 137. West façade of the Barclay Simpson Sculpture Studio, looking east.



Figure 138. Polished concrete base with exposed concrete formwork tie-holes and incised, silver-painted lettering, looking southeast.



Figure 139. Galvanized metal louvers above the concrete base, within the steel grid frame, looking northeast.

North Façade

The north façade is organized in three bays (**Figure 140**). The outer bays each contain two steel-framed panels of glass block set on a polished concrete base, separated by operable louvers. The central bay is recessed and features a round, unfinished metal chimney pipe which extends above the roofline. The steel frame structure is carried across the central bay, in front of the chimney pipe, and the walls surrounding the chimney are fiber-reinforced concrete board, attached by a grid of screws.



Figure 140. North façade of the Barclay Simpson Sculpture Studio, looking south.

East Façade

Above the polished concrete base, the east façade is organized in a two-by-nine steel frame grid of fiber-reinforced concrete boards (Figure 141). Three boards are located within each grid of the steel frame, and are fastened by a grid of 21 screws (Figure 142). A one-story hyphen volume occupies the central portion of the east façade, connecting Barclay Simpson Sculpture Studio to the Shaklee Building. The north and south sides of the hyphen volume are primarily taken up by metal roll-up doors, which each have an inset metal slab door, and are surrounded by fiber-reinforced concrete board cladding (Figure 143 and Figure 144). The north roll-up door is accessed via concrete stairs, and the south roll-up door is accessed via a concrete ramp. Metal vents are located on the east façade of the Barclay Simpson Sculpture Studio, above the hyphen connecting volume.



Figure 141. East and north facades of the Barclay Simpson Sculpture Studio, looking southwest. The Shaklee Building (left) is attached by the central hyphen volume.



Figure 142. Steel grid structure with fiber-reinforced concrete boards fastened by screws on the east façade, looking west. Metal vents are visible above the central hyphen volume.



Figure 143. Metal roll-up door accessed via concrete steps on the north side of the hyphen between Barclay Simpson Sculpture Studio (right) and the Shaklee Building (left).



Figure 144. Metal roll-up door accessed via a concrete ramp on the north side of the hyphen between Barclay Simpson Sculpture Studio (left) and the Shaklee Building (right).

South Façade

Like the north façade, the south façade is organized into three bays, and the outer bays each contain two steel-framed panels of glass block set on a concrete base, separated operable louvers (**Figure 145**). The central bay at the south façade includes a full-bay-width utility door and fiber-reinforced concrete boards above. The concrete base, original polished concrete, has since been painted grey.



Figure 145. South façade of the Barclay Simpson Sculpture Studio, facing northeast.

Construction Chronology and Alterations

Designed by Jim Jennings in 1990, the Barclay Simpson Sculpture Studio was completed in 1992 and opened in January 1993 (**Figure 146** and **Figure 147**). The building has remained largely unaltered at the exterior. The polished concrete base on the south façade has been painted grey, likely to address vandalism or maintenance concerns. The parking spaces along the west side of the building, which

originally were labeled by department (such as “sculpture,” “ceramics,” “textiles,” “metal arts,” and “painting,” **Figure 146**), have been painted over and relabeled by numbers.

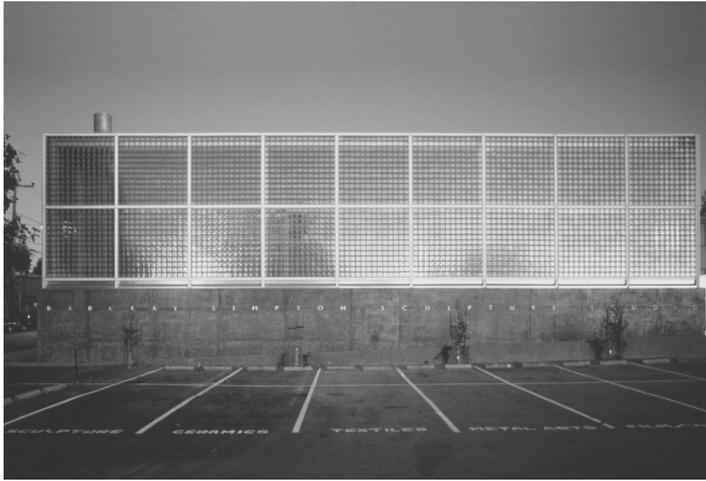


Figure 146. Barclay Simpson Sculpture Studio designed by Jim Jennings, no date, circa 1993. Source: Jim Jennings Architecture.

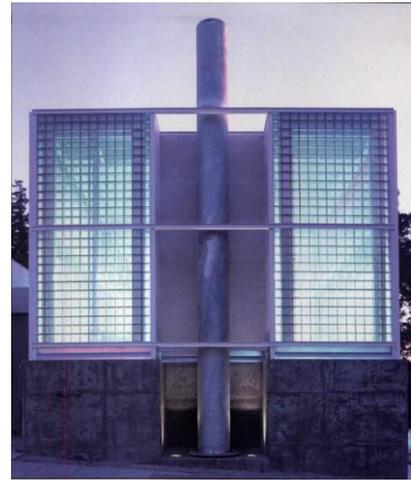
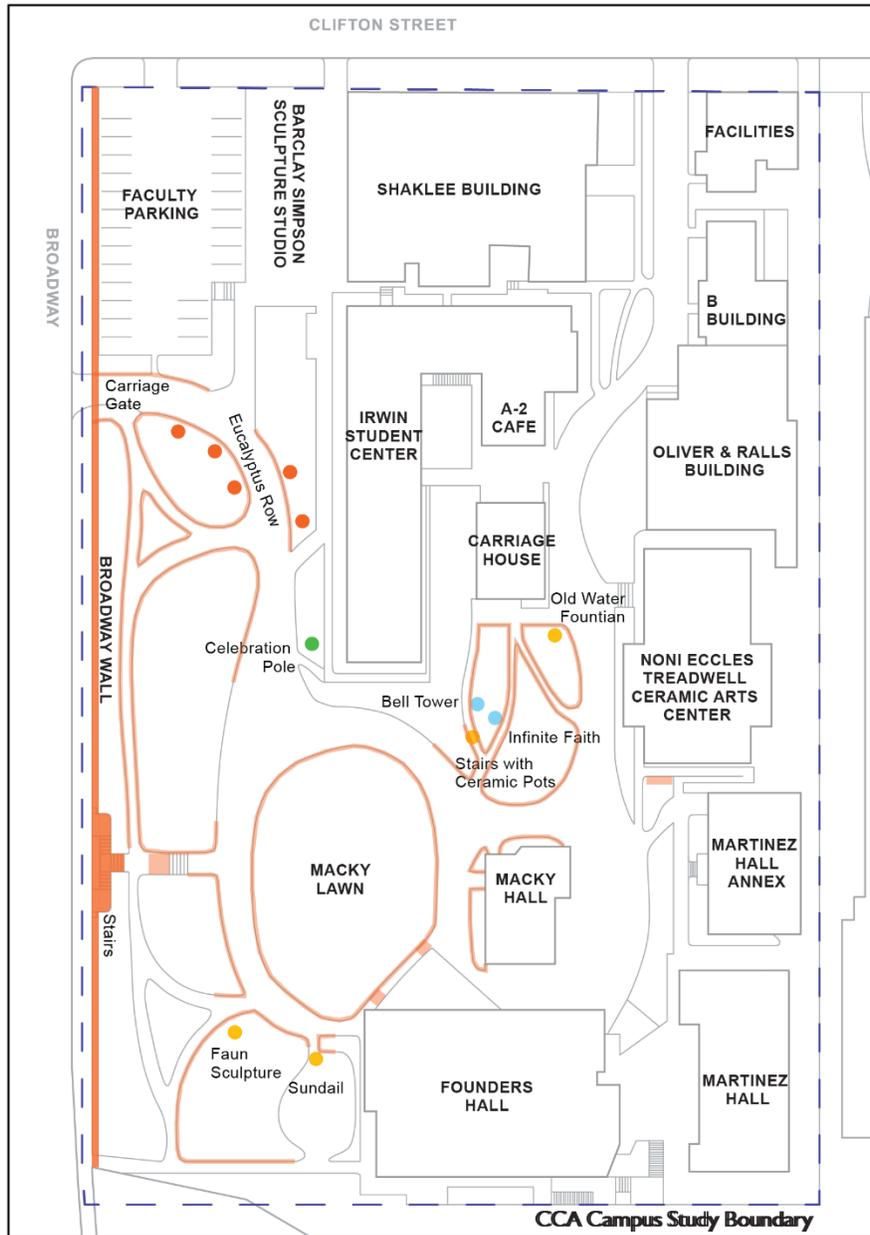


Figure 147. North façade of Barclay Simpson Studio, 1993. Source: Photographer, Alan Weintraub, “Barclay Simpson Sculpture Studio,” *Progressive Architecture* 74:8 (August 1993), 87.

CAMPUS LANDSCAPE FEATURES

The campus includes a variety of landscape features that are discussed on the following pages.¹⁵ Research has not revealed the provenance of all of these landscape features, but all relevant known information has been provided. The locations of landscape features are also mapped (**Figure 148**).

¹⁵ The Broadway Wall & Stairs are described in detail earlier in this chapter; see **Section III. Architectural Descriptions – Broadway Wall & Stairs**.



California College of the Arts Campus
Landscape Features

- Early Estate Era, c.1880-1921
- Early CCAC Era, 1922-1944
- Post-WWII CCAC Era, 1945-1964
- CCAC Continued Development, 1965 - 1992
- Broadway Wall (Early Estate Era, c.1905)
- Carnegie Bricks (Early Estate Era)

Figure 148. Location of landscape features on CCA campus.
Source: Page & Turnbull, using CCA Campus base map.

Eucalyptus Row

Location: edge of vehicular path from Broadway towards Macky Hall

Creator: Treadwell family

Date: estimated circa 1900

A row of mature eucalyptus trees follows the vehicular path from the Broadway entrance towards Macky Hall. Eucalyptus plantings were one of the site improvements attributed to James Treadwell when he lived at this site. Other plantings, including a palm row along Broadway and a second eucalyptus row along Clifton Street, are no longer extant.

Eucalyptus Row was planted to line a carriage road that lead from Broadway, through the carriage entrance of the Broadway Wall, and up to Macky Hall. The road has since been paved but is still extant and used as a service vehicle road. Several eucalyptus trees appear to have been removed since the early CCAC era, as documented in a circa 1922-1935 photograph, but five remain (**Figure 149 and Figure 150**).



Figure 149. Eucalyptus row, along the road from Broadway up to Macky Hall, circa 1922-1935. Source: CCA Libraries Special Collections.



Figure 150. Eucalyptus row, looking toward Macky Hall and Founders Hall, 2019.

Carnegie Bricks

Location: Throughout southern and western portions of campus, near Macky Hall.

Creator: Carnegie Brickworks, owned by Treadwell family.

Date: estimated between 1903 and 1905

The Carnegie bricks feature a stamp that reads “CARNEGIE” on one side (**Figure 151**). The bricks are found lining roads and paths, as well as in and around benches, steps, and other landscape features, on the southern portion of CCA campus in the vicinity of Macky Hall (**Figure 152**). Often the side that has the Carnegie stamp is facing up, but not in all cases.

John and James Treadwell established the Carnegie Brick and Pottery Company in 1903, after excavation for their Tesla coal mine uncovered adjacent rich clay deposits. Several of the curved pedestrian paths and vehicular (formerly carriage) drives on the CCA campus are edged with these Carnegie bricks. During the site improvements of the 1920s, under the direction of Meyer, it appears that Carnegie bricks associated with the Treadwell estate were, in some cases, retained as edging for vehicle and pedestrian paths, and, in other cases, reused for various landscaping features throughout the southern portion of campus.

Despite the fact that some have been moved, the Carnegie brick still retain their association with the Treadwell family.



Figure 151. Bricks stamped with Carnegie name lining paths and drives on CCA campus.



Figure 152. Carnegie bricks used to pave portion of steps near the west end of Founders Hall.

Macky Lawn

Location: West of Macky Hall

Creator: Unknown

Date: Unknown

Macky Lawn is an oval shaped grass lawn west of Macky Hall, which includes several coast redwoods. **The two sequoia trees, originally located within Macky Lawn framing Macky Hall, were removed in July 2019.** The perimeter of the lawn is lined with Carnegie bricks. No evidence has confirmed if the lawn existed during the Treadwell era. An oval lawn is indicated in the first 1922 “Imagined Campus Plan” for CCAC, but includes an auditorium building at the middle (**Figure 153**). The building was never constructed, and maps from 1950, 1960, and the late 1960s indicate an oval landscaped area. The 1950 map indicates that there may have been other shrubs and plantings, in addition to the sequoia and redwood trees, rather than an open lawn (**Figure 154**). However, the map is an artistic rendering, and not necessarily a completely accurate planting plan.

Photographs indicate that at least by the 1980s, the area was landscaped as a mostly open grass lawn, with trees and some smaller plantings and bushes at the edges (**Figure 155**). The lawn is accessed from Macky Hall via a concrete patio and steps which were installed in 1988, when Macky Hall was remodeled (**Figure 156**).

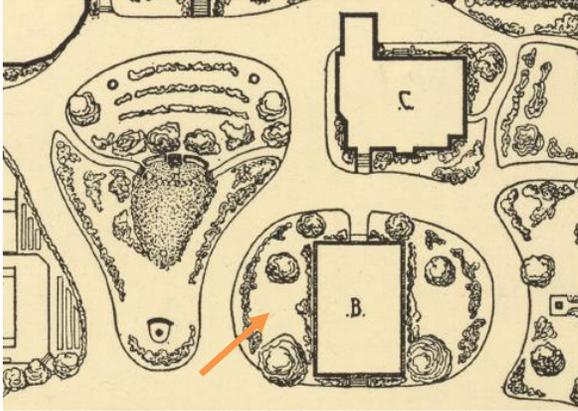


Figure 153. Detail view of “Imagined Campus Plan,” 1922. Orange arrow indicates Macky Lawn with proposed auditorium building.



Figure 154. Detail view of “Campus Directory,” 1950. Orange arrow indicates Macky Lawn. Source: CCA Libraries Special Collections.



Figure 155. Macky Lawn, 1984. Source: CCA Libraries Special Collections.



Figure 156. View of Macky Lawn from Macky Hall, looking west. The sequoia tree, surrounded by temporary orange plastic fencing, was removed in July 2019, after this photograph was taken.

Sundial

Location: West of Founders Hall

Creator: unknown

Date: prior to 1926

The sundial is currently located in the open space west of Founders Hall, at, or very close to, its 1920s location based on the 1926 “Airplane View” map and a 1929 photo (**Figure 157 and Figure 158**). The sundial features a stone pedestal with a round top; however, the sundial is missing its metal dial. The round stone column features a simple geometric articulated pattern and stands on a square concrete footing. The sundial is located on a larger square concrete base with irregular masonry paving, edged with Carnegie bricks.

In the late 1920s, the path and landscaping around the sundial, which may have been installed by the Treadwells or CCAC, was updated. The sundial is accessed via a path that is edged with Carnegie bricks, implying that it may either have an historic association with the Treadwell Estate and Macky Hall, or be associated with the earliest period of CCAC’s history on the site. Under the direction of founder Frederick Meyer, the site was re-landscaped in the 1920s to accommodate the new use as an

educational campus, and many Carnegie bricks were left in place or reused for newer landscape elements.

The loss of the metal sundial has greatly diminished the integrity of the sundial as it can no longer serve its intended purpose (**Figure 159**). The setting around the sundial has also become rather overgrown and shaded. An outdoor setting with strong daylighting is important to a contextual understanding of the sundial.



Figure 157. Excerpt of "Airplane View," projected plan for the California School of Arts and Crafts, published in *The Oakland Tribune*, April 4, 1926; orange arrow indicates location of the sundial. Source: CCA Libraries Special Collections. Edited by Page & Turnbull.



Figure 158. Sundial in southwest corner of campus, September 6, 1929. Source: CCA Libraries Special Collections.



Figure 159. Sundial, missing its metal dial, in an overgrown and shaded area (2019).

Faun Sculpture

Location: West of Founders Hall

Creator: Hazel Z. Weller

Date: 1926

The faun sculpture features the bust of a half human-half goat male, rendered in stone. The bust sits on a square tapered stone pedestal with a leaf motif at the cornice. The sculpture is located amongst informal landscaping. The faun sculpture was created by Hazel Z. Weller in 1926 for Nova Bartlett's class, according to a notation on the back of a 1926 photograph of the sculpture (**Figure 160**).¹⁶ A faun is a half human-half goat in Greek mythology. Weller, after being a student at the school, would also later teach at CCAC.¹⁷

The faun sculpture was originally installed in a bamboo grove that created a solid backdrop. The bamboo has since been removed, and the sculpture may also have been moved from its original location which is unknown. The sculpture is currently in an open area surrounded by ivy ground covering (**Figure 161**). The faun sculpture has been damaged, and is partly missing its nose. The faun sculpture has been permanently installed in the CCAC campus landscape, and is associated with the arts education conducted at the school.



Figure 160. Faun sculpture by Hazel Z. Weller, 1926. Source: CCA Libraries Special Collections.



Figure 161. Faun sculpture in area surrounded by ivy.

Water Fountain

Location: South of the Carriage House

Creator: Unknown

Date: Unknown, likely Early CCAC era

The four-sided concrete structure appears to be a former water fountain. Not currently connected to a plumbing system, a water valve is located at the back. The water fountain is missing the drinking spigot and would have likely had tile or some other decorative element in the square inset. The origin of the water fountain is unknown. Based on the concrete construction and design, the water fountain was likely installed during the Early CCAC era.

¹⁶ "Garden Sculpture: by Hazel Z. Weller in Nova Bartlette's Class 1926," CCA Libraries Special Collections, CCA/C Archives, photograph, accessed June 27, 2019, <https://vault.cca.edu/items/67fabe57-69ba-4965-b57f-4c9ead7a1217/1/>; additionally, the names "Zoah - Weller" is stamped on the back of the faun.

¹⁷ 1928 Oakland City Directory, accessed via Ancestry.com.

The water fountain is currently located in a patch of ivy, too far from a path for use as a water fountain (**Figure 162**). Because the water fountain is not connected to a water supply and is not located where it could be easily used by pedestrians, it has likely been removed from its original location. The water fountain does not appear to have a strong association with the Treadwells or the Early CCAC era, and lacks integrity as it is no longer functional and missing critical features, such as spigot.



Figure 162. Concrete water fountain south of the Carriage House (2019).

Stairs with Ceramic Pots

Location: South of the Carriage House

Creator: Unknown

Date: Unknown, likely Early CCAC era

A set of stairs paved with Carnegie bricks leads from the road by Macky Hall down toward the Carriage House. Masonry retaining walls flank either side of the stairs. Round insets are located along the stepped retaining wall. Two ceramic pots are located in the insets, but others are missing.

The origin of the stairs is unknown, but the style of construction suggests that the stairs were constructed during the Early CCAC era. Additionally, in campus maps and master plans dating to 1935, 1950, 1960, and late 1960s all indicate a path in the general vicinity (**Figure 163 and Figure 164**). Based on historic maps of the campus, the stairs were likely part of a broader circulation network. Since the Early CCAC era, the Carriage House has been moved and the Irwin Student Center constructed. As a result of the changing circulation patterns, the stairs appear to be very little used (**Figure 165 and Figure 166**).

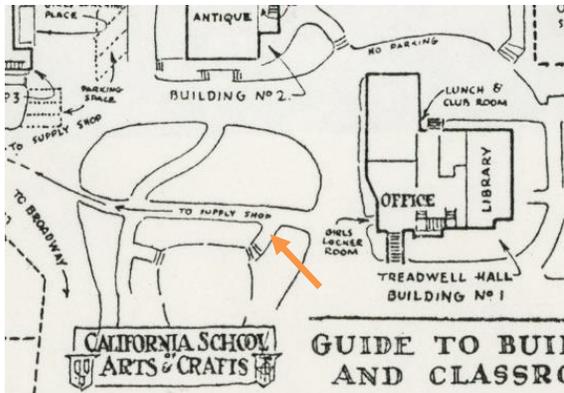


Figure 163. Detail view of “California School of Arts & Crafts – Guide to Buildings and Classrooms,” 1935. Orange arrow indicates path and stairs in the approximate location of the stairs with ceramic pots. Source: CCA Libraries Special Collections.

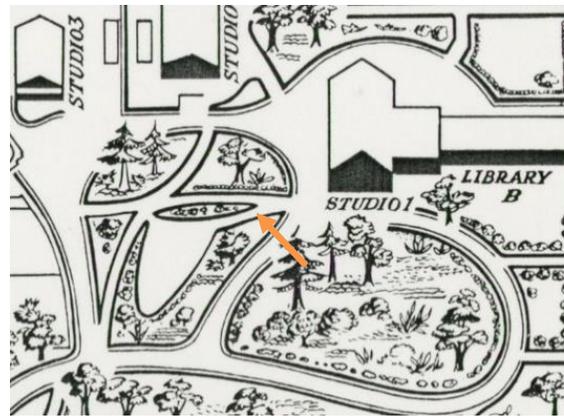


Figure 164. Detail view of “Campus Directory,” 1950. Orange arrow indicates path and stairs in the approximate location of the stairs with ceramic pots. Source: CCA Libraries Special Collections



Figure 165. Staircase paved with Carnegie bricks, flanked by masonry retaining walls with ceramic pots.



Figure 166. Staircase paved with Carnegie bricks, flanked by masonry retaining walls with ceramic pots.

Infinite Faith

Location: East of Irwin Student Center

Creator: Tsutomu Hiroi

Date: 1959

Infinite Faith is a minimalist, monolithic curved sculpture consisting of one piece of stone set into the earth, with two convex vertical edges and a flat top. A narrow wedge is cut from the top edge. Near the center of the primary face of the sculpture is a C-shaped recession.

Tsutomu Hiroi was a summer guest teacher at CCAC in 1959 on leave from Tokyo Gakugei University. At that time, he was an associate of famed Japanese American sculptor and designer Isamu Noguchi. Hiroi taught a class at CCAC on experimental materials, and gifted this sculpture to the college to celebrate the opening of the Irwin Hall in September 1959.¹⁸ Originally sited on the patio south of the dining hall of that building (eastern portion of the building), the sculpture now sits in heavy foliage south of the southern part of Irwin Student Center. The sculpture was likely moved when the Carriage House was moved to its current location by 1978.

¹⁸ “CCAC and Japan,” *Oakland Tribune*, April 26, 1959; and “CCAC Gift,” *Oakland Tribune*, August 23, 1959.

Despite being moved once, *Infinite Faith* has been permanently installed in the CCAC campus landscape, and is associated with an important visiting artist and teacher at the institution.



Figure 167. *Infinite Faith* by Tsutomu Hiroi outside of Irwin Hall, gifted to celebrate the opening of the residence hall, September 1959. Source: CCA Libraries Special Collections.



Figure 168. *Infinite Faith* in its current location.

Bell Tower

Location: South of Irwin Student Center

Creator: unknown

Date: estimated between 1959 and 1970

The bell tower is constructed of weathered wood and features four irregular sides included one curved side; the tower has a wide base and tapers toward the top. A bronze bell is housed in a rectangular cutout with metal flashing. The bell is operated with a long synthetic cord. The sides of the tower are constructed with narrow, untreated wood boards. The bell tower is set into a sloped hillside; no base is visible. The location and setting of the bell tower among redwood trees next to Irwin Student Center does not appear have a specific association with the function or creation of the bell tower.

According to the recollection of Charles Gill, emeritus faculty of CCA, the bell in this tower historically hung in an archway that was located between two athletic buildings dating from the campus's 1920s-era of construction; the approximate original location has been confirmed by a 1950 CCA campus map. These buildings were demolished in advance of construction of the Irwin Student Center in 1959, and the bell was retained (**Figure 169**). The bell tower appears to have been constructed in the 1960s, shortly after Irwin Student Center was completed. Although the expressionist wood bell tower was built around the 1960s, the bell itself was salvaged from an archway dating to the earliest period of CCAC construction in the 1920s; the archway was located near the athletic fields and was demolished prior to the construction of Irwin Hall. Except for the pull cord, which may have been replaced, the bell tower appears to be unaltered since its construction (**Figure 170**).



Figure 169. Detail view of “Campus Directory,” 1950. Orange arrow indicates the original location of the bell at the north end of campus near the basketball court. Source: CCA Libraries Special Collections.



Figure 170. Circa 1960s redwood bell tower with circa 1920s bell (2019).

Celebration Pole

Location: West of Irwin Student Center

Creator: Georganna Malloff, directing artist

Date: 1982

The *Celebration Pole* is a 33-foot unpainted redwood carving. The pole features interwoven hand-carved reliefs with symbolic imagery running the entire length of the pole, and is set on a steel base that is anchored into the ground. The *Celebration Pole* is located between Irwin Student Center and the service vehicle road that leads from Broadway to Macky Hall.

In honor of the college’s 75th anniversary, CCAC commissioned master carver Georganna Malloff to create and direct the execution of a 33-foot tall redwood carving. The 15-ton redwood was supplied and delivered by Georgia-Pacific Corporation; Eandi Metal Works of Oakland and Kaiser Sand and Gravel provided the steel and cement for the base; and Exxon Company USA of Walnut Creek provided the mineral oil for the preservation of the wood. Malloff directed a group of local and international CCAC students in the four-month project of creating the *Celebration Pole*. The pole was raised and installed at its current site on campus in October 1982 at a CCAC open house event (**Figure 171**).¹⁹ The totem pole includes imagery reminiscent of the college’s history, including bas-relief portraits of the college founders, elements of the college seal, and other vignettes in the college’s history (**Figure 172**).

As a sculptural work associated with an important master wood carver, the 75th anniversary of CCA, and the CCA student body, the *Celebration Pole* is associated with the development of the campus and

¹⁹ “Celebration Pole Raised During Open House,” CCAC News Release, October 12, 1982; and “The One and Only CCAC Commemorative Woodcarving Project,” CCAC Inter-Office Memo, n.d.

the arts education conducted on the campus. The *Celebration Pole* does not appear to have been altered since its construction (**Figure 173**).



Figure 171. Installation of the Celebration Pole, 1982.
Source: CCA Libraries Special Collections.



Figure 172. Detail view of the Celebration Pole, showing a rendering of CCA founder, Frederick Meyer.



Figure 173. Celebration Pole, looking southeast.

Non-Permanent Sculptural Objects

In addition to the landscape features discussed above, a number of non-permanent sculptural objects have been placed throughout the campus. These artworks have likely been created by students over the years, and are indicative of the site's use as an art educational institution. However, these non-permanent sculptural works do not represent an organized or designed campus landscape planning effort, nor are they part of any organized public art program. Because of the number of non-permanent sculptural objects on campus and the lack of information about their creators, they were not comprehensively documented. Examples include a sculptural wall near the bike racks east of Shaklee Hall, a collection of ceramic and metal objects in front of the Ceramic Arts Center, and innumerable sculptural objects on the terraced hillside south and east of the Ceramic Arts Center (**Figure 174-Figure 176**).

A concrete wall with a horizontal slot and inserted concrete cylinder is located at the northeast corner of the Shaklee Building and appears to be a more permanent installation, but the artist and date of construction were not uncovered during the course of research for this report (**Figure 177**). A brick-lined concrete patio with a metal plaque and two arced benches, set on spheres, are located west of Macky Hall, overlooking Macky Lawn, and were installed in 1988 to commemorate the renovation of Macky Hall (**Figure 178**). A wood and metal shade structure is located on a gravel terrace west of Eucalyptus Row, and appears to have been constructed in the twenty-first century (**Figure 179**).



Figure 174. Non-permanent concrete sculptural object east of the Shaklee Building.



Figure 175. Various non-permanent sculptural objects in front of the Ceramic Arts Center.



Figure 176. Numerous sculptural objects south of the Ceramic Arts Center.



Figure 177. Sculptural concrete wall of unknown origin at the northeast corner of the Shaklee Building.



Figure 178. Brick-lined concrete patio with two benches and metal plaque commemorating the renovation of Macky Hall, overlooking Macky Lawn.



Figure 179. Wood and metal shade structure west of Eucalyptus Row, built at an unknown date.

IV. HISTORIC CONTEXT

HISTORY OF OAKLAND

Native Americans' settlement in Oakland predates the arrival of Spanish explorers in the eighteenth century by more than one thousand years. Huchiuin and Jalquin tribes of Ohlone Indians lived in settlements along the banks of local creeks dating from at least the sixteenth century, including the areas now occupied by the Holy Names College campus and in Indian Gulch, now known as Trestle Glen. Between these two former villages, Dimond Canyon contains Sausal Creek.²⁰

In 1772, a small exploration party from the Spanish garrison at Monterey, led by Don Pedro Fages, paused in their travels on a high hill overlooking the site of the future city.²¹ Despite Father Juan Crespi's description recorded in his journal of the beauty of this place, the exploration party opted to travel on, and the area went untouched by Europeans for nearly 50 years. In 1820, the Spanish government granted 44,000 acres to Luis Maria Peralta upon his retirement from the military.²² Peralta's grant extended from the shore of San Francisco Bay to the crest of the Oakland hills, and from San Leandro Creek to "El Cerrito," or the little hill (most likely Albany Hill). Peralta used the land as a cattle ranch, which he sub-divided and bequeathed to his four sons in 1842. The area around Dimond Canyon was within the portion of *Rancho San Antonio* granted to Antonio Maria Peralta.²³

The 1849 Gold Rush that dramatically influenced San Francisco's development also brought fortune-seekers to Oakland. Miners, lumbermen, businessmen, bankers, speculators, and opportunists settled across the bay in what was then known as Contra Costa, or "the other coast." In 1850, three East Coast men arrived in Contra Costa: Horace W. Carpentier, Edson Adams, and Andrew J. Moon. Each man leased 160 acres of land from Vicente Peralta and opened the area to squatters. The town of Oakland was incorporated on March 25, 1852. Oakland saw rapid growth and improvement after transportation connections were established with other communities. Ferry service to San Francisco began in 1854, and the small settlements of San Antonio and Clinton east of Lake Merritt were connected with Oakland by a bridge built in 1856. Commercial and industrial businesses were established near the wharves, and the Central Pacific Railroad ran through downtown Oakland by 1863.

In 1868, Oakland was chosen as the western terminus for the Transcontinental Railroad. Beginning in 1869, the train brought tourists and workers to California and made Oakland a major port city and manufacturing center.²⁴ West Oakland became a shipping hub for western U.S. factories and a processing and manufacturing center for raw commodities such as agricultural products and lumber.

As Oakland became an increasingly popular industrial core, residential and commercial communities expanded within the city limits. In 1873, Oakland became the county seat of Alameda County.²⁵ By 1880, the city's population rose to 34,555, more than 20 times what it had been in 1860.²⁶ Many of the new residents were San Francisco commuters drawn by Oakland's relatively low density and the ferry service across the bay. Promotional materials advertised Oakland's "world-renowned" climate,

²⁰ Eleanor Dunn, "A Short History of Diamond Canyon and Sausal Creek," *The Montclarion*, March 24, 1998, accessed June 25, 2019, <https://fruitvaleoakland.wordpress.com/category/history/>.

²¹ Annalee Allen, "House on a Hill: The Hale-Treadwell House at CCAC" *Oakland Heritage Alliance News*, Fall 1987, p. 1.

²² Mae Chan Frey, Julie Harris, Kate Madden Yee, and Jeff Norman, *Temescal Album: History of a Neighborhood* (Oakland, CA: Shared Ground, 1998), 6.

²³ Frey, et al., *Temescal Album: History of a Neighborhood*, 6.

²⁴ Lois Rather, *Oakland's Image: A History of Oakland, California* (Oakland, CA: The Rather Press, 1972), 53-54.

²⁵ City of Oakland Historic Preservation Element, 1-5.

²⁶ Beth Bagwell, *Oakland, The Story of a City* (Oakland, CA: Oakland Heritage Alliance, 1982), 59.

the prosperity of its citizens, its paved streets, and extensive streetcar lines.²⁷ It was home to several colleges, including the College of California (the precursor of the University of California, Berkeley), Mills Seminary (later Mills College), and St. Mary's College, located at 30th and Broadway.

The city expanded by annexing existing settlements and developing new districts.²⁸ Clinton, San Antonio, and the small town of Lynn (or Brooklyn) were annexed in 1872, pushing Oakland's eastern city limits out to 36th Street.²⁹ The small Temescal community, located in north Oakland, expanded in the 1860s with the installation of a telegraph line down present-day Telegraph Avenue and the establishment of a streetcar line to the University of California, Berkeley. Neighborhoods north of Lake Merritt were annexed in 1891, and Temescal, Golden Gate, and other north Oakland neighborhoods were annexed in 1897.³⁰ By 1900, Oakland's population numbered almost 67,000.

The 1906 earthquake and fire displaced thousands of San Francisco residents to the East Bay for temporary and permanent housing. Oakland continued to grow geographically, increasing to nearly its present size by 1909, with the annexation of the hills area, Fruitvale, Melrose, Elmhurst, and the area south to San Leandro. With those additions, the city's area increased from 22.9 to 60.25 square miles. The city experienced a surge of commercial and civic development in the downtown area after the earthquake as well, including construction of a new city hall, which was the first in the United States designed as a skyscraper. In 1910, the City of Oakland assumed control of its waterfront, which previously had been held by private entities. The change of ownership prompted the expansion of the Port of Oakland.³¹ During World War I, Oakland's shipyards provided a "fleet of steel and concrete ships that...within the short space of a year put the Oakland estuary in the national limelight."³² By 1918, at least 50,000 people were employed by the shipyards.

The 1920s saw continuing prosperity in Oakland.³³ Civic works abounded, including the installation of a new lighting system and procurement of land for an airport. Development slowed during the Great Depression, but Oakland grew into a major shipbuilding center during World War II.³⁴ The city's population expanded with wartime workers, including many African Americans who migrated from the southern states seeking employment. The Bay Bridge, which opened in 1936, eased the commute between Oakland and San Francisco. In 1945, the city's population was 405,301.

The post-World War II emphasis on the automobile led to increased suburban development and new freeways to reach outlying areas.³⁵ While freeway construction and redevelopment enticed some businesses and residents away from the city center, in many cases businesses and residents were forced to relocate as the historic commercial and residential fabric of downtown and West Oakland was replaced and disconnected by growing freeway systems. Increased economic and racial segregation were byproducts of this transportation and suburban development pattern, and through the 1960s and 1970s Oakland experienced infrastructure decline associated with entrenched poverty, deindustrialization, and a weak urban tax base.³⁶

²⁷ Rather, *Oakland's Image: A History of Oakland, California*, 63.

²⁸ Bagwell, *Oakland, The Story of a City*, 59.

²⁹ City of Oakland Historic Preservation Element, Oakland General Plan (Oakland: Oakland City Council, 1993), 1-5.

³⁰ *Ibid.*, 1-7.

³¹ *Ibid.*

³² Florence B. Crocker, *Who Made Oakland?* (Oakland, CA: Clyde Dalton, 1925), quoted in Rather, *Oakland's Image: A History of Oakland, California*, 87.

³³ Rather, *Oakland's Image: A History of Oakland, California*, 89.

³⁴ City of Oakland Historic Preservation Element, 1-9.

³⁵ *Ibid.*

³⁶ Robert O. Self, *American Babylon: Race and the Struggle for Postwar Oakland* (Princeton, NJ: Princeton University Press, 2003).

A tight real estate market in San Francisco in the early 1980s sparked new development and preservation projects in Oakland, especially downtown.³⁷ Homebuyers began seriously considering Oakland neighborhoods, many of which retained strong local character.³⁸ The 1989 Loma Prieta earthquake damaged many of Oakland's older building stock, but the city's population has remained relatively steady throughout the 1990s and 2000s and was estimated to be approximately 429,000 in 2018.³⁹

ROCKRIDGE NEIGHBORHOOD HISTORY

Native Americans settlement in Oakland predates the arrival of Spanish explorers in the eighteenth century by more than one thousand years; a prehistoric Ohlone village is thought to have existed on the banks of Temescal Creek, around 51st Street and Telegraph Avenue.⁴⁰ The neighborhood of Rockridge may be named for the outcroppings of rock at the northern end of the long shutter ridge formed by the Hayward Fault, which encloses the linear valley in which the upper portion of Broadway and the campus of CCA are situated.⁴¹

In 1772, a small exploration party from the Spanish garrison at Monterey, led by Don Pedro Fages, paused in their travels on a high hill, believed to have been the current site of the CCA campus.⁴² Despite Father Juan Crespi's description recorded in his journal of the beauty of this site, the exploration party opted to travel on, and the area went untouched by Europeans for another 50 years. In 1820, Luis Maria Peralta received a land grant of 44,000 acres in the East Bay from the Mexican government.⁴³ Peralta later divided the ranch among his four sons, with future Central and North Oakland, Emeryville, Rockridge, and Piedmont falling to Vicente Peralta.⁴⁴ The 1849 gold rush brought opportunistic settlers to the East Bay as well as to San Francisco, and by 1853, Vicente Peralta had sold or surrendered most of his land to squatters.⁴⁵

Early Rockridge was generally a working-class community of carpenters, farmers, and laborers.⁴⁶ One of the area's largest employers was the Oakland Paving Company's quarry, which opened in 1870 at the site of the current Rockridge Shopping Center at Broadway and Pleasant Valley Avenue. The rock was a metamorphosed sandstone with seams of lime carbonate, called "blue rock" in the trade. It was used for macadam, concrete, and gutter rock. The Oakland Paving Company was the largest quarry in Alameda County, and during this time Pleasant Valley Avenue was known as MacAdam Road, as a play on the word "macadam." By 1906, the quarry was operated by the Blake and Bilger Co. (**Figure 180**). From 60 to 80 quarrymen were employed, many of them recently arrived Italian immigrants who lived in the Rockridge and Temescal neighborhoods.⁴⁷ The quarry operated well into the 1950s, after which time the western portion of the quarry was filled and developed at the Rockridge Shopping Center, and the east portion was turned into a reservoir for the Claremont Country Club.

³⁷ Bagwell, *Oakland, The Story of a City*, 260-262.

³⁸ *Ibid.*, 263.

³⁹ United States Census Bureau, accessed July 18, 2019, <https://www.census.gov/quickfacts/oaklandcitycalifornia>.

⁴⁰ City of Oakland Historic Preservation Element, 1-3.

⁴¹ Robin and Tom Wolf, *Rockridge* (Charleston, SC: Arcadia Publishing, 2007).

⁴² Annalee Allen, "House on a Hill: The Hale-Treadwell House at CCAC" *Oakland Heritage Alliance News*, Fall 1987, 1.

⁴³ *Temescal Album: History of a Neighborhood* (Oakland: Temescal History Project, 1998), 6.

⁴⁴ Diane Reinbolt Judd, "Early Days in Temescal," term paper at Laney College (June 1980), 2.

⁴⁵ Judd, 3.

⁴⁶ Judd, 7.

⁴⁷ "Bilger Quarry," Oakland Wiki, accessed June 25, 2019, http://oaklandwiki.org/Bilger_Quarry.



Figure 180. Blake & Bilger Quarry (formerly Oakland Paving Co.), circa 1906. Source: OaklandWiki.

Perhaps due in part to this heavy industrial activity, the Rockridge neighborhood was still somewhat residentially undeveloped when the Sanborn Fire Insurance Company produced maps of the area in 1911. Adding to the reasons for slow development, the Key Route System, which provided rail service between Oakland and San Francisco via a railcar ferry starting in 1903 and was a motivating factor in residential development in other areas of Oakland, skirted the perimeters of Rockridge. The neighborhood nearest the former quarry began to develop in earnest through the 1920s, as interurban electric railways such as the Sacramento Northern Railway provided this neighborhood a convenient connection to ferry terminals with service to San Francisco (Figure 181).



Figure 181. Rockridge district of Oakland, looking west towards College Avenue from CCA site, 1923. Source: CCA Library Special Collections.

In 1958, transportation authorities approved plans for a freeway, called the Grove-Shafter Freeway or State Route 24, intended to connect Contra Costa County with I-880.⁴⁸ The community fought

⁴⁸ Mellana, quoted in Jeff Norman, *Temescal Legacies: Narratives of Change from a North Oakland Neighborhood* (Oakland: Shared Ground, 2006), 76.

against the plans, which required the demolition of many residential blocks in Temescal and Rockridge and disrupted commercial districts on Grove Street (now Martin Luther King Jr. Way), Telegraph Avenue, and College Avenue. However, the first phase of the Grove-Shafter Freeway opened in 1969.⁴⁹ The construction of the Grove-Shafter Freeway altered the scale and the layout of many streets in Rockridge. Residents living in the area, once known as “Little Italy” because of the large number of Italian immigrants, saw the decline of the neighborhood’s human scale into the 1970s due to the separation of the neighborhood caused by the freeway. In the mid- to late-1970s, some storefronts on College Avenue were boarded up. In more recent decades, proximity to the BART station, opened in 1973, and economic growth across the Bay Area have bolstered Rockridge as a thriving residential and commercial area.

