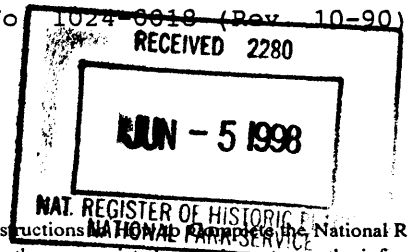


United States Department of the Interior
National Park Service



NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions ~~to complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.~~

1. Name of Property

historic name Downtown Oakland Historic District

other names/site number _____

2. Location

street & number 1100-1637 Broadway plus cross streets: 11 blocks around 14th St. & Broadway

city or town Oakland not for publication _____
vicinity _____

state California code CA county Alameda code 001 zip code 94612

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination /
_____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic
Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets /
_____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide /
X locally. (See continuation sheet for additional comments.)

[Signature]
Signature of certifying official

May 18, 1998
Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property _____ meets / _____ does not meet the National Register criteria. (_____ See continuation sheet for additional
comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register _____
See continuation sheet.
- determined eligible for the _____
National Register _____
See continuation sheet.
- determined not eligible for the _____
National Register _____
- removed from the National Register _____
- other (explain): _____

Edson H. Beall 7.1.98

[Signature]
Signature of Keeper

Date of Action

5. Classification

Ownership of Property (Check as many as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
<u>43</u>	<u>13</u>	buildings
<u>1</u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u>1</u>	<u> </u>	objects
<u>45</u>	<u>13</u>	Total

Number of contributing resources previously listed in the National Register 4

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

- COMMERCE/TRADE/business
- COMMERCE/TRADE/financial institution
- COMMERCE/TRADE/professional
- COMMERCE/TRADE/specialty store
- COMMERCE/TRADE/department store
- GOVERNMENT/city hall
- LANDSCAPE/park
- LANDSCAPE/street furniture
- RECREATION/CULTURE/theaters, clubs

Current Functions

(Enter categories from instructions)

- COMMERCE/TRADE/business
- COMMERCE/TRADE/financial institution
- COMMERCE/TRADE/professional
- COMMERCE/TRADE/specialty store
- COMMERCE/TRADE/department store
- GOVERNMENT/city hall
- LANDSCAPE/park
- LANDSCAPE/street furniture

7. Description

Architectural Classification (Enter categories from instructions)

- Late 19th and 20th century revivals
- Beaux Arts
- Late Gothic Revival
- Late 19th-Early 20th C. American Movements
- Chicago
- Commercial Style
- Modern Movement
- Moderne
- Art Deco
- International Style
- Other

Materials (Enter categories from instructions)

- foundation CONCRETE
- walls BRICK
- CONCRETE
- roof ASPHALT
- other TERRA COTTA
- GLASS

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

- COMMERCE
- ARCHITECTURE
- COMMUNITY PLANNING & DEVELOPMENT
- POLITICS/GOVERNMENT

Period of Significance 1900-1948

Significant Dates N/A

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder Multiple; see continuation pages
Reed (Walter) & Corlett (Wm.)
Dickey, Charles W.
Mathews, Walter J.
Knowles, William
Diggs, Maury I.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

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

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Oakland Cultural Heritage Survey, Community and Economic Development Agency, City of Oakland

10. Geographical Data

Acreage of Property 26 approx.

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	10	564325	4184545	3	10	564180 4183880
2	10	564500	4184050	4	10	564080 4184260

___ See continuation sheet

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Oakland Cultural Heritage Survey

organization City of Oakland, Community and Economic Development Agency date 1/23/98

street & number 1330 Broadway, Suite 310 telephone (510) 238-3941

city or town Oakland state CA zip code 94612

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A sketch map for districts and properties with large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 5

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

7. Narrative Description

The Downtown Oakland Historic District occupies a roughly L-shaped area of 11 whole or partial city blocks centered on the intersection of 14th Street and Broadway. It includes City Hall and its plaza and a series of early 20th century 7- to 24-story skyscrapers along Broadway between 11th and 17th Streets. Boundaries are defined partly by natural transition to different eras and uses (mainly to the north and east) and partly by late 20th century redevelopment (to the southwest, west and southeast). The district contains 56 buildings, 1 public plaza, 1 fountain, and 6 vacant lots. Forty-five resources contribute to the district's significance: 43 buildings, City Hall Plaza (Frank Ogawa Plaza) and Latham Memorial Fountain. Four properties are individually listed on the National Register of Historic Places, and as many as 19 others may be individually eligible. There are only 13 noncontributors (3 post-1948, 10 remodeled). In addition to the many individually notable buildings, the pattern of skyscrapers spaced among lower buildings creates a still-distinctive downtown Oakland skyline.

Downtown Oakland developed historically with most of its banks and tall office buildings on the east side of Broadway, and major retail - furniture, clothing and department stores - on the west side. Most of the early large-scale retail section has been replaced by the City Center redevelopment southwest of 14th and Broadway (outside the district), and the present district is predominantly defined by its early 20th century office skyscrapers. Tall buildings occur at intervals, one or two per block, punctuating the surrounding low- to medium-rise small office and specialty retail buildings. Along Broadway, Franklin Street, and the flatiron corners west of Broadway, the skyscrapers are located with remarkable regularity on the southwest-facing corners of blocks, providing natural light to the offices inside and enhancing the play of light and shade on the exteriors of the buildings.

Almost all the district's buildings are built to the front and side lot lines with no setbacks. Most are three stories or over; only two slender towers (both 1922-23 additions to older buildings) and the 18-story International Style 1330 Broadway (1956-59) are higher than 15. Most of the tall buildings are fairly narrow, half to a third of a block on each frontage. At least half the tall buildings are designed as free-standing towers, fully finished and ornamented on all sides. Two of the skyscrapers - City Hall and the Tribune Tower - are widely recognized symbols of Oakland for their distinctive silhouettes on the skyline as well as for their historical importance.

The majority of contributing buildings in the district date from 1901 to 1929 and display a general unity of design: brick and masonry surfaces, two- or three-part vertical composition, neoclassical ornament, projecting terra cotta or metal cornices, and Chicago-style window treatment. There is a great deal of fine terra cotta, by N. Clark & Son of Alameda and Gladding McBean of Lincoln, California. Buildings vary in their proportions of stone, brick, and terra cotta surfacing; in construction (brick, steel frame, reinforced

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 6

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

concrete) and in the contrast between three-part skyscraper composition and smaller buildings with high glass base and brick or terra cotta top. Cornices occur in a wide, flat, modillion style as well as a narrower, corbeled, mainly 1920s version. Cream-colored brick predominates on the 1910s buildings, dark brown on the 1920s. Ornamentation is derived from Renaissance, Romanesque, and other historic sources. The Federal Realty (Cathedral) Building at 1605-15 Broadway (B.G. McDougall, 1913-14), and the East Bay Water Company and Roos Brothers buildings at 512 16th Street and 1500-20 Broadway (William Knowles, 1919 and 1922-23) are fine examples of terra cotta Gothic. The Financial Center Building at 401 14th Street (Reed and Corlett, 1928) retains the composition and materials of the historicist skyscraper but substitutes Art Deco motifs in its terra cotta base and capital. The office buildings typically had elaborate lobbies and banking halls. Outstanding examples of these semi-public interiors survive at the Financial Center Building, the Federal Realty Building, the Realty Syndicate Building at 1420-40 Broadway, and the First Trust and Savings Building at 1540-50 San Pablo Avenue.

Interspersed between the large commercial and financial buildings are smaller store and loft buildings dating mostly from the early 1920s, including several fine examples of the high glass base type (especially on the 400 block of 15th Street and the 1600 blocks of Broadway and Telegraph). There are a number of Art Deco remodelings and new buildings - four from 1928-29 and two later. The 1929 remodeling of the Elks Hall at 420 14th Street and the two 1928-29 banks at 364 14th Street and 369 13th Street have Moderne sculptural concrete and tile treatments that are found in greater numbers in Oakland's Uptown Art Deco district. Tile facades from 1935-48 are found at 1220-40 and 1450 Broadway, one new building and one representative of the characteristic downtown pattern of storefront and facade modernization.

Two notable later buildings within the district are the late Moderne Anglo-California Bank by Milton Pflueger at 393 13th Street (1950) and the 18-story blue-glass International style First Interstate Bank Building at 1330 Broadway (1956-59), a corner skyscraper that remains compatible with the scale and rhythm of the district. Because they are less than 50 years old these buildings (as well as two facade remodelings similar to the Pflueger bank) are not now considered district contributors, but they represent a continuation of the district's historic patterns.

A few buildings in the district predate the large-scale development of Downtown and represent the setting in which the skyscrapers developed. These include a small 1903 hotel at 415-17 15th Street, a commercial building at 1631 Telegraph Avenue that may date back to 1892, and the 1901 Athenian Club at 400-08 14th Street, as well as five others modernized in the 1920s or after and no longer recognizable as 19th century buildings (1308-12, 1621-23, 1625-29, and 1633 Broadway; 1522-34 San Pablo Avenue). Multi-story hotels - with or without ground floor commercial space - ring the east and west edges of the district and mark the transition to apartment and neighborhood commercial areas. Three early hotels, built when the pattern was still evolving, are within the district boundaries and are considered contributors.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 7

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

Theaters and clubs, once numerous, have all but vanished from the district. The Athenian Club and Elks Hall buildings survive on 14th Street, the former still operating as a (new) private club. There were at least a dozen downtown stage and movie theaters as late as the 1950s; none still operates. The Dufwin Theater, just outside the district at 511-23 17th Street, closed in the early 1980s and has been totally remodeled for offices; an earlier remodeling turned the Pantages Theater (400-16 12th Street) into the Oakland Tribune printing plant in 1946. The main commercial space of 1224-40 Broadway was occupied by the Lux Theater from about 1947 to 1986, but is once again a retail store. The largest gap in the district, on the 1400 block of Franklin Street, is the site of the 1903 Ye Liberty Playhouse, and the First Interstate Bank Building (1330 Broadway) replaced the 1892 Macdonough Theater: both of these were stage theaters that later became movie houses.

Redevelopment of the blocks southwest of 14th and Broadway eliminated most of the major retail portion of downtown, beginning in the late 1960s. The two surviving big department store buildings in the district are Kahn's/Liberty House at 1501 Broadway and Roos Bros. at 1500 Broadway. Both have been remodeled for other uses. A greater proportion of downtown's ground floor businesses than in the past are services and conveniences for office workers, such as small lunch restaurants and copy shops. The office buildings have on the whole retained their original use, now often as relatively unmodernized and inexpensive space. Several bank spaces have been converted to retail or offices, as banks moved uptown to new quarters in the 1970s and after.

The Tribune complex (401-17 13th Street, 400-16 12th Street) has been vacant since the newspaper moved to Jack London Square in 1992. Since the 1989 earthquake, there have been many closed buildings and retail vacancies. Before the earthquake, office conversion of rehabilitated older buildings was becoming an important trend, and this trend appears to be resuming, with the Broadway Building (1401-19 Broadway) incorporated into the new City office complex and a mixed-use project proposed for the Tribune property.

The Downtown district is clearly recognizable in early aerial views and from the freeways today, by its series of equally-spaced, cornice-topped towers, extending two or three blocks in each direction from 14th Street and Broadway. The pattern of recurring tall buildings unifies the district across occasional vacant lots and the change in the street grid where Telegraph and San Pablo Avenues cut diagonally into the west side of Broadway. The intersection of these radial streets from the north reflects the fact that the early 20th century downtown lies at the north edge of the original town plat of Oakland. Major traffic and transit nodes developed at these junctions: 14th Street, Broadway, and San Pablo Avenue at City Hall Plaza, and Broadway and Telegraph Avenue at Latham Square. Both these intersections are distinguished by outstanding early flatiron buildings (the Broadway and Cathedral Buildings, 1401-19 and 1605-15 Broadway; photos #1 and 2).

Distinctive clusters of buildings embody the district's various themes and give it coherence at pedestrian level. Narrow 16th Street between San Pablo and Telegraph Avenues, noted historically as a "canyon" between tall buildings

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 8

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

(photo #3), is one of number of prominent view corridors. The five small 1920s high-base loft buildings on the gore behind the Cathedral Building (1600 block of Broadway and Telegraph; photo #4), and a more diverse group of small buildings facing them across Telegraph Avenue, lead into another "canyon of commerce" between the tall Cathedral Building and Latham Square Building at the 16th Street gore (photos #5 and 6). A contrasting streetscape is the 400 block of 15th Street (photo #7), low-rise mostly 1920s store buildings linking Broadway with the 1920s financial district along Franklin Street (photo #8).

The two flatiron buildings, the Broadway and Cathedral Buildings, distinguish the view north on Broadway from below 14th Street (photo #9). From 11th and Broadway north, the chain of southwest-facing skyscrapers is still strong. Looking north in front of City Hall, the 11-story First Trust and Savings Bank, Plaza Building, and Kahn's Department Store, all built in 1913-14, frame the City Hall Plaza (photo #10).

The central downtown skyline is seen to advantage along Broadway (photos #11, 12, 13), looking south on San Pablo or Telegraph Avenue from 17th Street, west on 14th Street from Webster or Franklin (photo #14), and north on Franklin from 11th Street (photo #15). Vistas outward provide a sense of the natural boundaries of the district: tall buildings occur at wider intervals to the east and west, and later styles appear to the north and south in Uptown and the redevelopment area.

Integrity of the district - individual buildings as well as streetscapes - is very high. Most of the 13 noncontributing buildings are post-1948 remodelings, which at least retain their historic scale and placement despite incongruous surfaces. They include several of the small commercial buildings: 1625-29 Broadway, 1635 Telegraph Avenue, and 409-11, 425, and 422-30 15th Street. Some noncontributing buildings are believed to retain their original designs under the new surfaces, and such buildings are considered potential contributors if restored. Of the 43 buildings that currently contribute, most have had some remodeling of ground floor commercial spaces, but upper stories are generally intact. There are also some remarkably intact storefronts and lobbies. Common alterations include reshaped and resurfaced storefronts, changed entries, new windows, paint on brick or tile or stone surfaces, removal of cornices and other ornament, and ephemeral alterations like signs and awnings. Although some buildings, including the very important 1100, 1300, and 1501 Broadway, are still closed in the aftermath of the earthquake, the condition of most buildings in the district appears excellent to good.

The present Downtown district boundary encompasses the concentration of tall, Beaux Arts-influenced, early 20th century office and institutional buildings centered on City Hall and the Broadway skyscraper group, and their supporting neighbors. The south and west boundaries, along 11th and 12th Streets, along Broadway from 11th to 14th, and behind City Hall, are created by the Chinatown and City Center redevelopments, cleared sites, and new city, state, and university office buildings. Many of the demolitions were due to the 1989 earthquake. Boundaries were drawn at vacant lots (the southeast edge), extensive remodeling (e.g. Broadway north of Roos Bros.), and new construction

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 9

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

(the various redevelopment sites, the Merchants parking structure west of Franklin between 13th and 14th Streets). The north and east boundaries more closely approximate the gradual historic demarcations by architectural style, scale, and use. The northern boundary along Broadway and Telegraph is fixed at 17th Street by new and remodeled buildings at the prominent gore and southwest-facing corners, and also by a perceptible change of scale and uses in the Uptown district. On the east, the district boundary is drawn to include the financial strip along Franklin Street and exclude the surrounding neighborhood of hotels and smaller-scale commercial development.

