The Architectural/Historical Aspects of the California School For The Blind and California School For The Deaf, Berkeley (1867-1979)

Prepared for the University of California, Berkeley Department of Facilities Management Dwight – Derby Site Reuse Study Environmental Impact Report

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California School For The Deaf, Berkeley

Sketch for kitchen and dining room building;
Buildings B-18, B-19, B-20; 1930
(sketch by Alfred Eichler)
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INTRODUCTION
Introduction

The California School For The Deaf and The California School For The Blind are located on a 50-acre site which backs up against the steep eucalyptus covered hills of the City of Berkeley, California. The site is located only a few blocks south and east of the main campus of the University of California, Berkeley. A new physical plant is currently under construction for the two Schools near Fremont, California, and it is anticipated that the Schools will move to this location in 1980. Presently, consideration is being given to the possible reuse of the site and the facilities of the two Schools by the University of California, Berkeley (designated the Dwight-Derby Site Reuse Study).

The one-hundred plus years of these two Schools in Berkeley provide an accurate capsule history of California's approach to architecture, landscape architecture and land use. By the end of the 1890's an almost virgin hillside had been transformed into a suburban institutional site of brick and wood buildings set within orchards, groves of eucalyptus trees, lawns, pathways and drives. By the 1970's all of these original masonry buildings were gone, having been replaced from the 1920's on by Spanish Colonial Revival buildings, later by "Modern" buildings, and finally by prefabricated classroom buildings. Although the visual impact of the site for The Schools of the Deaf and Blind has been modest compared to that of the nearby University of California, this institution, through the quietude of its suburban setting and architecture, has always been a key visual element in the Berkeley landscape.

The purpose of the enclosed report is to provide a sense of historical continuity -- of how this site has been transformed over these one-hundred years, and then finally to indicate the architectural and planning character and significance of the site as it exists today (1979). With this in mind the report has been divided into four parts. These are:

(1) An appraisal of the site as it exists today
(2) A presentation of each of the principle existing buildings
(3) The early environmental history of the Schools (1867-1920)
(4) The environmental history of the Schools (1921-1979).
This study of the historical/architectural history of the site of the two Schools has been greatly facilitated by the excellent Historical Museum which has been maintained by the California School For The Deaf. The library of this School has also been quite helpful, as well as the published Reports of the Board of Directors of the two Schools. Other resource facilities which have been used are the Office of the State Architect, Sacramento; the California State Library, Sacramento; the School of Environmental Design Library and the Bancroft Library, University of California, Berkeley; the Oakland Public Library, Oakland; and the San Francisco Public Library, San Francisco. Francis H. Eichler, the brother of the architect, Alfred Eichler, has kindly provided information about his brother's architectural practice.
The Historical/Architectural Significance of the School For
The Deaf and The School For The Blind, Berkeley
The Historical/Architectural Significance of The School For the Deaf and The School For the Blind, Berkeley

The site of these two schools is of appreciable historical and architectural importance for the State and for the East Bay Area. Since its founding in 1867 this site has constituted, along with that of the University of California, one of principle public institutional open spaces in the area. All of the early discussions of the East Bay area mention and often illustrate the School(s), and the adjoining section of Berkeley was developed long after the School was established. The configuration of streets and the emergence of a middle and upper middle class single family housing in the blocks was predicated on the existence of this extensive institutional open space.

In addition the planning, landscape design and architecture of these two schools occurred at just the right prosperous moment so that (with the few exceptions) both Schools emerged with a unified plan and a unified architecture. The significance of the architecture of these schools then resides in their totality — as a mirror of how California's Spanish Colonial Revival traditions developed from 1920 through 1950. This capsulated history of California's Hispanic tradition in public architecture is nowhere better represented than in the architecture of these two schools. No other public institution in the state has managed to survive the assault of the Modern of the 1950's and 1960's to retain this important episode in California's architectural history.

It is the view of the writer of this report that four ingredients are essential for the preservation and the continuation into the future of this unique environment. They are:

1. That the site remain intact.
2. That the adoptive reuse, not compromise, either the general environment or the specific features and architecture of the site.
3. That a single use be decided upon so that the site will continue to convey a sense of a single distinct place.
(4) That the low density residential use around the site, to the south and west be continued (and in some instances returned to a lower residential density).

A discussion of the proposed alternatives for the adopted reuse of the site by the University of California, and possible mitigations have been presented in the December, 1978 Draft Environmental Impact Report, University of California, Berkeley, Dwight-Derby Site Reuse (Schools For The Deaf and Blind), (Berkeley: 1978), pp. 351 - 356.

This section notes:

"Impacts

There are four proposed alternative uses for the site under consideration in this EIR, the first three of which would entail the use of the site by the University of California, Berkeley. These are:

Alternative A. Maximum student housing, providing a total of 227 apartments for 707/778 students.

Alternative B. Medium student housing, providing a total of 198 apartments for 499/599 students, and the conversion of the remaining buildings for the use of organized research units of the University.

Alternative C. Minimum housing, providing 140 apartments for 340/374 students; the remaining buildings would be utilized for organized research units and administrative units of the University.

Alternative D. Conversion of the site to 338 private housing units.

In all alternatives, the City of Berkeley has suggested a new road across the site.

Two paramount considerations must be taken into account in any discussion of the impact of one or another of these four alternatives. One of these considerations has to do with the impact each of the alternatives would have on the surrounding single and multiple family private housing (this
is especially true for the area which lies directly south of the two Schools). The second consideration (which in part is related to the first) has to do with the impact of the automobile entailed in each of these alternatives. Both of these considerations should be addressed within a series of broad planning considerations, and specifically in the area of planning and architectural preservation. The present solution for automobile entrance and parking is at best inadequate for its current low intensity of use, and any one of the four alternatives has the potential of dramatically accentuating the problem of (a) how to entrance automobiles into the site without creating an adverse impact on the surrounding area and on the site itself, and (b) how to accommodate the automobile once it is on the site.

As to the question of the impact of each alternative upon the surrounding residential area, much would depend on how the integration of the historic site plan is maintained. Presently the site is reasonably well cut off from the residential areas to the south and west by the Schools' high stone wall; the richness of low and high scaled plantings, the siting of the buildings so that they are inwardly oriented, and finally, by the limited number of automobile entrances contained on the south and west property of the site.

The possible impact of each of the proposals on the historic planning and architecture of the Schools would be:

**Alternative A.** Of the first three alternatives this proposal would most likely demand the maximum number of exterior and interior changes. Among these changes would be to provide access for the handicapped and for structural rehabilitation (both
internally and externally for a number of buildings). One assumes that the replacement (where needed) of such existing features as windows and doors could be accomplished so that the design of the new element matched that of the existing. Depending on the scale of the conversion to apartment units, some exterior changes in the way of windows, vents, staircases, balconies, bridges and ramps might be introduced into individual buildings.

Alternative B. This proposal would entail the considerations mentioned above for Alternative A, except that the exterior alterations might be less since it can be assumed that less external changes would be needed to convert some of the buildings for organized research uses.

Alternative C. This proposal would probably result in less of an internal impact upon the buildings than either A or B; though it should be noted that both B and C must address a more complex and difficult to solve automobile situation.

Alternative D. This proposal would jeopardize the entire historical planning and architectural character of the site. From the point of view of planning and architectural history, this proposal not only would destroy a significant historic place, but it would have far reaching negative implications for the important historic character of the residential areas to the south and west of the site.

Mitigation

As to the question of mitigation measures of each of these four alternative schemes, the following are addressed to the first of the three alternatives:

Alternative A. If one takes into account the nature of the architectural vocabulary employed in
the buildings of the two Schools -- a play of simple volumes, articulated by plain stucco or painted concrete surfaces and tile roofs, against a sparse use of historic design factors -- it would certainly appear possible for new function features to be added without compromising the buildings, their relationship with one another, or with the planning concept of the site. In fact, if many of these elements needed for functional and construction reasons were sensitively introduced they could well end up enhancing, rather than compromising the buildings.

If the site itself and its current relationship to the residential community to the south and west is to be maintained, then the introduction of the automobile must be handled with great care. To preserve the unified aspect of the site, it is suggested that the only entrance of the automobile to the site be situated off of Dwight Way, above Prospect Street, and that only a limited number of automobiles be accommodated on the site at the northeast corner above Crandall Hall (D-7). All of the existing auto entrances to the site off of Derby Street and from Warring Street should be closed off for public use (provision still being made for their use by emergency vehicles). The formal principle axial approach leading from Warring Street to the Wilkinson Administration Building should be left intact; gates (on simple chains) would prevent its everyday use; and on special occasions these could be open. Thus this major unifying axis could continue as an important visually unifying aspect of the site plan. The confining of automobile entrance and limited parking to the northern portion of the site would (a) cause the minimal alteration of the present historic character of the site plan, and (b) it would help to maintain the current
separation of the site on its south and west boundaries from the adjoining residential area.

Of the three alternative proposals which have been put forward, that which has the potential of maintaining the maximum historical integrity of the site is Alternative A, single use housing for student use coupled with joint recreation needs. The advantages of this specific use are as follows:

a. Almost all of the present out-of-doors, on-site, recreational facilities could be easily integrated into the needs of the students occupying the housing, as well as the recreational needs of other students, and that of other neighboring residents.

b. The problem of the entrance and parking of the automobile and the provision for other modes of transportation could be most easily handled through the single use of the site for student housing and joint recreation.

c. The present inward-orientation of the present two Schools could most readily be continued in a site plan organized around a single rather than a multiple use.

d. The unity of the site, as a separate, independent entity would in both fact and symbol be maintained by a single use -- especially that of a low density student housing. The effect of the site would be almost that of a separate and highly distinct residential campus of the University, minus the usual academic buildings. It could, in other words, still function as an independent entity within both the University and of equal importance within the Berkeley community. The large scale impact of the University on the community would not be appreciably increased if this site was used for low density student housing. For students living there, there would be the advantage of seeing and experiencing it as a site with its own strong sense of place, part of but still distinct from the main campus of the University.

e. The single use of the site for student housing
and related activities would hold the maximum potential for the retention of the major historically significant interior public spaces -- the Auditorium in the School For the Blind, Classroom, Library, Assembly and Administration Building (B-1), the School For the Deaf's Estrella (D-25) Assembly Hall, and the Dining Rooms for the School For the Deaf. These public spaces would enhance the sense of unity and individual personality of the buildings and their site.

f. The exterior remodeling of the buildings into student apartments, could, if sensitively handled, add to the architectural character of the complex, rather than detract from it. Since the buildings are relatively simple in their outward form, and they employ historical reminiscence in a sparse fashion, the few changes which would have to be made could readily be accommodated without compromising the architectural character of each of the buildings. The selection of an architectural firm to revamp the buildings for their new use would have to be approached with the greatest care. Fortunately such firms, with the needed expertise and sensitivity, do exist throughout California. The task would be to make sure that one of these firms was engaged for the task. The same would hold true for the engaging of a landscape architectural firm whose tasks would be to retain the present character of the site, sensitively revamp certain secondary spaces (present playgrounds, etc.), and to minimally introduce the automobile onto the site.

Neither factually nor symbolically would it seem that there are sufficient mitigating measures for Alternatives B and C which would provide historical continuity which could be realized in Alternative A with its single use for housing, supplemented
by a varied use of its recreational facilities. Multiple use, of student housing, research and administration would tend to destroy the sense of the site as a specific historic place."

The proposal by the City of Berkeley to construct a road across the site, approximately from the north end of Belrose to Dwight Way is potentially the most damaging proposal so far advanced. Such a roadway would destroy the unity of the site as a major historical and architectural landmark. One of the essential ingredients of the site is the manner in which it gradually progresses from the more formal and intense uses to the west to the slowly lesser intensity of its middle grounds, and then finally its tie into the steep eucalyptus-enshrouded hillside. No public thoroughfare must be allowed to interrupt this west/east transition.

A key building within the site is the Administration, Auditorium, and Classroom Building (Building B-1) of the School For The Blind. This building and its tower establish the presence of this school on this portion of the site - not only internally, but externally in the manner in which the building is oriented to Derby and Belrose Avenues. Certainly its destruction should not be contemplated, nor should it be separated from the linear extension of buildings to the west, nor from the vegetated hillside to the east.

When appropriate the writer of this report would recommend that the site of the two schools, including their present buildings, be nominated to the National Register of Historic Places. And because of the intense regional significance of these Schools and their architecture, it would be his recommendation that the Schools be considered for designation as California State Landmarks.
Existing Buildings of The School For The Blind, Berkeley
The California School For The Deaf and The California School For The Blind, Berkeley

Site plan of both Schools with Build Numbers, 1978-79
The site as we see it today was planned by the Office of the State Architect, on June 13th, 1923. The original 1896-1901 stone wall along Derby Street was maintained but several new entrances were introduced. The entrance between Building #6 and Building #4 was designed as a symbolic ceremonial entrance to the School (though it should be noted that the South Gate Road through the Gate would appear to have been planned from the beginning as a utilitarian service road, rather than as a ceremonial public entrance for the automobile). The formal quality of this entrance was realized in a classic fashion, by placing the high stone gate post appreciably back of the wall and connecting the two gate posts to the wall by a curved quarter of a circle wall. The name of the School carved in stone runs as a band close to the top of each of the quarter circle walls.

