NPS Form 10-900 OMB No. 1024-0018 153

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.

RECEIVED 2280
FEB 26 2016
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property

Historic name: TB-9

Other names/site number: Warehouse Dormitory; Temporary Building #9

Name of related multiple property listing:

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

N/A

2. Location

Street & number: SW corner of Old Davis Rd. and Hutchinson Dr., University of California, Davis

City or town: Davis State: CA County: Yolo

Not For Publication: ☐ Vicinity: ☐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 x nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property x meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___**national** ___**statewide** x **local**

Applicable National Register Criteria:

x **A** x **B** ___**C** ___**D**

State Historic Preservation Officer 24 February 2016

Signature of certifying official/Title: **Date**

California Office of Historic Preservation

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

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 — 4/12/2016 Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	☐
Public – Local	☐
Public – State	X
Public – Federal	☐

Category of Property

(Check only **one** box.)

Building(s)	X
District	☐
Site	☐
Structure	☐
Object	☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites

		structures
		objects
1		Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)
Government/correctional facility:*campus police station*
Government/post office
Education/college:*ceramics department*
Education/education-related:*college dormitory*

Current Functions
(Enter categories from instructions.)
Education/college:*ceramics department*

Description

7. Architectural Classification
(Enter categories from instructions.)
Other: WW II surplus housing modules

Materials: (enter categories from instructions.)
Principal exterior materials of the property:
Foundation: concrete slab
Walls: 18 gauge corrugated aluminum sheeting
Roof: 18 gauge corrugated aluminum sheeting
Other:
Porch: concrete block, steel handrails
Storage shed: wood piers
Doors: steel
Chimneys and vents: metal

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

TB-9 is located on the eastern border of the UC Davis campus. The property is bounded by Putah Creek on the south, Cushing Way on the west, Hutchinson Drive on the north and Old Davis Road on the east. The site is approximately 0.62 acre, and is heavily forested along the Creek. TB-9 is a single story, 8000 square foot rectangular building with an east/west dimension of 160 feet, and a north/south dimension of 50 feet. It was built in 1947 from World War II surplus housing sections obtained through the temporary Federal Works Administration Program (Figs. 1-2). The building is constructed on a cement slab foundation. Its exterior walls and low pitch front gabled roof are made of 18 gauge corrugated aluminum sheeting (fig. 3). The building does not have eaves, although

the roof's metal sheeting does overhang both the north and south walls by a few inches. TB-9 has retained its integrity. It is well maintained, and has not changed in appearance since its period of significance.

Narrative Description

Exterior

Western Elevation

The main entrance to TB-9 is centrally located on the west wall of the building. It is a metal double door, each with a single square window in the upper half. Directly above the doorframe is a large rectangular six-paned window that extends beyond the width of the doorway. On both sides of the doorframe are wide, sliding metal panels that extend from the ground to top of the large rectangular window. The upper edges of the panels are attached to a track so that they can slide over the entryway. There is a metal strip that extends the length of the window and panels. Above the metal strip is a large rectangular louvered vent that is centered directly below the gable. There is a wall mounted sconce (curved neck) light installed between the gable's apex and the vent. To the left of the main entrance is a single non-glazed metal door whose access is blocked by a metal railing. A rectangular, corrugated aluminum storage shed extends westward from the wall and attaches to the building between the south side of the main doorway and the southern edge of the wall. The shed's non-glazed (no windows) metal double door is located on its north wall with the northern edge of the foundation flush with the level of a concrete porch. The shed's remaining foundation is raised on wood stilts (piers) that are mounted on cement footings imbedded in the asphalt pavement of the driveway. The low sloping gabled corrugated aluminum roof overhangs the shed on the north and south sides, forming deep eaves. A gradual sloping cement walkway parallels the wall, with a single step leading up to the cement porch in front of the entryway. An approximately three-foot high concrete block wall defines the path's outer edge, and a metal railing extends the length of the block wall. Another railing extends along the inner edge of the walkway and ends at the start of the porch.