Four buildings in the district are listed individually on the National Register (as of January 1998):

1100-10 Broadway, Security Bank & Trust-Key System Building;
1501-39 Broadway, Kahn's Department Store-The Rotunda;
1605-15 Broadway, Federal Realty-Cathedral Building;
1 City Hall Plaza, Oakland City Hall.

Nine district contributors are currently designated as Oakland City Landmarks:

1100-10 Broadway, Security Bank & Trust-Key System Building;
1500-20 Broadway, Roos Bros. Department Store;
1601 Broadway, Latham Memorial Fountain;
1605-15 Broadway, Federal Realty-Cathedral Building;
1 City Hall Plaza, Oakland City Hall;
401-17 13th Street, Oakland Tribune Tower;
380-98 14th Street, Alameda County Title Insurance Company Building;
401-15 14th Street, Financial Center Building;
401-03 15th Street, Oakland Title Insurance & Guaranty Co. Building.

Another 19 are on the Oakland Landmarks Board's Preservation Study List.

[Individual building descriptions that follow are keyed by number to the district sketch map, attached.]

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 10 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

Individual Properties

1. 1100-10 BROADWAY/436-46 11TH ST DISTRICT CONTRIBUTOR
Security Bank & Trust-Key System building APN 002 0051 014 02
Beaux Arts skyscraper
1911-12 add 1924 eq 1989 (permit 23633, plans reviewed)
architect: Meyer & Reed; Bank of builder: P.J. Walker; Bank of Italy
Italy (1924) (1924)

1100-10 BROADWAY/436-46 11TH STREET, the Security Bank and Trust Company building, is a seven story steel-frame and brick Beaux Arts bank and office building on a corner lot, with a small matching two-story 1924 addition to the north. Above the first story, the building plan is a broad U-shape, opening onto 11th Street. The one-story base is surfaced with artificial stone labeled "plaster" on the blueprints; the four-story shaft is cream-colored pressed brick with terra cotta trim and spandrel panels; the two-story capital is clad in terra cotta with a wide metal cornice. The corners are rounded. Though taller than its historic neighbors, the building is ornamented only on the two street facades; the off-street sides are common brick. The two-story base is articulated by a giant order of flat piers culminating in a frieze of swags. The shaft has brick piers framing double-hung windows, and the capital has round arched window bays framed by an ornate pilaster order. The monumental entry and ground floor windows have been remodeled. The building has been vacant since the 1989 earthquake.

This is the southernmost of the series of southwest-facing skyscrapers admired by Hegemann, and represents the post-1906 building and financial boom. It marked the line between the "old" downtown around 9th and 10th Streets and the rapidly developing one around 14th and Broadway. The Security Bank and Trust Company was founded in 1903, headed by H.C. Capwell. In 1917 the Bank of Italy absorbed Security Bank, and in 1924 built the two-story addition. In 1929 the Bank of Italy became Bank of America, and after absorbing the Oakland Bank, moved into the Oakland Bank building at 1200 Broadway. Later the Key System transit company and its successor the Alameda-Contra Costa Transit District occupied 1100 Broadway, from 1943 into the 1960s. The building is a fine example of its type, by an important San Francisco firm, and is individually listed on the National Register.

2. 1200-12 BROADWAY/448 12TH ST DISTRICT CONTRIBUTOR
Oakland Bank of Savings building APN 002 0051 005 00
Beaux Arts office building
1907-08 add 1909&22 (permit 7724, plans reviewed)
architect: Charles W. Dickey; Reed & builder: Mahoney Brothers; P.J.
Corlett (1922) Walker

1200-12 BROADWAY/448 12TH STREET, the Oakland Bank of Savings building, is an eight-story Beaux Arts bank and office building at the southwest-facing corner of Broadway and 12th Street (1907-09), with an 18-story tower addition to the north at 1210-12 Broadway (1922-23). Both sections are of steel frame and

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 11 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

brick construction, clad in light gray granite at the bases, brown brick on the shafts, and brown brick and terra cotta on the capitals, with elaborate cornices and Renaissance and Baroque ornamentation. The corner building was built as six stories, and expanded to eight stories two years later, with a rich terra cotta entablature on the added top. The shaft consists of brick walls with undifferentiated piers and spandrels. The newer tower has a three-story granite base with a central monumental entry, a simple ten-story shaft, and an elaborate capital and cornice. Its frieze is actually a grille in front of the 17th floor windows. Some of the upper floor windows have been replaced with plain aluminum sash, and doors and windows on Broadway remodeled.

The Oakland Bank of Savings, described in 1911 as the oldest and largest bank in Alameda County, was organized in 1867 by A.C. Henry and moved to the present corner in 1871. In December 1929 it was absorbed by the Bank of America, which continued to operate here into the 1990s. Charles W. Dickey, designer of the 1907 structure, was a major Oakland architect who also designed Kahn's Department Store (1501-39 Broadway) in the district. Walter Reed joined with Dickey for the second phase of the Oakland Bank Building, and thirteen years later, Reed and his then partner, William Corlett, designed the tower addition. Reed & Corlett designed six other buildings in the present district, the largest number by any single firm. The six-story 1907 building was Oakland's second steel-frame "skyscraper," and epitomized Oakland's rapid post-earthquake growth. When finished in 1923, the 225' tower was the second tallest building in Oakland (after City Hall) and an important symbol of Oakland's rapidly expanding metropolitan ambitions.

3. 1224-40 BROADWAY/427-49 13TH ST DISTRICT CONTRIBUTOR
Charles Jurgens Co.-Lux Theater building APN 002 0051 001 00
Art Deco commercial building (permit A57565, plans reviewed)
1935-36 architect: H.A. Minton; Cantin & builder: F.A. Muller
Cantin (1948)

1224-40 BROADWAY/427-49 13TH ST is a two-story Art Deco store and loft building at the southeast corner of Broadway and 13th Street, rectangular in plan, of concrete clad in tan architectural terra cotta. There are massive piers with faceted surfaces between tripartite bays, and decorative horizontal bands with zig-zag sunbursts and other geometric Art Deco motifs above and below windows and at the top of the parapet. The 1948 Camera Corner storefront is notable for its large enameled metal sign with giant Deco lettering.

This building for the Charles Jurgens Company replaced the Jurgens Block, a three-story building constructed c.1880 by Charles Jurgens, a German immigrant who invested widely in real estate and was also closely involved in downtown Oakland development as director of several banks and president of the Oakland Hotel Company. The building is notable as part of the Art Deco theme in the district, more common as remodelings than as new construction like this building. From 1947 to 1986 its largest Broadway storefront was occupied by the Lux Theater, with a streamlined facade and marquee by A.A. Cantin.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 12

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

4. 1300-04 BROADWAY/430-48 13TH ST
Union Savings Bank-Easton Building
Beaux Arts derivative skyscraper
1903-05 eq 1989
architect: Walter J. Mathews

DISTRICT CONTRIBUTOR
APN 002 0053 007 00

(dated by Edwards Transcript of Records)
builder: Childs Pearson & Co. et al;
Colusa Sandstone Company

1300-04 BROADWAY/430-48 13TH STREET is an 11-story Beaux Arts bank and office building (stores and offices since the 1920s), located at the northeast corner of Broadway and 13th Street. It is rectangular in plan, steel frame with a Colusa sandstone exterior (now painted). The three-part vertical composition has a two-story base, six-story shaft, and three-story capital. The shaft has paired windows set in a smooth wall, in simple molded frames and deep reveals. The capital has a giant order of paired Corinthian pilasters separating arched bays, and a wide cornice with some ornament removed. The ground floor has been completely remodeled with tile and aluminum storefronts. The 13th Street lobby is partially intact with light marble walls and a hanging iron chandelier. This building was damaged in the 1989 earthquake, and the upper floors have been closed ever since.

This building is extremely significant as Oakland's first skyscraper and first steel-frame structure, predating the 1906 earthquake, by an important early Oakland architect. The Union Savings Bank was established in 1869 by A.C. Henry, just two years after the first bank in Alameda County. The 1903 building was admired for its steel frame "cast in this city" and stonework from a Colusa quarry; the building was built by "Oakland mechanics." It was one of Oakland's most photographed buildings. After the Union Bank was absorbed by the Central Bank in 1914, the ground floor was remodeled for commercial use.

5. 1308-12 BROADWAY
DeLauer's-Kay Jewelers-Oregon Block
Art Deco remodeled as late 20th century commercial building
1937 inc 1889 rem 1964-65
architect: Edward T. Foulkes; Arthur
Peter Lenz

NONCONTRIBUTOR
APN 002 0053 008 .00
(permit A68814, plans not listed)
builder: Wilbur C. Cone; Hayward
Concrete Const.Co

1308-12 BROADWAY is a two-story brick store building (visually high one story) on an interior lot between two tall buildings. Its present upper facade consists of six textured stucco panels framed in anodized aluminum, above a transom strip and plate glass storefront windows. There are two retail stores on the ground floor. The original structure dates from 1889, the north half of the Oregon Block whose south half was demolished in 1903 for the Union Savings Bank Building at 1300-04 Broadway. A 1937 black glazed tile Art Deco facade designed by Edward T. Foulkes was covered or replaced with the present modern commercial front in 1965 after a fire. If the black glazed tile facade still exists and if the building were restored to its 1937 appearance, it could be a contributor to the Downtown District, representing the theme of Depression-era Art Deco remodelings.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 13

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

6. 1330 BROADWAY/417-29 14TH ST **NONCONTRIBUTOR**
First Western Building & Garage APN 002 0053 001 00
International style skyscraper - store and office building
1956-59 (permit B66378, plans listed)
architect: Stone Mulloy Marraccini; & builder: Swinerton & Walberg
Patterson

1330-40 BROADWAY/417-29 14TH STREET/420 13TH STREET is an 18-story, T-plan steel-frame International style office tower faced with blue-gray aluminum panels ("skyzure blue") and blue tinted glass in bright aluminium mullions. The upper stories float above a projecting glass-walled second story (originally a bank), which in turn floats above a retail ground floor. Both "floating" effects are the result of recessed intermediate sections. The stem of the T faces south, with a 21-story elevator tower and a 9-story garage wing fronting on 13th Street, all faced in a bluish gray concrete aggregate. Escalators lead from a large lobby on Broadway and a secondary entrance on 14th Street to the second floor former banking hall; interior marble and terrazzo walls and floors and black granite columns are partially intact.

The architectural firm, Stone, Mulloy, Marraccini and Patterson or SMMP, was a major designer of hospitals and other large projects. The building is a direct reflection of the landmark Lever House (1952: Skidmore, Owings & Merrill) in New York City, and one of the earliest examples of the International Style in the Bay Area. As such it may become individually eligible for the National Register and a district contributor when fifty years old. It occupies the site of the 1892 Macdonough Theater, and continues the pattern of well-spaced corner skyscrapers, compatible with the district in use, scale, and siting.

7. 1400-16 BROADWAY/424-48 14TH ST **DISTRICT CONTRIBUTOR**
Central Bank building APN 008 0621 011 00
Beaux Arts derivative office building
1925-26 rem 1959 (permit A 34, plans reviewed)
architect: Kelham & Mathews builder: Dinwiddie Construction Co

1400-16 BROADWAY/424-48 14TH STREET, the Central National Bank building, is a 16-story (or 15-story and mezzanine) steel-frame and reinforced concrete Beaux Arts skyscraper, rectangular in plan, on a southwest-facing corner lot. It was designed for a bank in its base and mezzanine levels, with offices above. The building is clad in brown brick with glazed brown terra cotta trim. Ornamentation is early Italian Renaissance, with Romanesque references in the round arches. The original base had giant arched entrances on each facade, high arched windows on the ground level, rusticated terra cotta walls, and bronze window and door frames. The base has been completely remodeled with flat red marble and tan terra cotta panels (further ground floor remodeling is anticipated, as of late 1997). The ten-story shaft, with bays of paired windows and recessed spandrel panels, is framed above and below by arched transitional stories with engaged columns. The two-story capital has arched bays of paired arched windows, below a tall, shallow, corbelled cornice. Of several fine interior public spaces, only the 14th Street lobby remains intact, with a high ceiling and richly ornamented surfaces.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 14 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

The Central Bank occupied this corner from 1893, soon after its founding, in a five-story brick building known as the Central Block. It bought up a number of smaller banks - including Union Bank, of 1300 Broadway, in 1914 - and required larger quarters by 1925. The 1925 building was designed by two prominent Oakland architects of two generations, Beaux Arts-trained George Kelham and pioneer Oakland architect Walter Mathews. In style, the building echoes the Holland Building at 380-98 14th Street (McCall & Davis, 1923-24), with its dark brick, double arches, and corbeled cornice. It is one of a number of major downtown Oakland banking and institutional buildings dating from the real estate and financial boom of the 1920s, and continues the pattern of corner skyscrapers which Mathews's Union Bank (1300 Broadway) initiated.

8. 1401-19 BROADWAY/1402 SAN PABLO DISTRICT CONTRIBUTOR
First National Bank of Oakland building APN 008 0619 007 00
Beaux Arts derivative office building
1907-08 eq 1989 (permit 7980, plans missing)
architect: Llewellyn B. Dutton builder: Thompson Starrett Company

1401-19 BROADWAY/1402-14 SAN PABLO, the First National Bank of Oakland building (commonly known as the Broadway Building), is an eight-story and basement Beaux Arts Classical flatiron bank and office building occupying the prominent gore corner of Broadway and San Pablo Avenue. It is reinforced concrete with rusticated white terra cotta cladding, in a three-part vertical composition with articulated end bays. The design is at least partly inspired by New York's 1902 Flatiron Building. The high base of the building originally had giant columns and monumental entries but has been entirely remodeled except for the richly sculptured clock and figures above the corner entrance, which was originally flanked by columns. The transitional second level has paired windows with transoms set in a deeply rusticated wall. The shaft has paired windows in a more lightly rusticated wall. The capital story has paired arched windows set within larger arches. The top story is a band of small square windows and panels treated as a frieze below the wide modillion cornice and corner crest. Closed since the 1989 earthquake, the building is now (late 1997) being rehabilitated for city offices (see also #58, 2 Frank Ogawa Plaza).