EARLY ESTATE PERIOD: 1879-1922

William Hale Estate

The current site of the CCA campus was part of Vicente Peralta’s vast land holdings. In 1879, he sold the five-acre site to William Elmer Hale for a reported cost of \$500.⁵⁰ William Hale (1842-1900) was a native of New Hampshire, descendent of Revolutionary War hero Nathan Hale and Senator John Parker Hale, and a noted opponent of slavery who was instrumental in the formation of the Republican Party. William Hale came to the West Coast to seek fortune in mining. He became sheriff of Alameda County and warden of San Quentin prison, and ran unsuccessfully for governor. When Hale bought his five acres of land from Peralta, he joined other notable land buyers in the area, including Horatio G. Livermore, who bought the site of the Claremont Country Club; San Francisco’s first elected sheriff John C. Hayes; and travel writer and lecturer J. Ross Browne, who built a sprawling mansion known as Pagoda House nearby on Chabot Road.

Hale’s property was outside of the boundaries of Oakland at the time, and records for the construction of a house at this site are not available. It is known that Hale received a loan in 1879 from William Defremery for \$6,600, which may have gone towards both the purchase of land and construction of a house.⁵¹ The 1880 Block Book records the site with improvements totaling \$6,000, providing further evidence to support this theory. Hale was listed in the 1880-1881 Oakland City Directory as residing at “Clifton and New Broadway,” strongly indicating that Hale’s house was constructed at some point between 1879 and 1881.

Although original drawings or permits for the property have not been recovered, research suggests that William Hale contracted architect Clinton Day to design and build his home, which was originally known as the Hale House, later the Treadwell Mansion, and currently as Macky Hall. Clinton Day (1846-1916) was born in New York but came to California as a child and graduated from the College of California (predecessor to the University of California, Berkeley) in 1868. In 1874 he received his master’s degree, and by the mid-1870s he was living on the same street as William Hale.⁵² Day was an active residential designer through the 1880s and is the known designer of estates including the Ella Nichols Park residence (now the Falkirke Cultural Center) in San Rafael. Anecdotal reference to Day as the builder of Macky Hall was corroborated in a 1988 interview with Letitia Meyer, daughter of CCA founder Frederick Meyer, in which she confirmed that Day was known to her family to have been the architect of the building, and that she and her father had been

⁴⁹ Norman, *Temescal Legacies*, 68.

⁵⁰ Annalee Allen, “House on a Hill: The Hale-Treadwell House at CCAC,” 2.

⁵¹ Oakland Cultural Heritage Survey, unpublished research for CCAC Campus, 1986, provided by Oakland Planning & Building Department.

⁵² Ibid.

guests of Day's at his home when she was young.⁵³ Original drawings for the property may have been lost in the fire that followed the 1906 earthquake in San Francisco. According to the recollections of Day's daughter, Clinton Day lost 30 years of records relating to his architectural practice in the fire.⁵⁴ More comprehensive information about Clinton Day is included in a later section of this report.

In addition to the house at the site, a large carriage house and a barn were also constructed. For unknown reasons, Hale did not live in his new home for very long; by 1884 the property was owned by Ross E. Browne. Ownership changed quickly several times over the following five years; brief owners during this time included John and Edward Coleman, Kate. C. Salisbury, and George Beckwith. Beckwith furnished the home lavishly, but reportedly his poor health prohibited him from living there for very long.

Treadwell Estate

The April 24, 1889 edition of *The Oakland Enquirer* included the following announcement:

“A Big Sale. A Beautiful Home in this City Changes Hands. James Treadwell, Esq., half owner and treasurer of the celebrated Bradford Quicksilver mine in Lake County, has purchased of Mr. George C. Beckwith his elegant home, situated on New Broadway, for the sum of \$35,000 in cash, taking the place as it is, the house furnished throughout, together with all of the accessories of the well-appointed stable... This is the place known as the Hale property and was sold about two years ago to Mr. Beckwith for \$20,000.”⁵⁵

James Treadwell (1848-1916) was a native of New Brunswick, Canada. He moved to California with his two brothers when he was young, in order to pursue a fortune in mining. After spending time in San Francisco and Nevada with little luck, James Treadwell and his brother John were part of a small group of prospectors that discovered gold on Douglas Island near Juneau, Alaska around 1880. The Treadwells sold their stake in their Alaska mine for \$1.5 million in 1889 and returned to the Bay Area, where they both settled into the former Hale House. The occupants consisted of James with his wife Louisa and their four children, and John with his wife Fredericka. Louisa and Fredericka were themselves sisters.

The Treadwells turned next to coal mining in a remote eastern area of Alameda County, 12 miles southeast of Livermore (**Figure 182**). Naming their new endeavor the Tesla Coal Mine, after inventor Nikola Tesla, the Treadwells poured money into developing infrastructure to move the area's coal to the city of Stockton, where it was transferred to barges and shipped all over the Bay Area. Beginning in 1892, the Tesla Coal Mine produced over 80,000 tons of coal per year, making it the leading coal producer in California in the last decade of the nineteenth century.⁵⁶ In 1897, the Treadwells built the first successful coal briquetting plant in the United States in Stockton, which increased the convenience of coal as a household heating and cooking fuel.

Rich related deposits of clay and sand were located both in and around the Treadwells' coal fields, and the Treadwells established several subsidiary companies to process these resources. The Carnegie Brick and Pottery Company fired brick and architectural terra cotta, and the Pacific Window Glass Company produced hand blown glass as well as glazes for the pottery operation. Both of these subsidiaries were located in Stockton.⁵⁷

⁵³ Unpublished memo from Annalee Allen to Gary Knecht, dated March 28, 1988, describing interview with Letitia Meyer on March 26, 1988.

⁵⁴ “House on a Hill: The Hale-Treadwell House at CCAC”, 3.

⁵⁵ “House on a Hill: The Hale-Treadwell House at CCAC,” 4.

⁵⁶ Dan E. Mosier, “Tesla,” 2003, accessed June 25, 2019, www.teslacoalmines.org/Tesla.html.

⁵⁷ Dan E. Mosier, “Tesla,” 2003, accessed June 25, 2019, www.teslacoalmines.org/Tesla.html.



Figure 182. Tesla mining complex, Alameda County, circa 1900. Source: Livermore Heritage Guild, accessed online, <http://www.livermorehistory.com/Index.html>.

During this time, the Treadwells used some of their fortune to improve the grounds of their estate. Extant landscaping from this era includes the pathways around the large lot, lined with Carnegie bricks. In 1905, the family constructed a concrete wall along Broadway, scored to look like stone, with a stairway and cast iron gate aligned with the front porch of the home, and a second entrance further north for the carriage. Landscaping, including a palm row (no longer extant) (**Figure 183**), eucalyptus row (partially extant) and other tree plantings, occurred during this time, creating the groundwork for a lushly forested lot in future years.⁵⁸

The years between 1903 and 1909 brought a series of financial changes that substantially depleted the Treadwell fortune. In 1903 they sold the rail line that connected their Tesla and Carnegie mines to the port of Stockton to the Western Pacific Company.⁵⁹ In 1904, the pottery plant burned. In 1909, James Treadwell became partners with capitalist Newman Andrew Fuller of San Francisco; after this time, Fuller held a mortgage on the Treadwell home. Also in 1909, James Treadwell was granted a declaration of bankruptcy in United States District court, attributed to the failure of a San Francisco bank. Although John Treadwell was by this time living in New York, it does not appear that James Treadwell lost the family's home in his bankruptcy case. He was still listed at the house, by now with the proper Oakland address of 5212 Broadway, in the City Directory in 1915, a year before his death.

After James Treadwell died in 1916, his son George, a mechanic, and George's wife, Dorothy, continued to live at 5212 Broadway until 1922.⁶⁰ James Treadwell's former partner Newman Fuller arranged for the sale of the property. After consideration from the Shriner's Hospital for Crippled Children, the Peralta Hospital Association, and the Oakland Unified School District, a sale was

⁵⁸ "House on a Hill: The Hale-Treadwell House at CCAC," 4.

⁵⁹ "Campus Ghosts," *CCAC World*, November 4, 1987, 2.

⁶⁰ Ancestry.com.

arranged to Frederick H. Meyer, who acquired the property for \$60,000 with the intention of using the site as the new home for the California School of Arts and Crafts.⁶¹



Figure 183. The Palm Row ran above the Broadway Wall and was an early landscape feature associated with the Early Estate Era, but is no longer extant, n.d. Source: CCA Library Special Collections.

CALIFORNIA COLLEGE OF THE ARTS (CCA)

Introduction and Ideological Origins

The California College of the Arts was founded in 1907 by German-born craftsman and educator Frederick H. Meyer. Initially called the School of the California Guild of Arts and Crafts, the name was changed in 1908 to the California School of Arts and Crafts, again in 1936 to the California College of Arts and Crafts, and again in 2003 to the California College of the Arts. The school is one of the oldest continuously operating art schools on the West Coast, and at the time it was established, it was the first on the West Coast to offer an arts education grounded in the ideology of the Arts and Crafts movement.

The Arts and Crafts movement emerged during the late Victorian period in England, the most industrialized country in the world at that time. Anxieties about industrial life fueled a renewed appreciation of handcraftsmanship and pre-capitalist forms of cultural expression. Arts and Crafts designers sought to revive an old tradition of decorative design, believed to have been debased by mechanization, and to create environments in which beautiful and fine workmanship governed. The Arts and Crafts movement did not promote a particular style, but at its British roots it did advocate a critique of industrial labor. As modern machines replaced workers, Arts and Crafts proponents called for an end to the division of labor and advanced the designer as craftsman.⁶²

⁶¹ "House on a Hill: The Hale-Treadwell House at CCAC," 6.

⁶² Monica Obniski, "The Arts and Crafts Movement in America," Heilbrunn Timeline of Art History, The Metropolitan Museum of Art (June 2008), accessed June 25, 2019, http://www.metmuseum.org/toah/hd/acam/hd_acam.htm.

The British movement derived its philosophical underpinnings from two important sources: first, the designer A. W. N. Pugin (1812–1852), whose early writings promoting the Gothic Revival presaged English apprehension about industrialization, and second, theorist and art critic John Ruskin (1819–1900), who advocated medieval architecture as a model for honest craftsmanship and quality materials.⁶³ Ruskin’s persuasive rhetoric influenced the movement’s figurehead William Morris (1834–1896), who believed that industrialization alienated labor and created a dehumanizing distance between the designer and manufacturer. Morris strove to unite all the arts within the decoration of the home, emphasizing nature and simplicity of form.

The American Arts and Crafts movement was inextricably linked to the British movement: British ideals were disseminated in America through journal and newspaper writing, as well as through societies that sponsored lectures and programs. The U.S. movement was multicentered and quickly became nationwide. Boston, historically linked to English culture, is credited as the first city to feature an organized Society of Arts and Crafts, founded in June 1897, although a nascent guild of Arts and Crafts artisans existed in San Francisco as early as 1894.⁶⁴ Chicago’s Arts and Crafts Society began at Hull House, one of the first American settlement houses for social reform, in October 1897. Numerous societies followed in cities such as Minneapolis and New York, with West Coast chapters established in Berkeley in 1899, Pasadena in 1903, and Los Angeles in 1905.⁶⁵ In some instances, these societies resulted in the establishment of formal schools of secondary education, including the College for Creative Studies (established in Detroit as the Society of Arts and Crafts in 1906), Oregon College of Art and Craft (established in Portland in 1907 as the Arts and Crafts Society) and Otis College of Art and Design (established in Los Angeles in 1918 as the Otis Art Institute).

Unlike in England, the undercurrent of socialism of the Arts and Crafts movement in the United States did not spread much beyond the formation of a few Utopian communities, which were primarily located on the East Coast. These communities included workshops where handicraft including furnishings, pottery, metalwork, and bookbinding were produced and often sold to support operations. In urban centers, socialist experiments were undertaken on a community level, frequently in the form of educating young women. Schools and training programs taught quality design, a cornerstone of the Arts and Crafts movement. Skills in making pottery, jewelry, textiles, china, painting, and metalsmithing were stressed, providing a generation of women a path to careers as art makers and teachers.

Diversity persevered within the Arts and Crafts movement, and regional differences arose in the geographical distribution from the East Coast to the Midwest to California because craftsmen used a wide range of local source materials to produce hand-wrought objects.⁶⁶ However, national publications including *The Craftsman*, *House Beautiful*, and *Ladies Home Journal* disseminated this variety of ideas about design and interiors. The architectural expression of the Arts and Crafts movement resulted in homes that had open-planned interiors shaped by a color palette that reflected the natural environment. Interior ornament and furniture were integral to this expression, including the use of colors, type of furniture, decorative accessories such as rugs and pottery, and lighting, with the use of stained glass around newly emerging electric lighting options. Architects including Frank Lloyd Wright (1867–1959), working initially in Chicago, and Charles Sumner Greene (1868–1957) and Henry Mather Greene (1870–1954), working primarily in Southern California, approached residential interiors as total works of art, incorporating design, finishes, and furnishings. The plans for these

⁶³ Monica Obniski, “The Arts and Crafts Movement in America,” Heilbrunn Timeline of Art History, The Metropolitan Museum of Art (June 2008), accessed June 25, 2019, http://www.metmuseum.org/toah/hd/acam/hd_acam.htm.

⁶⁴ “Organizations of the Arts & Crafts Movement,” The Arts & Crafts Society, accessed June 25, 2019, <http://www.arts-crafts.com/archive/societies>.

⁶⁵ “Organizations of the Arts & Crafts Movement,” The Arts & Crafts Society, accessed June 25, 2019, <http://www.arts-crafts.com/archive/societies>.

⁶⁶ Monica Obniski, “The Arts and Crafts Movement in America.”

homes reached a zenith with the bungalow, the quintessential Arts and Crafts architectural form, characterized by broad overhanging eaves, articulated woodwork, and an open plan. The bungalow plan became standardized and was the dominant style for smaller houses throughout the country during the period from about 1905 to the early 1920s.

Increased urbanization and ongoing advances in technology combined to diminish the potency of the Arts and Crafts movement. By the 1920s, the search for nature and an idealist medieval era was no longer a valid approach to living, and machine-age modernity and the pursuit of a national identity had captured the attention of designers and consumers. The arts education model that had arisen with the Arts and Crafts movement's societies and guilds was also soon supplanted ideologically by the emergence of the Bauhaus, which sought to strip design of its ornament and simplify objects for industrial production. The Bauhaus education movement, which began in Germany around 1915, influenced art and architecture education in the United States from the 1920s through the 1950s, as German instructors emigrated in the face of increasing oppression in Germany. Bauhaus ideologies contributed to the rise of later art movements such as Abstract Expressionism and Op-Art, and architectural styles including Modernism and Internationalism.⁶⁷ These changes in artistic movements influenced CCA's teachers and students, with many prominent faculty and alumni such as sculptor and jewelry designer, Florence Resnikoff and conceptual artist David Ireland embodying new approaches to craft and artistic expression in their work.

Frederick H. Meyer

Frederick Heinrich Wilhelm Meyer was born in 1872 near Hamelin, Germany (**Figure 184**).⁶⁸ His father was a forest warden, and one of his uncles was a skilled furniture maker. Meyer learned the art of cabinet making from this uncle and was a proficient woodworker by the age of fifteen. In 1888, Meyer traveled to visit another uncle in Fresno, California and stayed in the United States, becoming a naturalized citizen in 1893.

Meyer traveled around the United States during the course of his education, due in combination to ill health and the search for instruction in art.⁶⁹ He enrolled first at San Jose Normal School, but this school did not offer much art education, so he transferred to the Cincinnati Technical School. Ill health caused him to leave Cincinnati, and he transferred again to the Pennsylvania Museum and School of Industrial Art (known today as the University of the Arts and the Philadelphia Museum of Art). With continuing health problems, Meyer returned to Germany, where he enrolled in the Royal Art School. After graduation in 1896, he returned to the United States, where he completed his program at the Pennsylvania Museum and School of Industrial Art and graduated in 1897.⁷⁰

After graduation, Meyer returned to California, where he briefly worked in the office of an architect in San Jose. He then moved to San Francisco, where he taught at the Lick School and contributed illustrations to the *San Francisco Chronicle*. In 1898, he moved to Stockton where he became art supervisor for the Stockton Public School system. There he met and married Laetitia Summerville, a fellow teacher, in 1902 (**Figure 185**).⁷¹

⁶⁷ Alexandra Griffith Winton, "The Bauhaus, 1919-1933," Heilbrunn Timeline of Art History, The Metropolitan Museum of Art (June 2008), accessed June 25, 2019, http://www.metmuseum.org/toah/hd/acam/hd_acam.htm.

⁶⁸ Ed Herney, Shelley Rideout, and Katie Wadell, *Berkeley Bohemia: Artists and Visionaries of the Early 20th Century*, (Santa Barbara, CA: Gibbs Smith Publishers, 2008), 118.

⁶⁹ Herney, Rideout, Wadell, *Berkeley Bohemia*, 118.

⁷⁰ Herney, Rideout, Wadell, *Berkeley Bohemia*, 118.

⁷¹ Herney, Rideout, Wadell, *Berkeley Bohemia*, 119.



Figure 184. Frederick H. Meyer, circa 1903.
Source: CCA Libraries Special Collections.



Figure 185. Laetitia Summerville Meyer, circa 1895. Source: CCA Libraries Special Collections.

In 1903, the couple moved to San Francisco and Frederick opened a cabinet chop, where he designed and built his own furniture.⁷² A bookcase settee by Meyer from this era of his career is in the permanent collection of the De Young Museum in San Francisco (**Figure 186**). Meyer began teaching again at the University of California, Berkeley and at the Mark Hopkins Institute of Art in San Francisco. At Berkeley, Meyer taught cabinetmaking to other professors, who then built the furniture for the campus's Men's Faculty Club (furniture removed). Instruction at the Mark Hopkins Institute was limited to fine arts including drawing, painting, and sculpture. During this time, Meyer also became president of the California Guild of Arts and Crafts, where he continued to advance his interest in crafts and the decorative arts.



Figure 186. Bookcase settee, Frederick H. Meyer, circa 1904.
Source: American Decorative Art Collection, De Young Museum, San Francisco.

⁷² Herry, Rideout, Wadell, *Berkeley Bohemia*, 119.

The Mark Hopkins Institute was destroyed in the 1906 earthquake and fire, which left a void in art education in the Bay Area. While employed as a furniture maker in the shop of San Francisco artist Arthur Matthews, Meyer began to conceive of a new art school for the Bay Area, one which would be aligned with the Arts and Crafts movement. He began to speak of these plans publicly, and response was positive. He later recalled,

After the San Francisco fire, I attended a dinner at the Arts and Crafts society of the California Guild of Arts and Crafts, of which I was president. We were asked to speak for five minutes on what we would like to be doing instead of what we were doing. I spoke about my idea of a practical art school, one whose graduates would earn a comfortable living and instead of teaching only and instead of teaching only subjects like figure and landscape painting, sculpture, etc., to teach design, mechanical drawing, commercial art, and the crafts, as well as teacher training. Unknown to me, a newspaper feature writer from the *Call* was present, and wrote up these ideas in the paper, ending the story, "This is the idea of an Art School by F. H. Meyer."⁷³

Over the course of the following twelve months, Meyer assembled a small team of people to join him in the establishment of his new art school. In addition to his wife Laetitia, who would serve as the school's administrator and secretary, Meyer was joined by Perham Nahl and Isabelle Percy West, both of whom were friends from the Mark Hopkins Institute, artists, and well-traveled teachers (founding faculty are discussed in a later section). Meyer opened the School of the California Guild of Arts and Crafts in Berkeley in the fall of 1907.⁷⁴ The school was soon renamed the California School of Arts and Crafts in 1908 (**Figure 187**).



Figure 187. California School of Arts and Crafts Sign, Frederick H. Meyer, c. 1910.
Source: American Decorative Art Collection, de Young Museum, San Francisco.

Over the following decades, Meyer dedicated his life to the continued success of his school. He oversaw the expansion of the student body, hiring more teachers and relocating the school several times before purchasing a permanent campus on Broadway in Oakland in 1922. Meyer, along with his wife Laetitia and their daughter, also named Laetitia but often called Babs, lived and breathed the life of art educators. Meyer directed the school until his retirement in 1944, and the Meyer family lived on campus from the time the school was located in Berkeley through its move to the Broadway campus.

After retiring as president of the California College of Arts and Crafts, Meyer remained on campus. Continuing to live on the top floor of the former Treadwell mansion, Meyer's title was President Emeritus while his wife was the school's head administrator and their daughter worked as a secretary on campus. Frederick Meyer died on January 6, 1961.⁷⁵

⁷³ Herny, Rideout, Wadell, *Berkeley Bohemia*, 118.

⁷⁴ "CCAC Enrollment Report, 1907-1988," unpublished report, courtesy of CCA Library staff.

⁷⁵ "History," CCA, accessed June 25, 2019, <https://www.cca.edu/about/#section-history>.

First Years and Educational Model

Fredrick Meyer opened the School of the California Guild of Arts and Crafts in three rented classrooms in the Studio Building at 2045 Shattuck Avenue in downtown Berkeley. In locating his school in Berkeley, Meyer was expressing a conscious choice to move away from the romantic bohemia—and its associated debauchery—that characterized art education and the artists' lifestyle in San Francisco. Meyer explained, “My experience with students in San Francisco made me think it was better to hold the school in Berkeley where alcoholic beverages were not for sale.”⁷⁶ But there were practical reasons, as well: the location on Shattuck was adjacent to the terminus of the local and interurban street cars, with service to the ferry to San Francisco, too. And, at one block from the campus of the University of California, Meyer believed this location would allow students to take classes both at the University and at his school.⁷⁷

The first published catalogue of classes for the School of the California Guild of Arts and Crafts indicates that classes began on August 6, 1907. After an introduction to the mission of the school, its location, accommodations, and faculty, the catalogue went on to describe classes including freehand drawing, instrumental drawing, designing, antique class (combination of lecture and drawing from historical ornament), applied design and interior decoration, normal art instruction (teacher training), descriptive geometry (“solving of problems”), wood carving, and book binding (**Figure 188**). Special Saturday and evening classes were offered for workers as well as juveniles. Tuition was listed at \$70 a year for all day classes, \$45 a year for half-day classes, and varying rates for individual semesters, Saturday classes, teacher training classes, and juveniles. Scholarships were awarded on merit.⁷⁸

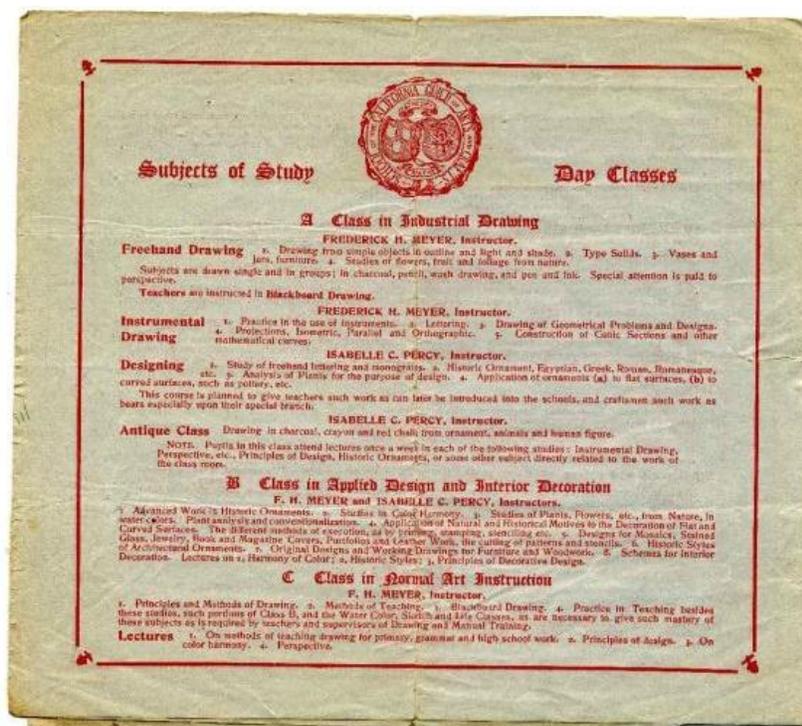


Figure 188. List of classes offered, School of the California Guild of Arts and Crafts, 1907-1908.
Source: CCA Library Special Collections.

⁷⁶ Herny, Rideout, Wadell, *Berkeley Bohemia*, 129.

⁷⁷ Herny, Rideout, Wadell, *Berkeley Bohemia*, 130.

⁷⁸ “School of the California Guild of Arts and Crafts, Season 1907-1908,” CCA Libraries Special Collections, CCA/C Archives.

After less than a year at the Studio Building, the school moved a block south to the upper story of a pool hall on Center Street (**Figure 189**). In May, the school graduated its first class—five female students who had arrived with credits from years spent at the Mark Hopkins Institute of Art. In 1910, seeking more space for a steadily increasing student body, the school moved again to a building at 2119 Alston Way that had formerly been occupied by Berkeley High School (**Figure 190**). Although this building was leased and not owned, here for the first time the school had its own “home,” using the entire three-story building. Class offerings expanded to include metalwork, jewelry making, leather tooling, pottery, and woodworking, and student services at the Allston location included a library, student supply shop, a tennis court, and a full-service print shop.⁷⁹ By 1916, the school had 17 instructors, 100 full-time students, and 32 part-time students.⁸⁰



Figure 189. Studio Building, Berkeley, first location of the California School of Arts and Crafts, 1906.

Source: Berkeley Architectural Heritage Association.



Figure 190. 2119 Allston Way, Berkeley, home of the California School of Arts and Crafts from 1910 to 1926, n.d. Source: CCA Library Special Collections.

Source: CCA Library Special Collections.

Although never exclusively a women’s school, during the first decades of the school’s existence, the student body was overwhelmingly female in composition. They were also mostly of local provenance; graduates in 1911 included three students from Oakland, two from Berkeley, and one from Pasadena. The male graduates were from slightly further afield, including one from Monrovia and one from Pomona.⁸¹ In 1916, there were 18 male students and 114 female students. The number of male students dipped during World War I, when 35 students and instructors were serving either in the Army or the Navy.⁸² The gender ratio began to shift steadily after 1922, but it was not until after World War II that gender ratio became equal.⁸³

Instruction during this time continued to reflect Frederick Meyer’s principles, seeking to instruct “earnest students,” adhering strictly to teaching the fundamentals of art and craft hand-working skills for the purpose of shaping students for careers in the arts. The practicality of the mission of the school was expressed well in an editorial in the school’s tenth anniversary issue of *Arts and Crafts Magazine* authored by instructor Katherine Gibbs:

⁷⁹ “California School of Arts and Crafts, Catalogue 1915-1916,” CCA Libraries Special Collections.

⁸⁰ “CCAC Enrollment Report, 1907-1988,” unpublished report, courtesy of CCA Library staff.

⁸¹ “Art Students Given Their Diploma” *San Francisco Call*, May 19, 1911.

⁸² “Our Roll of Honor,” *Arts and Crafts Magazine*, May 1918.

⁸³ “CCAC Enrollment Report, 1907-1988,” unpublished report, courtesy of CCA Library staff.

The traditional art student is a person of moods, altogether quite a superfluous element in this busy world. He supplies an interesting figure at an afternoon tea or lends a picturesque touch of the bizarre to a popular novel. The *real* art student is an entirely different person and is one who is striving for a purposeful end. This end is to fill a certain definite place in society and moreover to fulfill it capably whether it be that of designer, illustrator, interior decorator, teacher of arts and crafts, or student of the fine arts...all our energy must be directed toward producing something having character and originality and such as will convince the business world that the trained art student is a necessity.⁸⁴

Placing art and artists into the world was part of the curriculum of the school, and many classes took students out of the classroom and into the surrounding community. The work of students was also on display to the surrounding community, ranging to local art shows and open houses to entries in the Panama Pacific International Exposition of 1915, where students from the California School of Arts and Crafts took home more award medals for artwork than any other school that participated. To the objective end of placing artists into professional fields, a review of alumni news speaks to the school's success on that front. By 1920, the school's alumni association listed over 80 graduates working in the arts, in jobs including scientific illustration, gown-making, school teaching, design teacher, reconstruction agent in France, lip-reading for deaf servicemen returning from the war, art program supervisor at the high school level, and postgraduate studies in art, among many others. Reflecting the times, alumni newsletters also included many female former students who devoted themselves to raising their children.⁸⁵



Figure 191. Students painting *en plein air* under instruction of Xavier Martinez, no date.
Source: CCA Libraries Special Collections.

⁸⁴ Katherine Gibbs, "Responsibility of the Art Student", *Arts and Crafts Magazine* (June 1917).

⁸⁵ "Alumni Notes," *Arts and Crafts Magazine* (May 1920), CCA Libraries Special Collections, CCA/C Archives.



Figure 192. Students drawing from a model, Berkeley, no date. Source: CCA Libraries Special Collections.



Figure 193. Winning entry of a model artist's studio at the Panama Pacific International Exposition, 1915. Source: CCA Libraries Special Collections.

Founding Faculty

In addition to Frederick Meyer, that faculty of the California School of Arts and Crafts in 1907 included Meyer's wife Laetitia Summerville Mayer, Perham Nahl, and Isabelle Percy West (**Figure 194**). This group was joined by Xavier Martinez in 1909, and these five are generally referred to as the founding faculty of the school.



Figure 194. Four of the five founding faculty as described in the 1921 catalogue for the California School of Arts and Crafts. Clockwise from top left: Perham W. Nahl, Frederick Meyer, Laetitia S. Meyer, and Isabelle Percy West. Source: CCA Libraries Special Collections.

Laetitia Summerville Meyer (1860-1947)

Laetitia Summerville Meyer was born in Boston, Massachusetts in 1860.⁸⁶ Her father was an Irish blacksmith, and he practiced this trade in Stockton, California after the family relocated there when Laetitia was a child. After losing both of her parents, Laetitia raised her sisters and brothers. She graduated from high school in Stockton in 1879 and worked as a schoolteacher, taking painting classes during the summer. She met Frederick Meyer while they were both teaching in Stockton, and they married in 1902.⁸⁷

Laetitia Meyer was integral to the establishment of her husband's school. She assisted her husband with his personal tasks, including making appointments and organizing his work. Once the school opened, she ordered and handled books, accepted tuition payments and paid salaries, and processed applications and registrations. She was described during these years as a woman of dynamic personality, with a stern surface demeanor that provided a necessary contrast to her husband's warmth and emotional exuberance. She served as the administrator for the college until her death in 1947, after which her daughter, who was also named Laetitia, took over this role.⁸⁸

Perham Nahl (1869-1935)

Perham Nahl was born in San Francisco in 1869 to a family that included several prominent artists; his uncle was Charles Nahl, one of California's greatest Gold Rush era painters, and his father was Arthur Nahl, who among other achievements designed the California State Seal.⁸⁹ Perham trained from a young age in the painting and lithography studios of his family. He attended Mark Hopkins Institute of Art from 1899 to 1906, during which time he also worked as an illustrator at the *San Francisco Chronicle*, which is where he met and befriended Frederick Meyer and Xavier Martinez.⁹⁰ In 1906, Nahl traveled to Europe for continued art studies, and upon his return to the San Francisco Bay Area in May 1907, he joined the faculty of Meyer's new school.

Nahl's greatest skills were in drawing, and it was accordingly his favorite class to teach. He taught free-hand drawing, antique drawing, life drawing, and sketching. He was a popular teacher, perhaps due in part to his permissive attitude towards the telling of risqué stories and bawdy jokes in classes where male students were drawing male models.⁹¹ This spirited approach often caught the consternation of Frederick Meyer, who aimed to run a school without the bohemian attitudes that had characterized the art scene in San Francisco at the Mark Hopkins Institute of Art. Nahl remained on the faculty of Meyer's school while also working as an art instructor at the University of California, Berkeley. Nahl retired from teaching at the School of Arts and Crafts in 1927, right after the school had finished transitioning to the new Oakland campus. He continued to teach fine art at University of California, Berkeley until his death in 1935.

Isabelle Percy West (1883-1976)

Isabelle Percy West was born in Alameda, California in 1883.⁹² Her father was an architect and instructed her in drawing from a young age. After attending school in Maine, she returned to the Bay Area and attended the Mark Hopkins Institute of Art from 1901 to 1905. While there she befriended her instructor Frederick Meyer and socialized with the City's bohemian art crowd. She travelled to Massachusetts in 1905 to study under Arthur Wesley Dow, an influential artist and art educator, who convinced her to enroll in the Teachers College at Columbia University. After completing her

⁸⁶ Herny, Rideout, Wadell, *Berkeley Bohemia*, 119.

⁸⁷ Ibid, 120.

⁸⁸ Ibid, 120.

⁸⁹ Ibid, 120.

⁹⁰ Ibid, 121.

⁹¹ Ibid, 121.

⁹² Ibid, 122.

Masters of the Arts, Isabelle Percy West studied art in Europe for a year and returned to the Bay Area to help co-found the California School of Arts and Crafts with Frederick Meyer. She taught at the school for a year and a half, after which time she lived a peripatetic life, establishing studios in Germany, San Francisco, and eventually New York. With her husband, newspaper editor George P. West, her Greenwich Village apartment became a bohemian center, frequented by John Dos Passos, Sinclair Lewis, H. L. Mencken, Gertrude Stein, and others.⁹³

Isabelle Percy West returned to California in 1920 and designed and built a home in Sausalito. She returned to teaching design courses at the California School of Arts and Crafts, commuting from Sausalito in an electric car with curtain windows. She taught at the school until her retirement in 1941, and continued to paint until her death in 1976.

Xavier Martinez (1869-1943)

Xavier Timoteo Orozco Martinez was born in Guadalajara, Mexico in 1869.⁹⁴ His father owned a bookstore and crafted fine-tooled leather book bindings. With his father's bookstore at hand, Martinez was self-taught at a young age, and was painting and drawing by age ten. After graduating from the art institute Liceo de Varonese in Guadalajara, Martinez travelled to San Francisco under the auspices of the wife of the consul general to Mexico, Rosalia Sebastida de Coney.⁹⁵ He enrolled at the Mark Hopkins Institute of Art, and became the assistant to the director of the school, Arthur Matthews. Martinez travelled to Paris in 1895 to study at the Ecole des Beaux-Arts, and was immersed in the bohemian culture of Paris, where he consorted with Toulouse-Latrec and Cezanne, among others. He returned to San Francisco after showing three paintings in the Paris Exposition of 1900.⁹⁶

Following the 1906 earthquake, Martinez moved to Oakland and then into the hills of Piedmont, where he lived with the family of his future wife, Elsie Whitaker. This change in location contributed to a move towards *plein air* landscape painting and a stylistic turn towards tonalism in Martinez's work (**Figure 195**).

Martinez joined the faculty of the California School of Arts and Crafts in 1909 as the first instructor in the fine arts program. He opened his home and land for painting classes in the summer, and was greatly appreciated by his students, both for his instructional skill and for his dynamic artistic lifestyle, captured by his sartorial appearance—Martinez dressed in the corduroy of the Parisian Left Bank, with a bright red silk tie, wore his thick black hair long, and tied it back with a thin headband (**Figure 196**). Students took pride in being invited to join his advanced classes and the inner circle of his studio. Martinez taught painting at the California School of Arts and Crafts until ill health forced him to retire in 1942. He died in Oakland in 1943, at which time the California State Assembly adjourned “out of respect to the memory of California's great artist.”

⁹³ Ibid, 122.

⁹⁴ Jeffery Morseburg, “Xavier Martinez,” accessed June 25, 2019, xaviertizocmartinez.wordpress.com.

⁹⁵ Ibid.

⁹⁶ Herry, Rideout, Wadell, *Berkeley Bohemia*, 124.



Figure 195. Xavier Martinez, *The Road*, circa 1907.
Source: The Fine Art Museums of San Francisco.



Figure 196. Xavier Martinez, circa 1905. Source: Smithsonian Archives of American Art.

California School of Arts and Crafts Campus, 1922 - 1929

By 1921, the student body of the California School of Arts and Crafts was approaching 250 people, partially due to a surge in enrollment after World War I. The classrooms and studios of the Addison building were filled to capacity, and the building could not accommodate the complex metal and woodworking studios that the curriculum required. Seeking a new campus where he could build all of the school amenities he desired, in 1922 Frederick Meyer purchased the site at Broadway and Clifton Street that would become the permanent home of the California School of Arts and Crafts.⁹⁷ For this site he paid \$60,000 and received four acres of rough, overgrown land and the Treadwell Estate buildings, which included a three-story Queen Anne-style mansion, carriage house, and barn (**Figure 197**).

Possibly in preparation for this expansion, in 1922 the school incorporated under the laws of the State of California with a charter to “own, control and operate an educational institution of collegiate grade, [...] not conducted for profit; to establish a college of learning and for the training of all manner of persons without limitation as to sex creed or race along the lines of industrial, normal and fine arts, [...] to grant such academic and other degrees to pupils as the board of trustees may determine.”⁹⁸ With this action, the California School of Arts and Crafts passed from private ownership and became a non-profit institution with a governing board of trustees. The newly chartered California School of Arts and Crafts was described in a newspaper report as the second accredited art college in the country in 1922, and one of four degree-granting art programs in the country in 1926, the others being located in Boston, Pittsburgh, and Chicago.⁹⁹

By the time the California School of Arts and Crafts had completed its move to the new Oakland campus in 1926, the instruction of applied arts was becoming more common in other colleges and universities. In the Bay Area, the University of California, Berkeley established its Art Practice department in 1923, which included applied art classes such as decorative arts and mapping. At Mills

⁹⁷ “History,” CCA, accessed June 25, 2019, <https://www.cca.edu/about/#section-history>.

⁹⁸ “New Group of Buildings for Arts School,” *The Oakland Tribune*, April 4, 1926.

⁹⁹ “New Group of Buildings for Arts School,” *The Oakland Tribune*, April 4, 1926.

College in Oakland, that school's art department and their public art gallery were reviewed regularly in the Oakland press starting in the 1920s. By the 1930s, the San Francisco Art Institute (formerly the California School of Fine Arts) was training students in the applied arts of fashion photography and photojournalism.

After he purchased the Treadwell Estate, Meyer and his family immediately moved into the third story of the mansion and set about renovating the lower floors of the building to be used for classrooms. Despite a lack of formal architectural training, his woodworking skills, design experience, and time spent in a San Jose architect's office enabled Meyer to plan and execute the renovation of the three buildings on the site, as well as design and construct several new buildings. Supported by the labor of the school's students, who received discounted tuition in exchange for their efforts, Meyer cleared the gnarled site, improving on some existing landscape features while removing others that encroached on his vision for future construction (**Figure 198 and Figure 199**).



Figure 197. Site and barn, 1926.
Source: CCA Libraries Special Collections.



Figure 198. Students participating in clearing land, 1924. Source: CCA Libraries Special Collections.



Figure 199. Students clearing land and planting, with partial view of carriage house at left, 1924. Source: CCA Libraries Special Collections.

In a campus master plan that was likely designed by Meyer around 1926, plans for future construction included a craft building (B Building, extant), a large supply shop along Broadway (not built), and a grandly scaled instructional building, also along Broadway (not built), as well as several other multipurpose buildings and extensive cultivated gardens along Clifton Street (**Figure 200**).

These buildings were designed with an architectural unity, all in a simplified Mission Revival style with smooth stucco cladding, flat roofs, and stepped parapets. Some areas included arched portals and bells, and façades included recessed areas which may have been intended to hold glazed

decorative tiles, similar to those still extant at the Facilities Building. Perhaps reflecting Meyer's limited architectural skills, the larger planned buildings along Broadway were not completed; rather, the campus developed during this first decade as a series of small one- and two-story buildings, the largest of which prior to 1930 was the Craft Building (B Building). Additionally, sculptures such as the faun sculpture by Hazel Z. Weller were installed as decorative landscape features.



Figure 200. “Airplane View,” projected plan for the California School of Arts and Crafts, published in *The Oakland Tribune*, April 4, 1926. Notations on the back of the image indicate extant and planned buildings and usage. Macky Hall (labeled “C” in the plan), the Carriage House, eucalyptus row, and two sequoia trees are pictured. Source: CCA Libraries Special Collections.

When the student body shifted en masse from the Berkeley campus to the Oakland campus in January 1926, there were 211 students and 16 instructors. Over 50 different subjects were taught, organized into three professional programs: applied arts, arts education, and fine arts.¹⁰⁰ By summer semester, perhaps in response to the opening of the new campus, enrollment had climbed to over 270 students. The summer class included 218 women and 37 men. These young people took their classes in the renovated Treadwell Estate buildings, created crafts in the woodworking shop and the Craft Building, painted *en plein air* amongst the campus' eucalyptus and redwood trees, and exercised on purpose-built athletic fields. They had no dormitory, no cafeteria, no dedicated library, and no assembly hall in which they could gather together for meetings or performances. These developments came in the following decades.

¹⁰⁰ Robert W. Edwards, “Out of the Ashes: How Frederick Meyer’s Bold Vision Was Born,” *Glance* (Winter 2007), 15.



Figure 201. Shower House and tool house, constructed between 1925 and 1930 (not extant), photograph dated 1930. Source: CCA Libraries Special Collections.