Southern Elevation

The southern elevation runs parallel to Putah Creek. There is a wide cement patio of varying width along the length of this side of TB-9. Large ceramic artworks sit on raised beds of wood ships or on wooden pallets either next to the building or along the fence separating TB-9's yard from the Creek. The south side of the shed projects from the western edge of the building. The shed's south wall consists of a metal door on the left side, and corrugated aluminum covers the right side. The south wall has a series of parallel pipes, mounted between the roofline and the top edge of the windows, that run eastward and end at a roll-up steel door. There are six triple sets of combination style windows separated by sheets of corrugated aluminum. The first three sets of windows on

the western end contain swamp coolers mounted by two brackets to the aluminum siding below. Each triple set is composed of two outer windows, each with six panes and a middle window with twelve panes. The top and bottom rows of each window are fixed while the middle section can open outward like an awning window. All windows extend from the roofline down to the midline of each wall. The lower pane of the left window of the fifth triple set from the western end was removed to accommodate a steel door. Mounted on the roof, above the eastern most set of windows, are eight conical cap chimneys of various heights that cover the flues from the kiln room below. There is a metal roll-up door surrounded by corrugated aluminum siding east of the last triple set of windows. East of this door is a large double metal paneled door that extends the height of the building. There are two curved aluminum vents on the roof over the paneled door to disperse clay dust from the mixing room, and east of the vents is a conical chimney cap covering a flue over the clay mixers. Aluminum siding fills the area between the eastern edge of the paneled door and the southeast corner of the building.

Eastern Elevation

The eastern elevation faces Old Davis Road and is enclosed by a new decorative fence (built in 2013). There is a wide cement sidewalk along the length of the eastern wall, and between the walkway and fence are piles of bricks and ceramic ware. At the northern end of the sidewalk near the northeast corner of TB-9 is a large air conditioning unit. The center of the façade has a large double metal paneled door attached to a track mounted on the lower edge of the gable. This door is identical to the entryway panels on the western wall, except that these panels are moved together and locked in place. The panels do not cover a doorway, so when they are slide apart, they create an opening in the eastern wall. Directly above the slider, there is a large louvered vent that matches the vent on the western elevation. A wall-mounted sconce light is installed over the vent, just below the apex of the gable. To the left of the door and placed just below the lower edge of the gable, is a smaller louvered vent for the fan inside the clay mixing room located on the other side of the wall.

Northern Elevation

The northern elevation is parallel to Hutchinson Drive, and the façade is obscured by dense shrubbery. The northern wall has six sets of windows that are the same style as those installed on the southern wall. There is a metal strip that runs the length of the northern wall just below the roofline. The upper edge of each window frame is flush with the bottom edge of the strip, and the windows extend halfway down the side of the building. Corrugated aluminum sheeting fill the spaces below and between the windows. Beginning at the eastern end of the wall, there are two sets of triple windows, and a double metal door to the west of these windows. The top half of each door has a rectangular window, and the height of the doors extends about one foot above the windowsill on the left. Encased electrical wiring frames the door. A sconce light is mounted above the door. A cement slab extends from the foundation to the right of the

door. There is a metal trap door on top of the slab with some narrow rectangular holes punched through its surface. It has a metal handle used for opening it. According to Annabeth Rosen, the ceramic department chair, underneath this door are the controls to turn on and shut down the building's piped steam heating system. On the west side of the door is a triple window, and on the roof above this window is a tall conical cap chimney that covers the flue venting the hooded spray booth inside of the glaze room. West of the conical cap chimney is a Swiss cap covering a vent for the bathroom fan. A swamp cooler extends from the aluminum siding between this triple window and a double window (instead of a triple window) to the west. The double window has one six-pane window and one twelve-pane window and it is the third set of windows from the west end of the wall. There are two triple windows further west along the wall, and each have a swamp cooler mounted in their frames.

Fence

TB-9 is surrounded by fencing except for the northern boundary where the building is adjacent to the sidewalk along Hutchinson Drive. The chain link fence that surrounds the south patio was installed in August of 1967. It begins ten feet east of the southwest corner of the building and extends 53 feet south from the wall of TB-9. The south fence line travels along a northeast/southwest diagonal, and connects to a new decorative metal fence that replaced the 1964 wood screen fence between TB-9 and Old Davis Road (A Street) on the east side. The fence is composed of corrugated aluminum sheets attached to metal posts. A wavy line, cut into the aluminum sheeting, adorns the northeast corner. Christina DeMartini Reyes of the UC Davis Campus Planning and Landscape Architecture and Annabeth Rosen, the Robert Arneson Endowed Chair, designed the fence, and it was installed in May of 2013.