The First National Bank of Oakland was founded in 1874 and was located at 10th and Broadway until it occupied the present structure in 1908 - part of a general northward move of Oakland's business and financial district. In addition to the bank, the building was to house a luxurious basement restaurant and upper-floor medical and dental offices. Architect Llewellyn B. Dutton originally came to San Francisco to open a western office for Daniel H. Burnham & Co., architects of the New York Flatiron Building. In Oakland he also designed another early skyscraper, the First Trust and Savings Bank building at 1540-50 San Pablo Avenue (1913-14). Located at the most important intersection in the city and across from City Hall, the flatiron Broadway Building is a handsome and distinctive example of its style and type, and an image deeply associated with the city.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 15

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

9. 1420-44 BROADWAY

Realty Syndicate Bldg-YeLiberty Playhouse
Beaux Arts derivative office building
1910-11 inc 1903-04
architect: William L. Woollett; D.
Franklin Oliver

DISTRICT CONTRIBUTOR

APN 008 0621 008 06

(permit 21510, plans missing)
builder: Galloway & Markwart; P.J.
Walker

1420-44 BROADWAY, the Realty Syndicate Building, is a Beaux Arts derivative office building, steel frame with brick curtain walls and concrete floors. It is 10 stories, rectangular in plan, on an interior lot. It is in a three-part vertical composition with a two-story rusticated stone base, a seven-story brick-clad shaft with terra cotta sills, and a one-story polychrome terra cotta capital. A horizontal organization of bays in the pattern 2-1-2-1-2 is carried through the full height of the building. The cornice is copper. Ornamental references are to Renaissance and Baroque architecture. The upper facade is unaltered. On the ground floor one of two monumental entries has been removed, and all storefronts have been remodeled. The remaining entry leads to a richly decorated barrel-vaulted corridor with green marble walls and iron framed showcase windows and a marble-walled elevator lobby.

The base incorporates the front of Ye Liberty Playhouse, a two-story theater and office building built in 1903-04 that extended behind the present footprint of this building to Franklin Street and was demolished in 1961. The original office occupant and developer was Borax Smith's Realty Syndicate, Oakland's leading real estate, development, and transit firm from 1895, headquartered in this building until its demise around 1931. Until 1925 this was the skyscraper on the 1400 block of Broadway.

10. 1450-60 BROADWAY/429-49 15TH ST

Anglo California Bank-Mazor Bros. bldg.
Classic Moderne originally Beaux Arts derivative commercial building
1947-48 inc 1920-21
architect: H.H. Winner; Bernard J.
Joseph

DISTRICT CONTRIBUTOR

APN 008 0621 001 00

(permit B16691, plans reviewed)
builder: Stolte Inc.; Barrett &
Hilp (1920-21)

1450-60 BROADWAY/429-49 15TH STREET, the Anglo-California National Bank Building, is a Classic (or WPA) Moderne commercial building on a southeast corner lot. It is reinforced concrete, rectangular in plan, in a two-part vertical composition with a two-story base and a two-story upper section with metal-framed windows grouped vertically in tall, narrow, recessed bays. The building is almost square, 13 bays wide on 15th Street, 12 bays on Broadway, clad in white terra cotta panels with a baseboard of dark green marble. It is an updated classical banking temple with ornamentation stripped and stylized in the Moderne manner. The two-story piers between bays are fluted like giant pilasters, with their capitals and entablature reduced to horizontal lines in the terra cotta and undersized round medallions. The vestigial cornice is a vertically articulated band with the same round medallions. Decorated panels at the ends of the parapet depict human figures with astronomical instruments.

The building was designed to house retail space at the ground level and an

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 16 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

upper level banking hall, "to avoid breaking the continuity of retail business in the heart of Oakland's downtown shopping district." It is the result of a one-story addition and complete remodeling of a 1920-21 Beaux Arts clothing store building for Anglo-California National Bank. Architect H.H. Winner had designed San Francisco offices for Anglo-California Bank as early as 1911. This building is part of Oakland's rich collection of Moderne and Art Deco commercial buildings, a strong secondary theme downtown.

11. 1500-20 BROADWAY/448 15TH ST DISTRICT CONTRIBUTOR
Roos Brothers store building APN 008 0622 005 01 S
early 20th century - Gothic Revival commercial building
1922-23 (permit 74900, plans reviewed)
architect: William Knowles builder: William Knowles

1500-20 BROADWAY, the Roos Brothers building, is a four-story early 20th century commercial building with Gothic ornament, rectangular in plan, on a corner lot. It is reinforced concrete clad in glazed pink terra cotta. Ornament on the upper stories is Gothic with thin ribbed terra cotta pilasters, piers, and mullions that culminate in finials against the parapet wall, and spandrel panels with decorative tracery and ogee arches in relief. Upper stories have tripartite Chicago-type windows. The building was designed originally as a department store with one store occupying the main corner ground floor space and all of the upper floors, and two smaller stores occupying separate ground floor spaces at the north end on Broadway. Ground floor storefronts have been totally remodeled with brown tile facing and new doors and windows. The upper floors are now joined internally with 1530-32 Broadway next door, and the upstairs entry is through that building.

The original occupant was Roos Brothers clothing store, and the building is an excellent example of a daylight department store building of the 1920s. Its Gothic terra cotta ornament was a favored style of its architect William Knowles, whose other buildings in the district at 512 16th Street and 416-20 15th Street use similar vocabulary.

12. 1501-39 BROADWAY/501-11 16TH ST DISTRICT CONTRIBUTOR
Kahn's Department Store building APN 008 0619 004 01
Beaux Arts derivative commercial building
1913-14 add 1923-24 (permit 28389, plans reviewed)
architect: Charles W. Dickey; E.W. Cannon builder: R.C. Kahn; McDonald and Kahn (1923)

1501-39 BROADWAY, Kahn's Department Store, currently known as The Rotunda, is a four-story plus basement and mezzanine Beaux Arts derivative commercial building with a six story corner addition, on an irregular L-shaped site fronting on Broadway, 16th Street, and San Pablo Avenue. Construction is steel frame and reinforced concrete. It has a giant central steel-framed glass dome on top of the main roof, approximately 100' across, with a cylindrical cupola on top; inside is a four-story open rotunda. Both sections of the building are clad in light brown brick with terra cotta trim and are essentially simple skeletal structures. The original is somewhat more elaborate, in a two-part vertical composition with elaborate cast stone entry arches in the end bays.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 17 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

An elaborate frieze separates the base and the upper levels, which have Chicago-type windows set off by giant piers and decorative spandrels, the end ones with small inlaid marble panels. On top is a frieze with inlaid marble panels, and a galvanized iron cornice on modillion blocks. The addition's windows are divided in two rather than three, and it has an attic story with a narrow cornice with foliated cresting. The ground floor has been repeatedly remodeled, most recently quasi-reconstructed with plate glass windows, black granite base, and prism glass transom, in a rehabilitation project that stopped in 1988.

Kahn's was founded in 1879 by one of Oakland's prominent early Jewish merchant families, and operated in the 12th and Washington Street retail district before moving this store, which adopted features of Parisian department stores and aimed at attracting elegant trade away from San Francisco to Oakland. After 1960 the business was known as Rhodes, and then as Liberty House, which closed in 1984. Architect Charles Dickey was one of Oakland's leading early 20th century architects, designer of the Claremont Hotel, schools, and libraries as well as commercial and residential buildings. His other works in the Downtown district include 1200 Broadway (1907-09). The Kahn's building is individually listed on the National Register.

13. 1601 BROADWAY/GORE TELEGRAPH DISTRICT CONTRIBUTOR
Latham (James/Henrietta) Memorial Fountain APN 008 0640 PUB 01
Beaux Arts fountain
1913 (dated by newspaper report)
architect: Raphael Charles Peyre builder: Gorham & Company

1601 BROADWAY, the Latham Memorial Fountain, is located on a sliver of land known as Latham Square at the gore of Broadway and Telegraph Avenue. It has a total height of about 15' and is constructed of unpolished pink granite and cast bronze. Its slightly tapered granite shaft has four semicircular granite basins on each side, set about three feet above ground for horses to drink. There are also four smaller basins at ground level for dogs. Between the basins are cast bronze flowers and foliage, with small animals amid the vegetation. The shaft supports a cast bronze group of three children who hold a large shell-like basin. On the shaft are granite lion and dog heads with water spouts, bronze lettering "Erected to the memory of James H. Latham and Henrietta Marshall Latham ... under the auspices of the Oakland Society for the Prevention of Cruelty to Animals..." and a circular bronze plaque that depicts the story of Baalam (in 1913 workmen's dress) and the ass. The fountain has not run since the 1940s; at times the basins have been planted with flowers. Erected by arrangement with Mayor Frank Mott, promoter of the City Beautiful movement, it is one of the few public monuments in the area.

14. 1605-15 BROADWAY/1606 TELEGRAPH DISTRICT CONTRIBUTOR
Federal Realty Co.-Pierce building APN 008 0640 017 00
Beaux Arts - Gothic Revival office building
1913-14 (permit 31619, plans reviewed)
architect: Benjamin Geer McDougall builder: Carlston & Snyder

1605-15 BROADWAY, the Federal Realty Building, now commonly known as the

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 18

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

Cathedral Building, is a Gothic ornamented flatiron skyscraper of steel-frame and reinforced concrete construction located on the narrow gore of Broadway and Telegraph Avenue. The building is 14 stories (7 at the narrow end), clad in terra cotta and cast concrete decorative panels. The extensive decoration at the top two floors is hollow sheet metal. The facade is composed of bay windows piled continuously, forming tall vertical columns up to the tenth story. Colossal two-story basket arches and colonettes outline the eleventh and twelfth story windows which are flush with the building. The Gothic ornament is especially lavish at the thirteenth and fourteenth floors. The tall steep roof is covered in silver-painted slate, with a decorated parapet. Ornate entries to the office lobby are located at the north end of each facade. Next to the one on Telegraph is the name "Benjamin Geer McDougall, Architect." The small ornate lobby retains a barrel vaulted ceiling, bronze elevator doors, and marble walls.

The building was built for J.F. Carlston and Andrew Jackson Snyder, the latter a major 19th century Oakland real estate developer. It was one of several downtown Oakland office skyscrapers built in the early 1910s at the same time as City Hall, and formed one end of the "16th Street Canyon." Its Gothic design, by an architect of statewide prominence, shows the influence of New York's Woolworth Building; it was in turn widely admired and imitated. This building is individually listed on the National Register.

15. 1617-19 BROADWAY/1618 TELEGRAPH DISTRICT CONTRIBUTOR
Moyles (Mary)-Kappenman (Charlotte)bldg. APN 008 0640 016 00
Beaux Arts derivative commercial building
1928 (permit A35177, plans reviewed)
architect: H.G. Brelin; T. Ronneberg builder: W.C. Cone
(Eng.)

1617-19 BROADWAY/1618-20 TELEGRAPH AVENUE is a small two-story brick and tile Beaux Arts derivative store building on a double frontage lot immediately behind the Federal Realty (Cathedral) Building, the southernmost of a group of five. Both street elevations are essentially the same. The tall ground floor, framed in black and green marble, has a single storefront which has been remodeled with aluminum frame display windows. The upper portion of the building is clad in tan pressed brick with four rectangular wood frame windows below a Romanesque corbelled cornice and a parapet wall with terra cotta relief panels with shields and garlands.

The store space was occupied by Loeb and Velasco Jewelers from at least 1930 into the 1990s. The building appears to be one of the many small speculative real estate ventures developed in downtown Oakland in the 1920s, and is typical of them in its brick and tile construction and historicist styling.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 19 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

16. 1621-23 BROADWAY/1624 TELEGRAPH **DISTRICT CONTRIBUTOR**
Perine (N.P.)-Gilmour (Wm.G.) building APN 008 0640 015 00
Beaux Arts derivative - glass front commercial store and office building
1924 inc 1877-78 (permit 91527, plans not listed)
architect: Reed & Corlett builder: William G. Gilmour

1621-23 BROADWAY/1624-26 TELEGRAPH AVENUE is a small three-story Beaux Arts derivative brick store and office building on a double-ended lot with matching enframed window wall facades clad in pinkish-gray terra cotta. The two upper floors are divided into three sections with slender modified Corinthian pilasters. Other classical motifs occur on the elaborate frieze and end piers.

It is a semi-twin of 1633 Broadway, and like it, is a 1920s remodeling of a Victorian commercial building by prominent Oakland architects Reed & Corlett. Walter Reed was also the developer of 1633 Broadway, and he and Corlett designed or redesigned a row of three buildings (1621-3, 1625-9, and 1633 Broadway) in this block behind the Federal Realty Building in 1923-24, typical of small scale speculative commercial infill in the district in the 1920s.

17. 1625-29 BROADWAY/1630 TELEGRAPH **NONCONTRIBUTOR**
Steinbeck (H.C.W.) building APN 008 0640 014 00
Beaux Arts derivative remodeled as Moderne commercial building
1924 inc 1877 rem 1955 (permit 90721, plans not listed)
architect: Reed & Corlett; A. Lewis Koue builder: F.A. Muller

1625-29 BROADWAY/1630-32 TELEGRAPH AVENUE is a three-story brick and concrete commercial building on a double-ended lot on the gore block behind the Federal Realty Building. Its metal-edged facades are entirely covered with bands of vertically-grooved aluminum siding alternating with bands of windows in sliding casement sash. The modernized facades were applied in 1955, designed by Oakland architect A. Lewis Koue. Its previous appearance was similar to the small Beaux Arts derivative commercial buildings on either side of it, and like them, it was apparently a 1923-24 terra cotta-clad remodeling by Reed and Corlett of a Victorian commercial building. It represents the small-scale speculative commercial development going on in downtown Oakland in the 1920s, as well as more recent modernizations. If restored to its 1920s appearance, it might become a contributor to the district.

18. 1633 BROADWAY/1636 TELEGRAPH **DISTRICT CONTRIBUTOR**
Reed (Walter D.) building APN 008 0640 013 00
Beaux Arts derivative commercial building
1923 inc 1877 (permit 78268, plans not listed)
architect: Reed & Corlett builder: F.A. Muller

1633 BROADWAY/1636 TELEGRAPH AVENUE is a small two-story and mezzanine Beaux Arts derivative commercial building, one of a row of five on double-frontage lots behind the Federal Realty Building. Its matching stuccoed brick facades have extensive glass surfaces and are in a two-part vertical composition with a tall enframed first floor and mezzanine base and a second floor with

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 20 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

Corinthian colonettes between the windows. Other ornament includes rope moldings and a panel flanked by two griffins. Parapet detailing appears to have been removed. The ground floor has been remodeled with aluminum storefront windows.

The building is a semi-twin of 1621-23 Broadway, like it a remodeling of a Victorian building. The owner was Walter Reed of Reed and Corlett; it is one of several examples of speculative development by architects downtown during the 1920s. The building is one of several early 20th century small commercial structures in the district using the high base convention with extensive glazed surfaces and historicist terra cotta ornament.

