

1718

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

NOV 23 1992

SEP 30 1992

NATIONAL
REGISTER

OHP

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Cloyne Court Hotel
other names/site number Cloyne Court

2. Location

street & number 2600 Ridge Road N/A not for publication
city, town Berkeley N/A vicinity
state code CA county Alameda code 001 zip code 94708

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>2</u> buildings
<input checked="" type="checkbox"/> public-State	<input type="checkbox"/> site	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u>1</u>	<u>2</u> Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Stade R. Craig 11/19/92
Signature of certifying official Date
California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register. entered in the National Register
 See continuation sheet Delores Byers 12/24/92
 determined eligible for the National Register. See continuation sheet
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:)

Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Current Functions (enter categories from instructions)

Domestic-Multiple Dwelling**7. Description**

Architectural Classification

(enter categories from instructions)

Other: San Francisco Bay Tradition

Materials (enter categories from instructions)

foundation concretewalls Exterior: wood shingleroof composition shingle

other _____

Describe present and historic physical appearance.

Cloyne Court was designed by John Galen Howard the supervising architect for the University of California at Berkeley from 1901-1924. At first glance it appears to be a simple building, but in fact the design displays a disciplined application of Howard's Beaux Arts training. The classic symmetrical composition subtly reflects a complex interior floor plan. Cloyne Court, is a large three and four-story U-shaped, multiple dwelling, with an attic and partial basement. The building is entirely sheathed in naturally weathered shingles over a wood frame, and has a hipped roof with overhanging open eaves. With the exception of modestly carved, heavy wood brackets holding the entrance roof, there is a complete absence of ornamentation. It is an exceptional example of The First Bay Tradition, an attitude toward building design, popular between approximately 1895 and 1915, in the San Francisco Bay Area. The First Bay Tradition stressed that a building should "harmonize with its surroundings...by leaving the natural material to the tender care of the elements...wood is a material (best) used in straight, angular lines...and left in its natural finish." (1) Cloyne Court is one of the few remaining large-scaled shingled, multi-residential buildings in the First Bay Tradition in the Bay Area.(2) Cloyne Court is located on the north/western two-thirds of a city block, at 2600 Ridge Road, one block from the original Northern boundary of the University of California Berkeley Campus. From the intersection of Ridge Road on the north, and Le Roy Avenue on the west, the building appears to be a large rectangular block, set sufficiently back from the streets to allow for trees and shrubbery. The north section of the building, the center of the "U", is approximately 200 feet long, while the building's east and west wings are each approximately 100 feet long. The three sections of the building surround an open courtyard on the south side of the property. The building's exterior is essentially in original condition with the exception of minor and reversible alterations. The interior has been adapted from its original use as a hotel, with suites of rooms, to a single-room occupancy student dormitory. According to the 1928 Sanborn Insurance Map, the building, as it stands today, has the same foot print as it had in 1928, except for the very minor addition of an attached shed-roofed utility room located on the north/west corner. The only other additions to the original building, whose foot-prints are noted on the 1928 Sanborn Map, are a music room, built in 1911, and two two-car garages, which are non-contributing structures, and are not attached to the building. The fenestration appears to be original and is consistent with the architect's drawing (Figure 1) and an early photograph (Figure 2). The majority of the exterior window frames themselves (except the few noted below) appear to be original, or have been replicated. The building, however, appears to be in

 See continuation sheet

only fair condition. In 1904, when Cloyne Court was constructed, it was located in a strictly residential neighborhood. Today this block, and the blocks to the east and west, are part of the University, and contain parking lots, a parking garage, dormitories, office buildings and research laboratories. The blocks to the north have remained residential.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Setting: Neighborhood

Cloyne Court was built as a residential hotel, a block north of the University campus, to serve people associated with the University. In 1904, when Cloyne Court was constructed, this neighborhood was removed, and up the hill, from the center of the campus and the Shattuck and Telegraph Avenue commercial districts. The campus was oriented to the south and west rather than to the north. The only University buildings on the north side of campus were a small observatory and a glass conservatory for the University Botanical Gardens. (3) The residential neighborhood which developed on the north side of the campus was predominantly of a rustic nature, featuring unpainted wood siding and set in lush gardens. (4) Even the first two campus buildings built in this neighborhood, the Architecture Building (1904) and the Drawing Building (1907), both designed by Howard, were sheathed in brown shingles. This is the neighborhood that escaped the 1923 Fire, which burned 500 buildings in north Berkeley. The fire stopped only one block north of Cloyne Court. Of the buildings in the immediate area that survived the fire and are still standing are the former Architecture and Drawing Buildings, the former Beta Theta Pi Fraternity House (1893, Ernest Coxhead) now the School for Public Policy, next door to the south, and the three residential blocks to the north, north/east and north west.

Today the block where Cloyne Court stands is owned by the University and contains the former Beta Theta Pi House, a parking lot where the 1908 Newman Hall once stood, and a three story concrete parking garage where a shingled dormitory once stood. The block to the east and west are also owned by the University. Residences which survived the 1923 Fire have been demolished for Foothill Housing (dormitories constructed in 1989) on the block to the east, and on the west block, seven-story Etcheverry Hall in 1969. A new computer science building, also seven stories tall, is planned for construction in the Fall of 1992 across the street from Cloyne Court. The blocks to the north have remained residential. Cloyne Court and the former Beta Theta Pi House, serve as transitional structures between the large campus research and academic buildings, and the residential neighborhood. (Figure 3)

National Register of Historic Places Continuation Sheet

Section number 7 Page -3

Setting: Placement on lot

Although Cloyne Court is a large structure in comparison to the single-family residential structures which once dominated the neighborhood, the building is set back from the streets to provide for generous plantings. The set-back on the Le Roy Avenue side is approximately 30 feet and on the Ridge Road side approximately 20 feet. The east side the building is approximately twenty feet from the property line and on the south, the ends of the east and west wings, are approximately 20 feet from the property line. The site slopes down from east to west. On the west side of the property, on Le Roy Avenue, at street level, are two two-car garages. (Figure 3) These garages are non-contributing structures and are not seen in the original drawing (Figure 1) or early photograph (Figure 2).

General Characteristics:

The character of the exterior walls of the building differ on the sides exposed to the streets from those facing the courtyard. The walls facing the courtyard are part of the private interior of the building, rather than part of the public exterior.

From the street, the wood framed building is a free interpretation and adaptation of a classical arrangement. The identifying characteristics are are; a rectangular shape, a simple hipped roof, symmetrical facade with a centrally located recessed entry accentuated by a covered portico flanked by one or more sections (or bays), a smooth flat wall surface, and a belt course between the basement and main floors. (5) The courtyard, although also treated symmetrically, features projecting bays, shed-roofed single story sections, large window openings, balconies and arbors, and two polygonal staircase "towers", resulting in a picturesque and lively ensemble quite different from the smooth walls that face the street.

The overall shape of the building is a wide U, but from the streets, its public view, the building looks like a three and four-story rectangular block; the U-shape is not apparent from the streets. The building turns its back on the streets, so that on the south facing side, the wings of this "U" surround a large sheltered and private garden. Although the site slopes to the west, the courtyard is level. Under the west wing there is a basement set against the hillside and there is a basement under the west half of the north

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

section of the building. On the east side a large kitchen is located in a single-story wing which is tucked against the hillside. Two two-car garages are built into the hillside on the west side at street level.

The foundations are concrete and post and beam construction. The beams are huge twelve by twelve timbers. The outside walls are diagonally sheathed with wood planks and then covered with shingles. Post and beam construction is also evident on the main floor; in the entrance and in the dining room. Two brick fire walls were built into the building and separate the three wings. In the case of a fire, a steel fire door will slide automatically across the open hallway to separate the three wings. These walls are indicated on the 1928 Sanborn map extend up the full three stories.

The interior spaces are arranged so that the main entrance to the building is in the center of the north section, the center of the U. The entrance level, or main floor, is used today as when it was originally used as a hotel, with the "public rooms", lounges and dining rooms, opening off a wide hallway located on the south side facing the courtyard. Upstairs there are two floors of private sleeping rooms. There are seven staircases, and originally only two suites of rooms opened off the staircases at each floor so that there were no long hallways, but in the 1970's hallways were created to provide for more private dormitory rooms. The basement is used for recreation, laundry, wood working and utilities. The attic is accessible but not used.

The building has no decorative ornamentation except simply carved brackets under the entry roof. The entire building is clad in unpainted brown shingles, which are laid in simple overlapping rows. Where the hillside slopes, the building is set on a raised basement and a belt course, of painted wood, approximately eight inches deep and three or four inches high, slightly sloping and with a rounded outer edge, runs around the entire building at the point where the floor level of the first floor of the building is. For example, on the west and north wings, this belt course visually separates the basement level from the first floor, or main part of the building, and it also indicates the parts of the building which do not have basements since the string course in these areas is at ground level. Since the building is entirely clad in unpainted brown shingles this is the only delineation indicating the basement level.

