

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 in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.

1. Name of Property

DRAFT

Historic name: Hotel Menlo

Other names/site number: Empyrean Towers

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 344 13th Street

City or town: Oakland State: California County: Alameda

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ 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 ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p>	<p>_____ Date</p>
<p>_____ Title : State or Federal agency/bureau or Tribal Government</p>	

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: hotel

COMMERCE/TRADE: specialty store

Current Functions

(Enter categories from instructions.)

DOMESTIC: multiple dwelling

COMMERCE/TRADE: specialty store

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS:

Italian Renaissance

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STONE: Marble; METAL: Aluminum;
TERRA COTTA; BRICK

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Hotel Menlo is a seven-story, 31,879-square-foot building at the corner of 13th and Webster Streets. The Renaissance Revival style hotel was completed in 1914. Between 2018 and 2020, the property was converted into sixty-six affordable apartments with an approved Part 2 Historic Preservation Certification Application. The project is scheduled to be completed in November 2020. The building's massing forms a modified-W shape, with three prominent wings at the upper stories on the main façade on 13th Street. The two street façades share a classical three-part composition, with the ground floor and the rusticated terra cotta second floor as the base, the third through seventh floors faced in buff brick as the shaft, and the prominent copper cornice as the capital. The ground floor of the two street façades consists mostly of storefronts; the main residential entry is at the center of the 13th Street façade. Major exterior materials include marble, terra cotta, brick, metal storefronts and doors, and sheet copper. The building has steel framing and non-structural brick exterior walls. The ground floor has a lobby, community room, offices, and service spaces for the apartments, as well as two retail-tenant spaces. The six upper floors have a main corridor on the building's long east-west axis with smaller corridors in the three wings. The basement has service spaces. Primary interior materials include plaster and gypsum

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board walls and ceilings, composition flooring, and wood doors and windows. Despite alterations and loss of its ornate canopies reducing integrity of design, materials, and workmanship, the property retains sufficient integrity to convey its significance.

Narrative Description

Setting

Hotel Menlo is located in a densely developed urban center with an orthogonal street grid. The grid is offset somewhat from true cardinal orientation and Webster Street is customarily referred to as north-south while 13th Street is referred to as east-west. The property is roughly two blocks east of the center of Downtown Oakland where the primary street, Broadway, intersects with diagonally oriented San Pablo and Telegraph Avenues in front of City Hall. Broadway, running north-south is lined with the city's largest office buildings; on its west side the City Center complex of State and Federal buildings is centered on 13th Street. The property is located at the east fringe of the office core; to the east development is lower and more residential. Buildings for the county seat also lie further to the east, beyond which is Lake Merritt. Chinatown lies a few blocks south. Hotel Menlo is the tallest building on its block, which is bounded by 13th Street on the south, Harrison Street on the east, 14th Street on the north, and Webster Street on the west. The other buildings range from one to five stories in height. There are also two surface parking lots in the block. The surrounding blocks are generally similar, except that the block immediately to the west is occupied by an almost complete thirty-story building and the block to the east is occupied by the monumental, National Register listed, 1912 Oakland Hotel.

Exterior

Built as a transient hotel and rehabilitated as affordable-housing apartments, the building has retail tenant storefronts occupying the majority of its two street façades. The main residential entry is centered on the primary façade on 13th Street. The upper floors are entirely occupied by residential units and their service spaces; the basement is entirely occupied by service spaces.

The building is constructed to the property line on all four sides and has a rectangular footprint at the basement and ground floor. The massing of the upper stories is similar to a distorted W. Two deep, narrow recesses open from the south façade on 13th Street, dividing the massing into three equal, symmetrical wings. There are two much shallower recesses on the north elevation, and a narrow notch at the northeast corner of the building which extends approximately one third the length of the east elevation. The building has a low-slope roof concealed by a uniform parapet; the two one-story utilitarian roof penthouses are not visible from the street in nearby blocks.

The street façades feature a variety of non-original and replacement metal storefront systems; original, altered, and rehabilitated prism glass and wood-sash transom at the ground floor; rusticated terra cotta masonry finish at the second floor; brick finish at the third through seventh floors; wood windows on the upper floors; terra cotta belt courses and intermediate cornices; a copper top cornice; and steel fire escapes. The secondary elevations are composed of brick,

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pared brick, wood windows, and a steel fire escape. The building has a poured-in-place concrete foundation, steel frame, non-bearing brick exterior walls, and plaster finish with wood trim on most interior walls (though some ground floor spaces have wood wainscot). Exterior doors are predominantly metal and interior doors are wood and metal.

The south façade on 13th Street, where the residential entry and the entries to both retail tenant spaces are located, is the primary façade. The narrower façade on Webster Street, which has an entrance to Retail Space #1, is the secondary façade; its composition and height are similar to the primary façade. These façades are divided vertically into three zones: the first two stories (clad primarily in terra cotta, later painted), the third through seventh stories (clad in buff-colored brick), and the projecting copper cornice.

Both street façades are symmetrical at the upper floors, with the ground floor less regular, primarily because of the retail storefronts. The residential entry occupies the portion of the 13th Street façade below the center wing of the upper floors. It consists of paired, metal-framed, glazed doors flanked by similar side lights over a marble bulkhead, recessed about six feet behind the face of the building and flanked by two additional side lights in the front wall plane of the building. East of this, there are three bays of storefronts, each composed of a tripartite metal-framed storefront window over a marble bulkhead; the central bay has a single door in the middle. At the west end, the ground floor of the 13th Street façade consists of a smaller bay next to the residential entry and west of it, a wider bay which extends to the corner of Webster Street.

The smaller bay is divided into three storefront windows like the eastern ones. The westernmost bay consists of paired, glazed metal doors with a glazed transom at the west end adjoining four storefront windows. All the storefront windows sit atop marble bulkheads. The bays are separated by cement plaster pilasters; taller pilasters with Tuscan capitals flank the residential entry and mark the ends of the facade. A single transom panel runs between each pair of taller pilasters (except above the residential entry where there is a cement plaster panel). The transoms are separated from the storefront by a sheet metal cornice. The transoms on either side of the main entry bay are filled with prism glass tiles set with leaded comes in a grid and punctuated by four evenly spaced large lights of clear glass, alternating with smaller vent panels of prism glass.

A long storefront window similar to those on 13th Street occupies most of the Webster Street façade. An entry door with sidelight at the west end is flanked by full-height pilasters matching the ones at the main residential entry. A flat, unadorned pediment over this entry is the remnant of a projecting canopy that has been removed. The transom above this pediment has four wood windows with clear glass.

There are flat terra cotta cornices just below the second-floor windows and at roughly the third floor level; these frame the rusticated second floor faced in terra cotta which has been painted a cream color. A terra cotta string course just below the seventh-floor window sills consists of a wide, half-round projecting from much smaller flat bands above and below it, with cavetto transitions to the face of the brick wall plane. At the head of the seventh-floor windows is a taller, flatter terra cotta molding consisting of a flat band, a cavetto molding, and a taller

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projecting band crowned by a cyma recta profile. Above this is a band of brick, topped by the copper cornice, which consists of a course of shallow dentils, a large flat projecting band, and a projecting cyma recta profile. The brick parapet rises a short distance above the top of the metal cornice.

The double-hung wood windows are organized in consistent bays on all the upper floors, symmetrically composed on each façade. At each floor of the three wings on the south façade on 13th Street there are two pairs of windows with wood mullions separating the pairs; the two recessed south elevations have two single windows (per story) and the perpendicular sides of the wings each have one smaller window. The west façade on Webster Street has three pairs of windows at each floor, with a single window between each pair; the single windows match the width and head height of the paired units and have a higher sill height. The northern single bay is fronted by a steel fire escape and has French doors matching the prevailing window width and head height and extending closer to floor level. The fire escape terminates in a counterweighted ladder at the transom height hanging from the second-floor balcony. A ladder from the seventh-floor fire escape balcony passes through an opening in the projecting cornice and wraps over the parapet to provide access onto the roof.

The north and east elevations are entirely utilitarian, and most of the east elevation is obscured by the neighboring building. The north elevation is blank below the second floor. There are double-hung wood windows, arranged in consistent bays, on all three sides of the two recesses and on both sides of the notch in the north elevation. The notch also contains a steel fire escape. Signs reading "Hotel Menlo" are painted high on the north and east elevations.

Decorative elements on the two exterior façades consist of the terra cotta pilasters at the ground floor, the terra cotta rustication at the second floor, the terra cotta cornices and string courses at the second and seventh floors, terra cotta window sills consisting of a bullnose molding projecting from a flat base flush with the surrounding brick, and the copper cornice. The brick is set in a running bond with a header course every six courses; the recessed mortar joints are a dark color. The arch brick voussoirs at the window lintels are set in a vertically aligned running bond; they rise three courses within the brick of the wall.

Interior

The interior is arranged in three zones: the ground floor, the upper floors, and the basement. The ground floor consists of the residential lobby and ancillary spaces (including a partial mezzanine) and two retail tenant spaces that open onto the street façades with no internal connection to the residential lobby. The upper floors consist of residential units and service spaces, while the basement is entirely devoted to service spaces. Vertical circulation consists of an elevator centered on the north side of the building and wrapped on three sides by the main stair. There are also two fire escapes. The upper floors have a double-loaded corridor running east-west the length of the building on the south side of the elevator and main stair. At each of the wings on the south side of the building there is a short extension off the main corridor.

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The residential lobby is a tall, rectangular space stretching from the main entry to the elevator and stair. It has a high wood wainscot terminating in a cornice that runs over the doors in the side and rear walls. A wide opening on the east side of the main lobby gives access to a large, rectangular community room at the front of the building. This high-ceiling space has a tall wood wainscot similar to that of the main lobby. Its rear wall has a door and interior windows to a rear meeting room. The meeting room has a low ceiling, as there is an office above it in the mezzanine. The meeting room has a wainscot similar to that of the community room, as does the office above it in the mezzanine. On the west side of the lobby are an office, two toilet rooms, and small service spaces. A short corridor accessed from a door next to the elevator leads to the basement stair.