19. 1635-37 BROADWAY/451-57 17TH ST DISTRICT CONTRIBUTOR
Bercovich (B. & H.) store building APN 008 0640 012 00
glass front commercial - Beaux Arts derivative store and office building
1922-23 (permit 75170, plans reviewed)
architect: Leonard H. Thomas builder: F.A. Muller

1635-37 BROADWAY/451-57 17TH ST/1642-44 TELEGRAPH is a three story Beaux Arts derivative glass-front brick store and office building on a three-frontage lot at the wide end of the Broadway-Telegraph gore block behind the Federal Realty Building. It has a cast iron framed two story high glass base and a third floor surfaced with light brown pressed brick with cream terra cotta and sheet metal trim. The transomed Chicago style windows are divided by brick piers with terra cotta cartouches at the tops, and there is a sheet metal cornice above a brick and terra cotta frieze. A freestanding metal and glass Art Deco clock along the Broadway curb is associated with a former jewelry store occupant. The ground floor has been partly remodeled, but retains some green and black marble splash panels.

The building is one of the best examples in downtown Oakland of the high glass base commercial structure, and one of a number of small Chicago-influenced commercial buildings that constitute an important element in the district.

20. CITY HALL PLAZA/14TH/SAN PABLO DISTRICT CONTRIBUTOR
City Hall Plaza-Memorial Plaza APN 003 0067 002 00
early 20th century park
1911-14 inc 1868 rem 1954&97 (dated by secondary sources)
architect: unknown builder: unknown

CITY HALL PLAZA, recently renamed Frank Ogawa Plaza, is a triangular public open space in front of City Hall, bounded by 14th Street and the former lines of San Pablo Avenue and City Hall Plaza (the former 1400 block of Washington Street). Its focal point is a wide-spreading California live oak known as the Jack London Oak, planted by London's widow in 1917. Major alterations are underway in connection with the new City Administration complex: San Pablo Avenue and City Hall Plaza are being closed as streets and absorbed into an enlarged plaza connecting City Hall and the new building at 2 Frank Ogawa Plaza.

The land between 14th, 15th, and Clay Streets and San Pablo Avenue was

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 21

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

surveyed as City Hall Tract and purchased by the city in 1868, and a city hall constructed just east of the present building. When the present city hall was completed in 1914, Washington Street was cut through in front of it and the present shape of the plaza was created as an open space setting off City Hall. The plaza was renamed Memorial Plaza in 1922 as a World War I memorial, and in 1995 was named Frank Ogawa Plaza in memory of Frank Ogawa, City Council member for 27 years and the first Asian-American elected to a major public office. Pictures of the plaza over the years show ever-changing monuments, landscaping, and structures, while the presence of the municipal open space makes a continuing contribution to the civic aspect of the district.

21. 1 CITY HALL PLAZA/14TH/15TH STS

DISTRICT CONTRIBUTOR

Oakland City Hall

APN 003 0067 001 00 E

Beaux Arts civic building - skyscraper

1911-14 eq 1989

architect: Palmer & Hornbostel

(permit 29722, plans not listed)

builder: 27 subcontractors;

Gladding McBean (terra c)

1 CITY HALL PLAZA, Oakland City Hall, is a Beaux Arts steel-frame skyscraper clad in white granite and richly detailed cream-colored terra cotta. It has a three-story ceremonial base that fronts the entire city block from 14th to 15th Street facing City Hall Plaza, a narrower nine-story office tower shaft, and a multi-stage penthouse, clock tower, and cupola. The base is a giant order with composite pilasters flanking three-story arched bays and a monumental entry portico with fluted columns. Ornament at the base includes a pierced terra cotta rail with eagles over the entry columns, a paneled terra cotta frieze showing California grapes, olives, and figs, and freestanding terra cotta light standards draped with grapes, pinecones, and acanthus. The shaft has paired office windows, and rectangular slit windows at its top floor, originally the city jail. The interior has a vaulted vestibule and rotunda with a grand staircase in marble and terra cotta. Other notable interior spaces are the City Council Chamber, with silver gilt columns and barrel vaulted ceiling, and the wood paneled mayor's office.

This city hall replaced an 1877 woodframe building on the same block. The design, by the eminent New York firm of Palmer & Hornbostel, was chosen in a nationwide competition following a 1909 bond issue promoted by Progressive Mayor and City Beautiful advocate Frank Mott. It is said to be the first skyscraper city hall in the country, symbolically uniting the ceremonial and business sides of government. When new it housed all the functions of Oakland's municipal government, including the city jail in the top floor of the tower. The building was extensively rehabilitated and restored in 1991-95 following the 1989 Loma Prieta earthquake, including the world's first base isolation retrofit of a historic structure. It is individually listed on the National Register.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 22 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

22. 1301-15 FRANKLIN ST/400-12 13TH ST **NONCONTRIBUTOR**
Richfield Oil Co. building APN 002 0053 003 01
Beaux Arts derivative office building
1924-25 rem 1980c (permit 96800, plans missing)
architect: H.H. Winner builder: Herbert Yerxa; Gladding
McBean (terra c)

1301-15 FRANKLIN ST/400-12 13TH ST is a five-story Beaux Arts derivative store and office building, heavily remodeled, on a corner lot. The structure is steel frame with brick curtain walls, in a two-part vertical composition with a ground floor base and skeletally articulated four story shaft. Ornamentation was Romanesque/Baroque but much of it has been obscured or removed. The granite base and brick shaft have been painted and the metal cornice enclosed. Windows have been altered from paired double-hung to pairs of fixed tinted glass with the center mullion painted out. Spandrel panels of stucco have been added. Ground floor storefronts are all remodeled, as is the office entry.

The original major office occupant of this building, from 1925 at least into the 1940s, was Richfield Oil, which operated an Oakland waterfront terminal for the distribution of petroleum products to the Bay Area and interior valleys. The building's massing and skeletal articulation are intact, and if other features were restored or exposed it could become a contributor.

23. 1437-45 FRANKLIN ST **DISTRICT CONTRIBUTOR**
Graneton (William)-Brownell Building APN 008 0621 007 00
Beaux Arts derivative commercial building
1924 (permit 88540, plans not listed)
architect: Schirmer-Bugbee Company builder: Cahill Brothers; Gladding
McBean (terra c)

1437-45 FRANKLIN ST is a four story Beaux Arts store and office building of reinforced concrete construction on an interior lot. The somewhat Venetian facade is designed in a three-part vertical composition with a two story shaft and a fourth floor capital. The ground floor, which has been remodeled, has two tall recessed storefront bays flanking a recessed upper floor entry. The three upper floors are clad in variegated red pressed brick with mottled terra cotta quoins and other trim. The shaft has three two-story semicircular arched bays with tripartite Chicago-type windows and diamond pattern brickwork on the spandrels. The top floor has three groups of three arched windows separated by twisted engaged columns, and a dark red tile roof.

Architects William Schirmer and Arthur Bugbee were an Oakland firm best known for period revival residential work. Occupants of this speculative building included (c. 1930) the Press Club and the Fifty-Fifty Club. A distinguished design of polychrome brick and terra cotta, the building harmonizes well with the arcaded Oakland Title Insurance building next door.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 23 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

24. 1503-17 FRANKLIN ST/400-14 15TH ST **NONCONTRIBUTOR**
Hawley Investment Co. building APN 008 0622 002 00
early 20th century remodeled as mid-20th century store building
1915 rem 1964 (permit 38816, plans reviewed)
architect: Charles W. Dickey builder: Hawley Investment Company

1503-17 FRANKLIN ST/400-14 15TH ST is a one story and mezzanine brick commercial building on a corner lot, totally remodeled. This building has been entirely refaced, its original cornice and tile pent roof have been removed, and the upper level covered with stucco panels. Both storefronts on Franklin and seven of the eight on 15th Street have been much remodeled. One storefront, 402 15th Street, has a black tile base and recessed door that may be original, and 1517 Franklin is a Streamlined Moderne bar with a neon sign and blue glass. Originally this building was part of the pattern of small-scale speculative commercial development in downtown Oakland in the 1910s and 20s, and the work of a major Oakland architect.

25. 1522-34 SAN PABLO AV **NONCONTRIBUTOR**
Lurie Co.-Gariot building-Nucleus House APN 008 0619 009 01
Moderne store building
1938 inc 1877-78 rem 1970etc (permit A70931, plans not listed)
architect: W.D. Peugh builder: Cahill Bros.

1522-34 SAN PABLO AV is a one story frame and brick Moderne commercial building on a interior lot, consisting originally of 6 storefronts, all remodeled. Sanborn maps and the 1938 permit ("removed second story... new fronts") imply that this is a much-altered 19th century building. Its present appearance originated in 1938: a streamlined facade with a long, low stepped parapet, salmon-colored enamel facing and horizontal stripes above transom level. It is a small-scale example of the Depression-era practice of updating commercial buildings. The right third of the building is now faced with a 1970 metal screen above and rough white stucco formed to imitate stone below, and the middle half of the enameled metal parapet has been painted.

26. 1540-50 SAN PABLO AV/521-63 16TH ST **DISTRICT CONTRIBUTOR**
First Trust & Savings-American Bank bldg APN 008 0619 001 01
Beaux Arts bank building - office building
1913-14 add 1952 (permit 32453, plans reviewed)
architect: Llewellyn B. Dutton builder: P.J. Walker Company

1540-50 SAN PABLO AV is an eleven-story steel frame and reinforced concrete Beaux Arts bank and office building with Renaissance/Baroque ornamentation, on a five-sided corner lot. It has five bays on the San Pablo Avenue side and eight bays on 16th Street. The facades are in a two-part vertical composition with a two-story base and nine-story shaft. Surfaces are clad with Manti stone which has since been stuccoed and painted. The 4' base is gray granite. Doors and windows on the bottom and top floors are set in a semicircular arcade decorated with Renaissance motifs. Windows are paired double-hung. The broad galvanized iron cornice has scrolled and foliated cresting with lion heads. A three-story reinforced concrete Moderne style annex was added on the 16th

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 24 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

Street side in 1952. Inside, the banking room has heavily veined marble wainscot and an elaborate cross-vaulted plaster ceiling with California historical scenes and names in a field of arabesque decoration.

First Trust and Savings Bank was part of the business empire of Philip E. Bowles, along with the First National Bank at 1401 Broadway (the Broadway Building); both buildings were by the same architect. These banks merged into the American Bank in the early 1920s, and became American Trust Company in 1927. From the 1930s to the 1950s this building housed the Oakland Bank of Commerce. An important early Oakland skyscraper, built at the same time as City Hall across the plaza, it forms one wall of the 16th Street "canyon" and illustrated the 1916 Architect and Engineer article on "The Bank in the Skyscraper."

27. 1600-06 SAN PABLO AV/532-38 16TH ST DISTRICT CONTRIBUTOR
Heald-Dixon Business College building APN 008 0620 010 00
Chicago style commercial building (permit 4681, plans not listed)
1906 add 1918-19 rem 1944 builder: Veitch Bros.
architect: Charles F. Mau; E.W. Cannon

1600-06 SAN PABLO AV/532-38 16TH ST is a six story steel frame and brick Chicago-influenced store and office building - now apartments - on a corner lot, the bottom four floors built in 1906 and the top two floors added in 1918. The facades are in a three-part vertical composition: an extensively remodeled ground floor base, a four-story painted common brick shaft, and a two-story glazed brick capital. On San Pablo Avenue, wide brick piers divide the facade into three asymmetrical bays, a four-window corner bay and two with three windows. The five-bay 16th Street side is angled along a bend in the street. All windows are double-hung wood sash, multi-paned in the upper two stories. There is a projecting sheet metal modillion cornice. The building was converted to wartime apartments by the Home Owners Loan Corporation in 1944, and rehabilitated as the Adcock-Joyner Apartments in 1994.

The original upper-floor occupant was Heald-Dixon Business College. German-born Charles Mau was an important turn of the century Oakland architect. This building is among Oakland's earliest Chicago-influenced commercial structures, and part of the 16th Street "canyon."

28. 1601-15 TELEGRAPH AV/500-08 16TH ST DISTRICT CONTRIBUTOR
Latham Square Building APN 008 0620 005 00
Chicago style - Beaux Arts office building (permit A 9000, plans missing)
1925-26 rem 1950ff builder: Maury I. Diggs
architect: Maury I. Diggs

1601-15 TELEGRAPH AV, the Latham Square Building, is a 14 story office building on a rectangular corner lot. It is in a U-shaped plan above the second story, with the opening toward Telegraph Avenue. There is a two-story penthouse at the back of the U, and two floors of underground parking. Structure is steel frame with reinforced concrete, with brown brick cladding. It is in three-part vertical composition with a two-story base, eleven-story

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 25

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

shaft, and two-story capital. The base, originally pink glazed terra cotta, is now beige limestone tile; the shaft is brown brick with alternating combed and pitted finishes; the capital is terra cotta. Tripartite Chicago-like metal-frame windows with transoms are set back in deep reveals. The capital has paired arches, pilasters, and a slightly projecting cornice above a highly decorated frieze.

This Chicago- and Beaux Arts-influenced building represents the mid-1920s wave of skyscraper construction in downtown Oakland. Oakland architect Maury Diggs acted as designer, builder, and co-developer of the building, which was designed for Owl Drug Company in the main ground floor space and professional offices above.

29. 1621-29 TELEGRAPH AV
Sullivan (D.J.) building
Beaux Arts derivative loft building
1924
architect: John J. Donovan

DISTRICT CONTRIBUTOR
APN 008 0620 004 00

(permit 96000, plans reviewed)
builder: Barrett & Hilp

1621-29 TELEGRAPH AV is a five story terra cotta-clad concrete store and loft building, forming a transition in scale between the 14-story Latham Square Building to the south and a two-story shop building to the north. The enframed skeletal facade, five windows wide, is composed of a two-story high base and three-story shaft. The base is framed by a terra cotta frieze and pilasters, and has been remodeled on the ground floor. The shaft has terra cotta pilasters below a frieze of swags and medallions, molded cornice, and elevated urns at each end.

This is a particularly fine example of the high-base loft building type common in downtown Oakland in the 1920s, by a prominent architect best known for schools and other civic and institutional buildings.

30. 1631 TELEGRAPH AV
Sexton (Charles)-Favre (J.) building
19th century - Mediterranean commercial building
1892-93 rem 1937etc
architect: Howard Burns (1893)

DISTRICT CONTRIBUTOR
APN 008 0620 003 00

(dated by Edwards Transcript of Records)
builder: Burpee & Libbey; Unit-Bilt
Fixture Co('37)

1631 TELEGRAPH AV is a two-story stuccoed brick Mediterranean style commercial building on a interior lot. The upper facade has an arcade of twisted Corinthian columns and deep-set leaded glass windows with fanlights, below a single-paneled frieze and tiled pent roof. The high base has been totally remodeled, with a late 20th century plate glass and aluminum storefront and sheet-metal paneling over the wide transom level. It is not clear whether the present design is the original 1892-93 facade or an undocumented 1920s remodeling. This small-scale brick commercial building is consistent with the speculative development occurring in this part of downtown in the 1920s.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 26 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

31. 1635 TELEGRAPH AV **NONCONTRIBUTOR**
Columbia Outfitting Company building APN 008 0620 002 00
Beaux Arts derivative remodeled as mid-20th century store building
1922 rem 1951&65 (permit 68700, plans reviewed)
architect: Mel Schwartz; John B. builder: Cress & Troback
Anthony

1635 TELEGRAPH AV is a two story and basement reinforced concrete building on an interior lot. The original three-bay facade with elaborate cast concrete frieze and cornice has been entirely covered or removed. The upper facade is entirely covered with flat white stucco panels. This surface projects well beyond the original plane of the building, suggesting that some of the original may survive behind it. The shopfront area is recessed, with green terrazzo pavement and overhanging polygonal show windows (1951).

