UC PRINTING PLANT

Berkeley, CA

Historic Resource Study
Page & Turnbull, Inc.
February 19, 2002
I. INTRODUCTION & METHODOLOGY

INTRODUCTION

The UC Printing Plant Historic Resource Study was prepared for the Physical and Environmental Planning Department at the University of California, Berkeley. The primary purposes of the UC Printing Plant HRS are to analyze the building’s history, assess the existing conditions and integrity of the site and building, as well as to evaluate its overall significance in relation to National Register criteria. The HRS will include the following historic property and building information:

- Description of the building, including its site and interior, to understand its significance as an example of design and craftsmanship;
- History of the building, including association with significant persons, institutions and events;
- Significance of the building, including designation of a period of significance and a professional opinion of whether the building appears to be eligible for the National Register of Historic Places or the California Register of Historical Resources;
- Illustrations, including existing conditions photographs and copies of original as-built drawings.

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METHODOLOGY

This study is based on three site visits made to the building in February 2001. Page & Turnbull made a site visit to the UC Printing Plant on February 7 and comprehensively examined and photographed all exterior and interior spaces. Mr.
Steve Finacom of Capital Projects visited the building as well and interviewed Printing Department staff. Steve Finacom and Page & Turnbull both conducted historic research and analyzed existing documentation in local archives and repositories, primarily from libraries and repositories on the UC Berkeley campus. In addition, Sanborn Fire Insurance maps were consulted to determine the sequence of development on the site and the surrounding neighborhood. The methodology of the study generally follows the evaluation criteria used in the *National Register of Historic Places* and the *California Register of Historical Resources*. The UC Printing Plant is not listed in the *National Register* or the *California Register* but is identified by the State Historic Resources Inventory as having been determined eligible for listing in the *National Register*. 
II. DESCRIPTION

SITE
The UC Printing Plant is located at 2120 Oxford Street, on the northwest corner of Center and Oxford Streets in downtown Berkeley. It is situated on the southeast corner of a block bounded by Center Street on the south, Shattuck Avenue on the west, Addison Street on the north and Oxford Street on the east. Aside from the UC Printing Plant and several historic commercial buildings on the northwest corner of the block, most of the block has been redeveloped within the previous forty years. A contemporary bank building with a surface-level parking lot is located at 2129 Shattuck and a 1960s-era, three-level parking structure, designed by Anshen & Allen, is located at 2106 Oxford. The block is part of a transitional zone between the dense commercial/retail development of downtown Berkeley and the lushly vegetated University of California campus. The UC Printing Plant is coterminous with its irregularly shaped lot. The façade, or east wall, has 125' of frontage along Oxford Street and the south wall has 200' of frontage along Center Street. The north wall is also 200' in length and it abuts the parking structure to the north. The west wall is roughly 123' in length and abuts the parking lot for the adjacent bank.

EXTERIOR ELEVATIONS
The UC Printing Plant is a reinforced-concrete industrial/office building designed in the Streamline Moderne style. The building is composed of a three-story-over-basement, flat-roofed office wing facing Oxford Street and a one-story-over-basement production shed with a sawtooth roof, occupying the remainder of the site. The exterior walls are poured-in-place concrete with the board forms exposed on the north and west walls. The façade and south elevations are finished in painted stucco (originally painted white but now painted off-white). Exterior detailing is generally simple and restrained, with molded concrete piers alternating with vertical bands of steel casement windows. The condition of the exterior is generally good. The most significant visible deficiencies include paint delamination, biological growth, water infiltration and graffiti.
East Elevation

The façade or east elevation of the UC Printing Plant faces Oxford Street and the grounds of the University of California. The east elevation is three stories in height and nine bays in width. The center bay is wider than the flanking bays, indicating the location of the entry, as well as giving the façade a strong symmetrical emphasis. The façade is divided into bays by full-height shallow-relief piers, which alternate with vertical bands of steel awning sash windows and recessed spandrels. The concrete spandrels separating the first and second floor windows are embellished with fluting. The windows have deep reveals and projecting concrete lug sills. The east elevation is capped by a stuccoed parapet wall recessed behind the primary wall plane. The condition of the façade is fair and there are have not been any significant changes to the original design.

Entry

The entry is located on the east elevation. It is the focal point of the façade and features the highest level of detailing and significance on the exterior. The entry contains a pair of aluminum doors flanked by aluminum-frame sidelights. The entry is sheltered beneath a fluted “marquis” or canopy and the canopy itself is flanked by two original Streamline Moderne aluminum sconces with frosted glass shades. Immediately to the left of the entry is a sign dating from the building’s construction. It is made of aluminum letters reading: “UNIVERSITY OF CALIFORNIA PRINTING DEPARTMENT.” Below the sign is a plaque reading:

PRESENTED TO THE UNIVERSITY OF CALIFORNIA PRINTING SERVICES


RECOGNIZED BY UNITED NATIONS ASSOCIATION OF THE UNITED STATES OF AMERICA EAST BAY CHAPTER ON THE 50th ANNIVERSARY OF THE JUNE 26, 1945 SIGNING.

The as-built drawings indicate that aside from the addition of the plaque and the removal of the original aluminum push bars on the doors no significant changes
have been made. The condition of the entry is fair, with visible signs of paint
delamination, biological growth and water infiltration on the soffit of the canopy.

South Elevation

The south or Center Street elevation is the only other wall to face a public street.
The Center Street elevation is ten bays wide. The easternmost two bays are three
stories in height because they comprise the south wall of the office wing and the
westernmost eight bays are one story high as they comprise the south wall of the
production shed. The easternmost two bays of the south elevation are identical to
the Oxford Street facade in terms of materials and detailing. The eight bays of the
south elevation of the production shed include a loading dock with a metal rolling
door in the westernmost bay and seven identical bays to the east consisting of large
rectangular windows comprised of glass block. The south elevation of the
production wing is articulated by modestly detailed concrete piers and capped by a
plain parapet. Above the loading dock the words "UNIVERSITY PRESS" are
inscribed in the concrete. They have since been painted over, but their outline can
still be discerned. The south elevation is in good condition and retains a high level
of architectural integrity although the glass block windows have been painted over
on the inside surface, blocking views into the production shed interior.

West Elevation

The west elevation faces the parking lot of the bank building at 2129 Shattuck. This
elevation, which forms the west wall of the production shed, was not meant to be
visible as it originally abutted adjacent buildings which have since been torn down.
As a result, it is simply a blank unfinished concrete wall with the impressions of the
concrete board forms visible. In addition, the jagged profile of the sawtooth roof is
also exposed to view. From the west one can also see the upper two stories of the
west wall of the office wing. It is identical to the east elevation in terms of materials
and detailing. With the exception of graffiti on the second story of the office wing
the west elevation is in good condition and retains a high level of architectural
integrity.
North Elevation
The majority of the north elevation was never finished because most of it abutted adjacent structure to the north. With the exception of the easternmost two bays, which comprise the north wall of the office building, the north elevation is a blank concrete wall. The easternmost two bays are finished in the same manner as the Oxford Street facade. The addition of a modern steel exterior stair has resulted in the partial removal of two spandrels as well as the replacement of two windows with modern flush steel doors. This elevation is in fair condition and retains a moderate level of architectural integrity.

INTERIOR DESCRIPTION & CONDITIONS
Corresponding with the exterior, the interior of the UC Printing Plant is divided into two principal zones: the office wing and the production shed. The three-story office wing housed the public reception, clerical and administrative offices as well as several work areas. In general the level of elaboration decreases with each floor level, with the first floor, and to a lesser extent the second floor, housing the most architecturally significant spaces. The interior of the office wing has undergone few substantial changes and is in good condition. The production shed occupies the majority of the building footprint. Designed as a functional, light-filled and efficient work area, the production shed has a well-preserved industrial interior. With the exception of new partition walls and dropped ceiling in the pre-print shop and two steel mezzanines in the binding room, the physical fabric of the production shed has undergone only a moderate level of change and it is in good condition.

