

Alameda County Courthouse Murals: Rich Materials Depict A Rich History

The ongoing exterior restoration of the Alameda County Courthouse will be bringing renewed interest as well to its luxurious, nearly intact period interior, in particular the two marble murals which decorate its lobby. Just 50 years old, the Courthouse itself is characterized by the Oakland Cultural Heritage Survey as "Oakland's most outstanding example of the combination of Classical and Art Deco architecture sometimes called 'PWA Moderne.'"

The fifteen by seven-foot panels which flank the grand east staircase were designed by Marian Simpson of Berkeley and executed by sculptor Gaetano Duccini of San Francisco. This was a WPA project, under the sponsorship of the county Board of Supervisors, who chose the subject and approved the design. The cost to Alameda County was only a few hundred dollars for marble and other materials. The FAP (Federal Art Project) assumed the costs of labor and installation. It was estimated at the time that the murals could not have been completed privately for under \$20,000.

From 1934 to 1943, a succession of Depression-era federal art programs provided murals and sculptures to adorn existing and new public buildings. One of the latter, the Alameda County Courthouse was a \$2 million project supported in part by the PWA and the rest by a bond issue voted in 1934 on grounds "that the project would 'put men to work' and that consolidating



Alameda County Courthouse from east shore of Lake Merritt, c. 1960 (Oakland History Room)

County offices in one new building would save enough to pay off the bonds without any tax increase. It was designed by a board of prominent architects, William G. Corlett, William E. Schirmer, James W. Plachek, Carl Werner, and H. A. Minton. It was intended to be part of a grandiose Civic Center at the south end of Lake Merritt that had been initiated with the 1913-15 Oakland Auditorium. However, the scheme was constantly modified over the years, and while the area is now dominated by government buildings, their arrangement is unorganized and the structures are generally unrelated to one another visually" (State Historic Resources Inventory). ▶



photos by Phil Bellman

William Gaskin, the FAP supervisor, chose "opus sectile"--"cut work"--for the murals in the new Courthouse because it was the "only medium that would complement the architectural beauty of this particular building." As the Tribune explained just before their unveiling in late 1938, "Unlike most mosaics, large blocks of marble, some of them a foot long, are used, instead of the tiny fragments characteristic of true mosaics." Additionally, Simpson included 24 carat gold leaf and silver inlays, "never before used in design with inlaid marble." At the time of their completion, Simpson stated that this method had not been used since the Renaissance and no examples of it existed west of the Atlantic.

The ancient Roman opus sectile was marble applied directly to the wall or floor. Duccini created the Courthouse panels in

sections for easier removal should this ever be necessary. To create the tableaux, shaped pieces of marble were fitted closely together, supported by large sections called liners. Sometimes small pieces were inlaid into larger pieces before being attached to the liners. The panels weigh approximately a ton each. One panel contains 400, the other 500 pieces fitted together like a jigsaw puzzle.

Tradition says that Mr. Duccini bet Mrs. Simpson that the more than two dozen varieties of marble in 52 different natural colors required to execute her designs could be found in the marble yards within a ten mile radius of the job site. Off the odd couple went visiting location after location to choose marbles from the states of California, Tennessee, Vermont, and Georgia, and from Italy, Hungary, Belgium, and Africa.



From Simpson's initial "careful study to make sure every detail was historically correct," the completed panels represented "two years of work by local artists." A contemporary essay in stylistic characterization stated that "the design of Mrs. Simpson's panel departs from the Italian or Byzantine conception in that only lateral space is considered, except in the chiaroscuro of the separate objects. She has made no attempt to do 'traditional' work, seeking in her drawings the synthesized simplicity of 'modern primitive.'"

The south panel depicts the early Spanish history of the county: an explorer on horseback carries the Royal Spanish standard, and there is a Spanish galleon in the background. A priest gives benediction to two kneeling native Americans. Rancheros representative of such men as Castro



The wild west is mapped, and agriculture yields its fruits (detail, north panel) (photo: Phil Bellman)

and Peralta who once controlled the land now known as Alameda County complete this tableau.

The north panel, in contrast, represents the American conquest of the area. A pioneer is shown astride a Western pinto pony, his fringed clothing typical of that worn by the early trappers. Instead of a Spanish galleon, a clipper ship indicates the mode of travel for the thousands of 49ers who came to the area. An American flag with 25 stars counts the number of states in the Union during this area's 19th century exploration. A pioneer mother and child are also shown. In the foreground, a boy plants a tree, symbolizing the cultivation of the rich land succeeding the rush for gold.