Original plans show a two-part facade with an almost Baroque cast cement frieze and the legend "Columbia Outfitting Company" - which sold men's suits, overcoats, and hats here at least through 1932. If restored to its original appearance, the building might become a contributor to the Downtown District.

32. 1645 TELEGRAPH AV/501-09 17TH ST **DISTRICT CONTRIBUTOR**
Cahill (J.R.) & Sbarbaro building APN 008 0620 001 00
Chicago style loft building
1922 (permit 66351, plans listed)
architect: John Cahill builder: Cahill Brothers

1645 TELEGRAPH AV/501-09 17TH ST is a three-story concrete Chicago style store and loft building on a corner lot, surfaced in dark brown brick, two bays wide on Telegraph Avenue and eight bays wide on 17th Street. The high base has been totally remodeled with stucco and a metal and terrazzo corner shopfront. The two loft stories have recessed Chicago style windows, brick pilasters, recessed spandrels, brick frieze with diamond insets, brick parapet, and a simple cornice molding with brick dentils.

Built by and for James Cahill and Company, dealers in wall paper and paints, this building represents the high-base and loft style common in downtown Oakland in the 1920s.

33. 1401-15 WEBSTER ST/350-56 14TH ST **DISTRICT CONTRIBUTOR**
Bradley (Mary J.) store building APN 008 0624 038 00
early 20th century - commercial building
1916 rem 1928 (permit 42180, plans reviewed)
architect: Charles W. Dickey builder: listed as owner

1401-15 WEBSTER ST is an early 20th century brick commercial building on a corner lot. It is a low two stories (originally one story and mezzanine), rectangular plan, with a straight parapet, molded cornice with dentils, ten storefronts, and a band of upper floor metal sash windows. Exterior walls are brown brick, with simple decorative brickwork in the frieze. Plans describe it as "brick, steel, and mill construction." Visible alterations new windows,

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 27

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

ground floor alteration including new brick surfaces, and awnings. Original plans show eight narrow storefronts on Webster Street and two on 14th Street, and a tall transom level now converted to a second story.

Historically this building reflects small-scale speculative development in downtown Oakland. It is an early example of the decorative brick commercial style that became popular in the 1920s, by one of Oakland's most prominent early 20th century architects.

34. 380-88 12TH ST DISTRICT CONTRIBUTOR
Marks (Martin E.) building APN 002 0057 007 00
Beaux Arts derivative store building
1912 (permit 29579, plans not listed)
architect: unknown builder: Martin E. Marks (owner)

380-88 12TH ST is a one-story brick Beaux Arts derivative store building on an interior lot. The enframed window-wall facade has three storefront bays (extensively remodeled), with an elaborate stepped and crenellated brick parapet, the central section of which is embellished with a gray cast plaster shield and garland. Smaller plaster garlands decorate the faces of the end piers. A metal cornice with console brackets above a patterned red and beige pressed brick frieze extends across the top of the storefronts.

This unusually embellished small commercial building was owned and built by the same Marks family that owned and operated the St. Mark Hotel next door.

35. 390-96 12TH ST/1200 FRANKLIN DISTRICT CONTRIBUTOR
St. Mark Hotel APN 002 0057 008 00
Beaux Arts derivative hotel building
1907 (permit 6743, plans not listed)
architect: Benjamin Geer McDougall; builder: Lindgren Hicks Company
John B. Leonard

390-96 12TH ST/1200 FRANKLIN is an eight-story Beaux Arts stucco-faced reinforced concrete hotel on a corner lot. It has a one-story base, plain six-story shaft, and ornate one-story capital with arched windows, pilasters, and modillion cornice. Above the rectangular base, the plan is U-shaped around a one-story skylit lobby, creating a pair of slender towers facing 12th Street. Windows are paired at the end bays on Franklin Street; elsewhere they are single. The building has been renovated as 100 senior apartments. Windows are now tinted glass casements in anodized aluminum sash. The ground floor is faced with new brick in deep arches. The lobby is largely intact, with coffered ceilings, Ionic columns and pilasters, hexagonal tile floor, and a large multi-paned rectangular skylight.

Benjamin Geer McDougall was one of California's leading early 20th century architects, and also designed the Federal Realty (Cathedral) Building at 1605-15 Broadway. John B. Leonard, engineer for the St. Mark Hotel, was an early and innovative user of reinforced concrete construction. In 1911 the St. Mark was described as "the largest and most prominent of the commercial hotels in Oakland," having hosted President Taft in 1909. Its height and its Beaux

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 28

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

Arts design relate it to the early commercial skyscrapers in the Downtown district.

36. 400-16 12TH ST/1201-11 FRANKLN **DISTRICT CONTRIBUTOR**
Pantages-Hippodrome Theater building APN 002 0051 004 00
 Beaux Arts derivative theater and store building
 1912 rem 1946ff (permit 25378, plans not listed)
 architect: O'Brien & Werner builder: S. Kulchar Company

400-16 12TH ST/1201-11 FRANKLIN is a three-story steel frame and concrete former theater, office, and commercial building on a corner lot. The building is faced with scored stucco, with a modillion cornice, Tuscan pilasters, and entablature on the ground floor, and paneling at the west end where the theater entry was located. Set back on the roof is a two-story penthouse housing the auditorium and fly tower of the theater. On the street fronts windows are punched out in regular rows, many of them now covered over.

The theater in this mixed use building opened as the Pantages vaudeville house, and was subsequently known as the Lurie, Hippodrome, Premier, Roosevelt, and Downtown. Architects O'Brien & Werner were especially known for Masonic temples and auditoriums. The Tribune Publishing Company bought the building in 1927 to expand its printing plant from next door into the office areas, and then occupied the theater space in 1946. The Tribune vacated its downtown buildings in 1992.

37. 363-69 13TH ST **DISTRICT CONTRIBUTOR**
Central Building & Loan Association bldg APN 002 0057 003 01
 Art Deco bank building
 1929 (permit A37857, plans reviewed)
 architect: William E. Schirmer builder: Charles W. Heyer

363-69 13TH ST is a tall, narrow one story steel-frame reinforced concrete Art Deco bank building on an interior lot. The facade is designed as a massive vault, penetrated by a tall deeply recessed entry with a semicircular compound arched top. Surface materials are cast concrete slabs with a polished black granite base. The stepped top has at its center a large square bas-relief panel depicting heroic male figures trading or doing business, and a vertically grooved frieze. The original Art Deco entry doors and tall multi-paned window in the arch have been replaced with an aluminum window and new entry doors. "Central Building and Loan Association" in incised Deco letters below the frieze has been plastered over.

Central Building and Loan was an Alameda-based firm, founded in 1909. Its Oakland branch building, by an important Oakland architect of the Period Revival and Art Deco era, is an outstanding example of Deco design adapted to a financial institution. It is similar in size and vocabulary to the Income Securities Building a block away at 360-64 14th Street.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 29

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

38. 371-75 13TH ST DISTRICT CONTRIBUTOR
Hotel St. George APN 002 0057 002 00
Colonial Revival - Mansard hotel building
1906-08 (permit 5575, plans reviewed)
architect: Walter J. Mathews builder: Walter J. Mathews

371-75 13TH ST is a six-story mansard roofed brick masonry hotel and store building with simple Classical ornamentation, on an interior lot. The facade is four bays wide, in a three-part vertical composition with a commercial ground floor base, a three-story, stucco-surfaced shaft, a one-story capital, and a one-story attic with a sheet metal mansard roof with four pedimented dormers. Windows are set singly in slightly recessed molded bays. A molded belt course and modillion block cornice articulate the capital. The ground floor storefront has been altered; wood clerestory windows remain on the left side above the entry and lobby window of the residential hotel.

This building was developed by capitalist and wine merchant Charles Jurgens as a "lodging house," perhaps originally for earthquake refugees, and also housed Jurgens's business headquarters. The mansard top story, a rarity in Oakland, appears to have been added in 1907-08. It is an unusual design by Oakland's prolific and influential early architect Walter Mathews.

39. 393 13TH ST/1228 FRANKLIN NONCONTRIBUTOR
Crocker Bank building APN 002 0057 001 00
Moderne bank building
1950-52 (permit B34598, plans)
architect: Milton Pflueger builder: Dinwiddie Construction

393 13TH ST/1228 FRANKLIN ST is a high two-story concrete late Moderne bank and office building clad in tan glazed tile and red granite. It has a red granite base about 7 feet high. Tall red granite posts and lintel frame the central five of the seven bays on 13th Street, creating a monumental entry. Windows on both stories are in fixed aluminum sash, small square ones on the top floor aligned above tall strips on the ground floor. Inside, the main banking hall is two stories tall, floored and faced with marble. The building was most recently used, unaltered, as a YWCA child care center.

Architect Milton Pflueger was the brother and sometime partner of the more renowned Timothy Pflueger (d.1946). This building is a fine example of a distinctive late Moderne style of institutional architecture applied to an updated banking temple. It occupies the site of a small classical Farmers and Merchants Bank.

40. 401-17 13TH ST/1219 FRANKLIN DISTRICT CONTRIBUTOR
Breuner Co.-Oakland Tribune building APN 002 0051 002 00
Beaux Arts derivative - Renaissance revival office building
1906 add 1922-23 (permit 2997, plans reviewed)
architect: Edward T. Foulkes; builder: Lindgren Hicks Company
D. Franklin Oliver

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 30

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

401-17 13TH ST/1219 FRANKLIN is a rectangular six-story corner building originally designed as a furniture store (1906), later converted into the Oakland Tribune office. It is connected on 13th Street to a slender rectangular 24-story office tower (1922), integrated with it into a unified design. The corner building is of reinforced concrete construction throughout; the tower is of steel-frame construction with reinforced concrete floors and curtain walls. Both buildings are clad above the first floor with variegated orange-brown pressed brick with pinkish-cream terra cotta, and have sheet metal and concrete trim. Ornamentation is Renaissance/Baroque and Spanish Colonial. The tower shares the base and transitional story of the corner building, with a twelve-story shaft and two-story capital below a two-stage, five-story clock tower with a tall chateau style roof. The roof is sheathed with vertically-ribbed copper, giving it a distinctive green color. The building is currently vacant, the Tribune having moved out in 1992; a mixed-use adaptive reuse project is proposed.

Architecturally the 1906 Breuner's building is significant as a locally early example of reinforced concrete construction, designed by architect D. Franklin Oliver. The 1922 tower, designed by Edward T. Foulkes, is significant for its combination of utilitarian office design and a romantic eclectic top. The elaborate marquee over the sidewalk is one of few surviving examples. The complex housed a major Oakland institution, the Knowland family's powerful Tribune newspaper, for three-quarters of a century. The tower, part of the 1920s wave of skyscraper construction, is a prominent visual symbol of Oakland with its distinctive shape, illuminated clock and "Tribune" sign, and may be considered the signature building of the Oakland skyline.

41. 414-16 13TH ST

Perry (Raymond A.) building
Beaux Arts derivative office building
1910-11
architect: Meyer & Reed

DISTRICT CONTRIBUTOR

APN 002 0053 005 00

(permit 21857, plans reviewed)
builder: P.J. Walker

414-16 13TH ST is a narrow seven story steel frame and brick curtain wall store and office building on a interior lot. The facade is three bays wide, with a ground floor commercial base, a transitional second story, a four-story shaft, and a one-story capital. The upper floors are clad in rough surfaced variegated red pressed brick, patterned in the the spandrels, frieze, and top-story piers with square white marble panels and gray cement borders. A wide sheet metal cornice extends across the top, with long scrolled-end modillion blocks. The ground floor has been totally remodeled and the original paired, double-hung upper windows have been replaced.

This was one of downtown Oakland's early tall buildings, by two of the Bay Area's most prominent early 20th century architects, Frederick H. Meyer and Walter D. Reed (also the designers of 1100 Boroadway). It is distinctive as an early office-tower development by a private investor, attorney R.A. Perry, and not by a bank.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 31 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

42. 360-64 14TH ST **DISTRICT CONTRIBUTOR**
Income Securities Building APN 008 0624 039 00
Art Deco office building
1928 (permit A33466, plans reviewed)
architect: Frederick H. Reimers; John Stoll (artist) builder: Charles W. Heyer

360-64 14TH ST is a six-story Art Deco bank and office building on an interior lot. The structure is steel frame with reinforced concrete floors and brick curtain walls. The facade is three bays wide, with a ground floor base and a five-story shaft, clad with rendered concrete slabs. There is a polished gray granite base about 6' feet high. The bays are framed on both levels by angularly fluted piers. Ground floor entries have deep reveals, inward-slanted tops, and paired copper doors. Three cast stone bas-relief spandrel panels at the base of the upper bays depict "General Activities," "Architecture," and "Commerce and Shipping." Windows are vertically separated by concrete spandrels with geometric motifs, and piers are capped with a stylized eagle motif on the parapet. The exterior is unaltered except for a canopy across the ground floor.

The design by Oakland architect Frederick Reimers and San Francisco artist John Stoll was widely noted for its innovative "sculptural conception" and probably influenced the nearby Central Building and Loan building (369 13th Street, 1929). It is part of the strong Art Deco theme in the district.

43. 380-98 14TH ST/1400-4 FRANKLIN **DISTRICT CONTRIBUTOR**
Alameda County Title Insurance building APN 008 0624 041 00
Beaux Arts derivative office building
1923 (permit 81200, plans reviewed)
architect: McCall & Davis builder: Dinwiddie Construction Co

380-98 14TH ST is a seven-story Beaux Arts store and office building of steel frame and reinforced concrete construction, with a first floor base, a transitional second story, and a five-story shaft with articulated end bays. The lower part is clad in rusticated mottled beige terra cotta; the shaft is clad with variegated dark orange-brown combed pressed brick. Ornamentation is Romanesque and early Renaissance. The shaft has tall slightly recessed arched bays of paired windows, with straight-headed end bays. The semicircular bay arches enclose paired semicircular arched windows on the top floor, below a narrow corbeled galvanized iron cornice. The storefront at 386 14th Street has a deep blue glazed tile base and wood-paneled inset art-glass show windows. Most of the ground floor is intact; some windows have been replaced. Plans indicate that the structure was designed to hold five additional stories.