The 1923 plan placed all of the principal buildings of the School in a line running parallel to Derby Street. With the exception of Building #1, all are hidden to one degree or another behind the stone wall. Vegetation between these buildings and the walls reinforced the hidden, secluded sense of this public aspect of the site. In contrast Building #1, with its axial orientation to Belrose Avenue and the open grass areas between the building and the street, its wide entrance terrace, walkway and steps (plus, of course, the tower), effectively indicate to the public that this is the actual entrance to the School.
School For The Blind

Building B-1
Administration, Assembly and Library Building

Architect: Office of the State Architect; George B. McDougall

Date: 1926; 1930; 1962

Historical Data:

This reinforced concrete building, which was the third realized structure for the School For The Blind, was built in two stages. The "L" shaped portion to the west, which contains the second floor auditorium, was built in 1926; the eastern section of the building containing the dominant south tower was built in 1930. Major modifications were made in the eastern portion of the original "L" to accommodate the New Wing, so it would appear that the specific design of the 1930 addition had not been fully anticipated in the 1926 building. The 1930 addition modified the existing building by removing several walls, adding new walls, providing new corridors and the extensive ramp system which gives entrance to the second floor. Uses of much of the interior space have changed since 1930, and in 1962 a narrow addition was built to the northeast of the principal entrance to provide new space for the administrative offices. This addition was "Modern" in design, consisting of a continuous bank of large windows which look out onto one of the children's playgrounds. Externally the building's formal approach is via low steps and a terrace which faces out onto Derby street. To the east, a bridge-like walkway connects the second floor of the 1930 wing on level with an informal pathway on the hillside. On the west side an exterior fire escape from the second floor auditorium has been added.

Architectural Image and Details:

Today we would loosely label this building as Spanish Colonial Revival; while at the time it was built it was referred to as "Mediterranean." As with many interpretations of Hispanic architecture during the 1920's, specific architectural elements have been freely
borrowed (and transformed) from a variety of geographic locales and past periods of time. The original "L" shape of 1926, with its simple uncluttered walls and low pitched tile roof is more Mexican than Spanish. The classical entrance with its pilasters, columns and entablature would seem to have more to do with Beaux Arts classicism of the twentieth century, than Spanish or Mexican neo-classicism of the late 18th and early 19th century. In the 1930 wing the false arcade in the south projectory wing, and the arched and single column openings of the tower are Spanish Romanesque in design. The essential Spanish imagery of the design rests on the play of the light colored stucco walls and the gabled tile roofs. Specific references to historic details are used sparingly, but with great effect.

On the whole the interior space has been kept simple and puritanical, with the exception of the second floor auditorium. Here one encounters a space articulated by five low pointed arches supporting a simulated wooden beamed and planked ceiling. Other features which help to convey the Spanish sense of the design are the large arched windows, the arched doors leading into the auditorium and the six large-scaled lanterns hanging from the ceiling. A Zigzag Moderne (Art Deco) flavor is conveyed by sawed and carved wood panels designed by Sargent Johnson in 1937*. These occur over the stage, over window openings and in the arched lunette of the north wall.

Within, the auditorium contributes to the sense that this building is the principal center of the Schools; externally the classical entrance and its walkway, placed on axis to Belrose Avenue, and the tower perform the same function.

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* Sargent Johnson: Retrospective, Exhibition Catalogue published by The Oakland Museum, Oakland, February 23, 1971
Adoptive Reuse:

The south (Derby Street) facade of the building, its walkways and grounds should be left untouched. The east facade should be reopened to the upper terrace which connects the second floor to the hillside, while the exterior fire escape should be removed (and replaced by another solution) on the west facade. The north facade should accommodate a number of changes in the way of new openings (doors and windows), exterior balconies and staircases. The Auditorium on the second floor of the southwest wing should not be modified. It should be left for public functions.
School For The Blind

Building B-2
Vista Del Mar Girl's Residence

Architect: Office of the State Architect; George B. McDougall
(probably designed by Alfred Eichler)

Date: 1924

Historical Data:

This structure was the second building realized when the School for The Blind separated from the School for The Deaf in 1921. The "U" shaped form faces south, directly on the enclosed open space provided by the stone wall running parallel to Derby Street. Some interior changes have been made over the years, including some changes to the north facade of the building.

Architectural Image and Details:

The image is that of Spanish Colonial Revival of the twenties, domestic in scale and details. This reinforced concrete and hollow tile building is organized around a south facing courtyard. To the southeast is a single story living hall with a chimney cantilevered off of its south gabled wall. The chimney is topped by a small tile covered gable roof, below which are the rectangular openings for smoke. Double wood casement windows, deeply placed in the wall surface, provide the major visual articulation of the structure. The north elevation contains a dramatic cantilevered corbeled exterior staircase. In the low pitched gabled ends of the roof, the tile is traditionally wrapped around the roof cave. Within the corridors, the rooms, baths and toilet facilities are simple, with the exception of the living hall. This room has an open beamed ceiling supported by wood trusses. A fireplace and wrought-iron hanging lamps add to the domestic atmosphere of the room.
Adoptive Reuse:

No major changes should take place in the south, east and west facades, with the possible exception of carefully placed new windows and doors. The north facade could be modified in a number of ways to accommodate new uses. The public space in the southeast wing should be left intact -- perhaps used as a major space in a housing unit.
School For The Blind

Building B-3
Superintendent's Residence

Architect: Office of the State Architect; George B. McDougall
(1950 remodeling designed by Alfred Eichler)

Date: 1922; 1950

Historical Data:

This two-story gable-roofed house was remodeled in 1950. A single car garage, situated to the west, accompanies the house. A narrow gate in the Derby Street wall gives entrance to steps and a walkway which lead up to the south-facing entrance porch.

Architectural Image and Details:

A classic two-story clapboard colonial image has been used for this structure. A small entrance porch is balanced by shuttered windows to each side; above a traditional composition of a centrally placed window, with balanced windows to each side occurs. The gabled roof is sheathed in wood shingles.

Adoptive Reuse:

This building should remain as a single family residence. Few if any changes need be made, internally or externally, for this building.
School For the Blind

Building B-4
Monroe Hall; Classrooms and Children's Residence

Architect: Office of the State Architect; George B. McDougall
   (design: R.D.M.)

Date: 1940

Historical Data:

This "L"-shaped two story building is joined to Building B-5 to the west. It is possible that the conceptual designs for Buildings B-4, B-5 and B-6 occurred in the late 1920's and early 1930's, for their general configuration and location were indicated on site maps of the 1920's.

Architectural Image and Details:

The image is that of an enlarged domestic Spanish Colonial Revival of the 1920's. An "L"-shaped two story wing extends from the main two-story block of the building. The wall surfaces are sparingly broken up with a variety of window openings and doors. Low pitched gabled tile roofs occur throughout the building. A sparse use was made of Spanish details, the most pronounced of which are the large scaled circular window in the south gable facade of the southeast wing, and the cantilevered staircase to the rear (north) side of the building.

Adoptive Reuse:

The south facade of the east wing should be left intact. Windows and doors could possibly be added to the remainder of the south facade and to the east and west facades. The north elevation could accommodate window and door additions, and even an extension of the stair balcony. The entrance and public space in the southeast wing of the building might be retained, and/or it could be used as part of a living unit.
School For The Blind

Building B-5
Keller Classroom and Children's Residence

Architect: Office of the State Architect; Anson Boyd
          (design: Alfred Eichler)

Date: 1948

Historical Data:

It is possible that this building, which is visually treated as a westerly extension of Building B-4 was at least conceptually designed before the Second World War.

Architectural Image and Details:

This Spanish character of this design seems to be more consciously related to the late 1920's and early 1930's interpretations of the mode than the more self-conscious modernized Spanish of the post-war years. This approach helped to create the impression that Buildings B-4 and B-5 were designed at the same time.

Adoptive Reuse:

This building should be able to accommodate exterior changes ranging from new balconies, exterior staircases, to new arrangements of windows and doors. The east and west facades could most easily substanin these changes, the gable end facing north should probably be left intact. The interior does not constitute a significant historical space.
School For The Blind

Building B-6
Infirmary

Architect: The Office of the State Architect; Anson Boyd
   (design: R.D. Murray)

Date: 1940

Historical Data:

A separate Infirmary was planned in the mid-1920's but the structure was not built until 1940.

Architectural Image and Details:

The composition of the south elevation goes out of its way to assert its domestic Spanish flavor. Two one-story gabled wings enclose an entrance and small scaled courtyard. The facades of each of these wings have been treated differently to enhance the picturesque appearance of the building. To the west a single story wing is articulated by square patterned grill work in front of a row of high windows. This wing is terminated at its west end by a high but narrow segmented arched openings delicately held in place with just a slight suggestion of pilasters. Within the opening a tile criss-cross grill forms a railing for the balcony and above a linear pattern of iron-work is placed in front of the transverse window. In this building the pattern of the horizontal boards of the form has been used as a tactile surface. All the roofs are gabled and are tile-covered. Louvered and lattice-work shutters occur throughout the building.

Adoptive Reuse:

Changes should be avoided for the south elevation, for the gable section facing east, and the short front gable end facing south. The northwest facade of the front block could accept changes, and so could the rear (north) projecting wing. Modifications could include a different configuration of windows and doors, and perhaps a few other minor changes. Internally, the reception area might be retained, but the remainder of the building could be altered.
School For The Blind

Building B-7
Temporary Classroom Building

Architect: (Provided through the Office of the State Architect)

Date: 1971

Historical Data:

This temporary classroom building has been placed on the north side of the principal playground of the School.

Adoptive Reuse:

This building should be removed.
School For The Blind

Building B-8
Kitchen, Dining and Commissary Building

Architect: Office of the State Architect; Anson Boyd
    (design: A.E. Collins)

Date: 1956

Historical Data:

The site plan adopted during the 1920's did not locate a
building of this size facing onto the principal playground.

Architectural Image and Details:

This building is only marginally in sympathy with the Spanish
Colonial Revival designs of the other buildings situated on the
site. Fortunately the lowness of the building, and the incline of
the site help to hide its bulk and architectural character.

Adoptive Reuse:

The Hispanic imagery of this building could appreciably be
enhanced by a redesign of all of its facades. New window patterns,
entrances, possibly small walled courts would make it possible to
adapt the building to new uses. There is nothing internally which
should be preserved.
School For The Blind

Building B-9
Gymnasium

Architect: Office of the State Architect; George B. McDougall
Date: 1914

Historical Data:

The Gymnasium is the only building still existing from the pre-1920 period when the Schools For the Deaf and Blind were still a single institution. Originally the Gymnasium was assigned to the School For the Deaf and later it was transferred to the School For the Blind.

Architectural Image and Details:

It is difficult to pinpoint the specific architectural imagery of this building. It is basically classical and Italian, but this is modified by a simplicity and puritanism which we associate with the Arts and Crafts movement. Before the exterior brick walls were painted the low-keyed polychrome effect of the brick surface, inset tile patterns, and contrasting wood members (with their engaged half-columns) gave a hint of both the Mediterranean and of the turn of the century Arts and Crafts. The Mediterranean Classical feeling was enhanced by the rhythmical division of the wall surface by intervening pilasters, the arched front entrance, and the low hipped roof.

Structurally the building has thin reinforced concrete walls veneered externally with brick (now painted). Reinforced concrete was also used for beams and girders. Though the use of concrete does not meet contemporary structural engineering demands, it was for its time an advanced use of this material.

Adoptive Reuse:

It would seem most satisfying to try and leave this building intact.
School For The Blind

Building B-11
Wilkinson Lodge, Boy's Residence

Architect: Office of the State Architect; George B. McDougall
(1950 addition: Confer and Willis)

Date: 1928; 1950

Historical Data:

The living accommodations were increased in the remodeling which took place in 1950.

Architectural Image and Details:

Wilkinson Lodge is the most picturesque building within the School For the Blind. In plan it rambles over an extensive area seemingly responding to the changes in topography. A two-story wing angles onto a low one-story gable and shed roofed entrance and porch. To the west the entrance and porch merge into a high gabled public space (originally used in part for dining). From this point on the building meanders on joining together various one-story gabled wings, porches and a semi-circular bay. The image is rural and domestic (almost Andalusian) Spanish Colonial Revival of the 1920's. Several "Modern" elements entered into the building - the projecting semi-circular drum of a bay which projects to the west, and the narrow group of three high windows which are projected upward to the gable soffit. In the interior the story-and-a-half public room boasts an open raftered ceiling supported by large scale beams.

Adoptive Reuse:

This building represents one of the most successful pre-1930's Spanish Colonial Revival images within the School For the Blind. Its domestic scale should lend itself easily to conversion to housing. It is suggested that the former dining space be left intact and used (along with other space) for a single living unit.
School For The Blind

Building B-12
Wilkinson Lodge Annex

Architect: Office of the State Architect: George B. McDougall
Date: 1930

Historical Data:

This building was originally designed as multiple housing for members of the School's staff. In recent years it has been used for homemaking and recreation.

Architectural Image and Details:

An informally organized domestic composition within the Spanish Colonial Revival of the 1920's. Towards the west the building is in part two-stories high, housing a double garage in its center portion. The arched garage doors form the dominant note on the west facade of the building. In addition to its white stucco walls and low pitched gabled tile roof, a few other specific Hispanic references are made in the gable ends and in the principal exterior stairs and entrance porch.