Conquistador and padre--Alameda County in the Spanish period (detail, south panel) (photo: Phil Bellman)



Courthouse detailing shows classical and Art Deco roots of WPA Moderne style. (photo: Betty Marvin)

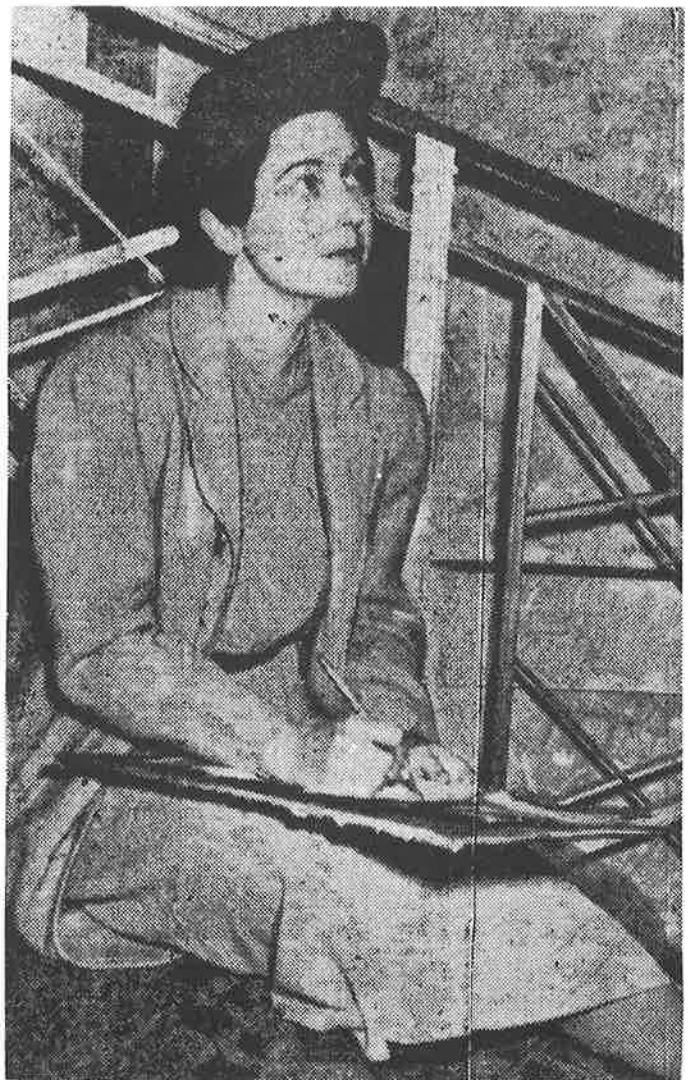
Both Simpson and Duccini were typical of the established, well-recognized artists (many of them women, especially in California) who were selected to create the rich legacy of WPA art. Marian Hahn Simpson was born July 12, 1899, in Kansas City, Missouri. Her artistic career began early when at fifteen her figure drawings were shown in Indianapolis at a Fourth of July pageant. In 1921 she earned a degree in commercial design from the Cleveland School of Art. She met her future husband, hispanist Dr. Lesley Bird Simpson, during a nine month stay in Spain in 1922, moved to California in 1924 to work in "glowing landscapes," and was married the same year. The Simpsons were both professors at U.C. Berkeley.

From 1924 through 1936, her work was represented in many group exhibitions. She participated in the 48th, 52nd, and 53rd annual San Francisco Art Association Exhibitions at the Palace of the Legion of Honor. As a member of the San Francisco Society of Women Artists, she exhibited with Ruth Cravath and Helen Forbes. At the 1927 Second Annual Exhibit of Artists of Southern California, her work appeared with that of Rinaldo Cuneo, Helen Forbes, Otis Oldfield, and Gottardo Piazzoni, all artists whose works are now included in the Oakland Museum collection.

In 1932, Simpson was commissioned by Julia Morgan to design the windows for the Chapel of the Chimes at Mountain View

Cemetery. Other public commissions preceded and followed the courthouse murals. In 1934, she was project artist for an eighteen by eleven-foot map of Berkeley and its surrounding region, a mural in fresco installed in the old Berkeley City Hall council chambers. This was a Civil Works Administration (CWA) commission. She was assisted by Shizu Utsunomiya, in 1939, in completing another decorative mural city map, an encaustic on canvas, for the Assessor's office in San Francisco's City Hall.

Throughout her life, Marian Simpson worked in many media: oils, watercolors, pastels, crayon lithography. Her styles



Marian Simpson, posed for newspaper photographers on the staircase between the murals. (Oakland Hist. Room)



Gaetano Duccini polishes one of the one-ton marble panels. (Post-Enquirer photo, Oakland History Room)

varied from abstract to neo-impressionism; her subjects from portraits and landscapes to cats and flowers. Her artistic estate was given to the Oakland Museum after her death in 1978. It included numerous framed and unframed drawings and paintings, memorabilia files, and two free-standing assemblage windows.

Gaetano Duccini was a sculptor for 50 of his 69 years. His father, Alessandro, was a member of a family that for generations had worked on the palaces and cathedrals of Italy. But Gaetano learned his art in San Francisco where his father brought him in 1909. For many years, he was the manager of the Sculptors Work Shop on Mission Street. "In the old days," Duccini was once quoted as saying, "we had

nearly twenty stonecarvers working in the shop. There were nearly a hundred in other studios....We worked nearly fifteen years carving projects on William Randolph Hearst's castle." Duccini died in 1966. He had carved memorial portrait busts for countless others but did not live to finish in marble the portrait busts he had modeled in plaster of himself and his wife.