The two tenant retail spaces occupy the east and west ends of the ground floor. Each is roughly twenty-four feet east-to-west and extends the full depth of the building north-to-south. The west space also includes a toilet room and a service space within the center zone otherwise occupied by the residential lobby group of spaces. The western space is designated Retail Space #1 and the eastern space Retail Space #2. They are finished to a basic core-and-shell level with a mix of original finishes and standard gypsum board and similar materials in anticipation of a future interior build-out tailored to specific tenant designs.

The second through seventh floors are nearly identical in layout. They have corridors with a high wainscot leading to eleven apartments per floor. There are two one-bedroom units on the north side of the building and nine units on the south side. Six studio units open onto the south wall of the main corridor, and at the end of each of the smaller corridors in the wings on the south side of the building there is a larger studio. Each floor also includes a trash room and several closets.

The basement consists of a series of service, building systems, storage, and office spaces. These include a laundry room, a bike room, and a trash room. The elevator cab was replaced as part of the 2018-2020 rehabilitation, with stainless steel walls and ceiling, and a large mirror panel on the rear wall. The stair has wood treads and risers and steel handrails attached to the walls.

The primary interior wall and ceiling finish is painted plaster and gypsum board. Base, wainscot, chair rails, window and door casing, and paneling are wood. The upper corridors have a high chair rail creating a wainscot, which is painted plaster and gypsum board. Most doors are wood. Typical doors in the upper floor corridors have a single-panel wood leaf. Residential units have linoleum or composition flooring and base.

Alterations

The primary exterior alterations are serial changes to the storefronts and replacement of upper floor windows. Historic photographs and available copies from original drawings show there were sizeable projecting canopies (referred to on a drawing as marquises) at the main entry on 13th Street and the entry on the north end of Webster Street. A 1920 postcard (**Figure 2**) shows the corner Retail Space #1 with a recessed entry on 13th Street, apparently with a single door. There was a second recessed entry between the corner and the main hotel entry. No retail entry is

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seen on Webster Street. A 1918 photograph (**Figure 5**) appears to show the same conditions. By 1927, the retail entry condition at Retail Space #1 had changed, with an enlarged exterior recess at the corner of the building opening onto both façades, and a freestanding column (later a pilaster) at the corner supporting the building.

The greatest alterations were removal of the two projecting canopies, by 1958, and the installation of vertically ribbed sheet metal to cover the prism glass transoms on both street façades with a large cursive “Menlo” sign applied to it over the main entry on 13th Street. The latter alteration was reversed in two phases beginning in 2016 and ending in 2020. The original storefront windows were mostly replaced or modified, although it appears the one on Webster Street may be original. While most of the original windows remained until 2019, over the years fifteen units had been replaced with similar, not identical wood sash and eighteen had been replaced with vinyl sash. In 2019, all the upper floor windows were rehabilitated. The replacement wood units, the vinyl replacement units, and deteriorated original wood sash were removed and replaced with wood sash matching the dimensions and profile of the original windows, for a total of 189 replacement sash. Forty-three original units were retained and repaired (**Figures 2, 3, 4**).

There have been extensive interior alterations, although the fundamental layout of the interior has changed little over the years. While the main lobby appears to retain what is likely its original footprint, along with moldings, panels, and trim that are likely several decades old or original, the retail tenant spaces exhibit a series of partial finishes and other conditions suggesting they have been altered repeatedly. The tenant spaces were further altered as part of the 2018-2020 rehabilitation, executed under an approved Part 2 Historic Preservation Certification Application, with removal of the mezzanines in both spaces, installation of new core-and-shell finishes, and installation of new exposed steel for the seismic upgrade. While the upper floors retained their basic layout and corridor configuration in the rehabilitation, the layout of the units changed as the count on each floor was reduced by five in order to provide each unit with its own private bathroom and kitchenette. On each floor, four rooms on the north side of the main corridor shared water closets, bathtubs, and showers accessed from the main corridor. These spaces were reconfigured as two apartments. At the south end of each of the three wings, pairs of units were combined into single, larger residential units. Along with extensive partition reconfigurations, all the units received new bathroom and kitchenette fixtures and new floor finishes. A major seismic upgrade was included. This introduced large steel braced frames visible in the lobby, community room, and tenant spaces on the ground floor as well as in residential units on the south side of the upper floors. The rehabilitation reconfigured the basement spaces extensively and included replacement of building systems and components.

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Integrity

Hotel Menlo retains integrity of *location* and *setting*. It retains integrity of *design*, as the composition of the exterior façades and the layout of public spaces and residential floors has barely changed. While tenant space remodeling, seismic upgrades, building systems replacements, and reconfiguration of private spaces on the upper floors have resulted in extensive replacement of building fabric, the property still retains integrity of *materials* and *workmanship* because its most important features—the brick, terra cotta, copper cornice, and wood windows on the exterior and paneling and trim in the main lobby—remain and continue to convey their age and construction techniques. The building retains integrity of *feeling* and *association*, as it still conveys its original use as a transient hotel with ground-floor retail spaces constructed in the boom of urban densification on the edges of Downtown Oakland, in the years between the 1906 earthquake and the 1915 Pan Pacific International Exhibition.

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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 grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE

Period of Significance
1914

Significant Dates
1914

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

Cultural Affiliation
N/A

Architect/Builder
Voorhees, Fred D.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Hotel Menlo is eligible for listing on the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture for its representation of Beaux-Arts influenced style—constructed with steel frames and materials and techniques coming into widespread use nationwide in the period between 1906 and 1915—in the blocks east of Oakland’s Broadway corridor. The narrow wings on the 13th Street façade convey the original hotel use and its association with a substantial group of hotels—including the grand Oakland Hotel one block to the east—built in the vicinity in the years between the great San Francisco earthquake and fire of 1906 and the 1915 Pan Pacific International Exposition. The building’s terra cotta facing on the first two levels and intermediate cornices and stringcourses, prism glass storefront transoms, and pressed copper main cornice were materials commonly used to imbue buildings with Renaissance architectural devices and motifs while tailoring them to the environment in which City Beautiful ideals were realized in American urban cores. The period of significance is 1914, the year the building was completed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

History of Property

In 1889, the city of Oakland was already growing, the vicinity of Hotel Menlo not yet densely developed. Southern Pacific Railroad tracks cut diagonally across the street grid in the block immediately west of the future site of the hotel, which had only a handful of buildings. The block to the north was occupied by detached houses and vacant parcels. Closer to Broadway, the density of development increased, still with numerous vacant lots and detached buildings. Fifteenth Street extended only one block east of Broadway. A “soda water manufactory” in a one-story frame building with a brick chimney occupied the lot later associated with Hotel Menlo. The block was fully built out, with six of the eleven lots occupied by detached houses. Per the 1889 Sanborn map, the block also included a Welsh Presbyterian Church, the ACME athletic club, and a piano manufacturer (**Figure 1**).¹

Development of the hotel received published attention in 1910, citing sale of the property for \$37,500 and planning of the hotel project as proof of “increase in realty values in that vicinity” and saying it “marks the renewal of activities in realty transfers in the section around the Bankers’ hotel.” The project “...cannot fail to become a good income producer on the completion of the new caravansary,” according to the newspaper.² The City of Oakland issued building permit 32045 for construction of the Hotel Menlo on 12 December 1913, stating the

¹ Resources for Community Development, *Empyrean History Board*, unpublished manuscript (Berkeley, 2019).

² “Brisk Call for Oakland Realty: Many Contracts are Signed for Important Building Operations in the City,” *San Francisco Call*, 25 Jun 1910, 6.

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construction value as \$75,000.³ The hotel was constructed in 1913 and 1914. One publication during construction called the building the “Myers & White Building.” No documentation has been obtained showing that real estate firm as the owner, though it may have played a role in development; the company office was in the building until at least 1925.⁴ Another reference called it the Powell Hotel after owner Howell Powell, a lawyer active in Oakland and San Francisco, possibly because the hotel had not yet been otherwise named at the time.⁵ No other references to it with that name have been located.

The building was designed and built by Fred D. Voorhees, an architect with a considerable and varied body of work in Oakland and the vicinity. Hotel Menlo initially catered to the Bay Area visitors anticipated for the 1915 Pan Pacific International Exposition in San Francisco. During its nine-month run, the world’s fair, which was launched largely to showcase San Francisco’s rebound from the 1906 earthquake and fire, attracted eighteen million visitors.⁶ Seven stories in height, plus a basement, the building had a concrete foundation, a steel frame, non-bearing masonry exterior walls, and plaster finish on ceilings and most interior walls. On the 13th Street and Webster Street façades, terra cotta supplied by N. Clark & Son of Alameda was used extensively on the ground and second floor exteriors and as a detail on the upper floors.⁷ The building had an elevator serving all floors and a single internal stair as well as fire escapes.

Historic Context

The first residents of the area that became Oakland were descendants of people believed to have crossed over the frozen Bering Straits about 25,000 years ago, reaching the San Francisco Bay Area between 20,000 and 10,000 years ago. Oakland land was part of an 1820 royal Spanish land grant to Sgt. Luis Maria Peralta, a forty-year veteran of the Spanish army. The Gold Rush, immigration of Anglos, and annexation by the United States ushered in the transformations culminating in the development of the city of Oakland. Oakland was incorporated in 1852 by an act of the state Legislature at the request of H.W. Carpentier.⁸

Julius Kellersberger platted the initial core of Oakland, a grid centered on Broadway and stretching seven blocks on either side, beginning at the Estuary and extending north only to 14th Street.⁹ This created a grid of 224 city blocks measuring 300 by 200 feet each. The plan also

³ Christopher Buckley, DPR 523A Hotel Menlo, Oakland Cultural Heritage Survey, 1994, B1, 4.

⁴ Ibid., 5.

⁵ Joseph Baker, ed., *Past and Present of Alameda County California*, (Chicago: S.J. Clarke Publishing, 1914), 209; Buckley, DPR 523A Hotel Menlo, 1, 3, 5.

⁶ National Park Service, “The Panama Pacific International Exhibition,” *Golden Gate National Recreation Area*, <https://www.nps.gov/goga/learn/historyculture/ppie.htm> (accessed 24 July 2020).