Interior

Entering TB-9 from the west, the doors open into a narrow corridor with cement floors (throughout the building, there is no flooring installed over the cement slab foundation). Florescent lighting illuminates the hallway, as well as all of the other rooms in TB-9. The double doors on the north side open into Dr. Rosen's studio (previously Robert Arneson's studio), and the door to the east of her studio opens into the technician's office. Doors on the south side open into graduate student studios. The hallway, its adjacent rooms, the bathrooms, the glaze room and the library have ceilings and gypsum walls. The corridor opens into the advanced student studio-classroom on the south, and the bathrooms, glaze room and library are located to the north of the studio. The advanced studio's east wall, composed of concrete block and corrugated aluminum, divides this workspace from the kiln room. The northeast corner of TB-9 is a large open space that houses the undergraduate studio. A concrete block and corrugated aluminum wall on the south side of this studio separates it from the kiln room (east of the advanced studio) and clay mixing room located in the southeast corner of the building. Steel girders and supports

for the roof are visible inside of both studios. All of the plumbing and plastic roof insulation are exposed along with the ventilation ducts. Inside of both studios, gypsum board lines the spaces between the windows and the floor and sprayed insulation is visible in the spaces between window units. When TB-9 was constructed, the insulation was sprayed onto the inside of the corrugated aluminum sheeting. Inside the kiln room, the west end and former foundry, houses three large gas-fueled kilns. The east end has seven electric kilns. The clay mixing room contains two large clay mixers, a red metal casting slip blunger. Casting slip is liquid clay that is poured into plaster molds to make pottery and sculptures. The blunger continuously mixes the slip so that it will not settle. Most slip is white low-fire earthenware, but it can be made from other types of clay.[1] The west end of the clay room is a storage area for bags of powdered clay.

Additions and Alterations

The exterior of TB-9 has not changed significantly since it was constructed. There were some exterior changes when the building was converted from a dormitory to a mailroom, police station and storage area in 1951. When TB-9 was a dormitory, the sliding dock doors that were in place on the east and west elevations when the building units were acquired from the government were closed and locked. The entrance to the building was on the northern elevation through two doors on either side of the bathroom complex. On the west elevation, a doorway was added to the space behind the double metal sliding panels on the west wall and this was now the main entrance to TB-9. Also, a covered mail dock was added to the southern end of the west wall (where the storage shed is today). During the 1951 conversion, the eight sets of windows along both the north and south elevations remained in place, including the swamp coolers. Additional changes were made to the exterior after the art department moved into the southeast section of the TB-9 in 1961. On the southern elevation a ten by ten foot roll-up door was initially installed in place of the third window unit down from the west end. In 1975, the roll-up door was de-installed and swapped positions with one of the kiln room window units. A large ceiling-to-floor metal paneled double door replaced the window unit at the east end of the southern elevation. Both the roll-up door and the metal paneled double doors are still in these locations on the south wall. In 1967, a double door was installed in place of the existing single door entry. On the left of the new entry a single door was installed as part of the mailroom remodel. Mail slots were cut into the wall between the double and single doors.

Since 1951, most of the alterations to TB-9 have been to the interior due to the building's variety of functions since its inception. When the building was the Warehouse Dormitory, a central corridor divided the space into north and south sides. The western and eastern thirds of the building were each divided into six rooms, three on the north side and three on the south side of the hallway. Each room housed twelve students in six double beds. The middle third of the building contained a large bathroom facility with multiple sinks,

[1] I learned about slip casting by observing students slip cast during a visit to TB-9 on February, 23, 2015.

toilets and showers on the east side, and a study hall on the west side (Fig. 4). By 1961, the campus police station occupied the east side of the western third of the old dormitory. Across the hallway, the mailroom was in the southwest corner of TB-9 and occupied the equivalent of two dorm rooms. When Robert Arneson arrived in 1962, the art department's space consisted of the old dorm room east of the mailroom, the old study hall space and the dorm room east of the study hall. The majority of the space in the east end of TB-9 was storage space for Food Science and Dairy Science along with a room for the Food Sciences library. The bathroom had been reduced in size. The rooms housing the sinks, showers and drying rooms were removed. By 1967, the police station had moved out, and the mailroom expanded into the station's space (figs. 5-6).