The belt course, and the window frames and sills are painted dark olive green or faded brown/beige or light green. These are the only parts of the exterior of the building which are painted. Although the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 5

color varies around the building, the colors are earth-toned and the variation is not particularly noticeable. Chipped paint indicates that at one time the paint color was forest green, but no other paint colors are visible. There is no window trim, the shingles come right up to the window frame. The roof is hipped and the eaves are open and project about three feet from the wall surface. Exposed square, six by six, unpainted wood rafter-ends are spaced approximately three feet apart around the entire building. The roof is covered in dark grey composition shingles. Originally the roof, as consistent with the period, would have been wood shingles, but by 1946 the roof had been resurfaced to a "fireproof material" (8)

North side of the building: The entrance facade on Ridge Road:

The public entrance to Cloyne Court is located in the center of the north facing wing, off Ridge Road. The entry is recessed and is defined by a low overhanging shed roof held by four large, simply carved, wood brackets. The front door, most likely original, is a twelve-light door with thick sturdy unpainted wood mullions. Above the entry is a shallow wood balcony, two feet deep and four feet wide, with four, four-light casement doors opening onto the balcony. This wall is symmetrical in design, and subtly divided into five sections. Flanking the entry, are two sets of four, four-light casement doors and balconies which define the center of each section. The casement doors and balconies are located between the second and third floors; they express, on the exterior, the staircases which are on the interior. They also define the center of the separate sections of the building. On either side of the balconies are windows grouped singly, in pairs and threes and the pattern is slightly varied, but overall it is symmetrical. Most of the windows are four over four light sash. The sash windows below the five casement doors and balconies are eight over eight light. (6) The balconies are unpainted wood, held by projecting square six by six inch beams, the railings and balustrades are three by three wood pieces.

An important, but very subtle accent feature is the treatment of the casement doors. They are treated differently than the windows by being set back about two inches from the surface of the wall and set in another two or three inches. This shallow recess is shingled like the wall surface, but casts a shadow, accenting this important feature of the wall which is the center of the individual parts of the facade and the building. The group of casement doors over the entrance is accented even further by being set back twice in this manner rather than once.

National Register of Historic Places Continuation Sheet

Section number 7 Page 6

The entry facade appears to be in almost original condition and the pattern of windows follows the pattern in Figure 1. However, fire escapes in silver colored metal have been added to the first set of windows on either side of the entry on all floors, and first floor windows have been covered with black metal protection grates. A one story utility bay, eight feet deep by twelve feet wide, with a shed roof, has been added, very recently, at the basement level on the west side about eight feet from the north/west corner of the building. In comparison to the size of the building, and its location at basement level, and because it has been shingled, it is unobtrusive.

The landscaping on this side consists of six huge eucalyptus trees and three acacias on the east end. On the west end there are two plum trees, a tall leafy deciduous tree, several black acacias, a couple of camelias, and an attempt to create a flower garden on the west facing slope which has been terraced with grey granite stones. The plantings blend with the building's dark brown shingles.

The west facing wing: the LeRoy Avenue Side

The west facing wing of Cloyne Court is on the lower end of the sloping hillside and the three main floors are set above a full basement. Like the entrance facade, a symmetrical pattern of windows has been created with single, paired and triple groupings. However, the main section of this side of the building is treated as a one-part composition, with a stepped-back sunroom-bay on the south end. There are two sets of balconies and casement windows, one between the first and second floors and one between the second and third floors, in the center. The groupings of windows are symmetrically arranged on either side of the balconies. A basement doorway is beneath the balconies. On the south end of this wing is a stepped back bay which originally contained sunrooms on all three floors. On the west and east facing side there are four casement windows grouped together, and on the south side there are two sets of four casement windows. In the early photograph (Figure 2) it appears that these openings were originally open balconies with railings. It is not known when they would have been glazed and the lower portion filled in, but the windows are not original to the building and the lower portion is covered with plywood siding. This is not highly visible from the street.

At street level there are two, two-car concrete garages set into the hillside. These are non-contributing structures and are not shown in the early drawings or photograph (Figure 1 & 2) but were added by 1928. They are placed approximately twenty feet apart and between the two garages a path and steps lead to a secondary, basement entrance. The door is smaller than the main entrance and is flush with the wall of the building and shaded by a small overhanging shed roof. The path and steps can be seen in the early photograph (Figure 2), but the roof sheltering the doorway is not present in this photograph. The garages

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 7

have a simple geometric pattern of squares at the corners and rectangles on the long surfaces of the "posts" and "beams" molded into the natural colored concrete. The doors of three of the four garages are vertical board siding, painted brown, with small arched windows in the center. These are original, but the doors on the garage on the south end have been changed and replaced with white painted plywood. The roofs of the garages would have originally been flat or slightly sloping and covered with tar and gravel. This is consistent with many other garages of this type built in Berkeley during the 1920's and 30's. Today, covering the roofs of both garages are wooden structures which have been erected in recent years, and visually obscure the view of this side of the building. The garage roof addition on the north side is about seven to eight feet high and has shingle siding, and a very low gable on the north and south ends. There is some green corrugated plastic laid on top of part of this structure, serving as a partial roof. The addition to the garage roof on the south is about eight to nine feet high and has vertical board siding. On the east side of this addition there is a shed roof, with open ends, over one-third of the enclosed space.

The dominant foliage on this side is acacia and other tolerant bushes, but there are two small oak trees growing near the garages. To see the building from the sidewalk it is necessary to cross the street. The building is most prominent from the corner of LeRoy and Ridge. The "scrubby" or informal nature of the plantings was indicated on the architect's drawing (Figure 1) and is therefore not inconsistent with his original intention for the landscaping.

The east wing

The east wing contains the dining room with residential rooms above. The kitchen is in an adjoining one story wing perpendicular to this and tucked against the hillside where three of its four walls double as concrete retaining walls. The kitchen wing's roof is flat with two hipped roofed skylights. In the center of this, and at the east end of this wing, there is a large brick chimney. The kitchen appears on the 1928 Sanborn Map, but it is not known whether this is original to the structure. However, placing kitchens apart from the main structure was not uncommon due to the threat of fire.

The three story "main" wing of the east side is treated in a similar manner to the west side of the building, with the exception of a rectangular sunroom bay, set against the building at right angles, with multi-paned windows on all three sides, in the center of this facade, (like the ones also present in the courtyard). This wing also has a set-back sunroom "bay" at the south end. The windows of these sunrooms are the same as those at the end of the west wing, with the exception that the casement windows on the south side are

National Register of Historic Places Continuation Sheet

Section number 7 Page 8

diamond paned leaded glass on the second and third story. From the available documents it is not known if these windows are original. The east wing, as well as the north/east corner of the building, is obscured from view by the thick foliage of acacia trees and eucalyptus. There is a mature oak tree at the south/east corner of this wing.

The inner courtyard

Cloyne Court is a U-shaped building forming a south facing courtyard which is both protected from the public streets and shielded from the prevailing west and northwest winds. A protected, secure and private place. It is the central focus of the building and its residential rooms.

The three wings surrounding this courtyard are treated symmetrically. Directly opposite the main entry is the "music" room, a bright multi-windowed room, added in 1911. It extends out from the center of this wing, about 15 feet, into the courtyard. On the two stories directly above the "music" room there are two sunroom bays which are probably original. The roof of the "music" is flat and doubles as a sitting deck surrounded by simple square wood balustrades. Symmetrically placed on either side of the "music" room addition are two rectangular bays extending the full three story height with sunrooms on the second and third floors. These sunroom bays are square, like the one on the east side of the building, and are set at right angles to the body of the building (Figure 5). The 1928 Sanborn map shows the three bays evenly spaced across this side and they are duplications of the bay at the center of the east facade. The primary entrance to the courtyard is now made through casement doors on the east side of the "music" room, under a wood framed trellis covered with vines. However, access to the courtyard can be made from the dining room, again through casement doors, or from the polygonal stair case towers located in the center of the east and west wings. These polygonal stair towers with pyramidal roofs, the rhythm of the protruding sun-room bays, the trellis and the non-repetitive pattern of window groupings give these walls a picturesque quality which is only hinted at on the street facades.

The historic photograph (Figure 2) shows a single oak tree in the center of a lawn. A later, but undated Cloyne Court Hotel brochure shows the building opening onto a lush courtyard garden. (Figure 4). The courtyard, recently fenced with a six foot wood fence topped with three more feet of pre-made lattice work, is a multipurpose outdoor space, obviously appreciated and much used by current residents. The east side of the courtyard is paved to the edge of the "music" room. This is used as the entry paving into the building, and doubles as a basket ball court with hoop attached to trellis. A potter's wheel sits under the trellis. Beyond the "basket ball court", is designated motorcycle parking (formally a car park as shown in Figure 5) and a driveway wraps around the south/ east end of the east wing. Presently a huge skateboard ramp has been constructed and serves as a transition between the driveway and the gardens.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 9

Overlooking all this is the concrete wall of the University parking garage. (The site of the shingled College Hall)

The shadier west side of the courtyard is devoted to lawn, shrubbery and flowers. Against the newly built fence the student residents are building a brick bar-b-que pit and a stone pond. Vines are growing happily up and into the towers; ivy in the west tower and wisteria into the east tower. Like the street facades, the courtyard remains essentially intact, but windows need repair and the building needs reshingling.

