

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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CONTINUATION SHEET

ITEM NUMBER 7 PAGE 1

Description: Both the Treadwell Mansion and its companion Carriage House were built sometime between 1870 and 1880. The earliest record of ownership is that of the John Treadwell Family in 1888. There is no record of the builder, but a note on an architectural sketch refers to the architect as Clinton Day, prominent San Francisco architect. Both structures are in the Stick-Eastlake tradition. The main house (Treadwell/Macky) is a three-story, wood-frame building about 60 feet by 40 feet, with a main 60 foot facade facing west. The original floor plan was, in typical Victorian style, asymmetric. Despite the adaptive changes (mentioned below) the general dimensions of the original rooms is still discernible. The first floor exterior has two squared, bay windows. One bay window to the south balances the mass of the northwest corner entrance while the second bay is directly under the center line of the gabled roof. These bays are continued on to the second floor with the center bay having a one foot overhang. The overall effect of these bays, combined with the general trim, is a vertical feeling consonant with the "Stick" style. The third floor contains a number of gabled dormers that add to the many-faceted charm of this combined architectural blend of Stick-Eastlake, with some hints of Queen Anne style.

The Treadwell House is painted a dull, mustard color with accents of a darker olive green framing the windows and the various vertical accents and window trim. In its earlier form, the house had many added incised designs in floral and geometric patterns. Some of these were removed during later remodeling, although some of the ornamental designs are still discernible on both the main house and the Carriage House. The main house has scalloped shingles on the third floor, horizontal clapboards on the other two floors and stylized support framing in the Stick manner.

In 1923 the Treadwell family sold the house to Frederick Meyer, founder of California College of Arts and Crafts. Between 1923 and 1926, Mr. Meyer made changes to adapt the main house and Carriage House for academic use. The original structure had a one-story storage building immediately behind it, approximately 15 x 15 feet, separated from the main house by a 3-foot passage way. The first major revision of the structure joined the main building and the storage house, removed the roof from the storage house and added a second story and new flat roof, which serves as a sundeck accessible from the third floor. It is enclosed on three sides by a railing whose balusters harmonize with those found elsewhere in the original structure. At the time of remodeling, an outside stairway was added, providing additional access to all three stories of the building as well as serving as a fire escape for the east side of the building.

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CONTINUATION SHEET

ITEM NUMBER 7 PAGE 2

Another change was to enclose the 12 foot x 9 foot front porch on the northwest corner to provide office space. The glass walls of the conservatory on the south side were enclosed in wood to provide library space. In the more than 50 years since the College was settled at this site, various small changes to the interior have occurred to provide classroom and office space, but the exterior has remained basically unaltered except for the removal of some of the decorative accents as noted above.

The Carriage House is a two-story wood-frame structure in the same general style of the main house. It was once probably painted in two tones, but is now an overall dull white. It is approximately 45 feet x 35 feet.

The Carriage House also underwent changes when the College purchased the property. The interior was remodeled for use as painting and drawing studios for the College and two sets of exterior fire escape stairs were added. The former wide barn doors were closed in and replaced by a single door approximately 3-1/2 feet x 8 feet.

In recent years this Carriage House has been moved at least three times to make room for new campus buildings. Its present location is only temporary, and it is not in use at this location. The College is awaiting decisions on implementation of its master campus plan. At some later date it is planned to site it permanently, either where it now stands, or elsewhere on campus, to renovate it, and reactivate it for use as studio and classroom space.

The buildings stand approximately in the center of a 4-1/2 acre campus which is richly landscaped much in the style of early Victorian estates.

Adjacent to Macky Hall are; to the south, a three-story cement and steel building containing the library, classrooms and offices. To the southeast is a wooden-frame, two-story building, Martinez Hall, which is used as painting studios. To the immediate east is two-story, wood-frame Martinez Annex, also used for studios. The Carriage House is faced immediately on the east by the Noni Eccles Treadwell Ceramic Arts Center, a new brick and glass building erected two years ago. To the north of the Carriage House is the cafeteria and to the west is the College's residence hall. The relationship of the buildings can be seen on the sketch map attached.

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CONTINUATION SHEET

ITEM NUMBER 8 PAGE 1

Significance: Both Macky Hall and the Carriage House may have been designed by Clinton Day (1846-1916) F.A.I.A., San Francisco. Mr. Day was educated at the College of California (of which his father was cofounder) the predecessor of the University of California at Berkeley. His grandfather, Jeremiah Day, was President of Yale College for thirty years. Some of Mr. Day's most important buildings were the Union Trust Building which stood on the northeast corner of Market Street and Grant Ave. in San Francisco, and the City of Paris Department Store at Union Square in the same city. His most distinguished work was the Memorial Church at Stanford University which was designed in accordance with the original ideas of Shepley, Rutan, and Coolidge of Boston, Supervising Architects of the University.