⁷ Buckley, DPR 523A Hotel Menlo, 1.

⁸ National Register of Historic Places, St. Joseph’s Home for the Aged, Oakland, Alameda County, California, #16000864, 34, 35.

⁹ City of Oakland, *West Oakland Specific Plan Draft EIR*, 2014

<http://www2.oaklandnet.com/oakcal/groups/ceda/documents/report/oak045555.pdf> (accessed 30 July 2020), 4-3.3.

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included five public squares, all extant.¹⁰ At the north end of Broadway on the initial downtown grid was an important crossroads. North of it the land at first “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 Avenues) leading to town.”¹¹ From that time, through the period when the Hotel Menlo was built, and up to construction of the Bay Area Rapid Transit (BART) system, the convergence of Broadway, Telegraph, and San Pablo Avenues and 14th Street has been a center of transportation and urbanization in Oakland (and the region). The nineteenth century mercantile iteration of the center of Oakland, consisting of low wood-frame and brick buildings, was later supplanted by the early skyscrapers which characterize the National Register-listed Downtown Oakland Historic District west of Hotel Menlo.¹²

With the turn of the twentieth century, Oakland’s growth paralleled that of San Francisco and other population centers in California with its transformation from a zone of booms and mining rushes into a diverse population center and economy.¹³ Oakland experienced a decade of great change between 1900 and 1910—sparked primarily by the influx of refugees from San Francisco after the great earthquake and fire in April 1906. In 1900, Oakland’s population was 66,960 while San Francisco’s was 342,782.¹⁴ In 1910, Oakland’s was up 124% at 150,174 while San Francisco’s was up only 22% at 416,912.¹⁵

Oakland’s commercial and civic core along Broadway transformed physically with the advent of steel framing and other innovations in construction, and the rise of the City Beautiful movement in planning and the Beaux-Arts style in architecture, which together made high-rise buildings the emblematic feature of the city’s development into an emerging urban center like others of its time.¹⁶ Among the notable buildings in the first wave of this trend were the Union Bank Building (1904-1905), First National Bank of Oakland Building (1907-1908), Oakland Bank of Savings Building (1907-1909), Security Bank Building (1911-1912), Oakland Hotel (1910-1912), City Hall (1912), and Federal Realty Building (1913-1914).¹⁷

¹⁰ Egon Terplan and Magda Maaoui, “Four Plans and Shaped Downtown Oakland’s First 100 Years” *The Urbanist* (San Francisco), <https://www.spur.org/publications/urbanist-article/2015-02-03/four-plans-shaped-downtown-oakland-s-first-100-years> (accessed 22 July 2020).

¹¹ Werner Hegemann, *Report on a City Plan for the Municipalities of Oakland and Berkeley*. (Oakland: Kelley-Davis Co., 1915), 5.

¹² National Register of Historic Places, Downtown Oakland Historic District, Oakland, Alameda County, California, #98000813, 40.

¹³ *Ibid.*, 41.

¹⁴ United States Census, <ftp://ftp.census.gov/library/publications/decennial/1900/bulletins/demographic/10-population-ca.pdf> (accessed 24 July 2020).

¹⁵ United States Census, <ftp://ftp.census.gov/library/publications/decennial/1920/bulletins/demographics/population-ca-number-of-inhabitants.pdf> (accessed 24 July 2020).

¹⁶ Oakland Cultural Heritage Survey, *Historic Resources Inventory/Downtown District* (Oakland: City Planning Department, 1984), 2, 13.

¹⁷ “The Great San Francisco Earthquake/1906-1945,” *The Planning History of Oakland, CA*, <https://oaklandplanninghistory.weebly.com/the-great-san-francisco-earthquake.html> (accessed 22 July 2020).

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Even into the 1870s, few residents lived near Lake Merritt, and development further east was separate at first from Oakland. Oakland responded to the post-1906 influx of residents and economic growth with a series of initiatives for planning and capital investments focused on parks, streetscapes, and civic beautification in line with the City Beautiful movement, including a plan that called for improving Lake Merritt as a park with a boulevard around it.¹⁸ The emergence of Oakland's commercial and transportation core along Broadway near 14th Street and its modernization and densification with high-rise buildings set the stage for increased development from its edges into adjacent areas, including the blocks to the east where Hotel Menlo is located.

As buildings in the narrow zone centered on Broadway filled in and expanded upward, the previously sparser development in the blocks east of it coalesced and urbanized. The two blocks of 14th Street east of Harrison Street were paved in 1906.¹⁹ At one point, the zone in which Hotel Menlo is located was seen by some as the future expansion zone for the core development on Broadway and there was an aspiration to develop Harrison Street as a high-end retail boulevard, with the Coit Building Group at 14th and Harrison Streets tagged as its first realization.²⁰ Ambitions proved to be aspirations,²¹ and commercial development progressed north on Broadway past 14th Street, not east. Large lots with houses or churches dominated the blocks east of Broadway through the beginning of the twentieth century and 15th through 18th Streets had not extended east of Franklin Street.²² Notable development had to some degree leapfrogged the blocks immediately east of Franklin Street. The south end of Lake Merritt had finally been dredged and its peripheral wetlands filled in 1909.²³

Institutions joined the mansions that had been built in the lake's vicinity, including the Scottish Rite Temple (1908)²⁴ and the First Presbyterian Church at 14th and Franklin Streets. This development continued in the years immediately following completion of Hotel Menlo with construction of the YWCA at Webster and 15th Streets and the Oakland Convention Center in 1915, among other projects. Construction near the lake was primarily residential, with a notable concentration of "high quality apartment" buildings, a dozen of which were completed between 1906 and 1916.²⁵ While the development in the blocks immediately east of Franklin Street was on a smaller scale physically and commercially than the development clustered along Broadway,²⁶ there was considerable development further east near the lake, primarily more residential in nature.

¹⁸ Terplan and Maaoui.

¹⁹ National Register of Historic Places, Harrison and Fifteenth Streets Historic District, Oakland, Alameda County, California, #96001277, 7.

²⁰ Oakland Cultural Heritage Survey, *Historic Resources Inventory/Coit Building Group* (Oakland: City Planning Department, 1984), 11.

²¹ National Register, Harrison and Fifteenth Streets Historic District, 9.

²² *Ibid.*, 6.

²³ *Ibid.*, 7.

²⁴ *Ibid.*, 9.

²⁵ Oakland Cultural Heritage Survey, *Historic Resources Inventory/Lakeside Apartment District* (Oakland: City Planning Department, 1983), 2, 6.

²⁶ *Ibid.*, 10.

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Hotels

Hotel Menlo was built during a period of marked construction of new hotels in Oakland following one of the most intense decades of development for the city. The year after the hotel was completed, the Pan-Pacific International Exposition (PPIE) brought eighteen million visitors to San Francisco. Attracting visitors—and building hotels to accommodate them—was one of the economic benefits motivating cities to host world’s fairs. Chicago’s Congress Plaza Hotel on South Michigan Avenue was completed in 1893 in tandem with the World’s Columbian Exposition²⁷ and would have stood as an example to Oaklanders of the opportunity the PPIE would bring. Downtown Oakland saw construction of a number of hotels around 1914, seeking to cater to visitors to the world’s fair.²⁸ The upcoming world’s fair and economic growth in Oakland spurred construction of at least fifteen hotels in Oakland, including eleven within a four-block radius of the city’s crossroads at 14th Street and Broadway.²⁹ Hotel Menlo, along with other hotels completed between 1910 and 1915 including Travelers, Touraine, Savoy, Sutter, and Oaks, were constructed for visitors to the PPIE. Most are extant, in a circle about two blocks around 14th and Broadway.³⁰ Hotel Harrison has also been attributed to this wave of hotel construction.³¹

The Oakland Hotel, one block east of Hotel Menlo, is a unique case and important to the Menlo’s historical context even though very different in size and market. Occupying a full city block and featuring a landscaped forecourt facing 13th Street, the 1912 Oakland Hotel is the largest historic building in the neighborhood of Hotel Menlo. A larger mixed-use block immediately west of Hotel Menlo was under construction in 2020. Eight stories tall, the U-shaped Oakland Hotel has a steel frame with brick exterior finish in the Italian Renaissance Revival style. Less than six months after the 1906 earthquake, a group of business leaders organized the Oakland Hotel Company in order to help Oakland attract business after the destruction of San Francisco hotels such as the Palace. They hired San Francisco architects Bliss & Faville, designers of the St. Francis Hotel, and sold \$3 million stock to finance construction along with \$750,000 in bonds.³² The Oakland Hotel was “one of the largest and grandest hotels in northern California” and likely influenced Hotel Menlo’s architectural style.³³

Broadway, the central spine of Oakland’s original street grid, had always been the focus of commerce, transportation, and real estate development since the city’s founding six decades earlier. Although Oakland grew rapidly at the end of the nineteenth century, it started as an outpost of San Francisco—in turn originally an outpost and entrepot for the Gold Rush, not an

²⁷ Hilton Travel, “1893 Chicago World’s Fair Tour,” *Travel Tips*, https://travel.hilton.com/en_us/articles/1893-Chicago-Worlds-Fair-Tour/ (accessed 25 July 2020); The Congress Plaza Hotel and Convention Center, *Our Hotel*, <https://www.congressplazahotel.com/our-hotel> (accessed 25 July 2020).

²⁸ Buckley, DPR 523A Hotel Menlo, 4.

²⁹ National Register, Harrison and Fifteenth Streets Historic District, 8.

³⁰ Betty Marvin e-mail to Randy Sugarman, April 15, 2016.

³¹ *Empyrean History Board*.

³² *Ibid.*

³³ Oakland Cultural Heritage Survey, *Coit Building Group*, 10.