Adoptive Reuse:

Like the adjoining Wilkinson Lodge, this building could easily be converted to housing uses (this is what it was originally planned for). No major changes should be made in the west, north or south elevations. The interior could be modified in any way needed, since numerous changes have been made within the building since it was built,
Existing Buildings of the School For the Deaf, Berkeley
School For The Deaf

Building #1
Administration Building

Architect: Office of the State Architect; Anson Boyd
(design: Alfred Eichler)

Date: 1949

Historical Data:

The site plans and proposed master plans from 1928 on proposed that the Administration Building be located at the east end of the entrance road (where the nineteenth century Administration Building had been situated). All of the earlier schemes for this building called for a basically symmetrical building with a prominent tower placed off center. Arches and open courtyards were envisioned from the beginning as devices to be used to connect the Administration Building with the row of north and south flank buildings. On the basis of its design it is difficult to know whether the basic form of the building was arrived at in 1940 - 41, or in the years immediately after World War II. The Seth Thomas four faced clockworks in the tower was taken from the 1888 - 90 tower of the Educational Building.

Architectural Image and Details:

For the casual observer this low single story building, accompanied by its columned loggias and courtyards, and its low rectangular tower, easily reads as Spanish Colonial Revival. It is in fact a much more complex building than this. From Warring Street the horizontal thrust of this building with its low pitched hipped roof has more to do with the Third Bay tradition of William W. Wurster and others, than it does the Spanish Colonial Revival. The tower with its four clock faces, part of the surface of the building, and its rigorous rectangular geometric shape is almost copied verbatim from "Modern" clock towers of the Twenties and Thirties found in central Europe, Holland and Scandinavia. Compared to the earlier buildings of
the School, the window size has been appreciably increased and the windows on the east and west elevation are treated as a horizontal band. Though the roof is surfaced in tile, the two rectangular chimney-like vents, with their louvered tops refer not to the Spanish past, but to the modernity of the 1940's.

In contrast, the architect has injected one more historical illusion in the row of seven Ionic capitated columns which flank the west entrance, and an entirely different variation on the Ionic theme in his columned and paired loggia which faces east into the principal courtyard. Both sets of columns are in part highly untraditional: their ratio of diameter to height has more to do with the Roman Tuscan order than it does the Greek Ionic order. Neither set of columns boasts a correct entasis nor any traditional fluting. Those on the front spring directly from the ground without the usual base. The general visual sense of these columns is that they have been modernized and in the process have returned to their primitive origin.

This contrasting play in details between that which is Spanish, that which is Modern and that which is Classical occurs in the two courtyards built between the Administration Building and Building #D-6 to the north and Building #D-20 to the south; and also in the loggia which connects Buildings D-18 and D-19 with the Administration Building.

The Administration Building testifies that the architect strove to maintain the dominance of the Spanish Colonial Revival image, but he wished at the same time to suggest the continuation of classical ideals (the Beaux Arts), and finally he was sensitive to the ideal that the buildings acknowledge the Modern.

Adoptive Reuse:

It would be best to let the west facade of this building remain as it is, since it constitutes the axial terminal point for the School For the Deaf. If the central north/south corridor
can be removed, then a number of the windows facing onto the interior east loggia could be revised to fit new needs. The north and south ends of the building, each of which face onto a small atrium-like courtyard, should not be modified (externally).
School For The Deaf

Building #D-2
Stevenson Secondary School

Architect: The Office of the State Architect; Anson Boyd
   (design: Alfred Eichler)

Date: 1949

Historical Data:

Buildings D-2 and D-3 indicate an important abandonment on
the architect's part of the Beaux Arts balanced composition which
had been expressed in all of the site plans from 1928 on. Although
the building was connected by an open loggia to the north courtyard
of the Administration Building, its angled siting broke the
rectilinear geometry and balance of the earlier site plans.

Architectural Image and Details:

The siting of the building so that it appears to respond to
the west sloping contours of the site follows a similar approach
used by many modern European Architects of the 1930's and 1940's.
While the angling of the building does make it possible for more
south sunlight to enter the southwest interiors, its use here is
much more of a desire to create a Modern image than a response to
functional considerations. As with the Administration Building
of the same year, the Stevenson Secondary School Building reads
as modernized, post World War II Spanish Colonial Revival. The
roof is now an unequal Cable, the board pattern of the forms for
the walls is present, and the architect has abstracted even more
traditional Hispanic and/or Classical details. At the entrance
off of the northeast loggia the architect has created a fascinating
illusion to the School's past. Above the rectangular entrance he
has placed the original stone voussoirs from the entrance to the
1875 Educational Building. Only he has dropped out the key stone
(placing it as a relief medallion below the arch), and thereby has
created a pointed Gothic arch, rather than a Romanesque one which
it had originally been. Below, he rests his Gothic arch upon two
engaged highly primitive Romanesque capitals and columns. The
whole effect has some resemblance to the approaches which the Bay Area architect Bernard Maybeck occasionally took to similar historic detailing (for example, his Packard Building in Oakland of 1928). It is possible that the narrowness of the loggia forced the architect into this solution – if so he responded to the problem in a highly inventive fashion.

Adoptive Reuse:

The south and east gable ends should be left intact, and perhaps a minimal number of changes should be made to the building's east (really northeast) facade. Porches, exterior stairs, changed window fenestrations, etc. could be accommodated on the west facade. None of the interior space need be considered for preservation.
Building D-3
Stevenson Secondary School Addition

(design: Office of the State Architect; Anson Boyd; Alfred Eichler and C.H. Holmstrom)

date: working drawings dated January 2, 1959

Historical Data:

When Stevenson Secondary School was planned (1949), an addition was projected for this location, but a lack of sketches makes it impossible to ascertain whether the building as planned followed Eichler's original scheme.

Architectural Image and Details:

This was the last building to be constructed at the School which indicated in any way that it was to be related to Hispanic imagery. As a shed-roof box it would probably be responded to as an example of the Modern Bay Area tradition if it were clothed in wood and had a wood shingle roof. Like the earlier Stevenson Secondary School Building, this addition asserts its Modernity by its angled position relative to the central east/west axis of the School.

Adoptive Reuse:

Carefully considered external changes could be made in this building in the way of staircases, balconies, revision of existing windows and doors, etc.
Building D-5
Superintendent's Residence

(designed: Office of the State Architect; Anson Boyd;
the designer is at the moment unknown)

date: working drawings dated April, 1954

Historical Data:

The location of this residence with considerable space left
to the west would seem to indicate that the idea of providing
housing for the Business Manager and for the Engineer had not
been abandoned.

Architectural Image and Details:

This single floor low hipped roof dwelling represents a
classic California "Ranch House" image of the mid 1950's.

Adoptive Reuse:

If this building is to remain as a single family residence,
then few if any changes need to be made. Since it does not
substantially contribute to the character of the School, this
building could be removed.
Building D-6
Grady Hall, the Junior High School For Boys

/design: Office of the State Architect; Anson Boyd;
Alfred Eichler

date: working drawings dated June 7, 1948

Historical Data:

This building and the adjacent (to the north) Building D-7
were the first to be designed and built after the Second World War.
Grady Hall's location closely follows the 1929 and 1933 site plan
for the School.

Architectural Image and Details:

Exposed, painted concrete surfaces, a tile gable roof, loggias
and projecting balconies help to create the lightly Hispanic flavor
of this building.

Adoptive Reuse:

As a simple rectangular gable covered box this building could
be modified externally in a variety of ways without destroying its
architectural character. Such modifications might include two-story
balconies, new windows, doors, etc.
Building D-7
Crandall Hall, the High School For Boys

    (design: Office of the State Architect; Anson Boyd; Alfred Eichler)

    date: working drawings dated June 7, 1948

Historical Data:

The angled connection of this building, and its own non-right angle configuration, indicate that this was the first major departure from the 1929 and 1933 site plans.

Architectural Image and Details:

A light, but readable Spanish composition with Modern overtones like Grady Hall, the specific Hispanic features have been kept minimal.

Adoptive Reuse:

A partial or full two story (à la Monterrey) porch could easily be added to this building without compromising its Hispanic architectural character. New openings (windows and doors) could, if carefully designed and located) be added or changed in this building.
Building D-8
Tilden Vocational Building

(designed: Fred Langhorst, Donald Kirby and Thomas Mulvin)

date: working drawings dated September 21, 1952

Historical Data:

This building was placed on the site indicated for the proposed Athletic Field in the 1929 and 1933 site plans. Its "Modern" design marks the first incursion of this design made onto the School's site.

Architectural Image and Details:

The three low lying flat roof sections of the building provide the needed scale and they prevent the building from visually seeming as large as it is. This architecturally significant Modern building combines a number of early 50's images -- the machine Modern in its metal shop area; and the domestic scale of the Third Bay tradition mixed with elements derived from Frank Lloyd Wright.

Adoptive Reuse:

This building is one which lends itself to very few external changes. Perhaps a partially new fenestration might be designed for the metal walls of the shop area (to the east, southeast and northeast).
Building D-9
Vocational Auto Body Shop

(design: Office of the State Architect; Fred Hummel;
? Overmire)

date: working drawings dated January 25, 1968

Historical Data:

None.

Architectural Image and Details:

A Modern incursion onto the site.

Adoptive Reuse:

From an architectural/historical point of view this building
could be removed from the site.
Building D-10
Howson Gymnasium

(design: Office of the State Architect; Anson Boyd;
S. Collins, A. Crestetto)

date: working drawings dated September 2, 1955

Historical Data:
A new and enlarged gymnasium was not provided for in either
the 1929 nor 1933 plan.

Architectural Image and Details:
A poor version of 50's Modern, unsympathetically plunged
into the hillside (with appropriate extended pad).

Adoptive Reuse:
No comments.
Building D-11
Swimming Pool

(design: Office of the State Architect; Earl W. Hampton; 
S. Collins and ? Boucher)

date: working drawings dated September 11, 1962

Historical Data:

None.

Architectural Image and Details:

A continuation of the Modern architectural imagery of the 
adjacent Howson Gymnasium Building.

Adoptive Reuse:

No comments.
Building D-12
The Athletic Field

(design: Office of the State Architect; Anson Boyd; S. Collins and A. Crestetto)

date: the working drawings for the field are dated May 31, 1955; those for the grandstands are dated June 6, 1956, and June 25, 1960.

Historical Data:

The location of the field high on the hillside where it was necessary to make a deep cut and then a fill indicates an intrusion into the wooded hillside which was never contemplated in the 1929 and 1933 site plans.

Architectural Image and Details:

None.

Adoptive Reuse:

No comments.
Building D-14
The Practice Cottage

    (design: Office of the State Architect; Anson Boyd; Wesley K. Daniels, Sr. ? )

    date: working drawings dated: January 23, 1950

Historical Data:

    The building was planned as a typical early 50's house where girls could study "domestic science." It is currently utilized in part for "parent orientation."

Architectural Image and Details:

    This small 50's clapboard dwelling is meant externally and internally to suggest a small, middle-class single family house.

Adoptive Reuse:

    This building could easily be used for housing, with few if any changes.
Building D-15
Clark Hall, the High School For Girls

(design: Office of the State Architect; Anson Boyd; designed by Alfred Eichler)

date: working drawings dated October 2, 1950.

Historical Data:

This building mirrors the site location depicted on Roeth's 1933 site plan.

Architectural Image and Details:

This two and three story gabled unit is connected by an open corridor to Birk Hall to the South. An unequal gable roof covers the west section, and a mirador on the north side of the wing is similar to one which the architect had used on Norton Hall (Building D-26), of 1930. Painted rough concrete surfaces contrast with metal casement windows, cantilevered balconies and tile roofs.

Adoptive Reuse:

Balconies and exterior staircases could easily be added to the north and east facades of this L-shaped building.
Building D-16
Intermediate Girls' Dormitory

(design: Office of the State Architect; Anson Boyd;
designed by Alfred Eichler)

date: working drawings dated October 2, 1950

Historical Data:

This building is shown on both the 1929 and 1932 site plans. It forms the northern enclosure for the principle courtyard east of the Administration Building, and the courtyard to the north. As it was built, it was abbreviated in length and instead of housing a Girls' dormitory, a hospital and a Boys' dormitory, it ended up only as a single dormitory for Girls.

Architectural Image and Details:

The three-story facade facing the courtyard to the west is devoid of historic imagery except for the first floor arcade of columns and piers. The two-story facade facing north suggests many more traditional Hispanic features.

Adoptive Reuse:

A two-story balcony and exterior stairs could be added to the two story facade which faces east.
Building D-17
Birk Hall, the Lower School and Kindergarten

(design: Office of the State Architect; Anson Boyd;
designed by Alfred Eichler)

date: working drawings dated January 23, 1950

Historical Data:

Only the north arm of this "U"-shaped building is shown on
the 1929 and 1930 site plans. Its layout provides an additional
courtyard between Building D-15 and Birk Hall.

Architectural Image and Details:

Simplified Spanish Colonial Revival of exposed reinforced
concrete. The wide semi-enclosed staircase lighted by skylights,
between Birk Hall and Building D-16 to the north, was built at
this time, as was the loggia along the north side of Building D-18.

Adoptive Reuse:

Two-story balconies and exterior staircases could be added
to the east facade of this building. Such a balcony could be
curved around the whole of the U-shape of the east courtyard.
Building D-18
Main Dining Room

(design: Charles F.B. Roeth)

date: working drawings dated September 14, 1931; the north loggia was built in 1950

Historical Data:

The dining room is sited at its present location in both the 1929 and 1933 site plans.

Architectural Image and Details:

This two-story, concrete ribbed room is one of the most important public spaces at the School. Concrete has been used to suggest a beamed and wood ceiling, and wood paneling has been carried up to a six foot height. French doors lead out to an enclosed courtyard to the south, and large circular windows provide a dramatic high source of light. Two rows of hanging metal lights help to contribute to the Medieval Hall atmosphere of this space. Though planned in 1931, the connecting north loggia was built in 1950.