Basement
The basement of the UC Printing Plant extends beneath much of the southern half of the office building wing and the production shed. It is accessed by a stair in the office wing and a second tiled stairwell near the loading dock in the production shed. Beneath the office wing, the basement consists of storage areas, a boiler room and several utility rooms. Beneath the production shed, the basement consists of a large storage area, fan room, elevator shaft, men’s and women’s locker rooms, toilet rooms and utility closets. Throughout the basement both the perimeter and partition walls are poured-in-place concrete with the impressions of the formwork visible. The perimeter walls are divided into regular bays by square concrete piers.
and the interior supports are concrete dropped-panel/mushroom-capital piers. The floor throughout the basement is an exposed concrete slab. Many of the openings in the basement are guarded by steel-clad fire doors. The dropped pendant incandescent lighting fixtures located throughout the basement appear to be original. The exposed concrete ceiling is largely concealed behind steel air and heating ducts, plumbing and electrical conduit. The functional interior of the basement retains a high level of integrity.

**Basement Toilet Rooms**

The northwestern corner of the basement contains the men’s and women’s toilet rooms, washrooms and locker rooms. The floors are finished with ceramic mosaic tile and the walls are clad in square ceramic tiles. The concrete ceiling is unfinished. The men’s toilet room features a row of eight urinals and four toilets concealed behind original wood partitions. The adjacent men’s washroom contains two rows of six wash basins located opposite one another. The men’s locker room contains rows of what appear to be original metal lockers. The women’s toilet room, washroom and locker room were not inspected. A tiled stair leads from the northwestern part of the basement to the main floor of the production shed. These rooms are finished similarly and appear to have undergone few if any substantial alterations since the building was completed.

**Office Wing: First Floor**

As the first area seen by the public, the first floor of the UC Printing Plant office wing is finished to a higher degree than the rest of the interior. The first floor consists of a well-preserved and architecturally significant lobby, a series of administrative offices and a large open room for clerical staff. Several of the offices, most notably the superintendent’s and manager’s offices, feature a moderate level of finish in the form of oak paneling and shelving. Today, the first floor spaces are largely used as they were originally intended and consequently have undergone few changes. The first floor is in good condition and retains a moderate-to-high level of architectural integrity.
First Floor Lobby
The first floor lobby (Room 116) is the most significant space in the building as well as the primary circulation node in the office wing, housing the main stair, service stair, elevator and entrances to both the administration offices and the production wing. The central focus of the lobby is a Streamline Moderne style spiral staircase, which features terrazzo stringers, headers and treads, as well as a sinuous aluminum balustrade. Midway up the staircase is a large aluminum-frame window that originally looked out onto the production shed floor. The floors of the lobby are terrazzo laid in a checkerboard pattern, with brass dividing strips separating the different colored panels. The walls and ceilings are furred out from the concrete partition walls and finished in what the original plans called “Caen stone plaster.” Doors within the lobby are unpainted aluminum, with aluminum push bars. Some doors are partially glazed with wire glass. The elevator is located in the northwest corner of the lobby and it features aluminum doors. The lobby is illuminated by several original aluminum Streamline Moderne style lighting fixtures, including a shallow rectangular fixture with translucent glass and a pendant fixture above the stairs. The north and south walls have display cases with aluminum trim. The lobby appears to have undergone few if any changes since the building was completed in 1939 and it is in good condition.

Display Room
To the north of the lobby is the display room (Room 115). This room was originally used to house the printed products produced by the Printing Plant. In terms of materials and detailing, the display room is typical of most of the offices in the UC Printing Plant. It features both painted plaster walls and a carpeted concrete floor. The ceiling is plaster but it was covered with adhesive acoustic tile in the 1950s. Detailing in the display room is sparse, consisting of stained oak baseboards and simple painted quarter-round cornice moldings. All electrical switchplates and outlets are made of brass, as they are throughout the interior of the office wing. The windows are painted steel awning casements with unpainted oak sills.

Press Book Storage and Stencil Rooms
North of the display room and the elevator are two functional rooms identified on the plans as the press book storage room and the stencil room (Rooms 112 and
113). Although located within the volume of the office wing they function as part of
the production shed and are finished similarly, with wood block floors and
unfinished concrete floors and ceilings.

**Administration Offices**

South of the lobby are the administration offices (Rooms 117-127). With the
exception of the manager's office (Room 127) and the superintendent's office
(Room 123), the clerical office (Room 117) and most of the other rooms within this
area are strictly functional in appearance and feature minimal detailing. The concrete
slab floors are covered with carpeting and the walls are painted plaster or gypsum
board. Throughout the administration offices, baseboards are unpainted oak and
window and door surrounds are beaded aluminum. Several of the original solid oak
doors survive although several have been replaced with multi-lite glazed doors. The
ceilings in the administration wing have been covered with spray-on acoustic ceiling
covering and the overhead lighting is provided by 1950s-era fluorescent fixtures.
The manager's office contains a built-in oak bookcase and storage cabinets. In
general the administration offices are in good condition and retain a moderate level
of integrity.

**Second Floor**

A description of the UC Printing Plant dating from the opening of the building
states that the editorial and sales offices of the UC Press were located on the second
floor. The Press occupied the entire second floor from the time the building was
constructed until the department moved from the building in 1962. Although it will
be discussed in more depth in the following section, it must be noted that the UC
Press and UC Printing Department were separate departments who coexisted in the
UC Printing Plant from 1939 until 1962. After UC Press moved out, the Printing
Department took over the second floor but did not change the use of the space.
The focal point of the second floor is a large central stair landing. The landing is
flanked on either side by clusters of offices located off a double-loaded corridor.
Aside from the stair landing, the most architecturally significant zone on the second
floor is the library, which is located on the north end of the corridor. Very few
substantial changes have been made to the second floor and it is in good condition.
Stair Landing

Essentially an extension of the first floor lobby, the second floor stair landing serves as the circulation node for the second floor. Detailed in a similar fashion to the first floor lobby, the stair landing is characterized by quality materials and detailing that include terrazzo floors and baseboards, walls of “Caen stone plaster,” an aluminum balustrade and brass thresholds. The elevator is located just north of the formal stair and the service stair is located immediately to the south. The stair landing retains a high degree of integrity and is in good condition.

Library

The Library (Room 210) is located at the north end of the second floor corridor. The room was used by UC Press for meetings as well as for displaying the Press's books. It is now being used by the Printing Department for offices, meeting room and historical archives. The walls of this space are furred out from the concrete perimeter walls with metal studs and paneled in oak. In addition to the paneling, there are ceiling-height oak shelf units located along each wall. The floors are concrete slab covered with linoleum and the ceilings are plaster covered with acoustical tile.

Second Floor Offices

The second floor housed the sales and editorial offices of UC Press until 1962 and is now being used as Printing Department offices. Currently there are eight offices (Rooms 202-209), a large clerical pool (Room 210) and men's and women's toilet rooms and storage (Rooms 212-216). The second floor offices are finished similarly to those on the first floor. The floors are concrete, originally covered with linoleum and now carpeted, and the walls are painted plaster or gypsum board. The ceilings were originally plaster but most of these surfaces have been covered with either acoustic tile or with a sprayed-on acoustic surface. The second floor offices and corridors have very little detailing aside from stained oak baseboards, window sills and solid oak doors with brass hardware. The windows are painted steel awning casements. The dome lighting fixtures appear to be original. Aside from a new partitioned area south of the service stairs, very few substantial changes have occurred to the second floor offices and the space is in good condition.
Third Floor
The concrete service stairs to the south of the main stair provide access to the third floor. According to a description of the UC Printing Plant written in the 1940s, the third floor was used as the pre-press operations for the Printing Department as well as a bindery which handled not only the in-house production but also binding and rebinding for books in the University’s library collections. Currently the third floor houses the offices of Berkeley Publications.