California School of Arts and Crafts/CCAC Campus, 1930 - 1939

In 1930, student enrollment at the California School of Arts and Crafts had declined slightly from the enthusiastic numbers of 1926; the fall semester welcomed 198 full-time students and 58 part-time students.¹⁰¹ Students came mainly from the Bay Area, but included those from further afield in California, Oregon, Washington, Nevada, Canada, Hawaii, Mexico, and the Philippines.¹⁰² Numbers declined through the decade, likely in response to the general economic hardships of the Great Depression. Enrollment bottomed out at just 139 new students in the fall of 1933, and rose very slowly through the rest of the decade. Although enrollment was up to 200 by the fall of 1939, numbers stayed below those of the late 1920s until after the conclusion of World War II. Women continued to outnumber men through the end of the 1930s by almost two to one.¹⁰³

Increased industrialization in Oakland began to make demands on the school in the 1930s, marking an era where the practical root of the educational model Frederick Meyer espoused would come further and further to the fore. Citing Oakland's virtue as a union between rail and sea transportation, a newspaper report in 1931 described the way that a strong design college added value to the city, attracting to it more and more manufacturing firms.¹⁰⁴ Reflecting the Bauhaus philosophy that had been gaining momentum in Germany in the late 1920s, this report noted that, "today, manufacture without design means little. Probably at no time in the history of the world has there been a greater need for fine design than at the present, because of modern methods of mass production. A good design is often less expensive to produce than a poor one." For this reason, the school's applied arts programs were seen to improve Oakland's ability to compete in the increasingly industrialized economic climate of the era. Classes in design, illustration, commercial design, photography,

¹⁰¹ "CCAC Enrollment Report, 1907-1988," unpublished report, courtesy of CCA Library staff.

¹⁰² "Aids Industrial Growth," *The Oakland Tribune*, December 20, 1931.

¹⁰³ "CCAC Enrollment Report, 1907-1988" unpublished report, courtesy of CCA Library staff.

¹⁰⁴ Ibid.

printmaking, and interior design led students to careers as factory designers, commercial artists, art teachers, and set and costume designers in the emerging motion picture industry in Los Angeles.¹⁰⁵ At the close of 1931, the California School of Arts and Crafts was recognized as one of only eight industrial art schools in the United States, and one which had established a national reputation for its design programs.¹⁰⁶

The handful of buildings that Meyer and the students had constructed when the campus was established served the student body well for several years. However, in 1930, Meyer oversaw the construction of a large new building on campus, planned to hold the school's popular Saturday and evening classes, which enrolled over 125 students, as well as classes for younger students.¹⁰⁷ This building was known as Guild Hall and also contained the school's first auditorium, with facilities for producing plays, and a public exhibit hall in which to display student work. The architectural design of Guild Hall was the most ambitious of any of the campus's purposes-built buildings thus far. While the simplified Mission Revival style of the woodworking studio (Facilities Building) and the Crafts Building (B Building) was continued, Guild Hall was three stories in height, with storefront public gallery spaces at the first story and a large glass awning window at the third story to maximize light in the interior studios (**Figure 202**). The auditorium was at the rear of the building, and two arched portals flanked the building, one with niche and hanging bell details (**Figure 203**). This mixed-use building continued to serve the school for the following 40 years until it was destroyed by fire in 1971. It was also, notably, the last purpose-built building constructed on campus until a residential dormitory, Irwin Hall, was constructed nearly 30 years later.



Figure 202. Guild Hall, no date, estimated 1930. Source: CCA Libraries Special Collections.



Figure 203. Guild Hall auditorium, no date, estimated 1930. Source: CCA Libraries Special Collections.

In 1935, the school announced a roster of new courses, bringing the total course offerings to over 30, taught by a variety of artists and crafts people. This included longstanding “founding” faculty like Frederick Meyer, Xavier Martinez, and Isabelle Percy West, as well as younger faculty like Ethel Abeel, Albert Atwell, Veva Porter, and Glenn Wessels. Wessels was a recent graduate of the school who went on to a long teaching career at Mills College and the University of California.¹⁰⁸

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ “Arts and Crafts to Offer New Courses,” *Berkeley Daily Gazette* (December 30, 1935); and “Glenn Anthony Wessels Biography,” *The Annex Galleries*, accessed June 25, 2019, <http://www.annexgalleries.com/artists/biography/2511/Wessels/Glenn>.

The reputation of the college by this time allowed Meyer to begin to attract well-known artists and teachers to his campus. In 1932, the campus hosted Japanese artist Yoshida Sekido. Born in Tokyo, Sekido traveled through Canada and the United States teaching and showing his paintings, the style of which hewed closely to his cultural roots.¹⁰⁹ Sekido spent several years in the Bay Area in the 1930s and developed a close relationship with Frederick and Laetitia Meyer (**Figure 204**). In 1936 the campus hosted famed painter Vaclav Vytlacil for the summer instructional session (**Figure 205**).¹¹⁰ Vytlacil was an American-born modern expressionist painter who was educated in New York and at various schools in Europe. During his longer appointments at East Coast colleges, Vytlacil counted Cy Twombly, Robert Rauschenberg, and Louise Bourgeois among his many students.¹¹¹ In 1938, self-taught Austrian painter Emil Rizek joined the faculty for the summer session.¹¹² Rizek had travelled extensively around Europe and Indonesia and was associated with the “School of The Hague” group of Dutch Impressionists. During his time at the school, Rizek concentrated his own work on recording impressions of San Francisco’s Chinatown.¹¹³



Figure 204. Frederick Meyer (third from right) and other faculty at a reception honoring Japanese artist Yoshida Sekido (kneeling, far left), 1932. Source: CCA Libraries Special Collections.



Figure 205. Vaclav Vytlacil teaching, no date. Source: The Art Student League of New York.

Without much fuss or fanfare, in 1936, Frederick Meyer changed the longstanding name of his school from the California School of Arts and Crafts to the California College of Arts and Crafts (CCAC). Announcements of course offerings in 1936 differed little from those in 1935, save the word change in the title. Overall, in a climate of static enrollment and continued leadership by Frederick Meyer, the decade of the 1930s brought generally few changes to the campus. In the following decades, however, the campus and its students would be reshaped by a variety of social and cultural developments.

CCAC Campus, 1940 - 1949

In 1940, the California College of Arts and Crafts opened its spring term with 217 students, twenty-two instructors, and a continued objective of training students for professional careers in the fields of

¹⁰⁹ “Japanese and British Art is on Exhibition,” *The Oakland Tribune*, January 24, 1932.

¹¹⁰ “Noted Artist to Teach at Local School,” *The Berkeley Daily Gazette*, June 6, 1936.

¹¹¹ “Vaclav Vytlacil (1892-1984),” Sullivan Goss American Art Gallery, accessed June 25, 2019, <https://www.sullivangoss.com/artists/vaclav-vytlacil-1892-1984>.

¹¹² “Austrian Artist Will Teach in Oakland,” *The Berkeley Daily Gazette*, March 6, 1938.

¹¹³ “Emil Rizek” Geringer Art Ltd., accessed June 25, 2019, <http://www.geringerart.com/bios/rizek.html>.

applied and fine arts and art education. Described as unique in its offering of a rounded academic training in addition to arts courses, a review in the *Oakland Tribune* in 1940 credited the school for supplying one-third of the active art teachers and supervisors on the public school systems in the state.¹¹⁴

The school continued to attract and recruit well-known guest instructors. In 1940, the school hosted Austrian craftswoman Emmy Zweybruck, and in 1941 welcomed well-known southern California painter Phil Paradise to the faculty.¹¹⁵ Courses offered at the school in 1940 included woodcarving, weaving, life modeling, pottery, ceramics, freehand drawing, design, mechanical drawing, light and shade, life painting, physics for artists, fashion illustration, architecture, physical education for women, and painter's craft, among others. New course offerings in 1941 included those in the newly established advertising design program, as well as art metal work, bookbinding and tooled leather work, and evening classes in costume design and pattern drafting.¹¹⁶

World War II affected enrollment at CCAC almost immediately, with the fall enrollment numbers dropping from 202 students in 1941 to 109 students in 1942. Coursework at CCAC also reflected the new needs of the war. Beginning in 1940, a course in the design and application of industrial camouflage was introduced and became so successful that it was continued and supplemented in the fall of 1941.¹¹⁷ In this course, models were constructed and camouflaged according to the best available military techniques. The course relied heavily on advanced photography skills, for which the college had been well known for many years by this time. The course was taught by the abstract expressionist painter Rupert Turnbull, who joined the school's faculty in 1941. Photography continued to be an important department at the school through this decade, resulting in a relocation of the department from Treadwell Hall to greatly expanded studios in the Craft Building (B Building) in 1949.¹¹⁸

Edward Spencer Macky (commonly called Spencer Macky) succeeded Frederick Meyer as the president of CCAC when Meyer stepped down in 1944. Macky, a painter, muralist, and printmaker, was born in Auckland, New Zealand in 1880.¹¹⁹ He received his art education at the National Gallery School in Melbourne, Australia and the Academie Julian in Paris. He came to the United States in 1911 and in 1913 joined the faculty of the California School of Arts and Crafts. His later experiences as an arts educator included time at the University of California, Berkeley and at the California School of Fine Arts, where he served as the Dean of Faculty and professor of painting and drawing. He also served as the executive director of the San Francisco Art Association. He served as school president at the California College of Arts and Crafts from 1944 to 1954.¹²⁰

Enrollment numbers stayed low through the years of the war, and rebounded dramatically after the close of the war (**Figure 206 and Figure 207**). The fall class of 1946 included 495 full-time students, 677 full-time students in 1947, and 718 full-time students in 1948. In these years, fueled by the GI Bill, the percentage of male students overtook female students for the first time in the school's history, with the student body becoming more than 60 percent male at the end of the decade. During this time, the school had a waiting list of interested applicants, and Spencer Macky instituted a policy in which preference was given to local Bay Area veterans over those applying from out of the state.¹²¹

¹¹⁴ "College of Arts, Crafts Continues to Train Leaders," *The Oakland Tribune*, January 7, 1940.

¹¹⁵ "Art Lecture Open to Public," *The Oakland Tribune*, September 9, 1940; and "New Teacher at College," *The Oakland Tribune*, March 30, 1941.

¹¹⁶ "New Courses Offered at Arts-Crafts," *The Oakland Tribune*, January 12, 1941.

¹¹⁷ "College of Arts Renews Course," *The Oakland Tribune*, December 28, 1941.

¹¹⁸ "Improvements Made at College," *Berkeley Daily Gazette*, December 31, 1949.

¹¹⁹ "Eric Spencer Macky," The Annex Gallery, accessed June 25, 2019,

<http://www.annexgalleries.com/artists/biography/1469/Macky/Eric>.

¹²⁰ Gene Haley, ed. *California Art Research* (San Francisco, WPA Project 2874, 1937), 73.

¹²¹ "GIs Get Preference Here," *The Oakland Tribune*, May 5, 1946.



Figure 206. War-themed student production, no date. Source: CCA Libraries Special Collections.



Figure 207. Graduating class of 1945, 14 women and two men, with Spencer Macky (far right). Source: CCA Libraries Special Collections.

By 1946, to serve the swollen enrollment, faculty had increased to over 40, teaching over 80 courses.¹²² In order to provide more space for this overall increase, the college acquired several former Women's Army Corp (WAC) barracks buildings from the U. S. Government.¹²³ Formerly located in Berkeley, the buildings were transferred to the CCAC campus at no cost, and were renovated to serve as classrooms, studios, and the campus's first cafeteria (**Figure 208**). These buildings were removed in a piecemeal fashion to make way for larger buildings constructed during the following decade; however, some of these barracks survived on campus until the 1970s.



Figure 208. Students in the cafeteria, 1950. Source: CCA Libraries Special Collections.

¹²² "School Ends Forty Years," *The Oakland Tribune*, April 27, 1947.

¹²³ "Art College's Facilities Grow," *The Oakland Tribune*, November 20, 1946.



Figure 209. Barracks buildings on the CCAC campus, erected 1946, photo estimated 1971 (buildings no longer extant). The barracks buildings in these photos were studio buildings located at the northeast portion of campus, now the site of the Shaklee Building, Barclay Simpson Sculpture Studio, and the Irwin Student Center. Source: CCA Libraries Special Collections.

CCAC Campus, 1950 - 1959

Enrollment at CCAC leveled off in the early 1950s, as the surge of World War II GIs completed their education and graduated. During the Korean conflict, veterans were again encouraged to enroll, but did not do so in the same numbers as the earlier generation of veterans.¹²⁴ Through the 1950s, enrollment fluctuated from 540 in 1950, down to 371 in 1953 and 409 in 1956, and then up to 520 in 1959. Gender ratio remained slightly in favor of men, though not as unbalanced as it had been in the years directly after World War II.

In 1950, CCAC lost the service of Alexander Nepote, a well-known artist who had taught at the school for over 15 years.¹²⁵ Nepote and his wife Hanne-Lore, also a well-known artist, were recruited to join the faculty of San Francisco State College, in advance of that school's expansion to their new Lake Merced campus. Coursework at CCAC continued to expand into new artistic mediums, reflecting a broader expansion in the art world. Students debuted the production of the school's first experimental filmmaking class in 1951; called "Marvin Jones," the silent film premiered at Guild Hall and starred students as well as faculty members including Carol Purdie, who taught costume design and dramatic arts at CCAC for over 20 years.¹²⁶ In 1954, the school established its textile program, under the guidance of German-born artist Trude Guermonprez, who continued to expand the field of textile and fiber arts at the school for the following two decades.¹²⁷ Students and faculty in the painting department in the 1950s, including Richard Diebenkorn, Manuel Neri, Nathan Oliveira, and Robert Bechtle were instrumental in the development of the Bay Area Figurative movement. This movement, which moved away from the Abstract Expressionism that had come to dominate American painting, spread as these painters went on to teach at other West Coast colleges, including Mills College in Oakland, Sanford University in Palo Alto, and UCLA.¹²⁸

In 1954, Spencer Macky retired, and Dr. Daniel Defenbacher became the new president of the California College of Arts and Crafts. Defenbacher was an architect by training and had previously served as an administrator of the WPA-era Federal Arts Project (FAP) and the director of the Walker

¹²⁴ "Of Art and Artists," *The Oakland Tribune*, September 9, 1954.

¹²⁵ "Nepote to Join SF College Staff," *The Berkeley Daily Gazette*, August 24, 1950.

¹²⁶ "Art College Produces Full Length Film," *The Berkeley Daily Gazette*, November 1, 1951.

¹²⁷ "Timeline" California College of the Arts Textiles, accessed June 25, 2019,

<http://ccatextilehistory.weebly.com/timeline.html>.

¹²⁸ "Bay Area Figurative Art," Artsy, accessed June 25, 2019, <https://artsy.net/gene/bay-area-figurative-art>.

Art Center in Minneapolis.¹²⁹ After three years, Defenbacher stepped down and was replaced by Joseph Danysh, a modernist painter and successful gallery owner in San Francisco who has also been the director of many of the WPA mural projects in San Francisco, including Coit Tower and the Beach Chalet (**Figure 210**).¹³⁰ Danysh served as president for two years, after which Harry X. Ford was appointed acting president in 1959 and president in 1960, a position which he held for the next 24 years (**Figure 211**).



Figure 210. Daniel Danysh, no date. Source: CCA Libraries Special Collections.



Figure 211. Celeste and Harry Ford, no date. Source: CCA Libraries Special Collections.

Harry X. Ford was born in 1921 in Seymore, Indiana.¹³¹ After graduating high school, Ford spent one year at the John Herron Art Institute in Indianapolis before enlisting in the Air Force in 1942.¹³² During his time of service, Ford was shot down over German territory and spent two years as a prisoner of war. After his liberation in April 1945, Ford returned to the United States and married Celeste C'deBaca y Guerin, whom he had met in Santa Fe, New Mexico while a cadet nearby at Kirtland Field. The couple relocated to Los Angeles, where Ford completed his undergraduate degree in art at the University of California at Los Angeles and received a teaching credential. Ford completed his master's degree in art at Sacramento State College while teaching high school in nearby Placer County. From 1953 to 1958, Ford taught art at the Stuttgart American High School in Stuttgart, Germany. When he returned to the Bay Area in 1958, Ford served as the Chairman of the Teacher Education Department at CCAC, which positioned him to assume the presidency of the college when the job became vacant in 1959. Ford served as president of CCAC until 1984, after which time he and Celeste moved back to Santa Fe. Harry X. Ford died in Las Vegas, Nevada in 2008.

The desire to construct a residential dormitory on campus had first been voiced by Frederick Meyer when he drew a master plan for the campus in the 1920s. This desire had been deferred through the

¹²⁹ Jill Vuchetich, "Shall We Take It? The Walker's Founding Question," Walker (October 8, 2014), accessed June 25, 2019, <https://walkerart.org/magazine/public-art-center-defenbacher>.

¹³⁰ Anthony W. Lee, *Painting on the Left: Diego Rivera, Radical Politics, and San Francisco's Public Murals* (Berkeley, CA: University of California Press, 1999), 162.

¹³¹ "Harry X. Ford," obituary, *Inside Bay Area*, December 31, 2008.

¹³² Harry X. Ford, *Mud, Wings, and Wire: A Memoir* (Pittsburgh, PA: Rose Dog Books, 2009), 50.

Depression and the rapid piecemeal provision of classroom space in the 1940s. Students from outside the Bay Area lived in college-approved apartments and rooming houses in the Rockridge neighborhood.¹³³ By the second half of the 1950s, with a student body hovering around 500 people, the college finally had the money and the undeniable need to construct its first dormitory. The building was named Irwin Hall (later renamed Irwin Student Center) in honor of 1936 alumna Dorothy Irwin and her husband Henry Irwin.

The monolithic sculpture, *Infinite Faith*, was gifted by Tsutomu Hiroi to celebrate the opening of Irwin Hall. This sculpture, originally located in the courtyard southeast of the Irwin Hall, is now located south of the building. Hiroi was a 1959 summer guest teacher and design affiliate of famed Japanese designer Isamu Noguchi, on leave from Tokyo Gakugei University (**Figure 212**). A sculptural bell tower was also constructed near Irwin Hall and Hiroi's sculpture, shortly after the building was completed.



Figure 212. Portrait of Tsutomu Hiroi on CCAC campus, July 1959. Source: CCA Libraries Special Collections

The construction of Irwin Hall was the first action in a projected 10-year plan instigated by Harry Ford to prepare the school for the demands of the anticipated enrollment increase and program expansion at CCAC. The expected rise in enrollment, which did come in the 1960s, was a result of the demographic phenomenon that came to be known generally as the “baby boom.” This plan, which initially included the construction of a second residence hall, a new library, and the replacement of the World War II-era barracks buildings with larger buildings, was enacted, in varying forms and degrees, in the following decade.¹³⁴

CCAC Campus, 1960 - 1969

In the fall of 1960, CCAC president Harry Ford extended the deadline for class registration due to what he described as a 30 percent increase in enrollment from the previous year.¹³⁵ The faculty now included 46 teachers offering classes in six departments. Over the course of the following decade, as the post-war “baby boomers” came of college age, enrollment continuously increased, nearly tripling over the course of the decade to include 1,469 students in the fall semester of 1969.¹³⁶ During this

¹³³ “\$290,000 Loan Ok’d for College Dorm,” *The Oakland Tribune*, April 30, 1958.

¹³⁴ “\$290,000 Loan Ok’d for College Dorm,” *The Oakland Tribune*, April 30, 1958.

¹³⁵ “Art College Deadline Friday,” *The Oakland Tribune*, September 21, 1960.

¹³⁶ “California College of Arts and Crafts College Enrollments, 1907-present,” unpublished research provided by CCA Libraries Special Collections, CCA/C Archive.

decade, female enrollment began to overtake male enrollment again for the first time since the close of World War II; this pattern would continue through the following decades.

In response to what were perceived as inefficiencies and a potential impediment to the continued growth of the college, in 1964, CCAC president Harry Ford hired the architecture and planning firm of DeMars and Reay to create a forward-thinking development program for the campus. Vernon DeMars and Donald Reay were both University of California, Berkeley graduates who had by the 1960s established a reputation for campus architecture and master planning projects in the Bay Area.¹³⁷ The development plan noted that CCAC stood as one point of a powerful art resource triangle, the other two points of which were the Oakland Museum of Art and the School of Environmental Design at the University of California, Berkeley. In anticipation of what they estimated would be a doubling of enrollment by the end of the 1960s, DeMars and Reay recommended intensive development of the campus, with an open core and street frontage with a mixture of commercial and education buildings (**Figure 213**). This rentable commercial space was to play the part of “paying the way” for these buildings, important during an era when nearly all of the school’s income came from student tuition. The development program called for the retention of the campus’s Early Estate-era buildings and the removal of all other buildings (except for the recently completed Irwin Student Center), which would be replaced with larger buildings, making space also for improved circulation and room for parking. Acknowledging the site’s spatial limitations, some of the college’s needs, such as residences, recreational area, and industrial-type uses were recommended to be moved to nearby off-site locations. Recommended changes along Broadway were perhaps most dramatic, as DeMars and Reay believed strongly that the high walls gave the campus an “introverted” reputation, which could be remedied by contemporary commercial construction.

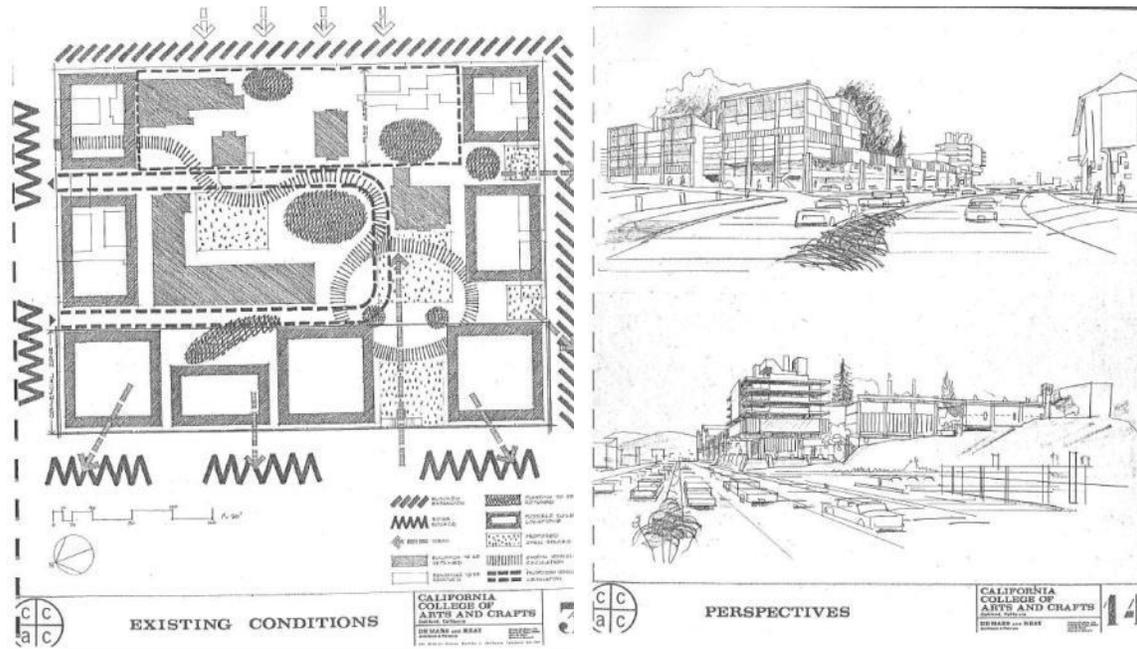


Figure 213. Excerpts from "Preliminary Development Program for the California College of Arts and Crafts," DeMars & Reay, 1964, including “Existing Conditions” with areas of opportunity highlighted, and “Perspectives,” including commercial property suggested for Broadway. Source: CCA Libraries Special Collections.

¹³⁷ More information about DeMars & Reay is included in a later section of this report.

After the submittal of the Development Plan, Harry Ford discussed its findings with the school's Board of Trustees, and funding schemes were explored. Meanwhile, enrollment was following the pattern that had been predicted, with fall semester numbers up to 800 in 1965 and 893 in 1967. The school began renting space for gallery exhibitions and certain classes off campus, along on the west side of Broadway and on College Avenue.¹³⁸ Nonetheless, the campus remained crowded, a source of growing concern as student unrest at campuses across the country began to increase in the second half of the 1960s.

The school continued to enjoy a strong reputation for artistic and academic education, and continued to attract well-known teachers and a diverse and ambitious student body. The college welcomed Viola Frey to the faculty in 1965, an ambitious ceramicist who had earned an undergraduate degree at CCAC in 1956 before completing a master's program in Tulane and returning to the Bay Area (**Figure 214**). Frey's large-scale ceramic figures are credited with expanding the field of fine art ceramics. While Frey taught classes at the Noni Eccles Treadwell Ceramic Arts Center on the CCA campus, her career flourished; during this time she began experimenting with larger ceramic sculptures outdoors, her first series of bronze sculptures, had her first solo exhibition and retrospective hosted by the Creative Arts League of Sacramento (1981), and another solo exhibition at the Whitney Museum of Art (1984).¹³⁹ One of Frey's earliest studio spaces was in the basement of a Victorian house at 1335 Divisadero Street in San Francisco, which moved into in 1965. In 1975, she moved into a studio at 663 Oakland Avenue in Oakland, and then to a large warehouse at 1089 Third Street in West Oakland in 1983. Around 1996, she moved to an even larger warehouse on Adeline Street in Oakland.¹⁴⁰

Along with Peter Volkous, a CCAC graduate who taught for 25 years at the University of California, Berkeley, and Robert Arneson, who graduated from CCAC and established the ceramics program at the University of California at Davis, Viola Frey became one of the most influential American contemporary ceramicists, bringing international prestige to the ceramics department at CCAC and remaining associated with the school until her retirement in 1999.¹⁴¹ The increasingly strong reputation of the school helped draw famous artist guests to the campus, including musician Duke Ellington and architect and theorist R. Buckminster Fuller in 1966 (**Figure 215**).

¹³⁸ "Wong and Brocchini, "Plan 73 Master Plan Update," May 15, 1972.

¹³⁹ "Chronology," Viola Frey, accessed June 27, 2019, <http://www.violafrey.org/chronology.html>.

¹⁴⁰ "Chronology," Viola Frey, accessed June 27, 2019, <http://www.violafrey.org/chronology.html>.

¹⁴¹ "Viola Frey, ceramics professor, artist dies," East Bay Times, August 2, 2004. Accessed at <https://www.eastbaytimes.com/2004/08/02/viola-frey-ceramics-professor-artist-dies/>, July 4, 2019.



Figure 214. Viola Frey in her studio, no date. Source: Artist' Legacy Foundation, <http://www.artistslegacyfoundation.org>.



Figure 215. Buckminster Fuller and Duke Ellington, with Harry Ford (right) receiving honorary degrees at CCAC, 1966. Source: "Inventor Praises Artists," *The Oakland Tribune*, June 11, 1966.

In 1967, construction began on two major buildings on the CCAC campus: Martinez Hall and Founders Hall. In the fall of 1968, the two new buildings were dedicated on Founders' Day, an annual college holiday celebrated on November 3rd to honor the birthday of Frederick Meyer.¹⁴² In 1970, the final graduating class of this decade that had seen so much growth, both in the student body and of the campus itself, elected to hold their commencement ceremony at the courtyard between the two new buildings (**Figure 216**).



Figure 216. Commencement ceremony for the class of 1970, 1970. Source: CCA Libraries Special Collections.

¹⁴² "Art School to Dedicate 2 Buildings," *The Hayward Daily Review*, October 29, 1968.

CCAC Campus, 1970 - 1979

In 1970, fall semester enrollment at CCAC included an unprecedented 1,559 students, a peak number that receded through the decade of the 1970s as the post-war “baby boom” generation graduated. The major decline took place in the first half of the decade, with numbers reduced to 1,310 students in the fall of 1973 and then down to 1,132 in the fall of 1975. After this, enrollment hovered around 1,100 students through to the late 1980s. Through the entire decade of the 1970s, female students outnumbered male students by as many as nearly two to one during the later years of the Vietnam War. In 1976, the college began to record, for the first time, the racial composition of its student body. Minority enrollment, encompassing African American, Native American, Asian, and Hispanic students, was 14 percent in 1976 and rose to 22 percent by 1979. The decade also began with a period of tense relations between students and those in leadership positions on campus; after four students were killed by the National Guard at Kent State University in Ohio in 1970, students at CCAC protested by halting class attendance, and the Students for a Democratic Society organization began promoting even more radical responses. In the recollection of college president Harry Ford, the situation was resolved by collaboration between students and faculty in the production of a series of anti-war posters, as well as poetry and essays that were placed in a permanent collection on campus.¹⁴³

The decade began at the campus with the hasty construction of the Martinez Hall Annex in 1970. A fire in 1971 destroyed one of the campus’s Early Estate-era buildings, the barn, which had been constructed circa 1879-1881 and renovated by Frederick Meyer and his students circa 1924 (**Figure 217**).¹⁴⁴ Also in 1971, another fire destroyed Guild Hall, one of the campus’s early purpose-built buildings. Smaller buildings were also removed to make room for the larger campus buildings called for in the DeMars and Reay development program.



Figure 217. Demolition of Guild Hall after fire in 1971. Source: CCA Libraries Special Collections.

In 1973, CCAC hired the architecture and planning firm of Wong and Brocchini to update DeMars and Reay’s development program. Their analysis supported the findings of the previous master plan, with slight suggested changes including the delay of development along Broadway until such time

¹⁴³ Eve Staccati-Tanowitz, “International Aperture: A Conversation with Harry Ford,” *Glance* (Winter 2007).

¹⁴⁴ City of Oakland landmark nomination, “Treadwell Hall, California College of the Arts and Crafts, 5212 Broadway (LM 75-221), 1975.

that construction could yield its maximum commercial potential; the construction of a simple loop road through the campus, with entrance and exit at Clifton Street; and the phasing out and eventual removal of the dormitory, constructed in 1959, in favor of open space at the interior of campus. The updated master plan, known as Project 73, proposed the construction of three large new classroom and studio buildings, two along the east perimeter of campus and one along the north perimeter, at Clifton Street (**Figure 218**). Two of these proposed buildings were constructed by the close of the decade.

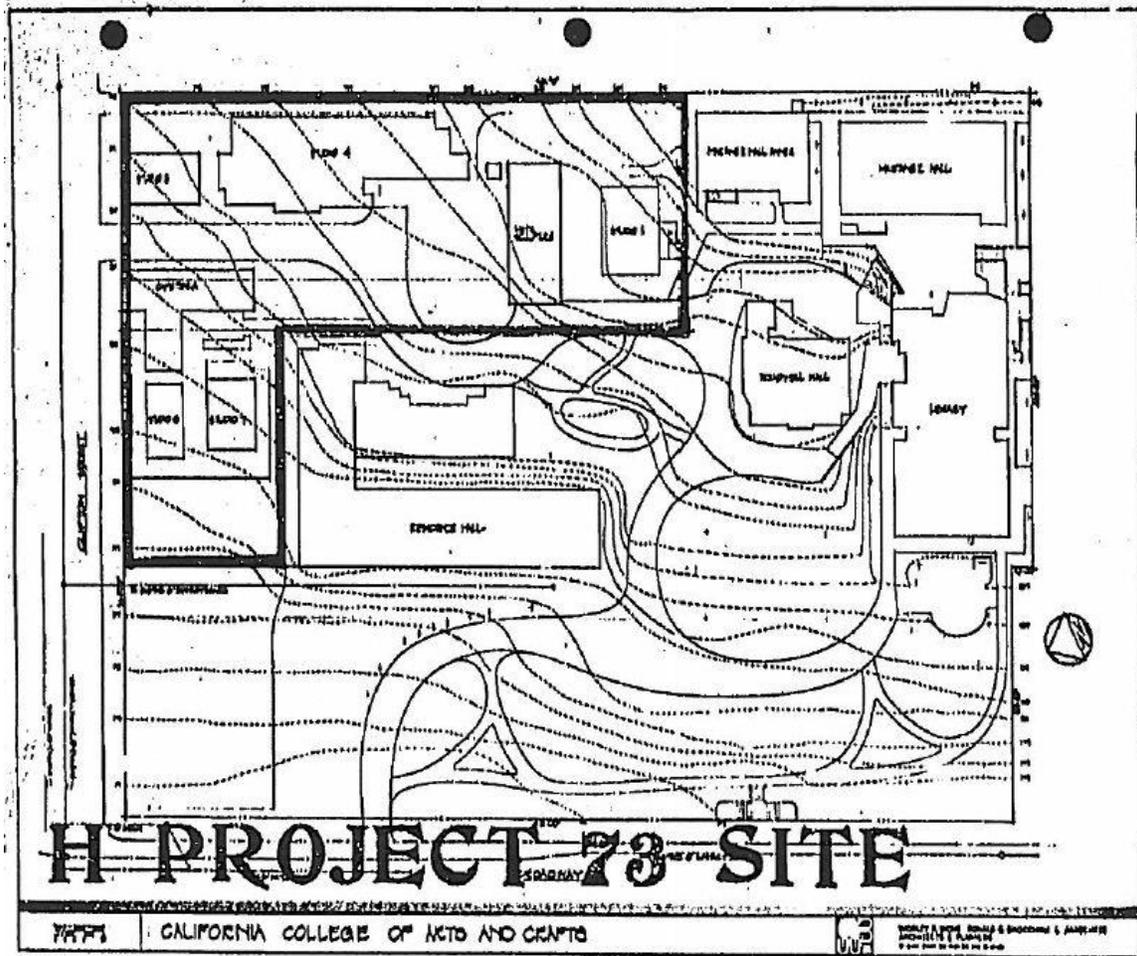


Figure 218. Proposed plan for Project 73 by Wong and Brocchini, prepared for Zoning Submittal, May 15, 1973. The site of proposed new construction is in the upper left. Source: Oakland Building Department Records.

In 1973, construction broke ground on the first building recommended in the Project 73 plan, the Noni Eccles Treadwell Ceramic Arts Center, at the center of the eastern perimeter of the campus. In clearing the site for construction of this building, the Early Estate-era Carriage House was lifted from its foundation at the eastern perimeter of the campus, rolled down hill slightly, and placed between Macky Hall and Irwin Hall on a temporary foundation until a permanent site could be chosen. The Noni Eccles Treadwell Ceramic Arts Center (Ceramic Arts Center) was designed by Worley Wong and Ronald Brocchini. Both Wong and Brocchini were Bay Area architects who had participated in the design of campus buildings at the University of California at Santa Cruz and the Hayward campus of California State University before they were hired to revise the master plan at CCAC and design the new classroom buildings (further information about these architects is included in the following section of this report).

The design of the Noni Eccles Treadwell Ceramic Arts Center, named after a long-time patron of the ceramics department at CCAC, was undertaken with the advisorship of Jacomena Maybeck, daughter-in-law of famed Berkeley architect Bernard Maybeck. Jacomena Maybeck was a 1952 graduate of the ceramics program at CCAC and a faculty member at the school in the 1970s. Viola Frey, celebrated ceramicist and ceramic professor at CCAC, is also known to have provided integral input in the design of the building.¹⁴⁵ When the building opened in the late autumn of 1973, it became the home of one of the college's most prestigious departments, including faculty members Viola Frey, Jacomena Maybeck, V. R. Coykenall, and Arthur Nelson (**Figure 219**).¹⁴⁶



Figure 219. Viola Frey giving a demonstration at CCAC, c. 1976. Source: Viola Frey, Artists' Legacy Foundation.

The next building planned for construction on the CCAC campus was to have been located in the northeast corner of campus, replacing the woodworking studio (Facilities Building) and Craft Building (B Building) both of which had been built by Frederick Meyer and the school's students.¹⁴⁷ This was to have been an all-purpose classroom and studio building designed in the same Third Bay Tradition design vocabulary as Martinez Hall and Ceramic Arts Center. The building was referred to in Wong and Brocchini's master plans as the "B Building" (**Figure 220**). However, the school hired an architect who believed that the two 1920s-era buildings should be retained, as a way to save the school money and retain a link with Frederick Meyer and the early days of the campus. The economic recession of the 1970s and the emerging historic preservation movement had converged to encourage this decision. The restored Craft Building, newly christened the B Building (perhaps in deference to the intended new building) no longer housed any craft classes, but rather became used for academic classes going forward.¹⁴⁸

¹⁴⁵ "Chronology," Viola Frey, accessed June 25, 2019, <http://www.violafrey.org/chronology.html>.

¹⁴⁶ Faculty of the CCAC Ceramics Department, "California College of Arts and Crafts Noni Eccles Treadwell Ceramic Arts Center Ceramics," no date, CCA Libraries Special Collections, CCA/C Archive.

¹⁴⁷ Russ Ando, "Some Things Always Change," *CCAC World* (September 23, 1987).

¹⁴⁸ Russ Ando, "Some Things Always Change," *CCAC World* (September 23, 1987).

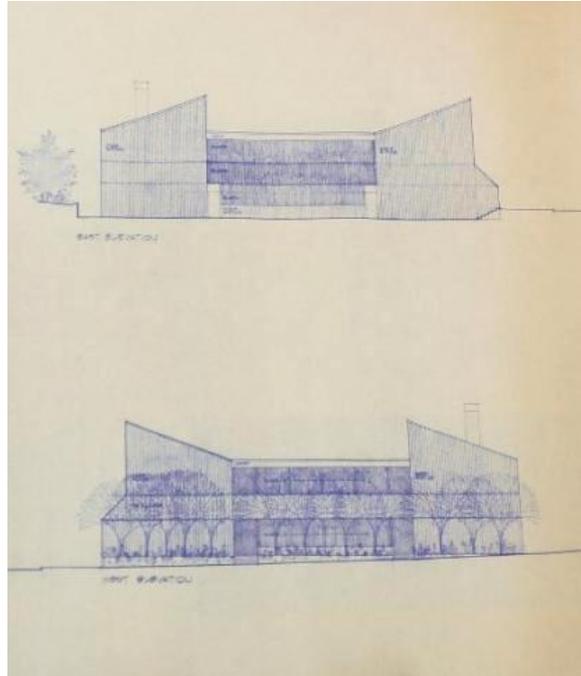


Figure 220. Plan for “B Building,” Wong and Brocchini, 1973. Source: CCA Facilities Department.

In 1975, Treadwell Hall (also known as Treadwell Manion, now Macky Hall) and the Carriage House together became a designated historic landmark for the City of Oakland, recognized both for their architecture and their association with James Treadwell and Frederick Meyer. Although the Carriage House was still sitting on a temporary foundation at the time it became a landmark, it was placed on its permanent foundation by 1978. Wong and Brocchini performed an update and restoration project of the building at the time, which was underway when Treadwell Hall and the Carriage House were placed on the National Register of Historic Places in June 1977.

In 1979, the third building recommended in the Project 73 master plan was completed. The Raleigh and Claire Shaklee Building, constructed to house the glass, metal arts, and sculpture program, was designed by Wong and Brocchini in a style that blends the Third Bay Tradition design vocabulary of the other contemporary studio buildings on campus with a simplified stucco plaster façade that may have been adopted in response to the decade’s turn towards economic austerity. Although the building is sited at the north end of the campus along Clifton Street, the design has little dialogue with the street, unlike Guild Hall or the recommendations for “extroversion” included in the DeMars and Reay master plan. The building’s entrances and minimal embellishment, including a tile mosaic designed by faculty and students, face inward towards the campus. The building was named after Bay Area philanthropists Raleigh and Claire Shaklee, who funded multiple school expansions and renovations during this era.¹⁴⁹

At the close of the 1970s, the school continued to offer an arts education grounded in the mission of its founder Frederick Meyer, training artists in the design and fabrication of beautiful and useful objects in preparation for careers in the arts. The faculty and student body continued to respond to and participate in changes in the larger art world, which was moving into new spheres ranging from performance art to animation. Further expansion of the college’s curricula would lead to substantial changes in the following decades.

¹⁴⁹ “Claire Shaklee,” obituary, *San Francisco Chronicle*, July 8, 2012.

Contemporary Developments at CCAC/CCA, 1980 - 2019

In the 1980s, the CCAC campus underwent several physical changes. In 1982, the Celebration Pole, a 33-foot collaborative sculpture project headed by famed carver Georganna Malloff, was placed on the campus, west of Irwin Student Center.

In 1984, Harry Ford retired from his role as college president, having led the school through the major facility changes of the 1960s and 1970s. He was briefly replaced by Thomas Schwartzburg before Neil J. Hoffman was appointed president in 1985.¹⁵⁰ Also in 1985, CCAC purchased, for \$1.00, the architecture program of Cogswell College, a historic San Francisco college undergoing restructuring, and used it to establish their own undergraduate architecture program.¹⁵¹ This program, as well as the design program, moved to leased space in San Francisco in 1987, marking the beginning of the college's expansion into that city.

The successful fundraising campaign associated with funding the renovation of Macky Hall revealed that money could be raised for big changes, presaging some of the developments in the upcoming decade. In 1988, major renovations to Macky Hall were completed under the design and leadership of architect Tim Anderson. This renovation removed many of the building's agglomerative additions and returned the building to its historic appearance while improving its handicap accessibility. The following year, the Oliver & Ralls Building, which adjoins the south façade of the B Building and includes classroom and gallery space, was completed.