The estate came into the possession of the John Treadwell family in 1888. John and James Treadwell had engaged in goldmining in Alaska in the 1880's, sold out their holdings, moved to California toward the end of the decade and engaged in coal mining in Telsa, California. Among other things, they built a railroad from Telsa to Stockton which is still operating as part of the Western Pacific Railroad. The clay that was found in the coal mines led to the brothers establishing the Carnegie Brick and Pottery Co. (Some of the brick on the campus walks are incised with the Carnegie name). Shortly after the turn of the century the fortunes of the family went into decline and the last Treadwells sold the house to Frederick H. Meyer in 1923, for use as a College of Art.

F. H. Meyer was a native of Germany, graduate of the Royal Art School of Berlin and a furniture designer of some note. He taught in the Mark Hopkins art school in San Francisco until 1906. Some examples of his furniture work are in the possession of the Oakland California Museum and he also is reputed to have designed furniture for the Phoebe Hearst mansion in Pleasanton and for the Spreckles family in San Francisco. Dr. Meyer established California School of Arts and Crafts (later to become known as the California College of Arts and Crafts) in Berkeley in 1907 where it remained until its removal to the present campus on the former Treadwell Estate in 1923 or 1924. The school has grown from 43 students and three faculty members, to its present size of more than 1000 students and faculty(120) members. Its alumni rolls number close to 4000 names and include many who are leaders in various fields of visual arts and crafts. It enjoys an international repute among institutions of higher education in the arts. No doubt the artistic sensitivity of the college's administrations have been responsible for preserving these two buildings over the years. Any remodeling has always been done with an eye to maintaining the architectural integrity of the

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CONTINUATION SHEET

ITEM NUMBER 8 PAGE 2

structures. The buildings, in their surroundings, are a fitting artistic setting for an art college.

The two buildings are in the well known Stick-Eastlake style which reached its zenith in California in the Bay Area in the closing years of the 19th century. This style was an adaptation of some of the architectural designs of Charles Eastlake, a prominent English architect and furniture designer, combined with use of vertical support framing applied to the exterior. These additions gave the structure a more vertical look than was usual in other Victorian houses. Two other examples of this style are the Carson House in Eureka, California, and the Lillianthal House on Franklin Street in San Francisco. The latter has been designated as a national historical landmark.

At the height of its popularity this Stick-Eastlake design was adapted by many independent builders and many of the smaller row houses in San Francisco are of this genre. While many of these smaller examples still exist and are being renovated, there are fewer and fewer of the larger, mansion-type buildings of this design and Treadwell House and Carriage House are among the very few larger mansions of the style remaining in the City of Oakland.

It is interesting that this Stick-Eastlake adaptation jumped across the continent and reached its height in the San Francisco Bay area. Several books refer to the fact that the Stick-Eastlake style (combined at times with the Queen Anne) contributed to the evolution of the domestic vernacular architectural tradition known as the San Francisco style and that the style then moved back eastward making it the only style, therefore, that might be called "native California Victorian".

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CONTINUATION SHEET

ITEM NUMBER 10 PAGE

Beginning at the point of intersection of the eastern line of Broadway, with the southern line of Clifton Street, and running thence southerly along said line of Broadway and its extension southerly four hundred and seventy-two, (472) feet, to the center line of Butler Street, as shown on the Map hereinafter referred to; thence at right angles easterly along the said center line of Butler Street, and its projection easterly three hundred and thirty (330) feet to the center line of Anderson Street, as per Map hereinafter referred to; thence at right angles northerly along said center line of Anderson Street four hundred and seventy-two (472) feet to the southern line of Clifton Street extended easterly and thence westerly along said line so extended, and along said line of Clifton Street, three hundred and thirty (330) feet to the point of beginning.

Being Lot No. 16, and the North one-half of Butler Street, and the western one-half of Anderson Street, adjoining the same, all as delineated and so designated upon that certain Map entitled, "Map of Plot No. 13, as per Kellercherger's Map of the Ranchos of Domingo & Vicente Peralta, Subdivided December 1869 W.F. Boardman, County Surveyor," filed March 24, 1870 in the Office of the County Recorder of Alameda, County