Third Floor Offices
The third floor itself is largely open, with the only enclosed areas being the service core/stairwell, women’s toilet room, men’s toilet room and locker room. The women’s toilet room/restroom area on this floor is considerably larger than the men’s, explainable (according to current staff) by the fact that many bindery staff in that era were women since they were reportedly more dexterous. Within the open office area, the concrete slab floor is covered with carpet. The walls are exposed poured-in-place concrete with the beams spanning the width of the space. There are exposed heating and ventilating ducts and incandescent lighting fixtures on the ceiling. There is no decorative trim anywhere on the third floor. The windows are painted steel awning sash and most of the doors have been replaced with modern flush steel doors.

Roof & Penthouse
The service stair provides access to the roof and to the utility penthouse, which is situated on the west side of the roof. The roof of the Printing Plant is covered with built-up asphalt and gravel and features a raised parapet with a smooth coping. The penthouse is concrete and utilitarian in appearance. There are a door and a window on the south wall, a large multi-lite window on the east wall and a window and door on the north wall, which provides access to the elevator equipment. The roof level also includes a small meeting room, now apparently used for storage.

Production Shed
The production shed comprises the majority of the UC Printing Plant’s footprint. The original plans show the production shed divided up into the following rooms: the “proofreaders” room (Room 100), the “shipping” department (Room 103),
“press paper storage” (Room 104), “wrapping & mailing” (Room 105), “binding & mimeographing” (Room 106), the “press room” (Room 107), and “monotype rooms 1 & 2” (Rooms 110 and 111). According to contemporary articles covering the opening of the building, the production shed was designed with special care to enable all modes of production to flow efficiently from one department to another. The production shed is essentially a large one-story concrete shed with lightweight, movable, glazed metal partition walls. Aside from the pre-print shop the majority of the rooms within the printing plant wing are open to the ceiling with its large north-facing sawtooth windows, which allows abundant natural light to infiltrate the space. The perimeter walls are all poured-in-place concrete and the floors are made of either concrete or 3” x 5” end-grain redwood blocks. Although printing machinery has changed over the years, the printing plant wing interior has undergone few changes with the notable exception of the pre-print shop/composing room.

**Pre-print Shop/Composing Room**

The pre-print shop (Room 109) is accessed via a short set of concrete stairs leading from the office wing. On the original plans this space is labeled as the “composing room” but at some point it was altered to accommodate the pre-print operations. While the steel and glass partition wall separating the pre-print shop from the press room is original, most of the other interior partition walls in the pre-print shop are contemporary stud and gypsum board construction. In addition, a dropped acoustical ceiling conceals the sawtooth roof from view. The floors of the pre-print shop are made of end-grain redwood blocks. This unique flooring system was intended to serve the two-fold purpose of providing a maintenance-free work surface and protecting employees’ backs from the effects of standing on a concrete slab all day.

**Press Room/Binding Room/Shipping**

The balance of the production shed houses the press room, shipping and receiving, binding and several other rooms. The cavernous space, illuminated by the large north-facing sawtooth roof, is subdivided into its constituent rooms by lightweight steel and glass partition walls. Although very little original machinery remains, the bulk of the interior is original and intact. The press room/binding room features an exposed structural system of engaged perimeter concrete piers and 14” steel I-beam...
columns. Large steel beams spring from a concrete perimeter bond beam and span to the top of each sawtooth roof section. Concrete girders intersect the beams at regular intervals and provide extra resistance to the poured-in-place concrete roof slab. Ceiling-mounted metal halide lights illuminate the production shed floor. According to current staff, these were installed in the mid-1990s, replacing 500-watt incandescent fixtures. In addition to the fixtures, the ceiling also features heating and ventilation ducts, wire conduit and other utilities. Floors throughout the production shed are mostly 3" x 5" redwood end-grain blocks.
III. **HISTORY**

**Early History of Berkeley and the Campus**
The recorded history of the site of the UC Printing Plant, and incidentally the City of Berkeley, begins in the early nineteenth century when the King of Spain granted the 48,000-acre Rancho San Antonio to Luis Maria Peralta. Prior to his death Peralta divided the ranch between his four sons, leaving most of what is now Berkeley to Jose Domingo Peralta. In 1852, only four years after California became a U.S. territory, Francis Kittredge Shattuck, his brother-in-law George Blake and two partners acquired legal title to a square mile of land in the central section of what is now Berkeley.\(^1\) Eight years later, in 1860, the private College of California purchased a large tract of land on Strawberry Creek for a new campus. In 1866, the name "Berkeley" was officially adopted by the Trustees of the college for the residential academic community that they hoped would grow up around the college. In 1868 the financially troubled college deeded the campus site to the State of California. Shortly thereafter, under the provisions of the Morrill Act, Governor Henry H. Haight signed a law granting a charter to the University of California and in 1873 the state's first public university moved from Oakland to Berkeley.\(^2\)

**Berkeley Incorporates**
The development of Berkeley proceeded very slowly prior to the establishment of regular rail service between the town and Oakland and San Francisco. In 1873 several local investors formed the Berkeley Land and Town Improvement Association to spur development. This group organized land sales, built stores and wharves and lobbied for a direct ferry connection to San Francisco. In 1874, the Berkeley Ferry and Railroad Company initiated regular service between San Francisco and Ocean View (now West Berkeley). Also that year a horse-drawn transit line began operating along Telegraph Avenue between downtown Berkeley

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and Oakland. In 1878 the Town of Berkeley incorporated, including both the bayside manufacturing settlement of Ocean View and the small academic village of Berkeley.

**Birth of Downtown Berkeley**

Following Berkeley’s incorporation in 1878 Shattuck Avenue was already well on its way to becoming the town’s main street. This was mostly the result of Francis Kittredge Shattuck’s successful efforts to convince the Central Pacific Railroad to run a spur line from Oakland through the middle of his mile-long land holdings located just west of the University of California campus. Station facilities were built on the present-day location of Shattuck Square, one block west of Oxford Street and the future UC Printing Plant site. Berkeley’s nineteenth century downtown evolved as a district of modest wood-frame buildings ranging from one-to-three stories in height. The blocks east of Shattuck Avenue contained an eclectic mix of uses and remained in a quasi-rural state for much longer than the land south and west of Shattuck.

**Berkeley Grows**

During the early twentieth century—particularly in the years between the 1906 Earthquake and the Great Depression—both the University of California and the town of Berkeley grew rapidly. After 1906 Berkeley became one of the largest cities in California, mostly as the result of an influx of 20,000 San Francisco earthquake refugees. The construction of the Key System of ferry boats and streetcars made transportation between Oakland, Berkeley, and San Francisco quick and affordable and spurred the development of numerous residential tracts in Berkeley and Oakland. In turn, this growth brought in more customers and thereby spurred intensive commercial development in downtown Berkeley. Downtown Berkeley evolved in this period from a district of low-rise wood-frame buildings into a

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substantial urban district, with numerous large masonry buildings and stately public facilities. Some of the new buildings completed included a new City Hall designed by architect Arthur Brown Jr., a new Berkeley Public Library, an elegant new downtown train station, and an expanded and rebuilt Berkeley High School.

Site History

With the establishment of the downtown train station at Shattuck Square, Center Street became the primary walking route between it and the UC Berkeley campus. Nevertheless, the 1890 Sanborn fire insurance map reveals that development in the area east of Shattuck remained sparse. This map shows that Assessor’s Block 5176 (the block directly south of the future UC Printing Plant) contained only a handful of small commercial buildings, several vacant lots, the wood-frame First Baptist Church, the Kellogg School (the town’s first public high school) and one residence. Meanwhile Assessor’s Block 5177, the location of the UC Printing Plant, contained several residences, as well as a cobbler, two buildings marked “storage” and several empty lots. The future site of the UC Printing Plant was partially vacant although there were four detached residences on Oxford Street.