In the 1990s, physical development on the college's Oakland campus was limited to the construction in 1992 of the Barclay Simpson Studio, named in honor of school trustee Barclay Simpson. Designed by CCAC faculty member and architect Jim Jennings, the building is located along Clifton Street and attached to the Shaklee Building.¹⁵² The building was designed to expand the school's foundry and glassblowing workshop, and to expand capacity for creation of large-scale works. To accommodate large sculptural work, Jennings designed a single-story studio with high ceilings and a gantry crane. The building has a steel frame supporting panels of glass block with a polished concrete base—materials which reference the artistic programs within. The glass block also functions to provide diffuse natural light during the day, critical to sculptural production, and transforms the building into a lit beacon at night, framing the “totemic, cylindrical steel exhaust stack.”¹⁵³

Jennings said of the building, “[t]he model of the building is based on a factory or modern industrial building,” and a *San Francisco Examiner* article stated that “in true modernist fashion, the building points out its own structure, with its visible steel frame, the fiber-reinforced concrete board that’s screwed on the inner walls, the natural light systems and simplified ventilation. Cleverly-hinged galvanized steel flaps just above the cement base can be opened by hand to quickly air out the space.”¹⁵⁴ Jennings received a 1991 *Progressive Architecture* Architectural Design Citation for the design of Barclay Simpson Studio, prior to its construction; the jury panel included prestigious architect and critic Rem Koolhaas and Ralph Johnson of Perkins + Will, among others (**Figure 221 and Figure 222**).¹⁵⁵ After it was constructed, the building's design was praised in the press, including *Progressive Architecture*, *San Francisco Focus*, *The San Francisco Examiner Magazine*, and *U. S. Design, 1975-2000*.¹⁵⁶

¹⁵⁰ “History,” CCA, accessed June 25, 2019, <https://www.cca.edu/about/#section-history>.

¹⁵¹ John Chase, “Architecture School to Open in the City,” *San Francisco Examiner*, July 8, 1985, B-9.

¹⁵² “Barclay Simpson Studio,” Jim Jennings Architecture, accessed June 25, 2019, <http://www.jimjenningsarchitecture.com/barclay-simpson-studio>.

¹⁵³ Zahid Sardar, “New look for the block,” *San Francisco Examiner*, January 17, 1993.

¹⁵⁴ Zahid Sardar, “New look for the block,” *San Francisco Examiner*, January 17, 1993.

¹⁵⁵ “Architectural Design Citation: Sculpture Studio,” *Progressive Architecture* 72:1 (January 1991), 116-117.

¹⁵⁶ Abby Bussel, “Barclay Simpson Sculpture Studio,” *Progressive Architecture* 74:8 (August 1993), 86-87.

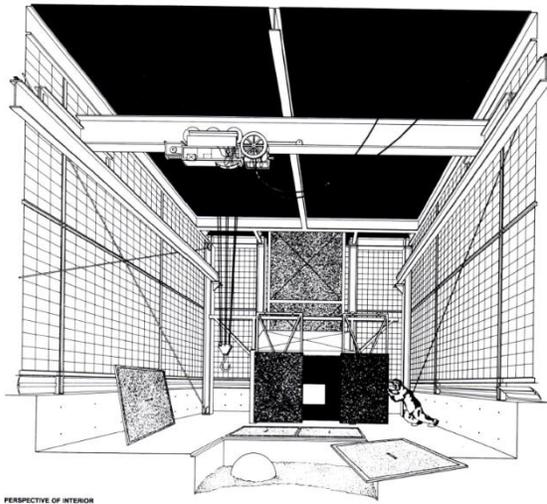


Figure 221. Rendering of the interior of Barclay Simpson Sculpture Studio, 1991. Source: “Architectural Design Citation: Sculpture Studio,” *Progressive Architecture* 72:1 (January 1991), 116.

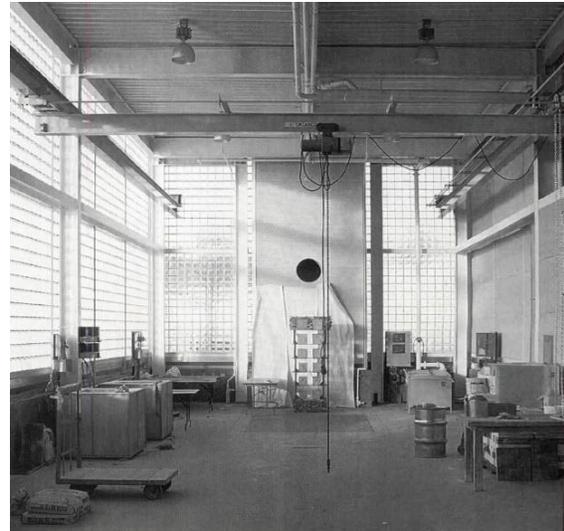


Figure 222. Photograph of sculpture studio interior as built with gantry crane for moving large-scale sculpture, 1993. Source: Photographer, Alan Weintraub, “Barclay Simpson Sculpture Studio,” *Progressive Architecture* 74:8 (August 1993), 87.

Larger changes in the 1990s were focused on the creation of a permanent second campus for the college in San Francisco. In 1995, a major fundraising campaign was launched to fund the renovation of buildings in the Potrero Hill district and for the expansion of the college’s curriculum.¹⁵⁷ In 1996, the first phase of the San Francisco campus was ready for occupancy, and the design and architecture programs were the first to move. In 1997, the school established its Fashion Design program, which was also located at the new San Francisco campus. In 1999, CCAC celebrated the completion of the San Francisco campus, which included over 160,000 square feet of galleries, studios, classrooms, administrative offices, and public exhibition spaces. This major facility expansion again laid the groundwork for further curricula expansion in the following decade.

In the first decade of the twenty-first century, Michael S. Roth, formerly the associate director of the Getty Research Institute, became the school’s eighth president.¹⁵⁸ Physical expansion on the Oakland campus included the construction in 2002 of Clifton Hall, a residential dormitory on the north side of Clifton Street, outside of the bounds of the historic campus site. Curriculum expansion during this decade included the addition of graduate programs in design, visual criticism, architecture, writing, design strategy and curatorial practice, and undergraduate programs in animation, community arts, writing and literature, and visual studies. In 2003, with the intention of honoring the school’s ever-widening breadth of programs, and in recognition that the distinction between art and craft as Frederick Meyer understood it—the difference between fine and applied artmaking—had become largely obsolete, the schools Board of Trustees voted unanimously to change the name to California College of the Arts (CCA).

Responding to the expansion of facilities and curriculum, enrollment at the college has increased steadily since 2002, with each year’s entering class representing a new record for enrollment. Faculty numbers have risen steadily as well, with more than 500 full and part time instructors affiliated with the school in 2010. The school celebrated its centennial in 2007 with a year-long schedule of public

¹⁵⁷ “History,” CCA, accessed June 25, 2019, <https://www.cca.edu/about/#section-history>.

¹⁵⁸ “History,” CCA, accessed June 25, 2019, <https://www.cca.edu/about/#section-history>.

programs and exhibitions. CCA continues to focus its physical expansion at its San Francisco campus, with the 2011 purchase of a two-and-a-half-acre vacant lot on 8th Street and, in 2013, the opening of two exhibition halls on Kansas Street.¹⁵⁹ In 2016, CCA announced a plan to unify its campuses in San Francisco. Studio Gang was selected to design the new campus in San Francisco, and CCA intends to sell the Oakland campus.¹⁶⁰

ARCHITECTURAL STYLES

As an institution whose site developed to meet changing needs over the course of many decades, extant buildings dating from the 1880s to the 1990s display a range of architectural styles.

Queen Anne / Stick-Eastlake Style

The Queen Anne style was a popular architectural style among the elite during the Victorian era of the late nineteenth century. First used in England, this style referred back to the reign of Queen Anne (1702 – 1714) when craftsmanship and simplicity of construction were emphasized in the architectural vernacular. American architects introduced this style into the mainstream during the late 1870s. By the 1880s, the Queen Anne style had become the leading architectural style for the Victorian elite and upper- middle classes.

The Queen Anne style is characterized by its variety of features and combination of ornamentation. Typical features of the Queen Anne style include steeply pitched roofs, irregular rooflines, gable projections, cutaway bay windows, asymmetrical compositions, and swag and garland appliques. The result of this fusion of ornamentation and composition was a highly textured and varied residence, which achieved the elegance and grace desired by the people of this era. Commonly, other architectural styles, such as Eastlake and Stick, were combined with the Queen Anne style to produce asymmetrical and varied compositions.

The Stick-Eastlake style was widespread in popularity in California through the closing decades of the nineteenth century. Named in part for the work of English architect and furniture designer, Charles Eastlake, this style is commonly represented by “stick” and millwork ornament applied to residential buildings of various forms. In the San Francisco Bay Area, representations of Stick-Eastlake style offered a different aesthetic to the basic building form shared with Italianate houses, while through the 1880s and 1890s the Stick-Eastlake ornamentation was also commonly applied in concert with the complex massing of Queen Anne style residences. The Stick-Eastlake style of ornamentation is characterized by applied exterior stickwork including diagonal braces, complex shingle cladding, elaborate brackets and bargeboards, and rectangular bays.¹⁶¹

The Queen Anne and Stick-Eastlake styles are represented on the CCA campus by Macky Hall and the Carriage House.

Mission Revival

With its origins in California, the Mission Revival style was rooted in local interpretations of traditional Spanish, Indian, and Mexican design and construction techniques. Early examples of the Mission Revival style, dating to the 1880s were characterized by low-pitched or flat roofs, (often composed of thatch, clay tile, or tar), thick masonry walls of adobe brick, or stucco, multiple doorways, deeply recessed openings with multi-light windows, and arcades and sculpted parapets.¹⁶² As one of the revival styles which increased in popularity by the 1920s, the Mission Revival in

¹⁵⁹ “History,” CCA, accessed June 25, 2019, <https://www.cca.edu/about/#section-history>.

¹⁶⁰ “History,” CCA, accessed June 25, 2019, <https://www.cca.edu/about/#section-history>.

¹⁶¹ Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Knopf, 2015), 333-343.

¹⁶² *Ibid.*, 511-518.

California was frequently joined by the more elaborate Mediterranean and Spanish Colonial Revival styles. Designers combined the evolving Mission Revival style with Spanish and Moorish architectural features, including towers, balconies and iron grillwork. Identifying features of this era of Mission Revival style included sculpted dormers or roof parapets, red tile roofs, arcaded porches, and smooth stucco wall surfaces.¹⁶³ Bell towers and quatrefoil windows were also common. Decorative detailing was generally absent, although patterned tiles and carved stonework was occasionally used.¹⁶⁴ The style includes both symmetrical and asymmetrical types.

Elements of Mission Revival style are represented on the CCA campus by the Facilities Building and B Building.

Third Bay Tradition

Third Bay Tradition design was an evolution of earlier First and Second Bay Traditions which melded the theoretical precepts of Modernism with an attention to local context, including climate, scale, environment, and materials in the San Francisco Bay Area. The Third Bay Tradition is closely associated with the writing and practice of architect Charles Moore, whose designs for residential properties in Sea Ranch have become the iconic examples of the style. Moore, Joseph Esherick, William Turnbull, Jr., Donlyn Lyndon and Richard Whitaker, as well as landscape architect Lawrence Halprin, were influential in developing and demonstrating the Third Bay Tradition style. Adopted by builders throughout California and across the United States, elements of Third Bay Tradition became common to the visual language of multi-unit residences – a “condominium vernacular” – of the late 1960s and 1970s.¹⁶⁵ Design elements that are associated with this style include an emphasis on vertical massing, often with shed roofs, shingle or vertical flush wood cladding, box-like massing or the design of buildings “in the round” with access at each façade, and flush windows with minimal sashes.

The Third Bay Tradition style is represented on the CCA campus by Martinez Hall, the Noni Eccles Treadwell Ceramic Arts Center, and the Martinez Hall Annex. The Shaklee Building and Martinez Hall Annex also have elements of the Third Bay Tradition style, but are not full expressions of the style.

Brutalism

Brutalism was an outgrowth of modernism that emerged in the mid-1950s and became popular in the 1960s and 1970s, particularly in the design of commercial, civic, and educational buildings. The most defining characteristic of Brutalism includes the use of concrete in both structure and cladding. Other characteristics include expressive geometric massing, often in response to interior functions; deeply recessed windows that often read as voids; the use of self-sealing metals at the building’s fenestration, including Cor-Ten steel; and an overall monumentality of form.

Founders Hall represents the Brutalist style on the CCA campus.

New Modernism

Modernism, which was particularly dominant in the commercial and institutional architecture of the mid-twentieth century, began to decrease in popularity by the 1970s. Many historians have used the dramatic 1972 demolition of the Pruitt-Igoe housing project in St. Louis, Missouri (designed by Minoru Yamasaki in 1955) as a symbolic marker of the “death of Modernism.”¹⁶⁶ Discussions about historic preservation and environmentalism, coupled with increasing critiques of Modernism, led to

¹⁶³ Ibid.

¹⁶⁴ Ibid.

¹⁶⁵ Mary Brown, *San Francisco Modern Architecture and Landscape Design, 1935-1970: Historic Context Statement* (San Francisco: San Francisco City and County Planning Department, 2010), 133.

¹⁶⁶ Leland M. Roth, *American Architecture: A History* (Boulder, CO: Westview Press, 2003), 483.

new explorations of architectural style in reaction to Modernism at the end of the twentieth century. Architectural styles and theories developed in reaction to Modernism included Postmodernism, Deconstructivism, High Tech Structuralism, Green Architecture, and New Urbanism. However, rather than reject Modernism, other architects continued to explore and refine Modernist theory and ideals—including honesty of structure and materials, simple geometric form, and complex use of light and space—in what architectural historian Leland M. Roth termed “New Modernism.”¹⁶⁷ New Modernist design, which has arguably continued into the first decades of the twenty-first century, has used contemporary materials, structural systems, and values in order to keep Modernist design relevant and evolving. Richard Meier and Cesar Pelli are two of the most prominent architects who have championed New Modernism throughout the country.

The New Modernist style is represented on the CCA campus by the Barclay Simpson Sculpture Studio. Elements of the New Modernist style are also represented in the Oliver & Ralls Building.

ARCHITECTS

This section includes information about the architects who are documented to have designed buildings on the CCA campus.

Clinton Day (1846-1916)

Projects at CCA: Macky Hall (c. 1879-1881), Carriage House (c. 1879-1881)

Clinton Day was born in Brooklyn, New York, in 1846 to a distinguished lineage: his great-great grandfather Roger Sherman was a signer of the Declaration of Independence; his grandfather Jeremiah Day had served as the president of Yale University for thirty years; and his father Sherman Day served in the California State senate, as United States Surveyor General, and as one of the founders of the College of California, predecessor to the University of California, Berkeley.¹⁶⁸ Clinton Day moved to Oakland with his family when he was eight years old, and rather than returning to the East Coast for college, he attended the fledgling College of California, which was located in downtown Oakland at the corner of Thirteenth and Franklin streets. After graduating in 1868, Day apprenticed as a draftsman in the office of David Farquharson, a prominent Bay Area architect who designed several early buildings on the University of California, Berkeley’s campus, including North Hall (1873, no longer extant), South Hall (1873), and the Kepler Student Cottages (1874, no longer extant).¹⁶⁹ Day received his master’s degree from the University of California in 1874, and went on to design several buildings for the campus, including the Metallurgical Laboratory (1885), the Student’s Observatory (1886), Agriculture Building (1888), the Chemistry Building (1891), Budd Hall (1897), the Botany Building (1898), East Hall (1898), and the Philosophy Building (1898). Of these, only the Student’s Observatory, now called Leuschner Observatory, is still extant.

In 1875, Clinton Day married Grace Wakefield of Cambridge, Massachusetts; the Days had one child, a daughter named Caroline, born in 1885.¹⁷⁰ Day designed several Queen Anne residences during this period of his career, including a home for his family at the corner of Bancroft Way and Piedmont Avenue in Berkeley (c. 1875, no longer extant), and an estate in San Rafael for Ella Nichols Park (1888); this building operates now as the Falkirke Cultural Center (**Figure 223 and Figure 224**).¹⁷¹ Although noted in several sources as a distinguished designer of homes and estates, few

¹⁶⁷ Roth, *American Architecture: A History*, 558.

¹⁶⁸ “Clinton Day (1846-1916),” UC Berkeley Environmental Design Archives, accessed June 25, 2019, <https://archives.ced.berkeley.edu/collections/day-clinton>.

¹⁶⁹ All building information found at “UC Berkeley Campus Research Guide”, Environmental Design Library, accessed online at <https://guides.lib.berkeley.edu/c.php?g=15064> accessed July 2019.

¹⁷⁰ Biographical information was retrieved from Ancestry.com unless otherwise noted.

¹⁷¹ Annalee Allen, unpublished research, 1988, retrieved from the Oakland Cultural Heritage Survey file on CCAC.

known examples of his residential work remain. One of his grandest residential designs, for the Boy's and Girl's Aid Society in San Francisco, was designed in 1886 and located at the corner of Grove and Baker streets (**Figure 225**). The building, a multi-gabled Tudor revival design with dramatic corner tower, included residential, classroom, and dining space for close to 200 children.¹⁷² The building is no longer extant.



Figure 223. Clinton Day residence, 2427 Bancroft Way, Berkeley (no longer extant), Clinton Day, architect, c. 1878. Source: Berkeley Architectural Heritage, Clinton Day Collection.



Figure 224. Ella Nichols Park residence, San Rafael, Clinton Day, architect, c. 1888. Source: Falkirke Cultural Center website, <http://www.falkirkculturalcenter.org/falkirk-architecture/>.



Figure 225. Boys' and Girls' Aid Society Building, Grove and Baker streets, San Francisco, Clinton Day, architect, 1886. Source: *Pacific Rural Press*, March 6, 1886.

Although he lived in Berkeley, Day kept his architecture offices in San Francisco, and he designed several prominent commercial buildings in that city. In 1896, he designed the Spring Valley Water Company building at Geary and Stockton streets, where he had his own office. This building became known as the City of Paris building after its most famous tenant. The City of Paris building survived

¹⁷² "Aid for Boys and Girls," *Pacific Rural Press*, March 6, 1886.

the 1906 earthquake and fire but sustained heavy interior damage; Day lost over 30 years of his firm's records, and the interior was redesigned after the disaster by architects Bakewell & Brown. The City of Paris building was demolished in 1981. Although portions of the interior were retained for the Neiman Marcus department store, none of Day's exterior design remains. Following the 1906 earthquake, Day designed the remodel of the Gump's Department Store on Post Street, which has also since been heavily remodeled. Day's extant designs in San Francisco include the Williams Building, an eight-story commercial building at the corner of Mission Street and Third Street, and the Union Trust Building (now Wells Fargo), a Beaux Arts banking temple at the intersection of Market Street and Grant Avenue (built 1910, San Francisco Historic Landmark #131) (**Figure 226 and Figure 227**).¹⁷³ Other prominent Bay Area commissions include the Memorial Chapel at Stanford University (1903) and the Golden Sheaf Bakery Building (1905, listed on the National Register of Historic Places, 1978) in Berkeley.



Figure 226. Union Trust Building, San Francisco, Clinton Day, architect, constructed 1910, photograph n.d. Source: San Francisco Historical Photograph Collection, Photo Id# AAC-4589



Figure 227. Williams Building, San Francisco, Clinton Day architect, constructed 1907. Source: Library of Congress, HABS Documentation, 693 Mission Street, <http://hdl.loc.gov/loc.pnp/pp.print>.

Clinton Day died in January 1916. His obituary ran on the front page of the *Berkeley Daily Gazette*, which reported that he died at his home after a brief illness with heart trouble. He was further described as one of “the leaders of his profession in the state, and highly honored and esteemed by associates in his work.”¹⁷⁴

Frederick H. Meyer (1872-1961)

Extant Projects at CCA: Facilities Building (c. 1922-1924), B Building (c. 1926)

Although not a licensed architect, Frederick Heinrich Meyer's experience as a carpenter and woodworker, as well as his years spent teaching mechanical design, enabled him to design several buildings on the campus of CCA.¹⁷⁵ Extant buildings at CCA that are attributed to Meyer include the

¹⁷³ Charles Hall Page & Associates and Michael Corbett, *Splendid Survivors* (San Francisco: California Living Books, 1979), 87, 114.

¹⁷⁴ “Clinton Day, 1846-1911,” *Berkeley Daily Gazette*, January 11, 1916.

¹⁷⁵ Annalee Allen, “House on a Hill: The Hale-Treadwell House at CCAC,” *Oakland Heritage Alliance News* (Fall 1987).

Facilities Building (between 1922 and 1924) and the B Building (estimated 1926). Meyer also designed several buildings that have since been demolished, including Guild Hall (1930), formerly located on Clifton Street, and the Shower House (estimated 1925), which was located at the interior of the campus site adjacent to the school's athletic fields (**Figure 228 and Figure 229**). Further biographical information about Frederick Meyer is included in an earlier section of this report; see **IV. Historic Context – California College of the Arts (CCA)**. No other buildings other than those at the CCA campus are known to be attributed to Frederick Meyer. However, Meyer is often confused with another architect named Frederick Herman Meyer, who was active in San Francisco following the 1906 earthquake.¹⁷⁶



Figure 228. Shower Building, 1930, facing southeast, no longer extant.



Figure 229. Guild Hall, 1930, facing southeast, no longer extant.

Norman K. Blanchard (1901-1986) & Edward J. Maher (1904-1982)
Projects at CCA: Irwin Student Center (Irwin Hall, 1959)

Norman Kirk Blanchard was born in 1901 in Massachusetts, the son of a woodworker.¹⁷⁷ The family relocated to Santa Barbara, California, where Blanchard lived as a teenager. Blanchard attended the University of California, Berkeley and graduated in 1922.¹⁷⁸ Directly after graduation, Blanchard married his wife, Dortha H. Blanchard. The Blanchards had two daughters, Jennie, born in 1928, and Joan, born in 1931. In 1930, Norman Blanchard was employed by Curry Co. as an architect working in the Yosemite Valley. In 1932, Blanchard partnered with fellow Berkeley alumnus Edward J. Maher to form the firm Blanchard and Maher.¹⁷⁹ By 1938, Blanchard was living in San Francisco and the firm of Blanchard and Maher had offices on Pine Street. In his later years Blanchard served as a member of the University of California Board of Regents and retired to his ranch in Pope Valley, north of Napa, California. Norman K. Blanchard died in Napa on December 31, 1986.

¹⁷⁶ For information on Frederick Herman Meyer, see “Frederick Meyer (1876-1961),” UC Berkeley Environmental Design Archives, accessed June 26, 2019, <https://archives.ced.berkeley.edu/collections/meyer-frederick>.

¹⁷⁷ Biographical information in this section was retrieved from Ancestry.com unless otherwise noted.

¹⁷⁸ Junior Class of the University of California, Berkeley, *The Blue and Gold, 1923* (Berkeley, 1922), 344.

¹⁷⁹ “Edward John Maher (Architect),” Pacific Coast Architecture Database, accessed June 26, 2019, <http://pcad.lib.washington.edu/person/1179/>; and “Norman Kirk Blanchard (Architect),” Pacific Coast Architecture Database, accessed June 26, 2019, <http://pcad.lib.washington.edu/person/1178/>.

Edward John Maher was born and raised in Berkeley, California, the son of an Irish railroad baggage agent. After graduation from Berkeley High School, Maher was nominated by Congressman James MacLafferty to attend the Naval Academy in Annapolis, Maryland.¹⁸⁰ After two years at the Naval Academy, Maher went on to attend the University of California, Berkeley, where he received an undergraduate degree in 1927.¹⁸¹ In 1932, he partnered with Norman Blanchard in the architecture firm of Blanchard and Maher. Maher continued to live in Berkeley while he worked in partnership with Norman Blanchard in San Francisco. In 1937, he married his wife, Emilia Blanchard; the couple had one son, John. Edward Maher lived in Berkeley for his entire adult life and died there in August of 1982.

Shortly after establishment, the firm of Blanchard and Maher received a contract to work as the sole architects for Region 5 of the United States Forest Service, which at this time covered the entire state of California.¹⁸² This contract lasted through the end of the 1930s, during which time the firm oversaw the design and construction of over 1,200 buildings, including ranger and guard stations, supervisor's headquarters, experimental station facilities and fire stations. In the early 1940s, the firm was described in the pages of *Architect and Engineer* as "very busy" with wartime construction, with Maher serving as the managing architect for a \$30 million Naval Supply Depot project in Clearfield, Utah, while Blanchard remained in the firm's San Francisco office supervising several other large projects including 1,200 dwelling units in Sausalito for the Bechtel shipyard, designed in collaboration with architect J. Francis Ward (**Figure 230**).¹⁸³ During this time, Blanchard also served as the president of the State Association of California Architects.

By 1950, the firm had been joined by designer G. J. Paulus, although by 1954 they were operating again as Blanchard and Maher. During another busy decade, the firm designed the Medical Sciences Building at the University of California at San Francisco (1954), an assembly plant for the Daybright Lighting Co. in Santa Clara, California (1955), and the United States Federal Office Building #2 in San Francisco (1959) (**Figure 231**). Blanchard was made a Fellow by the American Institute of Architects in 1956. The firm continued to practice at a slower pace in the 1960s and took on new principals including Eldridge Theodore Spencer, J. Francis Ward, and Henry E. Martens.

¹⁸⁰ "Berkeley Boy May Go to Annapolis," *Berkeley Daily Gazette*, January 26, 1923.

¹⁸¹ "Edward John Maher (Architect)," Pacific Coast Architecture Database, accessed June 26, 2019, <http://pcad.lib.washington.edu/person/1179/>.

¹⁸² Forest Service Engineering Staff, "A History of the Architecture of the USDA Forest Service," (United States Department of Agriculture, July 1999), accessed June 26, 2019, <https://ir.library.oregonstate.edu/concern/defaults/r781wh35w>.

¹⁸³ "S. F. Architectural Firm Busy," *Architect and Engineer* (August 1942), 51.

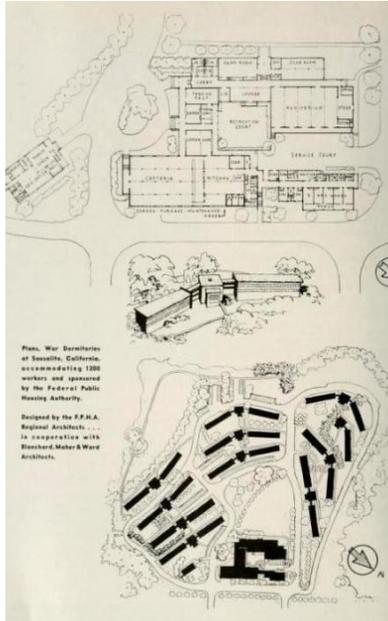


Figure 230. Sausalito, Plan for Worker's Housing, Blanchard and Maher with J. Francis Ward. Source: *Architect and Engineer* (February 1943), 14.



Figure 231. University of California at San Francisco, Medical Science Building, Blanchard and Maher. Source: *Architect and Engineer* (June 1955), 31.

Vernon DeMars (1908-2005) & Donald P. Reay (1914-2002)

Projects at CCA: 1964 CCAC Master Plan (1964), Martinez Hall (1968), Founders Hall (1968)

Vernon DeMars was born on February 26, 1908 in San Francisco to Louis A. DeMars of Montreal and Bessie Wellis DeMars of Little Rock, Arkansas.¹⁸⁴ DeMars grew up in Oakland, and he received his Bachelor of Arts in Architecture from the University of California in 1931, winning three medals for his student projects and a special design prize from John Galen Howard.¹⁸⁵ After graduating, he headed to Arizona where he made measured drawings of pictographs in the Twin Caves Ruins in Tsegi Canyon for the Museum of Arizona. From 1936 to 1942, DeMars worked as district architect for the Farm Security Administration's regional office in San Francisco, working to alleviate the misery of California's migrant farm workers by designing 40 farm workers' communities across the western United States. The best known of these include Yuba City and Mendota, California.¹⁸⁶ In 1939, DeMars married costume designer and dancer Betty Bates, which started an artistic partnership that lasted until Betty's death in 1987.

In 1939, DeMars joined a group of architects, landscape architects, and city planners including Burton Cairns, Joseph McCarthy, Garrett Eckbo, T.J. Kent Jr., and Francis Violich to co-found Telesis, a city and regional planning organization that sought to encourage and guide progressive urban planning within the Bay Region (**Figure 232**). This group was the inspiration for the San Francisco Planning and Urban Research Association (SPUR), which is still active in the Bay Area.

¹⁸⁴ Biographical information in this section was retrieved from Ancestry.com unless otherwise noted.

¹⁸⁵ "Noted Architect Vernon DeMars dies at age 97," *UC Berkeley News*, accessed June 26, 2019, http://www.berkeley.edu/news/media/releases/2005/05/03_demars.shtml.

¹⁸⁶ Professional information in this section was retrieved from: "Vernon DeMars (1908-2005)," UC Berkeley Environmental Design Archives, accessed June 26, 2019, <http://www.ced.berkeley.edu/cedarchives/profiles/demars.htm>.

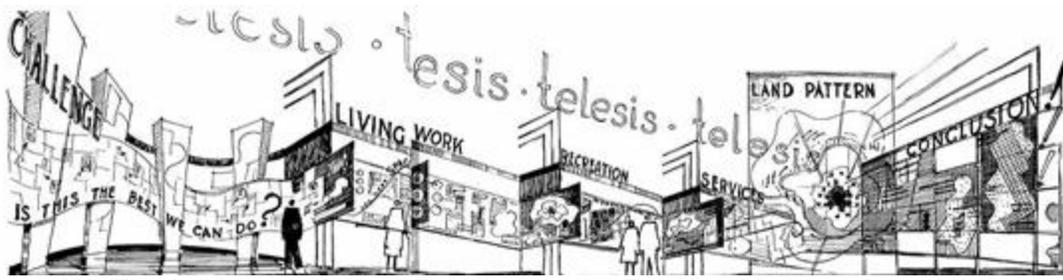


Figure 232. Telesis "Space for Living" Exhibit at the San Francisco Museum of Art, 1940. Source: Telesis Reference File, Environmental Design Archives, Accessed online at <http://ced.berkeley.edu/frameworks/2010/ced-in-wurster-hall/>

In 1943, DeMars joined the National Housing Agency in Washington, D.C. as Chief of Housing Standards, where he was engaged in research on post-war housing; he also served two years during this time with the U.S. Navy. After the war, from 1947 to 1949, he was visiting professor at the Massachusetts Institute of Technology. In 1951, DeMars returned to the Bay Area and began teaching at the Department of Architecture at the University of California, Berkeley. He chaired the department from 1959 to 1962 and served as Professor Emeritus upon his retirement in 1975.

Concurrent with teaching, DeMars consulted for the San Francisco Redevelopment Agency on the large-scale redevelopment plans for Diamond Heights, Hunter's Point, and the Western Addition. During this period, he also collaborated with architect Donald Hardison on several projects in Richmond, California, including Easter Hill Village public housing, which was noted for its attempt to bring individuality to residences in a low-income development (**Figure 233** and **Figure 234**).



Figure 233. Vernon DeMars on the site of Easter Hill Village Public Housing, Richmond, CA, no date. Source: UC Berkeley, Environmental Design Archives.



Figure 234. Easter Hill Village Public Housing, Richmond, CA, architect Vernon DeMars, completed 1954. Source: East Bay History website, <http://eastbayhistory.com/housing.htm>.

In 1956, DeMars formed a partnership with Donald Reay, who was also a professor in the Department of Architecture at University of California, Berkeley. This partnership lasted until 1966, after which DeMars partnered with John G. Wells. This firm's emphasis was housing and community development and covered a wide range of building types and planning problems. The partnership of

DeMars & Wells dissolved in 1977 and was followed by DeMars & Maletic with principal Carl Maletic. The firm's major project was championing the cause of rehabilitating the San Francisco Ferry Building and expanding Embarcadero Plaza after the Embarcadero Freeway was demolished in 1991.

DeMars was a Fellow of the American Institute of Architects and received many AIA awards, including the Award of Honor for Design Excellence from the Bay Area Chapters of the AIA for the Student Center and Zellerbach Hall on the UC Berkeley campus. In 1975, he received the Berkeley Citation, the campus' top honor, and in 1999 the College of Environmental Design honored him as a distinguished alumnus. DeMars received a lifetime achievement award from the American Institute of Architects and the Distinguished Alumni Award from the College of Environmental Design in 2003. Vernon DeMars died in Oakland in 2005 at the age of 97.¹⁸⁷

Donald Reay was born in Liverpool, England, in 1914 and studied architecture at the University of Liverpool.¹⁸⁸ After graduating in 1936, he was admitted to the Royal Institute of British Architects as an Associate member (later to become elected a Fellow). He traveled to the United States in 1937 to study at Columbia University in New York, where he was one of the first people to receive a master's degree in City and Regional Planning.¹⁸⁹ While in New York, Reay married fellow student and architect Sylvia Shimborg. Due to the outbreak of World War II, Reay was unable to return to England and moved to Canada, where he joined the Royal Canadian Air Force. There, he was promoted to Chief Architect, responsible for building flight training schools and installing camouflage for vital services on the East Coast. After the war he returned to England, where he joined the Ministry of Town and Country Planning as Regional Planning Officer, involved in the preparation of manuals and legislation setting national planning standards. He was also the technical officer primarily responsible for the initiation, planning, design and construction of New Towns in England and Wales. He later became Chief Architect of the new towns East Kilbride, Scotland, and Stevenage, England.

In 1955, he moved to Berkeley to teach at the University of California, Berkeley. He arrived as a seasoned architect and planner and taught architectural design and planning to upper division and graduate students. In 1956, he partnered with fellow Berkeley faculty member Vernon DeMars to create the private practice of DeMars & Reay, while continuing his university responsibilities. After this firm dissolved in 1966, Reay established the firm Reay Associates, which in 1969 became Reay-Tsuruta Associates with principal Kinya Tsuruta. In 1976, Reay Associates was reestablished with Don and his wife Sylvia acting as co-principals. Over the course of his career, Reay contributed to projects throughout the United States, England, Canada, Australia, and Mexico. Don Reay also continued to consult with San Francisco-based firms Planning Associates and Del Campo & Maru into his last years of life. The American Institute of Architects elected Don Reay an AIA Fellow in 1985. Don Reay died in Berkeley in 2002 at the age of 87.

During the ten years in which they practiced together, the firm of DeMars & Reay completed many large-scale architecture and planning projects, including three buildings in the California Student Center at UC Berkeley: University Dining Commons (1960), Memorial Student Union (1961), and Eshleman Hall (1965), as well as Capitol Towers Apartments in Sacramento (1958-1965, with

¹⁸⁷ "Noted Architect Vernon DeMars dies at age 97," *UC Berkeley News*, accessed June 26, 2019, http://www.berkeley.edu/news/media/releases/2005/05/03_demars.shtml.

¹⁸⁸ Henry J. Lagorio, Donald E. Olsen, and Claude Stoller, "In Memoriam, Donald P. Reay," University of California Press Release (2002), accessed June 26, 2019, https://senate.universityofcalifornia.edu/_files/inmemoriam/html/DonaldP.Reay.htm.

¹⁸⁹ Professional information in this section was retrieved from: "Donald Reay (1914-2002) & Sylvia Reay (1916-2006)," UC Berkeley, Environmental Design Archives, accessed June 26, 2019, <https://archives.ced.berkeley.edu/collections/reay-donald>.

Wurster, Bernardi & Emmons), Marin City public housing buildings north of Sausalito (1965, with Aaron Green, John Carl Warnecke, and Lawrence Halprin), Wurster Hall, housing the College of Environmental Design at the University of California, Berkeley (1965, with Esherick & Olsen), and the Golden Gateway Redevelopment Project in San Francisco (Phase 1, 1965; Phase 2, 1966) (**Figure 235 and Figure 236**). Founders Hall and Martinez Hall on the CCA campus, which were designed in 1965 and completed in 1967, were two of this firm's last collaborative projects before dissolving in 1966.



Figure 235. Rendering of the Golden Gateway Redevelopment Project, architects DeMars & Reay, 1960-1964. Source: Donald and Sylvia Reay Collection, UC Berkeley, Environmental Design Archives.



Figure 236. Wurster Hall, architects DeMars & Reay with Esherick & Olsen, completed 1965. Source: UC Berkeley, Environmental Design Archives.

Worley K. Wong (1912-1985) & Ronald G. Brocchini (b. 1929)

Projects at CCA: Project 73 Master Plan (1973), Noni Eccles Treadwell Ceramic Arts Center (1973), A-2 Café Addition to Irwin Hall (1974), Raleigh & Clair Shaklee Building (1979)

Worley K. Wong was born in Oakland in 1912, the son of Get Yow Wong, a native of Hong Kong, and Lyna Young Wong.¹⁹⁰ Wong's father died before he was ten years old. Wong attended school both in Oakland and at the Lignan School in Canton, China. His college coursework was completed at St. Mary's College in Moraga, California and at the University of California, Berkeley, where he received his degree in 1932. After graduation, Wong was a draftsman in the San Francisco office of architect N. W. Sexton and a field architect for the U. S. Maritime Commission during the first years of World War II. He worked as a facilities architect at the Henry Kaiser Shipyards in Oakland from 1943 to 1945, and then as a designer at the firm of Langhorst and Langhorst in San Francisco.¹⁹¹

In 1946, Wong partnered with John C. Campbell to form Campbell & Wong, Associates. The firm was located in San Francisco and became primarily known for Second Bay Tradition residential designs.¹⁹² Campbell & Wong is often grouped with William Wurster, Gardner Dailey, Joseph

¹⁹⁰ Biographical information in this section was retrieved from Ancestry.com unless otherwise noted.

¹⁹¹ "Worley K. Wong (Architect)," Pacific Coast Architecture Database, accessed June 26, 2019, <http://pcad.lib.washington.edu/person/386/>,

¹⁹² Mary Brown, *San Francisco Modern Architecture and Landscape Design, 1935-1970, Historic Context Statement* (prepared for the San Francisco City and County Planning Department, January 2011), 221.

Esherick, and Anshen & Allen, among others, as important designers of Northern California's exemplary works of mid-century modern architecture. A few notable commissions by Campbell & Wong include Felton Cabin at Fallen Leaf Lake (1947); A-Frame Leisure House (1950); the Hamilton Wolf House in Oakland (1953); the Clinite House in San Mateo (c. 1955); the Sawyer House in Piedmont (1963); and the Wilmarth Residence in Colusa (1964) (**Figure 237**). Campbell & Wong also designed Case Study House #27 (1963, not built), one of the last in the famous Case Study House program sponsored by Arts and Architecture magazine. Their designs were published in a number of contemporary magazines, including *Architectural Record*, *Progressive Architecture*, *Interiors*, *Sunset*, and *House and Garden*.¹⁹³



Figure 237. Clinite House, San Mateo, CA, 1955. Architects Campbell & Wong, photograph by Roger Sturtevant. Source: *Interior Design*, March 2007, accessed online, <http://legacy.interiordesign.net/article/483940>.

Worley K. Wong was elected to fellowship in the American Institute of Architects in 1961. Campbell & Wong practiced in partnership from 1946 to 1968. When Campbell retired, Wong asked architect Ronald G. Brocchini, who had been working in the firm of Campbell & Wong, to establish a new firm, Wong & Brocchini, Architect and Planners. Worley Wong practiced with Ronald Brocchini until his death in 1985.

Ronald G. Brocchini was born in Oakland in 1929, the son of Italian immigrants. Brocchini attended the University of California, Berkeley, where he received a B. A. in 1953 and a master's degree in 1956, both with honors.

Beginning in 1961, Ronald Brocchini worked at the firm of Campbell & Wong in San Francisco. Wong & Brocchini, Architect and Planners, was incorporated in April 1969 in the same offices at 737 Beach Street in San Francisco that had housed Campbell & Wong, and continued to work with many of the same clients and projects. Their projects varied in scale but were primarily civic, institutional, and multi-unit housing. San Francisco, extant buildings by Wong & Brocchini include the Marina branch of Crocker Bank, now Wells Fargo (1973, 2055 Chestnut Street), and the Fromm and Sichel World Headquarters (1973, Hyde and Beach streets). Bay Area projects include the Brookdale Apartments (1968, Auburn Way, San Jose), Drake's Beach Facilities (1967, Point Reyes National Seashore), the Cafeteria Building at California State University, Hayward (1968, now California State

¹⁹³ Brown, *San Francisco Modern Architecture and Landscape Design*, 221.

University, East Bay, Hayward), the Public Safety Building at San Leandro Civic Center (1967, San Leandro), Merrill College at the University of California, Santa Cruz (1969), Homestead Valley senior housing (1968, Mill Valley), and renovations to North Library at San Jose State University (1981, San Jose) (**Figure 238 and Figure 239**). Wong & Brocchini also worked during this time with San Francisco architect Mario Ciampi, designer of many Bay Area schools and churches as well as the Berkeley Art Museum (1970).

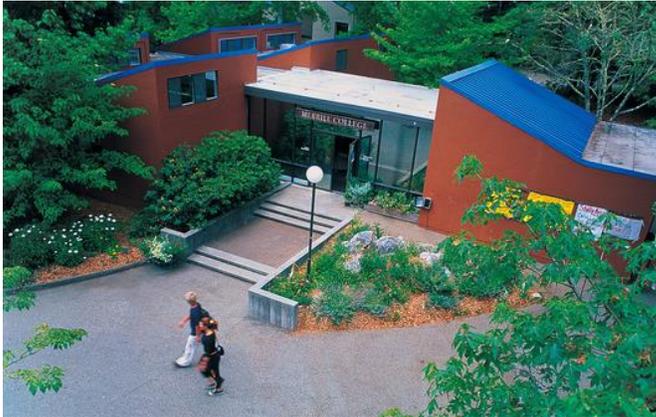


Figure 238. University of California at Santa Cruz, Merrill College, 1969, Campbell & Wong, Wong & Brocchini. Source: "Merrill College," UC Santa Cruz, accessed June 26, 2019, <http://housing.ucsc.edu/colleges/merrill.html>.