The Alameda County Title Insurance Company was formed in 1920 as a merger of two earlier title abstract firms. Its new building was an early representative of the "financial center" developing along Franklin Street. It was apparently an admired and influential building in its time; many of its features were adopted by the architects of 1400 Broadway two years later.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 32

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

44. **400-08 14TH ST/1401-11FRANKLIN** **DISTRICT CONTRIBUTOR**
Athenian-Nile Club building APN 008 0621 009 00
 Beaux Arts derivative - Colonial Revival commercial building - meeting hall
 1901-02 (dated by assessor's block books)
 architect: Walter J. Mathews builder: unknown

400-08 14TH ST is a four-story stuccoed brick turn-of-the-century store and hall building on a corner lot, with stores in the ground floor base and club rooms in the upper three floors. The upper floors have a cylindrical corner bay and slightly projecting end bays. Most of the second and third floor windows are arranged in groups, with panels substituting for some of the windows. All the upper floor windows have deeply recessed double-hung wood sash, most with twelve-light upper sash. The window heights decrease toward the top floor. A cornice and pent roof wrap around the top of the corner bay, forming a low pitched conical roof with ball finial, echoing the canopy roof over the hall entry on 14th Street. Some of the ground floor storefronts retain glazed wood entry doors and greenish-black marble splash panels.

One of the earliest surviving buildings in the Downtown district, this building for 90 years housed the Athenian-Nile Club, an exclusive men's club patterned after the Bohemian Club, whose members included many of downtown's business, financial, and political elite, among them its architect Walter Mathews. Since 1993 it has been occupied by a new social club, Geoffrey's Inner Circle.

45. **401-15 14TH ST/1319-27FRANKLIN** **DISTRICT CONTRIBUTOR**
Financial Center Building APN 002 0053 002 00
 Art Deco office building (permit A35730, plans reviewed)
 1928-29 builder: Dinwiddie Construction
 architect: Reed & Corlett

401-15 14TH ST is an Art Deco office building, fifteen stories with penthouse and mezzanine, on a corner lot. It has a two-story base, a transitional third story, a nine-story shaft, and a three story capital. The capital is slightly set back, and the decorated penthouse more so. Ornamentation is stylized in the Art Deco manner, with Churrigueresque and Mayan influence. Articulation is strongly vertical, with heavy full height piers separating narrow recessed bays of paired upper floor windows. The structure is steel frame with reinforced concrete floors and brick curtain walls, clad in variegated brown pressed brick with terra cotta base and trim. The terra cotta has been sandblasted on the bottom three floors. Ornament includes "FCB" monograms, stylized terra cotta eagles at the second floor, and an elaborate crenellated parapet. The main entry is on Fourteenth Street, with an elaborate outer vestibule and marble-walled interior lobby. Store windows are set in elaborate bronze architraves and have green-veined black marble splash panels.

The Financial Center Building was designed by the prominent Oakland firm of Reed & Corlett for a partnership including Oakland Tribune owner Joseph Knowland. Its name and location were "carefully chosen to appeal to firms having a financial slant to their business." It is an outstanding and unique

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 33 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

combination of the brown brick and terra cotta characteristic of the district's earlier Beaux Arts office buildings and the stylized ornament and zigurat form of Art Deco skyscrapers.

46. 412-20 14TH ST DISTRICT CONTRIBUTOR
Elks Hall-Scheeline (Louis) building APN 008 0621 010 00
Art Deco originally Colonial Revival commercial building
1929 inc 1902-03 (permit A39056, plans reviewed)
architect: Russell G. DeLappe builder: Russell G. DeLappe

412-20 14TH ST is a four-story brick commercial building on an interior lot, with four store spaces in the ground floor base and a lodge hall in the three-story upper section. The stuccoed and tiled Art Deco facade is divided into six bays by fluted piers with ornate pointed arch caps projecting above the parapet. The wider bays are further divided by minor pinnacled piers. The window and spandrel heights decrease toward the top floor. The spandrels in the narrow bays are clad with light gold terra cotta tiles with a triangular arch pattern of blue and green tiles. The ground floor storefronts have been remodeled.

This is a 1929 remodeling of a 1902 building whose facade was clad with pressed brick and had curved bay windows, a modillion cornice, and a balustraded center parapet. It is a good example of the Art Deco remodelings that became an important pattern in downtown Oakland in the Depression era.

47. 401-03 15TH ST/1447-59FRANKLIN DISTRICT CONTRIBUTOR
Oakland Title Insurance Co. building APN 008 0621 006 00
Beaux Arts derivative - Renaissance revival office building
1921-22 (permit 64100, plans listed)
architect: Maury I. Diggs builder: F.A. Muller

401-03 15TH ST is a high two-story reinforced concrete store and office building in a modified temple composition, clad in elaborate mottled grayish beige terra cotta with richly polychromed details derived from Italian Renaissance sources. Each of the two tall stories has a mezzanine. Full-height arches enclose recessed windows on all four levels, with tripartite Chicago-type windows on the first mezzanine, second, and second mezzanine floors. The ground floor corner end bays of each elevation have pedimented entries with figures representing Mercury and Artemis seated on top, the initials "OTI&GCo." and polychrome cornucopias. The bracketed and pinnacled Gothic cornice has polychrome frieze and fascia panels.

Plans indicate that the structure was designed to support a future third floor. It was one of the first buildings in the expansion of downtown Oakland's financial and real estate center east of Broadway to Franklin Street in the 1920s, by prominent Oakland architect Maury Diggs (also designer and developer of the Latham Square Building, 1601 Telegraph). Its terra cotta "jewel box" design recalls banking temples of the era, and anchors the row of small 1920s real estate and commercial buildings on 15th Street between Franklin and Broadway.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 34

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

48. 405-07 15TH ST **DISTRICT CONTRIBUTOR**
Wiener (Louis) building APN 008 0621 005 00
Beaux Arts derivative store building
1922 (permit 70400, plans reviewed)
architect: Maury I. Diggs builder: Maury I. Diggs

405-07 15TH ST is a small one story single-bay enframed window-wall store building of brick construction on an interior lot. The piers and lintel framing the bay are surfaced in light brown pressed brick, with a painted galvanized iron cornice and plain brick parapet. Slightly recessed bronze entry doors are located at the left of the storefront, which is framed with polished marble, richly veined purple, maroon, white, and dark green. The clerestory, the full width of the bay, consists of five windows set in wood frames. Originally two storefronts (per plans and c.1935 Sanborn map), the building was altered to its present single marble-trimmed storefront at an unknown date.

This building is part of a distinctive group of low-rise commercial buildings along 15th Street within the downtown district, associated with the spread of financial offices east of Broadway. Architect Maury Diggs also designed the Oakland Title Insurance building next door.

49. 409-11 15TH ST **NONCONTRIBUTOR**
Pioneer Investors-Porter (F.F.) building APN 008 0621 004 00
Moderne originally Mediterranean commercial building
1949-50 inc 1922 (permit B29724, plans reviewed)
architect: William E. Schirmer; builder: unknown; Paulson & Marini
Charles W. McCall (1922)

409-11 15TH ST is a tall, narrow 2-story and mezzanine reinforced concrete Moderne commercial building on a interior lot. The lower half of the facade is divided into three tall glazed openings separated by polished beige terrazzo surfaced piers. The upper facade consists of a single long, horizontal, sharp-edged window surrounded by plain pinkish gray terrazzo slabs. The stuccoed side wall shows brick underneath, and the outline of a former arched window.

The present facade is a 1949 remodeling by William E. Schirmer of a 1922 brick and terra cotta building with an arcaded loggia and Spanish tile roof designed by Charles McCall for F.F. Porter Real Estate and the Oakland Real Estate Board. Schirmer's earlier buildings in the district include the Mediterranean 1437-45 Franklin Street and the Art Deco 363-69 13th Street. The new facade is a late example of the theme of Moderne remodelings in the district.

50. 415-17 15TH ST **DISTRICT CONTRIBUTOR**
The Majestic (furnished rooms) APN 008 0621 003 00
Colonial Revival hotel building
1903 (dated by Edwards Transcript of Records)
architect: Frederick Soderberg builder: Henry Drath

415-17 15TH ST, now called the Ferns Hotel, is a small four-story wood-frame

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 35 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

hotel with a ground floor store space on an interior lot. The upper floors are surfaced with narrow flush wood siding, with a pair of two-story polygonal bays on the second and third floor shaft. Each third floor bay has an arched front window with molded hood and keystone, small circular windows above the side rectangular windows, and a flat roof with molded and dentiled cornice. The three-part windows on the top floor, above the bays, have small square paned upper sash. There is a molded cornice and paneled parapet. The storefront has been modernized. The hotel entry vestibule has a polychrome tile floor and open stairway with turned balustrade and fluted newel post.

The building is a rare and well-preserved example of a small wood-frame residential hotel in downtown Oakland and is the oldest building on this block, predating the spread of the financial center east of Broadway and illustrating the evolution of the district. It has been known variously as The Majestic (1905-30), the Rose (1933), and the Ferns (1934-present). In the 1920s the storefront was occupied by Fred T. Wood Real Estate.

51. 416-20 15TH ST DISTRICT CONTRIBUTOR
Surety Mortgage-Capwell Co. building APN 008 0622 003 00
Beaux Arts derivative - Gothic Revival store building
1922 inc 1913 (dated by terra cotta job list)
architect: William Knowles; Charles builder: unknown; Surety Mortgage
W. Dickey Co.(1913)

416-20 15TH ST is a one-story brick store building on an interior lot, in a three-bay enframed window wall composition with an elaborately decorated parapet. The upper wall is surfaced with yellow pressed brick with a reddish brick diamond pattern and beige terra cotta trim. Wide crenels over each bay are filled in with terra cotta panels with a Gothic "S" motif, and the molded terra cotta coping is capped with scrolled elements. Two storefronts retain early deeply-recessed entries with black and gold edged glass, parquet floored show windows, and marble base. Storefronts have been framed with molded aluminum. The center transom has a series of pointed arched panes within a wide segmental arch; the other two are covered. The present facade is apparently a 1922 alteration of a totally different 1913 Mediterranean style building.

This building is one of several small speculative commercial real estate ventures in downtown Oakland by department store owner H.C. Capwell in the 1920s, including the neighboring 426-30 15th Street (1924). The Gothic ornament is typical of architect William Knowles who later in 1922 designed the Gothic-ornamented Roos Brothers store on the same block at 1500 Broadway.

52. 419-23 15TH ST DISTRICT CONTRIBUTOR
Foulkes (Edward T.) Building APN 008 0621 002 00
Beaux Arts derivative store and office building
1924 (permit 96966, plans reviewed)
architect: Edward T. Foulkes builder: Edward T. Foulkes

419-21 15TH ST is a small two-story steel frame and reinforced concrete

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 36

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

building on an interior lot with an unusual marble front and metal classical ornament. It is a single-bay enframed window wall, originally designed for two stores on each level. The ground floor has been remodeled; the second floor retains its polished green-veined black marble surfaces and bronzed metal trim, framing an elongated Palladian window with a marble tympanum panel, pilasters, and slender urns. The facade terminates with a bronzed festoon band, a slightly projecting marble cornice, and a scrolled center parapet with bronzed urn finial.

The front of the building originally contained a two-story vestibule open to the street with glass showcases at both levels; it was designed to support up to four additional floors. Architect Edward Foulkes, best known for the Tribune Tower, appears to have built this store as a speculation, reflecting the lucrative real estate market in 1920s downtown Oakland.

53. 422-30 15TH ST

NONCONTRIBUTOR

Capwell (H.C.)-Barber (Edgar H.) building APN 008 0622 004 00
Beaux Arts derivative remodeled as Moderne store building
1924 rem 1958-59 (permit 94603, plans reviewed)
architect: Reed & Corlett builder: F.A. Muller; Burnham
Constuction(1958)

422-30 15TH ST is a three-story reinforced concrete commerical building on an interior lot. As remodeled in 1958, it has a sharp-edged rectangular late-streamlined stucco, metal, and flagstone facade. The building is three bays wide, with banks of three-part aluminum-sash windows on the upper floors, and one small and one large storefront. The 3-by-3 structure is the only visible vestige of the original facade, which had elaborate Beaux Arts terra cotta surfaces, and bands of three-part windows on the mezzanine and upper story. The wood sash and turned mullions have have been replaced, but it is likely that part of the terra cotta survives under the newer surfaces.

This building was constructed as a "department store for H.C. Capwell Co.," leading Oakland dry goods business whose main store was then located on Clay Street west of City Hall in the now-vanished retail quadrant of downtown. It is no longer compatible with the historic character of the downtown district, but if restored could contribute as a representative of Reed & Corlett's work and patterns of 1920s downtown development.

54. 425 15TH ST

NONCONTRIBUTOR

The Hub building APN 008 0621 008 04
remodeled as Moderne store building
1919 rem 1960 (permit 52344, plans reviewed)
architect: Hamilton Murdock builder: H.M. Frosthalm

425 15TH ST is a small one story and mezzanine brick building on an interior lot with a single-bay enframed window wall composition. The facade has been totally remodeled to a sleek late Moderne. Polished black granite slabs cover or replace the original red pressed brick on the bay framing; the clerestory is covered or replaced with five rough stucco surfaced slabs. The original

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 37 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

also had a galvanized iron cornice and suspended canopy.

The building was a small-scale speculative commercial development by Oakland's leading real estate firm, the Realty Syndicate. On the same block of 15th Street are similar small income buildings erected by merchant-developer H.C. Capwell and prominent downtown architect Edward Foulkes. The original surface brick may survive under the present facade, allowing a possibility that the building could be restored and become contributory to the district.

55. 500-08 15TH ST/FRANK OGAWA PLZ DISTRICT CONTRIBUTOR
Plaza Building APN 003 0065 007 00
Beaux Arts derivative - glass front commercial commercial building
1913 (permit 31798, plans reviewed)
architect: O'Brien & Werner builder: William J. Baccus

500-08 15TH ST is a six-story and mezzanine steel frame and brick curtain wall store and office building on a corner lot, with Renaissance/Baroque ornamentation. The building is trapezoidal in plan, with unelaborated back walls and a wedge-shaped corner. It has a high first and second floor base, red brick three-story shaft, and top floor capital. The two-story base was originally almost entirely glass, with very thin cast iron framing, but has been partially remodeled. The ground floor storefronts retain black marble bases and recessed entries with mosaic tile floors. Second floor windows have high transoms, formerly prism glass. The third to fifth story red brick shaft has herringbone brick spandrels with tile insets, and small terra cotta cartouches above the fifth floor windows. The capital has terra cotta panels on the piers, and an elaborate galvanized iron entablature and cornice. Remodeling and restoration are taking place in connection with the neighboring City Administration Complex.

The Plaza Building was developed by Charles Heeseman, a successful Oakland clothier who had recently sold his business to concentrate on real estate investments in the post-earthquake boom. It is an outstanding example of its type by a prominent San Francisco architectural firm, part of a cluster of early 1910s buildings developed around the 1911-14 City Hall.