By the First World War, the UC Printing Plant block was fairly built up. Contemporary photographs show that Center Street between Oxford and Shattuck was lined with one-and two-story wood-frame buildings, several of which had ground floor commercial space. By the time the 1929 Sanborn fire insurance map was published the site of the future UC Printing Plant had become more intensively developed with a large house at the corner of Oxford and Center and several other houses facing Oxford Street. Denser commercial development occurred further west closer to Shattuck. One structure that is not specifically identified on these particular Sanborn maps, but which is known to have existed on the block through the 1930s, is the plant of Lederer, Street, and Zeus, a prominent Bay Area printing

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9 Sanborn Fire Insurance Map, 1890.
10 One of the residential buildings on the block in this era, a small pre-fabricated cottage on Addison, where the UC Parking Garage was later constructed, has recently been identified on a University Avenue lot where it had been moved and incorporated into a commercial building. This building, the “Kenny Cottage”, is thought to be the earliest remaining residential structure from Downtown Berkeley, and one of only two buildings surviving from the nineteenth century Downtown.
11 Photograph of Center Street, circa 1915, located at Berkeley Historical Society.
house and engraving company, which called itself a “collegiate press.” Their building apparently stood on the eastern portion of the UC Printing Plant site, at 2161 Center Street.

By 1950, a decade after the completion of the UC Printing Plant, the Sanborn fire insurance map for that year indicates that the block had been “built out.” The UC Printing Plant was ten years old and the remainder of the Center Street frontage, west of the UC Printing Plant, was occupied by a restaurant, various commercial buildings, a “paper warehouse” and a seven-story building at the corner of Center and Shattuck, with a bank on the ground floor. All of these structures west of the Printing Plant would later be cleared in the late 1960s to create the existing low-rise Bank of America building and its adjacent parking lot.

For many years the northeast corner of the UC Printing Plant block, immediately north of the UC Printing Plant and now occupied by the University Hall parking structure, appeared as a vacant lot. By the 1930s it was the site of a car dealership, a precursor of the auto-oriented uses (primarily garages and gas stations) that would later line much of the west side of Oxford Street. This elegant reinforced-concrete building had a large two-story showroom on Oxford Street and a one-story garage wing on Addison Street. In terms of its massing—with a taller, more public section on Oxford, and a lower and more utilitarian space behind—as well as its Streamline Moderne detailing, this building resembled the UC Printing Plant. Although no documentation has been found one way or the other, one may speculate that the presence of this structure on the adjacent lot may have had some influence on the massing of the Printing Plant structure and the similar orientation of the main entrance on Oxford rather than Center. In 1960 the car dealership was replaced by the current three-level parking structure designed by Anshen & Allen.

**Early Years of the University of California Printing Department**

University of California’s printing operations began around 1873-74, possibly modeled on one at Cornell, whose president, Andrew D. White, was a friend of UC’s president Daniel Coit Gilman. The secretary of the UC Regents had written

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12 *Daily Californian* (March 28, 1940).
the previous year that a printing office was desired for the “convenience and economy of the University.” It seems that the new department was envisioned as something like a modern photocopy shop office, concentrating on the printing of forms and official university documents. According to University records, the office (later referred to as a department) was “established to provide printing service for administrative publications that was then difficult to obtain from the small printing industry of San Francisco or the State Printing Office in Sacramento.” The first printing operation was located in North Hall and operated by students. Soon, conflict with the State Printing Office, which had previously done most University printing work, and objections from labor unions who did not want the University to contract out printing to private businesses, led in 1897, to the expansion of the UC Printing Office.

Locations of the UC Printing Department

After being moved from North Hall in 1897, the UC Printing Office was relocated to a building called Literary Hall. In the following years the office was moved again, first to the Mechanics Building, then the Mining and Civil Engineering Building, and finally to a new building constructed specifically for the purpose on the northwest corner of Barrow Lane and Bancroft Way. The 10,000 square-foot concrete building, designed by John Galen Howard and constructed in 1917, served as the printing office for its first 23 years. After the Printing Department was moved to its present location, the Barrow Lane building served as a receiving office and warehouse until 1958. In 1964 the building was demolished.

UC Printing Department Administration

For almost half a century, between 1887 and 1932, the UC Printing Department was administered by University Printer Mr. Joseph Flinn. Under Flinn’s management the department produced workmanlike products, primarily administrative documents, forms, and similar materials. After Flinn’s retirement, Samuel T. Farquhar, a partner in the printing firm of Johnck & Seeger, was appointed University Printer in 1932. A year later he was also made manager of the University Press, leading to an often-

14 Ibid., p. 400.
uncomfortable merger of the two operations that would remain in force through the 1950s. Farquhar was a bibliophile and sought to refocus the operation on higher quality design and printing. His arrival also generally coincided with the beginning of the administration of Robert Gordon Sproul (UC president, 1930-1959). Sproul and Farquhar apparently worked well together, a factor which presumably had an impact on the growth, management, and facilities of the printing and UC Press operations during Farquhar's tenure.

History of the UC Press
It was not until 1893 that the University of California first began a program of publishing original scholarly material. The first books published included four bulletins on California geology as well as a monograph on child development by Millicent W. Shinn, the first woman to earn a graduate degree from the University of California. In its early years the UC Press produced mainly serial monographs, printing research and articles by faculty members and other university scholars. Many of these publications became notable in their fields. The serial publications enjoyed considerable growth and prestige during the twenty-year presidency of Benjamin Ide Wheeler (1899-1919) and constituted the bulk of the UC Press's published output in its early decades. In 1901-02, Wheeler allocated $3,000 in University funds for scholarly publishing, beginning a regular series of appropriations that were supplemented with special gifts and other one-time grants. With ample funding, "monographs sprang up like spring flowers in a good season." The range and growth of the journals is also regarded as due, in part, to the relatively unexplored and poorly documented natural and human world of the western United States, which provided fertile ground for field research by UC scholars and material for their descriptive and analytical writing.

The UC Press was originally located in North Hall. In 1905 it was moved to California Hall, Bacon Hall in 1910 and then to Doe Library in 1911. In 1916-17

15Ibid., p. 393.
17 Ibid., pp. 21-23.
stocks of undistributed printed material were moved to storage in Sather Tower, and
the offices relocated to the Printing Department building at 2 Barrow Lane. This
last move began a physical—and, later, administrative association of the UC Press
and Printing Departments, which was solidified when both departments were
moved to the new UC Printing Plant building in 1939. During this era, the
management of the UC Press is associated primarily with two individuals important
in University history, Samuel T. Farquhar and August Fruge. Fruge in particular has
a place in national publishing history for his role in developing the UC Press into
one of the nation’s most highly regarded academic publishing houses.

Need for New Printing Plant Recognized
By the time of Farquhar’s appointment as University Printer in 1932 the UC
Printing Department had outgrown its old Barrow Lane home. Katherine Towle,
who began work under Farquhar in 1935, described the Barrow Lane building: “It
was an old, old building when I was first in it. Its days were numbered even then.”
The faculty authors, as well as the UC Press Editorial Committee, complained about
the utilitarian quality of the Printing Department’s products and blamed this on
inadequate equipment and lack of space to install modern printing presses (see
Appendix for description of the history of printing technology). Tensions over
delays in scholarly printing also appear to have contributed to plans for a new
building. A passage from Alfred Muto’s history of the University of California Press
sums up the situation in the mid-1930s.

Editorial Committee members and Manager Calhoun began to
think of a reorganized print shop that could do more attractive
work. In his recommendations to president Sproul, Calhoun asked
that the printing office be expanded to permit the printing of fine
books in the Harvard and Princeton tradition.