Figure 239. Fromm and Sichel World Headquarters, San Francisco, CA, 1973, Wong & Brocchini. Source: Google Maps.

Wong & Brocchini practiced together until 1985. While prolific, the caliber of the firm's work did not rise to the level of that produced by the partnership of Campbell & Wong. After Wong's death in 1985, Ronald and Myra Brocchini established Brocchini Architects in Berkeley. The firm focuses now on residential work.

George Miers (b. 1949)

Projects at CCA: Oliver Art Center & Ralls Painting Studio (Oliver & Ralls Building, 1989)

George Miers, born in Fort Worth Texas in 1949, grew up in San Francisco, and studied architecture at Washington University in St. Louis, Missouri, graduating in 1972.¹⁹⁴ Before founding his eponymous firm, Miers worked at Kaplan McLaughlin Diaz, and under Charles Bassett at Skidmore, Owings, and Merrill.

George Miers and Associates was formed in 1982.¹⁹⁵ The firm's works included multi-unit residential, commercial, and institutional designs. The firm was awarded Pacific Coast Builders Conference Gold Nugget Awards in 1987 for One Ygnacio Plaza, an office complex in Walnut Creek, California (**Figure 240**), and in 1990 for Coleridge Park Homes in San Francisco and the Dublin Civic Center in Dublin, California.¹⁹⁶ Coleridge Park Homes, a mixed-use residential and commercial building, "features the nation's first air rights agreement between a privately held company and a nonprofit housing group. Includes paint store with a roof designed to carry 49 units of low-income senior

¹⁹⁴ Russell Abraham and Swatt | Miers, *Swatt | Meirs: 30 Projects* (Victoria, Australia: Images Publishing, 2017), 243.

¹⁹⁵ AIA East Bay Chapter, "Swatt | Miers Architects: Firm Profile," <http://aiaeb.org/2018/09/firmprofile918/>, accessed July 4, 2019.

¹⁹⁶ PCBC Makes Gold Nugget Awards, *Los Angeles Times*, June 28, 1987; "Nuggets: Southland Wins Most Awards," *Los Angeles Times*, June 24, 1990, K12; Six Bay Area Projects are Grand," *San Francisco Examiner*, June 17, 1990, F-17.

housing, parking, and a community park.”¹⁹⁷ Most unique among Miers body of work are his designs for several companion animal care and adoption facilities in the western United States and Canada, including the East Bay SPCA, Oakland Animal Control Facility, including Tony LaRussa’s Animal Rescue Foundation in Walnut Creek (**Figure 241**).¹⁹⁸ Since 2009, Miers has partnered with Robert Swatt at Swatt|Miers Architects, based in Oakland.



Figure 240. One Ygnacio Plaza, Walnut Creek.
Source: Swatt|Miers Architects,



Figure 241. East Bay SPCA, Oakland. Source:
Swatt|Miers Architects.

Jim Jennings (b.1940)

Projects at CCA: Barclay Simpson Sculpture Studio (1992)

Jim Jennings, born in Santa Barbara in 1940, grew up in Los Angeles.¹⁹⁹ During his youth, Jennings lived and worked on farms while living in Redlands, California. Jennings began an undergraduate degree in engineering at University of California, Berkeley, but soon transitioned to the architecture program. After receiving his Bachelor of Architecture in 1966, Jennings became a registered architect in 1971 and founded his first practice in 1975 as Jim Jennings Architecture. Jennings then partnered with William Stout in 1980, forming Jennings + Stout.²⁰⁰ In 1986, the partnership was dissolved, and Jennings opened Jim Jennings Arkhitekture. Jennings taught as an adjunct professor at CCAC’s newly formed architecture program in the early 1990s. Jennings continues to practice architecture out of San Francisco with his firm, now named Jim Jennings Architecture.²⁰¹

Educated at University of California, Berkeley by noted regional Modernists such as William Wurster, Jennings’s architecture is informed by many of the tenets of Modernist design, including pure geometry, honesty of materials, and structural expression, while being clearly contemporary in execution. While described by several design journalists as “an unsentimental modernist,” critic Pilar Viladas has described Jennings as “neither coldly pragmatic nor cynically stylistic,” and his buildings

¹⁹⁷ David W. Myers, “Southland Home Design Sets Trends,” *Los Angeles Times*, June 24, 1990.

¹⁹⁸ “Animal Care Facilities,” George Miers and Associates, 2008, via Internet Archive Wayback Machine, <https://web.archive.org/web/20080723123403/http://gmaarchitects.com/comfacilities.html>, accessed July 5, 2019.

¹⁹⁹ Unless otherwise noted, all biographical information in this section is adapted from “Jim Jennings (1940-),” UC Berkeley Environmental Design Archives, accessed June 28, 2019, <https://archives.ced.berkeley.edu/collections/jennings-jim>.

²⁰⁰ Stout is now known for his architectural book publishing company, William Stout Publishers, and bookstore, William Stout Architectural Books; see, “About Us,” William Stout Architectural Books, accessed June 28, 2019, <https://stoutbooks.com/pages/about-us>.

²⁰¹ “Profile,” Jim Jennings Architecture, accessed June 28, 2019, <http://www.jimjenningsarchitecture.com/profile-1>.

as having “an almost classical calm.”²⁰² While many other architects in the 1980s and 1990s were exploring other strains of architectural theory and design such as Postmodernism, Deconstructivism, and High Tech Structuralism, Jennings work is better understood as an extension of Modernist theory and ideals using contemporary materials, structural systems, and values—a style or trend which architectural historian Leland M. Roth has termed “New Modernism.”²⁰³

Much of Jennings’s architectural work has focused on residential projects, including projects such as Visiting Artist’s Studio (2003) in Geyserville, California; Desert House (2009) in Palm Springs; the Art Pool + Pavilion (2007), which integrated a James Turrell Skyspace, *Sky Stone* (2005), into an infinity pool in Calistoga; and the Natoma Lofts (1998), a multi-family residential infill project in San Francisco (**Figure 242 and Figure 243**).²⁰⁴ Notable institutional and office commissions include the Pischoff Building in Oakland (1990), a combined warehouse and office space; the interior renovation of his own architecture studio office at 49 Rodgers Street in San Francisco; Barclay Simpson Sculpture Studio for CCA (1992); the Courtyard Mausoleum at the Italian Cemetery in Colma (1998); and Smith Cardiovascular Research Building at the UCSF-Mission Bay Campus (2011, with SmithGroup) (**Figure 244 and Figure 245**).²⁰⁵

Jennings’s work has been published numerous times in architectural monographs and in architectural publications such as *Progressive Architecture*, *Architectural Record*, *Architectural Digest*, and *GA Projects*, as well as newspapers and magazines such as *San Francisco Chronicle*, *San Francisco Examiner Magazine*, *Sunset Magazine*, and *New York Times Magazine*. His work has won multiple design awards from *Progressive Architecture*, including for the Barclay Simpson Sculpture Studio and the Visiting Artist’s Studio.²⁰⁶ Additionally, the Visiting Artist’s Studio was awarded the National Honor Award by the American Institute of Architects (AIA) and named one of the “five most influential and inspiring houses of the past decade” by the *Wall Street Journal*.²⁰⁷ Jennings’s work was amongst one of four architectural offices featured in the San Francisco Museum of Modern Art (SFMOMA) exhibition “In the Spirit of Modernism” in 1991-92.²⁰⁸ Jennings received the Academy Award for Architecture from the American Academy of Arts and Letters in 2008, awarded to an American architect “whose work is characterized by a strong personal direction.”²⁰⁹ In 2016, Jennings was inducted into the American Institute of Architects College of Fellows, one of the highest professional honors in the United States.²¹⁰

²⁰² Pilar Viladas and Jim Jennings, *Jim Jennings Architecture 10/10: Ten Projects, Ten Years* (San Francisco: William Stout Publishers, 1998), 6-8.

²⁰³ Leland M. Roth, *American Architecture: A History* (Boulder, CO: Westview Press, 2003), 558.

²⁰⁴ “Works,” Jim Jennings Architecture, accessed June 28, 2019, <http://www.jimjenningsarchitecture.com/projects>; and “Artworks,” James Turrell, accessed June 28, 2019, <http://archive.jamesturrell.com/artwork/stonesky/>.

²⁰⁵ “Works,” Jim Jennings Architecture, accessed June 28, 2019, <http://www.jimjenningsarchitecture.com/projects>; and Janice Phillip, “Jim Jennings Studio,” *Architecture* (June 1990), 56-58.

²⁰⁶ “Architectural Design Citation: Sculpture Studio,” *Progressive Architecture* 72:1 (January 1991), 116-17; and “Visiting Artist Suites, Oliver Ranch,” *Progressive Architecture* (January 1992), 76-77.

²⁰⁷ “Honors,” Jim Jennings Architecture, accessed June 28, 2019, <http://www.jimjenningsarchitecture.com/honors-1>.

²⁰⁸ Kyle Thayer, “Four Modernists at SFMoMA,” *Progressive Architecture* (January 1992), 24.

²⁰⁹ “Arts and Letters Awards in Architecture,” American Academy of Arts and Letters, accessed June 28, 2019, <https://artsandletters.org/awards/>.

²¹⁰ “College of Fellows,” AIA, accessed June 28, 2019, <https://www.aia.org/college-of-fellows>.



Figure 242. Visiting Artist's Studio (2003) in Geyserville, California by Jim Jennings. Source: Jim Jennings Architecture.



Figure 243. Art Pool + Pavilion (2007) in Calistoga, California by Jim Jennings with a Skyspace by James Turrell. Source: Jim Jennings Architecture.



Figure 244. Courtyard Mausoleum (1998) in Colma, California by Jim Jennings. Source: Jim Jennings Architecture.



Figure 245. Smith Cardiovascular Research Building (2011) on UCSF-Mission Bay campus in San Francisco, with SmithGroup architects. Source: Jim Jennings Architecture.

V. EVALUATION OF CCA CAMPUS BUILDINGS FOR CALIFORNIA REGISTER ELIGIBILITY

The following section includes an evaluation of the CCA Campus as a potential California Register historic district. It also evaluates ten of twelve buildings on the CCA campus for listing in the California Register of Historical Resources. Macky Hall and the Carriage House have not been reevaluated as they are currently listed in the National Register and are therefore automatically eligible for listing in the California Register. However, the integrity of Macky Hall and the Carriage House are reviewed to determine if they remain eligible for listing in these registers.

CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register is an inventory of significant architectural, archaeological, and historical resources in the State of California. Resources can be listed in the California Register through a number of methods. State Historical Landmarks and National Register-eligible properties (both listed and formal determinations of eligibility) are automatically listed in the California Register. Properties can also be nominated to the California Register by local governments, private organizations, or citizens. The evaluative criteria used by the California Register for determining eligibility are closely based on those developed by the National Park Service for the National Register of Historic Places.

In order for a property to be eligible for listing in the California Register, it must be found significant under one or more of the following criteria:

Criterion 1 (Event): Resources that are associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.

Criterion 2 (Person): Resources that are associated with the lives of persons important to local, California, or national history.

Criterion 3 (Architecture): Resources that embody the distinctive characteristics of a type, period, region, or method of construction, or represent the work of a master, or possess high artistic values.

Criterion 4 (Information Potential): Resources or sites that have yielded or have the potential to yield information important to the prehistory or history of the local area, California or the nation.

Integrity

In order to qualify for listing in any local, state, or national historic register, a property or landscape must possess significance under at least one evaluative criterion as described above and retain integrity. Integrity is defined by the California Office of Historic Preservation (OHP) as “the authenticity of an historical resource’s physical identity evidenced by the survival of characteristics that existed during the resource’s period of significance,” or more simply defined by the National Park Service as “the ability of a property to convey its significance.”²¹¹

Page & Turnbull used established integrity standards outlined by the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*. Seven variables, or aspects, that define integrity are

²¹¹ California Office of Historic Preservation, *Technical Assistance Series No. 7: How to Nominate a Resource to the California Register of Historical Resources* (Sacramento: California Office of State Publishing, 4 September 2001) 11; National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington D.C.: National Park Service, 1997), 44.

used to evaluate a resource's integrity—location, setting, design, materials, workmanship, feeling, and association. A property must stand up under most or all of these aspects in order to retain overall integrity. If a property does not retain integrity, it can no longer convey its significance and is therefore not eligible for listing in local, state, or national registers.

- *Location* is the place where the historic property was constructed.
- *Design* is the combination of elements that create the form, plans, space, structure and style of the property.
- *Setting* addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building/s.
- *Materials* refer to the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form the historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history.
- *Feeling* is the property's expression of the aesthetic or historic sense of a particular period of time.
- *Association* is the direct link between an important historic event or person and a historic property.

Properties Less Than 50 Years Old

According to *California Office of Historic Preservation Technical Bulletin 6*, "In order to understand the historic importance of a resource, sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource. A resource less than 50 years old may be considered for listing in the California Register if it can be demonstrated that sufficient time has passed to understand its historical importance."²¹²

CCA CAMPUS AS A POTENTIAL CALIFORNIA REGISTER HISTORIC DISTRICT

Historic districts are made up of components which are significant when grouped together, defined by the National Park Service as possessing a "significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by a plan or physical development."²¹³ Individual contributors must work together to tell the shared story of a district's significance, and must be defined as a group by distinguishable boundaries. Boundaries of a historic district are frequently defined by use, connection to an event, or architectural style. Historic districts will include both contributors and non-contributors, and not all contributing resources need to be of the same historical or architectural quality or individually eligible for local, state, or national register listing. A district functions as a group and may include both contextual buildings and exceptional contributors which help to anchor the district.

Eligibility for historic district listing in the California Register, just as for individual resources, is based on the possession of both significance and integrity.

²¹² California Office of Historic Preservation, *Technical Assistance Bulletin No. 6: California Register and National Register: A Comparison* (Sacramento: California Office of State Publishing, June 2011), 3.

²¹³ National Park Service, *National Register Bulletin No. 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: National Park Service, 1997), 5.

CCA Campus Evaluation of Significance

Criterion 1 (Events)

The CCA campus appears to possess significance under California Register Criterion 1 (Event) as a site which has made a significant contribution to the broad patterns of local and regional history. The California School of Arts and Crafts was established by Frederick Meyer in Berkeley in 1907. Meyer purchased the former Treadwell Estate in Oakland in 1922 and spent four years renovating the existing buildings (Macky Hall, the Carriage House, and a non-extant barn), clearing the overgrown site, and constructing new buildings, including the Facilities Building and B Building, that he deemed necessary for the success of the school. The student body of the California School of Arts and Crafts moved to the new Oakland campus in 1926. In 1930, one additional building was constructed, Guild Hall (not extant), to serve as a space for the school's popular weekend classes, a public gallery and exhibition space, and an auditorium. For nearly 20 years the school was served by the buildings from this early era of campus development.

When Meyer established the school in 1907, it was one of the earliest art schools on the West Coast to offer an arts education grounded in the ideology of the Arts and Crafts movement. Others included the Oregon College of Art and Craft (established in Portland in 1907 as the Arts and Crafts Society) and Otis College of Art and Design (established in Los Angeles in 1918 as the Otis Art Institute). This ideology emphasized the union of aesthetics and design, with an emphasis on hands-on training for careers in fine and applied arts, and represented a distinct departure from the romantic bohemianism and fine art focus that characterized other art schools, including the San Francisco Art Institute, where Frederick Meyer formerly taught. This ideology led to an early and continued ability to place graduates in professional fields, and the existence of this school in Oakland was repeatedly cited in the press as an integral part of Oakland's success in industrial fields. This school was also noted as supplying a large percentage of the state's art teachers. The school's enrollment was overwhelmingly female through its first four decades of existence, and as such it trained many women for professional careers well before these employment paths were common for women.

The California College of Arts and Crafts continued to stand out among educational institutions through the twentieth century for its influence in the art community and caliber of its faculty. Planning efforts continued through the mid- to late twentieth century in response to student enrollment and curriculum developments, and produced a collection of architect-designed modern buildings that embody the vision of the college as an institution committed to the pursuit of excellence in applied arts and design. This included the construction of Martinez Hall and Founders Hall (both by DeMars and Reay) in the 1960s and the Noni Eccles Treadwell Ceramic Arts Center and the Raleigh and Claire Shaklee Building (both by Wong and Brocchini) in the 1970s. The most recent building, Jim Jennings' 1992 Barclay Simpson Sculpture Studio, was the last representation of the institution's commitment to elevating arts studio spaces to being works of art themselves.

As the second site of a school which was one of the earliest to offer a unique applied arts education curriculum, and the location at which the school constructed its first purpose-built buildings and was able to expand in both institutional space and curriculum, the entire CCA Oakland campus appears to have significance under Criterion 1 (Events). This period of significance spans from 1922, when Frederick Meyer purchased the site, to 1992, when the most recent building contributing to the Oakland campus, the Barclay Simpson Sculpture Studio, was built. After this date, CCA leadership sought to expand the program with a second campus in San Francisco. While educational programs continued at the Oakland campus, the institution's growth efforts were focused across the Bay.

All twelve CCA campus buildings date from or before the 1922-1992 period of significance. Macky Hall and the Carriage House, although built before 1922, were significant to the early use and

development of the site as a campus for art education. Buildings that were used by the college during this period of significance that are no longer extant include the barn and Guild Hall, both of which were destroyed by fire in 1968-1970, the shower house, tool storage shed, athletic fields, and model's cottage, all of which were removed to make room for newer campus buildings between 1944 and 1979. Though not presenting a cohesive architectural or site planning vision, the CCA buildings constructed between 1922 and 1992 effectively convey the institution's historical significance as an arts college active in the Bay Area's professional and artistic communities. Each building represents a period of planning or growth in the institution's history, reflecting CCA's continued efforts to meet the changing needs of their student population. Those buildings related to the 1964 and 1973 planning efforts, as well as the 1992 Barclay Simpson Sculpture Studio, show the school's continuing commitment to house their classrooms and studios in buildings that go beyond utilitarian institutional needs to embody contemporary themes in architecture and design.

The CCA campus also includes a variety of landscape features, both natural and manmade, that likewise date from many periods of creation or construction. The oldest of these include the Broadway Wall, the Carnegie bricks installed as edging and paving, and the row of eucalyptus trees that run from the vehicular entry at the Broadway wall towards Macky Hall. These are associated with James Treadwell, who occupied the property before establishment of CCA, and as such, are not contributing to the CCA campus California Register-eligible historic district. Landscape features that were created or installed during the 1922-1992 period of significance and contribute to the California Register-eligible historic district representative of campus site design and/or artistic efforts by students and professors, include: Macky Lawn, stair with ceramic pots, *Infinite Faith*, the wood bell tower, and *Celebration Pole*.

Criterion 2 (Persons)

The CCA campus does not appear to possess significance under California Register Criterion 2 (Persons) as a site which has an association with the lives of any persons important to local, California or national history. Over the course of the school's development at the Oakland campus since 1922, many prominent artists have attended this school or been members of its faculty. School founder Frederick Meyer was a well-regarded woodworker and cabinet-maker, and two of his pieces are in the permanent collection of the DeYoung Museum in San Francisco. Other notable early faculty members including Xavier Martinez and Perham Nahl are not known to have taught in any specific extant campus building.

Artists associated with advances in ceramics, including alumni Robert Arneson and Peter Vulkos and alumna and faculty member Viola Frey, primarily worked in World War II-era barracks buildings that served as studios through the 1950s and were removed piecemeal in the 1960s and 1970s. Frey also taught in the Noni Eccles Treadwell Ceramic Arts Center, after assisting in its programmatic design. While Frey taught classes at the Ceramic Arts Center, her career flourished; during this time she began experimenting with larger ceramic sculptures outdoors, her first series of bronze sculptures, had her first solo exhibition and retrospective hosted by the Creative Arts League of Sacramento (1981), and another solo exhibition at the Whitney Museum of Art (1984). While Frey has a strong connection to the Noni Eccles Ceramic Arts Center for her teaching, she maintained large private studio spaces in Oakland during the same time, where she worked on her own body of work. Thus, although strongly associated with her position as teacher, the CCA campus as a whole is not the only or most prominent place associated with Frey's important body of artistic work, for which she is known.

Prominent alumni and faculty members associated with the Bay Area Figurative Movement, including Richard Diebenkorn, Nathan Oliveira, and Manuel Neri, likewise worked on campus in the 1950s in buildings that are no longer extant. Overall, there does not appear to be a significant association with the lives of any persons at CCA that would justify the inclusion of the entire

campus, or any smaller portion of the campus, in the California Register as a historic district in association with any particular person.

Criterion 3 (Architecture)

The CCA campus does not appear to possess significance under California Register Criterion 3 as a group of resources that embodies the distinctive characteristics of a type, period, region, or method of construction, or as a cohesive grouping that represents the work of a master or possesses high artistic values. The CCA campus includes 12 buildings with construction dates ranging from circa 1879-1881 (Macky Hall and Carriage House) to 1992 (Barclay Simpson Sculpture Studio). The buildings represent several different phases of physical development on campus. Even some buildings that were constructed within the same phase of development do not share notable stylistic cohesion, such as Martinez Hall and Founders Hall, which, despite having been designed by the same architects and constructed concurrently, represent different architectural styles. Four buildings on campus were designed by recognized Bay Area master architects. These buildings, including Macky Hall and the Carriage House (listed in the National Register, California Register and as an Oakland Landmark), Martinez Hall, and Founders Hall, are recognized with findings of individual historic significance later in this report.

An early campus master plan was developed by Frederick Meyer in the mid-1920s, of which approximately half of the intended buildings were constructed and only two remain (the Facilities Building and Building B). Another master plan was developed by DeMars and Reay in 1964, which included the recommended construction of mixed use commercial and educational buildings along Broadway and the recommended construction of additional large studio and library buildings around the remaining perimeter of campus. Martinez Hall and Founders Hall were built as a result of this plan. An update to DeMars and Reay's plan was drafted in 1973 by architectural firm Wong and Brocchini, which called for the demolition of the remaining buildings from the campus's 1920s era of development and replacement with larger studio and classroom buildings. The Noni Eccles Treadwell Ceramic Arts Studio and the Shaklee Building were built as a result of the updated plan. The recommended demolition of the Facilities Building and the B Building never took place. With combined elements remaining from each of these incompletely realized planning efforts, the campus does not represent the cohesive planning work or design of any specific master architect or planner.

Overall, the CCA campus does not represent a comprehensive or cohesive institutional planning effort; regularity of type, period or method of construction; or unified association with a master builder or architect. As a whole or in part, it does not possess high artistic value as a historic district. The campus has developed incrementally over time, and while the buildings constructed since the 1960s maintain a values-driven aesthetic reflective of changing, progressive architectural tastes and styles, this theme is better associated with the statement of significance under Criterion 1.

Criterion 4 (Information Potential)

The CCA Campus does not appear to be individually eligible under Criterion 4 (Information Potential) as a site or as a collection of buildings that has the potential to provide information important to the prehistory or history of the City of Oakland, state, or nation. It does not appear to feature construction or material types, or embody engineering practices that would, with additional study, provide important information. Page & Turnbull's evaluation of this property was limited to age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

CCA Campus Integrity

In addition to being determined eligible under at least one of the four California Register criteria, a historic district deemed to be significant must also retain sufficient historical integrity. Integrity for historic districts is largely a factor of the ratio of contributing resources to non-contributing resources. Determining which properties are contributing versus non-contributing depends on whether they are associated with the historic district's reason for significance; whether they were constructed or existed during the period of significance; and whether they each retain sufficient integrity as individual buildings to represent that period and reason for significance. Typically, a two-thirds majority of contributing resources in a contiguous district is desired, though at least half of the resources should be contributors.

Ten of the twelve extant buildings on the CCA campus date to the 1922-1992 period of significance and contribute to the campus eligibility under Criterion 1 as classroom, administrative, and residential space related to the mission of the arts college. Although Macky Hall and the Carriage House were constructed prior to the period of significance, they were adapted and rehabilitated to meet the institution's needs and have served as classroom and administrative space for the school since 1922; therefore, Macky Hall and the Carriage House are also contributors to the eligible historic district.

All twelve extant buildings retain sufficient integrity to contribute to the California Register-eligible historic district. A detailed discussion of the integrity of each building is provided throughout the remainder of **Section V. Evaluation of CCA Campus Buildings for California Register Eligibility**. Seven landscape features appear to date to the 1922-1992 period of significance and are related to the campus as a site of arts education; these include Macky Lawn, the stairs with ceramic pots, faun sculpture, sundial, concrete water fountain, *Infinite Faith*, the wood bell tower, and *Celebration Pole*. However, the sundial and concrete water fountain do not retain integrity of location, setting, or design, and as such do not have sufficient integrity to be considered contributing landscape features. Landscape features dating to the early estate era, such as the Broadway Wall & Stairs, Eucalyptus Row, and Carnegie Bricks were not demolished by CCA, but do not substantially contribute to the significance of the campus as a site of arts education, and as such are not contributing landscape features.²¹⁴

Conclusion

The CCA campus appears to be significant under California Register Criterion 1 (Event) as the site of a school which was one of the earliest to offer a unique applied arts education curriculum on the West Coast and which produced graduates—including a very high percentage of women—who entered into professional art careers in the Bay Area and beyond, establishing the school's regional influence, and as the physical embodiment of the school's commitment to contemporary themes in architecture and design by housing their classrooms and studios in buildings that go beyond utilitarian institutional needs. The period of significance for this criterion is 1922 to 1992. Twelve extant buildings and seven associated landscape features contribute to this period of significance and retain sufficient integrity to contribute to the historic district.

Table 2 lists the buildings and landscape features which have been identified as contributors to the California Register-eligible historic district.

²¹⁴ These landscape features, however, do contribute to the National Register-listed Treadwell Estate historic resource, which is also a City of Oakland landmark, as discussed later in this section.

Table 2. California Register-Eligible Historic District Contributing Buildings & Landscape Features	
Contributing Buildings	Contributing Landscape Features
<ul style="list-style-type: none"> ▪ Macky Hall ▪ Carriage House ▪ Facilities Building ▪ B Building ▪ Irwin Student Center & A-2 Café ▪ Martinez Hall ▪ Founders Hall ▪ Martinez Hall Annex ▪ Noni Eccles Treadwell Ceramic Arts Center ▪ Raleigh & Clair Shaklee Building ▪ Oliver Art Center & Ralls Painting Studio ▪ Barclay Simpson Sculpture Studio 	<ul style="list-style-type: none"> ▪ Macky Lawn ▪ Stairs with Ceramic Pots ▪ Faun Sculpture ▪ <i>Infinite Faith</i> ▪ Bell Tower ▪ <i>Celebration Pole</i>

TREADWELL ESTATE (MACKY HALL & CARRIAGE HOUSE)

The National Register of Historic Places Inventory Nomination Form for the Treadwell Mansion (Macky Hall) and the Carriage House was prepared in 1976, before the current system of four evaluative criteria and seven integrity variables were formally adopted. The nomination form includes a checklist of Areas of Significance, in which both Architecture and Education are checked.²¹⁵ The narrative Statement of Significance is divided evenly between the two buildings' association with architect Clinton Day, their association with James Treadwell, and their association with Frederick Meyer and the California School of Arts and Crafts. The Description section includes a list of the alterations to both buildings made by Frederick Meyer and later, as described above. Notations made by historians in review of this Nomination Form prior to approval indicated that both structures, though modified, were judged to retain integrity, and that although the Carriage House had been moved, it retained sufficient proximity to the Treadwell Mansion, which had not been moved, to convey its association. The fact that the school continued to move the Carriage House rather than demolish it was also noted. The Nomination was approved by the United States Department of the Interior National Park Service, and the Treadwell Mansion and Carriage House were entered into the National Register of Historic Places on July 15, 1977.

Treadwell Estate Integrity

The renovations made to the Carriage House in 1977, designed by Wong & Brocchini, do not negatively affect the building's significance or the integrity; therefore, the building remains eligible for its listing in the National Register and California Register.

The renovations made to Macky Hall in 1988, designed by Tim Anderson Architects, do not negatively affect the building's significance or the integrity; therefore, the building remains eligible for its listing in the National Register and California Register.

Page & Turnbull has identified the full length of the Broadway Wall, including the stairs and carriage entrance, as a contributing landscape feature to the Treadwell Estate. The wall is a highly visible and locally recognizable element of the campus's public-facing Broadway frontage and has been minimally altered since its construction in 1905. It provides a visible linkage between the Treadwell

²¹⁵ Harry X. Ford, preparer, "National Register of Historic Places Inventory—Nomination Form, Treadwell Mansion and Carriage House," August 25, 1976. NPS-77000286, listed July 15, 1977.

Estate and the site’s subsequent institutional use. In addition, Eucalyptus Row, and the Carnegie bricks are landscape features which contribute to the significance of the Treadwell Estate. While some rows of Carnegie bricks have been realigned and reused as the circulation patterns of the CCA campus changed through different phases of construction, these clearly labeled and distinctive bricks are visually recognizable as remnants of the Treadwell-era landscaping. These features do not appear to have been significantly altered since their creation or installation and appear to retain sufficient integrity to convey their association with the Treadwell Estate.

Conclusion

The Treadwell Estate, consisting of Macky Hall, the Carriage House, and associated landscape features, retains significance and sufficient integrity to remain listed in the National Register of Historic Places, and therefore in the California Register. Landscape features which Page & Turnbull has identified as associated with the Treadwell Estate, and which contribute to the significance of Macky Hall and the Carriage House, include the full length of the Broadway Wall (including the stairs), Eucalyptus Row, and the Carnegie bricks installed as landscape features. In addition, as their continued use has been central to the developing CCA campus through the twentieth century, the resources comprising the Treadwell Estate are contributors to the California Register-eligible CCA historic district. **Table 3** lists the buildings and landscape features have been identified as contributors to the National Register-listed and California Register-eligible Treadwell Estate.

Table 3. Treadwell Estate National Register-Listed and California Register-Eligible Contributing Buildings & Landscape Features	
Contributing Buildings	Contributing Landscape Features
<ul style="list-style-type: none"> ▪ Macky Hall ▪ Carriage House 	<ul style="list-style-type: none"> ▪ Broadway Wall (entire length, inclusive of stairs and carriage entrance gate) ▪ Eucalyptus Row ▪ Carnegie Bricks ▪ 80-foot Wide View Corridor

FACILITIES BUILDING

Facilities Building Significance

Criterion 1 (Events)

The Facilities Building does not appear to be individually significant under California Register Criterion 1 (Events) as a building that reflects “events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.” The Facilities Building was constructed between 1922 and 1924 by Frederick H. Meyer to serve as a woodworking studio. It was the first purpose-built building for Meyer’s California School of Arts and Crafts, established in Berkeley in 1907 and relocated to the Oakland Campus in 1926. The building was designed by Meyer and physically constructed by Meyer with the assistance of students of the school, embodying the school’s ideology of the application of learned hand skills. However, the Facilities Building was constructed at the school’s second location, nearly two decades after it was established in Berkeley. Further, its role was necessarily part of a larger campus. The Facilities Building alone does not rise to the level of significance necessary for individual eligibility for listing in the California Register. Its significance is as a contributor to the larger historic district, comprising the site, landscape features, and buildings of CCA.

Criterion 2 (Persons)

The Facilities Building does not appear individually significant under California Register Criterion 2 (Persons) for an association with persons important to local, California, or national history. CCA

founder, Frederick Meyer, designed and supervised construction of the Facilities Building by students of the institution. However, while influential in the development of the CCA, Meyer's significance to the founding and development of the school is more appropriately considered in relation to the significance of the institution as a whole under Criterion 1 (Events). As a woodworker, Meyer's influence is more appropriately associated with the pieces he created during his career than with a studio at which he may have practiced and taught. Were Meyer considered a master architect, this association would be more appropriately considered under Criterion 3 (Architecture).

Criterion 3 (Architecture)

The Facilities Building does not appear individually significant under California Register Criterion 3 (Architecture) as a building that “embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.” The building has no specific form or characteristics that would identify its use as a woodworking studio, and its minimal Mission Revival style elements (stucco cladding, stepped parapets with coping) cannot be said to possess high artistic values. The building was designed by Frederick Meyer, who was not a licensed architect and cannot be described as a master. The ceramic ornament at the north and west façades may have been likely produced at the school, but this is not conclusively documented, and these elements are not sufficient to elevate the building to significance for its architecture.

Criterion 4 (Information Potential)

The Facilities Building does not appear to be individually eligible under Criterion 4. It does not appear to feature construction or material types, or embody engineering practices that would, with additional study, provide important information. Page & Turnbull's evaluation of this property was limited to age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

Facilities Building Integrity

Although it does not appear to be individually eligible for the California Register under any criterion, the Facilities Building has been identified as a contributor to the CCA as a California Register-eligible historic district. As such, its integrity is addressed here to confirm its contributory status.

Location

The Facilities Building has not been moved from the place where it was constructed and therefore retains its integrity of location.

Setting

While still part of an arts school campus, the CCA campus and its surroundings have changed significantly since this building was constructed between 1922 and 1924. Two aspects of the building's original setting are retained. It faces Clifton Street, which remains a non-arterial medium-size road, and the B Building, constructed circa 1926 in the same campus development period as the Facilities Building, is located to the south. Residential and commercial development across Clifton Street to the north, multi-unit residential development to the east, and the 1979 construction of the Shaklee Building to the west have altered the setting. The Facilities Building retains only moderate integrity of setting.

Design

The Facilities Building retains its integrity of design despite some changes that have occurred. Although no original design plans have been recovered, a review of available historic photographs of the building indicate that the design of the most visible west and north façades have undergone few changes since construction. Minor changes include the reconfiguration of the approach to the door

at the north and west façades; the primary entrance is accessed via a ramp, and the entrance at the west is accessed via a rising stair rather than its historic straight stair. At the south façade, an entrance door has been added at the second story, and an exterior wood stair has been added to access this door. At the east façade, a shed roof addition has been added; this addition does not affect integrity of design because it is at a secondary facade and appears to be removable. Likewise, the only alteration to the design of the building that is not easily reversible is the addition of the second story door at the south façade, which is a less visible façade. Therefore, the Facilities Building retains its integrity of design.

Materials

The Facilities Building retains integrity of materials. The building retains its original stucco cladding and wood sash windows or in-kind replacements, and includes no other notable material elements or treatments.

Workmanship

The Facilities Building retains its integrity of workmanship. Although the building includes minimal expression of workmanship, the ceramic tiles that are located at the primary (north) façade and at the west façade are expressions of the school's craft affiliation.

Feeling

The Facilities Building retains its integrity of feeling despite some changes that have occurred. The building retains its historic size, massing, and simple façade design and materials, which combine to express the building's era of construction and its intended utilitarian use as a woodworking studio. The exterior changes that have been made to the building since its construction do not combine to lessen its ability to express these things. The Facilities Building remains able to express its era of construction and therefore retains integrity of feeling.

Association

The Facilities Building retains integrity of association despite some changes that have occurred. This building was the first purpose-built building for the California School of Arts and Crafts and is the oldest remaining building on campus that was constructed by Frederick Meyer after he purchased the property. Although the building no longer operates as a woodworking studio, the change in use to facilities management does not negatively affect the building's ability to express its historic affiliation with CCA. It therefore retains integrity of association.

Conclusion

The Facilities Building does not appear to be individually eligible for the California Register under any criteria. The building retains sufficient integrity to convey its historic association with the CCA campus, and is a contributor to the California Register-eligible CCA historic district as the earliest purpose-built campus building.

THE B BUILDING

B Building Significance

Criterion 1 (Events)

The B Building does not appear to be individually significant under California Register Criterion 1 (Events) as a building that reflects "events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States." The B Building was constructed circa 1926 by Frederick H. Meyer to serve as the Craft Building for the California School of Arts and Crafts. It was one of the earliest purpose-built buildings for Meyer's school, established in Berkeley in 1907 and relocated to the Oakland campus in 1926. The building was designed by Meyer and physically constructed by Meyer with the assistance of students of the

school, embodying the school's ideology of the application of learned hand skills. However, the B Building was constructed at the school's second location, nearly two decades after it was established in Berkeley. Further, its role was necessarily part of a larger campus. The B Building alone does not rise to the level of significance necessary for individual eligibility for listing in the California Register. Its significance is as a contributor to the larger historic district, comprising the site, landscape features, and buildings of CCA.

Criterion 2 (Persons)

The B Building does not appear individually significant under California Register Criterion 2 (Persons) for an association with persons important to local, California, or national history. CCA's founder, Frederick Meyer, designed and supervised construction of the B Building by students of the institution. While influential in the development of the CCA, Meyer's significance to the founding and development of the school is more appropriately considered in relation to the significance of the institution as a whole under Criterion 1 (Events). Were Meyer considered a master architect, this association would be more appropriately considered under Criterion 3 (Architecture). The building housed a variety of craft classrooms taught by a number of faculty members. These faculty members included Isabelle Percy West, and the building was for some time referred to as the Percy Building. However, the building is not specifically associated with any significant faculty person or student who would justify a finding of historic significance for this reason.

Criterion 3 (Architecture)

The B Building does not appear individually significant under California Register Criterion 3 (Architecture) as a building that "embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values." The building has no specific form that would identify its use as a craft studio, and its minimal Mission Revival style elements (stucco cladding, stepped parapets with coping) cannot be said to possess high artistic values. The building was designed by Frederick Meyer, who was not a licensed architect and cannot be described as a master. The ceramic tile of the fountain at the primary entrance at the west façade was likely produced at the school, but this element is not sufficient to elevate the building to significance for its architecture.

Criterion 4 (Information Potential)

The B Building does not appear to be individually significant under Criterion 4. It does not appear to feature construction or material types, or embody engineering practices that would, with additional study, provide important information. Page & Turnbull's evaluation of this property was limited to age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

B Building Integrity

Although it does not appear to be individually eligible for the California Register under any criterion, the B Building has been identified as a contributor to the CCA as a California Register-eligible historic district. As such, its integrity is addressed here to confirm its contributory status.

Location

The B Building has not been moved from the place where it was constructed and therefore retains its integrity of location.

Setting

The B Building has undergone some changes to its setting, including the construction of the Irwin Student Center to the west of the building in 1959, the A-2 Café addition to the Irwin Student Center in 1974, and the construction of the Oliver & Ralls Building directly adjacent to the southern façade

of the B Building in 1989. Additionally, a multi-unit residential building was constructed beyond the east perimeter of the campus site in the 1960s. This newer construction and the addition of the Oliver & Ralls Building have altered the B Building's surroundings, and thus lowered its integrity of setting. However, the B Building retains its historic relationship with the Facilities Building, which was constructed during the same period of campus development and retains open space at the east and west of the building. Overall, despite some changes to the B Building's surroundings, it retains moderate integrity of setting.

Design

The B Building has undergone some changes to its design, including the addition of the Oliver Art Center and Ralls Painting Studio at the south façade of the building in 1989, and a one-story addition at the east (rear) façade at an unknown date. The addition at the rear façade does not detract from the building's design, due to its location at the rear of the building and its relative simplicity of form. The addition of the Oliver & Ralls Building removed some of the B Building's original design elements, including a second story entrance at the south façade, and damages the building's original symmetry of form. However, the Oliver & Ralls Building was designed to be visually distinct from the B Building and presents a subdued façade such that it does not challenge the design integrity of the B Building's primary façade. Therefore, despite some changes to the design of the B Building, it retains moderate integrity of design.

Materials

The B Building has undergone some changes that have reduced its integrity of materials. All of the building's original windows have been removed and replaced with metal sash windows. The building does retain stucco cladding which reflects its historic appearance. Overall the B Building retains moderate integrity of materials.

Workmanship

The B Building retains its integrity of workmanship. Although the B Building includes minimal expression of workmanship, the ceramic tile water fountain that is located between the two primary entrances at the west façade and the wood entry alcoves are examples of workmanship and expressions of the school's craft affiliation.

Feeling

The B Building retains integrity of feeling through an overall retention of enough of the building's original design, materials, and workmanship details, specifically at the primary entrances, and setting. These combined elements allow the building to continue to convey the historic sense of its era of construction. The B Building retains integrity of feeling.

Association

The B Building retains integrity of association. Although its use in recent years has shifted from craft instruction to academic instruction, it remains in use as an educational building on the arts college campus. As the location where craft instruction was historically taught at the school, it can therefore be said to retain integrity of association.

Conclusion

The B Building does not appear to be individually eligible for the California Register under any criteria. The building retains sufficient integrity to convey its historic association with the CCA campus, and it is a contributor to the California Register-eligible CCA historic district as one of two buildings remaining from the early development of the campus.