Adoptive Reuse:

This space should be used as a public space and external and internal changes should be kept to a minimum.
Building D-19
Kitchen and Commissary Building

(design: Office of the State Architect; George B. McDougall;
designed by Alfred Eichler)

date: working drawings are dated December 8, 1930; an addition
was added to the commissary wing in 1941

Historical Data:

This location for the kitchen is shown on both the 1929 and
1933 site plans. Its actual configuration closely matches what
is depicted in Roeth's 1933 site plan. The kitchen and commissary
unit were planned to service both the Senior and Elementary Dining
Rooms.

Architectural Image and Details:

The two story kitchen building represents a high point for
the Spanish Colonial Revival imagery at the School. Five piers
define the west and east facades and between them glass has been
placed. The end gables have large scale circular windows and
two small circular drums topped by low conical tile roofs
surmount the ridge of the gable roof.

Adoptive Reuse:

This space could continue as a kitchen area, or be reused
for some public purpose. No changes should be made in its exterior.
Building D-20
Elementary Dining Hall

(designed: Office of the State Architect; George B. McDougall;
designed by Alfred Eichler)

date: working drawings dated December 8, 1930

Historical Data:

This Dining Hall was indicated in its present location on both the 1929 and 1933 site plans. The drawings for the elementary dining hall and the kitchen/commissary building were produced as a single unit, and they were built together.

Architectural Image and Details:

A story-and-a-half wood coffered ceiling public space opens out onto a south facing courtyard. Though this space is more modest that the Main (senior) dining room to the east, it still represents an important and successfully designed public space.

Adoptive Reuse:

This space should continue to be used as a public space with no major internal or external changes.
Building D-21
Commissary Building

(design: Office of the State Architect; George B. McDougall; designed by Alfred Eichler)

date: several sketches by Eichler are dated 1929; the working drawings were produced August 20, 1931, and then were revised October 28, 1931 and again on February 2, 1932.

Historical Data:

The siting for this building is indicated on both the 1929 and 1933 site plans.

Architectural Image and Details:

The two-story east elevation of this building -- a composition of narrow, elongated windows, a circular window, grilled windows, and a pointed arched opening form an impressive Spanish Colonial Revival composition.

Adoptive Reuse:

The east facade of the building should remain intact.
Building D-22
Bakery Building

(design: Office of the State Architect;
designed by C.H. Holmstrom)

date: working drawings dated September 1, 1953

Historical Data:

A late addition to the south facade of the 1931 commissary building. This building was not indicated on either the 1929 nor 1933 site plan.

Architectural Image and Details:

A low exposed concrete building which reads as part of the 1931 commissary building.

Adoptive Reuse:

External and internal changes could be made without compromising its Hispanic image.
Building D-23
Heating Plant and Maintenance Building

   (design: Office of the State Architect; George B. McDougall;
designed by Alfred Eichler and S.E. ? )

date: working drawings dated July 10, 1951

Historical Data:

   A Heating Plant was depicted in this general area in both
the 1929 and 1933 site plans.

Architectural Image and Details:

   Basically a utilitarian building, but with some intent to convey
a machine image.

Adoptive Reuse:

   Retain for present purpose.
Building D-24  
Caldwell Elementary School

    (design: Charles F.B. Roeth)
    date: working drawings dated September 24, 1931

Historical Data:

    This building and the adjacent D'Estrella Assembly Hall
    are indicated on the 1929 and 1933 site plans. They form the
    south building which defines the entrance forecourt.

Architectural Image and Details:

    The north and south facades of this building are extremely
    important in establishing the Hispanic imagery of the School.
    Tile work, grilled windows and other features are particularly
    rich in this building.

Adoptive Reuse:

    The exterior fenestration should be kept as intact as
    possible. The communication between interior spaces should remain
    through the present system of wide interior corridors.
Building D-25
D'Estrella Assembly Hall

(design: Charles F.B. Roeth)

date: working drawings dated September 14, 1931

Historical Data:

This is one of the two principle public spaces of the School, the other being the Main Dining Room. Its projecting north facade was meant to suggest a partial enclosure of the entrance forecourt.

Architectural Image and Details:

This hipped-roof auditorium boasts a simulated wood ceiling, wood paneled walls, and Zig Zag Moderne (Art Deco) relief sculpture. The auditorium ends up reading as both traditional, i.e., Spanish, and Modern, i.e., Zig Zag Moderne. Equally successful is the tiled entrance vestibule to the north, and the corridor to the east which opens out onto a large courtyard play area.

Adoptive Reuse:

No changes should be made in the exterior or interior of this building.
Building D-27
Runde Hall, for Elementary Boys

 дизайн: Office of the State Architect; George B. McDougall; designed by Alfred Eichler

date: working drawings dated November 20, 1930

Historical Data:

(see note for Norton Hall, Building D-26)

Architectural Image and Details:

A tower unit forms the interior juncture between Norton and Runde Halls. Like Norton Hall, Runde is rich in Spanish Colonial Revival details including cantilevered balconies, pilasters, arched openings, round windows and metalwork which is both Spanish and Zig Zag Moderne (Art Deco).

Adoptive Reuse:

The east facade of this building should remain basically intact; the west facade could accommodate exterior balconies and staircases, and the forms of some of the openings could be altered.
Building D-26
Norton Hall, for Elementary Girls

(design: Office of the State Architect; George B. McDougall;
designed by Alfred Eichler ? )

date: working drawings dated November 20, 1930

Historical Data:

This and the connected Runde Hall to the south were the
first Hispanic buildings constructed at the School. The siting
for the building is indicated in the 1929 and 1933 site plans.
Runde and Norton Halls were designed and built as a single project.

Architectural Image and Details:

The first use of exposed reinforced concrete structures at
the School. Both Runde Hall and Norton Hall reveal a wide array
of Hispanic details. The most noticeable of Norton Hall are the
mirador on the north wall, the small entrance pavilion where
Norton Hall joins D'Estrella, and the cantilevered balconies
of the upper floor.

Adoptive Reuse:

The north facade should be maintained as is; some changes
in the way of additional balconies, staircases, etc. could be
accommodated on the south facade.
Building D-28
Elementary Gymnasium

(design: Office of the State Architect; Anson Boyd; designed by R.D. Murray)

date: a print of a sketch for this building by R.D. Murray is dated 1926; the working drawings are dated January 8, 1940

Historical Data:

This building, situated behind the high stone wall parallel to Derby Street, is set back to align with the adjacent buildings of the School For the Blind. The building was not sited on the 1929 and 1933 site plans.

Architectural Image and Details:

The exterior design of this building beautifully sums up where the Spanish Colonial Revival tradition stood in 1940 -- a remarkable joining together of Hispanic and Modern images.

Adoptive Reuse:

This building does not easily lend itself to any major changes in its exterior facades.
The School For The Deaf and Blind, 1865-1920
1. The Schools For The Deaf and Blind, 1867-1920:

In 1866, the California State Legislature passed legislature to establish the California Institution of the Deaf and Dumb, and Blind. One of the first tasks of the newly appointed Board for the School was to select a new site for the institution to replace the limited facilities then being used in San Francisco. The criteria which they set down was that the site should be a suburban one -- where the institution would be able to have the advantage of proximity to an urban center, but at the same time it would be situated in at least a semi-rural landscape. The site selected was a 130-acre former farm site in the then-developing village of Berkeley. The site had a number of advantages; it was only a few miles north of downtown Oakland, it would be near to the site of the new State University, its climate was sunny and relatively fog-free, and it enjoyed an impressive view of the Bay, San Francisco and the far distant Golden Gate.

Early the following year, in 1867, the Directors solicited proposals from San Francisco architects for the design of the new building. The published reports of the School do not provide us with an indication of how many firms responded, except to note that one firm was selected, and two firms were paid premiums for their submittals. The runners-up were Charles Geddes and S.C. Bugbee & Sons. The winning firm was that of John Wright and George H. Saunders. The Office of Wright and Saunders represented one of the principle architectural firms in the Bay Area, having been established in 1860. Their task in designing the new building for the School For The Deaf and Blind was to provide "...a building not extravagant in costliness, yet of fine lines, beautiful appearance, enduring character and general fitness, which will be an honor to the State, an ornament to the Region...."

The building produced by the firm would certainly seem to have beautifully fulfilled each of the points mentioned above. The structure was a three-story raised basement building which was sheathed in sandstone. Its plan was basically H-shaped, with the two pairs of arms of the H connected by single story units, thus
forming two small interior light courts. A separate kitchen wing was connected to the rear (east) side of the building, and four single story wood pavilions which housed the bathrooms extended from the ends of each of the arms of the H. The plan was essentially a Classical, Neo-Baroque one, consisting of four terminating pavilions which projected out from the four arms, and a dominant central pavilion which dominated the principle (west) facade. The hierarchical importance of this central pavilion was made emphatic by its additional height and its tall double layered spire. Though we do not possess the working drawings for the building, photographs of the interior would indicate that a central hall ran through the building terminating at its east end by a broken double staircase, and the principle dining saloon. Four side halls provided entrance to the rooms in each of the wings. A Chapel occupied the space above the first floor dining saloon.

As was characteristic of the approach to hospital and institutional buildings in the nineteenth century, great care was taken with sanitation, ventilation, heating and lighting. A small gas plant was provided for lighting, and all of the rooms were heated by hot water radiators. "To insure ventilation, every apartment has one or more gratings communicating with the outer air, and fitted with regulators; and to carry off the foul air, there are openings in the ceiling over the gas jets, leading to flues and air ducts leading up the ventilating shafts in the tower." The water closets were situated in the four one-story projecting pavilions. Chambers between the main building provided an airspace which separated the water closets even more.

The architectural imagery utilized in the building was what we today would label Ruskin-ian Gothic. At the time the building was constructed it was described as "...domestic Gothic, but of a Light and Cheerful Character." A description of the time goes on to note, "The roof-line is broken in the centre and over the bays of the terminating wings by towers in the French style of roofing, finished with elegant iron railing in the flats and creasing on the ridges." Thus, as already indicated, the styling with its
pinnacles, high pitched dormers and roofs, and its pointed arched windows was Ruskin-ian Gothic; its plan was even then recognized as being Classical Neo-Baroque, i.e., derived from French architecture of the reign of Louis Napoleon. A comparison of this building with other institutional buildings then being built throughout the United States indicates that functionally and in the realm of imagery it was thoroughly up-to-date -- there was nothing retrogress or provincial about its design.

The contract for the construction of the building was signed at the end of July, and the cornerstone was laid on September 26, 1867. In October of the following year, an earthquake damaged the then-incomplete building, and several minor changes were made in its design, including the substitution of wood instead of masonry for the high gables, and galvanized iron for the tops of the tall projecting chimneys. The picturesque edifice was finally completed in 1869, but its life was brief, for on January 17th, 1875 it was completely destroyed by fire.

Immediately after the fire the Board authorized Wright and Saunders to design a temporary wood building which could serve the School's need while more permanent buildings were being constructed. They designed a two-story wood frame building which with its wall dormers and pattern of arched windows lightly suggests the Medieval, only in this case Romanesque, rather than Gothic. The building was erected in a remarkably brief period of 49 days by the California Bridge and Building Company.

The destruction of the building prompted the principal, Waring Wilkinson, the Board and the architects to rethink the physical layout for the School. It was decided that living quarters should be designed in separate buildings, and the classrooms and other educational and utilitarian needs would be located in other buildings. Wright and Saunders produced a new plan which they felt would allow for "indefinite expansion." The site plan established a central spine of academic and utilitarian buildings. This spine would be dominated by a large imposing Education building, behind which would be the workshop-classrooms, Dining Saloon, Kitchen, Gymnasium, etc.
Parallel, to each side, were to be a row of residential homes, each three stories in height.

As with the 1867 building, the principal Education building faced west toward Warring Street. It was connected to the street by the Main Driveway which led up to a circle centered on the front of the building. A short north/south drive ran parallel to the front of the building and connected with a pair of curved driveways which led to the homes and thence to the rest of the site. As a suburban institutional site plan this scheme followed a nineteenth century tradition of combining some elements of classical symmetry and balance within an overall informal English garden design. Since it was not a rigid rectangular axial scheme, it easily lent itself to numerous modifications in the later years.

As the large scale perspective drawing for the site indicates, the general design of the Central Education building, five of the homes, the Refectory, and several other smaller buildings were decided upon in 1875. Lack of architectural records makes it impossible at this time to precisely determine the exact design sequence of each of the buildings which were constructed between 1876 and 1880. Perhaps working drawings and specifications were drawn up for all of these buildings between 1876 and 1877. The printed specifications for the two homes (Moss Hall, #1; and Strauss Hall, #2) are dated 1877. These two homes were located to the rear (east) and south of the proposed Education building. Both of these buildings were completed in 1879. Three other structures were also completed in 1879. These were the Refectory building, a boiler house and laundry, and the residence for the principal.