15 Ibid., p. 40.
16 Albert Muto, The University of California Press: The Early Years, 1893-1953, (Berkeley: UC
17 Interview with Katherine Towle.
18 Albert Muto, The University of California Press: The Early Years, 1893-1953, (Berkeley: UC
19 Ibid., pp. 64-65.
In 1933 the Printing Department and Press operations were merged and it became even clearer that a new building was necessary to accommodate both departments together under one roof.\textsuperscript{24}

**Physical Planning**

Following the merger of the UC Printing Department and UC Press, the central principle in the planning of a new building was the integration of editorial, managerial, and printing operations in one physical location. The San Francisco firm of Masten & Hurd, well-known for designing both institutional and industrial buildings, was retained and the design process initiated in the summer of 1938. The plans were met with widespread approval from the future tenants of the building. Future Press Director August Fruge noted that "the entire area was skillfully planned for flow of work from one function to another...Farquhar and his architects...had known precisely what they were doing."\textsuperscript{25} Fruge added that, "the entire building was beautifully planned for the Press as it was then—for a good-sized printing plant and a small, attached, and subsidiary editorial operation, with easy communication between editors and compositors."\textsuperscript{26} Fruge believed that Farquhar must have taken an active part in the planning, stating that his half brother Robert was an architect "of the elegant Clark Library in Los Angeles" which suggested that there was "a family interest in such matters." A surviving unsigned memo of 1940 says:

Simplicity in design and dignity without pretentiousness were sought by the use of lightly marked vertical accents on the rather low main façade. Compared to other University buildings in Berkeley, it is small, harmonious, perfectly balanced—just the qualities that Farquhar sought in book design.\textsuperscript{27}

Although the simplicity of design was often attributed to Farquhar, the involvement of WPA funds in its design and construction probably had more to do with its spare and efficient design.

\textsuperscript{24} UC Berkeley Oral History Office, "Katherine Towle," *Oral History, University History Series, Administration and Leadership*, Interview conducted by Harriet Nathan in 1967.


\textsuperscript{26} Ibid., pp. 23-24.
WPA Funding

Funding for the construction of the proposed new printing plant was obtained from the Works Progress Administration, or more commonly known as the WPA. Significantly, the UC Printing Plant appears to have been the only UC building that was designed and built with WPA funding. Throughout the Depression the University of California had submitted a number of funding requests to the WPA but found their applications repeatedly denied. In 1938 the University applied once again for funds. But funds were available for only a single University project, and it was allocated to the printing plant project since its funding request most closely corresponded to the money available. The estimated cost of building the printing plant was $250,000 and the WPA contributed $146,220.28

As a WPA-funded project, the University of California would have been compelled to abide by guidelines issued by the Office of the Supervising Architect of the United States Treasury. The WPA guidelines encouraged the use of heavy-duty reinforced concrete construction techniques as well as the incorporation of simplified detailing. The use of easily formed concrete and stucco detailing, often seen in buildings designed in the Streamline Moderne style, was a conscious attempt to grapple with small budgets and semi-skilled or non-skilled labor. The WPA guidelines resulted in a consistent appearance of projects funded by the bureau and led to the adoption of the term “WPA Moderne.”

Streamline Moderne

The Streamline Moderne style was not purely the outgrowth of Depression-era austerity. Ultimately it was a modernist aesthetic, related to the Art Deco style, which gained popularity during the late 1930s and early 1940s. The Art Deco style gained worldwide attention as a result of the 1925 Exposition Internationale des Arts Decoratifs et Industriels Modernes. The Art Deco style consciously broke from the past and sought to chart a new stylistic vocabulary based primarily on low-relief geometric designs—including parallel lines, chevrons, zig-zags, stylized vegetation, circles and linear motifs. By the end of the 1930s, the idealization of the machine, in

27 Ibid., p. 24.
28 Stadtmn, Verne, Editor, Centennial Record of the University of California, (Berkeley: University of California Press, 1968), p. 69.
particular the airplane and ocean liner, led toward the refinement of the Art Deco style. Called Streamline Moderne, WPA Moderne or simply Moderne, this new style evolved in several different paths ranging from a literal application of the curved, aerodynamic vocabulary of airplanes, ocean liners and automobiles to a stripped classicism popular with government institutions. In the United States this latter version of the Streamline Moderne style (alternately referred to as Stripped Classicism or WPA Moderne) became the dominant mode endorsed by Depression-era New Deal agencies, particularly the Works Progress Administration.

Completion of the UC Printing Plant
The UC Printing Plant was completed in late 1939 and the Printing Department staff moved in on January 17, 1940. The following day the Daily Californian carried a banner headline reading "New Press Building Opens." The front page article included a photograph of the new building taken from across Oxford Street and the text reported:

Operations at the new University Press building on Oxford street, opposite the west gate of the University, got into full swing yesterday as the last bits of type and ink were removed from the old press headquarters on Barrow Way.

University printer Samuel T. Farquhar included in his announcement that the 21 days of moving had ended [and] a brief description of the building itself but was unable to state the nature of the official opening ceremonies which will be held at a later date.

"Since the activities of the Press are so diverse," Farquhar said, "the layout of the building presented a difficult problem. Our publishing activities are divided into two categories: the traditional program of publishing research statements by the faculty and the recently developed production of books."

In front of the shop proper, the main offices run three stories high, in which section the manager and plant superintendent have their offices. Other rooms are planned to accommodate authors for proof reading and research, a display room, the sale department, a library of University Press publications, and the editorial rooms.

A circular stair of terrazzo with a simple aluminum railing runs from the lobby to the second floor. On the third floor the University Press binds and rebinds 25,000 volumes a year for the main library and the departmental libraries of the University.
Farquhar explained that one of the leading features of the shop is the generous use of skylights which are of the "saw-tooth" variety. Through this type of glass brick even the north light is made available.

Glass partitions separate the various departments which may work more efficiently than heretofore as all noise is controlled. End-grain redwood blocks cover the floor of the entire manufacturing department. The surface has long-wearing qualities and makes it comfortable for men who must spend the major part of their working day on their feet.

Official dedication ceremonies were deferred until March 29, 1940, in order to correspond with the University's Charter Week celebrations. The building was reported as being open for guided tours from 2 p.m. to 10 p.m. University president Sproul attended the opening and was photographed examining printing equipment with Farquhar.²⁹

**Printing of the United Nations Charter**

The most significant historical event to take place at the UC Printing Plant was the printing of the United Nations Charter in 1945. Even while celebrations commemorating the end of World War II took place in Europe, leaders of fifty-four nations converged upon San Francisco to draft the first Charter of the United Nations. Each draft of the Charter was driven from the Fairmont Hotel in San Francisco, over the Bay Bridge under police escort, to the UC Printing Plant in Berkeley. According to staff members who worked on the job, they stayed at the plant waiting for each draft to arrive. After each draft was typeset and printed it was sent back to the Fairmont to be reviewed. The Charter of the United Nations was signed on June 26, 1945 at the Opera House in San Francisco, at the conclusion of the United Nations Conference on International Organization, and came into force on October 24, 1945.

**Postwar History of the UC Printing Plant**

During the Postwar period a politically contentious process began that eventually resulted in the formal administrative separation of the UC Printing Department and the UC Press operations. A primary reason was the constant friction between
administrative printing needs (University materials such as catalogs) and the printing of scholarly materials. Although the separation was completed by 1953, it was not formally consummated until 1958, after Clark Kerr became UC president. Following the physical removal of the UC Press from the building in 1963, the UC Printing Plant became almost exclusively a general printing operation, not involved in scholarly book publishing. Printing costs on the West Coast have always been high, and the actual production of UC Press books has been largely dispersed to printing operations overseas. In recent years the UC Printing Department has remained busy printing materials for the University. The department now does University of California Berkeley printing almost exclusively, although some State of California printing work is done from time to time. Although there is not an administrative directive requiring UC departments to use the Printing Department, the operation has had considerable work over the years.

**Daily Operations of the UC Printing Plant**

In 1965 the department had five linotype machines running on three work shifts per day to meet printing demand. These were located in the original composing room (Room 106) in the southeast corner of the production shed. The redwood block floor in this area is still embedded with small shards of lead type thrown off by the linotype machines. Adjacent to this area is the old copyreading room (Room 100). In this room staff originally worked in pairs; a proofreader would go word by word over a proof sheet looking for errors, while a copyholder would read aloud the original text of the document. At one point this operation occupied ten-to-fifteen staff at a time. The number of staff in the UC Printing Plant has ranged from about eighty five to one hundred at any given time over the past four decades, making the operation one of the largest printing services in the San Francisco Bay Area.²⁹

Up through the 1950s the department largely used letterpress equipment and some of this equipment remained in the building through the early 1970s. In 1963 a 38” offset lithography press was acquired. This was a fairly late transition to offset printing in comparison to the rest of the printing industry. The next significant evolution of the operation began in the early 1980s when computers began to

transform the editorial operations of the department. Since the 1980s the department has invested heavily in new generations of printing equipment and technology. Around 1985-86 the pre-print room was substantially altered to accommodate new systems although, as noted in the room by room summary, many features of the original building have remained throughout the rest of the production shed. The heart of the operation is now a six-color Heidelberg Press, nearly the size of a bus, which replaced Miller presses dating from the 1960s. According to current staff, the operation is “one of the most modern printing shops in the Bay Area.”