IRWIN STUDENT CENTER & A-2 CAFÉ

Irwin Student Center Significance

Criterion 1 (Events)

The Irwin Student Center, which includes the A-2 Café addition, does not appear significant under California Register Criterion 1 (Events) as a building that reflects “events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.” The Irwin Student Center was constructed in 1959 to serve as the campus’s first residential dormitory, housing 39 men and 39 women as well as one “house-mother.” When it was constructed, it was reported to be the first on-campus dormitory at an art college west of the Mississippi River. However, the building does not appear to have been directly associated with any historically important event or trend. It was built well after the spike in enrollment associated with the return of G.I.s from World War II. It also did not change the school’s historic pattern of enrolling largely local students, or of housing the vast majority of its students off-campus in college-approved apartments and rooming houses. Although the Irwin Student Center remained the school’s only dormitory on the Oakland campus until Clifton Hall opened in 2002, it never housed more than its original maximum of 78 students, about 15 percent of the student body at the time of its construction and less in the following years. The building also changed its use from fully residential to a mix of residential and student services in the 1970s. For these reasons, the Irwin Student Center does not appear to be individually significant under Criterion 1 (Events). Its significance is as a contributor to the larger historic district, comprising the site, landscape features, and buildings of CCA.

Criterion 2 (Persons)

The Irwin Student Center does not appear significant under California Register Criterion 2 (Persons) for its association with any individual person important to local, California or national history. During its tenure as a residential hall, the building may have housed students who went on to pursue successful careers in the arts or become well-known in their specific artistic mediums, but research has revealed no specific close association between the Irwin Student Center and any significant person.

Criterion 3 (Architecture)

The Irwin Student Center does not appear significant under California Register Criterion 3 (Architecture) as a building that “embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.” The building is attributed to the architecture firm of Blanchard and Maher, which is known primarily for its WPA-era United States Forest Service buildings and World War II-era industrial and housing projects. In the 1950s, the firm designed a mix of federal, industrial, and educational buildings, most notably the Medical Sciences Building at the University of California at San Francisco (1954). The Irwin Student Center is designed in a simplified modern design vocabulary, inflected with some residential ranch or Second Bay Tradition details. It is a fairly modest example of a multi-unit residential building, with neither distinguishing design elements that enable it to embody a distinctive architectural style or period, nor high artistic values. Although the building was designed by the prominent firm of Blanchard and Maher, the Irwin Student Center does not appear to be one of this firm’s more ambitious designs.

Criterion 4 (Information Potential)

Irwin Student Center does not appear to be individually eligible under Criterion 4. It does not appear to feature construction or material types, or embody engineering practices that would, with additional study, provide important information. Page & Turnbull’s evaluation of this property was limited to age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

Irwin Student Center Integrity

Although it does not appear to be individually eligible for the California Register under any criterion, the Irwin Student Center has been identified as a contributor to the CCA campus as a California Register-eligible historic district. As such, its integrity is addressed here to confirm its contributory status.

Location

The Irwin Student Center has not been moved from the place where it was constructed and therefore retains its integrity of location.

Setting

Changes to the setting have occurred around the Irwin Student Center since it was constructed. When constructed, the L-plan of the building faced southeast onto an open courtyard; the construction of the A-2 Café addition in 1974 and the placement of the Carriage House on its permanent foundation by 1978 have altered that courtyard, making it smaller and more spatially enclosed. The construction of the Shaklee Building directly to the north of the Irwin Student Center in 1979 also affected the Irwin Student Center's setting by closing its northern façade off from view and from natural light. The building retains some of its historic setting to the west, where the campus remains open with roadways and landscaping with large trees, and south of the southern portion of the building, where the campus is still wooded with steep slopes. Overall, however, integrity of setting for the Irwin Student Center is moderate.

Design

The Irwin Student Center has undergone significant alterations that have greatly reduced its integrity of design. The addition in 1974 of the A-2 Café changed the footprint of the building and removed the building's original student lounge, which included large south-facing windows and a porch that faced onto the patio at the southeast corner of the building. This addition also obstructed nine windows and a pair of doors at the north façade. The adaptation of the second story to serve as a student center also included changes to the building's original design, including the alteration of the fenestration patterns at the second story of the east façade to include a door and five square single-pane fixed windows. A concrete and metal footbridge was added to access the second story entrance. Overall the design of the Irwin Student Center retains moderate integrity of design.

Materials

The Irwin Student Center has undergone some changes to its historic materials that reduce its integrity of materials. Original steel-sash windows have been replaced with aluminum-sash windows. Additionally, as described above, the construction of the A-2 Café removed a portion of the building's historic fabric at the southeast façade. Overall the Irwin Student Center retains moderate integrity of materials.

Workmanship

The Irwin Student Center was designed and constructed in a style that generally includes few expressions of workmanship. As the building's design and materials have been altered, the few expressions of workmanship evident in the original building, such as that of the metal sash windows and wood siding, retain moderate integrity of workmanship.

Feeling

The Irwin Student Center retains integrity of feeling despite changes to its setting and design. It retains enough of its overall original form, massing, design and materials to express its era of

construction and its original use as a residential dormitory, specifically in its number and spacing of windows, its few entrances, and the placement of these entrances at the ends of hallways.

Association

Originally constructed as a residential dormitory with a student lounge, the building now retains the residential dormitory use at only its first story, and includes a student administrative center at its second story and a cafeteria at the location of the original lounge. While the building continues to be used to provide student services at an arts college, over two-thirds of the building's use spaces have been modified for non-residential uses. The Irwin Student Center retains only moderate integrity of association.

Conclusion

The Irwin Student Center does not appear to be individually significant under any of the four evaluative criteria and is therefore not eligible for individual listing in the California Register. While alterations and additions to the building have diminished the building's integrity of design, as well as its integrity of setting, materials, and association, the Irwin Student Center and A2 Café retains sufficient integrity to convey its respective original uses as a college dormitory and student dining facility. It is a contributor to the California Register-eligible CCA historic district.

MARTINEZ HALL

Martinez Hall Significance

Criterion 1 (Events)

Martinez Hall does not appear to be significant under California Register Criterion 1 (Events) as a building that reflects "events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States." The construction of a large consolidated painting and printmaking studio building was part of the development program for the college laid out in 1964 by the architecture and planning firm of DeMars and Reay. The primary intentions of this development program were to provide more space for what was at that time a rapidly expanding student body, and to enable the college to both open up its "introverted" site and to "pay its own way" with the establishment of a substantial commercial presence along Broadway. Martinez Hall, which was also designed by DeMars and Reay, was built concurrently with Founders Hall and was the first building in the development program to be completed. However, the building itself does not have a specific association with any broad pattern of events. The campus development program recognized a need to expand due to increasing enrollment, but the plans for expansion encompassed a variety of buildings, including at least three large studio and classroom buildings and a library and auditorium. Martinez Hall does not individually appear to reflect any specific events that have contributed to broad patterns of local or regional history or to have contributed individually to the cultural heritage of California. Its significance is as a contributor to the larger historic district, comprising the site, landscape features, and buildings of CCA.

Criterion 2 (Persons)

Martinez Hall does not appear significant under California Register Criterion 2 (Persons) for its association with any individual person important to local, California or national history. During its tenure as a printmaking studio and painting studio, the building may have been the location of the activities of students who have gone on to have successful careers or become well-known in their specific artistic mediums. The most widely noted painting alumni and faculty of CCA, including Richard Diebenkorn, Manuel Neri, Nathan Oliveira, and Robert Bechtle, are generally associated with the Bay Area Figurative movement and the Photorealism movement; these painters were associated with CCA in the 1950s and 1960s before Martinez Hall was built. Research has revealed no specific close association between Martinez Hall and any significant person. The building is named after noted founding faculty member, Xavier Martinez; however, the building was constructed

after Martinez's death and namesake association is not a strong enough association for a building to be considered significant for the California Register under Criterion 2.

Criterion 3 (Architecture)

Martinez Hall does appear to be significant under California Register Criterion 3 (Architecture) as a building that embodies the distinctive characteristics of a type and represents the work of master architects in the Bay Area. Martinez Hall was designed in 1965 and completed in 1968 and is designed in a Third Bay Tradition style. Martinez Hall includes the major design elements of this style, including vertical rustic flush wood siding, shed roofs at the second story balcony, a shed roof at the canopy at the primary façade, a sense of tipped verticality, box-like central massing, and large flush skylight windows with minimal sashes. The style, which was most commonly associated with the residential form, was effectively adapted to the specific needs of the educational art studio by Vernon DeMars and Donald Reay.

Martinez Hall embodies the distinctive characteristics of the Third Bay Tradition style in an arts education setting. Showcasing the adaptability of the style to applications beyond residential buildings, master architects DeMars and Reay's design for this CCA studio building approached the challenge of presenting a more public-facing campus with an innovative building possessing high artistic value.

Criterion 4 (Information Potential)

Martinez Hall does not appear to be individually eligible under Criterion 4. It does not appear to feature construction or material types, or embody engineering practices that would, with additional study, provide important information. Page & Turnbull's evaluation of this property was limited to age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

Martinez Hall Integrity

Location

Martinez Hall has not been moved from the place where it was constructed and therefore retains its integrity of location.

Setting

Martinez Hall retains integrity of setting. The building was planned and constructed at the same time as Founders Hall, directly to the west. Macky Hall, to the northwest, was extant at the time of Martinez Hall's construction. The Martinez Annex was constructed two years after Martinez Hall and mimics Martinez Hall in its roofline but does not compete with Martinez Hall due to its smaller size and simple contemporary façade materials.

Design

Martinez Hall has undergone minimal design changes and retains integrity of design. At the primary (west) façade, a wheelchair lift was added to the northwest corner of the building, alongside the two-story mechanical services area and its associated mural wall. This lift is simple in design and does not detract from the larger design vocabulary of the building. The extension of the second story balcony at the north and east to include a walkway to the Martinez Annex and a stairway to the ground level likewise represents a minimal intervention to the building's overall design, as they are located at secondary façades and represent extensions of existing design features. No other changes have been made to the design of Martinez Hall.

Materials

Martinez Hall has undergone very minimal material changes and as such retains integrity of materials. The building retains its original flush wood cladding, metal sash windows, wood sash skylight windows, and partially glazed metal doors. Any material changes that have been made to Martinez Hall appear to have been done in kind.

Workmanship

Martinez Hall is designed in the Third Bay Tradition style, a modern architectural style that eschews the application of ornamental detail of the sort that would explicitly convey the qualities of craft associated with workmanship. However, it does retain integrity of workmanship in the application of simple high-quality design details such as flush rustic redwood siding. Additionally, the provision in the design of the building of a mural wall for students, as well as the completion of a mosaic on the ground of the courtyard between this building and Founders Hall expresses the craft-training heritage of the building's users.

Feeling

Martinez Hall retains integrity of feeling. It retains its overall original form, massing, design and materials, which enable it to easily express its era of construction and its original and continued use as an art studio. Specifically, it retains its large sawtooth skylight elements and lack of additional windows at the second story for the provision of light without shadow, and its pattern of entrances which express the interior division of studio space. Overall the building retains integrity of feeling.

Association

Martinez Hall retains good integrity of association. It was constructed as a painting and printmaking studio for the CCA and continues to be used for this purpose. Further, its integrity of design allows the building to effectively convey its Third Bay Tradition style.

Conclusion

Martinez Hall appears to be individually significant under California Register Criterion 3 (Architecture) as a strong representative example of the Third Bay Tradition design as applied to an institutional building, designed by master architects DeMars and Reay, and possessing high artistic value. The period of significance for Martinez Hall is 1968, its year of completion. The building retains integrity sufficient to convey its historic significance. Therefore, Martinez Hall is eligible for individual listing in the California Register. In addition, it is a contributor to the California Register-eligible CCA historic district as a representative of campus development through the 1960s. Martinez Hall represents the institution's commitment to developing its Oakland campus in a way that not only accommodated art education and practice, but physically embodied principles of design in the spaces occupied by its students and faculty.

FOUNDERS HALL

Founders Hall Significance

Criterion 1 (Events)

Founders Hall does not appear to be significant under California Register Criterion 1 (Events) as a building that reflects "events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States." The construction of a library and auditorium was part of the development program for the college laid out in 1964 by the architecture and planning firm of DeMars and Reay. The primary intentions of this development program were to provide more space for what was at that time a rapidly expanding student body, and to enable the college to both open up its "introverted" site and to "pay its own way" with the establishment of a substantial commercial presence along Broadway. Founders Hall was built concurrently with Martinez Hall, also designed by DeMars and Reay, and was the second building in

the development program to be completed. However, the building itself does not have a specific association with any broad pattern of events. The campus development program recognized a need to expand due to increasing enrollment, but the plans for expansion encompassed a variety of buildings, including at least three large studio and classroom buildings and a library and auditorium. Founders Hall does not individually appear to reflect any specific events that have contributed to broad patterns of local, regional history or to have contributed individually to the cultural heritage of California. Its significance is as a contributor to the larger historic district, comprising the site, landscape features, and buildings of CCA.

Criterion 2 (Persons)

Founders Hall does not appear to be significant under California Register Criterion 2 (Persons) for its association with any individual person important to local, California, or national history. Although portions of the building are named in honor of the college's founding faculty members, including Meyer Library, Isabelle Percy West Gallery, and Nahl Hall, none of these people worked in the building. Though notable faculty and students of the school may have periodically displayed artwork at this building or delivered lectures in its auditorium, research has not revealed any specific significant association that would justify inclusion of Founders Hall in the California Register under Criterion 2 (Persons).

Criterion 3 (Architecture)

Founders Hall does appear to be significant under California Register Criterion 3 (Architecture) as a building that embodies the distinctive characteristics of an architectural style, representing the work of master architects. Founders Hall was designed in 1965 by Vernon DeMars and Donald Reay in a Brutalist style and completed in 1968. Founders Hall includes many of the characteristics of the Brutalist style, including concrete construction and top-heavy massing, particularly at the southeast portion of the building, which includes the Nahl Hall auditorium, and the northwest portion of the building, which includes the reading room of Meyer Library. Some windows at the west and north façades include painted concrete awnings, which cause the windows within these awnings to read as voids, while the large row of windows at the west end of the north façade includes metal I-beam ribs. Architectural styles, like other artistic styles and movements, represent a spectrum of expression which can result in innumerable variation based on site conditions, programming and use, technical ability, and creative choices. For example, the glass awning over the primary entrance at the east façade of Founders Hall departs somewhat from the building's overall Brutalist vocabulary. This may have been designed to transition the Brutalist design of Founders Hall to the Third Bay Tradition of Martinez Hall, as the shed roof of the glass awning meets the shed roof of Martinez Hall's wood awning to form a point of contact. DeMars and Reay used unique elements to relate Founders Hall to the surrounding site context, particularly Martinez Hall, while working within the broad material and formal vocabulary of Brutalism. As such, Founders Hall can be understood as embodying the distinctive characteristics of the Brutalist style.

In addition to being a good example of Brutalist design, Founders Hall is also representative of the work of master architects DeMars and Reay, and possesses high artistic value. For these reasons the building appears to be individually significant under California Register Criterion 3 (Architecture).

Criterion 4 (Information Potential)

Founders Hall does not appear to be individually eligible under Criterion 4. It does not appear to feature construction or material types, or embody engineering practices that would, with additional study, provide important information. Page & Turnbull's evaluation of this property was limited to age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

Founders Hall Integrity

Location

Founders Hall has not been moved from the place where it was constructed and therefore retains its integrity of location.

Setting

Founders Hall retains integrity of setting. The building was planned and constructed concurrently with Martinez Hall to the east. Macky Hall, directly to the north, was at the site when Founders Hall was constructed. The campus retains open space to the west of Founders Hall, and south of the building is the campus site perimeter, beyond which there is a steep cliff and the Rockridge Shopping Center, originally constructed around the same time as Founders Hall. While recent construction at the shopping center has altered the appearance of the development, this neighboring property remains in use as a retail hub. Therefore, changes to the building's setting have been minimal, and the building retains integrity of setting.

Design

Founders Hall has undergone some changes to its original appearance, but overall retains integrity of design. Alterations in 1978 that enclosed a portion of the third-story space at the southwest corner of the building and changed this portion's fenestration pattern are not visible from the main campus' public areas. Due to the scale of the addition relative to the overall building, the alteration does not have significant impact on the design of the building. Other than this alteration, there have been no notable alterations at any of the building's other façades, all three of which are much more visible from the CCA campus. Therefore, Founders Hall retains good integrity of design overall.

Materials

Founders Hall has undergone few changes to its façades and retains integrity of materials. The building's distinctive Brutalist construction cladding and finish materials, including concrete, plate glass, and metal ribs, all remain in place. Any replacement of original construction materials has been done in kind.

Workmanship

Founders Hall is designed in the Brutalist style, a modern architectural style that eschews the application of the types of ornamental detail which are often thought of as conveying the qualities of craft associated with workmanship. However, Founders Hall does retain integrity of workmanship in the application of simple high-quality design details such as exposed, poured concrete walls, including separation joints and evenly spaced marks left by the concrete's form ties.

Feeling

Founders Hall retains integrity of feeling. It retains the majority of its original form, massing, design and materials, which enable it to easily express its era of construction and its original and continued use as a library and auditorium, specifically in its large north-facing windows which illuminate an interior reading room, and its height and lack of windows at the southeast portion of the building which express the interior auditorium use.

Association

Founders Hall retains integrity of association. It was constructed as a library and auditorium and continues to be used for these purposes. The addition of classroom space in 1978 does not affect the building's integrity of association, as this use is compatible with its historic association with the CCA. Further, the building retains good integrity of design, materials, and workmanship to convey its association with the Brutalist architectural style.

Conclusion

Founders Hall appears to be individually significant under California Register Criterion 3 (Architecture) as a strong representative example of a Brutalist design, the work of master architects DeMars and Reay, and for possessing high artistic value. The period of significance for Founders Hall is 1968, its year of completion. The building retains integrity sufficient to convey its historic significance. Therefore, Founders Hall is eligible for individual listing in the California Register. In addition, it is a contributor to the California Register-eligible CCA historic district as a representative of campus development through the 1960s. Founders Hall represents the institution's commitment to developing its Oakland campus in a way that not only accommodated art education and practice, but physically embodied principles of design in the spaces occupied by its students and faculty.

MARTINEZ HALL ANNEX

Martinez Hall Annex Significance

Criterion 1 (Events)

Martinez Hall Annex does not appear to be significant under California Register Criterion 1 (Events) as a building that reflects “events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.” The building was hastily constructed in 1970, at a period of peak enrollment associated with the “baby boom” era. Originally meant to serve as a craft building, Martinez Hall Annex became home to the school's photography program. Martinez Hall Annex replaced two smaller classroom buildings, and the siting of the building complied with the 1964 DeMars and Reay development plan in that it continued to place new construction at the perimeter of the campus. However, Martinez Hall Annex was not designed by DeMars and Reay and itself does not have a specific association with any broad pattern of events, and does not appear to individually reflect any specific events that have contributed to broad patterns of local or regional history or to have contributed individually to the cultural heritage of California. Its significance is as a contributor to the larger historic district, comprising the site, landscape features, and buildings of CCA.

Criterion 2 (Persons)

Martinez Hall Annex does not appear significant under California Register Criterion 2 (Persons) for its association with any individual person important to local, California or national history. During its tenure housing the photography program, the building may have been the location of the activities of students who have pursued successful careers in the arts or become well-known in their specific artistic mediums. Research has revealed no specific close association between Martinez Hall Annex and any significant person.

Criterion 3 (Architecture)

Martinez Hall Annex does not appear significant under California Register Criterion 3 (Architecture) as a building that “embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.” Martinez Hall Annex was built in 1970 by CSB construction; no architect was identified or associated with the design of the building. Martinez Hall Annex features some modest Third Bay Tradition design elements, including shed roof elements, ribbon windows, and large expanses of glazing. However, the steel frame construction and standing-seam metal siding, methods and materials not generally associated with the Third Bay Tradition, contribute to the largely utilitarian design of the building. Builder CSB Construction does not have any notable reputation or body of work in the Bay Area.

Criterion 4 (Information Potential)

Martinez Hall Annex does not appear to be individually eligible under Criterion 4. It does not appear to feature construction or material types, or embody engineering practices that would, with additional study, provide important information. Page & Turnbull's evaluation of this property was limited to

age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

Martinez Hall Annex Integrity

Although it does not appear to be individually eligible for the California Register under any criterion, the Martinez Hall Annex has been identified as a contributor to the CCA as a California Register-eligible historic district. As such, its integrity is addressed here to confirm its contributory status.

Location

Martinez Hall Annex has not been moved from the place where it was constructed and therefore retains its integrity of location.

Setting

Martinez Hall Annex retains integrity of setting. The Martinez Hall Annex was constructed two years after Martinez Hall and mimics Martinez Hall; this spatial and stylistic relationship remains intact.

Design

Martinez Hall Annex has undergone only modest design changes and retains integrity of design. Evidence from original drawings suggest that the fully-glazed primary entrance replaced the original entrance, which featured a single door and two separate fixed windows. Overall, however, the primary entrance is in roughly the same location. No other changes have been made to the design of Martinez Hall Annex.

Materials

Martinez Hall Annex has undergone some changes to its historic materials that reduce its integrity of materials. The building retains its original standing-seam metal siding and metal sash windows. Evidence from original drawings suggest that the current fully-glazed primary entrance replaced the original entrance, which featured a single door and two separate fixed windows. Any other material changes that have been made to Martinez Hall Annex appear to have been done in kind; overall the Martinez Hall Annex retains integrity of materials.

Workmanship

The Martinez Hall Annex was designed and constructed in a style that generally includes few expressions of workmanship. As its design and materials retain integrity, the Martinez Hall Annex can be said to retain integrity of workmanship.

Feeling

Martinez Hall Annex retains integrity of feeling. It retains its overall original form, massing, design and materials, which enable it to easily express its era of construction and its original and continued use as an art studio.

Association

Martinez Hall Annex retains good integrity of association. Although initially meant to be a craft studio, its use as a photography studio occurred early and did not require significant changes in design. The building continues to be used as a photography studio, and retains integrity of association.

Conclusion

Martinez Hall Annex does not appear to be individually significant under any of the four evaluative criteria and is therefore not eligible for individual listing in the California Register. The building retains sufficient integrity to convey its historic association with the CCA campus, and is a

contributor to the California Register-eligible CCA historic district as a building dating to the district's period of significance and which is associated with the campus' expansion of student facilities through the late twentieth century.

NONI ECCLES TREADWELL CERAMIC ARTS CENTER

Noni Eccles Treadwell Ceramic Arts Center Significance

Criterion 1 (Events)

Noni Eccles Treadwell Ceramic Arts Center (Ceramic Arts Center) does not appear to be significant under California Register Criterion 1 (Events) as a building that reflects “events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.” The Ceramic Arts Center was the first building constructed as part of the Project 73 campus master plan by architects Wong and Brocchini. The plan proposed the construction of three large new classroom and studio buildings, two along the east perimeter of campus and one along the north perimeter, at Clifton Street. However, this master plan—one of a number of periodic planning efforts developed and undertaken by the CCA—does not constitute a broad pattern of events with local or regional significance. Its significance is as a contributor to the larger historic district, comprising the site, landscape features, and buildings of CCA.

Criterion 2 (Persons)

Noni Eccles Treadwell Ceramic Arts Center does not appear significant under California Register Criterion 2 (Persons) for its association with any individual person important to local, California or national history. When the Noni Eccles Treadwell Ceramic Arts Center opened in the late autumn of 1973, it became the home of one of the college's most prestigious departments, including faculty members Viola Frey, Jacomena Maybeck, V. R. Coykenall, and Arthur Nelson. While Frey has a strong connection to the Noni Eccles Ceramic Arts Center, as she taught in the building at the height of her highly regarded career, she maintained large private studio spaces in Oakland during the same time, where she produced her own body of work. Although the Noni Eccles Treadwell Ceramic Arts Center was the most consistent and long-standing building associated with the career of Viola Frey's role as an educator, her extremely large-scale and outdoor sculptures required large, warehouse-sized studio spaces to create; thus, her studio spaces in Oakland very likely have a stronger association with her unique body of sculptural work. Research has revealed no specific close association between the Ceramic Arts Center and any other significant person. Thus, the building cannot be said to have significance under this criterion.

Criterion 3 (Architecture)

Noni Eccles Treadwell Ceramic Arts Center does appear to be significant under California Register Criterion 3 (Architecture) as a building that embodies the distinctive characteristics of a type and represents the work of significant architects in the Bay Area. Like Martinez Hall, completed in 1968, the Ceramic Arts Center was designed by the architecture firm, Wong and Brocchini, in the Third Bay Tradition style and completed in 1973.

In form, composition, and material, the Ceramic Arts Center displays a notable interpretation of the Third Bay Tradition style adapted to the purpose of an institutional building. It includes form and massing that are associated with this style, including shed roofs with clerestory windows and cantilevered massing. The design is sensitive to its surroundings and its programmatic function; the open floor plan, central light courts, and near continuous glazing along much of the east, south, and west façades allow for free physical movement and the natural light necessary for ceramics studio spaces. Wood slatted trellises affixed to the exterior façades diffuse direct light. Although the Third Bay Tradition is more frequently associated with wood cladding, the Noni Eccles Treadwell Ceramic Arts Center is clad in striated, unglazed terra cotta block, which is a direct material reference to the programmatic function of the space as a ceramics center. Architectural styles, like other artistic styles

and movements, represent a spectrum of expression which can result in innumerable variation based on site conditions, programming and use, technical ability, and creative choices. Wong & Brocchini used a specific material—unglazed terra cotta block—to relate the building to its use as a ceramics studio, while working within the formal vocabulary of Third Bay Tradition in terms of massing, roof form, and connection between indoor and outdoor through expansive glazing. As such, the Ceramic Arts Center can be understood as embodying the distinctive characteristics of the Third Bay Tradition style.

Designed by prominent Bay Area architects Wong and Brocchini, who were well versed in late modernist styles including the Third Bay Tradition, Noni Eccles Treadwell Ceramic Arts Center has high artistic value for the unique formal and material choices reflective of the building's programmatic function within the Third Bay Tradition style. For these reasons the building appears to be individually significant under California Register Criterion 3 (Architecture).

Criterion 4 (Information Potential)

Noni Eccles Treadwell Ceramic Arts Center does not appear to be individually eligible under Criterion 4. It does not appear to feature construction or material types, or embody engineering practices that would, with additional study, provide important information. Page & Turnbull's evaluation of this property was limited to age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

Noni Eccles Treadwell Ceramic Arts Center Integrity

Location

Noni Eccles Treadwell Ceramic Arts Center has not been moved from the place where it was constructed and therefore retains its integrity of location.

Setting

Noni Eccles Treadwell Ceramic Arts Center retains integrity of setting. The building was planned and constructed as part of the Project 73 campus master plan update. The building responds to the site and setting of the earlier buildings around it. Through slightly impacted by the construction of the adjacent Oliver and Ralls Studio Building in 1989, immediately to the north; construction of new buildings on this site were anticipated in the Project 73 plan.

Design

Noni Eccles Treadwell Ceramic Arts Center has undergone few design changes and retains integrity of design. Investigations of Project 73 plans, historic photos, and a site inspection do not reveal any evidence of exterior design changes. An ADA-accessible wheelchair ramp leading to both the Martinez Hall Annex and Ceramic Arts Center was built between the two buildings, but does not affect the material or design of the Ceramic Arts Center. No other changes have been made to the design of the Ceramic Arts Center.

Materials

Noni Eccles Treadwell Ceramic Arts Center has undergone few material changes and as such retains integrity of materials. The building retains its original striated, unglazed terra cotta block cladding, concrete belt course, wood slatted trellises affixed by metal brackets, and metal sash windows. Any material changes that have been made to the Ceramic Arts Center appear to have been done in kind.

Workmanship

Noni Eccles Treadwell Ceramic Arts Center is designed in the Third Bay Tradition style, a modern architectural style that eschews the application of ornamental detail of the sort that would explicitly convey the qualities of craft associated with workmanship. However, it does retain integrity of

workmanship in the application of simple high-quality design details such as striated, unglazed terra cotta block which is a direct material reference to the programmatic function of the space as a ceramics studio.

Feeling

Noni Eccles Treadwell Ceramic Arts Center retains integrity of feeling. It retains its overall original form, massing, design and materials, which enable it to easily express its era of construction and its original and continued use as a ceramic arts studio. Specifically, it retains its large expanses of glazing, shaded by exterior wooden trellises, and clerestory windows under shed roofs. Additionally, the expansive glazing with each bay expresses the interior division of studio spaces grouped around the large interior instructional space.

Association

Noni Eccles Treadwell Ceramic Arts Center retains good integrity of association. It was constructed as a ceramic arts studio and continues to be used for this purpose.

Conclusion

Noni Eccles Treadwell Ceramic Arts Center appears to be individually significant under Criterion 3 (Architecture) as a unique representation of Third Bay Tradition design as applied to an institutional building with high artistic value. The period of significance for Noni Eccles Treadwell Ceramic Arts Center is 1973, its year of completion. The building retains integrity sufficient to convey its historic significance. Therefore, Noni Eccles Treadwell Ceramic Arts Center is eligible for individual listing in the California Register. In addition, it is a contributor to the California Register-eligible CCA historic district as a representative of the campus' development efforts through the 1970s. It provides an example of the institution's commitment to developing its Oakland campus in a way that not only accommodated art education and practice, but physically embodied principles of design in the spaces occupied by its students and faculty.

RALEIGH & CLAIRE SHAKLEE BUILDING

Raleigh & Claire Shaklee Building Significance

Criterion 1 (Events)

The Raleigh & Claire Shaklee Building (Shaklee Building) does not appear to be significant under California Register Criterion 1 (Events) as a building that reflects “events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.” The Shaklee Building was the second building constructed as part of the Project 73 campus master plan by architects, Wong and Brocchini. The Project 73 plan proposed the construction of three large new classroom and studio buildings, two along the east perimeter of campus and one along the north perimeter, at Clifton Street. However, this master plan—one of a number of periodic planning efforts developed and undertaken by CCA—does not constitute a broad pattern of events with local or regional significance, particularly as it was only carried out in part. Therefore, the Shaklee Building does not appear to be individually significant for the California Register under Criterion 1. Its significance is as a contributor to the larger historic district, comprising the site, landscape features, and buildings of CCA.

Criterion 2 (Persons)

The Shaklee Building does not appear significant under California Register Criterion 2 (Persons) for its association with any individual person important to local, California or national history. During its tenure housing the glass and metal arts programs, the building may have been the location of the activities of students who have pursued successful careers in the arts or become well-known in their specific artistic mediums. However, research has revealed no specific close association between

Shaklee Building and any significant person. The building is named after Bay Area philanthropists Raleigh and Claire Shaklee, who donated money for several expansions and renovations on the CCA campus; however, namesake association is not a strong enough association for a building to be considered significant for the California Register under Criterion 2.

Criterion 3 (Architecture)

The Shaklee Building does not appear significant under California Register Criterion 3 (Architecture) as a building that “embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.” The Shaklee Building was designed by the architectural firm Wong & Brocchini and constructed in 1979. The building blends some Third Bay Tradition design vocabulary—particularly in form and massing—with elements more strongly associated with International Style design, such as stucco cladding and ribbon windows. The modest expression of late modern styles was, at least in part, a result of 1970s economic austerity which affected the campus capital program. The Shaklee Building is not a unique or representative example of a particular modernist style, and does not possess high artistic value. Designed by notable local architects, Wong & Brocchini, the building does not represent their best or most progressive work. As such, the Shaklee Building does not appear to be individually significant for the California Register under Criterion 3.

Criterion 4 (Information Potential)

The Shaklee Building does not appear to be individually eligible under Criterion 4. It does not appear to feature construction or material types, or embody engineering practices that would, with additional study, provide important information. Page & Turnbull’s evaluation of this property was limited to age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

Raleigh & Claire Shaklee Building Integrity

Although it does not appear to be individually eligible for the California Register under any criterion, the Shaklee Building has been identified as a contributor to the CCA as a California Register-eligible historic district. As such, its integrity is addressed here to confirm its contributory status.

Location

The Shaklee Building has not been moved from the place where it was constructed and therefore retains its integrity of location.

Setting

The Shaklee Building is located along Clifton Street, west of the Facilities Building and north of Irwin Student Center. In 1992, Barclay Simpson Sculpture Studio was constructed with a hyphen corridor connector to the Shaklee Building. The addition of Barclay Simpson Sculpture Studio is located at the rear façade of the Shaklee Building and is consistent with the scale and massing of the Shaklee Building. The landscaping and circulation around the main façades of the Shaklee building, the north and east façades, has remained unchanged, and Clifton Street remains a side street with campus residential and other educational buildings. As such, Shaklee Building retains integrity of setting.

Design

The Shaklee Building is a modest expression of late modernist design with elements of both the Third Bay Tradition—such as massing, shed roof forms, and conservatory style windows—and the International Style—such as stucco cladding and ribbon windows. The Shaklee Building does not appear to have undergone any significant exterior alterations, except for the construction of the Barclay Simpson Sculpture Studio which is connected by a hyphen volume corridor. The Barclay Simpson Sculpture Studio is setback from the rear façade of the Shaklee Building due to the hyphen

connector, and thus has minimal impact on the overall design of the Shaklee Building. Therefore, the Shaklee Building retains integrity of design.

Materials

The Shaklee Building is constructed with concrete blocks, clad in stucco, and features aluminum-sash ribbon windows and conservatory style windows with large mullions. A student-designed and -constructed mosaic is located at the primary entry staircase. The materials of the Shaklee Building have remained unaltered since construction, so the Shaklee Building retains integrity of materials.

Workmanship

The Shaklee Building was designed and constructed in a style that generally includes few expressions of workmanship, instead utilizing mass-produced materials such concrete block. Workmanship is expressed through the application of the mosaic at the primary entrance and stucco work. These features remain unaltered and the building retains integrity of design and materials, so it can be said to retain integrity of workmanship.

Feeling

The Shaklee Building is designed in a modest expression of late modernist design, combining elements of the Third Bay Tradition and International Style. The massing and roof forms utilized in the Shaklee Building were frequently used in 1970s era institutional buildings, and the use of modest materials is reflective of austerity in the decade's recession. As such, the Shaklee Building retains integrity of feeling as an institutional building constructed in 1979.

Association

Constructed to house the glass and metal arts programs at CCA, the Shaklee Building continues to be used for this same educational purpose, and therefore retains integrity of association.

Conclusion

The Shaklee Building does not appear to be individually significant under any of the four evaluative criteria, and is therefore not eligible for individual listing in the California Register. The Shaklee Building retains all seven aspects of integrity. It is a contributor to the California Register-eligible CCA historic district, as a building constructed during the district's period of significance and related to the campus' development efforts through the 1970s.

OLIVER ART CENTER & RALLS PAINTING STUDIO (OLIVER & RALLS BUILDING)

Oliver & Ralls Building Significance

Criterion 1 (Events)

The Oliver Art Center & Ralls Painting Studio (Oliver & Ralls Building) does not appear to be significant under California Register Criterion 1 (Events) as a building that reflects "events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States." Built in 1989 to provide additional classroom and gallery space, the Oliver & Ralls Building is associated with the general growth and development of CCA campus, but not part of broad pattern of events with local or regional significance. Therefore, the Oliver & Ralls Building does not appear to individually significant for the California Register under Criterion 1. Its significance is as a contributor to the larger historic district, comprising the site, landscape features, and buildings of CCA.

Criterion 2 (Persons)

The Oliver & Ralls Building does not appear significant under California Register Criterion 2 (Persons) for its association with any individual person important to local, California or national

history. During its tenure housing a painting studio and gallery space, the building may have been the location of the activities of students who have pursued successful careers in the arts or become well-known in their specific artistic mediums. However, research has revealed no specific close association between the Oliver & Ralls Building and any significant person.

Criterion 3 (Architecture)

The Oliver & Ralls Building does not appear significant under California Register Criterion 3 (Architecture) as a building that “embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.” Designed by George Miers & Associates and constructed in 1989, the Oliver & Ralls Building utilizes tenants of Modernist design, including simple geometric massing, lack of applied ornamentation, and large expanses of glazing. However, the building is not a full expression of any particular architectural style associated with the 1980s and is a modest expression of a minimalist strain of Modernist design. George Miers & Associates have not been identified as master architects, and the building does not possess high artistic value. As such, the Oliver & Ralls Building does not appear to be individually significant for the California Register under Criterion 3.

Criterion 4 (Information Potential)

The Oliver & Ralls Building does not appear to be individually eligible under Criterion 4. It does not appear to feature construction or material types, or embody engineering practices that would, with additional study, provide important information. Page & Turnbull’s evaluation of this property was limited to age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

Oliver & Ralls Building Integrity

Although it does not appear to be individually eligible for the California Register under any criterion, the Oliver & Ralls Building has been identified as a contributor to the CCA as a California Register-eligible historic district. As such, its integrity is addressed here to confirm its contributory status.

Location

The Oliver & Ralls Building has not been moved from the place where it was constructed and therefore retains its integrity of location.

Setting

The Oliver & Ralls Building is located along the east edge of CCA campus, immediately north of the Noni Eccles Treadwell Ceramic Arts Center and south of and abutting the B Building. No new buildings have been constructed in the vicinity of the Oliver & Ralls Building since its construction, and the landscaping and circulation patterns remain relatively unchanged. Therefore, the Oliver & Ralls Building retains integrity of setting.

Design

The Oliver & Ralls Building is a modest expression of minimalist design using simple materials and highly geometric massing. The Oliver & Ralls Building does not appear to have undergone any significant exterior alterations, and, as such, retains integrity of design.

Materials

The Oliver & Ralls Building is constructed with stucco siding and an aluminum-sash vestibule with both transparent and semi-opaque glazing. Aside from the tinting of one lite in the vestibule, the materials of the Oliver & Ralls Building have remained unaltered since construction, so the building retains integrity of materials.

Workmanship

The Oliver & Ralls Building was designed and constructed in a style that generally includes few expressions of workmanship, utilizing prefabricated materials and architectural elements. As the design and materials of the Oliver & Ralls Building have been retained, the building can also be said to retain integrity of workmanship.

Feeling

The Oliver & Ralls Building is designed in a modest expression of minimalist design, representing a strain of Modernist design that extended through the 1980s and into the present day. The building retains integrity of design, materials, and workmanship such that it also retains integrity of feeling as an institutional building constructed in the late 1980s.

Association

Constructed to house classrooms and gallery space, the Oliver & Ralls Building continues to be used for this same educational purpose. The lack of fenestration at the primary volume of the building is a result of the interior use as a gallery space, with controlled artificial lighting and walls reserved for hanging artwork. Therefore, the building retains integrity of association.

Conclusion

The Oliver & Ralls Building does not appear to be individually significant under any of the four evaluative criteria, and is therefore not eligible for individual listing in the California Register. The Oliver & Ralls Building retains all seven aspects of integrity. It is a contributor to the California Register-eligible CCA historic district as it dates to the district's period of significance and represents the campus' focus on arts education and practice.

BARCLAY SIMPSON SCULPTURE STUDIO

Barclay Simpson Sculpture Studio Significance

Criterion 1 (Events)

The Barclay Simpson Sculpture Studio does not appear to be significant under California Register Criterion 1 (Events) as a building that reflects "events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States." Completed in 1992 to provide space for large-scale glass and metal sculpture, the building is associated with the general growth and development of CCA campus, but is not individually representative of a broad pattern of events with local or regional significance. Therefore, the Barclay Simpson Sculpture Studio does not appear to be individually significant for the California Register under Criterion 1. Its significance is as a contributor to the larger historic district, comprising the site, landscape features, and buildings of CCA.

Criterion 2 (Persons)

The Barclay Simpson Sculpture Studio does not appear significant under California Register Criterion 2 (Persons) for its association with any individual person important to local, California or national history. During its tenure housing a large-scale sculpture studio, the building may have been the location of the activities of students who have pursued successful careers in the arts or become well-known in their specific artistic mediums. However, research has revealed no specific close association between the Barclay Simpson Sculpture Studio and any significant person. The building is named after Bay Area philanthropists Raleigh and Claire Shaklee, who donated money for several expansions and renovations on the CCA campus; however, namesake association is not a strong enough association for a building to be considered significant for the California Register under Criterion 2.

Criterion 3 (Architecture)

The Barclay Simpson Sculpture Studio appears to be significant under California Register Criterion 3 (Architecture) as a building that embodies the distinctive characteristics of a type and is of high artistic value. Designed in 1990 and completed in 1992, the Barclay Simpson Sculpture Studio was designed by Jim Jennings, an architect well known in professional circles who was on the CCA faculty at the time.

The Barclay Simpson Sculpture Studio is a very good example of a minimalist strain of Modernism as it evolved in the late twentieth century. While some architects explored architectural styles that were a response to Modernism, such as Postmodernism and Deconstructivism, others such as Jennings pushed the tenets of Modernism forward, using honest materials and structural systems to respond to contemporary values and site conditions. The Barclay Simpson Sculpture Studio is a highly geometric rectangular mass, with gridded geometry throughout its structure and material cladding. The polished concrete base takes cues from Brutalist design, using the formwork tie-holes to provide a subtle grid in lieu of ornament and reminder of the process of construction, while the polished finish is more refined. The steel structure of the building is exposed at the exterior and provides the parti, or organizing principle, for the pattern of the façades. Glass block, used in early twentieth century Modernist design, is used by Jennings to symbolically create a material connection to the glass sculpture creation within the building and to functionally provide ample natural light during the day, while turning the building into a beacon of light at night. The minimalist grid is continued through the screw fasteners on the fiber-reinforced concrete panels at secondary facades. The unfinished metal chimney stack provides a vertical balance to the otherwise horizontal building, and emphasizes the function of the building and work being conducted within, rather than hiding the mechanical functions. Galvanized metal louvers, which provide ventilation to the building, are functional elements which are also integrated into the design, creating a band of visual separation—similar to a traditional belt course—between the concrete base and the steel and glass block upper volume. Honesty of form, structure, and materials—basic tenets of Modernist design—are applied in the Barclay Simpson Sculpture Studio with refined detailing and sensitivity to the programmatic needs of the building as a working, large-scale glass and metal sculpture studio.