The interior

The building has been a student residence hall since 1946. The upstairs rooms have lost most of their original features; hallways, closets and baths have been created and eliminated more than once, and long hallways have been created where once there were suites of rooms, but the window openings have not been

From the sidewalk off Ridge Road there is a gentle rise before coming to the front door. The floor of the vestibule is paved in concrete and then there are three shallow steps up before the main hallway is reached. There are thick square, seemingly wood, posts and beams separating the entry hall from the main hallway. Directly opposite is the back wall of the "music" room which blocks direct sunlight into the hall. There are two entrances to the "music" room on either side of this wall. It could be speculated that this hallway, which faces south into the courtyard, originally would have been a wall of windows (like the south-facing hallway of North Gate Hall) and that the wall blocking the light was built when the "music" room was added in 1911. In any case the "music" room appears to have much of its original integrity as do the wide hallways on either side. Rooms off this hallway are on the north side of the building. The dining room occupies almost the entire ground floor of the east wing, simple tapered columns are probably original and the post and beam structure is visible here.

The building was designed to provide the tenants with the maximum of privacy, with each section having its own entrance and stairway from outside. Not more than two suites on each floor were to open on to the same vestibule. An advertising brochure summed up Cloyne Court's advantages: "The building is designed particularly for members of the faculty of the University and their families... who wish to avoid the annoyance and cost of housekeeping..." Each unit was self-contained in that it had its own living room, bedrooms, and bathroom. (4) On the ground floor these walls and their steel doors are still extant, but the students say the walls have been opened on the upper stories to allow for more hallways.

All seven original staircases are extant and usable, according to student residents. The building was designed so that there would be no long hallways. Pairs of hotel apartment suites were entered from these stairways. Today these hotel apartment suites have been converted into 94 dormitory rooms housing approximately 150 students and the hotel suites have been adapted to accommodate this use. (5)

**United States Department of the Interior
 National Park Service**

**National Register of Historic Places
 Continuation Sheet**

Section number 7 Page 10

Footnotes for Cloyne Court Descriptions

1. Keeler, Charles, The Simple Home, Berkeley, The Hillside Club, 1904 P. 22
2. There are two or three shingled apartment buildings in San Francisco in Pacific Heights. On Telegraph Avenue, in Oakland, there is a smaller shingled apartment house by Edna Deakin and Clarence Dakin, who studied architecture with Howard. (The Residential work in Berkeley of Five Women Architects, Berkeley Architectural Heritage Association, 1984) There was an other shingled multi-unit women's dormitory on the south/east corner of this block, College Hall, constructed in 1909, but demolished for a University Parking lot and garage in the 1950's.
3. Jones, William Carey, Illustrated History of the University of California 1895, Berkeley, University of California
4. Cerny, Susan Stern, Northside, Berkeley, 1990, Berkeley Architectural Heritage Association
5. McAlester, Virginia & Lee, A Field Guide to American Houses, 1984, New York, Alfred A. Knopf p. 6 & 397-407
6. The pattern of windows and casement doors and balconies moving out from the entrance is:
on the first floor...
 1-4-2-eight over-eight light -2-2-eight-over-eight- 2
on the second floor ...
 1-3-3 balcony -3-3 balcony- 2
on the third floor...
 1-3-3- casement door -3-3- casement door- 2
7. *On the first floor* (north to south) the pattern is:
 3-1-2-2, eight-over-eight-2-2-3 sunroom;
on the second floor
 3-2-2-casement/balcony-1-2-3-sunroom;
on the third floor
 3-2-2-casement/balcony-1-2-3-sunroom.
8. Johnson, Hal, "So We' Told' , Berkeley Gazette, September 10, 1946.
4. _____ Cloyne Court Brochure, date and author unknown, archives of the Berkeley Historical Society, Louis Stein Collection
5. Conversations with student residents, May 1992 June 1992

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Architecture

1904

1904

Cultural Affiliation

NA

Significant Person NA

Architect/Builder
Howard, John Galen

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Cloyne Court Hotel is significant under Criterion C in the area of architecture as an example of the work of John Galen Howard and as an example of the First Bay Area Tradition style. Howard, Supervising Architect for the University of California at Berkeley and Director of its School of Architecture, worked mainly in the Beaux-Arts idiom, but explored the woodsy, Bay Area tradition through some of his work. Cloyne Court Hotel was Howard's first large scale shingled building and is highly reflective of a style that had a huge influence on design in the Bay Area.

Cloyne Court represents a pivotal role in the career of John Galen Howard (1864-1931), who served as Supervising Architect for the University of California Campus (1901-1924), designed the complex of buildings which comprise the core of the campus, and founded the first school of architecture west of the Rockies in 1903. Cloyne Court is the first large scaled shingled building by Howard in Berkeley and the only one not on the University Campus. It is an important building in Howard's career because it assimilates his East Coast and Ecole des Beaux Arts architectural background with the design trends which prevailed in the San Francisco Bay Area at the turn of the century. In Cloyne Court, Howard has applied these concepts on a much larger scale than he had in his previous small scaled single family dwellings, and has achieved a design of inherent simplicity, in contrast to his classically decorated masonry buildings on the campus. Howard would subsequently design seven large shingle buildings also on the University Campus. (1)

See continuation sheet

National Register of Historic Places Continuation Sheet

Section number 8 Page 2

As a good representative example of the First San Francisco Bay Tradition, Cloyne Court is one of the few surviving large shingled residential buildings in the Bay Area, and is the largest in Berkeley. The First San Francisco Bay Tradition was the architectural expression of the belief that buildings should complement and enhance their natural surroundings and, stylistically, was an assimilation and integration of the American Arts and Crafts Movement, the American Shingle Style, and the teachings of the Ecole des Beaux Arts in Paris. The Bay Tradition began in the late 1870's and became widely popular in the mid-1890's and remained popular until around 1915. The concept that buildings should complement and enhance their natural surroundings was primarily confined to picturesque single family residences, making Cloyne Court among the rare examples of a large multi-residential building in this Tradition. Cloyne Court is also a unique and singular expression of the First Bay Tradition in the restrained classic symmetry of its exterior. In this neighborhood, Cloyne Court is one of only fifty buildings to have survived the 1923 Berkeley Fire, where 500 buildings were destroyed, and where the First Bay Tradition dominated the built environment, before 1923. Of the fifty surviving buildings, Cloyne Court, whose exterior is essentially intact, is one of seven important and distinguished structures, each one a unique and singular expression of the First Bay Tradition, which are still standing within two blocks. (2) Among these are Howard's North Gate Hall (1906) and Naval Architecture Building (1909), both listed on the National Register of Historic Places, which form a cluster with the residential buildings designed by Bernard Maybeck, Ernest Coxhead, and A. C. Schweinfurth. It is one of Howard's most dignified and innovative designs in shingle. Cloyne Court is also historically associated with distinguished men and women with ties to the University and this association is testimony to the inter-relationship between the University and the neighborhood at the turn-of-the-century. Cloyne Court, named for the home of Bishop Berkeley of Cloyne, Ireland, (for whom Berkeley is named) was designated a City of Berkeley Landmark in 1982 and was included in the State Historic Resources Inventory, in 1977, and rated "appears eligible for listing on the National Register". Cloyne Court not only provides a large and important contribution to the cultural heritage of the immediate neighborhood, and to Berkeley and the Bay Area, but more importantly, to that part of its architectural heritage that was so badly fragmented by the 1923 Berkeley fire; an architectural heritage, which had a profound influence on post World War II domestic architecture and continues to have an ongoing, though not consistent, significant influence on design theory and practice internationally. (3)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 3

John Galen Howard

John Galen Howard, the architect of Cloyne Court, came to Berkeley in 1901 to serve as Supervising Architect for the University of California at Berkeley, and served in that position until his retirement in 1924. "The core of the Berkeley campus by John Galen Howard is one of the largest, most complete Beaux-Arts ensembles ever to be executed in permanent materials in the history of American architecture." (4) Howard also designed several wood framed campus buildings that were sheathed with unpainted wood shingles. Cloyne Court, built only three years after his arrival in the San Francisco Bay Area, is the first large scaled shingled building that he designed in Berkeley. It is an important building in his career because it assimilates his East Coast and Ecole des Beaux Arts architectural background with the design trends which prevailed in the San Francisco Bay Area at the turn of the century.

"While Howard was influenced by the Bay Area Tradition developed in the 1890's, his wood buildings on campus (Architecture Building, Drawing Building, Women's Faculty Club) were primarily indebted to the shingle style buildings of Henry Hobson Richardson and McKim, Mead, and White." (5) This is also evident in the design for Cloyne Court whose boldness is present in the stone work of Richardson and the "U" shaped plan reminiscent of the Newport Casino of McKim, Mead and White. However, while the earlier East Coast shingle tradition was highly picturesque and linked to the massing of Victorian buildings, Cloyne Court (like McKim, Mead and White's Low House of 1889) has become an essay in simplicity and is looking forward in its massing rather than back into a cluttered past.