Other Uses of the Building
The UC Printing Department has been a continuous occupant of the UC Printing Plant since the building was completed in 1939. Although UC Press was an occupant from 1939 to 1962, its activities constitute an important part of the building’s history. At times—particularly since the late 1970s—some other University operations have been located in the building, but they have not been the major presence. All of these uses were and are ancillary to the printing uses, both in terms of tenure in the building and amount of space occupied. These activities have included use of the building by a small number of graphics and writing staff associated with development for the Berkeley campus. More recently, portions of Public Affairs Department, particularly staff allied with production of campus information and publicity materials such as the Berkeleyan newspaper, have occupied portions of the third floor. During part of the 1960s and 1970s the Office of the President’s Public Information Office was also located at the building. There was also one occasion, during World War II, when the display room (Room 115) off the main lobby was taken over by a classified military operation involving an elaborate array of radio equipment.

Masten & Hurd
The UC Printing Plant was one of the most sophisticated industrial buildings designed by the San Francisco-based architectural firm of Masten & Hurd. Throughout the lengthy span of their practice Masten & Hurd’s work evolved along

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31 Ibid.
with cyclical economic booms and busts, advances in technology and changing aesthetic trends. They worked in a variety of styles and designed many different building types. Charles F. Masten (1886-1973), the founding partner of Masten & Hurd, graduated from the University of California in 1913 and on November 6, 1914 he received his license to practice architecture in the State of California. After a hiatus of several years, during which Masten served as a soldier in the First World War, Masten was relicensured and in February 1920 he opened an office in San Francisco. Charles F. Masten was the sole practitioner in the firm from 1921 until 1924, when he joined up with Lester W. Hurd. Lester W. Hurd (1894-1967) was raised in the East Bay, and after graduating from the University of California he attended the Ecole des Beaux Arts in Paris. He received his license to practice architecture in California in 1922.33

Even before teaming up with Lester Hurd, Charles Masten was involved in several important architectural competitions. The first of his projects to garner attention was his design for Kezar Stadium, which was constructed in the southeast corner of Golden Gate Park in 1922. In 1926, after forming the partnership with Hurd, the partnership won favorable attention in the architectural press for their “English cottages” designed and built in the upper-middle-class garden suburb of St. Francis Wood in San Francisco. An article written by Stafford Jory in the December 1926 edition of *Architect & Engineer* reviewed their work at St. Francis Wood. He wrote: “These architects in all their work impress one with their serious desire of arriving at some decorative expression as well as practical solution of their problem.”34 Masten & Hurd designed the houses in San Francisco’s Forest Hill for a company called Mason-McDuffie Realty. In the next decade Masten & Hurd went on to design houses in other developments throughout the Bay Area for Mason-McDuffie.

By 1930 Masten & Hurd were beginning to break away from the period revival modes popular in California and the rest of the country during the 1910s and 1920s. In an era of increasing influence of European Modernism (particularly following the 1925 Exposition des Arts Decoratifs), many architects began to explore an

33 “Architects’ Files,” *San Francisco Architectural Heritage.*
increasingly abstract and geometric aesthetic. Some of Masten & Hurd’s most important projects date from the late 1930s and much of it was executed in a sparse Art Deco/Streamline Moderne mode. Some of the most important commissions include the UC Berkeley Printing Plant (1938), the Samuel Gompers School in San Francisco’s Mission District (1939) and the Redding Fire Station in Redding, California. The latter building has been identified by architectural historian Richard Gephardt as “the most striking example of the Streamline Moderne in the state.”

At the same time that the UC Printing Plant was under construction, Masten & Hurd were also designing another new printing plant in downtown Berkeley: the Lederer, Street & Zeus Plant at 2121 Allston Way. Located merely one block south of the UC Printing Plant, this two-story Streamline Moderne building still stands. It is an interesting footnote that Masten & Hurd was hired at roughly the same time to design two modern printing plants in downtown Berkeley—one for a public concern, the other for a private business—one block apart, both in the Streamline Moderne style. Both printing plants were among the largest Streamline Moderne structures constructed in Berkeley and among several examples of the style that remain in the Downtown area, including the Berkeley Public Library, Berkeley High School and the Martin Luther King, Jr. Civic Center building (formerly the Farm Credit Building).

During the Second World War Masten & Hurd closed their offices due to the fact that both partners were involved in the war mobilization efforts. In 1946 they reopened their office. From 1946 until Lester Hurd’s death in 1967, Masten & Hurd distinguished itself as a specialist in large-scale institutional projects such as schools, university buildings and hospitals. According to Hal Crosby, a former employee who started working with the firm in 1948, Charles Masten was primarily involved with schools while Lester Hurd concentrated on hospitals. Some of the firm’s later institutional work includes: Arcata High School in Arcata (1947 and 1949); the Bevatron at the Lawrence Laboratory in Berkeley (1947-49); Hastings College of

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Law in San Francisco (1950); UC Berkeley's Warren Hall (1955); Foothill College in Los Altos Hills (1962); Cabrillo College in Santa Cruz (1962); and De Anza College in Cupertino (1968). The three community colleges were designed in association with Ernest J. Kump & Associates, a prominent firm who concentrated on Modernist institutional work. Significantly, Masten & Hurd and Ernest J. Kump won the very first American Institute of Architects Honor Award for their Foothill College campus.

Masten & Hurd's later work won widespread acclaim during the 1950s and 1960s for its versatility and for being able to solve complicated programmatic requirements associated with large-scale industrial and institutional uses. According to Hal Crosby, their resolution of technical and space-planning issues became their stock-in-trade. Warren Hall and the Bevatron, as well as several other major hospitals throughout the state, solidified their reputation and led to the continued prosperity of the firm. Hastings College and Warren Hall on the UC Berkeley campus were praised for their "softened" approach to International Style Modernism. According Crosby, Masten & Hurd's longstanding collaboration with Ernest J. Kump & Associates resulted from an initial decision to join forces in the Foothill College competition of 1962. Without a large office of his own, Kump associated with Masten & Hurd to produce the construction drawings and this venture was apparently so successful that it was repeated in both the Cabrillo and De Anza College design competitions. Following Hurd's death in 1967 and Masten's death in 1973 the firm changed its name and continued on until 1977 when the surviving partners closed the offices for good.\footnote{Interview with Hal Crosby, January 2001.}
IV. CHRONOLOGY

1934 Samuel Farquhar becomes head of the University’s newly combined Press and Printing Office. His title is Manager of the Press and University Printer. The University Press issues the first monograph series based at UCLA, supplementing the dozens of series originated at Berkeley during the past three decades.

1935 Plans for the new building already in progress, according to Katherine Towle who joins the staff in this year. In this era the University applies for Federal Works Progress Administration funds for several structures, including a new Printing Plant. Some $146,000 is obtained from the WPA for the Printing Plant project, supplemented by some $118,000 in University funds.

1938 Working drawings prepared by architectural firm of Masten & Hurd.

1939 Construction of UC Printing Plant completed and building opens for use.

1940 UC Printing Plant formally dedicated in March.

1942 Beginning in this year and for the remainder of World War II the Press concentrates on publishing materials that will aid the American war effort, particularly Japanese-language dictionaries, readers, and textbooks used by the army and navy. Russian textbooks are also produced and sell well. Scholarly publications continue, but at a reduced rate, with only half the regular funding.

1943 The University celebrates its 75th anniversary and the Press issues a number of publications on academic and specialized topics for the occasion. It is also 50 years since the beginning of the publishing enterprise at the University, and the Press issues a catalog of all the publications produced in those years.