Even though the Barclay Simpson Sculpture Studio is less than 50 years old, a substantial body of published information regarding Modernist architectural design is available to provide perspective and historic context for understanding the building. Consistent with OHP guidance, a sufficient period of time has passed to develop a scholarly perspective for evaluating the building's significance.²¹⁶

The Barclay Simpson Sculpture Studio possesses high artistic value, itself a sculptural object, designed with the materials reflective of its programmatic use. The building also represents the characteristics of a minimalist strain of 1990s Modernist design, which pursued the tenets of Modernism by continuing to adapt to contemporary needs, standards in environmental controls, and new material technologies. For these reasons the Barclay Simpson Sculpture Studio appears to be individually significant under California Register Criterion 3 (Architecture).

Criterion 4 (Information Potential)

The Barclay Simpson Sculpture Studio does not appear to be individually eligible under Criterion 4. It does not appear to feature construction or material types, or embody engineering practices that would, with additional study, provide important information. Page & Turnbull's evaluation of this property was limited to age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

²¹⁶ California Office of Historic Preservation. "CEQA and the California Register: Understanding the 50-year Threshold," *CEQA Case Studies* Volume V1, September 2015 (Sacramento: California Office of Historic Preservation, 2015).

Barclay Simpson Sculpture Studio Integrity

Location

The Barclay Simpson Sculpture Studio has not been moved from the place where it was constructed and therefore retains its integrity of location.

Setting

The Barclay Simpson Sculpture Studio is located near the northwest corner of CCA campus, set back from the intersection of Broadway and Clifton Street behind a parking lot. The parking lot provides visual access to the monumental primary (west) façade of the building. The building is attached by a hyphen volume to the Shaklee Building to the east. No new buildings have been constructed on the campus since the Barclay Simpson Sculpture Studio opened, and the parking lot, landscaping, and circulation around the building have remained relatively unchanged. As such, the building retains integrity of setting.

Design

The Barclay Simpson Sculpture Studio is an example of a minimalist strain of 1990s Modernist design expressed through simple geometric forms, exposed structural systems, and a simple palette of materials organized on strict grid. No significant exterior alterations have been made to the Barclay Simpson Sculpture Studio, and, thus, the building retains integrity of design.

Materials

The Barclay Simpson Sculpture Studio has an exposed steel structural frame with inset glass block or fiber-reinforced concrete panels, set on a polished concrete base. The materials do not appear to have been altered since initial construction, except for the polished concrete base at the south façade which has been painted grey. The grey paint roughly matches the color of the polished concrete base, and appears to have been applied at this small area of the secondary façade for maintenance reasons. Overall, the building retains good integrity of materials.

Workmanship

The Barclay Simpson Sculpture Studio exhibits a high degree of workmanship in the exposed, polished concrete base and steel frame structure. While these structural elements would often be hidden by applied cladding and ornament in other architectural styles, the structural elements of the Barclay Simpson Sculpture Studio were constructed and detailed with a high level of refinement as they are left exposed. Except for the small, aforementioned section of the polished concrete base which has been painted, the physical evidence of the building's workmanship remains visible and unaltered. As such, the building retains integrity of workmanship.

Feeling

The Barclay Simpson Sculpture Studio retains integrity of feeling as an institutional building designed in a late twentieth century minimalist expression of Modernist design.

Association

The Barclay Simpson Sculpture Studio was constructed to provide space for large-scale glass and metal sculpture work, and continues to be used in this capacity. As such, the building retains integrity of association as a sculpture studio on CCA campus.

Conclusion

The Barclay Simpson Sculpture Studio appears to be individually eligible for the California Register under Criterion 3 (architecture) for possessing high artistic value; and for embodying the distinctive characteristics of New Modernist design that was being developed and explored throughout the late

1980s and into the present day. The Barclay Simpson Sculpture Studio retains all seven aspects of integrity. It is also a contributor to the California Register-eligible CCA historic district as a late example of the institution's commitment to developing its Oakland campus in a way that not only accommodated art education and practice, but physically embodied principles of design in the spaces occupied by its students and faculty.

VI. EVALUATION OF CCA FOR ELIGIBILITY AS A CITY OF OAKLAND DESIGNATED HISTORIC PROPERTY

This section of the report provides a summary of Page & Turnbull's findings for the CCA campus' status as a City of Oakland historic district, and ten of the twelve buildings on the CCA campus for individual eligibility for listing as City of Oakland Designated Historic Properties. The Treadwell Estate, consisting of Macky Hall, the Carriage House, and their associated landscape features, is already listed as a City of Oakland Landmark and is not evaluated here. Official listing of a property as a City of Oakland Designated Historic Property requires owner consent and approval by the City of Oakland Landmark Preservation Advisory Board (LPAB); this section provides an evaluation of eligibility for designation.

An explanation of the City of Oakland's evaluative criteria for historic significance is described in **Section II** of this report, and is included in Appendix D of the Historic Preservation Element of the Oakland General Plan.²¹⁷ Evaluation sheets for each of the nine evaluated buildings are included in **Appendix A** of this report.

Evaluation Criteria for Eligibility as a City of Oakland Designated Historic Property

Page & Turnbull's findings for individual buildings are based on evaluations using the City of Oakland Landmark Preservation Advisory Board (LPAB) Form 3.1. An explanation of the City of Oakland's evaluative criteria for historic significance is included in Appendix D of the Historic Preservation Element of the Oakland General Plan and described briefly in this section.²¹⁸ Evaluation sheets for each of the ten evaluated buildings are included in **Appendix A** of this report.

City of Oakland Areas of Primary Importance (APIs) are defined in the Oakland General Plan, Historic Preservation Element, Appendix A: Definitions, as follows:

A historically or visually cohesive area or property group identified by the Reconnaissance or Intensive Surveys which usually contains a high proportion of individual properties with ratings of "C" or higher. At least two-thirds of the properties within an API must be contributory to the API, i.e. they reflect the API's principal historical or architectural themes.

Properties which do not contribute to the API because of alterations, but which would contribute if restored are considered noncontributors for purposes of the two-thirds threshold.

APIs appear eligible for the National Register of Historic Places either as districts or as historically-related complexes.²¹⁹

Areas of Secondary Importance (ASIs) are similar to Areas of Primary Importance except that (a) an ASI does not appear eligible for the National Register and (b) altered properties which do not now contribute to the ASI but would if restored are counted as contributors.²²⁰

²¹⁷ City of Oakland, Oakland General Plan, Historic Preservation Element, Sept. 1993.

²¹⁸ City of Oakland, Oakland General Plan, Historic Preservation Element, Sept. 1993.

²¹⁹ City of Oakland, Oakland General Plan, Historic Preservation Element, Appendix A: Definitions (August 1998), A-3, accessed August 13, 2019, <http://www2.oaklandnet.com/oakca1/groups/ceda/documents/webcontent/oak035233.pdf>.

²²⁰ Ibid.

CCA CAMPUS AS A CITY OF OAKLAND API

The CCA campus, comprising the entirety of the parcel associated with the property, is currently considered an API by the City of Oakland. As discussed in the previous California Register evaluation section, the property as a whole appears to be eligible for listing as a historic district in the California Register with a period of significance of 1922-1992. The campus, including twelve contributing buildings and multiple landscape features, is significant at the state and local level for its contribution to arts education and practice, constructed between the 1920s and 1990s under evolving visions of the institution's artistic and educational direction.

As mentioned before, the threshold for status as a City of Oakland API is that a district or complex must appear to be eligible for listing in the National Register of Historic Places, and two-thirds of the properties within its boundaries must contribute to its significance. As the significance criteria for the California Register are nearly identical to those of the National Register, with the former modeled on the latter, the California Register-eligible CCA campus district, significant under Criterion 1 for its role in the development of arts education in California, may reasonably be considered significant under the analogous Criterion A for the National Register. Further, it retains sufficient integrity, as discussed in the evaluation of its California Register eligibility in Section V. Therefore, the CCA campus district is eligible for listing in the National Register under Criterion A, significant the local and state levels for its role in the development of arts education in California, with a period of significance of 1922-1992.

A notable difference between the California Register and National Register is the treatment of resources whose significance was attained within the last 50 years, or whose periods of significance extend into the past 50 years. This is relevant, as the latter 22 years of the CCA campus's 70-year period of significance currently falls within the past 50 years. According to the special criteria considerations of the California Register, a resource achieving significance within the past 50 years "may be considered for listing in the California Register if it can be demonstrated that sufficient time has passed to understand its historical importance."²²¹ As discussed in Section V, the CCA campus's importance as an institution is of sufficient age and continuity that the portion of its period of significance reaching into the past 50 years may be viewed as a reasonable extension.²²² The language related to National Register eligibility of resources less than 50 years old, referred to as Criteria Consideration G, is somewhat more demanding, requiring that a property achieving significance within the past 50 years be of "exceptional importance."²²³

Some clarification regarding the requirement for "exceptional importance" is offered in two National Park Service publications which provide guidance for the evaluation and listing of historic properties on the National Register.

National Register Bulletin 16, *How to Complete the National Register Registration Form*, notes the following regarding periods of significance extending into the past 50 years:

Fifty years ago is used as the closing date for periods of significance where activities begun historically continued to have importance and no more specific date can be defined to end the historic period. (Events and activities occurring within the last 50

²²¹ California Office of Historic Preservation, *Technical Assistance Bulletin No. 6: California Register and National Register: A Comparison* (Sacramento: California Office of State Publishing, June 2011), 3.

²²² Personal communication with Jay Correia, Supervisor - Registration Unit, Office of Historic Preservation, November 8, 2019.

²²³ *Ibid.*, 4.

years must be exceptionally important to be recognized as "historic" and to justify extending a period of significance beyond the limit of 50 years ago.)²²⁴

However, National Register Bulletin 15, *How to Apply the National Register Criteria for Evaluation* makes clear that a "historic district in which a few properties are newer than fifty years old, but the majority of properties and the most important Period of Significance are greater than fifty years old" need not meet the Criteria Consideration G requirement for exceptional importance.²²⁵

National Register Bulletin 22, *Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*, further clarifies that when:

- (a) the district's period of significance is justified as a discrete period with a defined beginning and end; (b) the character of the district's historic resources is clearly defined and assessed; (c) specific resources in the district are demonstrated to date from that discrete era; and, (d) the majority of district properties are over 50 years old. In these instances it is not necessary to prove exceptional importance of either the district itself or of the less-than-50-year-old properties.²²⁶

Based on this National Park Service guidance, the CCA campus, the majority of whose 1922-1992 period of significance and 12 of 18 contributors are greater than 50 years old, is not subject to the requirements of Criteria Consideration G.

The CCA campus is therefore a National Register-eligible historic district. As 18 of its total of 26 combined buildings and landscape features (69%) contribute to the significance of the district, it meets the requirements to be considered a City of Oakland API. All 12 buildings evaluated according to the Oakland Cultural Heritage Survey Evaluation System have been assigned ratings of C or higher.

Table 4 lists the buildings and landscape features have been identified as contributors to the City of Oakland API.

Table 4. City of Oakland Area of Primary Importance (API) Contributing Buildings & Landscape Features	
Contributing Buildings	Contributing Landscape Features
<ul style="list-style-type: none"> ▪ Macky Hall ▪ Carriage House ▪ Facilities Building ▪ B Building ▪ Irwin Student Center & A-2 Café ▪ Martinez Hall ▪ Founders Hall ▪ Martinez Hall Annex ▪ Noni Eccles Treadwell Ceramic Arts Center 	<ul style="list-style-type: none"> ▪ Macky Lawn ▪ Stairs with Ceramic Pots ▪ Faun Sculpture ▪ <i>Infinite Faith</i> ▪ Bell Tower ▪ <i>Celebration Pole</i>

²²⁴ National Park Service, *National Register Bulletin 16: How to Complete the National Register Registration Form* (Washington D.C.: National Park Service, 1997), 42.

²²⁵ National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington D.C.: National Park Service, 1995), 41.

²²⁶ National Park Service, *National Register Bulletin 22, Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years* (Washington D.C.: National Park Service, 1996), 10.

Table 4. City of Oakland Area of Primary Importance (API) Contributing Buildings & Landscape Features	
Contributing Buildings	Contributing Landscape Features
<ul style="list-style-type: none"> ▪ Raleigh & Clair Shaklee Building ▪ Oliver Art Center & Ralls Painting Studio ▪ Barclay Simpson Sculpture Studio 	

TREADWELL ESTATE (MACKY HALL & CARRIAGE HOUSE)

In 1986, the Oakland Cultural Heritage Survey assigned Macky Hall a rating of A1+, the Carriage House a rating of B1+, and the Broadway Wall and stairs and two sequoias each a rating of C1+. Macky House, Carriage House, and associated landscape features were designated as Oakland Landmarks in 1975 and were listed in the National Register in 1977.

As the Treadwell Estate is already listed as an Oakland Landmark, Page & Turnbull’s intensive survey and evaluation did not assign new OCHS ratings to these buildings and landscape features. The two sequoias (*sequoia gigantea*) were removed on **July 24-26, 2019, with approved Tree Removal Permit Waivers (Permit Request #1024788, approved Oakland Public Works, June 14, 2019)**, and therefore are no longer contributing landscape features. Page & Turnbull additionally recommends that the full length of the Broadway Wall be included in the Landmark designation. **Table 5** lists the buildings and landscape features have been identified as contributors to the Treadwell Estate City of Oakland Landmark.

Table 5. Treadwell Estate City of Oakland Landmark Contributing Buildings & Landscape Features	
Contributing Buildings	Contributing Landscape Features
<ul style="list-style-type: none"> ▪ Macky Hall ▪ Carriage House 	<ul style="list-style-type: none"> ▪ Broadway Wall (entire length, inclusive of stairs and carriage entrance gate) ▪ Eucalyptus Row ▪ Carnegie Bricks ▪ 80-foot Wide View Corridor

FACILITIES BUILDING

In 1986, the Oakland Cultural Heritage Survey assigned the Facilities Building a preliminary rating of D1+ through a reconnaissance survey—indicating that it is a building of minor importance, in an Area of Primary Importance (API), and is a contributor to that API.

Page & Turnbull’s intensive survey and evaluation assigns the Facilities Building a rating of **B1+**, which means that it is a building of major importance located in an Area of Primary Importance (API), and is a contributor to that API.

B BUILDING

In 1986, the Oakland Cultural Heritage Survey assigned the B Building a preliminary rating of D1+ through a reconnaissance survey—indicating that it is a building of minor importance, in an Area of Primary Importance (API), and is a contributor to that API.

Page & Turnbull's intensive survey and evaluation assigns the B Building a rating of **B1+**, which means that it is a building of major importance, located in an Area of Secondary Importance (API), and is a contributor to that API.

IRWIN STUDENT CENTER

In 1986, the Oakland Cultural Heritage Survey assigned the Irwin Student Center a preliminary rating of F1- through a reconnaissance survey—indicating that it was less than 50 years old when it was evaluated, located in an Area of Primary Importance (API), but not a contributor to that API.

Page & Turnbull's intensive survey and evaluation assigns the Irwin Student Center a rating of **C1+**, meaning that it is a building of secondary importance, located in an Area of Primary Importance (API), and is a contributor to that API.

MARTINEZ HALL

In 1986, the Oakland Cultural Heritage Survey assigned Martinez Hall a preliminary rating of F1- through a reconnaissance survey—indicating that it was less than 50 years old when it was evaluated, located in an Area of Primary Importance (API), but not a contributor to that API.

Page & Turnbull's intensive survey and evaluation assigns Martinez Hall a rating of **A1+**, meaning that it is a building of highest importance, located in an Area of Primary Importance (API), and is a contributor to that API.

FOUNDERS HALL

In 1986, the Oakland Cultural Heritage Survey assigned Founders Hall a preliminary rating of F1- through a reconnaissance survey—indicating that it was less than 50 years old when it was evaluated, located in an Area of Primary Importance (API), but not a contributor to that API.

Page & Turnbull's intensive survey and evaluation assigns Founders Hall a rating of **B1+**, meaning that it is a building of major importance, located in an Area of Primary Importance (API), and is a contributor to that API.

MARTINEZ HALL ANNEX

In 1986, the Oakland Cultural Heritage Survey did not assign a rating to Martinez Hall Annex. Martinez Hall Annex, built in 1970, had been constructed at the time of the reconnaissance survey, so the reasons for not assigning a rating are unknown.

Page & Turnbull's intensive survey and evaluation assigns Martinez Hall Annex a rating of **C1+**, which means that it is a building of secondary importance, located in an Area of Primary Importance (API), and is a contributor to that API.

NONI ECCLES TREADWELL CERAMIC ARTS CENTER

In 1986, the Oakland Cultural Heritage Survey assigned Noni Eccles Treadwell Ceramic Arts Center a preliminary rating of F1- through a reconnaissance survey—indicating that it was less than 50 years old when it was last evaluated, located in an Area of Primary Importance (API), but not a contributor to that API.

Page & Turnbull's intensive survey and evaluation assigns Noni Eccles Treadwell Ceramic Arts Center a rating of **A1+**, meaning that it is a building of highest importance, located in an Area of Primary Importance (API), and is a contributor to that API.

RALEIGH & CLAIRE SHAKLEE BUILDING

In 1986, the Oakland Cultural Heritage Survey assigned the Raleigh & Claire Shaklee Building (Shaklee Building) a preliminary rating of F1- through a reconnaissance survey—indicating that it was less than 50 years old when it was last evaluated, located in an Area of Primary Importance (API), and not a contributor to that API.

Page & Turnbull’s intensive survey and evaluation assigns the Shaklee Building a rating of **C1+**, meaning that it is a building of secondary importance, located in an Area of Primary Importance (API), and is a contributor to that API.

OLIVER ART CENTER & RALLS PAINTING STUDIO (OLIVER & RALLS BUILDING)

In 1986, the Oakland Cultural Heritage Survey assigned the Oliver Art Center & Ralls Painting Studio (Oliver & Ralls Building) a preliminary rating of F1- through a reconnaissance survey—indicating that it was less than 50 years old when it was last evaluated, located in an Area of Primary Importance (API), and not a contributor to that API.

Page & Turnbull’s intensive survey and evaluation assigns the Oliver & Ralls Building a rating of **C1+**, meaning that it is a building of secondary importance, located in an Area of Primary Importance (API), and is a contributor to that API.

BARCLAY SIMPSON SCULPTURE STUDIO

The Barclay Simpson Sculpture Studio was not yet constructed at the time of the 1986 Oakland Cultural Heritage Survey evaluation, and was therefore not assigned a preliminary rating.

Page & Turnbull’s intensive survey and evaluation assigns the Barclay Simpson Sculpture Studio a rating of **A1+**, meaning that it is a building of highest importance, located in an Area of Primary Importance (API), and is a contributor to that API.

VII. CHARACTER-DEFINING FEATURES

For a property to be eligible for national or state designation under criteria related to type, period, or method of construction, the essential physical features (or character-defining features) that enable the property to convey its historic identity must be evident. These distinctive character-defining features are the physical traits that commonly recur in property types and/or architectural styles. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular type, period, or method of construction, and these features must also retain a sufficient degree of integrity. Characteristics can be expressed in terms such as form, proportion, structure, plan, style, or materials.

Character defining features for the resources on the CCA campus found individually eligible for the California Register are listed below, as well as the California Register-eligible CCA Historic District.

CHARACTER-DEFINING FEATURES OF INDIVIDUAL HISTORIC RESOURCES

Macky Hall (Treadwell Mansion)

- Mass, scale, size, proportions, and footprint of the building
- Wood cladding including scalloped shingles at third story, horizontal clapboards at first and second stories, and stylized Stick-Eastlake style decorative framing elements
- Complex cross-gabled roof configuration with multiple gabled and shed-roof dormers
- Fenestration pattern, including squared bay windows at west façade, double-hung wood sash windows with wide wood surrounds
- Bargeboards and brackets on gables and dormers
- Recessed entry porch with curb roof and turned wood posts
- First-story porch with turned posts and balusters at east and south facades
- Associated landscape elements, including the full extent of Broadway wall with staircase and carriage entrance gate; Eucalyptus row; and Carnegie bricks installed in landscape

Carriage House

- Mass, scale, size, proportions, and footprint of the building
- Wood cladding including horizontal wood channel drop siding at first story, board and batten at second story, paneling between first and second stories
- Two-part roofline with full second story at north
- Clipped gable roof with gabled dormers, floral horns and diamond-shaped mount on roof ridge
- Fenestration pattern, including double-hung wood-sash windows with wide wood surrounds, projecting second-story rectangular bay at north façade
- Bargeboards and brackets on gables and dormers

Martinez Hall

- Mass, scale, size, proportions, and footprint of the building
- Fenestration pattern
- Rustic vertical flush redwood siding
- Sawtooth roof with four elements and windows at the north vertical plane
- Shed roof at second story balcony
- Shed roof canopy at the west façade
- Mural wall at the west façade

- Polychromatic flagstone and pebble courtyard between Martinez Hall and Founders Hall

Founders Hall

- Mass, scale, size, proportions, and footprint of the building
- Fenestration pattern and material
- Concrete cladding
- Concrete window awnings and their color treatment
- Windows and vertical I-beam ribs at the northwest corner of the building
- Glass awning at the east façade
- Polychromatic flagstone and pebble courtyard between Martinez Hall and Founders Hall

Noni Eccles Treadwell Ceramics Arts Studio

- Mass, scale, size, proportions, and footprint of the building
- Cantilevered second-story massing
- Fenestration pattern
- Striated, unglazed terra cotta stack bond block cladding
- Concrete belt course and cornice
- Shed roof elements
- Slatted wood trellis sunshades
- Clerestory windows
- Visual transparency through east-west axis of the building

Barclay Simpson Sculpture Studio

- Mass, scale, size, proportions, and footprint of the building
- Polished concrete base
- Steel grid structure with inset glass block panels on west, north, and south facades, and fiber-reinforced concrete panels on the north and east façades
- Inset round, unfinished metal chimney pipe on the north facade

CHARACTER-DEFINING FEATURES OF CCA HISTORIC DISTRICT

- Mass, scale, size (including one- to three-story massing), proportions, design, and footprint of twelve contributing buildings: Macky Hall, Carriage House, Facilities Building, B Building, Irwin Student Center, Martinez Hall, Founders Hall, Martinez Hall Annex, Noni Eccles Treadwell Ceramic Arts Center, Shaklee Building, Oliver & Ralls Building, and Barclay Simpson Sculpture Studio
- Six contributing landscape features: Macky Lawn, Stairs with Ceramic Pots, Faun Sculpture, *Infinite Faith* sculpture, Bell Tower, and *Celebration Pole*
- Spatial relationships between contributing buildings
- Siting of contributing buildings within sloped topography of the site, including clustering of buildings on the eastern side of the site
- Meandering, informal network of circulation routes through campus, with primarily pedestrian access.
- Vehicular ingress and egress routes limited to the northwest portion of the property, at the Broadway gate and Clifton Avenue driveways.
- Orientation of purpose-built contributing buildings inward toward center of campus (away from public streets)

VIII. CONCLUSION

A building or district may qualify as a historical resource if it falls within at least one of five categories established by the City of Oakland's 2013 CEQA Thresholds of Significance Guidelines (See **Appendix B** of this report for the full list of categories and explanations). Page & Turnbull evaluated the CCA campus to arrive at two findings which determine whether the individual buildings or the campus as a whole are considered historic resources for the purposes of CEQA:

1. Eligibility for listing as an individual resource or historic district in the California Register.
2. Individual rating of A or B under the Oakland Designated Historic Property Criteria for Eligibility

This evaluation finds that six buildings on the CCA campus qualify as individual historic resources for the purposes of CEQA. These include Macky Hall and the Carriage House, which were already listed on the National Register of Historic places and as City of Oakland Historic Landmarks, as well as Martinez Hall, Founders Hall, the Noni Eccles Treadwell Ceramic Arts Center, and the Barclay Simpson Sculpture Studio.

The campus as a whole, including the twelve extant buildings and associated landscape features, was found to be a California Register and National Register-eligible historic district with a period of significance of 1922 – 1992. It is also eligible to retain its existing status as a City of Oakland Area of Primary Importance (API), as it is of National Register quality with a large proportion of contributing resources. The campus is significant for association with the development of CCA in Oakland and the institution's commitment to developing its Oakland campus in a way that not only accommodated art education and practice, but physically embodied principles of design in the spaces occupied by its students and faculty. The campus as a whole, inclusive of each of the twelve contributing buildings and contributing landscape features, is a historical resource for the purposes of CEQA.

In conclusion, all twelve buildings, and the campus as a whole, are historical resources for the purposes of CEQA.

Table 6 summarizes Page & Turnbull's findings for each CCA building and the campus site as a whole, and **Table 7** summarizes Page & Turnbull's findings for identified landscape features as contributing or non-contributing features. Previous designations are also listed. Two maps are provided to illustrate the historic resources—buildings and landscape features—associated with the National Register and Oakland Landmark-listed Treadwell Estate, and the historic resources—buildings and landscape features—associated with the California Register-eligible CCA Oakland campus historic district and Oakland API (**Figure 246** and **Figure 247**).

Table 6. Summary of Historic Resource Evaluation Findings for CCA Oakland Campus Buildings						
Building/ Resource	Existing Status		Page & Turnbull 2019 Findings			
	OCHS Rating (1986)	Oakland Landmark (1975), National Register (1977)	Individual California Register Eligibility	California Register District Contributor Eligibility	City of Oakland Landmark Eligibility	CEQA Historic Resource
Campus as a Potential Historic District	API	N/A	Yes	N/A	API	Yes
Macky Hall (c. 1879-1881)	A1+	Yes	Yes	Yes	Not reevaluated ²²⁷	Yes
Carriage House (c. 1879-1881)	B1+	Yes	Yes	Yes	Not reevaluated ²²⁸	Yes
Facilities (c. 1922-1924)	D1+	N/A	No	Yes	B1+	Yes
B Building (c. 1926)	D1+	N/A	No	Yes	B1+	Yes
Irwin Student Center (1959), A-2 Café (1974)	F1-	N/A	No	Yes	C1+	Yes
Founders Hall (1968)	F1-	N/A	Yes	Yes	B1+	Yes
Martinez Hall (1968)	F1-	N/A	Yes	Yes	A1+	Yes
Martinez Hall Annex (1970)	No rating assigned ²²⁹	N/A	No	Yes	C1+	Yes
Noni Eccles Treadwell Ceramic Arts Center (1973)	F1-	N/A	Yes	Yes	A1+	Yes
Raleigh and Claire Shaklee Building (1979)	F1-	N/A	No	Yes	C1+	Yes
Oliver & Ralls Building (1989)	No rating assigned ²³⁰	N/A	No	Yes	C1+	Yes
Barclay Simpson Sculpture Studio (1992)	No rating assigned ²³¹	N/A	Yes	Yes	A1+	Yes

²²⁷ Buildings and features previously listed in the National Register or designated as Oakland Landmarks were not reevaluated for individual City of Oakland Landmark status.

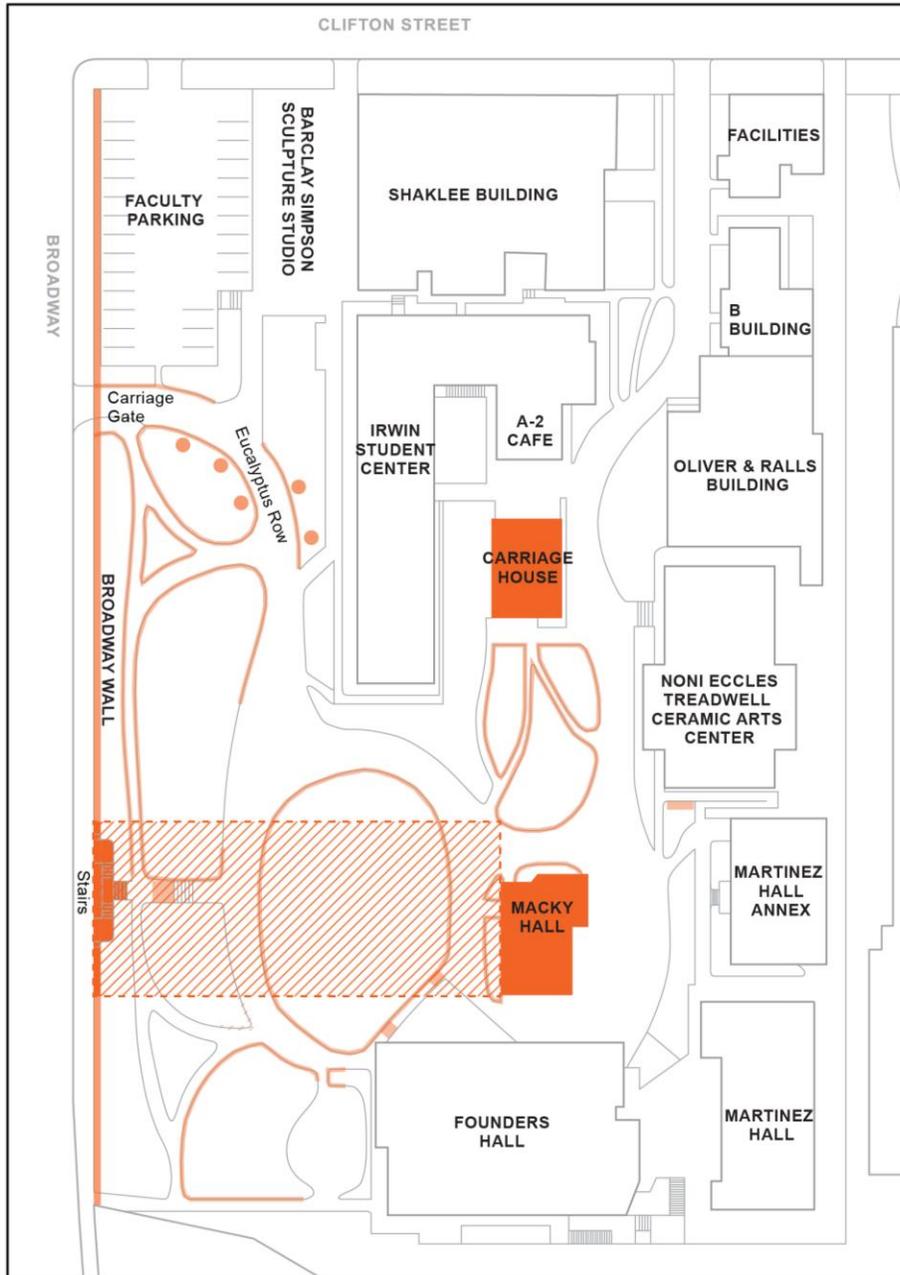
²²⁸ Buildings and features previously listed in the National Register or designated as Oakland Landmarks were not reevaluated for individual City of Oakland Landmark status.

²²⁹ For unknown reasons, Martinez Hall Annex is not indicated on the 1986 Oakland Cultural Heritage Survey reconnaissance survey map and no rating was assigned.

²³⁰ Building had not been constructed at the time of the 1986 Oakland Cultural Heritage Survey reconnaissance survey and evaluation.

²³¹ Building had not been constructed at the time of the 1986 Oakland Cultural Heritage Survey reconnaissance survey and evaluation.

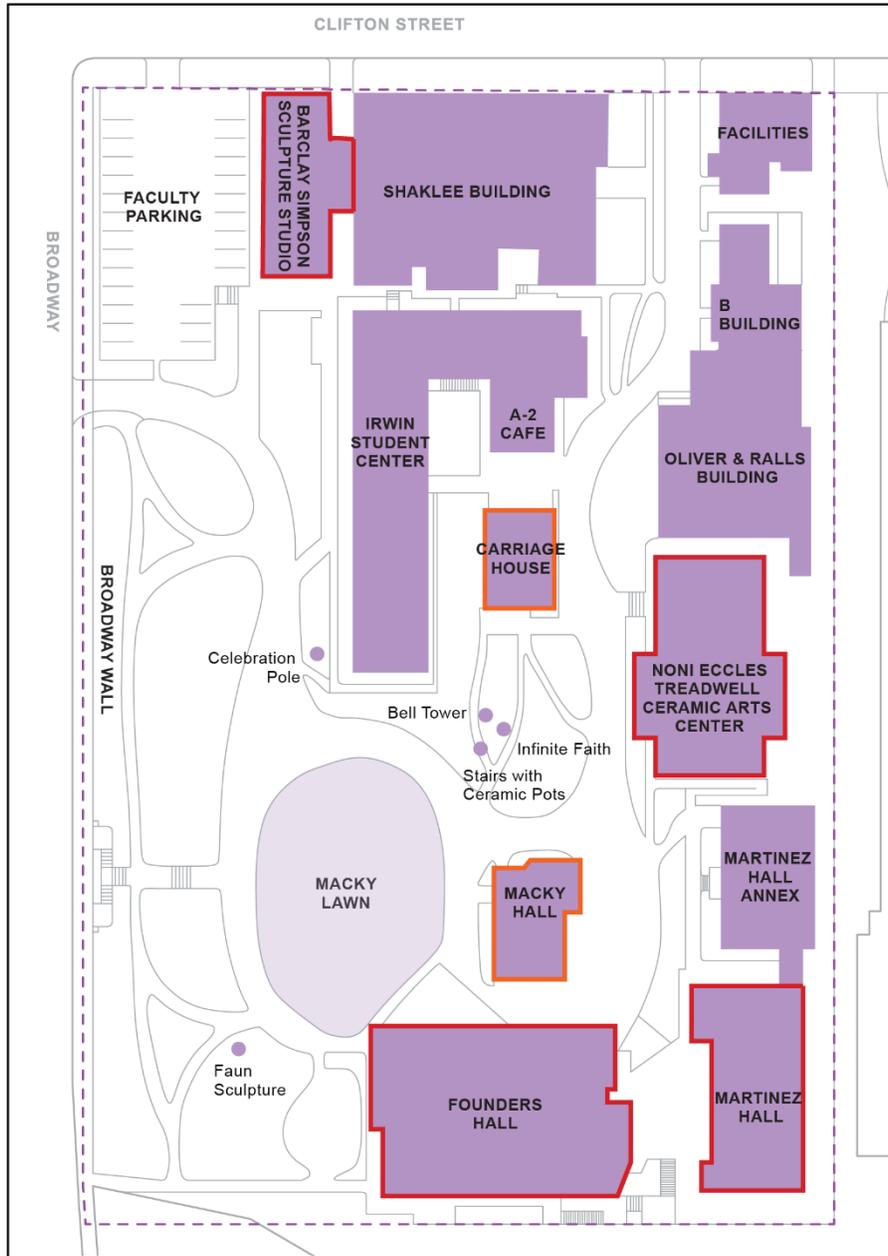
Table 7. Summary of Historic Resource Evaluation Findings for CCA Oakland Campus Landscape Features					
Landscape Features	Existing Status	Page & Turnbull 2019 Findings			
	Oakland Landmark (1975)	Treadwell Estate Oakland Landmark, National Register	Eligible CCA California Register District	Eligible CCA Oakland API	CEQA Historic Resource
Broadway Wall & Stairs (c. 1905)	Contributing	Contributing	Non-Contributing	Non-Contributing	Yes
Two Sequoia Trees (Early Estate Era)	Contributing	Non-Contributing (not extant)	Non-Contributing (not extant)	Non-Contributing (not extant)	No
Eucalyptus Row (Early Estate Era)	Not Evaluated	Contributing	Non-Contributing	Non-Contributing	Yes
Carnegie Bricks (Early Estate Era)	Not Evaluated	Contributing	Non-Contributing	Non-Contributing	Yes
80-Foot Wide View Corridor (centered on Macky Hall entrance, extending to Broadway)	Contributing	Contributing	Non-Contributing	Non-Contributing	Yes
Sundial (c. early 1920s)	Not Evaluated	Non-Contributing	Non-Contributing	Non-Contributing	No
Faun Sculpture (1926)	Not Evaluated	Non-Contributing	Contributing	Contributing	Yes
Water Fountain (Early CCAC Era)	Not Evaluated	Non-Contributing	Non-Contributing	Non-Contributing	No
Macky Lawn (CCAC Era)	Not Evaluated	Non-Contributing	Contributing	Contributing	Yes
Stairs with Ceramic Pots (Early CCAC Era)	Not Evaluated	Non-Contributing	Contributing	Contributing	Yes
<i>Infinite Faith</i> (1959)	Not Evaluated	Non-Contributing	Contributing	Contributing	Yes
Bell Tower (c. 1959-70)	Not Evaluated	Non-Contributing	Contributing	Contributing	Yes
<i>Celebration Pole</i> (1982)	Not Evaluated	Non-Contributing	Contributing	Contributing	Yes
Non-Permanent Sculptural Objects (Various)	Not Evaluated	Non-Contributing	Non-Contributing	Non-Contributing	No



Treadwell Estate
Listed on National Register/Oakland Landmark

- Treadwell Estate Buildings (Listed on National Register/Oakland Landmark)
- Oakland Landmark View Corridor (included in Oakland Landmark; identified by Page & Turnbull as contributing to National Register resource)
- Broadway Wall (Significant Landscape Feature, included in Oakland Landmark)
- Broadway Wall (Significant Landscape Feature, identified by Page & Turnbull)
- Eucalyptus Row (Significant Landscape Feature, identified by Page & Turnbull)
- Carnegie Bricks (Significant Landscape Feature, identified by Page & Turnbull)

Figure 246. Summary findings of Treadwell Estate resources, including buildings and associated landscape features. Source: Page & Turnbull, using CCA Campus base map.



California College of the Arts Campus
Californai Register-Eligible Historic District/Oakland API

- Individually Listed on National Register/Oakland Landmark
- Individually Eligible for California Register/Oakland Landmark
- Contributor to California Register-Eligible District/Oakland API
- Significant Landscape Feature (including Macky Lawn)
- California Register-Eligible District/Oakland ASI Boundary

Figure 247. Summary of historic district and individual resource findings, including buildings and landscape features. Source: Page & Turnbull, using CCA Campus base map.

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X. APPENDICES

APPENDIX A: OAKLAND LANDMARK PRESERVATION ADVISORY BOARD EVALUATION FORMS

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address 5212 Broadway – California College of the Arts campus

Name: Facilities Building (historic name: woodworking studio)

A. ARCHITECTURE

- | | | | | | |
|----|---|----------|-----------|----------|-----------|
| 1. | Exterior/Design: <u>Ceramic tile, stucco cladding stepped parapet with coping.</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |
| 2. | Interior: <u>Not evaluated.</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |
| 3. | Construction: <u>Wood frame construction with stucco cladding</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |
| 4. | Designer/Builder: <u>Frederick Meyer and students</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |
| 5. | Style/Type: <u>Simplified Mission Revival style.</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |

B. HISTORY

- | | | | | | |
|-----|--|----------|-----------|----------|-----------|
| 6. | Person/Organization: <u>First purpose-built building for CCA.</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |
| 7. | Event: <u>Early purpose-built building for instruction of applied arts.</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |
| 8. | Patterns: <u>Early applied art instruction, art education in Oakland.</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |
| 9. | Age: <u>Construction estimated 1922-1924.</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |
| 10. | Site: <u>Building has not been moved.</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |

C. CONTEXT

- | | | | | | |
|-----|---|----------|-----------|----------|-----------|
| 11. | Continuity: <u>Located in an API, helps establish the character of the area.</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |
| 12. | Familiarity: <u>One of few CCA campus buildings with a street-facing entrance.</u> | <u>E</u> | <u>VG</u> | <u>G</u> | <u>FP</u> |

D. INTEGRITY

- | | | | | | |
|-----|--|----------|----------|----------|----------|
| 13. | Condition: <u>Minor surface wear.</u> | <u>E</u> | <u>G</u> | <u>F</u> | <u>P</u> |
| 14. | Exterior Alterations: <u>Ramps and stair changes; addition to secondary façade and new entrance at second story rear façade</u> | <u>E</u> | <u>G</u> | <u>F</u> | <u>P</u> |

Evaluated by: Hannah Simonson, Page & Turnbull **Date:** July 9, 2019

STATUS

Rating:

- | | | |
|----------------------------|--|---|
| City Landmark Eligibility: | <input type="checkbox"/> Eligible | <input type="checkbox"/> Not eligible |
| National Register Status: | <input type="checkbox"/> Listed | <input type="checkbox"/> In process |
| | <input type="checkbox"/> Determined eligible | <input type="checkbox"/> Appears eligible |
| | <input type="checkbox"/> Appears ineligible | |

Site of Opportunity

This evaluation sheet was accepted by the landmarks Preservation Advisory Board at its meeting of _____.