Probably few today would attribute to the collaboration of these two artists the accolades of an anonymous editorial printed in the Oakland Post-Enquirer c. December 10, 1938: "In all the world and through all the ages of man's endeavor to create beauty, nothing has ever been achieved in this medium to compare in size or in glowing brilliance with these pictures in stone that symbolize the historic background of California and the privilege of living here. They are wrought in materials that will last thousands of years.... The fame of them will spread, and people from other states and from other nations will travel here to see them as we travel to Rome or Mexico or Spain to see great works of Art." These prophecies may sound overwrought today. But indeed the panels may, and certainly as representatives of the heroic WPA art programs they do, as the writer continued, "represent one of the most significant achievements in the history of art in America."

--Philip A. Partipilo



Opus sectile waves and fluted marble walls frame the artists' signatures. (photo: Phil Bellman)

Oakland Briefing . . .

The "Oakland Briefing" column is prepared by the OHA Preservation Action Committee. If you would like to help monitor preservation issues in Oakland, please call Carolyn Douthat, 763-5370.

■ OAKLAND'S RETAIL CENTER

November 1 was the deadline for developers to submit their qualifications to the City of Oakland to develop a \$200 million retail center in downtown Oakland (an area generally bounded by Broadway, San Pablo, 17th and 21st Streets). Three companies considered to be among the largest developers of retail space in the country responded: Melvin Simon & Associates Inc. of Indianapolis, Rouse Company of Columbia, Maryland, and Forest City Enterprises of Cleveland, Ohio. On December 2, 3, and 4, the Office of Economic Development and Employment heard presentations by each of the candidates. A final selection will be made during the month of December, after which the City and the developer will enter into a 180-day exclusive negotiation period. During that time, plans will be developed for the site. Over the next six months, the developer will negotiate with proposed department stores and OEDE is hopeful that construction will start by Summer of 1986.

All three developers have had extensive



Uptown Oakland, 20th and Telegraph: part of the area being studied for \$200 million retail center.

(photo: Phil Bellman)



Rouse Company's Grand Avenue Mall in Milwaukee: the shape of retail to come in uptown Oakland?

(photo: Leslie Flint)

experience with adaptive reuse of older buildings and with incorporating historic buildings into retail space. Melvin Simon & Associates developed St. Louis Center and have architect Jon Jerde on their team. Jerde was the architect for Ernest Hahn's Horton Plaza in San Diego.

Rouse Company is well known all over the country for its creative/innovative approach to adaptive reuse of historic buildings. Their best examples include: Faneuil Hall in Boston, South Street Seaport in New York, and the Grand Avenue Mall in Milwaukee. For the latter project, Rouse used ELS Design Group, OEDE's design consultant for the planning stages of the Retail Center. Rouse is considered the country's most active urban retail developer.

Forest City Enterprises has done work in St. Louis, Redondo Beach, and more recently are working on the country's largest adaptive reuse project, Terminal Tower in Cleveland.

With several of Oakland's most architecturally significant buildings destined to be affected either directly or peripherally by this project (the Fox Oakland Theater, the Oakland Floral Depot, I. Magnin's, Emporium Capwell), OHA hopes the City chooses the developer most sensitive to preserving the historic fabric of our city.

--Leslie Flint

■ THE COHEN HOUSE

The preservation of the Alfred H. Cohen House (1440 29th Avenue) has been a #1 priority of **Oakland Heritage Alliance** for over three years. **OHA** members and friends responded in the summer of 1983 to our appeal for matching funds totalling \$20,000 to begin the task of restoring this remarkable National Register home. Over \$54,000 worth of work to repair and replace gutters, windows, sills, rotted wood, and a sagging front porch has been completed.

This fall, we appealed to you again to help us raise the funds to paint the house. This phase is vitally important, if we are to keep the house from deteriorating any further. So far, we have raised \$11,400 toward our goal of \$20,000 -- all generous contributions from friends of **OHA** and the Cohen House Family.

If you haven't already made a contribution to the Cohen House (or even if you have) now is the time to do it! Checks earmarked for the Cohen House can be made out to **OHA** and mailed to 5569 Lawton Avenue, Oakland 94618. --Leslie Flint



■ SURVEY OF ARCHITECTURAL RECORDS

The San Francisco Bay Area has been home to many nationally prominent architects. In many cases all that remains of their work is the written and graphic records. Many of these drawings, plans, project files, and personal papers are unaccounted for or inaccessible to the architects, preservationists, historians, and planners who need them. They are often stored under unsound environmental conditions, or may be discarded by individuals and agencies who do not recognize their value.

California COPAR (Cooperative Preservation of Architectural Records) has a grant from the National Endowment for the Humanities through the sponsorship of the Architectural Foundation of Northern California, for a year-long project to survey repositories of architectural records and then to develop a data base of this information. Sources to be surveyed include architectural firms, educational institutions, museums, municipal agencies, and businesses. Individuals who may have materials in their possession will also be contacted--or should contact COPAR. Data files will be available to the public and, pending funding, will be published at the conclusion of the survey. Project Director is Waverly Lowell, at (415) 665-1216, or 790 Market Street, San Francisco 94102.