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industrial or agricultural center in its own right—and had few substantial satellite settlements. As the twentieth century began, towns grew up around Oakland, many to its east later annexed, doubling the city’s land area.³⁴ The main artery of Oakland grew into the main thoroughfare of the East Bay as well.³⁵

Renaissance Revival Style

In the early part of the nineteenth century, classicism in various forms was the common mode of architectural design. However, strict adherence to the forms, proportions and symmetries of classical architecture was difficult to maintain considering the requirements of prevailing architectural programs and structural design. The solution was to incorporate classical forms by falling back on Renaissance design as a source of antique prototypes, combined with the freedom that then-current design required. As early as the 1820s, architects incorporated Italian Renaissance design elements into public buildings, urban residences, and hotels throughout Europe. Such elements included round arches or pediments over windows, quoins at the building corners, rustication at the lower stories, decorative roofline cornices, and stringcourse separation of vertical zones. These elements could be used with variable interchangeability without rigid adherence to strict building proportions, giving designers a freedom for expansive usage.³⁶

In America, in the mid nineteenth century, light-wood-framed construction made residential construction cheap and convenient for the middle class. In conjunction with builders’ pattern books, such construction provided for freely inventive decoration in a wide range of styles, such as Gothic Revival and Italianate. First available in the 1840s, this method of construction became attractive and affordable for single-family residences. Professional architects began to take action against this populist availability. The American Institute of Architects (AIA) was formed in 1857. The architect founders of the AIA pitted architects’ “cultured, disciplined procedures” against the free-wheeling decorative articulation of the carpenters.³⁷ It was this movement, combined with the need to rebuild on a federal level after the Civil War, that led to a Beaux-Arts influenced style, where individual elements “were not very different from those of the Renaissance revival, but now the wall plane was obscured by the relentless multiplication of the bays... columns, lintels and cornices that choked the openings. ‘Massy’ was what the buildings aspired to be.”³⁸ One example of this effect was the State, War and Navy Building (later the Executive Office Building) in Washington, D.C., built 1871-1875. This federal precedent continued at the state and local level, where official buildings of this form were constructed at significant cost, partly intended to boost national pride at the local level.

Renaissance Revival, in a proper sense, spread to America in the late nineteenth century. From the late 1880s to the 1930s, Italian Renaissance Revival architecture became popular first on the

³⁴ National Register, Harrison and Fifteenth Streets Historic District, 7.

³⁵ Oakland Cultural Heritage Survey, *Downtown Historic District Inventory*, 13.

³⁶ Spiro Kostof, *A History of Architecture: Settings and Rituals* (New York: Oxford University Press, 1995), 571, 574.

³⁷ *Ibid.*, 649.

³⁸ *Ibid.*, 651.

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East Coast and spread to mostly urban settings throughout the nation. It was found in the design of public buildings like libraries, and urban residences made in the appearance of Italian Renaissance palazzos. Renaissance Revival was also a favorite architectural style of the wealthiest Americans for their mansions. By the beginning of the twentieth century, Renaissance Revival buildings were a commonplace sight in cities and towns around the world.

Compared to the decorative reproduction of the pattern books, Renaissance Revival was a far more academic mode of design, achieving a high level of authenticity due to advances in technology, specifically in photography, and greater ability to travel.³⁹ Designers by this time had the ability to incorporate Italian Renaissance design elements far more accurately in their work than had previously been possible for those who had not trained or traveled in Europe.

Buildings of the American Renaissance Revival style tend to be large and imposing, incorporating classical features such as pilasters, columns, and arches, almost always constructed with stone or brick masonry. They commonly have flat roofs, with a projecting cornice at the roofline. Another common form has hipped roofs with clay tile roofing and overhanging, bracketed eaves.⁴⁰ There is often a stringcourse dividing the first from the upper stories, possibly again dividing the topmost story from those below.⁴¹ Lower stories are commonly formed with rusticated courses, transitioning to a flat masonry finish above. Alternating quoin stacks often define the building corners. Window treatments can include arches or architraves at the heads.

Architect and Builder: Fred D. Voorhees

Fred D. Voorhees, architect and builder, came to California at age six, having been born in Rockford, Illinois. He attended school in Oakland and Vallejo. He was trained as a civil engineer and worked at the Mare Island Naval Shipyard in Solano County. Voorhees opened his own practice in architecture and civil engineering in Oakland in 1892.⁴² He designed commercial buildings, schools, and houses in Oakland from the 1890s through the 1920s.⁴³ Voorhees designed a house for William Sharon in Piedmont, as well as the Blake Block (1892, 11th and Washington Streets, demolished), the Reed Block on Clay Street, the Havens block, the Tutt Building on 13th Street, the M.C. Chapman house, and the Pacific Building at 16th and Jefferson Streets for a fraternal organization to which Voorhees belonged, the Woodmen of the World.⁴⁴ Voorhees specialized in school design, with at least twelve documented commissions.⁴⁵

³⁹ "American Renaissance Revival," *Types of Architecture Study Guide*,

<https://study.com/academy/lesson/american-renaissance-revival-architecture-style.html> (accessed 27 July 2020).

⁴⁰ Pennsylvania Historical & Museum Commission, "Italian Renaissance Revival Style, 1890-1930," *Pennsylvania Architectural Field Guide*, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/italian-renaissance.html> (accessed 27 July 2020).

⁴¹ "Italian Renaissance Revival," *Types of Architecture Study Guide*, <https://study.com/academy/lesson/italian-renaissance-revival-architecture-style.html> (accessed 27 July 2020).

⁴² Buckley, DPR 523A Hotel Menlo, 5.

⁴³ *Ibid.*, B1.

⁴⁴ *Ibid.*, 5; Baker, 208.

⁴⁵ Baker, 209.

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The Pacific Building received notice locally for its design. “W.O.W. Building to Have Glass Roof: Open Air Ballroom Will Then Be Covered and Enclosed” an article announced. The ballroom, which would also serve as a “conservatory,” had a large skylight and could be partitioned into two rooms.⁴⁶ Voorhees’ work also included utilitarian buildings, such as a 1910 brick warehouse at Second and Franklin Streets in Oakland (**Figures 6, 7**).⁴⁷

Voorhees was married to Nellie Hungerford Lewis, a native of Georgia, 28 October 1886 in Oakland. The 1910 Census enumeration form lists Voorhees as age 45 and Nellie as 39; they lived at 302 19th Street in Oakland. Voorhees died 26 February 1943 in Oakland.⁴⁸

Criterion C: Architecture

After low-rise, largely wood and brick buildings of a variety of types and functions gave way to steel-framed buildings dominated by the office building-type lining Broadway, less-developed blocks further from Broadway became attractive sites for densification, with vacant lots and detached houses displaced by commercial buildings covering their full lots and multi-story buildings. As Broadway grew into a twentieth century regional office and transportation core, the blocks east of it transformed after 1906 from lightly developed and still partially residential to multi-story, urban building types and uses, generally occupying their full lots.⁴⁹

Hotel Menlo, completed in 1914, is emblematic of the short span between 1906 and 1915 that saw significant development in Oakland. The San Francisco earthquake and fire of 1906 instantly displaced huge numbers of San Franciscans with comparatively little damage in Oakland. Residents and businesses fled to Oakland. Although reconstruction brought some back to San Francisco, many stayed in Oakland, where intact infrastructure (and lack of debris) allowed new construction to begin right away. Once San Francisco had cleared rubble and made major progress replacing tents and earthquake shacks with permanent buildings, it planned the Pan-Pacific International Exposition to showcase itself and its renaissance to the world. That event, too, catalyzed growth in Oakland. Hotel Menlo falls squarely in the timeframe associated with the PPIE—and its function relates directly to the exposition.

Hotel Menlo is one of a cluster of hotels built in a short period within a few blocks of the crossroads of Oakland at 14th Street and Broadway. Equally importantly, it is one block away from the downtown’s grandest hospitality property, the Oakland Hotel. Although the two properties differ tremendously in size and always catered to very different clienteles, local observers of its development predicted the Hotel Menlo would benefit from the reflected glory from the grand hotel a block away.

⁴⁶ “W.O.W. Building to Have Glass Roof: Open Air Ballroom Will Then Be Covered and Enclosed,” *The Evening Times-Star and Alameda Daily Argus* (Alameda, CA), 28 January 1914, 8.

⁴⁷ “Lower Franklin Brick Warehouse/Twelve Thousand Dollar Class ‘C’ Structure to Be Built SE Corner of Second,” *Oakland Tribune*, 12 June 1910, 46.

⁴⁸ *Oakland Tribune*, 28 February 1943, 14.

⁴⁹ National Register, Harrison and Fifteenth Streets Historic District, 6, 10.

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Hotel Menlo's architecture conveys these associations. The use of the Renaissance Revival Style by Fred D. Voorhees contrasts with the architect's other styles on different commissions, as seen in functional buildings such as the brick warehouse at Second and Franklin Streets and the turreted Victorian Blake Block with its array of bay windows. By designing Hotel Menlo in the Renaissance Revival style, Voorhees tied it to the Oakland Hotel and the buildings in the Downtown Oakland, Harrison and Fifteenth Streets, and Coit Building Group historic districts, where classically derived Beaux Arts styles prevailed.

The architectural language was not just a fashionable clothing for buildings during the first decades of the twentieth century, it was the official language of the City Beautiful movement popularized by the Columbian Exposition in Chicago in 1893. Chicago, California, and the United States were conscious of entering a new phase of history in the generations after the Civil War. Immigration was increasing the population, and technological advances were fueling the economy—all leading to growth and change in cities in an era that was seeing an increasingly urban society. The architecture of Menlo Hotel associates it with these trends, and specifically links it to Downtown Oakland's emergence as a metropolitan center and to the Hotel Oakland and the urbanization of the blocks east of Broadway.

Physical characteristics of note start with the building's seven-story height—made practical by its steel frame and elevator. This immediately differentiates the building from local predecessors before 1900. The use of terra cotta, prism glass, and plate-glass storefronts shows how Voorhees used building materials of his time while working in a historicist style. The three south-facing wings on the upper floors of the main façade—likened in a survey to the form of the St. Francis Hotel in San Francisco and the Biltmore in Los Angeles—are as much a reflection of the spatial logistics of the hotel's lot shape and size as of the fact that hotels require a window for every room.⁵⁰ Such narrow wings would not be found on an office building.