There is some question as to the date when the foundation was laid for the principle Education building. It is not clear whether the 1875 appropriation of $85,500 from the State of California was to cover the two homes and other buildings mentioned above, or whether it also included some funding for the Education building. By 1877 the Education building was started and in 1882 it was completed as a single floor building. In 1888 the Legislature appropriated funds to complete the second floor of the building and
its high off-center tower was finally finished in 1890.\textsuperscript{16}

Two major utilitarian concerns occupied the attention of the client and the architects in the design of the new buildings -- one was to make them as fireproof as possible, the other to make them resistant to earthquakes. The danger of fire was minimized by building separate structures and keeping them some distance from one another, and by using as fireproof materials as possible. To anticipate earthquakes, concrete and iron were used extensively. "The partition walls throughout are of brick, interlaced and bonded strongly with iron,...and all the staircases are of stone."\textsuperscript{17} "A massive, concrete subfoundation of Portland cement underlies all the walls....," and "the foundations are of stone, granite sills, galvanized iron cornice, and slate roof."\textsuperscript{18}

The central boiler house -- situated well behind the Refectory and Kitchen building, provided heat for all of the buildings. Later, in 1889, a United Edison Light Company plant was installed in the boiler (engine) house.\textsuperscript{19} In the residential homes the bathrooms were installed in corner tower units so that they would be separated (as had occurred in the 1867 building) by an intervening chamber which would separate them from the sleeping space in the dormitories. The stacked bathrooms were vented upward into the arched belvedere which surmounted each tower. In an article on the School in the \textit{Oakland Daily Evening News Tribune} (special edition) of January 20, 1887, it was noted that "...every sanitary contrivance that modern experience and ingenuity can suggest has been introduced. The plumbing has been a special care. No bath or basin or rainwater pipe connects direct with the sewer. Ventilating tubes extend above the roof from all waterpipes. The towers contain all water closets, with cross ventilation and three doors between each closet and any sleeping compartment."\textsuperscript{20}

As with the first building we do not possess plans for any of these 1876-1880 buildings. The interior of the still uncompleted Education building was described in 1887 as containing "...the principal's offices, the Assembly Hall, with all of its necessary hat and cloakrooms, closets, etc. The interior finish is of white
cedar, which with a few years of service has turned to a golden yellow, soft and restful to the eye. The rooms are lofty, well lighted, and heated and ventilated. The interiors of the three completed homes (Moss Hall, Home #1, 1879; Strauss Hall, Home #2, 1879; and Willard Hall, Home #3, 1881) were written of as housing "...all the apartments, comfort and convenience, for the domestic life of the pupils. Spacious sitting-rooms, music rooms, dormitories, bathrooms, with rooms for matrons and teachers are provided...

The Refectory building (1877-1879) housed the pupils and officer's dining rooms, kitchens, storerooms and pantries; underneath it because of the slope of the land was a 72'0" x 42' gymnasium. The main dining saloon boasted "Trussed arches, resting upon projecting granite corbels, supporting the grained ceiling, which at its apex is 35 feet high, while cathedral glass windows shed a soft and mellow light upon the tables below."

The basic configuration of the 1876 Education building was similar to that of the first building. A central three-story block was joined by two-story connecting wings to two gabled two-story pavilions. To the rear (east) a high story-and-a-half Chapel wing projects off of a two-story wing. A narrow central hall ran through the building to the principle stairs and the Chapel. An axial cross hall ran through the north and south connecting wings and terminated in secondary entrance porches on the north and south facades. The fenestration of the west facade of the main block would seem to indicate that staircases were provided at the northwest and southwest corners. The overall symmetry of the west facade was broken by the seven-story spired tower which thrusts itself upward from the southwest corner of the main block.

One of the real surprises of the 1875+ design is how Wright and Sanders completely disregarded the Ruskin-ian Gothic Revival image of the 1860's and replaced it with a version of the Romanesque Revival. The general effect of the Education Building and of the other buildings of the 1870's and 80's is Romanesque Revival with a continual side glance at the earlier Italianate (on Tuscan Revival). If taken separately, a number of the individual arched window
openings, the extensive bracketed roof, and the gable and hipped roof venting towers of the residential homes really read as Italianate. But taken as a whole, each of the buildings, and the buildings as a group, read as a Romanesque Revival image.

By 1900 the School contained five homes. These were:

Moss Hall, Home #1, 1877-78
Strauss Hall, Home #2, 1877-78
Willard Hall, Home #3, 1881
Durham Hall, Home #4, 1889-90
Bartlett Hall, Home #5, 1894

All of these would seem to have been conceptually designed in 1876-77, and though built over a period of time it would not appear that any major modifications were made in their design. Another structure constructed during the late 1870's building campaign was the two-story wood frame principal's cottage which was situated within the northwest portions of the site. The imagery in this dwelling is somewhat Eastlake, though the light timbered bracketing of the extended roof would probably have been thought of at the time as "Swiss."

With the completion of the Education Building the two-story temporary building of 1875 became the shop building. Other small utilitarian buildings were placed around the site including a powerhouse, a bake shop, and a greenhouse. In 1901-1904 a single story wood hospital was built, and sometime before this a milking barn, milkhouse and farm storage shed had been built on the hillside.

The earthquake of 1906 caused some damage to the buildings of the School, especially to the masonry buildings. One of the major problems which many buildings in California suffered from in the case of earthquakes were the water storage tanks, normally located on the topmost floor of buildings. The movement of buildings very often created destructive movement of the water in the tanks with the result that either the tanks burst or they became detached from the building and fell to the ground. Such was the case with a number of water storage units of the School. On the whole the precaution which Wright and Sanders had taken with concrete foundations and extensive use of iron to tie the structure together appreciably
minimized damage to the buildings of the School. The most precarious problem was the tower of the Education building and this, together with the other buildings, was inspected by John Wright and his new partner George Applegate. The tower was repaired by injecting new angle irons and turn buckles.

In reading over the Reports of the School from the 1860's on, it is apparent that the general landscape of the site was pursued in an informal, somewhat do-it-yourself fashion. The architects Wright and Sanders certainly laid out the major drives and walkways, and they also designed the stone wall and fencing. The Report of 1886 mentioned that Wright and Sanders had designed a wood and iron fence without fee. The fence and gateway parallel to Warring Street shown in the 1923 site plan (Figure 8) was theirs, and also the low stone wall and wood fence shown in Figure 12 was probably designed by them. The stone wall along Dwight Way and along Derby Street was started in 1896 and was completed in 1901.

Several physical changes occurred within the site between 1910 and 1920. On October 30, 1910 the wooden 1875 Industrial Arts building (the former temporary building) was destroyed by fire. This was replaced by a three-story concrete and brick building. This new building, named "Manual Arts," was sited just east and in line with Strauss Hall. In contrast to all of the previous buildings, this structure, which was completed in 1912, was designed by the Office of the State Architect. In design the Manual Arts building was a rectilinear box covered by a low projecting hipped roof. The entrance with a projecting semi-circular hood was placed on the narrow north end of the building. The pattern of windows on the two flanks of the building was arranged with a row of narrow windows to each side, and a row of narrow windows across the top at the third floor level. The general sense of the building was simplified Classical, with a hinted-upon reference to northern Italian architecture.

In 1916 the Manual Arts building was joined by a second lightly Italian building, a gymnasium which was placed further up the hill towards the east. The working drawings for this building are dated June 7, 1914, and they were also produced by the Office of the
State Architect, though a new State Architect, George B. McDougall, had been appointed on August 22, 1913, the design of this building closely matched that of the 1912 Manual Arts building. The horizontal classical orientation of these two buildings produced a strong visual contrast to the vertical Romanesque Revival imagery of the 19th century buildings. In a way these two new buildings suggested that the life span of the older buildings was limited, not only because of a change in architectural taste, but also because the Manual Arts building and the Gymnasium were reinforced concrete buildings which marked a major structural advance over the older buildings. For a site situated in an earthquake sensitive area, new structural forms which could successfully weather a tremor would become increasingly imperative.

When the School was established in Berkeley in 1865, it bore the designation of the California Institution For the Education of the Deaf and Dumb, and the Blind. It was also officially referred to off and on as the "State Deaf, Dumb and Blind Asylum." By 1900 the title had become The California Institution For the Education of the Deaf and Blind. In 1915 the School was officially renamed the California School For the Deaf and Blind. For some years suggestions had been advanced to separate the two schools, but it was Laurence Edwards Milligan (appointed principal in 1912) who pressed the Governor and Legislature to consider such a separation. The new enabling legislation of 1915 provided the framework for such a separation which finally took place in 1921.

Between 1915 and 1921 consideration was given to the possibility for removing both Schools from their Berkeley site to another location. In 1921 it was decided that the two Schools should remain at their present site. A loose north/east — south/west diagonal line was drawn, giving the northern two-thirds of the site to the School For the Deaf, and the southern third to the School For the Blind. Though no building funds were provided in 1921 for the newly separated Schools, the stage was set for the mid to late 1920's extensive building activities.
1. School For The Deaf and Blind, Berkeley, 1867
   West elevation of Main Building, designed by Wright and Sanders
   (photo: E. Muybridge, 1874)
2. School For The Deaf and Blind, Berkeley, 1867
   West elevation of Main Building, designed by Wright
   and Sanders
   (photo: E. Muybridge, 1874)
3. School For The Deaf and Blind, Berkeley, 1867
   East elevation of Main Building, designed by Wright and Sanders
   (photo: E. Muybridge, 1874)
4. School For The Deaf and Blind, Berkeley, 1867
   East end of Central Hall, with dining room beyond, and
   staircase to Second Floor; Main Building.
   Designed by Wright and Sanders
   (photo: E. Muybridge, ?)

5. School For The Deaf and Blind, Berkeley, 1867
   South and east elevations of the Main Building,
   designed by Wright and Sanders
   (photo: E. Muybridge, ?, pre-1870)
6. "Bird's Eye View of Berkeley, California, 1891"

E.S. Moore

The School For The Deaf and Blind is situated in the lower left hand corner of the map
7. School For The Deaf and Blind, Berkeley
   Site plan, 1914
   Prepared by Edward Goodwin
8. School For The Deaf and Blind, Berkeley
Utility site plan, 1923
9. School For The Deaf and Blind, Berkeley
   Temporary Building (later the Shop Building), 1875
   South elevation
   Designed by Wright and Sanders
   (photo: Theophilus Hope d'Estrella, c. 1880's ?)

10. School For The Deaf and Blind, Berkeley
    Temporary Building (later the Shop Building), 1875
    South elevation
    Designed by Wright and Sanders
    (photo: Theophilus Hope d'Estrella, C. 1880's ?)
11. School For The Deaf and Blind, Berkeley
   Perspective view (from the west) of the proposed site plan for the School.  c.1875
   Designed by Wright and Sanders

12. School For The Deaf and Blind, Berkeley
   View from the south of the Education Building as initially completed as a raised basement, single floor structure.
   Designed by Wright and Sanders
   (photo: Theophilus Hope d'Estrella, c.1885)
13. School For The Deaf and Blind, Berkeley
   View of School from south; the Education Building with
   its completed second floor and tower is situated to the
   left side of the photograph.
   Designed by Wright and Sanders (the Education Building
   was designed in 1875, but was not fully completed until
   1890).
   (photo: Theophilus Hope d'Estrella, c. 1895)

14. School For The Deaf and Blind, Berkeley
   West elevation of completed Educational Building.
   Designed by Wright and Sanders
   (photo: Theophilus Hope d'Estrella, c. 1900)
15. School For The Deaf and Blind, Berkeley
   Central Hall (looking west) within the Educational Building.
   Designed by Wright and Saunders.
   (photo: Theophilus Hope D'Estrella, c. 1895?)
16. School For The Deaf and Blind, Berkeley

Strauss Hall, Boys' Home (view from the northwest), 1877-79
Designed by Wright and Saunders

(photo: Theophilus Hope d'Estrella, c. 1905?)
17. School For The Deaf and Blind, Berkeley
   Willard Hall, Girl's Home (view from southwest), 1881
   Designed by Wright and Sanders
   (photo: Theophilus Hope d'Estrella, c.1905?)

18. School For The Deaf and Blind, Berkeley
   Durham Hall, Girl's Home (view from southwest), 1889–90
   Designed by Wright and Sanders
   (photo: Theophilus Hope d'Estrella, c.1895?)
19. School For The Deaf and Blind, Berkeley
The Refectory (view from the southwest), 1877-79
Designed by Wright and Sanders
(photo: Theophilus Hope d'Estrella, 1888)

20. School For The Deaf and Blind, Berkeley
The Chapel, the east facade of the Education Building, 1875-82.
Designed by Wright and Sanders
(photo: Theophilus Hope d'Estrella, c.1900?)
21. School For The Deaf and Blind, Berkeley
   Cottage for the Principal, 1879
   Designed by Wright and Sanders
   (photo: Theophilus Hope d'Estrella, Winter, 1892-93)
22. School For The Deaf and Blind, Berkeley

Eucalyptus Grove, east of the buildings of the School;
planted (in part?) by Theophilus Hope d'Estrella in 1870.
(photo: Theophilus Hope d'Estrella, c. 1890?)
23. School For The Deaf and Blind, Berkeley

Orchard of Almond Trees at the northwest corner of the site

(photo: Theophilus Hope d'Estrella, c. 1890?)
24. School For The Deaf and Blind, Berkeley
   (now School For The Blind)
   Gymnasium Building from the southwest, 1914
   Designed by the Office of the State Architect; George
   B. McDougall
   (photo: c.1920?)
The School For The Deaf, 1921-1979
The separation of the two Schools in 1921 encouraged a reappraisal of how the needs for the education of the blind could best be accommodated within the State. Eventually it was decided that two residential schools should be established, one in Southern California, and one in the north. The question was once again raised as to whether the School For the Deaf should remain at its present Berkeley site, or whether a new, larger and more rural site should be obtained. The two paramount considerations which were weighed in leaving the school at its Berkeley location were: (a) the advantage of this location in relationship to the services which can be obtained in an urban area; (b) the proximity to the University of California's campus; and (c) the cost of purchasing a new site.