Anatomy of a Stick villa: Cohen house (above and R) urgently needs paint and repair. (Phil Bellman)

City Landmarks Board Actions

The **Oakland Landmarks Preservation Advisory Board** meets on the third Wednesday of each month at 3:30pm in Room 211, City Hall. Meetings are open to the public. Designation of city landmarks is recommended by the Board to the City Planning Commission and City Council. Landmarks are subject to a 240-day delay in issuance of demolition permits and require design review by City Planning staff for exterior alterations. Final approval or denial of alterations is determined by the Board. Over one hundred landmarks have been designated in the ten years since the Board was created.



Western Pacific Depot, Oakland's first landmark: alterations reviewed. (postcard c. 1909)

SEPTEMBER

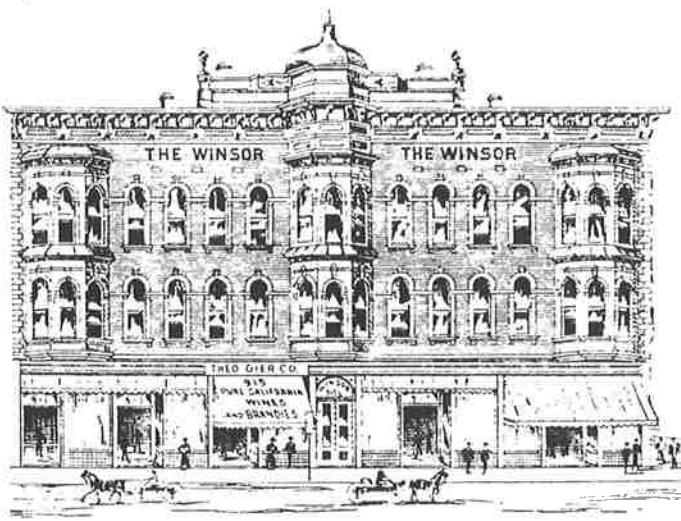
Authorized Board member Peter Scott, as the Board's architect, to view the work at the Western Pacific Building (3rd & Washington; 1909, W. H. Mohr), where restaurant space is being converted to offices, and make appropriate recommendations for treatment of window frames and panes. Approved plans of Preservation Park developers to relocate Mirrian House and Herrick House (1885, Clinton Day), now adjacent to each other at Hawthorne and Webster on Pill Hill, to the southwest corner of 12th and Grove Streets in Preservation Park, with the same orientation and siting relative to each other. Authorization of a ramp to sunken parking was conditional, providing a large magnolia tree next door on the premises of the

Pardee House will not be injured. Board Secretary Richard Lloyd reported that design review hearing for the Williams Block (1148-56 East 12th Street) was canceled after the owner was told the Board was unlikely to approve replacement of wood window frames with aluminum.

Scheduled a second meeting in the proposed Oak Center Historic District (an earlier meeting and walking tour took place in July). Deferred withdrawal of landmark status of Hoover House (1079 12th Street), asking Office of Community Development to seek alternatives. Decided to display an example of the certificates for owners of landmark properties at the Preservation Fair. Richard Lloyd recommended that all Landmarks be photo-documented, in view of the Board's recent experience with unapproved alterations at the Western Pacific Depot Building.



Ratto's: alterations approved for storefronts and familiar sign. (photo: Phil Bellman)



Ratto's--the Gooch Block--with cornice and tower, as pictured in Illustrated Directory of Oakland, 1896.

all property owners and responses counted.

At request of Cultural Heritage Survey Coordinator Gary Knecht, endorsed selection of West Oakland as the next area to be covered by the Survey, provided grants from the State Office of Historic Preservation are obtained to continue the Survey beyond completion of the Adams Point area.

NOVEMBER

Reviewed and approved revised plans for Ratto's, recognizing that the rear facade in particular might be affected in a few years by a city parking garage and commercial/residential project planned for the Clay Street end of the block, which was explained by a city representative.

Reviewed and approved East Bay Asian Local Development's plans for the Madrone Hotel (473 8th St.; B. G. McDougall, 1911), to be rehabbed as a 32-unit single-room-

OCTOBER

Regular meeting was canceled for lack of a quorum; on October 22 a special meeting was held in the proposed Oak Center Historic District. Board heard plans for two-phase expansion of Ratto's International Grocery (Gooch Block, 817-29 Washington St.; 1876, J. S. Tibbals). Phase I is to include expansion of ground floor retail space, with rearrangement of front doors and windows, removal of existing wood sign (replaced by gold lettering), and redesign of the rear to accommodate service vehicles and parking. Phase II calls for expansion of the upper floors, adding a new bay on 9th Street to match those on Washington, and reconstruction in simplified form of the heavily bracketed cornice that was removed after a portion was destroyed by a fire in 1974. Phase I was conceptually approved on condition that the owner reappear to work out details on the use of sheet metal on the new rear facade, sign and graphics.

