

PH035 1881

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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# NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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

## 1 NAME

HISTORIC **Drawing Building**  
**\*\***

AND/OR COMMON  
**Naval Architecture Building**

## LOCATION

STREET & NUMBER **University of California Center**

CITY, TOWN **Berkeley** VICINITY OF **8th**  
STATE **California** COUNTY **Alameda** CODE **06** CODE **001**

## CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

## OWNER OF PROPERTY

NAME **Regents of the University of California**

STREET & NUMBER  
**2200 University Avenue**

CITY, TOWN **Berkeley** VICINITY OF \_\_\_\_\_ STATE **California 94720**

## LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. **Alameda County Courthouse**

STREET & NUMBER  
**1225 Fallon Street**

CITY, TOWN **Oakland** STATE **California 94612**

## 6 REPRESENTATION IN EXISTING SURVEYS

TITLE  
**none**

DATE \_\_\_\_\_  
\_\_\_\_FEDERAL \_\_\_\_STATE \_\_\_\_COUNTY \_\_\_\_LOCAL

DEPOSITORY FOR SURVEY RECORDS

CITY, TOWN \_\_\_\_\_ STATE \_\_\_\_\_

# 7 DESCRIPTION

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

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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Drawing Building is situated on the northern edge of the University of California, Berkeley, campus near the intersection of Hearst and Euclid Avenues. The site which directly adjoins the Architecture Building (1906) slopes gently up hill to the east along Hearst Avenue. The long dimension of the building lies on an east west axis above the Architecture Building and together the two buildings present a unified shingle street scape along Hearst Avenue. This architectural enclave surrounded by its foilage of mature euclyptus, oak, poplar and pine trees forms one of the few remaining rustic environments on the University campus.

The Drawing Building is in excellect condition for a structure of its age and type. It measures approximately 40 feet by 120 feet, being architecturally an unusually fine pragmatic realization in wood frame post and beam construction sheathed in unstained cedar shingles. The form of the building consists of a two story western portion stepping up one-half level with the slope of the site to a three story eastern portion. The roof is gabled with a ridge slightly offset to the north giving greater height to the studio windowed north wall.

The northern wall, designed to give the interior spaces maximum lighting, is dominated by a nearly continuous expanse of multiple-paned double-hung sash grouped in the western portion of the facade in two rows of thirteen each and in the eastern portion in three rows of ten, manifesting the large studio spaces for which the Drawing Building was built. This impressive expanse of glass is interrupted only in the center of the facade where several smaller individual windows reflect the lavatories and janitorial rooms within.

In contrast with the expansive glazing of the studios along the northern length of the building, the fenestration on the southern facade in its irregular pattern of shapes and placements reflects such uses as small offices, stairways and halls. Also placed within the south wall are two handsome and identical entrances, one at the eastern end and the other at the juncture where the two story portion of the building meets the three story portion. The entrances are projected from the facade under classic gabled roofs and enclosed on three sides with heavy wood frames and glazed panels.

A third entrance distinguishes the short western facade reached from a short flight of outside steps. Although this entrance itself is without detail, it is magnificently enhanced overhead by a protruding Georgian Revival pediment adorning a small parade balcony on the second floor above. It is interesting to note that this balcony mirrors a smaller parade balcony diagonally on the parallel facing wall of the adjacent Architecture Building.

The interior post and beam structure of the Drawing Building has been reinforced with knee braces in acknowledgement of the great extent of window area in the north wall. The posts are spaced in regular intervals and are exposed throughout. Another characteristic of the building, one shared with its site

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evidenced in the entries and stairways where it is contrasted with the non-bearing partitions smooth clad in stained fir tongue and grove siding.

Prior to 1930, the Drawing Building extended another studio length of two floors toward the east. This section was removed in 1930 for the Engineering Materials Laboratory (1931). A third entrance, on the west facade, was added by 1930, replacing a window area. Over the years some of the studios within the building have been comfortably partitioned to accomodate to curriculum and departmental changes. Currently the Drawing Building is used for the Offices of the College of Engineering Interdisciplinary Studies Center and Department of Naval Architecture, making good use of the studio spaces for drafting purposes, and is called the Naval Architecture Building.