(Date)

Attest: _____
Secretary

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION TALLY SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Facilities Building (historic name: woodworking studio)

12	6	3	0	1. Exterior/Design	
6	3	2	0	2. Interior	
6	3	2	0	3. Construction	
4	2	1	0	4. Designer/Builder	
6	3	2	0	5. Style/Type	
A. ARCHITECTURE TOTAL (max. 26)					4
30	15	8	0	6. Person/Organization	
30	15	8	0	7. Event	
18	9	5	0	8. Patterns	
8	4	2	0	9. Age	
4	2	1	0	10. Site	
B. HISTORY TOTAL (max. 60)					34
4	2	1	0	11. Continuity	
14	7	4	0	12. Familiarity	
C. CONTEXT TOTAL (max. 14)					8
PRELIMINARY TOTAL (Sum of A, B and C) (max. 100)					46
-0	-3%	-5%	-10%	13. Condition (From A, B, and C total)	1.38
-0	-25%	-50%	-75%	14. Exterior Alterations (From A, B and C total excluding 2)	11.5
D. INTEGRITY					12.88
ADJUSTED TOTAL (Preliminary total minus Integrity)					33 (rounded from 33.12)

STATUS/RATING

Present Rating (Adjusted Total): A(35+) B(23-34) C(11-22) D(0-10)

Contingency Rating (Preliminary Total): A(35+) B(23-34) C(11-22) D(0-10)

City Landmark Eligibility: Eligible (Present Rating is A or B) Not eligible

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: B Building (historic name: The Craft Building)

A. ARCHITECTURE

- | | | | | | |
|----|---|---|----|---|----|
| 1. | Exterior/Design: <u>Ceramic tile at fountain, stucco, stepped parapet with merlons</u> | E | VG | G | FP |
| 2. | Interior: <u>Not evaluated.</u> | E | VG | G | FP |
| 3. | Construction: <u>Wood frame construction with stucco cladding.</u> | E | VG | G | FP |
| 4. | Designer/Builder: <u>Frederick Meyer and students.</u> | E | VG | G | FP |
| 5. | Style/Type: <u>Simplified Mission Revival style.</u> | E | VG | G | FP |

B. HISTORY

- | | | | | | |
|-----|---|---|----|---|----|
| 6. | Person/Organization: <u>Early purpose-built building for CCA, site of craft instruction.</u> | E | VG | G | FP |
| 7. | Event: <u>Early purpose-built building for instruction of applied arts.</u> | E | VG | G | F |
| 8. | Patterns: <u>Early applied art instruction, art education in Oakland.</u> | E | VG | G | FP |
| 9. | Age: <u>Constructed estimated 1926.</u> | E | VG | G | FP |
| 10. | Site: <u>Has not been moved.</u> | E | VG | G | FP |

C. CONTEXT

- | | | | | | |
|-----|---|---|----|---|----|
| 11. | Continuity: <u>Located in an API, helps establish the character of the area.</u> | E | VG | G | FP |
| 12. | Familiarity: <u>Interior campus site, not visible from street.</u> | E | VG | G | FP |

D. INTEGRITY

- | | | | | | |
|-----|--|---|---|---|---|
| 13. | Condition: <u>Minor surface wear</u> | E | G | F | P |
| 14. | Exterior Alterations: <u>New windows, addition at rear façade, addition of Oliver and Ralls Building.</u> | E | G | F | P |

Evaluated by: Hannah Simonson, Page & Turnbull **Date:** July 9, 2019

STATUS

Rating:

- | | | |
|----------------------------|--|---|
| City Landmark Eligibility: | <input type="checkbox"/> Eligible | <input type="checkbox"/> Not eligible |
| National Register Status: | <input type="checkbox"/> Listed | <input type="checkbox"/> In process |
| | <input type="checkbox"/> Determined eligible | <input type="checkbox"/> Appears eligible |
| | <input type="checkbox"/> Appears ineligible | |

Site of Opportunity

This evaluation sheet was accepted by the landmarks Preservation Advisory Board at its meeting of _____.

(Date)

Attest: _____
Secretary

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION TALLY SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: B Building (historic name: The Craft Building)

12	6	3	0	1. Exterior/Design	
6	3	2	0	2. Interior	
6	3	2	0	3. Construction	
4	2	1	0	4. Designer/Builder	
6	3	2	0	5. Style/Type	
A. ARCHITECTURE TOTAL (max. 26)					4
30	15	8	0	6. Person/Organization	
30	15	8	0	7. Event	
18	9	5	0	8. Patterns	
8	4	2	0	9. Age	
4	2	1	0	10. Site	
B. HISTORY TOTAL (max. 60)					34
4	2	1	0	11. Continuity	
14	7	4	0	12. Familiarity	
C. CONTEXT TOTAL (max. 14)					4
PRELIMINARY TOTAL (Sum of A, B and C) (max. 100)					42
-0	-3%	-5%	-10%	13. Condition (From A, B, and C total)	1.26
-0	-25%	-50%	-75%	14. Exterior Alterations (From A, B and C total excluding 2)	10.5
D. INTEGRITY					11.76
ADJUSTED TOTAL (Preliminary total minus Integrity)					30 (rounded from 30.24)

STATUS/RATING

Present Rating (Adjusted Total): A(35+) B(23-34) C(11-22) D(0-10)

Contingency Rating (Preliminary Total): A(35+) B(23-34) C(11-22) D(0-10)

City Landmark Eligibility: Eligible (Present Rating is A or B) Not eligible

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION TALLY SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Irwin Student Center & A-2 Café Addition (historic name: Irwin Hall)

12	6	3	0	1. Exterior/Design	
6	3	2	0	2. Interior	
6	3	2	0	3. Construction	
4	2	1	0	4. Designer/Builder	
6	3	2	0	5. Style/Type	
				A. ARCHITECTURE TOTAL (max. 26)	5
30	15	8	0	6. Person/Organization	
30	15	8	0	7. Event	
18	9	5	0	8. Patterns	
8	4	2	0	9. Age	
4	2	1	0	10. Site	
				B. HISTORY TOTAL (max. 60)	17
4	2	1	0	11. Continuity	
14	7	4	0	12. Familiarity	
				C. CONTEXT TOTAL (max. 14)	2
PRELIMINARY TOTAL (Sum of A, B and C) (max. 100)					24
-0	-3%	-5%	-10%	13. Condition (From A, B, and C total)	.72
-0	-25%	-50%	-75%	14. Exterior Alterations (From A, B and C total excluding 2)	12
				D. INTEGRITY	12.72
ADJUSTED TOTAL (Preliminary total minus Integrity)				11 (rounded from 11.28)	

STATUS/RATING

Present Rating (Adjusted Total): A(35+) B(23-34) C(11-22) D(0-10)

Contingency Rating (Preliminary Total): A(35+) B(23-34) C(11-22) D(0-10)

City Landmark Eligibility: Eligible (Present Rating is A or B) Not eligible

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Martinez Hall

A. ARCHITECTURE

- | | | | | | |
|----|---|----------|-----------|----------|-----------|
| 1. | Exterior/Design: <u>Superior interpretation of Third Bay Tradition design, includes cladding and design details of that style, sensitive siting at height of campus.</u> | E | VG | G | FP |
| 2. | Interior: <u>Not evaluated</u> | E | VG | G | FP |
| 3. | Construction: <u>Steel frame with flush vertical redwood cladding.</u> | E | VG | G | FP |
| 4. | Designer/Builder: <u>DeMars and Reay, designers of primary importance.</u> | E | VG | G | FP |
| 5. | Style/Type: <u>Third Bay Tradition design adapted to institutional building (rare)</u> | E | VG | G | FP |

B. HISTORY

- | | | | | | |
|-----|--|----------|-----------|----------|-----------|
| 6. | Person/Organization: <u>Painting and printmaking studio built to address needs of art college campus.</u> | E | VG | G | FP |
| 7. | Event: <u>Not individually associated with a specific event.</u> | E | VG | G | FP |
| 8. | Patterns: <u>Loose association with “baby boom” increase in college attendance.</u> | E | VG | G | FP |
| 9. | Age: <u>Constructed 1968.</u> | E | VG | G | FP |
| 10. | Site: <u>Building has not been moved.</u> | E | VG | G | FP |

C. CONTEXT

- | | | | | | |
|-----|--|----------|-----------|----------|-----------|
| 11. | Continuity: <u>Located in an API, helps establish the character of the area.</u> | E | VG | G | FP |
| 12. | Familiarity: <u>Interior campus siting, visible from the south off-campus, tallest building at the top of the site.</u> | E | VG | G | FP |

D. INTEGRITY

- | | | | | | |
|-----|--|----------|----------|----------|----------|
| 13. | Condition: <u>No apparent surface wear or structural problems.</u> | E | G | F | P |
| 14. | Exterior Alterations: <u>Wheelchair lift added at primary facade, no change to character.</u> | E | G | F | P |

Evaluated by: Hannah Simonson, Page & Turnbull **Date:** July 9, 2019

STATUS

Rating:

- | | | |
|----------------------------|--|---|
| City Landmark Eligibility: | <input type="checkbox"/> Eligible | <input type="checkbox"/> Not eligible |
| National Register Status: | <input type="checkbox"/> Listed | <input type="checkbox"/> In process |
| | <input type="checkbox"/> Determined eligible | <input type="checkbox"/> Appears eligible |
| | <input type="checkbox"/> Appears ineligible | |

Site of Opportunity

This evaluation sheet was accepted by the landmarks Preservation Advisory Board at its meeting of _____.

(Date)

Attest: _____
Secretary

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION TALLY SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Martinez Hall

12	6	3	0	1. Exterior/Design	
6	3	2	0	2. Interior	
6	3	2	0	3. Construction	
4	2	1	0	4. Designer/Builder	
6	3	2	0	5. Style/Type	
				A. ARCHITECTURE TOTAL (max. 26)	25
30	15	8	0	6. Person/Organization	
30	15	8	0	7. Event	
18	9	5	0	8. Patterns	
8	4	2	0	9. Age	
4	2	1	0	10. Site	
				B. HISTORY TOTAL (max. 60)	17
4	2	1	0	11. Continuity	
14	7	4	0	12. Familiarity	
				C. CONTEXT TOTAL (max. 14)	8
PRELIMINARY TOTAL (Sum of A, B and C) (max. 100)					50
-0	-3%	-5%	-10%	13. Condition (From A, B, and C total)	
-0	-25%	-50%	-75%	14. Exterior Alterations (From A, B and C total excluding 2)	
				D. INTEGRITY	0
ADJUSTED TOTAL (Preliminary total minus Integrity)					50

STATUS/RATING

Present Rating (Adjusted Total): A(35+) B(23-34) C(11-22) D(0-10)

Contingency Rating (Preliminary Total): A(35+) B(23-34) C(11-22) D(0-10)

City Landmark Eligibility: Eligible (Present Rating is A or B) Not eligible

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway

Name: Founder’s Hall

A. ARCHITECTURE

- | | | | | | |
|----|--|----------|-----------|----------|-----------|
| 1. | Exterior/Design: <u>Very good example of Brutalist design.</u> | E | VG | G | FP |
| 2. | Interior: <u>Not evaluated</u> | E | VG | G | FP |
| 3. | Construction: <u>Steel frame with concrete cladding.</u> | E | VG | G | FP |
| 4. | Designer/Builder: <u>DeMars and Reay, designers of primary importance.</u> | E | VG | G | FP |
| 5. | Style/Type: <u>Very good example of Brutalist style with many archetypal characteristics.</u> | E | VG | G | FP |

B. HISTORY

- | | | | | | |
|-----|---|----------|-----------|----------|-----------|
| 6. | Person/Organization: <u>Library and auditorium built to address basic needs of campus.</u> | E | VG | G | FP |
| 7. | Event: <u>Not individually associated with a specific event.</u> | E | VG | G | FP |
| 8. | Patterns: <u>Loose association with “baby boom” increase in college attendance.</u> | E | VG | G | FP |
| 9. | Age: <u>Constructed 1968</u> | E | VG | G | FP |
| 10. | Site: <u>Building has not been moved.</u> | E | VG | G | FP |

C. CONTEXT

- | | | | | | |
|-----|---|----------|-----------|----------|-----------|
| 11. | Continuity: <u>Located in an API, helps establish the character of the area.</u> | E | VG | G | FP |
| 12. | Familiarity: <u>Visible from south (least developed façade) and partially from west.</u> | E | VG | G | FP |

D. INTEGRITY

- | | | | | | |
|-----|--|----------|----------|----------|----------|
| 13. | Condition: <u>No apparent surface wear or structural problems</u> | E | G | F | P |
| 14. | Exterior Alterations: <u>Enclosure of sun deck at west portion of the building,
new windows and roofline at that area. Enclosure is not visible from on campus.</u> | E | G | F | P |

Evaluated by: Hannah Simonson, Page & Turnbull **Date:** July 9, 2019

STATUS

Rating:

- | | | |
|----------------------------|--|---|
| City Landmark Eligibility: | <input type="checkbox"/> Eligible | <input type="checkbox"/> Not eligible |
| National Register Status: | <input type="checkbox"/> Listed | <input type="checkbox"/> In process |
| | <input type="checkbox"/> Determined eligible | <input type="checkbox"/> Appears eligible |
| | <input type="checkbox"/> Appears ineligible | |

Site of Opportunity

This evaluation sheet was accepted by the landmarks Preservation Advisory Board at its meeting of _____.

(Date)

Attest: _____

Secretary

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION TALLY SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway

Name: Founder's Hall

12	6	3	0	1. Exterior/Design	
6	3	2	0	2. Interior	
6	3	2	0	3. Construction	
4	2	1	0	4. Designer/Builder	
6	3	2	0	5. Style/Type	
				A. ARCHITECTURE TOTAL (max. 26)	15
30	15	8	0	6. Person/Organization	
30	15	8	0	7. Event	
18	9	5	0	8. Patterns	
8	4	2	0	9. Age	
4	2	1	0	10. Site	
				B. HISTORY TOTAL (max. 60)	17
4	2	1	0	11. Continuity	
14	7	4	0	12. Familiarity	
				C. CONTEXT TOTAL (max. 14)	8
PRELIMINARY TOTAL (Sum of A, B and C) (max. 100)					40
-0	-3%	-5%	-10%	13. Condition (From A, B, and C total)	0
-0	-25%	-50%	-75%	14. Exterior Alterations (From A, B and C total excluding 2)	10
				D. INTEGRITY	10
ADJUSTED TOTAL (Preliminary total minus Integrity)					30

STATUS/RATING

Present Rating (Adjusted Total): A(35+) B(23-34) C(11-22) D(0-10)

Contingency Rating (Preliminary Total): A(35+) B(23-34) C(11-22) D(0-10)

City Landmark Eligibility: Eligible (Present Rating is A or B) Not eligible

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Martinez Hall Annex

A. ARCHITECTURE

- | | | | | | |
|----|---|---|----|---|----|
| 1. | Exterior/Design: <u>Utilitarian building with limited Third Bay Tradition influence.</u> | E | VG | G | FP |
| 2. | Interior: <u>Not evaluated</u> | E | VG | G | FP |
| 3. | Construction: <u>Steel frame, standing-seam metal siding.</u> | E | VG | G | FP |
| 4. | Designer/Builder: <u>No architect, CSB Construction contractor.</u> | E | VG | G | FP |
| 5. | Style/Type: <u>Undistinguished building that includes some Third Bay Tradition elements.</u> | E | VG | G | FP |

B. HISTORY

- | | | | | | |
|-----|---|---|----|---|----|
| 6. | Person/Organization: <u>Craft and photography studios of art college campus.</u> | E | VG | G | FP |
| 7. | Event: <u>Not individually associated with a specific event.</u> | E | VG | G | FP |
| 8. | Patterns: <u>Not associated with any particular social, political, or economic patterns.</u> | E | VG | G | FP |
| 9. | Age: <u>Constructed 1970.</u> | E | VG | G | FP |
| 10. | Site: <u>Building has not been moved.</u> | E | VG | G | F |

C. CONTEXT

- | | | | | | |
|-----|---|---|----|---|----|
| 11. | Continuity: <u>Located in an API, maintains the character of the area.</u> | E | VG | G | FP |
| 12. | Familiarity: <u>Interior campus location, no street presence.</u> | E | VG | G | FP |

D. INTEGRITY

- | | | | | | |
|-----|---|---|---|---|---|
| 13. | Condition: <u>Exhibits only minor surface wear.</u> | E | G | F | P |
| 14. | Exterior Alterations: <u>Replacement storefront window system.</u> | E | G | F | P |

Evaluated by: Hannah Simonson, Page & Turnbull **Date:** July 9, 2019

STATUS

Rating:

- | | | |
|----------------------------|--|---|
| City Landmark Eligibility: | <input type="checkbox"/> Eligible | <input type="checkbox"/> Not eligible |
| National Register Status: | <input type="checkbox"/> Listed | <input type="checkbox"/> In process |
| | <input type="checkbox"/> Determined eligible | <input type="checkbox"/> Appears eligible |
| | <input type="checkbox"/> Appears ineligible | |

Site of Opportunity

This evaluation sheet was accepted by the landmarks Preservation Advisory Board at its meeting of _____.
(Date)

Attest: _____
Secretary

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION TALLY SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Martinez Hall Annex

12	6	3	0	1. Exterior/Design	
6	3	2	0	2. Interior	
6	3	2	0	3. Construction	
4	2	1	0	4. Designer/Builder	
6	3	2	0	5. Style/Type	
				A. ARCHITECTURE TOTAL (max. 26)	3
30	15	8	0	6. Person/Organization	
30	15	8	0	7. Event	
18	9	5	0	8. Patterns	
8	4	2	0	9. Age	
4	2	1	0	10. Site	
				B. HISTORY TOTAL (max. 60)	12
4	2	1	0	11. Continuity	
14	7	4	0	12. Familiarity	
				C. CONTEXT TOTAL (max. 14)	2
PRELIMINARY TOTAL (Sum of A, B and C) (max. 100)					17
-0	-3%	-5%	-10%	13. Condition (From A, B, and C total)	0.51
-0	-25%	-50%	-75%	14. Exterior Alterations (From A, B and C total excluding 2)	4.25
				D. INTEGRITY	4.76
ADJUSTED TOTAL (Preliminary total minus Integrity)					12 (Rounded from 12.24)

STATUS/RATING

Present Rating (Adjusted Total): A(35+) B(23-34) C(11-22) D(0-10)

Contingency Rating (Preliminary Total): A(35+) B(23-34) C(11-22) D(0-10)

City Landmark Eligibility: Eligible (Present Rating is A or B) Not eligible

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Noni Eccles Treadwell Ceramic Arts Center

A. ARCHITECTURE

- | | | | | | |
|----|---|---|----|---|----|
| 1. | Exterior/Design: <u>Third Bay Tradition, material composition and design reflective of the building's use as a ceramic studio.</u> | E | VG | G | FP |
| 2. | Interior: <u>Not evaluated</u> | E | VG | G | FP |
| 3. | Construction: <u>Concrete with striated unglazed terra cotta block.</u> | E | VG | G | FP |
| 4. | Designer/Builder: <u>Wong & Brocchini, designers of secondary importance.</u> | E | VG | G | FP |
| 5. | Style/Type: <u>Very good interpretation of Third Bay Tradition design adapted to educational use (rare)</u> | E | VG | G | FP |

B. HISTORY

- | | | | | | |
|-----|--|---|----|---|----|
| 6. | Person/Organization: <u>Ceramic studios to address the basic needs of an art college campus; ceramic artist Viola Frey.</u> | E | VG | G | FP |
| 7. | Event: <u>Not individually associated with a specific event.</u> | E | VG | G | FP |
| 8. | Patterns: <u>Project 73, the 1973 master planning effort by Wong and Brocchini</u> | E | VG | G | FP |
| 9. | Age: <u>Constructed 1973.</u> | E | VG | G | FP |
| 10. | Site: <u>Building has not been moved.</u> | E | VG | G | FP |

C. CONTEXT

- | | | | | | |
|-----|---|---|----|---|----|
| 11. | Continuity: <u>Located in an API, helps establish the character of the area.</u> | E | VG | G | FP |
| 12. | Familiarity: <u>Interior campus location, no street presence.</u> | E | VG | G | FP |

D. INTEGRITY

- | | | | | | |
|-----|---|---|---|---|---|
| 13. | Condition: <u>Exhibits only minor surface wear</u> | E | G | F | P |
| 14. | Exterior Alterations: <u>No exterior additions or alterations.</u> | E | G | F | P |

Evaluated by: Hannah Simonson (Page & Turnbull) **Date:** July 9, 2019

STATUS

Rating:

- | | | |
|----------------------------|--|---|
| City Landmark Eligibility: | <input type="checkbox"/> Eligible | <input type="checkbox"/> Not eligible |
| National Register Status: | <input type="checkbox"/> Listed | <input type="checkbox"/> In process |
| | <input type="checkbox"/> Determined eligible | <input type="checkbox"/> Appears eligible |
| | <input type="checkbox"/> Appears ineligible | |

Site of Opportunity

This evaluation sheet was accepted by the landmarks Preservation Advisory Board at its meeting of _____.

(Date)

Attest: _____
Secretary

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION TALLY SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Noni Eccles Treadwell Ceramic Arts Center

12	6	3	0	1. Exterior/Design	
6	3	2	0	2. Interior	
6	3	2	0	3. Construction	
4	2	1	0	4. Designer/Builder	
6	3	2	0	5. Style/Type	
				A. ARCHITECTURE TOTAL (max. 26)	14
30	15	8	0	6. Person/Organization	
30	15	8	0	7. Event	
18	9	5	0	8. Patterns	
8	4	2	0	9. Age	
4	2	1	0	10. Site	
				B. HISTORY TOTAL (max. 60)	24
4	2	1	0	11. Continuity	
14	7	4	0	12. Familiarity	
				C. CONTEXT TOTAL (max. 14)	4
PRELIMINARY TOTAL (Sum of A, B and C) (max. 100)					42
-0	-3%	-5%	-10%	13. Condition (From A, B, and C total)	1.26
-0	-25%	-50%	-75%	14. Exterior Alterations (From A, B and C total excluding 2)	0
				D. INTEGRITY	1.2
ADJUSTED TOTAL (Preliminary total minus Integrity)					40 (rounded from 40.74)

STATUS/RATING

Present Rating (Adjusted Total): A(35+) B(23-34) C(11-22) D(0-10)

Contingency Rating (Preliminary Total): A(35+) B(23-34) C(11-22) D(0-10)

City Landmark Eligibility: Eligible (Present Rating is A or B) Not eligible

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Raleigh & Claire Shaklee Building (Shaklee Building)

A. ARCHITECTURE

- | | | | | | |
|----|---|---|----|---|----|
| 1. | Exterior/Design: <u>Late Modern with limited Third Bay Tradition and International Style influences.</u> | E | VG | G | FP |
| 2. | Interior: <u>Not evaluated</u> | E | VG | G | FP |
| 3. | Construction: <u>Concrete block with stucco siding.</u> | E | VG | G | FP |
| 4. | Designer/Builder: <u>Wong & Brocchini, designers of secondary importance.</u> | E | VG | G | FP |
| 5. | Style/Type: <u>Modest expression of late Modernism with elements of Third Bay Tradition and International Style.</u> | E | VG | G | FP |

B. HISTORY

- | | | | | | |
|-----|---|---|----|---|----|
| 6. | Person/Organization: <u>Sculpture, glass, and metal arts studios of art college campus.</u> | E | VG | G | FP |
| 7. | Event: <u>Not individually associated with a specific event.</u> | E | VG | G | FP |
| 8. | Patterns: <u>Limited association with Project 73 master planning effort by Wong & Brocchini.</u> | E | VG | G | FP |
| 9. | Age: <u>Constructed 1979.</u> | E | VG | G | FP |
| 10. | Site: <u>Building has not been moved.</u> | E | VG | G | F |

C. CONTEXT

- | | | | | | |
|-----|--|---|----|---|----|
| 11. | Continuity: <u>Located in an API, maintains the character of the area.</u> | E | VG | G | FP |
| 12. | Familiarity: <u>Visible along Clifton (dead-end street), but no entrance at street.</u> | E | VG | G | FP |

D. INTEGRITY

- | | | | | | |
|-----|---|---|---|---|---|
| 13. | Condition: <u>Exhibits only minor surface wear.</u> | E | G | F | P |
| 14. | Exterior Alterations: <u>Hyphen corridor addition connects to Barclay.</u> | E | G | F | P |

Evaluated by: Hannah Simonson, Page & Turnbull **Date:** July 10, 2019

STATUS

Rating:

- | | | |
|----------------------------|--|---|
| City Landmark Eligibility: | <input type="checkbox"/> Eligible | <input type="checkbox"/> Not eligible |
| National Register Status: | <input type="checkbox"/> Listed | <input type="checkbox"/> In process |
| | <input type="checkbox"/> Determined eligible | <input type="checkbox"/> Appears eligible |
| | <input type="checkbox"/> Appears ineligible | |

Site of Opportunity

This evaluation sheet was accepted by the landmarks Preservation Advisory Board at its meeting of _____.

(Date)

Attest: _____
Secretary

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION TALLY SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Raleigh & Claire Shaklee Building (Shaklee Building)

12	6	3	0	1. Exterior/Design	
6	3	2	0	2. Interior	
6	3	2	0	3. Construction	
4	2	1	0	4. Designer/Builder	
6	3	2	0	5. Style/Type	
				A. ARCHITECTURE TOTAL (max. 26)	7
30	15	8	0	6. Person/Organization	
30	15	8	0	7. Event	
18	9	5	0	8. Patterns	
8	4	2	0	9. Age	
4	2	1	0	10. Site	
				B. HISTORY TOTAL (max. 60)	12
4	2	1	0	11. Continuity	
14	7	4	0	12. Familiarity	
				C. CONTEXT TOTAL (max. 14)	2
PRELIMINARY TOTAL (Sum of A, B and C) (max. 100)					21
-0	-3%	-5%	-10%	13. Condition (From A, B, and C total)	0.63
-0	-25%	-50%	-75%	14. Exterior Alterations (From A, B and C total excluding 2)	0
				D. INTEGRITY	0.63
ADJUSTED TOTAL (Preliminary total minus Integrity)					21 (rounded from 20.64)

STATUS/RATING

Present Rating (Adjusted Total): A(35+) B(23-34) C(11-22) D(0-10)

Contingency Rating (Preliminary Total): A(35+) B(23-34) C(11-22) D(0-10)

City Landmark Eligibility: Eligible (Present Rating is A or B) Not eligible

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Oliver Art Center & Ralls Painting Studio (Oliver & Ralls Building)

A. ARCHITECTURE

- | | | | | | |
|----|--|---|----|---|----|
| 1. | Exterior/Design: <u>Minimal New Modernist, limited ornament or artistic value.</u> | E | VG | G | FP |
| 2. | Interior: <u>Not evaluated.</u> | E | VG | G | FP |
| 3. | Construction: <u>Wood frame with stucco cladding.</u> | E | VG | G | FP |
| 4. | Designer/Builder: <u>George Miers & Assoc., designers of tertiary importance.</u> | E | VG | G | FP |
| 5. | Style/Type: <u>Undistinguished example of New Modernist design.</u> | E | VG | G | FP |

B. HISTORY

- | | | | | | |
|-----|--|---|----|---|----|
| 6. | Person/Organization: <u>Painting studios and art galleries for art campus.</u> | E | VG | G | FP |
| 7. | Event: <u>Not individually associated with a specific event.</u> | E | VG | G | FP |
| 8. | Patterns: <u>Not associated with any particular social, political, or economic patterns</u> | E | VG | G | FP |
| 9. | Age: <u>Constructed 1989.</u> | E | VG | G | FP |
| 10. | Site: <u>Building has not been moved.</u> | E | VG | G | FP |

C. CONTEXT

- | | | | | | |
|-----|---|---|----|---|----|
| 11. | Continuity: <u>Located in an API, maintains the character of the area.</u> | E | VG | G | FP |
| 12. | Familiarity: <u>Interior campus location, no street presence.</u> | E | VG | G | FP |

D. INTEGRITY

- | | | | | | |
|-----|---|---|---|---|---|
| 13. | Condition: <u>Exhibits only minor surface wear</u> | E | G | F | P |
| 14. | Exterior Alterations: <u>No exterior additions or alterations.</u> | E | G | F | P |

Evaluated by: Hannah Simonson (Page & Turnbull) **Date:** July 10, 2019

STATUS

Rating:

- | | | |
|----------------------------|--|---|
| City Landmark Eligibility: | <input type="checkbox"/> Eligible | <input type="checkbox"/> Not eligible |
| National Register Status: | <input type="checkbox"/> Listed | <input type="checkbox"/> In process |
| | <input type="checkbox"/> Determined eligible | <input type="checkbox"/> Appears eligible |
| | <input type="checkbox"/> Appears ineligible | |

Site of Opportunity

This evaluation sheet was accepted by the landmarks Preservation Advisory Board at its meeting of _____.

(Date)

Attest: _____

Secretary

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION TALLY SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Oliver Art Center & Ralls Painting Studio (Oliver & Ralls Building)

12	6	3	0	1. Exterior/Design	
6	3	2	0	2. Interior	
6	3	2	0	3. Construction	
4	2	1	0	4. Designer/Builder	
6	3	2	0	5. Style/Type	
				A. ARCHITECTURE TOTAL (max. 26)	1
30	15	8	0	6. Person/Organization	
30	15	8	0	7. Event	
18	9	5	0	8. Patterns	
8	4	2	0	9. Age	
4	2	1	0	10. Site	
				B. HISTORY TOTAL (max. 60)	12
4	2	1	0	11. Continuity	
14	7	4	0	12. Familiarity	
				C. CONTEXT TOTAL (max. 14)	2
PRELIMINARY TOTAL (Sum of A, B and C) (max. 100)					15
-0	-3%	-5%	-10%	13. Condition (From A, B, and C total)	.45
-0	-25%	-50%	-75%	14. Exterior Alterations (From A, B and C total excluding 2)	0
				D. INTEGRITY	0.45
ADJUSTED TOTAL (Preliminary total minus Integrity)					15 (rounded from 14.55)

STATUS/RATING

Present Rating (Adjusted Total): A(35+) B(23-34) C(11-22) D(0-10)

Contingency Rating (Preliminary Total): A(35+) B(23-34) C(11-22) D(0-10)

City Landmark Eligibility: Eligible (Present Rating is A or B) Not eligible

**City of Oakland – Landmarks Preservation Advisory Board
EVALUATION TALLY SHEET FOR LANDMARK ELIGIBILITY**

Preliminary Final

Address: 5212 Broadway – California College of the Arts campus

Name: Barclay Simpson Sculpture Studio

12	6	3	0	1. Exterior/Design	
6	3	2	0	2. Interior	
6	3	2	0	3. Construction	
4	2	1	0	4. Designer/Builder	
6	3	2	0	5. Style/Type	
				A. ARCHITECTURE TOTAL (max. 26)	20
30	15	8	0	6. Person/Organization	
30	15	8	0	7. Event	
18	9	5	0	8. Patterns	
8	4	2	0	9. Age	
4	2	1	0	10. Site	
				B. HISTORY TOTAL (max. 60)	12
4	2	1	0	11. Continuity	
14	7	4	0	12. Familiarity	
				C. CONTEXT TOTAL (max. 14)	8
PRELIMINARY TOTAL (Sum of A, B and C) (max. 100)					40
-0	-3%	-5%	-10%	13. Condition (From A, B, and C total)	1.2
-0	-25%	-50%	-75%	14. Exterior Alterations (From A, B and C total excluding 2)	0
				D. INTEGRITY	1.14
ADJUSTED TOTAL (Preliminary total minus Integrity)					39 (rounded from 38.8)

STATUS/RATING

Present Rating (Adjusted Total): A(35+) B(23-34) C(11-22) D(0-10)

Contingency Rating (Preliminary Total): A(35+) B(23-34) C(11-22) D(0-10)

City Landmark Eligibility: Eligible (Present Rating is A or B) Not eligible

**APPENDIX B: CITY OF OAKLAND CEQA THRESHOLDS OF SIGNIFICANCE GUIDELINES,
OCTOBER 28, 2013 – GUIDANCE ON HISTORICAL RESOURCES**

CITY OF OAKLAND
CEQA THRESHOLDS OF SIGNIFICANCE GUIDELINES
OCTOBER 28, 2013

APPENDIX A

GUIDANCE ON HISTORICAL RESOURCES

In the City of Oakland, an historical resource under CEQA is a resource that meets **any** of the following criteria:

- 1) A resource listed in, or determined to be eligible for listing in, the California Register of Historical Resources;
- 2) A resource included in Oakland's Local Register of historical resources (defined below), unless the preponderance of evidence demonstrates that it is not historically or culturally significant;
- 3) A resource identified as significant (e.g., rated 1-5) in a historical resource survey recorded on Department of Parks and Recreation Form 523, unless the preponderance of evidence demonstrates that it is not historically or culturally significant;
- 4) Meets the criteria for listing on the California Register of Historical Resources; or
- 5) A resource that is determined by the Oakland City Council to be historically or culturally significant even though it does not meet the other four criteria listed above.

The City of Oakland's Local Register (Historic Preservation Element Policy 3.8) includes the following:

- All Designated Historic Properties (Landmarks, Heritage Properties, Study List Properties, Preservation Districts, and S-7 and S-20 Preservation Combining Zone Properties); and
- Potential Designated Historic Properties that have an existing rating of "A" or "B" or are located within an Area of Primary Importance.

Each of these criteria is discussed in greater detail below:

1) California Register of Historical Resources

The building[s] on the subject site (a) **[are or are not]** listed in the California Register of Historical Resources; and (b) **[have or have not]** been determined eligible by the State Historical

CITY OF OAKLAND
CEQA THRESHOLDS OF SIGNIFICANCE GUIDELINES
OCTOBER 28, 2013

Resources Commission for listing in the California Register of Historical Resources. These buildings **[are or are not]** automatically eligible for listing in the California Register (pursuant to Public Resources Code section 5024.1(d)(1) and (2) and 14 Cal. Code Regs. Section 4851(a)) as they **[have or have not]** been listed in or formerly determined eligible for the National Register of Historic Places or the California Historic Landmarks program (landmarks 770 or higher).

Therefore, the buildings **[are or are not]** considered historical resources under this criterion.

2) City of Oakland Local Register of Historical Resources

A “local register of historical resources” means a list of properties officially designated or recognized as historically significant by a local government pursuant to a local ordinance or resolution, unless the preponderance of evidence demonstrates otherwise.

In March 1994, the Oakland City Council adopted the Historic Preservation Element of the General Plan. The Historic Preservation Element sets out a graduated system of ratings and designations resulting from the Oakland Cultural Heritage Survey (OCHS) and Oakland Zoning Regulations. The Element provides the following policy related to identifying historic resources under CEQA:

- Policy 3.8 Definition of “Local Register of Historical Resources” and Historic Preservation “Significant Effects” for Environmental Review Purposes: For purposes of environmental review under the California Environmental Quality Act, the following properties will constitute the City of Oakland’s Local Register of Historic Resources:
 - 1) All Designated Historic Properties (Landmarks, Heritage Properties, Study List Properties, Preservation Districts, and S-7 and S-20 Preservation Combining Zone Properties); and
 - 2) Potential Designated Historic Properties that have an existing rating of “A” or “B” or are located within an Area of Primary Importance.

The Oakland Cultural Heritage Survey uses a five-tier rating system for individual properties, ranging from “A” (highest importance) and “B” (major importance) to “E” (of no particular interest). This letter rating is termed the Individual Property Rating of a building and is based on the following criteria:

Visual Quality/Design: Evaluation of exterior design, interior design, materials and construction, style or type, supporting elements, feelings of association, and importance of designer.

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History/Association: Association of person or organization, the importance of any event, association with patterns of history, and the age of the building.

Context: Continuity and familiarity of the building within the city, neighborhood, or district.

Integrity and Reversibility: Evaluation of the building's condition, its exterior and interior alterations, and any structural removals.

Properties with conditions or circumstances that could change substantially in the future are assigned both an "existing" and a "contingency" rating. The existing rating (UPPER CASE letter) describes the property under its present condition, while the contingency rating (lower case letter, if any), describes it under possible future circumstances.

The Local Register also includes properties within Areas of Primary Importance (API). An API is a district that appears eligible for the National Register of Historic Places.

Here, the building[s] are rated _____.

Therefore, the buildings **[are or are not]** considered historical resources under this criterion.

3) State Historic Resources Survey/Inventory

A resource evaluated and determined by the State Historic Preservation Office to have a significance rating of 1-5 on a Department of Parks and Recreation Form 523 (historic resources survey) is presumed to be a historical resource unless the preponderance of evidence demonstrates it is not.

Here, a DPR Form 523 **[was submitted on [date] with a significance rating of __] or [has not been submitted to the State]. [NOTE: AN UPDATE MUST BE PERFORMED]**

Therefore, the buildings **[are or are not]** considered historical resources under this criterion.

(4) Meets Criteria for Listing in the California Register of Historical Resources

A. California Register of Historic Resources

In order for a resource to meet the criteria for listing in the California Register, it must satisfy all of the following three provisions:

CITY OF OAKLAND
CEQA THRESHOLDS OF SIGNIFICANCE GUIDELINES
OCTOBER 28, 2013

1. It meets one of the following four criteria of significance (Public Resources Code section 5024.1(c) and CEQA Guidelines section 15064.5):
 - (a) The resource “is associated with events that have made a significant contribution to the broad patterns of California’s history and cultural heritage;”
 - (b) The resource “is associated with the lives of persons important in our past;”
 - (c) The resource “embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values;” or
 - (d) The resource “has yielded, or may be likely to yield information important in prehistory or history” (this criterion applies primarily to archaeological sites).
2. The resource retains historic integrity;⁴¹ and
3. It is fifty years old or older (except where it can be demonstrated that sufficient time has passed to understand the historical importance of the resource).

B. National Register of Historic Places

Generally, a resource eligible for listing on the National Register of Historic Places is also eligible for listing on the California Register.

The National Register of Historic Places evaluates a resource’s eligibility for listing based on the following four criteria: districts, sites, buildings, structures, and objects.

Criterion A (Event): That are associated with events that have made a significant contribution to the broad patterns of our history.

Criterion B (Person): That are associated with the lives of persons significant in our past.

⁴¹ The California Register defines “integrity” as “the authenticity of a property’s physical identity, evidence by the survival of characteristics that existed during the property’s period of significance.” That is, it must retain enough of its historic character or appearance to be recognizable as an historical resource. The California Register regulations specify that integrity is a quality that applies to historic resources in seven ways: location, design, setting, materials, workmanship, feeling, and association. A property must retain most of these qualities to possess integrity. Moved or reconstructed buildings can be eligible under certain circumstances.

CITY OF OAKLAND
CEQA THRESHOLDS OF SIGNIFICANCE GUIDELINES
OCTOBER 28, 2013

Criterion C (Design/Construction): That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

Criterion D (Information Potential): That have yielded, or may be likely to yield, information important in prehistory or history.

Significance: To be listed on the National Register, a property must be shown to be “significant” at the local, state, or national level under one or more of the National Register criteria. Mere association with historic events or trends, individuals, or styles is not enough: the property’s specific association must be considered important as well.

Integrity: The property must also possess historic “integrity.” Integrity is defined as “the ability of a property to convey its significance.” The National Register criteria recognize seven qualities that define integrity: location, design, setting, materials, workmanship, feeling, and association.

- “Location” refers to the place where the historic property was constructed.
- “Design” is the combination of architectural elements that create the form, structure, and style of the property.
- “Setting” is the physical environment surrounding a historic property.
- “Materials” are the original physical components that were combined during a particular period in time and in a particular pattern to form the historic property.
- “Workmanship” is the physical evidence of the building crafts and skills of a particular culture during a given period.
- “Feeling” is a property’s expression of the aesthetic or historic sense of a particular period of time.
- “Association” is the direct link between an important historic event or person and a historic property.

Special considerations apply to moved or reconstructed properties, cemeteries, religious or commemorative properties, and properties achieving significance within the past 50 years.

Here, the resource[s] [**are or are not**] eligible for listing on the California Register.

CITY OF OAKLAND
CEQA THRESHOLDS OF SIGNIFICANCE GUIDELINES
OCTOBER 28, 2013

appear[s] eligible, according to _____, because _____

has/have been formally determined eligible by _____, on [date]

do[es] not appear eligible, according to _____, because _____

has/have been formally determined ineligible by _____, on [date]

Also, the resource[s] [are or are not] eligible for listing on the National Register.

appear[s] eligible, according to _____, because _____

has/have been formally determined eligible by _____, on [date]

do[es] not appear eligible, according to _____, because _____

has/have been formally determined ineligible by _____, on [date]

Therefore, the resources [are or are not] considered historical resources under this criterion.

5) Determined by a Lead Agency to be Historically Significant

The fact that a resource is not considered historic pursuant to the above four criteria does not preclude a lead agency from determining that the resource is nonetheless a “historical resource” for CEQA purposes.

Here, the buildings [are or are not] considered to be historically significant because they [have or have not] been determined by the City of Oakland to be a historic resource [this would be an unusual situation that would require some narrative & explanation].

[NOTE: There are just three very early State Historical Landmarks (Site of College of Calif., Site of St. Mary’s College, Camino of Rancho San Antonio) not covered by the categories above unless SHPO has got around to evaluating them.]

Therefore, the buildings [are or are not] considered historical resources under this criterion.

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