Board answered Oak Center residents' questions pertaining to proposed boundaries of the district, effect on property values, control over future development, National Register eligibility, and other possible advantages or disadvantages of district designation. Eleven of about 18 present voted to support the designation; none voted to oppose. Postponed action until a questionnaire could be mailed to



Ratto's, center bay on Washington as it appears today without cornice and cupola. (photo: Phil Bellman)



Madrone Hotel, 473 8th Street (and neighbor), in the Old Oakland District: rehab design approved for EBALDC housing project. (photo: Phil Bellman)

occupancy nonprofit housing project, with ground floor commercial space as original. Plans called for cleaning the cornice and unpainted concrete upper walls, painting the cornice and window sash, and installing new store windows with small panes and mullions, as being cheaper to replace when broken; structurally, it was already "one of the best built buildings in the neighborhood." Board suggested looking for ways to relocate the (original) fire escape, and asked to be consulted about paint selection.

Continued testimony and discussion on the proposed Oak Center District. Of about 130 questionnaires sent out, 36 came back: 20 for, 11 against, 5 no opinion. Board once again explained that designation would mean review over changes to buildings' color or structure; there were no loans or tax benefits at present, but there were intangible advantages in protecting the character of the neighborhood. Residents at this meeting argued the inequity of additional government controls and possible additional expense for historically correct repairs if there were no benefits. They already took pride in

their neighborhood, and they already had an Oak Center Plan regulating new construction and commercial uses. There had been 3% loans to modernize old houses under redevelopment in the past, and now there seemed to be plenty of money for Victorian Row and Old Oakland commercial projects: if the city wanted residential historic districts, it should make them beneficial to the residents, and the Landmarks Board should so advise the City Council. None of the speakers at this meeting favored the designation. Agreeing that a district would not be practical without near-unanimous support from its residents, Board voted not to pursue the Oak Center designation any farther.

Board reviewed the list of properties rated "A"--high priority for designation--on its Study List, and selected several, including a group of churches, to be contacted about possible landmark status. Noted that the PG&E Building, 1625 Clay Street (C. W. Dickey, 1922) has been nominated for the National Register. Made known to OCD their willingness to cooperate with any buyer or developer of the Hoover House.

DECEMBER

No meeting, due to holidays and lack of urgent business.

--Kathy Olson & Betty Marvin



Oak Center neighborhood: no incentive to accept historic district status? (photo: Phil Bellman)

Adams Point Survey

■ MEET JULIA MORGAN AND OTHER NEIGHBORHOOD NOTABLES AT THE OAKLAND HISTORY ROOM!

In Adams Point, the Oakland Cultural Heritage Survey has completed preliminary research on Area 2, and Area 3 is ready for research. A lot of fascinating history has been turning up, and more is expected.

The Julia Morgan house shown here, for instance, is a product of Morgan's brief partnership with Ira W. Hoover, who was also working in John Galen Howard's office. This 1907-1910 collaboration was Morgan's first step to an independent practice. The house shows her individuality; Hoover soon disappears. The Survey found out about the partnership by researching Oakland and San Francisco directories and by consulting



Julia Morgan's McElroy house, 401 Lee Street: Adams Point survey studies neighborhood's surviving historic houses, seeks your help. (Survey photo)

U. C.'s Julia Morgan Architectural History Project at the Oakland History Room.

The house is also significant for its first owner John E. McElroy (c.1871-1909), who was elected to four successive terms as Oakland City Attorney. In this post he released the Oakland waterfront from Southern Pacific's grasp, and laid the legal foundation for the Oakland playground system. He was responsible for the city's first large bond issue, the one that produced Lakeside Park and other parkland.

So devastated was the city by McElroy's sudden death from pneumonia, that even the saloons closed for an hour to honor his funeral! The grateful public subscribed for a memorial, which is a low, round fountain in Lakeside Park near the foot of Lee Street as close as possible to this house where he died and where his widow lived through at least 1913.

All this information about McElroy came from research at the Oakland History Room (OHR). City directories, clipping files, and old local history books were the sources consulted, and researchers find the material through the OHR's superb collection of card indexes.

If you will volunteer to help with Adams Point research, you too may come across such human interest stories as the saloons closing for McElroy's funeral, or the 1925 Miss America who put her winnings into Grand Avenue commercial property. You will also gain a historical understanding of Oakland's development, and be helping in an important city planning effort.

The Adams Point survey now needs researchers for Area 3, the northwest section where some of the neighborhood's oldest houses are located. Your schedule can be accommodated, as the OHR is open Tuesday and Thursday 12-8:30 pm, Wednesday and Friday 10-5:30, and Saturdays 1-5:30.

To arrange your appointment for initiation into the mysteries of the OHR and the Survey, phone the Oakland City Planning Department, 273-3941, and ask for one of the Survey staff--Gary Knecht, coordinator, Anne Bloomfield or Betty Marvin. The Survey is co-sponsored by Oakland Heritage Alliance. YOUR HELP IS NEEDED.

--Anne Bloomfield



OHA Update

■ ELEGANT ELECTION MEETING AT CALIFORNIA BALLROOM

A convivial crowd of OHA members elected new board members and heard about renovation plans for the Oakland Fox Theater at the fifth annual dinner meeting November 2 at the newly restored California Ballroom adjoining the Leamington Hotel on Franklin Street (William H. Weeks, 1926).