Howard was born near Boston in 1864, studied architecture at the Massachusetts Institute of Technology, and then served as draughtsman in the offices of Henry Hobson Richardson, "...the genius who brought order to American

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 4

architecture after the Civil War" (6) and McKim, Mead, and White, "...the most influential firm in the history of American architecture." (7) A loan from McKim sent him to Paris for two years of study at the Ecole des Beaux Arts. (8)

The forces which led to Howard's tenure as University Architect begin with the founding of the University. From the beginning the founding fathers of the University were concerned with the physical appearance and location of the campus. This history began 1860 when a small private college called the College of California purchased 160 acres of land in 1860 in order to have the "benefits of a country location". In 1864 Frederick Law Olmsted, best known as the principal designer of Central Park in New York City (1857), was commissioned by the Trustees of the College of California to develop a plan for a new campus in what is now Berkeley, and to design a residential neighborhood east of the College properties. Olmsted's "asymmetrical, informal and picturesque design of the campus and community ...on axis with the Golden Gate...reflected a nationwide park movement. In 1866 Frederick Billings, standing at Founder's Rock, named the new community Berkeley for George Berkeley, Bishop of Cloyne who is quoted as saying "westward the course of the empire takes its way". (9)

By 1868 the college joined forces with the agricultural college proposed by the State Legislature and the University of California was formed. The newly chartered University engaged architects David Farquharson and Henry Kenitzer to develop a new plan. When the campus opened in 1873 only two buildings had been built. South Hall, one of the two, is still standing. In the 1890's student enrollments greatly increased and the need for new facilities was pressing. There was also a growing feeling that the campus buildings were also visually inadequate. In 1895 architect Bernard Maybeck suggested to the Regents that there be an international competition for a comprehensive master plan for the campus. Because Phoebe Apperson Hearst, widow of Senator George Hearst and mother of William Randolph Hearst (Hearst Castle, San Simeon) wished to donate two buildings to the campus, one as a memorial to her late husband, she offered to finance the international competition.

The type of comprehensive plan envisioned by Maybeck and the Regents was based on the axial, formal, classicizing architecture demonstrated at the Chicago World's Fair of 1893 which was in-turn based on the large-scale ensemble planning originating in the Ecole des Beaux-Arts in Paris. The winning plan was by a Frenchman, Emile Bernard. John Galen Howard was chosen as one of eleven finalists in the Competition and ultimately placed fourth. However, Mrs. Hearst personally asked Howard to design the Hearst Memorial Mining Building. (10)

When Emile Bénard refused to leave Paris for Berkeley to supervise his own prize-winning plan, the Regents, in 1901, asked Howard to oversee the Bénard Plan. Among the buildings Howard designed in the Classic Beaux Arts tradition during his tenure as Supervising Architect Howard are: Hearst Memorial Greek Theater (1903), California Hall (1905) Hearst Mining Building (1901-07), The Campanile (Sather Tower) (1914), Doe Memorial Library (1911,1917), Durant

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 5

Hall (1911), Wheeler Hall (1917), Havaland Hall (1924), all are listed on the National Register of Historic Places. Howard was enchanted with Berkeley and called it "the greatest site for a university in the world." In the 23 years of his tenure as Supervising Architect, with the help of President Benjamin Ide Wheeler and Mrs. Hearst, he was able to give the campus the stamp of monumental classical order and grandeur which was the hallmark of the training. (11)

Despite Howard's grand Beaux Arts buildings on the University Campus, he also had a keen appreciation for nature and took pains with his University plans to preserve the natural glades of the site, meandering Strawberry Creek, and the eucalyptus grove. In addition to his Beaux Arts campus buildings, Howard also designed seven buildings in the First San Francisco Bay Tradition which were sheathed in unpainted brown shingles: Northgate Hall (1906) Naval Architecture Building (1914) The Women's Faculty Club (1923) additions to the Men's Faculty Club, Dwinelle Annex (1915), The Drawing Building (demolished) and Decorative Arts Building (demolished). Though Howard's private architectural office was in San Francisco, he lived in two self-designed craftsmen houses in the North Berkeley hills and drew many of his clients from Berkeley's intellectual community. (12)

Howard was appointed Professor of Architecture in 1903 and established the first school of architecture west of the Mississippi, which under his strong guidance, trained another generation of progressive regional architects. In the homelike, shingle building called "The Ark" (Northgate Hall), which he designed for the school, he was nicknamed "Noah". As a professor, his students included the second generation of San Francisco Bay Area architects many of whom became prominent designers. Howard also had a large private architectural practice and gave employment to many of his students during the summers and after they graduated. Julia Morgan, one of the Nation's most celebrated woman architects (William Randolph Hearst's Castle at San Simeon) and the first woman to graduate from the Ecole des Beaux Arts in Paris worked in Howard's office until she set up her own office in 1905 (10) Among the other notable architects who studied under Howard and found their first positions in Howard's office were: John Hudson Thomas, Walter Ratcliff, Henry H. Gutterson, Walter Raymond Yelland, (all of whom have buildings listed on the National Register of Historic Places) as well as William W. Wurster, Ernest A. Born, Theodore C. Bernardi, Vernon A. DeMars and John Funk (13). Besides his work at the University, Howard also designed four downtown Berkeley buildings, all of which have been demolished, including the Carnegie Library. Howard's contribution to the architecture of the San Francisco Bay Region and the west has not yet been fully researched and documented and can only be hinted at by the list of important architects who studied with him.

In 1924, due to increasing difficulties with the Regents, Howard's position as Supervising Architect was terminated. Three years later he resigned as Professor of Architecture. Howard died in 1931.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 6

Historical context: The First Bay Tradition

Cloyne Court is architecturally significant as an important example of the First San Francisco Bay Tradition, a building type which was the architectural expression of an attitude that buildings should complement and enhance their natural surroundings. The First San Francisco Bay Tradition assimilated and integrated a wide assortment of styles including the American Arts and Crafts Movement, the American Shingle Style, the teachings of the Ecole des Beaux Arts in Paris. Cloyne Court is one of the few surviving large shingled residential buildings in the Bay Area, and is the largest in Berkeley, and it is among the rare examples of a multi-residential building in the Shingle Style in the country. (14)

The American Shingle Style had been popular on the East Coast mostly for summer homes and resort hotels beginning in the 1880's (15) In the Bay Area, and particularly in Berkeley, the Shingle Style was urbanized and integrated with the philosophy of the American Arts and Crafts Movement and the teachings of the Ecole des Beaux Arts in Paris. Very few cities can be identified with an architectural idiom; Berkeley became known for its rustic woodsy houses and identified with them. When shingled buildings were built in other California towns at the turn-of-the-century they were called "Berkeley Brown Shingles" (16)

The essence of what Berkeley stands for in the history of American residential architecture was developed and fully expressed in this small neighborhood just North of the Berkeley Campus between 1892 and 1923. The presence of the University was a key element in this process, for it drew intellectuals, artists, writers and businessmen to Berkeley, who found the tenets of the Hillside Club compatible with their own dreams.

In 1949 Elizabeth Kendall Thomson, Senior Editor, Architectural Record, wrote: "from about 1895 to around 1920....the hills of Berkeley under the sure hands of such men as....Joseph Worcester, Louis Christian Mullgardt, Willis Polk, Bernard Maybeck, John Galen Howard, Julia Morgan, Bruce Porter....became a picturesque area covered with wood houses, shingled for the most part, with low pitched gable roofs fitting into the landscape with a completely indigenous air. Their structure is deceptive in its simplicity, for it incorporates a variety of inventive detail well adapted to the native material. The wood of these buildings was left to weather naturally, and in the buildings still remaining (many were destroyed by the fire of 1923) the shingles have acquired a golden brown beauty." (17)

As early as 1904 the unique quality of this neighborhood was recognized and aptly described by the San Francisco Chronicle: "Ramble if you will on the Berkeley slopes north of the University of California campus to have your faith in human kind renewed. Wander up Ridge Road until you come to the shingle and clinker brick houses set in the midst of gardens, a lesson in peaceful, harmonious, artistic and natural living, an architectural picture rarely attained" and where "90% of the houses are built in brown shingle".

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 7

Daley's Scenic Park and the Hillside Club

Such an "architectural picture" was not achieved accidentally or by chance, but was created by the efforts of a group of Northside neighbors whose ranks included the architects Bernard Maybeck, Almeric Coxhead and John Galen Howard, developer Frank M. Wilson, as well as poet, naturalist and diligent proponent of the American Arts and Crafts Movement, Charles Keeler

The neighborhood where Maybeck, Keeler and their friends first built these "wooden houses" is the area immediately North of the University Campus, bounded by Hearst Avenue, Cedar Street, Arch Street and Highland Place (some 28 city blocks) known historically as "Daley's Scenic Park", but now known as "Northside". (Figure 4)

Daley's Scenic Park was the first residential subdivision in the North Berkeley Hills. The 1879 edition of Thompson and West's Alameda Atlas shows that the tract was, at that time, owned by Theodore LeRoy. In 1889 the tract was owned by Thomas Daley who subdivided it, but by 1891 the entire tract and its eastern neighboring tract were purchased by Frank M. Wilson, who had come to California from Chicago apparently already a man of wealth. He immediately began to sell lots for houses saving a large and prominent site for his home at the top of Scenic Avenue, now the site of the Graduate Theological Union's library building.