# 8 SIGNIFICANCE

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

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

ARCHITECTURAL:

Although John Galen Howard is best known for the formal classically derived buildings which dominate many areas of the University of California, Berkeley, campus and were the stylistic outgrowth of his training at the Ecole des Beaux Arts, he did a handful of superb designs which place him firmly in the woodsy mannerist regional mode known as the Bay Area Tradition. The Bay Area Tradition is not so much a style as a highly self-conscious method of combining local vernacular technology and imagery with fragments of architectural fashions current at the time; this creates a complex series of cross-cultural visual references. The Bay Tradition has not been continuously present, but has been a cyclically recurring design philosophy. It evolved in the early 1890's in the work of designers a generation older than Howard: Ernest Coxhead, Bernard Maybeck, A.C. Schweinfurth, Willis Polk and others. It reappeared in a deliberately anti-heroic manifestation in the late 1920's in the work of William Wurster and his students and associates: Garder Daily, Mario Corbett, Joseph Esherick, etc.; the work of Charles Moore and William Turnbull, Esherick Homsey Dodge and Davis, Richard Peters and the AGORA group represent a distinct third phase of this tradition. Most of these figures from the second and third phases of the Bay Area Tradition were either students or faculty at the University of California; Howard's Architecture Building and Drawing Building have been important both visually and philosophically in their work.

The Drawing Building displays both the various design sources and the forth-right acceptance of complex or contradictory programme requirements, which are the distinctive concerns of the Bay Area Tradition. The utilitarian forms of the north wall derived from the early industrial forms of the Eastern Seaboard; their sheathing in natural-finish shingles is both humanizing and contradictorily rustic. In formal terms the north wall's function is strictly public: it defines the street and creates a dignified (but non-monumental) image appropriate to an institutional structure. The south wall, which is the campus side, the side seen and used by students themselves, is casual, informal, even homey. The north side reveals the regular and repetitive studio spaces; the south side's irregularly sized and placed windows hint at the complex series of variegated spaces which serve them and which function as a connector between the regular, almost formal elements and the irregular, sloping site. The ridge line is not centered but is placed closer to the street; this allows a larger scale conforming to the street on the building's north side and lower walls enhancing the more residential qualities of the south side. There are stylistic references to such diverser styles as the Georgian Revival and the craftsman bungalow. The building is thus a series of seemingly contradictory things:

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Draper, Joan Elaine: John Galen Howard and the Beaux-Arts Movement in the United States, Masters Thesis, University of California, Berkeley, 1972
- Gebhard, David: A Guide to Architecture in San Francisco and Northern California, Santa Barbara, Peregrine Smith Press, 1973
- Howard, John Galen: Building for Drawing Department; Plans, elevations and details, October 1913 (University of California, Berkeley, Archives)

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY .11

UTM REFERENCES

A	1 0	5 6 5 2 8 0	4 1 9 2 0 0 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

University of California, Berkeley, campus, within area bounded by Hearst Avenue on the north, Northgate Hall (Architecture Building) on the west, Hesse and O'Brien Halls on the south, Davis Hall to the east and south east.

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY

NAME / TITLE

Lesley Emmington

ORGANIZATION

City of Berkeley, Landmarks Preservation Commissioner

STREET & NUMBER

195 The Uplands

CITY OR TOWN

Berkeley

30 August 1976

DATE

653-8543

TELEPHONE

STATE

California 94705

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL     

STATE     

LOCAL xx

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

*Albert Meeds*

TITLE

DIRECTOR

DATE

OCT 15 1976

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

ACTING DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

*James P. Boyas*  
*Cheryl A. ...*

DATE

11/18/76

DATE

11.15.76

KEEPER OF THE NATIONAL REGISTER

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it is formal and casual, sophisticated and straightforward, urbane and rustic, institutional and residential. As fascinating as the building is, it must not be considered alone, but in connection with the Architecture Building immediately to the west which shares many of its design attributes. The two buildings together create an atmospheric street scape, a welcoming entrance and symbolic gesture from "gown" to "town" which is much stronger than either building separately. This relationship was clearer at the time the buildings were built; the hilly streets to the north of campus were lined with Berkeley's well-known brown shingled houses (many designed by Maybeck, by Coxhead, and by Howard himself). Howard's wood vernacular campus buildings were an effective transition in scale, form and materials between the city and the University. That pressures for higher density and institutional growth have effectively obliterated these neighborhoods and deprived the Drawing Building and Architecture Building of their ambassadorial function is distressing; but it has perhaps increased their importance as a remnant of an intellectual and aesthetic milieu whose architectural legacy has largely disappeared.