Program committee members Doug Brookes, Maryanne McGurn, Julie Barron, and Ron Gamba masterminded a cheerful evening with a drawing for door prizes donated by Gallagher's and Scott's Restaurants, and a unanimous vote for new board members Patrick Anders, Julie Barron, Deborah Sheffler, and Bill McLetchie, and continuing board members Leslie Flint and Les Hausrath.

Music, food, wine, and wide-ranging conversation provided a welcome opportunity for OHA members to meet each other, renew old friendships, and gossip about matters historical and otherwise. Gary Knecht, of the City Planning Department, and founding member of OHA, presented a full set of documentation from the Oakland Cultural Heritage Survey, and described the Survey's work.

Alan Michaan of Renaissance Rialto Theaters, owner of the Grand Lake Theater, spoke about his new project at the Fox. He also described the new theater spaces at the Grand Lake, where he used period plaster casting techniques to make period decorations. The plans for the Fox include subdividing the theater, leaving some seats in the balcony as part of the largest space--about 1400 seats in all--and creating four smaller auditoria, two beneath the balcony, and two at the back of the balcony.

The plans call for reproducing the existing decor on the new walls, preserving the general appearance of the wonderful Hollywood-meets-North-India interior. (A number of those present remembered attending the Fox before it fell on hard times, and one astute questioner asked whether it would be possible to restore the steam-belching abilities of the two large



The Fox Oakland: revival plans revealed by Alan Michaan at OHA Annual Meeting. (photo: Phil Bellman)

guardian figures flanking the stage.)

Mr. Michaan said that there would be an opportunity to use the large theater space for performing arts groups at times of the year when movie patronage is not at its peak. The landmark Fox was recently purchased by Marlin Industries of Los Angeles, who will rehabilitate the office and retail areas of the building.

--Naomi Schiff

■ GOALS FOR 1986: OFFICE, VOLUNTEERS

At the annual board retreat in November, major goals for OHA for the coming year were determined to be office space for visibility and a convenient base of operations, and increased volunteer involvement among the membership at large. In the past year OHA has grown from 350 to 500 members and administered a budget of nearly \$40,000, including grants from the Skaggs and East Bay Community Foundations and State Office of Historic Preservation (another grant has just been received, from U. S. Leasing for word-processing equipment). We had a successful year of tours and lectures put on by the program committee; and we have been regularly consulted by the city on pres-



ervation-related development issues. It is an impressive record for an all-volunteer organization. There is also much more we could be doing with more participation: more effective monitoring of issues, liaison with Landmarks Board, outreach to schools and neighborhoods, fundraising, streamlining our own record keeping and administration.

A Volunteer Night is being planned for January or February, with food, entertainment, and a chance to look over the various committees and their manpower wish-lists--which range from typing for the newsletter to Preservation Action's "drive around and look for trouble." More information on this event will be coming soon.

An office committee of Naomi Schiff, Bill McLetchie, Laura Niebling, and Les Hausrath is looking for space that can be used for phone and word processor, OHA's archives, public contact, work space, and occasional meetings--preferably donated or cheap and centrally located: offers and suggestions welcomed.

Ron Gamba at Preservation Park event in May: Program Committee's wish-list includes more help with food!



STATEMENT OF INCOME & EXPENSES July 1, 1984 - June 30, 1985

	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u>
<u>Income</u>			
Dues	\$4,395.00	\$ -	\$ 4,395.00
Donations	2,518.00	25,278.88	27,796.88
Investment Income	308.58	196.70	505.28
Loans	-	11,315.85	11,315.85
Programs/Education	2,386.65	-	2,386.65
Miscellaneous	11.30	-	11.30
	<u>\$9,619.53</u>	<u>\$36,791.43</u>	<u>\$46,410.96</u>
<u>Expenses</u>			
Program services:			
News	\$ -	\$ 4,869.24	\$ 4,869.24
Programs/Education	2,395.16	-	2,395.16
Development/Membership	394.79	-	394.79
Preservation Action	17.24	-	17.24
Landmarks Assistance Program	-	29,083.55	29,083.55
Public Information	2.93	-	2.93
Administrative	580.91	-	580.91
General	278.50	-	278.50
	<u>\$3,669.53</u>	<u>\$33,952.79</u>	<u>\$37,622.32</u>
Income less Expenses	\$ 5,950.00	\$ 2,838.64	\$ 8,788.64
Balance as of 6-30-85	\$11,083.24	\$ 4,781.37	\$15,864.61

OHA Calendar

The OHA Calendar lists events, activities, and meetings related to history and preservation that may be of interest to OHA members. To submit items for listings, contact Oakland Heritage Alliance.

Upcoming Activities

to Jan.14. "On the Streets of Oakland," paintings by Anthony Holdsworth, at the Edible Complex gallery, 5600 College Avenue, Oakland; open 9am-10pm 7 days. Curator Louis Wilkin, 843-4288.