Major elements illustrating the Renaissance Revival style are the tripartite vertical composition, consistent window bays, rusticated second floor, cornices and string courses delineating the second and seventh floors, projecting copper cornice, and composition of the first floor with its storefront windows and prominent transoms framed by pilasters. Although the two canopies over the entrances on the street façades—originally the most ornate elements of the interior or exterior—are gone, Hotel Menlo retains a high degree of integrity. After the 2020 rehabilitation, the ground floor façades have regained most of their original design, the lobby is largely intact, and the upper floor corridors have not changed. These factors allow Hotel Menlo to continue to convey its association with an important phase in local architecture as part of the commercial, civic, and cultural center of Oakland, which has been the crossroads and most influential city in the East Bay since statehood.

⁵⁰ Buckley, DPR 523A Hotel Menlo, 4.

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Additional Historic Context

Owner: Howell Powell

According to the 1910 Census enumeration form, Powell was born in Wales and immigrated in 1859; he was 63 in April 1910.⁵¹ His wife Mary, born in England, had immigrated in 1884 and was 54. Two daughters and a son, aged 33, 31, and 18 respectively, lived with them at 921 Myrtle Street along with a servant, Julia Andersen, 33, a native of Norway. The *Great Register, San Francisco County* of 1869 listed Powell as a teacher, living at the corner of Stockton and Washington Streets, who had registered to vote the previous year and gained citizenship through his father's naturalization.⁵² Powell was well known in the Bay Area and grew up near Marysville. He moved to Oakland in 1868 and was admitted to the bar in 1870. He served as city attorney in Oakland, arguing the city's case against the claim by Southern Pacific Company. As a member of the city's Board of Freeholders, he assisted in drafting the city charter sections on waterfront franchises. He was a Republican political figure and was credited for William McKinley's victory in the state in the 1896 election.⁵³ A partner in the firm Powell and Dow, he was a charter member of the Mercantile Library Association in San Francisco and a former member of the Oakland Board of Education. Powell died 26 July 1922 at 2703 Dwight Way in Berkeley.⁵⁴

Hotel Operation and Building Use

Hotel Menlo began as a tourist hotel. Although only a block from the Oakland Hotel, the Menlo's accommodations were nowhere near it in terms of luxury. On each floor of the Menlo, there were four guest rooms which shared toilet and bathing facilities accessed only from the main corridor—and even the rooms which allowed guests to access bathrooms without using the public corridor did require them to share the facilities with guests in an adjacent room. Around 1930, the use of the hotel shifted from transient travelers to more permanent residents. Although it never underwent a formal conversion, it was listed in the Oakland phone book as a residential hotel for the first time in 1931.⁵⁵

Available records show twelve owners of record since 1968, although it is not clear whether some may be changes of entities' names without changes in beneficial owners. By 2011, the building was owned by Richard Singer of Tiburon, California. Singer was arrested and later convicted of soliciting arson and providing a check of \$1,500 for materials to set Hotel Menlo on fire.⁵⁶ Alice Tse of San Francisco, affiliated with Emyrean Towers LLC of Walnut, California

⁵¹ Ward 4, Sheet 9A, Supervisor District 3, Enumeration District 115, Ancestry.com.

⁵² County of San Francisco, *Great Register, San Francisco County* (County of San Francisco, 1869), 97.

⁵³ Buckley, DPR 523A Hotel Menlo, 4, 5.

⁵⁴ "Pioneer Attorney of this City Dead: Funeral of Howell A Powell Will Be Held Today In Berkeley," *The Recorder* (San Francisco), 29 July 1922, 1.

⁵⁵ *Emyrean History Board*.

⁵⁶ <https://archives.fbi.gov/archives/sanfrancisco/press-releases/2011/richard-singer-convicted-of-soliciting-arson> (accessed 25 July 2020).

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later became the owner.⁵⁷ The City of Oakland turned control over to a receiver after tenants complained about building conditions; after tenants complained about the receiver and Tse filed for bankruptcy, the building came under the control of a bankruptcy court.⁵⁸

The court ordered Hotel Menlo sold to Resources for Community Development (RCD), a nonprofit affordable housing developer based in Berkeley, who took ownership in March 2017. RCD began a major rehabilitation of the building, using federal historic preservation tax credits as one of its financing tools. The rehabilitation project reduced the original ninety-nine units to sixty-six studio and one-bedroom apartments, providing private bathrooms and kitchenettes in all units.⁵⁹

Ground Floor Real Estate Office

An early and longtime occupant of the ground floor retail tenant space at the corner of 13th and Webster Streets was the Myers & White, and later White & Pollard real estate agency. The original owners were Joseph S. Myers and Willard White; Arthur P. Pollard replaced Myers by 1922.⁶⁰ The company apparently dealt in residential and small-scale commercial transactions. A classified advertisement by Myers & White in the *Oakland Tribune* on 18 April 1915 offered a “Grocery business” in Oakland including stock and fixtures to buyers for \$3,000 or “trade for flats and assume or clear resident or suburban home.” The 1924 *Oakland Tribune Yearbook* includes an advertisement proclaiming the firm is “A Busy, Bustling Real Estate Office... In the Center of Things... Wide Awake and Growing with Oakland.”⁶¹ The two-page spread has an exterior photograph of the corner of the ground floor with a sign “White & Pollard Real Estate” on the first floor cornice on both street façades and a “White & Pollard/Realtors” sign on the glass storefront. A second, interior, photograph shows a long counter in the foreground with fourteen people standing around it further from the camera. A series of volumes on the counter and a wide-open area in front of it suggest the office was geared at least in part to a walk-in trade (Figure 8).

Joseph Samuel Myers

Joseph Samuel Myers is listed on the 1910 Census enumeration sheet living in a house at 1290 Alice Street in Oakland with his wife, Clara. Myers, then 46, was a native of Connecticut and Clara, 41, was a native of Michigan. He is listed as president of (illegible) Realty Co. Their daughter, 6, and stepson, 16, lived with them along with a servant, May Frago, 29.⁶² Myers died 1 January 1918 in Alameda County.⁶³

⁵⁷ <https://www.bizapedia.com/ca/prize-group-llc.html> (accessed 25 July 2020).

⁵⁸ Lynda Carson, “Revised: Embattled city backed receiver was replaced at Empyrean Towers,” *News Items/Indybay.org*, The San Francisco Bay Area Independent Media Center, 18 November 2015 <https://www.indybay.org/newsitems/2015/11/18/18780135.php> (accessed 25 July 2020).

⁵⁹ *Empyrean History Board*.

⁶⁰ Advertisement for White & Pollard, *Oakland Tribune Year Book* (Oakland: Oakland Tribune, 1922), 98.

⁶¹ *Ibid.*, 40.

⁶² Ward 5, Sheet 7A, Supervisor District 3, Enumeration District 123. Ancestry.com.

⁶³ Find A Grave Index, 1600s-Current. Ancestry.com.

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Willard Woodward White

Willard Woodward White was born 30 May 1883 in Oakland to Carlos G. White and Annie Ella Brown White. The Alameda County index of marriages shows that Willard White married Anna M. Moir on 10 January 1907.⁶⁴ Mrs. White, two years younger than her husband, was also a native of California. White's 1918 draft card lists his address as 320 Warwick Avenue, Oakland, and his occupation as real estate/self-employed at 1300 Webster Street. The 1920 Census enumeration sheet lists the couple at the same address with a daughter, 9, and a son, 2 ½. White served as president of the Oakland Real Estate Board.⁶⁵

Arthur Percival Pollard

Arthur Percival Pollard was born 7 June 1889 in California and died 24 November 1955 in Alameda.⁶⁶ The 1918 Polk-Husted city directory lists Pollard's home address as 1509 Fountain Avenue and his business as Pollard & Son.⁶⁷ The 1920 Census enumeration sheet lists Pollard living at 1190 St. Charles Street, Alameda with his wife, Frances, one year younger than he, and their daughters, 6 and 4 ½.

⁶⁴ Search results. Ancestry.com.

⁶⁵ "Weaving a Web of Gold" *Oakland Tribune Year Book*. Oakland: Oakland Tribune, 1926. Page 27.

⁶⁶ Search results. Ancestry.com.

⁶⁷ Polk Husted. *Oakland Berkeley Alameda Directory*. Oakland, CA: Polk Husted, 1918. Page 904.

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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 # _____
 recorded by Historic American Landscape Survey # _____

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

Historic Resources Survey Number (if assigned): DOE 01-01-0200-0000

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10. Geographical Data

Acreage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 37. 802750 Longitude: -122. 268830

Verbal Boundary Description (Describe the boundaries of the property.)

Alameda County Assessor parcel 002 0065 011 00.

Boundary Justification (Explain why the boundaries were selected.)

The building is built to the lot lines on all sides.