By the end of the 1960s, the ceramics program occupied all of the space in TB-9. There have not been major changes to the floor plan and use of space since alterations were made to the interior in 1975 (fig. 7). One of the significant changes was the removal of the foundry. It was located in a room west of the original kiln room. After Tio Giambruni's death in 1971, the metalworking program was discontinued so there was no longer a need for the foundry. The kiln room was on the east side of the foundry. By removing the wood stud and gypsum wallboard partition between it and the old foundry, the kiln room doubled its area. Because the ceramics program had expanded, they needed additional kilns to fire a greater volume of artwork. The walls surrounding the clay mixing and storage room and the kiln room were rebuilt. An eight-foot high concrete block wall was built on a reinforced foundation. Corrugated aluminum was installed on top of the blocks extending to the roof. Eight-foot hollow metal doors were installed in the entryways of both of these rooms, closing them off from newly expanded student studio workroom. Removing wallboard partitions between both classroom-studios and the old central corridor increased student workspace (figs. 8-10). Also in 1975, on the north wall, the old entry door to the west of the bathroom was removed. On the south wall, a door was installed in the smaller student studio that opened out onto the south patio (fig. 7). Today, the interior layout of TB-9 is very similar to the floor plan created by the 1975 alterations. The most recent change was the removal of the wall between the faculty studio and the old office located in the northwest corner of the building (fig. 11).

Integrity

TB-9 retains its location, design, setting, materials, feeling and association. These are the aspects of integrity that are significant to its nomination for the National Register. The location of the building has not changed since its period of significance. Also, the exterior design of the building matches the design of the building during its significant period (fig. 12). The setting has changed with regard to buildings on the west side of Cushing Drive. The fire station and the music building that replaced the station during TB-9's period of significance have been torn down. However, these buildings were on property adjacent to TB-9 that is not a part of the site that is being evaluated for this nomination. TB-9 has retained its spatial relationship with the surrounding roads and Putah Creek. Its

exterior retains a high percentage of the original construction materials. In some areas, aluminum siding was replaced due to wear, but the replacement siding is identical to the original corrugated aluminum. Campus architects and engineers designed TB-9 and constructed it with modified government surplus materials. Because the building is being evaluated under Criteria A and B, the craftsmanship is not critical to determining the building's eligibility. TB-9 continues to evoke the feeling of an informal, dusty "tin barn" that served as the ceramics workshop during its period of significance. Today, TB-9 still functions as the ceramics labs and studios for the sculptural ceramics program at UC Davis, so it has retained its association with ceramics and the art department.

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.)

- [x] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [x] 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
- [x] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Art
Education

Period of Significance
1962-1976

Significant Dates
1962 Arneson hired at UC Davis

Significant Person
(Complete only if Criterion B is marked above.)
Arneson, Robert Carsten

Cultural Affiliation
N/A

Architect/Builder
University Office of Architects and Engineers

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.)

TB-9's areas of significance are art and education, and its historical context includes its association with the development of the sculptural ceramics program at the University of California Davis, its association with the history of ceramic art in both California and the United States, and its association with a nationally recognized ceramic artist. TB-9 is eligible for the National Register of Historic Places under Criterion A because it is the site where the Funk Figurative Ceramics Movement began, a movement that was influential in altering the history of American ceramics. TB-9 is also eligible for the National Register under Criterion B because Robert Arneson, a nationally acclaimed ceramic artist who started the Funk Figurative Ceramics Movement, produced his most significant and influential work in his studio at TB-9. Even though Robert Arneson retained his affiliation with TB-9 through his retirement in 1991, by 1976 he had moved to Benicia and created the majority of his later work at his studio there. Also, by the mid-1970s, Funk Figurative Ceramics was a well-established and recognized art movement. Because of Arneson's fame and reputation as an innovative teacher, the ceramics program at Davis became impacted. Admission to the program became highly selective due to excessive applications. Arneson no longer had control of recruiting or selecting students, leading to a more institutional, rigorous and formal atmosphere. Innovation and creativity yielded to a self-conscious and conforming attitude, especially after Arneson stopped working exclusively in his TB-9 studio.[2] Because TB-9s period of significance ends within the past fifty years, the building is not eligible for the National Register without establishing its exceptional significance under Criteria Consideration G.[3] An in-depth scholarly evaluation of TB-9 demonstrates how the development of the Funk Figurative Ceramics Movement at this site and its affiliation with Robert Arneson, the nationally and internationally recognized founder of this movement contributed to the history of American ceramics in a way that meets the requirement for exceptional significance.