Jan. 15, Wed., 7:30 pm, lecture by Masha Zakheim Jewett, "Art of the 1930s in San Francisco," SFJCC, 3200 California St.; \$2 Art Deco Society & SFJCC members, \$3 general; 552-DECO.

Jan. 18, Sat., 9:30-11 am, Coit Tower murals tour with Masha Zakheim Jewett; includes areas not usually open to the public. Meet in front of Coit Tower, reservations not needed. \$3 Art Deco Society & SFJCC members, \$4 general.

Feb. 4-11, Tu-Th evening classes & Sat. tour, "20th Century Oakland," Holy Names College course, Ed.X182.4, 1 unit, \$55. Information, Sister Ethel Mary Tinnemann, 436-0111/436-1503.

Jan./Feb., TBA. OHA Volunteer Night--eat, drink, meet committee chairs, and find out how you can become more active in OHA.

Feb. 13 & 20 (tentative), Berkeley Architectural Heritage lectures on art and architecture, by Thomas Gordon Smith & Charles Wollenberg. Time, place, cost TBA: 845-6591.

March 19, Wed., 7:30 pm, lecture by Michael Crowe, "What is Art Deco? Where did it come from and how did it get here?" SFJCC, 3200 California; \$2 Art Deco Soc. & SFJCC members, \$3 general; 552-DECO

March 23, Sun., 1:30-3:30 pm, Marina District Art Deco Walking Tour with Michael Crowe; meet at Chestnut & Fillmore, no reservations needed. \$2 Art Deco & SFJCC members, \$3 general; 552-DECO.

April 6, Sun., 12-4 (tentative), OHA & Fernwood Assn. co-sponsor Fernwood Drive house tour: watch for details.

April 8-13, Tu-Th evening classes & Sat.-Sun. tours, "Southern and Eastern Alameda County," Holy Names College local history course, Ed.X182.2, 1 unit, \$55; 436-0111/436-1503/436-1508.

April 20, Sun., 12-5 (tentative), Berkeley Architectural Heritage house tour, "Inspired by Maybeck" --details TBA. 845-6591.

June 17-21, Tu-Th evening classes, Sat.-Sun. tour, "Northern Mines: Coloma, Grass Valley, Nevada City, Malakoff Diggings," Holy Names College course, Ed.X182.6, 2 units, \$90; Sister Ethel Mary Tinnemann, 436-0111/436-1503.

Regularly Scheduled Tours

San Francisco's Historic North Waterfront. New walking tour by San Francisco Heritage, Saturdays at 10:30 AM. Meet guides (with blue ribbons) at cable car turntable, Hyde & Beach. \$3 a person, under 12 free. Info. 441-3000.

Oakland Tours Program. These regularly scheduled free walking tours include Old Oakland, City Center, Uptown to the Lake, Preservation Park, Chinatown, and Port of Oakland, and are offered from April through October. For further information, contact Tricia Freitas, Oakland Tours, 273-3234.

Camron-Stanford House. Free tours are offered Wednesdays 11am-4pm and Sundays 1-4pm. 1418 Lakeside Drive at 14th Street, Oakland, 836-1976.

Paramount Theatre. Tours are offered the 1st & 3rd Saturday of the month, 10am-Noon. 2025 Broadway at 21st Street, Oakland. \$1.00. Meet promptly at the box office entrance on 21st St, 893-2300.

Dunsmuir House. Regularly scheduled Sunday house tours \$3. 2960 Peralta Oaks Court, Oakland. 562-7588.

Regularly Scheduled Meetings

Oakland Heritage Alliance. OHA Board of Directors meets on the 1st Monday of the month, 7:30pm. For agenda and location, please contact Les Hausrath, President, 834-5652. OHA Preservation Action Committee meets on the 3rd Monday of the month, 7:30pm. For location and agenda, please contact Carolyn Douthat, 763-5370. Meetings are open to all interested persons.

NEW! OHA Publications Committee, brainstorming on a project currently thought of as The Broadway Book!, meets usually on Tuesday evenings--researchers, the publications-wise, and other interested participants call Ed Phillips, 465-9829, for time, place, and sales talk.

Oakland Landmarks Preservation Advisory Board. The board usually meets on the 3rd Wednesday of the month, 3:30pm, City Hall, Room 221, Washington & 14th Sts, Oakland. For agenda and dates, contact Oakland City Planning Department, 273-3941.

Oakland City Planning Commission. The commission usually meets every other Wednesday, 3:30pm, City Hall, Room 115, Washington & 14th Sts, Oakland. For agenda and dates, contact Oakland City Planning Dept, 273-3941.

Oakland City Council. The council meets every Tuesday evening, 7:30pm, City Hall, Council Chambers, Washington & 14th Sts, Oakland. For agenda and dates, contact Oakland City Clerk, 273-3611.

Oakland Design Advocates. ODA meets on the 2nd Wednesday morning of the month, 7:30am, Lake Merritt Coffee Shop (formerly Tom Lovely's Restaurant), 336 Grand Avenue, Oakland. For agenda and dates, contact ODA, 893-6834.