11. Form Prepared By

name/title: Frederic Knapp, principal
organization: Knapp Architects
street & number: 99 Mississippi Street
city or town: San Francisco state: CA zip code: 94107
e-mail: frederic@knapp-architect.com
telephone: (415) 986-2327 office, (415) 308-9191 cell
date: July 2020; Revised August 2020

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to

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the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Menlo Hotel
City or Vicinity: Oakland
County: Alameda
State: California
Photographer: Frederic Knapp, Charles Bucher
Date Photographed: 11 March, 9 July, 30 July 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 20 Context view of 13th Street, camera facing west (Knapp, 11 March 2020)
- 2 of 20 Main entry on 13th Street, camera facing north (Bucher, 30 July 2020)
- 3 of 20 Corner view of street façades, camera facing northeast (Bucher, 30 July 2020)
- 4 of 20 Context view of 13th Street, camera facing east (Bucher, 30 July 2020)
- 5 of 20 Context view of Webster Street, camera facing southeast (Bucher, 30 July 2020)
- 6 of 20 Basement bike storage, camera facing north (Knapp, 11 March 2020)
- 7 of 20 Main lobby, camera facing south (Bucher, 30 July 2020)
- 8 of 20 Main lobby, camera facing east (Bucher, 30 July 2020)
- 9 of 20 Community Room, camera facing south (Bucher, 30 July 2020)
- 10 of 20 Office 102, camera facing southeast (Bucher, 30 July 2020)
- 11 of 20 Unit 311, camera facing northwest (Knapp, 9 July 2020)
- 12 of 20 Unit 311, camera facing northeast (Knapp, 9 July 2020)
- 13 of 20 Unit 311, camera facing southeast (Knapp, 9 July 2020)
- 14 of 20 Unit 401, camera facing northeast (Knapp, 9 July 2020)
- 15 of 20 Unit 401, camera facing northwest (Knapp, 9 July 2020)

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- 16 of 20 Unit 401, camera facing northwest (Knapp, 9 July 2020)
- 17 of 20 Unit 401, camera facing west (Knapp, 9 July 2020)
- 18 of 20 Unit 502, camera facing southwest (Knapp, 9 July 2020)
- 19 of 20 Unit 502, camera facing north (Knapp, 9 July 2020)
- 20 of 20 Unit 507, camera facing southwest (Knapp, 9 July 2020)

Paperwork Reduction Act Statement: This information is being collected for nominations 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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

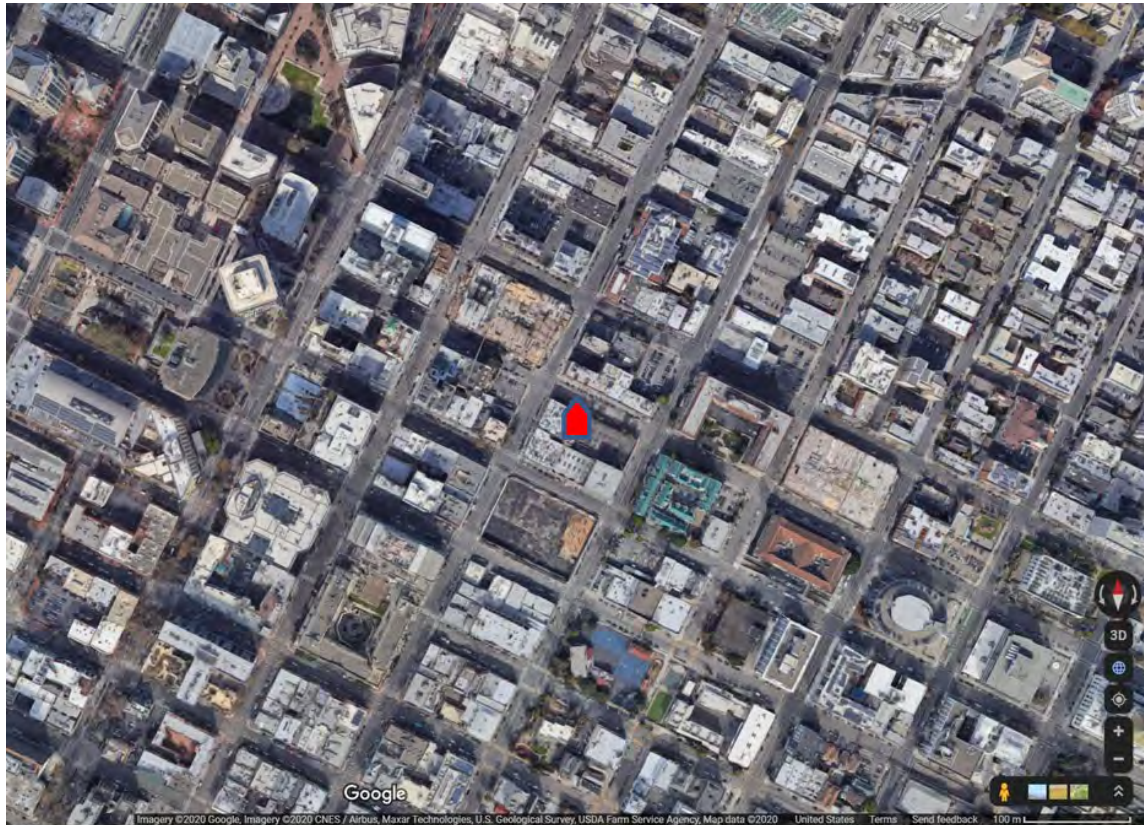
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Location Map

Latitude: 37. 802750

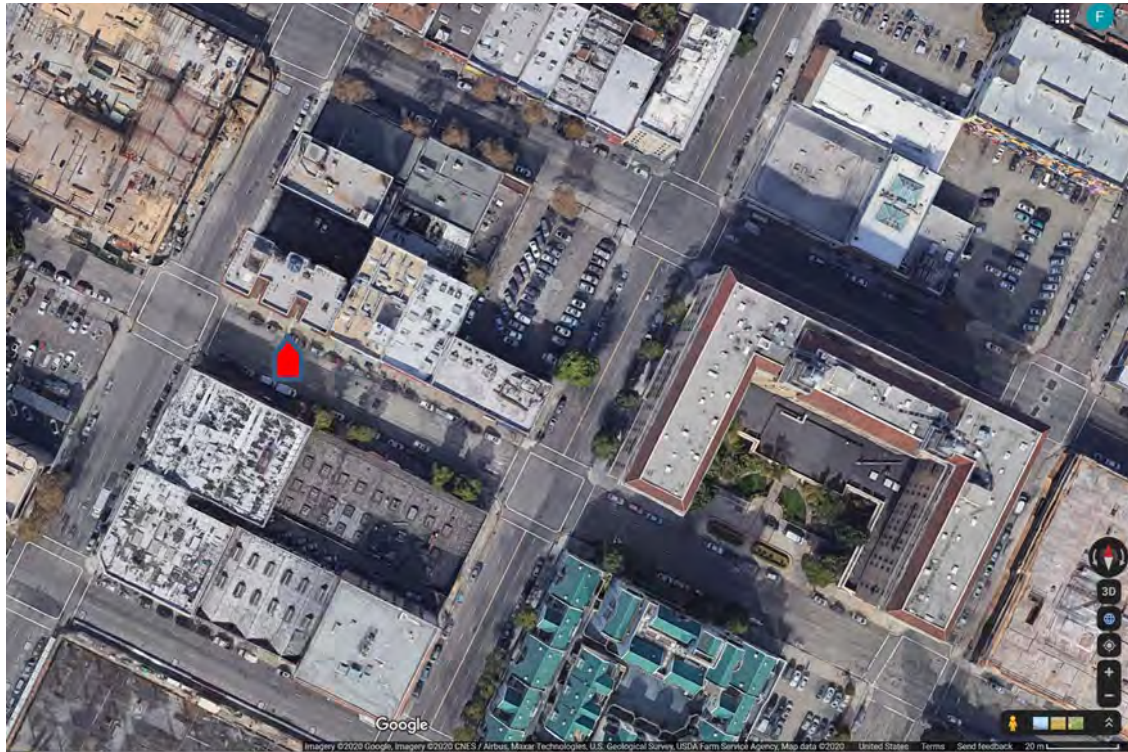
Longitude: -122. 268830



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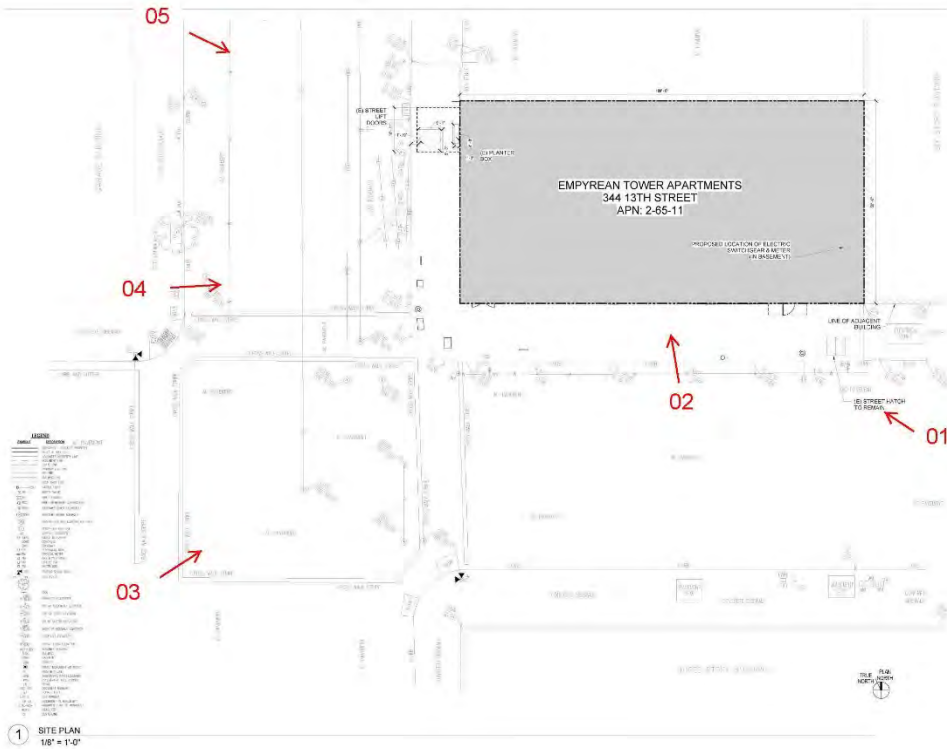
Site Map