Having arrived at a decision to remain at the Berkeley site, the next step was to see what could be done with the extensive, basically nineteenth century physical plant. A study was made of all of the buildings by the Office of the State Architect, with the result that this Office concluded in its report that "Practically all of these buildings are out of date at this writing, and remodeling is not practical." A Special Legislative Committee appointed by the State Senate with the concurrence of the State Assembly was established in 1927, to prepare recommendations on how the needs of the School could best be met. This Committee concurred with the recommendation of the Office of the State Architect that the existing physical plant be replaced by new buildings to be constructed over a period of ten years. The recommendations contained in the Report were thence adopted by the State Senate, Assembly and the Governor.

The 1929 Report of the Special Legislative Committee set forth an orderly program of destruction of the older buildings and the construction of new buildings. This program was as follows:

1. Education Building (to be razed at a future date, beyond the ten year period).
2. Refectory Building (to be razed at a future date, beyond the ten year period).
3. Hospital Building (to be razed and replaced in 1937).
4. Laundry and Help's Quarters Building (to be razed at a future date, beyond the ten year period).
5. Durham Hall (to be razed at a future date, beyond the
ten year period).
6. Bakery and Help's Building (to be razed at a later date, beyond the ten year period).
7. Strauss Hall (to be razed in 1929).
8. Moss Hall (to be razed in 1934).
9. Bartlett Hall (to be razed in 1931).
10. Willard Hall (to be razed at a future date, beyond the ten year period).
11. Principal's Residence (to be razed at a future date, beyond the ten year period).
12. Greenhouse (to be razed at a future date, beyond the ten year period).

The Report presented a site plan (Figure 26) indicating the general layout of the proposed new buildings, patios, play areas, garden and athletic field; and also it indicated the basic time program for new construction over a ten year period.49 Funding was provided in 1929 for the first phase of the plan. This initial phase consisted of a dining, kitchen and commissary buildings (Buildings D-19, D-20 and D-21), a Boys' Dormitory (Building D-27), and a Girls' Dormitory (Building D-26). A second appropriation the following year provided state funds for Coldwell Elementary School (Building D-24), and the adjacent D'Estrella Assembly Hall (Building D-25).

By the time all of these buildings were completed in 1932, the full impact of the Great Depression of the 1930's inhibited the State from appropriating any additional funds to carry out the next phases of the ten year construction plan. In 1934 the Board of the School applied for P.W.A. funding, but no federal funds were made available for construction of new buildings for the Schools.50 The gradual involvement of the United States in defense-related activities at the end of the 1930's, and then the direct involvement in the Second World War between 1942 and 1944 meant that the realization of the ten year program had to wait until after 1945.

The design history of the School For the Deaf, between 1926
and the mid-1930's is even more confused that that of the School for The Blind. As with its sister school, the 1920's and later design responsibility has generally been accorded to Alfred Eichler. Caroline Hyman Burns and Catherine Marshall Ramger in their 1960 History of the California School For the Deaf, wrote that "Mr. Eichler began the building program with Dr. Stevenson (Elwood A. Stevenson became the principal of the School in 1928) and they worked together until the present time."51 On the basis of our present evidence this assertion would seem to be true, though several other architects did participate in the later 1920's site planning of the School, and in the design of individual buildings.

The site plan which was reproduced in the 1929 Special Legislative Report (dated January 14, 1929) may have been prepared by Eichler, for his sketches for Buildings D-19, D-20 and D-21 (dated July 15, 1930) precisely mirror portions of this site plan (Figure 27). At present we must use the phrase "may have been prepared " for there are no signed drawings either at the Office of the State Architect in Sacramento, or at the School For the Deaf that would provide concrete evidence that this site plan was devised by Eichler. The next piece of evidence which has come to light is a full set of drawings for the site and for all of the proposed buildings, dated December 16, 1932, which were prepared by the Oakland Architect Charles F.B. Roeth.52 Essentially Roeth's site plan follows the January 14, 1929 scheme, although he introduced a number of minor changes in the specific configuration and placement of buildings. His scheme reflected the siting which had already taken place for the two completed 1931 buildings (Buildings D-24 and D-25) which he had designed, as well as the two earlier buildings (Bldgs. D-26 and D-27).

The fact that a segment of his scheme had been realized in his two 1931 buildings which was different from the January 14, 1929 plan makes one wonder whether he had not worked out a site plan pre the September 14th and 24th, 1931 date of his working drawings for these two buildings. The completeness of his drawings, with not only the site plan, but the plans and elevations of all of the buildings depicted would suggest that he took the 1929 highly conceptual scheme, and then particularized it.
In both the 1929 and 1933 site plans the architects abandoned the nineteenth century ideas of separate structures scattered about in a suburban/semi-rural environment. Instead they argued for a much tighter organization of all of the buildings. This view that the uses should be in close proximity had been proposed in the 1929 Special Legislative Report. The Report set down the following: "Develop into a compact plant that is:

a. Easy to get about for general supervision,
b. Connected together, so children can remain under cover during the school day,
c. Do not use dormitory halls for cross plant circulation." 53

The forecourt, which opened out to the west on Warring Street was dominated by an Administration Building and Clock tower at its east side, and the court was flanked by an upper school building to the north and a lower school and the auditorium to the south. The remainder of the buildings were organized around three partially or fully enclosed patios, two play areas for the primary students, and a garden to the north. Facing onto the southwest corner of Dwight Way and Warring Street were residences for the principal and other staff members. 54 In the 1929 plans the 1912 Manual Arts Building was to be replaced by Employees' housing (1937); while in Roeth's plans he indicated that the Manual Arts Building was to be "reconstructed," and employee housing was to be provided within two buildings located far up on Dwight Way, and one high on the hill north of the 1914 Gymnasium Building.

The agreed upon design imagery to be employed for the School For the Deaf was, as with the neighboring School For the Blind, Spanish Colonial Revival (Mediterranean). The earliest drawing which we possess is a sketch for a proposed gymnasium, dated 1926, and signed by R.D. Murray. The building depicted is reasonably close to the small Gymnasium (Building D-28) which was built in 1940. All of Eichler's early sketches, and the designs of Roeth, adhere to the same basic Hispanic set of images. As in the design for the School For the Blind, the architects of the School For the Deaf played off Classical Beaux Arts axis and balance with the picturesque Hispanic traditions of Spain and Mexico. In both the 1929 and 1933 site plans, the symbolic placement and design
of the Administration Building was strongly countered by an off-center tower -- just to the north side of the principle entrance in the 1929 site plan, and in Roeth's 1933 design he placed it way over in the north corner, where the north flank Education Building joined the Administration Building. And while both schemes proposed that the paired buildings at the entrance to the forecourt be essentially identical, they both provided for changes in the facades which faced out onto the forecourt. A close examination of Roeth's drawings for the individual buildings illustrate how he continued to carry out the play between classical order and the picturesque in all of the buildings (see Figure 29, 30, and 31).

One of the major visual shifts which occur in the Spanish Colonial Revival imagery of the twenties and thirties utilized for the buildings of the School For the Deaf is the direct expression of their concrete frame through leaving of the board pattern of the forms within which the concrete was poured. The leaving of such patterns accomplished two purposes of imagery -- it conveyed that the buildings were of "Modern" construction, and the rough tactile nature of their surfaces suggests a sense of the primitive and provincial (see Figures 35 and 36). As the architectural writer Harris C. Allen noted in a 1928 article on "Concrete in California," "The dawn of the Cement Age, therefore, brought to California neither surprise nor novelty. Perhaps that is the reason that the use of concrete in its relations with architectural design have been characterized by little or no hysteria, or repudiation of historic precedent, to the extent that has prevailed elsewhere. Instead of revolutionary, the results have been much more evolutionary in their Nature."

The expression of exposed concrete in non-utilitarian buildings in California has enjoyed a long, but only partially documented history. At least one example was built as early as 1889, and this was the amphitheatre at the Chautauqua Assembly Grounds at Redondo Beach. From the early nineteen hundreds on, schools, churches, governmental buildings and commercial buildings were constructed throughout California with exposed concrete surfaces. Its period of ascendancy was through the late 1920's and on into
the 30's. Harris C. Allen pointed out that its use in California was perfectly logical since its flexibility "...fitted it exceptionally to the style which can now fairly be called 'Californian'."\textsuperscript{59} The California architect then had the opportunity of solving the perennial earthquake problem, providing a sense of being puritanical and Modern, without in any way compromising the continuity of the region's Hispanic imagery.\textsuperscript{60}

The first two new Spanish Colonial Revival buildings constructed for the School For the Deaf were Norton Hall, a residence for Elementary girls, and Rundo Hall, a residence for Elementary boys (working drawings dated November 20, 1931). These exposed concrete buildings were designed in 1930, completed in 1932, and the signed detailed drawings and the sketches are by Alfred Eichler. In these two-story units the architect established two long rectangular volumes joined at the ends to form an "L." He then articulated the walls with a machine-like double repetitious row of steel casement windows. Having created this puritanical statement he then proceeded to introduce just enough elements so that it would read with some force as a Spanish Colonial Revival building. The white painted exposed concrete walls hinted at traditional masonry construction, and the red tile roofs were obviously Spanish. The flat walls were broken up by corbelled projecting balconies, an open tower at the corner where the two buildings meet, projecting miradors, star, circular and grilled windows, pilasters and columns, a sparse use of arched openings, and traditionally detailed metalwork.

The exact design sequence of the next building for the School is anything but certain. Among the prints of drawings of the School For the Deaf is a dated 1929 sketch for the kitchen and commissary building, and this was followed by a signed sketch of this building, signed by Eichler and dated July 15, 1930. The working drawings for this building (Building D-21), the kitchen building (Building D-19), and the Elementary dining room (Building D-20) are all dated 1931, and they were completed in 1933. It would seem likely, from the evidence currently available, that these three buildings were designed by Eichler.\textsuperscript{61} Contemporary
with the working drawings for these buildings were the working drawings for the adjacent two buildings, Caldwell Elementary School (Building D-24), and D'Estrella Assembly Hall (Building D-25). These drawings are dated September 14, 1931, and were designed by Charles F.B. Roeth. These two buildings were completed in 1933.\textsuperscript{62}

As a design all of these buildings match, and if we did not know that different hands were involved we would normally assume that they were the work of one architect. The suspicion of the writer of this report is that there was likely some type of collaboration between Eichler and Roeth, even before Norton and Runde Halls were built. For example, it is fascinating to note that a Zig Zag Moderne (Art Deco) interior was provided for the interior of D'Estrella Auditorium (designed by Roeth), and Norton and Runde Halls exhibit a few odds and ends of Moderne decoration, the most prominent being the central ironwork weathervane on top of the hipped roof tower.

Reference has already been made concerning Charles F.B. Roeth's conceptual design for the whole of the School. Here the architect suggested how the Spanish Colonial Revival design realized in exposed concrete could be adopted for the entire complex. The tower which he suggested at the northeast corner of the entrance forecourt would have provided a dramatic identification key to the School, similar in spirit to the tower of the School For the Deaf. A comparison of the towers of the two Schools illustrates how California's version of its Hispanic tradition was being transformed. The smaller School For the Blind tower reads as a more solid, almost primitive traditional form, while the suggested tower for the School For the Deaf, with its open squat open lantern and light hipped roof implies both the Monterey (Colonial) and the Modern.

Some additional studies were made for projected buildings for the School For the Deaf at the end of the 1930's. These drawings are signed by Eichler, and they indicate that the architect continued to adhere to the imagery of the Spanish Colonial Revival.\textsuperscript{63} There were a few additional "Moderne" notes, such as vertical glass brick window units for the stair hall for what was eventually to become the Elementary Girls' Dormitory (Building D-16). The only buildings
actually constructed for the School just before the Second World War were a small addition to the commissary building (D-21), and the Elementary Gymnasium (Building D-28). Both of these additions to the School were completed in 1941. The siting of the Elementary Gymnasium building at the northwest corner of Derby and Warring Streets was not indicated on either the 1929 site plan or on Roeth's 1933 site plan. Visually, with its location back of the high stone wall and its small scale, it reads as one of the buildings of the School For the Blind, rather than as one of the buildings of the School For the Deaf. A preliminary drawing had been made for this Gymnasium building in 1926 by R.D. Murray. The working drawings, dated January 8, 1940 are signed by Murray and Wesley K. Daniels, Sr., who at that time was the Acting State Architect. \(^{64}\) Since Eichler's name does not appear on any of the known existing drawings it cannot be ascertained whether he had any part in the design of the Gymnasium. But whoever designed the building produced a remarkably successful late 1930's version of the Spanish Colonial Revival (Figure 36).