The tract was originally laid out in the standard grid pattern and the earliest houses in this tract were built in the currently popular late Victorian style featuring tall vertical sash windows, some decorated scroll work, asymmetrical massing, a turret or gabled bay and painted horizontal wood siding. Of the Victorian styled houses which still stand only 2531 Ridge Road (c1890), 1730 LaVereda (1880's) and 1631 LaVereda (1895) retain an obvious Victorian design. 1675 LaLoma (1891), 1732 LaVereda (1880's) and 2727 Hearst (1880's) have been covered with shingles.

Frank Wilson's house was one of the first to reflect the dramatic and influential new thought in residential design that was to pervade the North Berkeley Hills. The Wilson house was completed in 1894. Designed by Frederick Estey, who is known to have designed in the Victorian style, it was harmoniously sited on the hillside, simple in outline, with a single gabled roof, and sheathed with unpainted singles. Surviving the fire it was demolished in 1976. "Building with nature" or the shingle style was more fully expressed in the Beta Theta Pi house at Hearst and LeRoy completed in 1893 and in Maybeck's design for Charles Keeler at Highland Place in 1895.

The area, however, remained sparsely populated until after 1900. The 1906 Earthquake and San Francisco fire contributed to Berkeley's rapid population growth so that between 1900 and 1910 the population increased by 29,000, from 13,000 in 1900 to 42,000 in 1910 according to the 1914 map of Berkeley published by Lederer, Street & Zeus Co.. The type of house that was built by this influx of new Berkeley residents was predominantly in the rustic style most

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 8

commonly covered with unpainted wood shingles. "In the area immediately North of the Campus this rustic style had taken root and flowered", noted Grey Brechin, architectural historian, in 1976, and it was the direct result of a "deliberate campaign" by members of the Hillside Club "to preserve the landscape by retaining the existing trees and using natural materials in home building".

The Hillside Club was founded in 1898 by the wives of men such as Charles Keeler, Bernard Maybeck and John Galen Howard to "encourage artistic homes built of materials complementing the natural beauty of the Berkeley Hills". It was the women's version of a club that Charles Keeler had founded in 1896 called the "Ruskin Club" where members discussed art, life and the simple home. By 1902 the men were invited to join the Hillside Club. (18)

In 1904 the Club published Keeler's *The Simple Home* (recently republished by Peregrine/Smith Press) which details the philosophy and design concepts which are reflected in the residential work of these architects as well as AC Schweinfurth, Julia Morgan and William Knowles, Lillian Bridgeman, George Plowman and John Hudson Thomas. Members of the Hillside Club, subscribing to these ideals, advocated the "relationship between nature and simplicity, truth and beauty": design should be "free of superficial ornament, architecture should be rational, simple, expressive, never ambitious or pretentious, well adapted to their sites, color should not be glaring: essentially, the whole should appear to have grown out of the hillside and to be a part of it". Through the efforts of the Hillside Club, who hoped to influence the creation of a new kind of city which was in harmony with the beauty of the land, "the North side of the Berkeley Campus became the prime example of enlightened environmental planning," said Grey Brechin "where city and country blended harmoniously." In Berkeley, more than in any other city, the ideals of the Arts and Crafts movement were widely adopted.

Reverend Joseph Worcester, a Swedenborgian minister, is often credited as being the source of initial inspiration for Maybeck and Keeler. Reverend Worcester had built himself a shingled country house in Piedmont in 1876 and, in a memoir retold by Dimitri Shipponoff in his introduction to Charles Keeler's *The Simple Home* visited this house with Bernard Maybeck, and remembered it as an "experience which profoundly affected his whole artistic outlook". In 1895 Bernard Maybeck's first private commission was the house for Charles Keeler which stands today at 1770 Highland Place, having miraculously survived the fire and the rash of demolitions which began in the late 1950's. It was "a house of redwood within and without, all the construction exposed, left in the natural mill-surface finish on the inside and shingled on the outside." (19)

In his treatise on early Bay Region architecture, Richard Longstreath says of Maybeck that he "has been a major source of inspiration to designers in the Bay Area from the early twentieth century to the present". The inspirational designs built by Maybeck and the ideas written by Charles Keeler were assimilated from ideas set forth

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 9

in the mid-nineteenth century by John Ruskin, William Morris, Viollet-le-Duc and Pugin as well as the early shingled work of architects McKim, Mead and White and H.H. Richardson. (20) Vincent Scully referred to the shingle style, in his book of that name, as the "gentlest forms.... the most relaxed and spiritually open and....the most wholly wedded to the landscape....that the United States has produced....generous and gentle....whose purpose was humane." The simplicity of the early Bay Area buildings was initially a sophisticated and eclectic expression by a highly trained group of architects, many of whom had attended the prestigious L'ecole des Beaux Arts in Paris or the Royal Academy in London and it is the work of these architects which best describes the term First Bay Tradition.

However, The First Bay Tradition went beyond a strictly architectural expression; it also reflected a life style, as described in the introduction to California Design 1910: "The original ideas expressed by Ruskin concerned a value statement not a design style. Within the attitude, styles could be as diverse as the visions which created them....it is expressive, experimentalthe use of this woodsy Craftsman style was no simple coincidence, it has an ideological, even moral significance."

In 1949 the San Francisco Museum of Art held an exhibit titled "Domestic Architecture of the San Francisco Bay Region". The exhibit traced the relationship between the design philosophy, which had flowered at the turn of the century, and the work of contemporary architects, such as William Wurster and Joseph Esherick. By 1949 the work of many Bay Area architects was being published in the major architectural magazines and had achieved national, even international attention. The work of the post-war architects expressed a similar design philosophy that had been expressed by Bernard Maybeck, Ernest Coxhead and John Galen Howard. This exhibit was the beginning of a renewed interest in the work of the early Bay Area architects. The words of William Wurster are testimony to this quality of life:

"The year was 1913 and the impressions were those of a seventeen-year-old freshman coming from the great valley of California...to begin the study of architecture...the moving experience of the first evening was to be repeated....it was a big room with four-foot-wide boards in panel form on the walls and ceiling. The redwood was left unfinished as it came from the trees....it took great skill to bring about this room. It meant giving up the idea of windows as holes in the wall....it meant steering free of the ruffles of existence. The gain was rewarding, for I know that many were inspired by this sort of thing, and you find it in much of the work of Schweinfurth, Coxhead, the Greenes, Polk, Howard and Maybeck. The magic of the room I described...was a way of living and the house a frame for such a life....The Berkeley fire of 1923...swept away much of the very thing I have described." William Wurster, 1949

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 10

Lewis Mumford, well known architectural historian and critic, wrote in the exhibit catalogue: *"This exhibition repairs a serious omission in the existing histories of American architecture: it establishes the existence of a vigorous tradition of modern building, which took root in California some half a century ago...as we drove around Berkeley in 1941, that I first was able to trace, from the inside, the origins and continuities of this vital modern tradition. ..Here the architects have absorbed the universal lessons of science and the machine and have reconciled them with human wants and human desires....with all those regional qualities whose importance Frederick Law Olmsted wisely stressed two generations ago..."* Lewis Mumford, 1949

The 1923 Berkeley Fire

By 1920 almost every lot in this neighborhood had been built upon in this distinctive architectural idiom. Even the neighborhood school had been built of unpainted redwood and clad in brown shingles at the insistence of the Hillside Club. The Hillside Club, which had been designed by Maybeck in 1906, was the Club's preeminent example of their building with nature philosophy. John Galen Howard's two academic buildings adjacent to this residential neighborhood, North Gate Hall, which housed the first school of architecture west of the Rockies, and his Naval Architecture Building, just up the hill, are still standing on Hearst Avenue, and are covered in brown shingles, complementing and enhancing the Northside neighborhood, as well as Cloyne Court.

Disaster struck on the hot, dry, windy afternoon of September 17, 1923 when a raging fire swept out of the North Berkeley Hills totally destroying an estimated 500 buildings. The Berkeley Fire is a disaster which has faded from memory although it was second only to the 1906 Earthquake and Fire in terms of property lost, people displaced and a cultural and architectural heritage badly fragmented. (21)

Although the devastating Berkeley Fire wiped out much of what had been achieved, a small section of the Northside neighborhood, which was most of the Northeast section of Daley's Scenic Park, survived the fire. Among these buildings several are of local, State or National significance; many are City, as well as, National Registered Landmarks.

North Gate Hall, 1906, John Galen Howard, The Drawing Building, 1913, John Galen Howard, and 2717 Hearst Avenue, 1914, John Reid, Jr. are listed on the National Register of Historic Places. Cloyne Court, 2600 Ridge Road, 1905, John Galen Howard; "Allanoke" 2601 Hearst and 1777 Le Roy, 1904, Ernest and Almeric Coxhead, 1772 Le Roy Avenue; Oscar Mauer Studio, 1906, Bernard Maybeck, and 2607 Hearst Avenue, Beta Theta Pi, 1893, Ernest Coxhead are City of Berkeley Landmarks. 1775 Le Roy, The Volney Moody House, Albert Schwienfurth, 1896, is a City of Berkeley Structure of Merit. Additionally, within the three block area 1736 and 1750 Highland Place, Charles

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 11

Keeler House and Studio, 1895-1902, Bernard Maybeck and 1865 Euclid Avenue, The Euclid Apartments, 1912, John Galen Howard are considered eligible for the National Register of Historic Places.