John Beach, Architectural Historian

**EDUCATIONAL:**

It would be difficult to find other buildings on the Berkeley campus richer in important historical associations than the Drawing Building. Here pioneering departments were established, major new scholarly and artistic approaches developed, and generations of distinguished teachers and their students found a congenial environment.

Drawing Building (and Architecture Building): Cradle of the School of Architecture 1914-1923. The Drawing Building was built in connection with the founding of the School of Architecture in 1913/14 by which Berkeley played its part at the forefront of the general movement to raise professional, technical and artistic standards of American architects. The great model was the École des Beaux-Arts in Paris. John Galen Howard had been a brilliant student at the École and was the founder of both the Department of Architecture (1903) and the newly autonomous School of Architecture which offered a two year graduate program leading to a professional degree. University architect, teacher, and leader within the Educational Committees of the American Institute of Architects and the Society of Beaux-Arts Architects, Howard guided the new School of Architecture within a short time to a position rivaling that of the older schools at Harvard, MIT, Columbia and Cornell. In line with the Beaux-Arts emphasis on excellence in drawing and drafting, a space was needed for a curriculum which, according to early catalogues, included art anatomy, copying from models of classical antiquity, graphostatics, stereotomy, descriptive geometry, and perspective in the media of pencil, water color and pen and ink. The Drawing Building was thus designed by Howard accordingly as a workshop for training the new generation of architects (continued on next page)

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in the techniques and standards of the movement. Trained under Howard's tenure from 1903 to 1927 were many of the most important Bay Area architects - John Hudson Thomas, Henry Gutterson, John Reid, William Wurster and Vernon DeMars.

Something of the building's impact on students of architecture can be judged by a statement of the eminent Bay Area architect Joseph Esherick who, asked to list in print "America's proudest architectural achievements" for the July 1976 AIA Journal, singled out the Drawing Building and the Architecture Building for special praise.

Birthplace of the Art Department, 1923-1930. The Drawing Building was to play a different but once again important role with the establishment of the autonomous Art Department in 1923. This was a milestone because it broadened the educational range of the Berkeley campus and generated a pioneering approach to the teaching of art. The first chairman was Eugen Neuhaus, well known landscape artist in the California Decorative Style, noted author, and brilliant teacher. Another major California artist and influential teacher who worked in the Drawing Building was Worth Ryder under whose guidance a new system of teaching was evolved emphasizing fundamental principles of visual design independent of any historical style.

Engineering Design Building, 1930-1951. Still adaptable to new needs, the Drawing Building now began to serve the growing engineering community with its complex of buildings in this part of the campus. Despite the removal of the east end of the building in 1930, the superb north-lighted studios continued to house drafting functions. The building became a technical training center for both both architects and engineers.

First Home of the Department of City and Regional Planning, 1951-1964. Yet again the Drawing Building sheltered a new and innovative department when T.J.Kent moved the recently founded Department of City and Regional Planning there in 1951. This department was one of the first in the nation to consider architectural planning on a urban and regional scale. Professor Kent has described the departments first permanent home as a "handsome, functional and emotionally rewarding environment". He adds, "I have nodoubt that the 150 or so graduates of the University's city planning program who worked with us in the building during these years, 1951-1964, were influenced in major ways by the quality of this superb John Galen Howard building".

Continuation of a Tradition, Naval Architecture Building, 1964-present. True to what by now was its tradition the Drawing Building in 1964 became the seat of a new department, Naval Architecture. Once again, like its predecessors in the building, this group of scholars formulated a novel approach. Based on a more

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theoretical orientation than the earlier practical/trade tradition, Naval Architecture at Berkeley revolutionized the field.

In summary, not only is the Drawing Building a distinguished and rare example within the work of John Galen Howard's Bay Tradition mode, it has been also the scene of the work of major architects, artists, engineers and city planners, and time and again the home of new innovative departments whose approaches have radiated from the Drawing Building to set the standards in the fields.

Loren Partridge, Department of Art History  
Randolph Starn, Department of History  
University of California, Berkeley