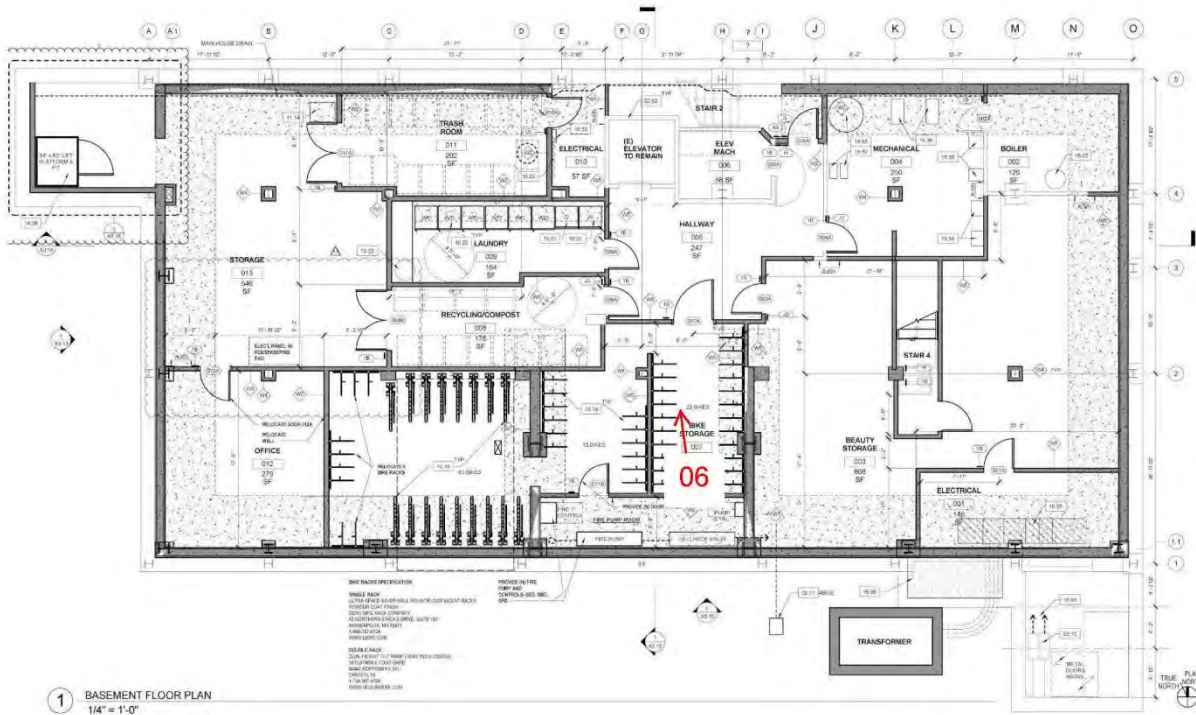
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Sketch Map/Photo Key 1 of 6



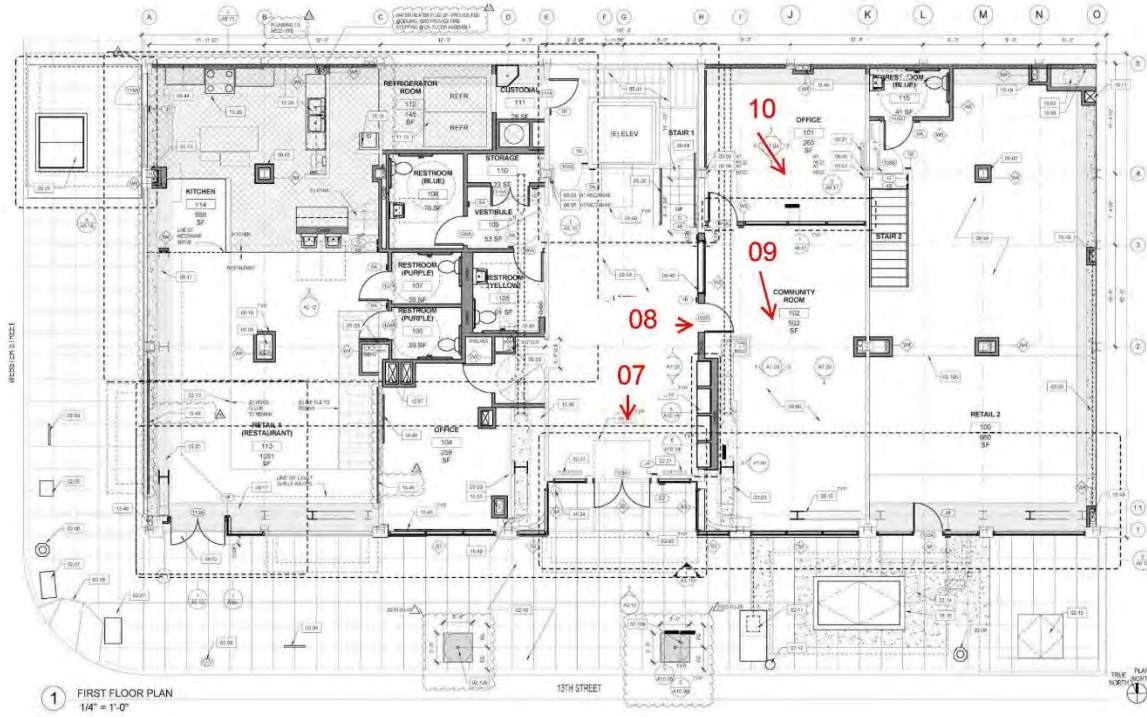
Sketch Map/Photo Key 2 of 6



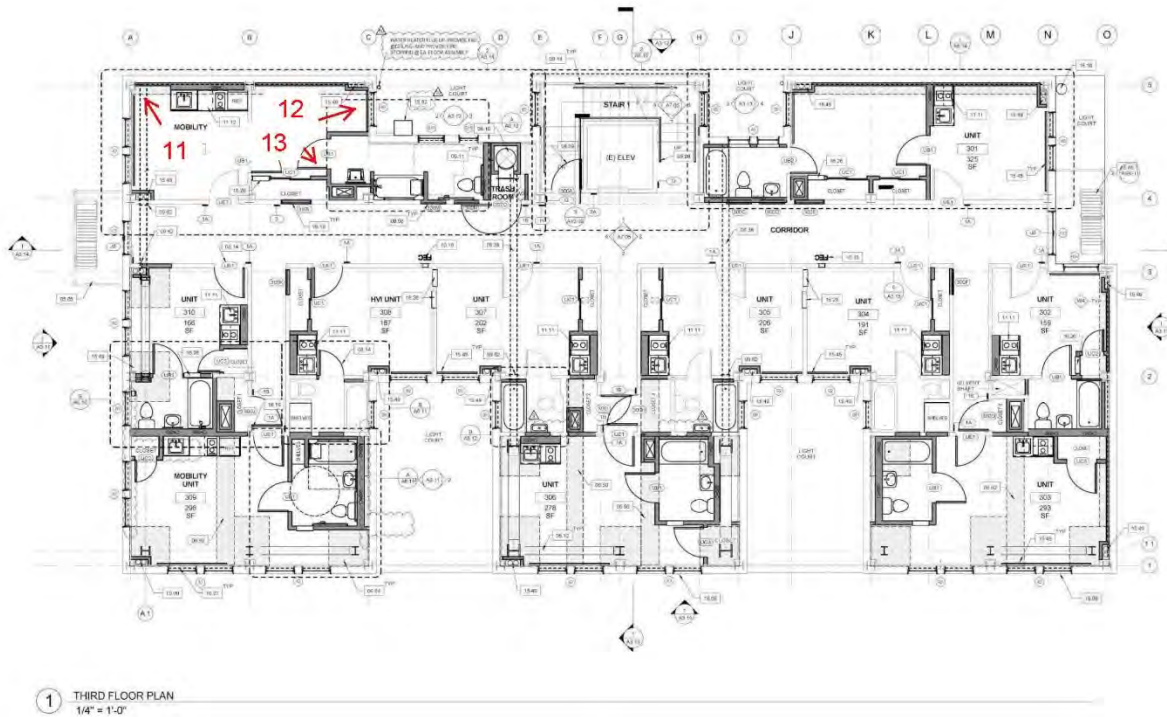
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Sketch Map/Photo Key 3 of 6