Today within the boundaries of the Daley's Scenic Park Tract there are approximately fifty buildings remaining which survived the fire and redevelopment (twenty buildings have been demolished which survived the fire.) Cloyne Court is among the fourteen or fifteen structures out of the fifty remaining in the neighborhood that are excellent examples of the First Bay Tradition (listed above) and it is the largest and the most classical. The quality of this neighborhood before the 1923 Fire is evidenced by the quality of the buildings which remain.

The cultural significance of this neighborhood, its life style and values, its art, music, poetry and architecture reflected the spirit of Berkeley as the "Athens of the West" being both a magnet for like minded souls and hearth for nurturing the spirit. It was rooted in an anti-materialism which shunned the ostentatious and sought refuge in nature. It was the values that saved Yosemite Park and created the Sierra Club.

Cloyne Court is a significant and important building which is part of this cultural heritage.

History of Cloyne Court and its Historic Associations

The men and woman who were associated with the building of the Cloyne Court Hotel and the distinguished people who visited there are testimony to the high quality of the building's design and the services that the hotel once provided. It is also testimony to the relationship of the emerging University and the neighborhoods which surrounded it, where the town was of equal importance to the gown.

Cloyne Court was built in 1904 for \$80,000, a large amount at the time, by the University Land and Improvement Company, which included several University professors, University benefactresses Phoebe Apperson Hearst (Hearst Memorial Mining Building, Greek Theater, Hearst Gym) and Jane K. Sather (The Campanile, Sather Tower), future Regent James K. Moffit, (for whom a library is named) Dr. Louis Lisser, John L. Howard, Warren Olney, , Dr. Kasper Pishel and Louis Titus, John Galen Howard, the architect of the building and James M. Pierce, the later owner of the hotel (22) James M. Pierce and his family managed the hotel from its opening in 1904 until 1914 when the Pierces purchased it from the investors. The Pierces continued operating Cloyne Court as a hotel until it was sold in 1946 to the University Student Cooperative Housing Association. In the 1960's the Regents of the University of California purchased Cloyne Court and leased it back to the Co-op until the year 2005.

Cloyne Court was described in an early brochure as a hotel/apartment house designed "particularly for members of the faculty of the University and their families, graduate students, and people who wish to live in Berkeley and also wish to avoid the annoyance and cost of housekeeping there. To these Cloyne Court offers the

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 12

combined advantages of housekeeping and boarding. It will give the comfort and privacy of a home with the freedom from care. The tenants will not have to wrestle with the servant problem, nor will they be thrown into constant close association with each other as in the usual hotel or boarding house. We believe Cloyne Court will offer to people of moderate means the much desired opportunity to live comfortably in Berkeley and enjoy the society and all the advantages which the location the University affords. " Cloyne Court it had its own chef. Recitals and lectures were given in a large music room. (This is described in detail in the appendix)

The January 1992 Physics Today reprinted Viennese Physicist Ludwig Boltzmann's 1905 diary describing his trip to Berkeley, California to lecture at the University. Boltzmann resided in Cloyne Court during the summer of 1905. "Tuesday, 4 July, was 'Independence Day' the greatest American holiday...I watched the magnificent fireworks displays from the roof of Cloyne Court, whose hillside location affords a panoramic view of San Francisco Bay, the Golden Gate and Mount Tamalpais. The old English bishop can hardly have looked out onto anything more beautiful." He goes on to note that "My trip to America was of course paid by her (Mrs. Phoebe Apperson Hearst) with her money" (The relationship between Phoebe Apperson Hearst and the University went further than the mere building of buildings !)

Cloyne Court remains an integral part of the early history of the University and the City of Berkeley, whose period of growth are parallel, and during the first quarter of the 20th century, were complimentary. Cloyne Court stands in a neighborhood where the "Town and the Gown" graciously blended in a harmonious relationship where a residential neighborhood and the University blended congenially with verdant creek beds and lush gardens.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 13

Footnotes for section 08: Cloyne Court Historic Significance

1. Partridge, Loren W., John Galen Howard and The Berkeley Campus The Berkeley Architectural Heritage Association, 1978, page 5
2. Cerny, Susan D. Stern, Northside: A survey of a North Berkeley Neighborhood before and after the 1923 Berkeley Fire, Berkeley Architectural Heritage Association, 1990.
- NOTE: McAllester, Virginia and Lee, Guide to American Houses, Alfred A. Knopf, 1984 page 290 "Most Shingle houses...reached its (sic) highest expression in seaside resorts in the northeastern states...it never gained wide popularity...and thus Single houses are relatively uncommon except in coastal New England" This quote is incorrect and was made through ignorance because the McAllesters are most familiar with the east coast, where they were educated and Texas, where they reside.
3. _____ Domestic Architecture of the San Francisco Bay Region San Francisco Museum of Art, 1949
4. Partridge, page 6
5. Ibid. page 4
6. Andrews, Wayne, Architecture in America, 1960, Kingsport, Tenn. , page 98
7. Ibid. page 80
8. Partridge, page 6
9. Ibid. page 1
10. Ibid. page 3
11. Ibid. page 3
12. Sara Holmes Boutelle, Julia Morgan: Architect, Abbeville Press, 1988
13. Partridge, page 20
14. This statement is based on information contained in The Single Style and the Stick Style Vincent Scully, Princeton, 1955 & 1971, Yale University Press
15. Ibid
16. Freudenheim, Leslie, Sussman, Elizabeth, Building with Nature. Roots of the San Francisco Region Tradition. Santa Barbara and Salt Lake City, Peregrine Smith, Inc 1974, Introduction
17. San Francisco Museum, Exhibition Catalogue, 1949
18. Hillside Club Papers, Bancroft Library, University of California, Berkeley
19. San Francisco Museum, Exhibition Catalogue, 1949, quote by William Wurster
20. Longstreath, Richard, On the Edge of the World. Four Architects in San Francisco at the Turn of the Century. MIT Press, New York, The Architectural History Foundation, 1983
21. Cerny page 16
22. Cloyne Court Collection, ms. no. 75/35 c Bancroft Library, University of California
23. _____ Cloyne Court Brochure, date and author unknown, archives of the Berkeley Historical Society, Louis Stein Collection

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page APPENDIX P. 1

.18 The

overriding philosophy the Pierces abided by in the management of the hotel resolved "to give everyone what they want, set an attractive table and keep charges within reason."¹⁹ Mrs. James Pierce was the popular lyric and operatic soprano, Margaret Cameron, who had come west with her parents as a child, in the early 1850's, later to sing regularly as the soloist in Grace Cathedral, on Nob Hill for ten years. She was appreciated in Berkeley for recital performances, which were given in the "Music Room" at Cloyne Court. (The music room was not part of the original design as implemented by John Galen Howard. Located on the first floor of the hotel, directly across from the front door, main entrance, this annex of sorts was constructed in 1911, before the Pierces had procured ownership of the hotel outright, and construction and design by builder George Patton was paid for by James Pierce himself. It was large and open enough to accommodate a small to regular group of music patrons for an afternoon recital.) James M. Pierce himself

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page APPENDIX p.2

remained in the management of the hotel with the helpful assistance of his daughters, Mary, Lucy and Virginia, until his own death in 1929. Mr. Elliott Pierce took over operation of the hotel, upon the death of his father, but remained in that position himself only seven more years, due to his own untimely death. Between the years of 1936 and 1946, the hotel was under the management of Miss Mary Pierce, one of the sisters of Elliott Pierce, with whom it remained until the sale of the hotel in 1946. Since 1946 Cloyne Court has been in use as a dormitory residence for students, within the University Students Cooperative housing system, but has incurred little physical or virtual transformation of any of the structural elements of the building beyond regular misuse, and the change of purpose of community rooms which were formerly more conventionally designated for the business purposes of the hotel. After purchasing the hotel the Students Cooperative Assn. retained the name "Cloyne Court", while dropping the designation hotel, so that the building may retain the rich historical association which its heritage might indicate.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page APPENDIX P. 3

and impressive public figures, not to mention the more permanent guests who made Cloyne Court their home for quite a number of years. Noted or famous guests at Cloyne Court include: Susan E. Anthony (1905), Charles E. Bancroft (1939), Wolfgang Pauli, Nobel Prize winning physicist (1941), Dr. Ludwig Boltzman, noted physicist from the University of Vienna (1905), Count Carlo Sforza Italian Minister of Foreign Affairs (1943), British Ambassador to the U.S., Lord James and Lady Bryce (1909), England's Consul General, Sir Walter R. Hearn, and France's Consul General Henri Meroe (1940).²¹ The attraction and important academic resource which the University of California represented, virtually assured the Cloyne Court Hotel, during its years of operation a constant flow of regular visitors.