Oakland Heritage Alliance

5569 Lawton Avenue, Oakland, CA 94618

Oakland Heritage Alliance, a California nonprofit corporation since 1980, was formed to bring together community groups and individuals sharing an interest in the history of Oakland, and in the preservation and conservation of the city's archaeological, architectural, cultural, environmental, and historical resources. Membership dues and contributions are tax deductible.

OFFICERS 1985-86

President..... Les Hausrath
 Vice President.....Carolyn Douthat
 Financial Officer.....Laura Niebling
 Secretary.....Annalee Allen

BOARD OF DIRECTORS

Annalee Allen.....654-6791
 Patrick Anders.....658-0640
 Julie Barron.....763-1865
 Carolyn Douthat.....763-5370
 Leslie Flint.....658-4915
 Les Hausrath.....834-5652
 Betty Marvin.....845-6591
 William McLetchie.....655-6111
 Laura Niebling.....658-1933
 Edward Phillips.....465-9829
 Deborah Shefler.....465-2660
 Naomi Schiff.....835-1819

OHA NEWS welcomes contributions--research projects large or small, historic photos, reports on issues or events related to preservation, announcements, opinion, what have you. Contact Betty Marvin (845-6591, 849-1959, 273-3941) or Dean Yabuki, 832-5355.

Oakland Heritage Alliance News

644 Longridge Road, Oakland, CA 94610

EDITOR / PRODUCTION

Betty Marvin

EDITORIAL BOARD

Dean Yabuki (chair), Carolyn Douthat

CONTRIBUTORS

Phil Bellman, Anne Bloomfield, Leslie Flint, Betty Marvin, Kathy Olson, Laura Niebling, Philip A. Partipilo, Naomi Schiff, William Sturm, Dean Yabuki



New OHA Members

The Officers and Board of Directors of **Oakland Heritage Alliance** wish to welcome and thank all those concerned citizens who have shown their interest in Oakland's history and preservation by joining **OHA**. **OHA's** new members (September through November) are as follows:

Carol Adams, Lillian Baird, Mrs. Albert Becker, Todd Blakley, Abe Brumer, Kenneth/Antonina Carpenter, Linda Charles, Robert Chastain, Michael Cusortelli, Lewis Deasy, Edie Dykstra, Alice Erskine, Tanya Fimby, Tim Hennessey, Norma Hill, Gary Holloway, M/M Warren M. Hook, Mrs. John Dixon Lannom, Bill/Dorothy Londagin, Mary Emmons Meade, Allen Michaan/Renaissance Rialto, Allan Phillips, John Pollard, Cathrine Potter, Terry Richman, Virginia Robles, Tetsubumi Kevin Sayama, Pamela Seifert, Mrs. Gloria Seward, Kathleen Sullivan.

© 1985, Oakland Heritage Alliance

Oakland Heritage Alliance, 5569 Lawton Avenue, Oakland, California 94618

JOIN OHA TODAY! Your annual tax-deductible membership dues include the OHA News and announcements of all OHA activities. Additional contributions and your active participation will make OHA a more effective organization.

Name _____ New Renewal
 Address _____ Change of Address only
 City, Zip _____ \$5 Senior/student/limited income (1 vote)
 Phone Numbers (H) _____ (W) _____ \$10 Individual (1 vote)
 I would like to serve on the following committee(s): Membership Programs \$15 Family (2 votes)
 OHA News Publicity Landmark Nominations Landmark Assistance \$25 Organization (1 vote)
 Preservation Action Summer Tours Development, Fund Raising other \$100 Sponsor (1 vote)
 \$ _____ Additional contribution



Oakland History Notes

Elks' Street Fair, 1902

To north, to south, to
east, to west I turn,
And raise my voice--for
I have voice to burn--
And bid ye, fair ones,
fare ye to the Fair!
Come, help us slay our
enemy, Dull Care.



(photo: Oakland History Room)

And with the pop and sparkle of multi-hued fireworks, the Elks' Street Fair and Carnival began in the distant summer of 1902. Held from June 14th through 21st, Oakland's first street fair was sponsored by the local Elks in order to raise money for a new clubhouse. Businesses and civic organizations joined the endeavor with zest. Booths, festooned with flags, bunting, and incandescent bulbs, lined the area bounded by Jefferson, Castro, 12th and 9th Streets.

Each day offered a fresh parade; each afternoon and evening afforded the musical delights of Callaghan's Concert Band. Theat-

rical performances abounded, and at night, the fair glowed in the purple, gold and white light of thousands of electrical bulbs, illuminating the festivities in the Elks' favorite colors. The triumphal arch leading to the fair grounds stood 38 feet tall and resembled a castle drawbridge gate. Thousands came from around the county to join the mirth, their carriages and wagons aglow with carnival colors.

Combining pleasure with business promotion, the Elks' Fair of 1902 was a resounding success. Many--many--street fairs were to follow.
--William Sturm

Oakland Heritage Alliance
5569 Lawton Avenue
Oakland, California 94618

Non-profit organization
U.S. POSTAGE
PAID
Oakland, California
Permit No. 31

Address Correction Requested

DATED MATERIAL — PLEASE
DO NOT DELAY DELIVERY