1944 August Fruge, who holds degrees from Stanford and Berkeley’s Library School, joins the staff of the Printing Department. He will later become director, serving until 1979.

1945 The United Nations is organized in San Francisco. The Press designs and publishes and the Printing Department prints the organization's Charter (in several languages).

1948 Fruge asks the University administration for more space and equipment, citing demands of faculty. The administration directs that some work be sent to outside printers.
1949  Samuel Farquhar dies. August Fruge, on the staff since 1944, becomes head of the combined operation (his office is Farquhar's corner office on the first floor; he will remain there through 1962).

1958  Clark Kerr becomes president of the University. The Press and printing office are formally separated. The Press is placed under the supervision of the academic vice president, and the Printing Department becomes part of the business operations of the Berkeley campus. The latter functions as a general printing operation for University materials and does little or no book production.

1959  Fruge becomes president of the American Association of University Presses (AAUP).

1962  The UC Press relocates its offices to 2223 Fulton Street. The Printing Department operation takes over much of the vacated space in the building, and leaves the book printing business.

        The Printing Department replaces its old letterpress presses with new Miller offset lithography presses.

1980s  Computers come into common usage in the Printing Department, beginning to displace the process of manual typesetting and editing.

1990s  The production shed is reconfigured and remodeled. A Heidelberg press replaces the Miller presses from the 1960s. Mezzanine levels are added to the northern section of the printing plant floor area.
V. Evaluation

National Register
According to the California Office of Historic Preservation's Historic Inventory Database, the UC Printing Plant has an evaluation of 3S which means that it has been already determined to be potentially eligible for "separate listing" in the National Register of Historic Places. Although this determination was undertaken several years ago, the author of this report agrees with the assessment. The UC Printing Plant does indeed appear to be eligible for listing in the National Register of Historic Places under Criteria A and C. According to the National Register historic resources must be significant at the local, state or national level under one or more of the following four criteria:

A. Criterion A (Event): Buildings that are associated with events that have made a significant contribution to the broad patterns of our history;

B. Criterion B (Person): Buildings that are associated with the lives of persons significant in our past;

C. Criterion C (Design/Construction): Buildings that embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master; and

D. Criterion D (Information Potential): Buildings that have yielded, or may be likely to yield, information important in prehistory or history.

The building's precise relation to the criteria will be discussed below.

In regard to Criterion A, the UC Printing Plant appears to be significant on the basis of its close links with "broad patterns of history," in particular as the place where the United Nations Charter was designed and printed in June 1945. As the host region for the United Nations Conference, several sites in and around San Francisco played critical roles in the development of the UN Charter, including the Fairmont Hotel (where the Charter was drafted) and the San Francisco Opera House (where it was signed). Although not as well known as these other buildings, the UC Printing Plant played an equivalent role in the production of the Charter. As the site where
the UN Charter was actually designed, typeset and printed, the UC Printing Plant may suffer in comparison with its more glamorous counterparts on the other side of the Bay. As the most modern and sophisticated printing plant in the Bay Area, the UC Printing Plant was the logical place to print drafts of the document, although it necessitated the transportation of each draft (under police escort) across the Bay from San Francisco to Berkeley after each change was made. As discussed above, UC Printing Department staff were compelled to take up residence in the plant itself to ensure that a new draft could be laid out and printed at any time of the day or night that it became necessary.

In regard to Criterion C, the UC Printing Plant is significant as a resource that embodies the “distinctive characteristics of a type, period or method of construction.” The UC Printing Plant is an excellent example of a New Deal-era, WPA Moderne style government building belonging to the University of California. The UC Printing Plant is significant as the only known UC Berkeley structure to be paid for by WPA funds and designed according to the guidelines provided by the Supervising Architect of the US Treasury, the administrator of the Works Progress Administration. Throughout the Depression the University of California had submitted a number of funding requests to the Works Progress Administration but found their applications repeatedly denied. The application for funds in 1938 was the first time that the University was successful in obtaining the funds and expertise of this successful Depression-era program.

As a WPA-funded project, the University of California would have been compelled to abide by guidelines issued by the Office of the Supervising Architect of the US Treasury, resulting in the building's distinctive and almost utilitarian Streamline Moderne appearance. The WPA guidelines encouraged the use of heavy-duty reinforced concrete construction techniques as well as the incorporation of simplified detailing. The use of easily formed concrete and stucco detailing in the Streamline Moderne style was geared toward small budgets and work relief construction projects involving the use of semi-skilled or non-skilled labor. The WPA guidelines resulted in a consistent appearance of projects funded by the bureau and led to the adoption of the term “WPA Moderne.” Although more utilitarian than most other contemporary university buildings, the UC Printing Plant
does incorporate significant details that embellish the rather stark façade and interior, including the tiered pilasters, fluted spandrel panels, aluminum and stainless steel entry and lighting fixtures.

The UC Printing Plant is one of a handful of Streamline Moderne style buildings on or immediately adjacent to the campus. While other modern buildings designed in the Art Deco style predate the UC Printing Plant on the UC campus, including the Life Sciences Building and the Heating Plant (both designed by UC Supervising Architect George Kelham in 1930), as well as the Edwards Fields Bleachers and Harmon Gymnasium (both designed by Kelham in 1933), they do not express the extreme simplicity and modern qualities of the later Streamline Moderne style Printing Plant.

Masten & Hurd, the architectural firm that designed the UC Printing Plant in 1938 enjoyed a limited national reputation during the 1950s and 1960s for their modernist institutional work, particularly after jointly winning the American Institute of Architects' first annual Honor Award. Nonetheless, today the firm has been relegated to a position of relative obscurity. The guidelines for applying National Register criteria require that properties listed as examples of "a work of a master" be representative examples of buildings designed by "figures of generally recognized greatness." Although well-known by their contemporaries for their efficiently planned institutional buildings and campuses, the firm did not design any high-profile buildings that are today generally recognized by the general public, meaning that the UC Printing Plant probably does not qualify for listing under Criterion C as a "work of a master."

Evaluation of the building's or the site's significance under Criterion D is beyond the scope of this report. Although it is likely that archeological remains, both historic and prehistoric, may have been present on the site prior to the construction of the UC Printing Plant, the excavation necessary to construct the basement and foundation would presumably have disturbed the ground beneath the building to a great extent.
Integrity

In order to qualify for listing in the *National Register of Historic Places*, a resource must not only meet one of the criteria listed above; it *must* retain enough of its historic character or appearance to be recognizable as a historical resource and to convey the reasons for its significance. According to the California Office of Historic Preservation, integrity is “the authenticity of an historical resource’s physical identity evidenced by the survival of characteristics that existed during the resources’ period of significance.” Integrity is evaluated with regard to seven variables: location, design, setting, materials, workmanship, feeling and association.

“Location” refers to the place where the historic property was constructed. UC Printing Plant Street maintains its historic location. The building’s location off the main campus symbolizes its utilitarian, non-academic function but its position directly across Oxford Street from the main campus indicates the important role that both the UC Printing Department and UC Press have played in the history of the University.

“Design” is the combination of elements that create the form, plan, structure, and style of a property. The original design of the UC Printing Plant is clearly present on the exterior as well as the interior. Although some new interior partitions have been inserted in the pre-print shop area, the original plan of the building survives intact elsewhere and most of the spaces in the building function as they have since the building’s completion in 1939. In terms of design details, the UC Printing Plant retains virtually all of its original finishes and detailing, particularly within the most significant public and semi-public areas such as the first floor lobby, manager’s office, superintendent’s office, second floor stair lobby and library. The lobby is especially significant for its retention of its original aluminum doors, stair railings and light fixtures. Other important features in the printing plant that remain include the sawtooth roof, glass-block windows and the tiled toilet rooms and locker rooms.

“Setting” is the physical environment of a historic property. With the exception of the UC Campus on the north side of Oxford Street, the immediate context surrounding the UC Printing Plant has changed significantly since 1939. Except for the northwest corner, the entire block upon which the Printing Plant stands has been redeveloped with 1960s-era, automobile-scaled buildings, such as the Bank of...
America building and parking lot at 2129 Shattuck and the multi-level parking structure on the southeast corner of Addison and Oxford Streets. The block fronts opposite the UC Printing Plant on Center Street do not seem to have changed as much.