The management of the Cloyne Court Hotel was handled by the James Pierce family, from 1914 until 1946, when the hotel was sold to the University Students' Cooperative Assn. Mrs. Pierce passed away in 1921; her death was indeed a sad blow to the regular "Cloyne-Courters" who thought of her almost as though she were a part of their family. Mr. Pierce, who was then almost 90 years old,

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page APPENDIX P/4

was a successful businessman, having owned at some time previously a profitable storage warehouse, as well as, apparently, having ventured a certain extent into building construction. James Pierce was responsible for the construction of the Treehaven apartment building (1907) which is located across the road, and down a bit, less than a block away on Ridge road, in the direction of Euclid Ave., from the location of Cloyne Court itself.²⁰

The services and hospitality at Cloyne Court were always highly complimented by the many visitors who had the pleasure of staying at the hotel. Registered compliments in the hotel guest book included:

"Cloyne Court, -- Silence and peace in
an insane world."

Ernest Block 1944

"Cloyne Court, a haven and a place where
the gentle art of hospitality is
made manifest to the unknown stranger
as well as to the great ones of our day."

Mary Lambert 1942

"Giving people a happy home is
a divine service"

Benjamin Ide Wheeler 1923

as well as this comment, offered by an unknown visitor:

"I came a stranger, stayed a guest and
departed a friend."

Patrons of the Cloyne Court hotel form an impressive list of professors on lecture tour, famous composers, diplomats,

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page APPENDIX FOOTNOTESFootnotes -- Historic Significance - Cont.

10. The Bancroft Library
John Galen Howard Collection
ms. no. 67/35 c
11. The Howards: First Family of Bay Area Modernism
by Stacey Moss
1988 Oakland Museum
12. The Campus Historic Resources Survey
Dean Richard Bender Director
13. The Bancroft Library
U C Berkeley
John Galen Howard Collection
ms. no. 67/35 c
ctn. -5
14. Ibid
15. The Bancroft Library
John Galen Howard Collection
ms. no. 67/35 c, 1967.16 PIC
16. John Galen Howard Collection
ms. no. 67/35c, Vol.
17. The Bancroft Library
Manuscripts Division
Cloyne Court Collection
ms. no. 75/35 c
18. The Early History of Cloyne Court
by Tim Banuelos and Linda Robinson
Berkeley Architectural Heritage Assn.
Historical Block Files
19. The Bancroft Library
Cloyne Court Collection
ms. no. 75/35 c
20. Ibid
21. Ibid

9. Major Bibliographical References

- Bender, Richard, Director, Campus Historic Resources Inventory, Berkeley, University of California Campus Planning Office, 1978
- Cerny, Susan D. Stern, Northside: Survey of a North Berkeley Neighborhood Before and After the 1923 Berkeley Fire, Berkeley, Berkeley Architectural Heritage Association, 1990
- Freudenheim, Leslie; Sussman, Elizabeth, Building with Nature, Roots of the San Francisco Bay Region Tradition, Santa Barbara, Peregrine Smith, 1974
- Domestic Architecture of the San Francisco Bay Region, San Francisco Museum of Art, 1949
- Partridge, Loren, John Galen Howard and The Berkeley Campus, Berkeley, Berkeley Architectural Heritage Association, 1978

See continuation sheet

Previous documentation on file (NPS):

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

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:
Bancroft Library, University of California Archives, Berkeley Architectural Heritage

10. Geographical Data

Acreage of property 39,737.5 Sq. Ft. ---0.912 Acres

UTM References

A 10 565326 4192084
 Zone Easting Northing

C _____

B _____
 Zone Easting Northing

D _____

See continuation sheet

Verbal Boundary Description

All of lots 5,6,7,8,10,12 and the northerly 15.35 feet, more or less, of lot 4, in block 20, Map of Dailey's Scenic Park, having a frontage of 275 feet on Ridge Road and 144.5 feet on LeRoy.

See continuation sheet

Boundary Justification

The boundaries are the same as when the building was constructed.

See continuation sheet

11. Form Prepared By

name/title Charles Bucher, Jr. with revisions and editing by Susan Cerny and Lesley Emmington

organization Berkeley Architectural Heritage Association date Feb. 18, May 27, June 8, 1992

street & number 2318 Durant Avenue telephone (510) 841-2242

city or town Berkeley state CA zip code 94704

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 2

BIBLIOGRAPHY FOR CLOYNE COURT

- Anderson, Timothy, Moore, Eudorah M., Winter, Robert W., California Design 1910, Pasadena, 1974, California Design Publications
- Berkeley Historical Society, Exactly Opposite the Golden Gate, Berkeley, The Berkeley Historical Society, 1983
- Bender, Richard, Director, Campus Historic Resources Inventory, Berkeley, University of California Planning Office, 1978
- Bernhardi, Robert, The Buildings of Berkeley, Berkeley, Berkeley Architectural Heritage Association, 1985
- Bohn, David, East of these Golden Shores, Oakland, Scrimshaw Press, Oakland Junior League, 1971
- Sara Holmes Boutelle, Julia Morgan: Architect, New York, Abbeville Press, 1988
- Bruce, Anthony, John Galen Howard, Architect, Berkeley Architectural Heritage Association, 1978
- Cardwell, Kenneth H., Bernard Maybeck, Salt Lake City, Peregrine Smith Books, 1983
- Cerny, Susan D. Stern, Northside: A survey of a North Berkeley Neighborhood before and After the 1923 Berkeley Fire, Berkeley Architectural Heritage Association, 1990
- Freudenheim, Leslie, Sussman, Elizabeth, Building with Nature. Roots of the San Francisco Bay Region Tradition, Santa, Barbara and Salt Lake City, Peregrine Smith, Inc 1974
- Jones, William Carey, Illustrated History of the University of California, 1895, Berkeley, University of California
- Keeler, Charles, The Simple Home, 1904, Berkeley, The Hillside Club, republished, 1979, with introduction by Shipounoff, Dimitri, Santa Barbara and Salt Lake City, Peregrine Smith, Inc.
- Domestic Architecture of the San Francisco Bay Region, San Francisco S F Museum of Art, 1949, S F Museum of Art
- Longstreath, Richard, On The Edge of the World. Four Architects in San Francisco at the Turn of the Century, Massachusetts, MIT Press, New York, The Architectural History Foundation, 1983
- McCoy, Ester, Five California Architects, New York, Reinhold Publishing Corp, 1960
- Mumford, Lewis, The Brown Decades, Dover Publications, 1931 & 1955
- Partridge, Loren W., John Galen Howard and The Berkeley Campus, Berkeley, The Berkeley Architectural Heritage Association, 1978
- Pettit, George, History of Berkeley, Berkeley, Alameda County Historical Society, 1977

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 3

Sanders, Barry, The Craftsman: An Anthology, Santa Barbara and Salt Lake City, Peregrine Smith, Inc., 1978

Scully, Vincent J. Jr., The Shingle Style and the Stick Style, Princeton, 1955 & 1971, Yale University Press

Woodbridge, Sally, Editor, Bay Area Houses, New York, Oxford University Press, 1976

Woodbridge, John & Sally, Thiel, Phillip, Buildings of the Bay Area, New York, Grove Street Press, 1960

The archives of the Berkeley Architectural Heritage Association, The Berkeley Historical Society, Berkeley Public Library: Swingle Collection, The Bancroft Library, University of California, and the Documents Collection of the Environmental Design Library, University of California, Berkeley.

FIGURE # 1



Prospectus drawing of Cloyne Court, designed by John Galen Howard, 1904, from "Cloyne Court: A High Class Modern Apartment House in Berkeley, California" Courtesy The Bancroft Library

Cloyne Court Hotel
2600 Ridge Rd.
Berkeley, CA
Alameda County



Figure 2 . Cloyne Court (2600 Ridge Road), featured in the center of this rare panoramic photograph dating from about 1905 shortly after Cloyne Court was completed by the University Land and Improvement Company whose members included benefactresses Phoebe Apperson Hearst and Jane Sather and future regent James Moffitt, as well as, University Architect John Galen Howard, the architect of this building. Built as a "well appointed" apartment house and hotel for associates of the University, Cloyne Court offered a regular program of cultural events. Behind Cloyne Court, tucked amongst the trees, is a picturesque cluster of shingled houses designed by Bernard Maybeck. Coxhead's 1893 Beta Theta Pi House (2607 Hearst Avenue), is on the right and his Allen Freeman house (1777 LeRoy) is on the left.



Figure 4 Although Cloyne Court is a large building, four stories plus attic, it fits the tenets of the Hillside Club by being entirely clad in unpainted brown shingles, set sufficiently back from the streets to allow for large trees and shrubs and its wide "U" shape provides for a generous south facing garden courtyard giving testimony to the attention paid to gardens and the quiet enjoyment of nature which was an important part of "building with nature".