56. 512 16TH ST DISTRICT CONTRIBUTOR
East Bay Water Company building APN 008 0620 006 00
Beaux Arts derivative - Gothic Revival office building
1919 (permit 52700, plans reviewed)
architect: William Knowles builder: William Knowles

512 16TH ST is a four-story reinforced concrete office building, clad in buff terra cotta with skeletal articulation and rich stylized Gothic ornament. The L-shaped plan has a light court on the left above a ramped driveway to a basement garage. The three upper stories have windows framed by molded basket-handle arches with embellished spandrels, piers with decorative elements including gargoyles, and a balustrade with flowing Gothic tracery panels and volute buttresses. The remodeled ground floor originally had an ogee-arched main entry in the center bay and show windows in the flanking

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 38 Downtown Oakland Historic District
name of property
Alameda County CA
county and state

bays. Windows were originally Chicago-style with decorated vertical mullions.

This building for East Bay Water Company was part of a pattern of development of large, imposing downtown headquarters in the 1910s and 20s by the Realty Syndicate, Oakland Tribune, Pacific Telephone, Pacific Gas and Electric, and numerous banks. Architect William Knowles was particularly noted for designs in the Gothic mode, a style first established in downtown Oakland by B.G. McDougall's 1913-14 Federal Realty Building at 1605-15 Broadway.

57. 516-20 16TH ST NONCONTRIBUTOR
Kessler & Kessler-The Vauban building APN 008 0620 007 00
Moderne originally Beaux Arts derivative office building
1953-54 inc 1922-23 (permit B50000, plans not listed)
architect: Cecil Moyer; Reed & builder: A.S. Holmes & Son
Corlett (1922)

516-20 16TH ST is a small two-story brick and concrete store and office building on an interior lot. As remodeled in 1953, it has an asymmetrical late Moderne shadow-box facade with tall plate glass windows on the second story and an angled ground-floor storefront, framed by smooth, sharp-edged, rectangular expanses of red brick veneer in stack bond above and on the left side, and a narrow pier surfaced with gray spatter-finish enameled metal on the right. The trapezoidal inset entry is paved with pink and charcoal terrazzo. The east side wall, exposed over a neighboring driveway, is tan brick with the remains of an original 1922 terra cotta cornice molding. Originally built as a restaurant and remodeled as law offices, this is one of the more interesting of a number of late Moderne remodelings downtown.

58. 2 FRANK OGAWA PLAZA/BROADWAY/15THST NONCONTRIBUTOR
City Administration Building APN 008 0619 008 00
postmodern office building
1997 (dated by field observation)
architect: Fentress Bradburn & Assoc builder: Hensel Phelps Const.
Company

2 FRANK OGAWA PLAZA is a steel frame Postmodern office building on a double frontage lot extending from Broadway to the former line of San Pablo Avenue on Frank Ogawa (City Hall) Plaza. It is 7 stories on the south, 5 stories on the north, clad in concrete and stone panels, an irregular trapezoidal plan with a rounded bay at the northwest corner. It is internally connected to the Broadway Building (1401-19 Broadway), part of the City Administration Complex. Its floor heights match the Broadway Building, and it has Postmodern cornices of pipes and metal brackets alluding to and aligned with the cornices of the Broadway Building.

This building occupies the site of three earthquake-damaged and demolished buildings on the 1400 blocks of Broadway and San Pablo Avenue between the Broadway Building and the Rotunda (Kahn's Department Store). It is one of two new City office buildings constructed north and east of City Hall in 1997.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 39

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

8. Narrative Statement of Significance

The Downtown Oakland Historic District appears eligible for the National Register under Criterion C, architecture, and Criterion A, patterns of history, with a period of significance of 1900-1948. The district is an architecturally, historically, and functionally distinct area within central Oakland: the financial, business, and civic core that achieved prominence after the turn of the century and symbolized Oakland's transformation from a suburban town to a major California city.

Under Criterion C, the district is significant as a well-preserved example of the downtown commercial architecture of a larger American city in the first half of the twentieth century. The greatest number of its buildings, and the buildings that most strongly define its character, were built between 1903 and 1929, and represent the introduction into Oakland of the steel frame skyscraper, Beaux Arts-influenced architecture, and the City Beautiful movement. These urbane, ambitious buildings display a general unity of style and scale, and represent the work of many of the better-known Bay Area commercial architects of the period. In their siting and relation to each other, with 7- to 24-story skyscrapers punctuating lower construction, they represent an urban design termed "ideal" by City Beautiful planner Werner Hegemann in 1915, and gave Oakland a distinctive and much-photographed skyline that symbolized the city's prominence.

Under Criterion A, the district represents the financial and institutional core of Oakland's early 20th century central business district. Its development was one of a series of distinct stages whereby Oakland's commercial center moved north along Broadway from its original waterfront location in the 1850s, to Uptown (around 20th Street) in the 1930s and after. Downtown's primary period of growth from 1903 to 1929 spans two boom periods for Oakland, the decade including the San Francisco earthquake of 1906 and the Progressive era of the early 1910s, and the intense real estate and financial activity in the 1920s. Its further evolution encompasses the Depression with efforts at economic recovery through building modernization, and the postwar prosperity of the late 1940s and 1950s. Large scale redevelopment from the late 1960s may be considered to end the district's prominence as a traditional downtown.

The 14th and Broadway district developed as an office and financial center, in contrast to the 1870s center (the Old Oakland district) typified by hotels and real estate offices, and the later Uptown district with its movie palaces and department stores. Downtown's cluster of distinguished early 20th century skyscrapers, including the Beaux Arts highrise City Hall, permanently established it as the city's center in both function and image, and as "downtown" for the entire outlying East Bay area. Although redevelopment has replaced the retail section southwest of 14th and Broadway, the imagery and integrity of the remaining district remain strong.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 40

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

The early downtown skyscrapers, the character-defining buildings of the district, are collectively and individually Oakland's most prominent buildings. Along with City Hall and their low- and mid-rise neighbors, these "Broadway giants" established the business center and the skyline. They were designed by prominent architects for influential owners and occupants, and almost every one has ties to notable patterns and names in Oakland history. They represent a distinct and important period of Oakland's growth, from about 1903 to 1929, associated with the Key System and Realty Syndicate, the Progressive and City Beautiful movements, and mayors Frank Mott and John Davie. They also represent a distinct era in Bay Area building construction and design.

The original Oakland mapped in 1850 by Julius Kellersberger for Horace Carpentier and his fellow squatters extended east and west about seven blocks on either side of Broadway, and north from the waterfront to 14th Street. Blocks were 200' by 300'; Broadway was 110' wide, the other streets 80'. Broadway, and the grid, ended at 14th Street. Beyond 14th Street the land "remained for many years in an agricultural state, and its streets were later developed with reference to the purely accidental lines of the two country roads (San Pablo and Telegraph) leading to town" (Werner Hegemann, Report on a City Plan for the Municipalities of Oakland and Berkeley, 1915, p.5). In time this "accident" made the convergence at 14th and Broadway the transportation hub of Oakland and the site of two handsome flatiron buildings.

In the 1850s and early 60s, Oakland's commercial center was mostly south of 4th Street near the water. Completion of the Oakland and San Francisco Railroad along 7th Street in 1863 drew development northward, as did Oakland's residential growth (population 1,543 in 1860, 10,500 in 1870, 67,000 by 1900) with the intentionally-named Broadway as its commercial strip. Oakland in the late 19th century was the western terminus of the transcontinental railroad and a manufacturing center for building materials and food and textiles, as well as a residential suburb for San Francisco commuters.

As early as 1893 the president of the Oakland Board of Trade reported that "for many years Broadway, a magnificent street extending from the harbor line on the south to the foothills on the north, has been the main business artery of the city. Business houses have grown up along the thoroughfare until now some thirty blocks are quite solid... the mercantile district may be said to occupy the area between Seventh, Fourteenth, Washington and Franklin Street..." (M.J. Keller, Album of Oakland..., 1893). Part of this 19th century mercantile section survives as the Old Oakland district along Broadway, 9th, and Washington Streets, and gives some idea of the setting into which the early skyscrapers were placed. Within the present Downtown district a few buildings from this earlier layer survive, most of them old brick buildings much remodeled. In 1924 the Oakland newspapers recorded a concerted effort to rid the downtown area of "old wooden shacks" and rebuild in masonry. The only woodframe building now in the district is the small 1903 Ferns Hotel at 415-17 15th Street.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 41

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

Oakland's City Hall has been located at the junction of 14th, San Pablo, and Broadway since the 1870s. By about 1880 the library and main post office were also at that crossroads. From 1868 to 1873 the College of California (predecessor of the University of California at Berkeley) occupied the four city blocks southeast of 14th and Franklin Streets. Thus the downtown area was a civic and institutional center before it became a business and financial one. It was a natural focal point because of the radial streets converging from the north. In Hegemann's view (1915), this street pattern meant that "the entire northwestern section of the huge East Bay area is opened up in a remarkable way," creating the potential for a "powerful business center, strong enough to compete at every point with... San Francisco." Charles Mulford Robinson's 1906 "Plan of Civic Improvement" proposed enhancing the area with new street openings and a vista linking the City Hall and the post office at 17th Street and Broadway (no longer extant) and creating suitable sites for sculptures and "another public, or semi-public building." Mayor Frank Mott's 1909 inaugural address, urging the construction of a new City Hall on the old site, noted that "the present day idea as to a City Hall is that it should be within the business district and as accessible as possible to the public," and 14th, Broadway, and San Pablo by then promised to "meet the requirements for many years to come."

Downtown Oakland's prominence by the turn of the century owed a great deal to the growth of electric streetcar lines in the 1890s, linking formerly isolated Oakland suburbs from Golden Gate and Temescal on the north to Fruitvale, Melrose, and Elmhurst on the south. In Beth Bagwell's vivid description (Oakland, the Story of a City, 1982, pp.159-60):

As the town grew, and partly in response to the streetcar routes, "downtown" crept north up Broadway until by the 1890s, Fourteenth and Broadway was the most important intersection... Now, not just Oaklanders, but also residents of Berkeley, Alameda, Fruit Vale, and other communities thought of downtown Oakland as the place to go ... to shop for clothing, to go to a restaurant, ... or to meet friends. If they chose to go on to San Francisco to do these things, they still passed through downtown Oakland en route to the ferry. "Downtown" in Oakland meant, just as it meant in other cities at that time, a lively concentrated district rich in experience day or evening, ... for virtually all errands and business took place there.

Oakland's rapid growth in the first decade of the 20th century has often been attributed to the "earthquake boom" - the influx of businesses and residents displaced from San Francisco by the 1906 earthquake and fire. But Oakland's physical and political infrastructure was already well developed and prepared for the new arrivals. In 1903 Francis Marion Smith (Borax Smith) completed consolidation of the East Bay's street railways into the Key System, a full-fledged competitor to the Southern Pacific's interurban transit system, complete with its own transbay ferries. Smith also established the Realty Syndicate, which bought up vast areas of the Oakland hills and claimed to have developed nearly a hundred residential tracts between 1895 and 1911. The Realty Syndicate remained Oakland's leading development firm until the Crash

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 42

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

of 1929. Its headquarters building still stands in the heart of downtown Oakland at 1420-40 Broadway. In 1905 Progressive Mayor Frank K. Mott took office, beginning a decade of ambitious public improvements - civic buildings, parks, harbor improvements, utilities, police and fire services. Mott presided over the 1906 earthquake relief, record years of residential development in 1907-08, and the annexation of close to 40 square miles of north and east Oakland in 1909. Mott's administration also commissioned studies by famed city planners Charles Mulford Robinson in 1906 and Werner Hegemann in 1915.

In 1903-04, the Union Savings Bank revolutionized architecture in downtown Oakland by erecting at 1300 Broadway "Oakland's only skyscraper, the largest office building in Alameda County... an ornament to the City... ahead of any other edifice in Oakland" (Oakland Herald, 12/22/04, p.12). The 11-story steel-frame building designed by Walter Mathews was the first of a series of southwest-facing corner skyscrapers along Broadway that came to define the skyline of downtown Oakland: 1100, 1200, 1300, 1400, 1401, 1420, 1605, and 1700 Broadway, and 1540 San Pablo Avenue. The Union Bank was designed with lightwells and blank walls on its north side: the pattern of freestanding towers was not yet established. The building's 50' x 100' base replaced one half of the 2-story, pre-1889 Oregon Block. The north half of the Victorian building remains, much remodeled, at 1308-12 Broadway, an extreme example of the way downtown's new buildings grew up among the old.

Before 1903 Oakland's largest buildings were brick blocks, two to five stories at the highest, with boxy shape, large footprint, open horizontal interior spaces. Buildings of this type made up the retail quadrant that no longer exists, along Washington Street southwest of 14th and Broadway. The district contains a few 20th century buildings of this general type, mainly large single-use commercial and loft buildings. Examples include the Athenian-Nile Club (400-08 14th Street, 1901-02, Walter J. Mathews), the Breuner furniture store which later became the Oakland Tribune offices (401 13th Street, 1906), and the Kahn's (1501-39 Broadway, 1913-14) and Roos Bros. (1500 Broadway, 1922-23) department stores.

Eighteen of the contributing buildings in the district date from the "earthquake boom" decade, 1906-15, concentrated in 1906-07 (6 buildings) and 1910-13 (11 buildings including City Hall and its neighbors). Henry Lafler in the Oakland Observer of April 8, 1916, reviewed "Ten Years of Progress in Oakland - 1906-1915":

Ten years ago... the tallest and most imposing buildings in the business center were churches... one beheld the lone bulk of the Union Savings Bank Building in the midst of half a dozen spires... and frame structures mostly of the vintage of the seventies or earlier... The Oakland Bank of Savings... three-story quarters were badly damaged by the earthquake; a new six-story steel and brick building [1200 Broadway, C.W. Dickey] ... commenced in September, 1907...; the Hotel St. Mark [opened] on December 31, 1907 [390-96 12th Street, B.G. McDougall]...; 1907 was by far the biggest year in home building that Oakland ever had... Nineteen-nine saw the beginning of the concentration of the

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 43

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

retail district in the vicinity of Fourteenth and Clay. In this year Taft and Pennoyer moved into their new building [1401-27 Clay, demolished], the first modern merchandising establishment in Oakland... In the two years 1912 and 1913 Oakland's building permits amounted to 18 millions of dollars, and this is a record that has never been even approached either right after the fire or in recent years... During 1913 more seven-story buildings were in course of construction at one time than there were previously in Oakland....

Another article in the same issue elaborated on the northward expansion of the retail district following Taft and Pennoyer's then-innovative move. Clay Street and especially Washington Street, paralleling Broadway to the west, were the primary shopping streets. This 19th and early 20th century retail district of three, four, and five-story brick loft-type buildings southwest of 14th and Broadway was removed by redevelopment in the 1960s and after, and is now the site of the City Center commercial complex, the Convention Center, and new highrise office buildings.