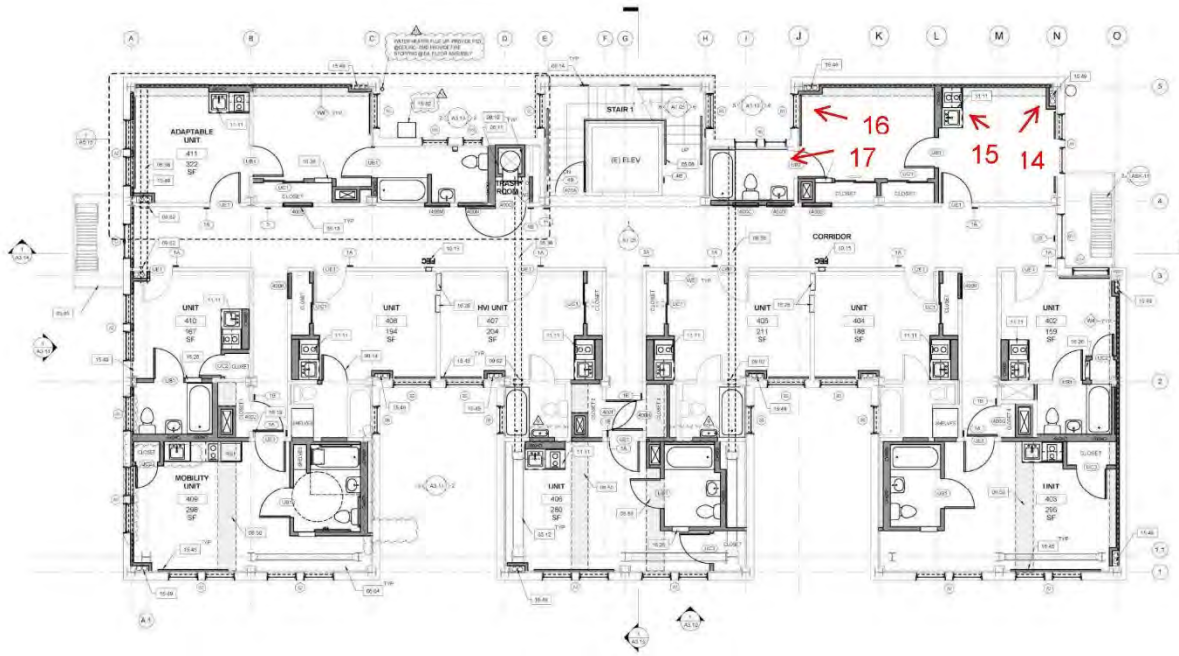
Sketch Map/Photo Key 4 of 6



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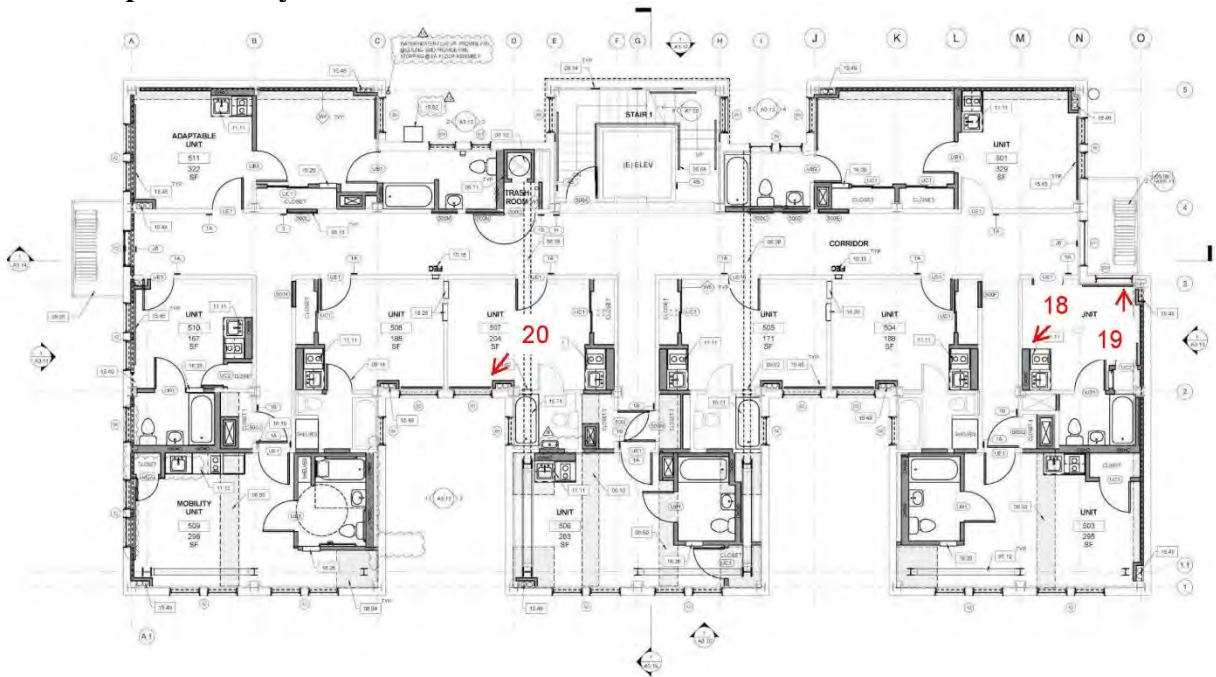
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Sketch Map/Photo Key 5 of 6



1 FOURTH FLOOR PLAN
1/4" = 1'-0"

Sketch Map/Photo Key 6 of 6



1 FIFTH FLOOR PLAN
1/4" = 1'-0"

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Figure 1 1889 Sanborn Map, detail showing block where Hotel Menlo was later built. North is to right. *Source: San Francisco Public Library.*



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Figure 2 Postcard, 1920. *Source: Oakland Heritage Alliance.*



Figure 3 1958, photographer unknown. Note canopy has been removed and prism glass transoms are covered. *Source: Oakland Public Library.*



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Figure 4 Detail of main façade, showing canopy. Undated photo was probably taken shortly after completion, photographer unknown. *Source: Oakland Cultural Heritage Survey.*



Figure 5 Street façades, 1918, photographer unknown. *Source: Oakland Museum of California, Harry Courtright Collection.*



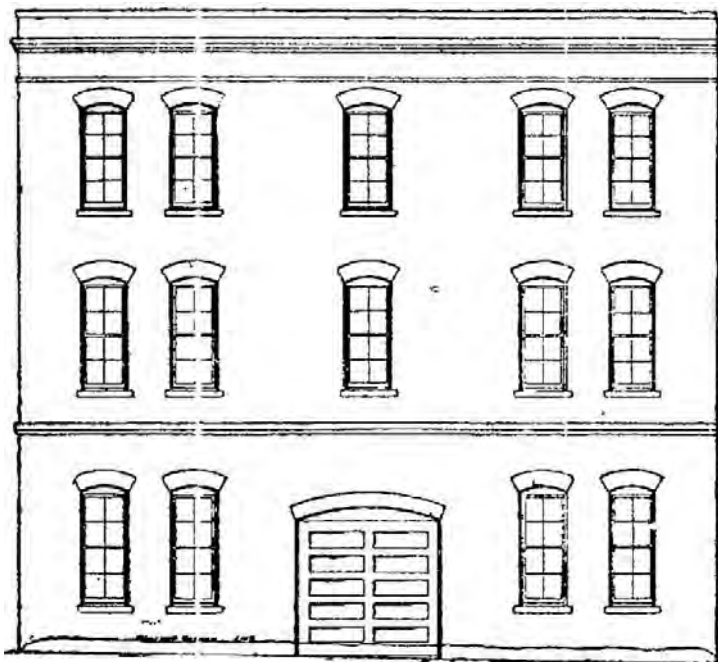
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Figure 6 The Blake Block, Fred D. Voorhees, architect, photographer unknown. *Source: Oakland History Center, Oakland Public Library.*



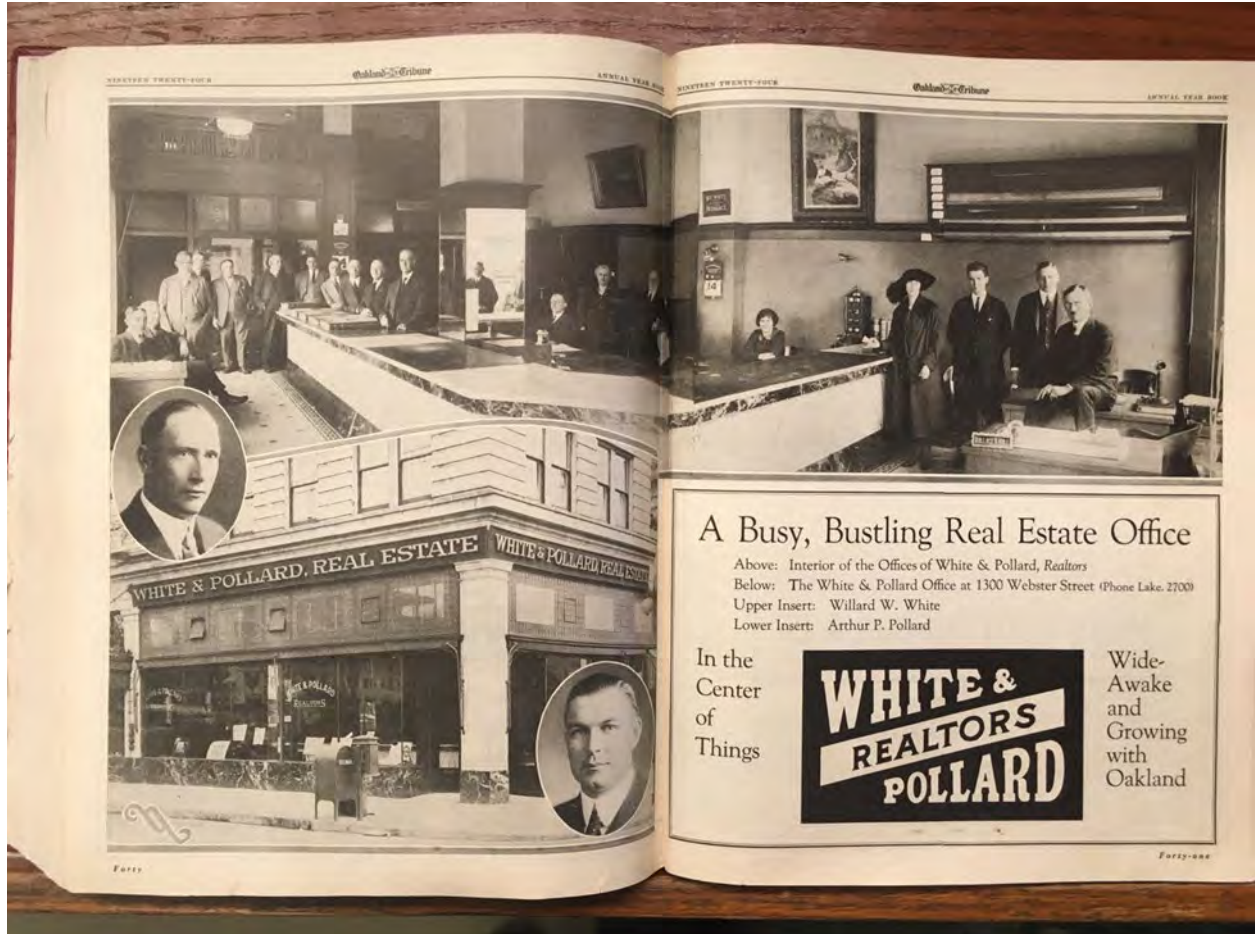
Figure 7 Warehouse at Second and Franklin Streets, Fred D. Voorhees, architect. *Source: Oakland Cultural Heritage Survey.*



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Figure 8 Advertisement for White & Pollard in 1927 *Oakland Tribune Yearbook*. Source: *Oakland History Center, Oakland Public Library*.



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Photo 1 Context view of 13th Street, camera facing west



Photo 2 Main entry on 13th Street, camera facing north



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Photo 3 Corner view of street façades, camera facing northeast



Photo 4 Context view of 13th Street, camera facing east



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Photo 5 Context view of Webster Street, camera facing southeast



Photo 6 Basement bike storage, camera facing north



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Photo 7 Main lobby, camera facing south



Photo 8 Main lobby, camera facing east



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Photo 9 Community Room, camera facing south



Photo 10 Office 102, camera facing southeast



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Photo 11 Unit 311, camera facing northwest



Photo 12 Unit 311, camera facing northeast



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Photo 13 Unit 311, camera facing southeast



Photo 14 Unit 401, camera facing northeast



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Photo 15 Unit 401, camera facing northwest



Photo 16 Unit 401, camera facing northwest



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Photo 17 Unit 401, camera facing west



Photo 18 Unit 502, camera facing southwest



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Photo 19 Unit 502, camera facing north



Photo 20 Unit 507, camera facing southwest