*Cloyne Court Hotel
2600 Ridge Rd.
Berkeley, CA Alameda County*

FIGURE # 3

House
1899

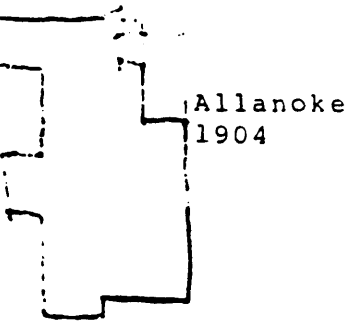
House
1895

Ridge Rd.

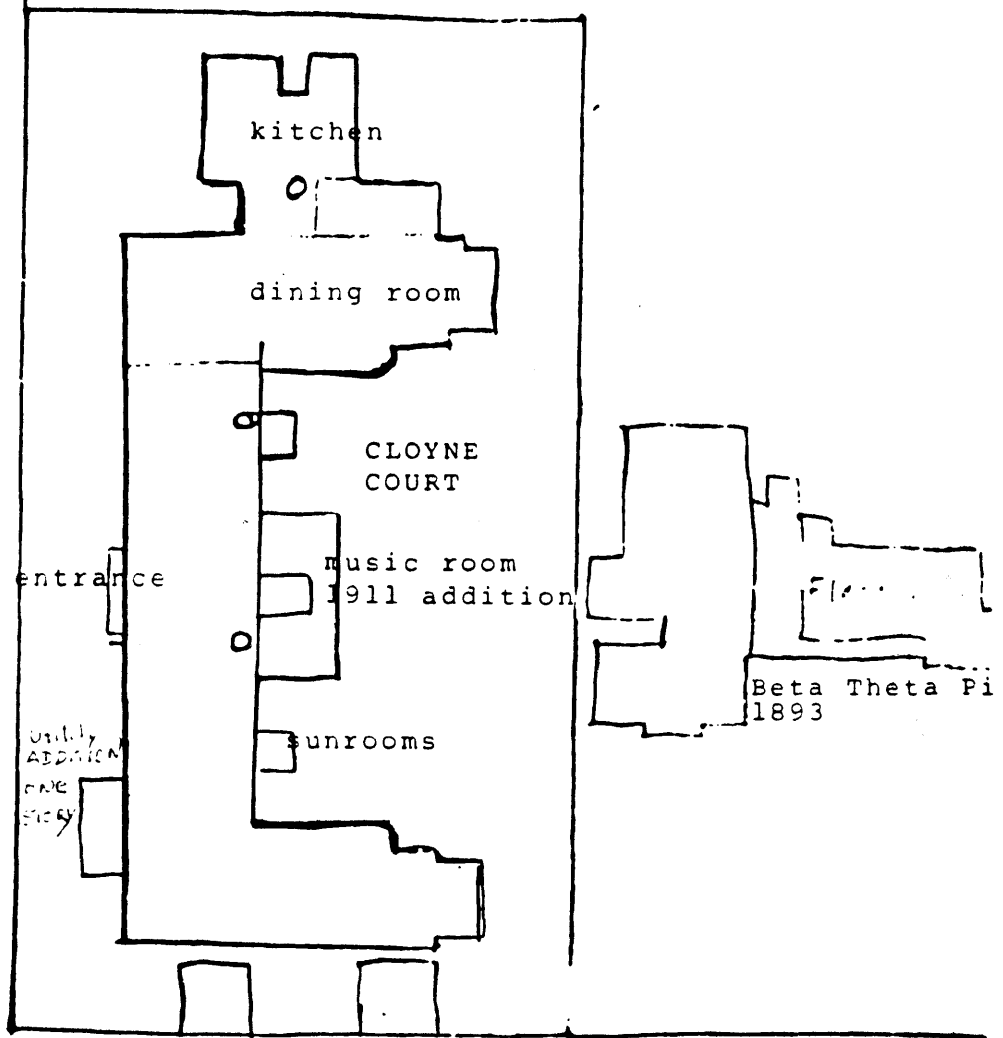
Site of Newman Hall
19 (Demolished)
UC Parking Lot

Site of College
Hall, 1909
(Demolished)
UC Garage

*Clayme Court Hotel
2600 Ridge Rd.
Berkeley, CA
Alameda County*



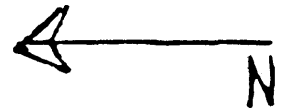
Allanoke
1904



100-1200 car garages
with additions on the
roofs.

LE ROY

AV.



UC Development Site
residential buildings here survived the
fire of 1923, but have been demolished

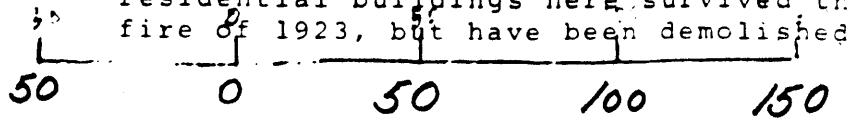
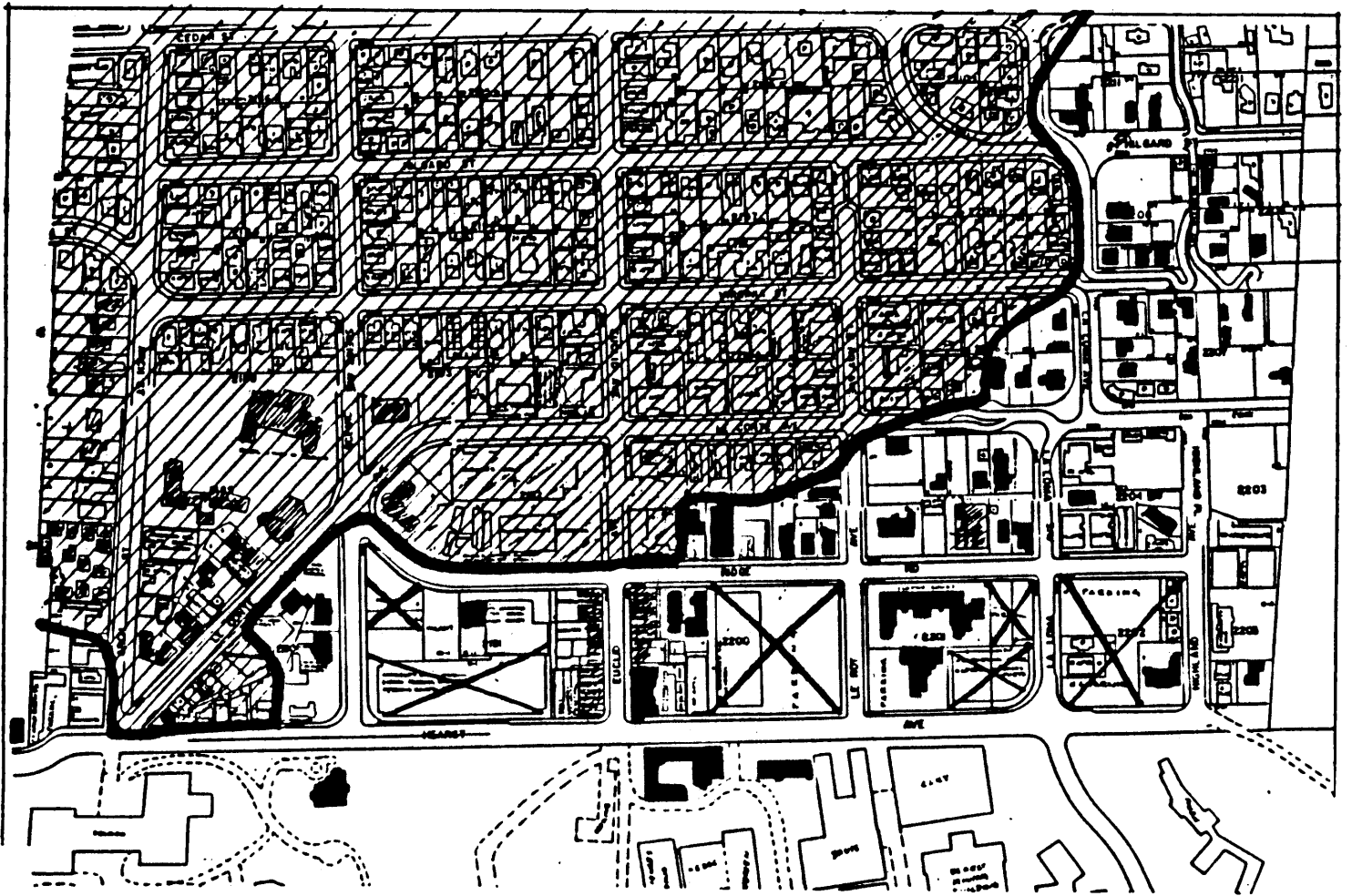


Figure #5
This photograph taken in May of 1989
shows the sunroom bays



*Clayne Court Hotel
2660 Ridge Rd.
Berkeley, CA
Alameda County*



City zoning map of Daley's Scenic Park, overlaid in bold outlines indicating the edges of the 1923 Berkeley Fire . The buildings which survived the fire are highlighted in black, while the areas where buildings survived the fire but have since been demolished are indicated by an "X". The fine lines show the path of the fire and extent of destruction in this tract. The Fire burned a wider area than is indicated here

*Clayne Court Hotel
2600 Ridge Rd.
Berkeley, CA
Alameda County*