Outside the retail quadrant, most of downtown's 1906-1915 buildings originated as banks and office buildings in the central core, and hotels on the east and west edges. These were the first buildings in Oakland to use steel frame construction to exceed earlier feasible building heights. Their footprints are typically smaller than those of big 19th century commercial buildings. Built in a fairly short span of time, they have a strong stylistic unity. Along with the 13-story City Hall (1911-14) they established a new and distinctive Oakland skyline, and permanently established the area along Broadway from about 11th to 17th Street as the city's center in both function and image.

Physically these buildings are tall (8 to 14 stories), slender, prominently sited on choice corner lots. They are of steel frame or concrete construction, with classical ornament, three-part vertical composition, prominent metal or terra cotta cornices, light-colored brick or terra cotta exteriors, skeletal articulation emphasizing a grid of windows, glass-fronted commercial ground floors, monumental office entries, and often a marble-paneled elevator lobby. They show the influence of the American Renaissance and City Beautiful movements in their lighter colors and massing, and classical rather than Victorian Gothic or Romanesque ornamentation. Where earlier brick blocks, at most four or five stories, had added height with ornamental cupolas and towers, these buildings were themselves the towers. White terra cotta and pale buff pressed brick became popular as facade materials, contrasting with the buildings' red common brick off-street sides. A ground floor bank might be distinguished from other commercial spaces by the absence of tall display windows, and by an imposing vault- or temple-like entry. Some of the bank and lobby interiors were extremely opulent.

These buildings were designed by prominent architects, often from San Francisco, including Walter Mathews (3 buildings in the district), Charles Dickey (5 buildings), Frederick Meyer (2), Walter Reed (2), Benjamin Geer McDougall (2), O'Brien & Werner (2), and Llewellyn B. Dutton (2). Mathews, son of pioneer California architect Julius Mathews, was Oakland's leading late

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 44

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

19th century architect, known for the Romanesque First Unitarian Church and many Victorian business blocks. Meyer was a prominent City Beautiful exponent who served on the San Francisco Civic Center Commission in 1913-15. Dutton, who designed two important downtown Oakland bank buildings, came to California in 1903 for Daniel Burnham & Co.; his First National Bank (1401 Broadway, 1907, now known as the Broadway Building) is a miniature of Burnham's Flatiron Building in New York. John Donovan served as supervising architect for Palmer & Hornbostel of New York on the construction of City Hall (1911-14) and stayed to become Oakland City Architect, designing notable schools and civic buildings. All these firms and individuals brought big city architecture to turn of the century Oakland.

The proliferation of early highrises was exciting to contemporaries: completion of the 16th Street "canyon" - from San Pablo Avenue opposite City Hall to Telegraph Avenue and the Federal Realty Building - was a highlight of 1914 ("Canyon Completed - May Be On City Seal": Oakland Tribune). A mixture of heights was perpetuated as department and furniture stores erected new four and five story buildings, and six to eight story hotels and smaller office buildings were built on the fringes of the district. In 1915 city planner Werner Hegemann was extremely impressed with the "almost ideal spacing between skyscrapers" along Broadway and the tall buildings "architecturally developed on all four sides." He warned that "If nothing is done to make this state of things permanent the building of new skyscrapers will produce unsatisfactory conditions in regard to light and air, as bad as in San Francisco if not New York" (Report on a City Plan..., pp.98-100).

In Oakland's first skyscraper decade, banks were the main developers of the new building type: they had funds available, and at least as important, drew prestige and publicity from the tall, modern, prominent buildings known by the name of the bank. Their names were on the corner skyscrapers: Security Bank & Trust, Oakland Bank of Savings, Union Bank, Central Bank, First National Bank, First Trust and Savings Bank. The Union Bank Building in particular, as Oakland's first skyscraper, was widely published on postcards and promotional material. An Architect and Engineer article in April 1916, "The Bank in the Skyscraper," elaborated:

The value of the tall piles we know as skyscrapers is no longer questioned. Bearing the name of the banks occupying the first or the first two stories, these inspiring structures, piercing the very clouds, bring to those institutions an enviable prestige.... The advantage of a high-priced, prominent corner lot upon which to build a bank is generally appreciated. The cost, however, frequently ... practically precludes a... single story, highly ornamental bank building, which receives no income whatever from its investment.... An office building properly executed and in a desirable location is bound to pay a splendid return. This is particularly true in medium sized cities like Sacramento, San Jose, Oakland and Stockton...

The article was illustrated with a picture of Dutton's First Trust and Savings building, 1540-50 San Pablo Avenue. A fairly close-knit group of Oakland

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 45

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

financiers controlled these banks, which merged and regrouped over the years: H.C. Capwell, Charles Jurgens, Volney D. Moody, Philip E. Bowles, A.J. Snyder, A.C. Henry, and others.

There were also a few prominent early high-rise office buildings not associated with banks, developed by businesses and individual investors: the Realty Syndicate's headquarters at 1420-40 Broadway, 19th century capitalist A.J. Snyder's Federal Realty Building at 1605-15 Broadway, attorney R.A. Perry's building at 414-16 13th Street, and clothier Charles Heeseman's Plaza Building at 500-08 15th Street, all before 1915. (Another example, the Thomson building, on the southwest-facing corner at 1700 Broadway, is now totally remodeled and not included in the district.) By the late 1910s and 20s other corporations and utilities were establishing headquarters in the downtown center: the East Bay Water Company (512 16th Street, 1919) and Oakland Tribune (401-17 13th Street, occupied 1918) within the district, as well as Pacific Telephone (1519 Franklin, 1918, demolished) and Pacific Gas and Electric (1625 Clay, 1922) outside the present district.

The second wave of downtown construction, between 1922 and 1929, continued Hegemann's ideal of freestanding towers by using contrasting infill, both higher and lower. In 1922-23 tower additions of 24 and 18 stories were made to the Tribune (401-17 13th Street) and Oakland Bank (1200 Broadway) buildings. In 1925-26 a new 15-story Central Bank replaced the 5-story one at 1400 Broadway, surpassing the 10-story Realty Syndicate building (1420-40 Broadway) as that block's tall building. A second row of tall financial, medical, and telephone company office buildings, some in newer Art Deco and Period Revival styles, went up along Franklin Street parallel to Broadway. The last of the early downtown skyscrapers, built in 1928-29 at 401-15 14th Street at Franklin, was Reed & Corlett's 17-story Art Deco Financial Center Building.

The 1920s also introduced small two- and three- story speculative commercial buildings into the central district in large numbers, helping to perpetuate the distinctively punctuated skyline. These include two clusters of small buildings along the 400 block of 15th Street and behind the Cathedral Building on the 1600 blocks of Broadway and Telegraph, among them some fine examples of two-part composition, terra cotta and brick above a high glass base. They represent a pattern of small-scale speculative building, and architects Reed and Foulkes each built at least one as personal investments. These small buildings typically housed specialized retail and services: clothing, shoes, jewelry, luggage, florists, confectioners, cafes, opticians. They differed from their counterparts in Oakland's neighborhood commercial areas in some ways: as a group they were more uniformly of masonry, being inside the Fire Limits, and were generally more sophisticated in construction techniques; they had more Beaux Arts or high Art Deco ornament and less quasi-vernacular decorative brickwork; they were probably more often built speculatively; and the upper floors were commercial or offices rather than residential.

The design of the 1920s buildings in the district remained mainly historicist, in brick and terra cotta. Variations from the classical patterns of 1906-15

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 46

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

include the narrow corbeled cornices of the new dark brown brick skyscrapers at 380-98 14th Street (Charles McCall's Alameda County Title building, 1923-24) and 1400 Broadway (George Kelham and Walter Mathews' Central Bank, 1925-26) and the Gothic terra cotta facades of William Knowles's 512 16th Street, 416-20 15th Street, and 1500 Broadway, all built between 1919 and 1922. By far the most prolific architects in the district between 1921 and 1929 were the firm of Walter Reed and William Corlett (8 extant buildings); others of importance were Maury I. Diggs (3 buildings), Edward T. Foulkes (3), William Knowles (3), and Schirmer & Bugbee (2).

A group of Art Deco buildings from 1928-29 concludes the period of most active development of downtown Oakland, as well as setting the style for the small amount of remodeling and new construction that took place in the next 20 years. This group includes Reed & Corlett's Financial Center skyscraper (401-15 14th Street), a striking brick and terra cotta combination of historicist and Deco styles, F.H. Reimers's Income Securities Building at 360-64 14th Street, a smaller bank building by W.E. Schirmer at 369 13th Street, and the tile resurfacing of the 1902 Elks Hall at 412-20 14th Street.

Advertisements, directory listings, and other records indicate that many of Oakland's early professionals - medical, legal, financial, architectural - worked in these downtown office towers. Information on the original and later occupants of the rental floors of the early downtown office buildings is somewhat piecemeal. A 1936 reverse directory shows mostly attorneys in 1100, 1200, 1300, and 1401 Broadway, medical offices in 1605-19 Broadway (the Cathedral Building), real estate and insurance in 1400 Broadway, medical and insurance offices in 1601 Telegraph (the Latham Square Building), and so on. The only concentrations of offices anywhere else in the city were the "Pill Hill" area off upper Broadway, a popular location for medical offices after about 1928, and the Fruitvale commercial district with two late-1920s multi-story medical office buildings and a cluster of branch banks.

The Financial Center Building (401-15 14th Street at Franklin, 1928-29) was marketed as "in the heart of the group of large banks, stock and bond houses and other organizations which form the financial district of this city." This subarea along Franklin Street developed mainly after the openings of 17th Street east of Broadway and 15th Street east of Franklin in the early 1920s. True to the real estate and stock market booms of the 1920s, new buildings in the "financial district" were developed by title companies and building and loan associations: Oakland Title Insurance and Guaranty Co. (401-03 15th Street, 1921-22), Alameda County Title Insurance Company (380-98 14th Street, 1923-24), Central Building and Loan Association (363-69 13th Street, 1929), Income Securities Building (360-64 14th Street, 1928). These and the smaller real estate and financial businesses reflected the industrial and residential growth of Oakland in the 1920s.

The Crash of 1929 coincides with the end of historic downtown Oakland's most rapid physical growth, though contemporary observers saw it slowing earlier. The 1928 Mayor's Message noted a slacking of new construction, and Ann Orr (Observer, August 13, 1932) attributed Uptown's recent success as a luxury

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 47

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

shopping and entertainment district to "ten years or more" of downtown lethargy. Orr added that Downtown was beginning to fight back with "rehabilitations of old, favored spots. The Abrahamson store putting on a gallant new front, green tile, pristine, inviting..." Edward T. Foulkes showed this (now demolished) building in an article on "Modernization" in the September 1934 Architect and Engineer, with other examples of the Oakland Downtown Property Owners' two year old "modernization and rehabilitation campaign." Most of these projects were in the retail area southwest of 14th and Broadway, and in time contributed to making that area a target for redevelopment. In the present district, new facades exemplifying this Depression-era pattern include a zig-zag black tile front on 1308-12 Broadway (Foulkes, 1937, now covered over by yet another layer), while 1224-40 Broadway (1935) is a new building in similar style.

The economic revival after World War II brought one distinguished late WPA-Moderne building to the district, the Anglo-California Bank at 1450-60 Broadway (1947-48), which pioneered the use of a second floor banking hall to preserve valuable ground floor retail space. Just 50 years old at the time of this nomination, this is the most recent building considered to contribute to the district. The next generation of downtown buildings and remodelings, in later Moderne and International styles, include some interesting examples: 393 13th Street, 1950-52, Milton Pflueger's sleek Crocker Bank clad in beige terra cotta and red granite; 516-20 16th Street, an angular 1953 resurfacing of a 1922 building; and the First Western Bank building at 1330 Broadway, 1956-59, a blue glass scaled-down version of Lever House designed by Stone, Mulloy, Marraccini & Patterson, one of the first International Style buildings in the Bay Area.

A trend of the 1930s that helped insure downtown's survival in its early 20th century form was the shift of civic center development to the Lake Merritt area near the 1913-15 Municipal Auditorium. Ambitious civic center plans were laid around the lake, not around City Hall. A new main post office was built at 13th and Alice Streets in 1930, the county courthouse on Fallon Street in 1935-36, and a new main library at 125 14th Street opposite the lake in 1951. Downtown continued its historic pattern of uses into the 1960s: City Hall at the center, banks and offices east of Broadway, department and furniture stores southwest of 14th and Broadway, movie theaters and banks along Broadway, hotels on the periphery. After about 1960 Downtown was affected by the move of the financial center north to the vicinity of the Kaiser Building. In the early 1960s a "Washington Mall" project, consisting mainly of street beautification, was an early revitalization effort in the retail section. In the 1970s the City Center and Chinatown redevelopment projects created the Downtown district's sharp southern boundaries, and the 1989 earthquake and 1995 demolitions for new city and state office buildings further contracted its edges, but the core remains remarkably intact.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9 Page 48

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9 Page 49

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 10 Page 50

Downtown Oakland Historic District
name of property
Alameda County CA
county and state

10. Geographical Data

Verbal Boundary Description:

The boundary of the nominated district is shown on the accompanying map.

In Assessor's Map Book 2 it includes all of Block 53 and portions of Blocks 51 and 57; in Map Book 3, portions of Blocks 65 and 67; and in Map Book 8, all of Blocks 619 and 621, and portions of Blocks 620, 622, 624, and 640.

Approximate boundaries, clockwise from City Hall, are San Pablo Avenue, 17th Street, Broadway, 15th Street, Franklin Street, 14th Street, Webster Street, 12th Street, Broadway from 11th to 14th Street, and back to City Hall.

Boundary Justification:

The district represents the most intact, solid core of Oakland's early 20th century downtown civic, financial, and commercial center, around the historic hub of 14th Street and Broadway. It includes City Hall and the concentration of tall, mostly 1900-29 Beaux Arts-influenced buildings in and near the central skyscraper group along Broadway. The south and west boundaries, along 11th and 12th Streets, along Broadway from 11th to 14th, and behind City Hall, are created by the Chinatown and City Center redevelopments, cleared sites, and new city, state, and university office buildings. Boundaries were drawn at vacant lots (the southeast edge), extensive remodeling (e.g. Broadway north of Roos Bros.), and new construction (the various redevelopment sites, the Merchants parking structure west of Franklin between 13th and 14th Streets). The north and east boundaries more closely approximate the gradual historic demarcations by architectural style, scale, and use. The northern boundary along Broadway and Telegraph is fixed at 17th Street by new and remodeled buildings at the prominent gore and southwest-facing corners, and also by a perceptible change of scale and uses in the Uptown luxury shopping and entertainment district. On the east, the boundary is drawn to include the financial strip along Franklin Street and exclude the neighborhood of hotels and smaller-scale commercial development east of Franklin and Webster.

DOWNTOWN OAKLAND HISTORIC DISTRICT