On February 21, 1944, the **Oakland Tribune** published an article under the title "Deaf School Looks Ahead to Expansion," and in the 1944 11th Annual Report of the School, a list of eight buildings was listed "...to be constructed at the close of the War..."\(^{65}\) These were:

1. Primary Kindergarten Building
2. Intermediate Girls' Building
3. Intermediate Boys' Building
4. Advanced Girls' Building and Model Cottage
5. Advanced Boys' Building
6. Intermediate and Advanced School Building
7. Administration Building
8. Vocational Building

In 1945 the State Legislature allotted funds for the construction of these buildings. \(^{66}\) The first two buildings to be designed were Grady Hall, the Junior High School for Boys, and Crandall Hall, the High School for Boys. The working drawings for these buildings are dated June 7, 1948, and they were completed in 1949. These buildings were followed by the Administration Building, Stevenson Secondary
School (both started in 1949), and the Intermediate Girls' Dormitory (Building D-16), and Clark Hall, the High School for Girls (Building D-15). (Drawings dated October 2, 1950). Contemporary with the latter two buildings was the small Cottage (Building D-14), of 1950. In 1952 the Tilden Vocational Building was added, and this was followed by Howson Gymnasium of 1955, the enclosed swimming pool of 1962, and the Vocational Auto Body shop of 1966. 67

Up until 1952 the Spanish Colonial Revival imagery for the School had been adhered to, though it should be noted that the imagery slowly became less Spanish and more and more Modern (Moderne). The School's architect and planner was Alfred Eichler and he obviously tried to carry out the basic concept of the 1929 plan and the unified adherence to one architectural image. Since we do not possess a detailed biography of the planning and architectural process during these crucial years from 1944 through 1952, it is difficult for us to know why certain modifications were made in the 1929 and 1933 site plan for the School. The most appreciable changes involved the area north of the entrance forecourt and north of the Administration Building. Here Eichler abandoned a courtyard scheme which would basically match that already constructed south of the entrance forecourt. He also abandoned the upper northeast courtyard scheme projected in Roeth's 1933 site plan. A study of the plans and orientation of Buildings D-2, D-3 and D-7 does not reveal any appreciable utilitarian (functional) advantage to be gained by this oblique angling in relation to the rectangular geometry of the other buildings. 68 One is left with the feeling that the architect departed from the traditional classical balance and rectilinearism of the 1929 scheme because such an oblique placement conveys a Modern image. Such a placement had been used close by in the hillside siting of Stern Hall of the University of California (designed in 1942 by Corbett and McMurray and William W. Wooster).

All of the post-World War II buildings of the School tend to reduce the number of elements which suggest the Spanish. The exposed painted concrete walls, and tile roofs are there, but everything else has been simplified. Uneven gable roofs now appear (Building D-2), and even shed roofs (Building D-3). While both of
these roof forms occur within California's Spanish Colonial Revival, their use here suggests the Modern rather than the traditional. One new note present in these designs of the late 40's and early 50's is a Maybeckian primitivism — especially apparent in the row of columns on the west front of the Administration Building, within the two small courtyards to the south and north of the Administration Building, and in the loggia around three sides of the inner court behind (to the east) of the Administration Building. The Ionic order made primitive/Modern and in the north court a stylized version of Romanesque (?) are decorative themes with which the architect enriched his design.

The first major departure from the unity of the Hispanic imagery was the Tilden Vocational Building, designed in 1952 by Fred Langhorst, Donald Kirby and Thomas Mulvin. Though covering a large area, this building is reasonably unobtrusive because of its low silhouette, the way it is tucked into the hillside, and its landscaping. In and of itself, this building is a distinguished example of Bay Area Modern of the 1950's. The architects have successfully brought together the industrial machine image in the saw-tooth partially metal-clad shop area, and they have balanced this with a low, flat roofed section, which with its broadly overhanging roof, horizontal banks of French doors and casement windows, and its terraces and steps looks both to the Bay tradition of William W. Wurster and Gardner Dailey to the pre-World War II vocabulary of Frank Lloyd Wright. The remaining later buildings of the 1950's and 1960's are of no distinction. Fortunately they are reasonably well hidden by vegetation so they do not visually dominate the site.
The School For The Blind, 1921-1979
The first and most pressing need for the two Schools was to provide a new, separate physical plant for The School For the Blind. From 1921, the year of the separation of the two Schools, until 1925, when the first of the School for the Blind's new Girls' Residences (Vista Del Mar) was completed, the two Schools continued to share the older facilities together. Once again, a lack of documentation prevents us from knowing when the Office of the State Architect began to design the buildings for the School For the Blind. The January 15, 1923 service line map (Figure 7) provides us with at least a tentative suggestion, for this map indicates the precise configuration and setting for three of the buildings -- the Administration, Auditorium and Classroom Building (Building B-1); Vista Del Mar, Girls' Residence (Building B-2); and the Superintendent's Residence (Building B-3). In addition, the 1930 addition to Building B-1 is indicated, as is the location of Monroe Hall, the classroom and Children's Residence (Building B-4); both of which are shown in dotted lines.

It would be reasonable to assume that as early as the fall of 1921, or early in 1922, that the Office of the State Architect began at last to work on the site plan and the general design for these buildings. The site plan (Figure 25) placed the Administration, Auditorium and Classroom Building, Vista Del Mar Girls' Residence, and the Superintendent's Residence facing onto Derby Street, while Wilkinson Lodge, the Boys' Residence, and Wilkinson Lodge Annex were sited to the north, somewhat up the hill.35 The principle entrance onto the grounds, located between the Administration, Auditorium and Classroom Building and Vista Del Mar Girls' Residence, was designed not as a public entrance, but rather as an informal service entrance onto the grounds of the School. The dramatic public entrance was the south walkway and porticoed porch of the Administration, Auditorium and Classroom Building. With its open lawn and dominant tower, this building effectively established the existence of the School as a major public institution.

Though the working drawings from the Office of the State Architect are in existence, they do not reveal the conceptual and
final designs for all of the buildings, for the School For the Blind was accomplished wholly or principally by Alfred Eichler. The period after the First World War marked the heyday for the Spanish Colonial Revival (or as it was often labeled, the "Mediterranean or Early California style"). This was a moment in California's architecture and landscape architectural history when there was a remarkable agreement among clients, architects and landscape architects that coastal California should develop a regional architecture of its own which would closely tie it to its earlier Spanish tradition and the general imagery of the Mediterranean. As Eichler's work on the buildings for the School For the Blind indicates, their view of historic borrowing was both catholic and loose. And like other earlier and later borrowers of imagery of the past, the architects of California's Spanish Colonial Revival of the 1920's and 1930's wished to use these elements of remembrances so that they would indicate the present as well as the past. As the critic-historian Sheldon Chéney noted in 1930, California's Spanish Colonial Revival fitted with ease "...into the pattern of modern architecture," of these years. In the Administration, Auditorium and Classroom Building, Eichler borrowed hither and yon from the Mediterranean world of Spain and Italy. The first "I"-shaped section of the building seems to look to 18th century classicism, while the tower and the east wing of the building is provincial Spanish Romanesque. The other buildings which he designed for the School during the 1920's are rural Andalusian in spirit -- but an Andalusian which has been formalized and Modernized.

The Administration, Auditorium and Classroom Building was entirely of reinforced concrete -- vertical concrete walls accompanied by horizontal concrete beams and floors. Some hollow tile was used as an infill for some of the interior walls, but other than this the buildings are monolithic reinforced concrete. The existence of the concrete was hinted at externally and internally, but the lightly modeled exterior stucco suggested that traditional stone masonry lay underneath, while in the interior the smooth cement plaster walls gave no hint of what lay below their surfaces.
The Depression of the 1930's stopped all building activities at the School For the Blind until 1940. In that year three new buildings were added. These were:

Monroe Hall, Classrooms and Children's Residence (Building B-4), (drawings dated January 18, 1940)

The Receiving and Primary Building (Building B-5)
(drawings dated: January 8, 1940)

The Infirmary (Building B-6)
(drawings dated: January 8, 1940)

The Records of the Office of the State Architect are once again not clear as to who was really responsible for the conceptual design for these buildings. The drawings for them bear the name Murray, or the initials R.D.M. -- all standing for R.D. Murray, an architect working in the Office of the State Architect. But the current consensus of members of the State Architect's Office is that the initial drawings were produced by Alfred Eichler. These three buildings of 1940 were all small in scale -- one and two stories high, and their general imagery was Spanish Colonial Revival. But their version of the Spanish incorporated a number of design features which are indicative of the Monterey Revival of the 1930's, i.e., they represent a mild mixture of Spanish and American Colonial which one finds in so much of California's architecture of the 1930's.

One of the most important visual additions to the buildings for the School For the Deaf was the redwood relief sculpture provided for the Auditorium of the School by the Black sculptor Sargent Johnson. These panels were commissioned by the Federal Arts Project and were installed in 1937. The sculptor provided two large carved and partially painted panels, one over the stage curtain, the other over the organ to the rear. Smaller panels were placed over the upper sections of the side windows. Each of the larger panels was divided into registers, and flowing geometric forms were combined with the depiction of vegetation, human forms and animals. The total effect was dramatically Moderne -- somewhere between the Zig Zag (Art Deco) Moderne of the late 1920's and the Streamlined Moderne of the 1930's.
After the Second World War, in 1948-49, an addition was added to the north of the Receiving and Primary Building (Building B-5). In 1956 a new kitchen, dining, and commissary building was constructed northwest of the Administration, Auditorium and Classroom Building. Finally, in 1962, a small one-story addition for offices was added to the Administration, Auditorium and Classroom Building, and in 1971, a temporary classroom building was placed north of the main playing field. In the mid-1950's the 1914 Gymnasium which had been shared with the School For the Deaf was transferred to the School For the Blind.
Photographs of the Present
California School For The Deaf and The
California School For The Blind, Berkeley
(nos. 25-74)
25. California School for the Blind, Berkeley

Site plan, c.1928?
Design: Office of the State Architect; George B. McDougall.

26. The California School For The Deaf, Berkeley
   Site plan with indication of 10-year building program,
   January 14, 1929.
   Design: Office of the State Architect; George B. McDougall
   (by Alfred Eichler?)
27. The California School For The Deaf, Berkeley
"Sketch" for Kitchen and Dining Room Buildings;
Buildings D-18, D-19, D-20, July 15, 1930.
Design: Office of the State Architect; George B. McDougall
(by Alfred Eichler)
28. The California School For The Deaf, Berkeley
   Site plan, December 16, 1930
   Design: Charles F.B. Roeth
29. The California School For The Deaf, Berkeley
   East and West elevational studies of Administration
   Building and Academic Building, December 16, 1930
   Design: Charles F.B. Roeth
30. California School For The Deaf, Berkeley
   East, West and South elevational studies for Boy's
   Design: Charles F.B. Roeth
31. California School For The Deaf, Berkeley
    West elevation, first and second floor plan studies
    for Superintendent's Residence, December 16, 1930.
    Design: Charles F.B. Roeth
32. California School For The Deaf, Berkeley
   North elevation, first and second floor plan studies
   for Business Manager's Residence, December 16, 1930.
   Design: Charles F.B. Roeth
33. California School For The Deaf, Berkeley

East elevation, first and second floor plan studies
for Engineer's Cottage, December 16, 1930.

Design: Charles F.B. Roeth
34. California School For The Deaf, Berkeley

Interior of D'Estrella Assembly Hall; Building D-25, 1931

Design: Charles F.B. Roeth

(photo: c. 1932?)
35. California School For The Deaf, Berkeley
   Norton Hall For Girls; Building D-26, 1930
   Design: Office of the State Architect; George B. McDougall
   (by Alfred Eichler?)
   (photo: 1978)
36. California School For The Deaf, Berkeley
   Elementary Gymnasium, East elevation; Building D-28, 1926-1940
   Design: Office of the State Architect; George B. McDougall;
   Anson Boyd
   (by R.D. Murray; Alfred Eichler)
37. California School For The Deaf and The School For The Blind, Berkeley
    Site plan of both schools with Building Numbers, 1978-79
38. California School For The Blind, Berkeley
    Administration, Auditorium, Classroom Building;
    Building B-1, east addition of 1930 viewed from the
    southeast.
    Design: Office of the State Architect; George B. McDougall
    (photo: 1978)
39. California School For The Blind, Berkeley
   Administration, Auditorium, Classroom Building;
   Building B-1, south elevation, 1926 and 1930
   Design: Office of the State Architect; George B. McDougall
   (photo: 1978)
40. California School For The Blind, Berkeley

Interior of Auditorium, looking south to stage,
in the Administration, Auditorium, Classroom Building;
Building B-1, 1926.
Design: Office of the State Architect; George B. McDougall
(photo: 1978)
41. California School For The Blind, Berkeley
Interior of Auditorium; the ceiling looking north, in the
Administration, Auditorium, Classroom Building;
Building B-1, 1926
Design: Office of the State Architect; George B. McDougall
(photo: 1978)
42. California School For The Blind, Berkeley
   Vista Del Mar Girls' Residence; south elevation,
   Building B-2, 1924-25
   Design: Office of the State Architect; George B.
   McDougall
   (photo: 1978)
43. California School For The Blind, Berkeley
Vista Del Mar Girls' Residence, southeast corner of entrance courtyard; Building B-2, 1924-25
Design: Office of the State Architect; George B. McDougall
(photo: 1978)
44. California School For The Blind, Berkeley
   Infirmary, east portion of south elevation;
   Building B-6, 1940
   Design: Office of the State Architect; Anson Boyd
   (by R.D. Murray?)
   (photo: 1978)
45. California School For The Blind, Berkeley
   Infirmary, west portion of south elevation;
   Building B-6, 1940
   Design: Office of the State Architect; Anson Boyd
   (by R.D. Murray?)
   (photo: 1978)
46. California School For The Blind, Berkeley
   Gymnasium, west elevation; Building B-9, 1914
   Design: Office of the State Architect; George B. McDougall
   (photo: 1978)
47. California School For The Blind, Berkeley
   Wilkinson Lodge, Boys' Residence; west elevation;
   Building B-11, 1928 and 1950
   Design: Office of the State Architect; George B.
   McDougall (by Alfred Eichler)
   Additions in 1950 by Confer and Willis
   (photo: 1978)