"Materials" are the physical elements that were combined or deposited during a particular period of time and in a particular pattern to form an historic property. The UC Printing Plant generally retains the cost-saving and durable materials employed in its construction and typically employed in other WPA-funded projects during the Depression. The concrete façade, floors, interior walls and roofs all survive intact. Other materials that survive intact include interior finishes in the office wing, such as terrazzo floors and stairs; aluminum doors, cases and lighting fixtures; steel sash; oak doors, paneling and shelving and moldings. Within the production shed important surviving materials included the glass-block wall sections, steel and glass interior partitions and steel I-beams.

"Workmanship" is the physical evidence of the crafts of a particular culture or people during any given period. As a building constructed for a largely utilitarian purposes, the UC Printing Plant displays relatively little evidence of artisans’ skill or craftsmanship. As a WPA project, relatively simple materials and techniques were employed to ensure that laborers with varying levels of skill would be able to work on it without difficulty. The majority of the exterior is poured in place concrete, with forms used to impress the ornament. Several interior spaces display a higher level of craftsmanship, in particular the first floor lobby and the second floor stair landing. Of any exterior or interior space, the first floor lobby and the second floor stair landing display the highest level of workmanship, particularly the complicated curved terrazzo stair with its sinuous aluminum balustrade, “caen stone” wall finishes and aluminum lighting fixtures.

"Feeling" is a property's expression of the aesthetic or historic sense of a particular period of time. With its monolith concrete walls incorporating sparse Streamline Moderne detailing the UC Printing Plant is typical of contemporary WPA-funded public works projects of the New Deal Era. In addition to its economy, the choice of the Streamline Moderne style is also indicative of the contemporary fascination with speed, forward motion, and efficiency.
“Association” is the direct link between an important historic event or person and an historic property. The most important event to take place at the UC Printing Plant was the typesetting, printing and translation of the Charter of the United Nations, which was eventually signed on June 26, 1945, only six years after the building was completed. A close review of original plans reveal that very few substantial changes have been made to the UC Printing Plant on either the exterior or in the interior since that event took place.

California Register

As the UC Printing Plant has already been determined eligible for listing in the National Register, it is automatically eligible for listing in the California Register of Historical Resources under Criteria 1 and 3. The California Register evaluates historic resources in a manner similar to the National Register but the state register places an added emphasis upon the resource’s local significance. Resources that are listed in the National Register are automatically listed in the California Register. The California Register Criteria are:

1. **Criterion 1:** Buildings that are associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.

2. **Criterion 2:** Buildings that are associated with the lives of persons important to local, California, or national history.

3. **Criterion 3:** Buildings that embody the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.

4. **Criterion 4:** Buildings or sites that have yielded or have the potential to yield information important to the prehistory or history of the local area, California or the nation.

**Conclusion**

The UC Printing Plant appears to be eligible for listing in the National Register of Historic Places under Criteria A and C and in the California Register of Historical Resources under Criteria 1 and 3. The UC Printing Plant is an important resource belonging to the University of California. It is the building where the United Nations Charter was designed, translated and printed and is the only UC Berkeley building known to have been constructed using WPA funds. As an industrial building constructed in
the latter part of the Depression with New Deal WPA funds, the UC Printing Plant
was designed in an economical manner with restrained detailing and durable
construction techniques. Nonetheless, as a relatively visible structure located near
the main entry of the campus, the office wing was given a sufficient level of
embellishment in order to indicate the building's importance in the life of the
university as the home of the Printing Department and the acclaimed UC Press.
Demolition Effect

According to Section 21064.1 of the California Environmental Quality Act (CEQA): a project that "...may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment." A historic resource is defined as a resource "...listed in, or determined to be eligible for listing in, the California Register of Historical Resources." Section 15064.5 of the CEQA Guidelines defines a resource as historically significant if it meets the criteria for listing in the California Register of Historical Resources.

A resource is considered eligible for inclusion in the California Register if it "is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage; is associated with the lives of persons important in our past; embodies the distinctive characteristics of a type, period, region or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or has yielded, or may be likely to yield, information important in prehistory or history." As the UC Printing Plant has been determined to be eligible for listing in both the California and National Registers, it is a historic resource as defined by CEQA. Its demolition would therefore represent a substantial adverse change to this resource and would not only impair but terminate its significance as a resource. This would be a significant impact.

The demolition of the production shed alone while leaving the office wing intact, would leave the most architecturally significant element of the building intact but would result in the loss of the building's overall historical and architectural integrity. The demolition of the production shed would materially alter in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register. This too would constitute a significant effect.
VI. PHOTOGRAPHS

Façade/East Elevation, March 2001

South/Center Street Elevation
Printing Plant Floor, March 2001
VII. BIBLIOGRAPHY

Bannister, Ron. Personal interview with Steven Finacom. (February 2001).


VIII. APPENDIX

Development of Printing Technology

Printing and book manufacturing appear to have first developed in ancient China and Korea, but their modern western development began with the innovations of German silversmith Johannes Gutenberg around 1450. For the next three hundred fifty years printing technology focused on improvements to the basic approach originated by Gutenberg. His technology used cast metal raised letters arranged by hand to form printed lines and pages, then inked and pressed down on paper. This "letter press" technology became increasingly mechanically sophisticated by the mid-nineteenth century, with such innovations as all metal, steam-driven, and cylindrical presses. Using machines, the rate of "composition"—assembling the lines of type—rose from about 1,500 to several thousand characters per hour by the 1870s, the decade when the University of California fully commenced its operations.

In the 1880s the Linotype machine was invented in the United States. A version of a "typcasting compositor," it mechanically cast type in single lines, or "slugs," which attached the different raised letters and blank spaces together in a unit that could be inked and applied to paper. The Linotype was followed by the Monotype machine which improved on the process and was able to "set" up to 12,000 characters per hour. By the 1930s typesetting had become more highly mechanized, allowing an operator to set up to 20,000 characters an hour.

Starting in the late 18th century, lithography was also developed as a printing technique. In contrast to letter press—in which raised wooden or metal letters are inked and pressed against paper—lithography depends on the principle that particular types of hard surfaces (originally stone) can be covered with images in greasy ink, wet with water, then brushed with printing ink. The printing ink sticks only to the greasy ink, and paper is then pressed against the surface, transferring the "print." Mechanized lithographic presses were developed by the 1850s, and followed by rotary presses in the 1860s in which paper passed between two cylinders, one of them bearing the lithograph-impressed plate. In the early 20th century the process of transferring inked images from the original cylinder to a
second rubber cylinder was developed, originating the process now called “off-set” printing.

Development of University Presses

University publishing has a long history overseas, particularly at Oxford and Cambridge and in some German universities. American university publishing had its origins later in the nineteenth century. At that time few American commercial publishers were in the business of printing highly specialized academic publications. As a result, some universities began scholarly publishing on their own in order to disseminate the work of their faculty and graduate students. This development has been described by historian Albert Muto as “hesitant and informal, (but) real, and a number of large modern presses trace their origins” to the late nineteenth century. “Later, in the early twentieth century, other new presses were established—a second wave, so to speak—as book publishing organizations more or less in the Oxbridge mold.”38

Johns Hopkins University—the first modern university for graduate studies in the United States—began the first American university press about 1878, under the leadership of its founding president, Daniel Coit Gilman, who had previously served as University of California president. In the early 1890s a number of other universities—Chicago, Columbia, and the University of California all began some form of scholarly publishing under institutional auspices.39 Their publishing output included journals, monographs, and monograph series in particular academic fields. Gilman was a prime mover, declaring in 1878 that “the university without a printing press would be like an orator without a voice” but clarifying that he did not necessarily mean an actual on-campus printing plant—since printing work could be contracted out—but, rather, publication of scholarly materials.40

39 Ibid., pp. 2-3.
40 Ibid., p. 9.