48. California School For The Blind, Berkeley
   Wilkinson Lodge, Boys' Residence; south elevation;
   Building B-11, 1922 and 1950
   Design: Office of the State Architect; George B.
   McDougall (by Alfred Eichler)
   Additions in 1950 by Confer and Willis
   (photo: 1978)
49. California School For The Blind, Berkeley
   South stone wall facing onto Derby Street, built
   between 1896-1901
   Design: Wright and Sanders?
   (photo: 1978)

50. California School For The Blind, Berkeley
   Lower south entrance gates; view from southwest side
   of gates, c. 1900? (originally this entrance was for
   both Schools)
   (photo: 1978)
51. School For The Deaf, Berkeley
   Administration Building, west elevation; Building D-1, 1949
   Design: Office of the State Architect; George B. McDougall
            (by Alfred Eichler)
   (photo: 1978)

52. School For The Deaf, Berkeley
   Administration Building, west elevation; Building D-1, 1949
   Design: Office of the State Architect; George B. McDougall
            (by Alfred Eichler)
   (photo: 1978)
53. School For The Deaf, Berkeley
   Administration Building, east elevation and tower; Building D-1, 1949
   Design: Office of the State Architect; George B. McDougall
   (by Alfred Eichler)
   (photo: 1978)
54. School For The Deaf, Berkeley

Administration Building, tower at northeast corner,
Building D-1, 1949

Design: Office of the State Architect; George B. McDougall
(by Alfred Eichler)

(photo: 1978)
55. School For The Deaf, Berkeley
   Administration Building, south courtyard; Building D-1, 1949
   Design: Office of the State Architect; George B. McDougall
   (by Alfred Eichler)
   (photo: 1978)

56. School For The Deaf, Berkeley
   Stevenson Secondary School Building, east facade;
   Building D-2, 1949
   Design: Office of the State Architect; George B. McDougall
   (by Alfred Eichler)
   (photo: 1978)
57. School For The Deaf, Berkeley

Stevenson Secondary School Building, east entrance;
Building D-2, 1949
Design: Office of the State Architect; George B. McDougall
(by Alfred Eichler)
(photo: 1978)
58. School For The Deaf, Berkeley
   Stevenson Secondary School Addition, south and east facades;
   Building D-3, 1959
   Design: Office of the State Architect; Anson Boyd
   (by Alfred Eichler and C.H. Holmstrom)
   (photo: 1978)
59. School For The Deaf, Berkeley
Grady Hall, the Junior High School For Boys, south loggia facing the court between Grady Hall and the Administration Building; Building D-6, 1948
Design: Office of the State Architect; George B. McDougall
(by Alfred Eichler)
(photo: 1978)
60. School For The Deaf, Berkeley
    Tilden Vocational Building, south entrance; Building D-8, 1952
    Design: Fred Langhorst, Donald Kirby and Thomas Mulvin
    (photo: 1978)
61. School For The Deaf, Berkeley
   Clark Hall, the High School For Girls, northwest corner;
   Building D-15, 1950
   Design: Office of the State Architect; Anson Boyd
   (by Alfred Eichler)
   (photo: 1978)

62. School For The Deaf, Berkeley
   Intermediate Girls' Dormitory, east facade; Building D-16, 1950
   Design: Office of the State Architect; Anson Boyd
   (by Alfred Eichler)
   (photo: 1978)
63. School For The Deaf, Berkeley

North loggia of the Main Dining Room, parallel to the north elevation of the 1931 Main Dining Room (Building D-18); built in 1950

Design: Office of the State Architect; Anson Boyd
(by Alfred Eichler)

(photo: 1978)
64. School For The Deaf, Berkeley

North loggia of the Elementary Dining Room, parallel to the north elevation of the 1930 Elementary Dining Room (Building D-20); built in 1950

Design: Office of the State Architect; Anson Boyd
(by Alfred Eichler)

(photo: 1978)
65. School For The Deaf, Berkeley
   Kitchen and Commissary Building, south and west elevation;
   Building D-19, 1930
   Design: Office of the State Architect; George B. McDougall
           (by Alfred Eichler)
   (photo: 1978)

66. School For The Deaf, Berkeley
   Kitchen and Commissary Building, south and west elevation;
   Building D-19, 1930
   Design: Office of the State Architect; George B. McDougall
           (by Alfred Eichler)
   (photo: 1978)
67. School For The Deaf, Berkeley

Commissary Building, detail of east elevation;
Building D-21, 1929-31

Design: Office of the State Architect; George B. McDougall
(by Alfred Eichler)
68. School For The Deaf, Berkeley
   D'Estrella Assembly Hall, view of north wall with entrance
doors and balcony; Building D-25, 1931
   Design: Charles F.B. Roeth
   (photo: 1968)

69. School For The Deaf, Berkeley
   D'Estrella Assembly Hall, view of gold painted balcony
   front with cast Zig Zag Moderne (Art Deco) relief sculpture;
   Building D-25, 1931
   Design: Charles F.B. Roeth
   (photo: 1968)
70. School For The Deaf, Berkeley
   Tower entrance to the east corridor of D'Estrella Assembly
   Hall Building; Building D-25, 1931
   Design: Charles F.B. Roeth
   (photo: 1978)

71. School For The Deaf, Berkeley
   Norton Hall, for Elementary Girls, view of south facade;
   Building D-26, 1930
   Design: Office of the State Architect; George B. McDougall
   (by Alfred Eichler ?)
   (photo: 1978)
72. School For The Deaf, Berkeley
   Runde Hall, for Elementary Boys, view of southeast corner
   of the building; Building D-27, 1930
   Design: Office of the State Architect; George B. McDougall
          (by Alfred Eichler)
   (photo: 1978)

73. School For The Deaf, Berkeley
   Runde Hall, for Elementary Boys, central portion of east
   facade; Building D-27, 1930
   Design: Office of the State Architect; George B. McDougall
          (by Alfred Eichler)
   (photo: 1978)
74. School For The Deaf, Berkeley

Elementary Gymnasium, view of the east gable;

Building D-28, 1940

Design: Office of the State Architect; Anson Boyd

(by R.D. Murray)

(photo: 1978)
1 7th Report of the Board of Directors and Officers of the California Institution For the Education of the Deaf and Dumb, and Blind, (Sacramento, 1867), p. 12.

2 ibid., 1867, pp. 12 and 47; Charles Geddes' office was located at 316 California Street, that of S.C. Bugner & Son was at 402 Montgomery Street. The firm of Wright and Sanders was situated at 418 California Street, San Francisco.

3 The San Francisco firm of John Wright (1830 - 1915) and George H. Sanders was established in 1860. Information about either partner is limited. Wright was born in Scotland and he established himself in San Francisco just before the Civil War. He was elected the first President of the San Francisco Chapter of the American Institute of Architects in 1882. His address to the chapter was published in The California Architect and Building News, Vol. 3, June, 1882, pp. 82-83. At about the same time as the firm was designing their second building for the School For the Deaf and Blind, they were designing the Oakland Masonic Temple (1879-81) and the State Hospital (originally designated: the State Insane Asylum) at Napa (see Oakland Daily News Tribune, January 26, 1887, p. 42; and the Vallejo Times-Herald, February 28, 1973, p. 4). Other San Francisco buildings produced by the firm were the Jewish Orphanage and Home, the Oddfellow's Hall, Pioneer Hall, Cooper Medical College, Lane Hospital, S. John's Church, Calvary Church, the Mark Hopkins house on Nob Hill, etc. A brief biography of John Wright was published in The California Architect and Building News, Vol. 5, January, 1884, p. 10. His obituary was published in the Architect and Engineer, Vol. 42, September, 1915, p. 110, and in Henry F. Withey and Elsie Rathburn Withey's Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), pp. 673 - 674. Sander's name is spelled both Sanders and Saunders in the literature.

4 ibid., 1967, p. 46.

5 10th Report of the Board of Directors and Officers of the California Institution For the Education of the Deaf and Dumb, and Blind, (Sacramento, 1873), p. 38.

6 ibid., 1873, p. 36.

7 ibid., 1873, p. 37.

8 ibid., p. 13.

9 11th Report of the Board of Directors and Officers of the California Institution For the Education of the Deaf and Dumb, and Blind, (Sacramento, 1875), p. 5.
Warring Wilkinson was the principal of the School from 1865 through 1909. In 1876 Warring Wilkinson made a trip east to inspect other similar institutions. See Caroline Hyman Burns and Catherine Marshall Ramser's History of the California School For the Deaf, Berkeley, 1860 – 1960, (Berkeley, 1960), p. 21. In Thompson and West's Official and Historical Atlas Map of Alameda County, California, (Oakland, 1878), a site plan for the school is presented (on p. 113). The plan depicts one large building and then a row on each side of smaller buildings. A large structure (perhaps the original 1867 building) is sited to the south of the new buildings.


Specifications of Two Buildings to be Erected by the State of California for the Purpose of a State Deaf, Dumb and Blind Asylum at Berkeley, Wright and Saunders, Architects, Published by Bacon & Co. (San Francisco, 1877).

11th Report of the Board of Directors and Officers of the California Institution For the Education of the Deaf and Dumb, and Blind, (Sacramento, 1875), p. 35.


ibid., 1877, p. 12


It would seem likely that all of these smaller wood buildings were designed by Wright and Sanders who continued through the first decade of the century to be the architects consulted by the School. The 25th Report of the Board of Directors and Officers of the California Institution for the Education of the Deaf and Blind (Sacramento, 1902) mentioned that plans had been drawn up for the new hospital (p. 8). The 26th Report of the Board of Directors and Officers of the California Institution for the Deaf and Blind (Sacramento, 1904), notes that the Hospital Building was completed (p. 8).


Some, if not all of the eucalyptus on the hillside were planted by Theophilus d'Estrella while he was a student at the School. See Caroline Hyman Burnes and Catherine Marshall Ramger's, "A History of the California School For The Deaf, Berkeley, 1860-1960, (Berkeley, 1960).


The Report of 1896 asserts that the wall "...will extend about 325' on Dwight Way, from the corner of Warring Street to the side entrance," and it will "...cost about $2.00 a square foot;" 22nd Report of the Board of Directors and Officers of the California Institution for the Education of the Deaf and Dumb, and Blind, (Sacramento, 1896), p. 15. In 1898, it was noted, "The stone wall on the line of Dwight Way, referred to in my last report as being in progress, has been completed." 23rd Report of the Board of Directors and Officers of the California Institution for the Education of the Deaf and Dumb, and Blind, (Sacramento, 1898), p. 13. In 1900 the Annual Report indicated, "The stone wall enclosing the grounds, upon which we have been working for four years, has been extended and finished to the southwest corner, and is now building on the south side; 24th Report of the Board of Directors and Officers of the California Institution for the Education of the Deaf and the Blind, (Sacramento, 1900), p. 10. "The enclosing wall," it was mentioned in the 1902 Report, "which has been in slow progress for six years, was finished in September, 1901." 25th Report of the Board of Directors and Officers of the California Institute For the Education of the Deaf and the Blind, (Sacramento, 1902), p. 18.

30 13th Report of the California Institution For the Deaf and the Blind, (Sacramento, 1912), pp. 13-14. The building is illustrated between pp. 16 and 17 of this report. The drawings for the building would have been prepared under the direction of William D. Coates, Jr., who was the State Architect between May, 1909 and May 21, 1912. It is interesting to note that the Board of the School paid the State Architect "...for plans and supervision." (p. 13)

31 32nd Biennial Report of the California School For the Deaf and Blind, (Berkeley, 1916), p. 11. It was also noted in the same Report that a new Dairy Barn (shown in the 23 site map, Figure 8) was completed.


33 *ibid.*, 1960, p. 38; the phrase "Deaf and Dumb" was dropped from the Annual Reports of the Board of Directors and Officers in 1900. It was replaced by "Deaf" only.

34 *ibid.*, 1960, p. 39.

35 The site plan was published in an article by Frederick Hamilton, "Mediterranean Architecture in Berkeley State Buildings," *Architect and Engineer*, Vol. 108, February, 1932, p. 30. Buildings designated #1 and #7 on the site plan were not built. Alfred Eichler was born in Shadyside, St. Louis County, Missouri, on August 7, 1895, and died in Sacramento on November 27, 1977. He was educated at St. Ignatius College, San Francisco, and then apprenticed himself to the architectural firm of F.D. and H.A. Boese (1911-1916). In addition he pursued a course of study through the Beaux Arts Institute of Design (1914-1920). He then worked in a number of offices including those of Alfred Granger, John J. Donovan and Myron Hunt. In the early 1920's he established his own practice. His best known building of these years was the Amanda Anderson McCarthy Chapel at Carthay Center, Los Angeles (1923). The image utilized for this small chapel was Spanish Colonial Revival provincial neo-classicism (see *The Architect and Engineer*, Vol. 76, March, 1924, pp. 65-67). He officially joined the Office of the State Architect in Sacramento in 1925, and he continued to be involved with this office until his retirement in 1963. (From 1949 on he was Supervising Architect of Design within the Office.) Among the buildings he is credited with designing are the Downtown Campus, State College, San Francisco (1936); the State of California Public Works Building, Sacramento (1936); and the State Building for the Motor Vehicles Department, Sacramento (1936) (see *The Architect and Engineer*, Vol. 126, July, 1936, p. 40, and *The Architect and Engineer*, Vol. 130, August 1937, pp. 15-18); The State Merchant Marine Training School at Vallejo (1942), (see *The Architect and Engineer*, Vol. 151, October, 1942, p. 28); the State of California Medical Facility, Vacaville (1955), the State of California Capitol Mall Buildings, Sacramento (1955), etc. In architectural imagery these buildings run the gamut from the
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