[2] Natsoulas, *Thirty Years of TB-9*, 19.

[3] US Department of the Interior, National Park Service, *Guidelines for Evaluating and Nominating Properties That Have Achieved Significance Within the Past Fifty Years*, National Register Bulletin, Washington, DC, 1998.

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

History of TB-9

Originally TB-9 was designed by the UC Davis Office of Architects and Engineers to serve as overflow student housing and was named the Warehouse Dormitory. It served in this capacity until 1951 when Beckett and Hughes Halls, the first permanent dormitories, were built.[4] Between 1951 and spring of 1962, when Robert Arneson arrived on campus, TB-9 housed the campus police department, the mail department, a Food Science library, a storage area for ice cream cartons used by Dairy Sciences (they made ice cream in the Dairy Industry building located across Hutchinson Drive from TB-9), and a lab storage area for Food Sciences experimental canned goods. Initially, about one fifth of the space was dedicated for use by the art department. Seymour Howard, an art historian of classical art, and Richard Nelson planned to start a ceramics class and establish a studio in TB-9 in 1960. In the spring of 1961, Howard taught a ceramics class to six students in the large center space in TB-9. The space had partitioned areas for lab tables and wheels. He taught traditional Ch'an-Zen and Greek ceramics, along with some abstract expressionist ceramics similar to the style of Peter Voulkos (founder of Abstract Expressionist ceramic sculpture). Howard went on a European sabbatical during the fall of 1961, and in the spring of 1962, Richard Nelson hired Robert Arneson to set up a ceramic sculpture program in TB-9. In late 1962, Tio Giambruni began constructing a foundry in TB-9 that consisted of a burn-out kiln and casting area for metalworking (fig. 13). He was hired a year before Arneson and started the metal casting program at Davis. The foundry shared space with the ceramic art kilns.[5] By the early 1970s, the other occupants had moved out of TB-9, and the building became the sole domain of the ceramic arts program. Giambruni died in 1971, and the foundry was removed and replaced with additional kilns for firing ceramic ware.[6]

Criterion A: Funk Figurative Ceramics Movement

TB-9 is significant under Criterion A because it is the site where the Funk Figurative Ceramics movement began. This movement made an important contribution to the history of ceramic art in the United States. Although it seems unlikely that a revolutionary new ceramics movement began at Davis, a suburban UC campus, there are several reasons this occurred there during the early 1960s. It was geographically isolated from urban areas where traditional ideas prevailed, so the young art department had the luxury of creating their own rules and philosophy. Also, the 1960s was a time cultural and political upheaval, and this climate influenced artists to reject conventional practices and experiment and create new art forms. But Richard Nelson, the chair

[4] Verne A. Stadtman, "The Centennial Record of the University of California, 1898-1968: Davis Buildings and Landmarks," 1967. Online Archive of California, accessed February 26, 2015. http://content.cdlib.org/view?docld=hb4v19n92b&brand=oac4.

[5] Robert Arneson, oral history interview with Mady Jones, August 14-15, 1981. Archives of American Art, Smithsonian Institution. Accessed November 21, 2014. www.aaa.si.edu/…/interviews/oral-history.

[6] Robert G. Zingg, ed. and Elaine Levin, *Contemporary Ceramics: The Artists of TB-9*, (Fullerton, CA: California State University Fullerton, 1989), 10.

of the new UC Davis art department, was the primary reason the ceramics department spawned a nationally recognized art movement. He wanted to create a dynamic art program at Davis, and he had the foresight to hire a young faculty of artists who were graduates of Northern California art schools, diverse in their artistic interests but open to new ideas. Nelson was looking for creative and innovative artists who were interested in teaching, collaborating and pursuing their art. When he hired Robert Arneson in 1962, he instructed him to begin a ceramic sculpture program in TB-9, but Nelson did not dictate how things should be done. Because the Davis Art Department did not have an established curriculum for ceramic art, Arneson was free to create a ceramics program with a focus on innovation and experimentation rather than traditional pottery.[7] Also, with no established protocols, Arneson was free to run his classes as a European atelier, where he shared studio space with his students and worked alongside of them. Instead of a didactic instructor, he was a facilitator, encouraging students to think of new ideas and experimenting with clay.[8] This set the stage for TB-9's transformation into a center for Funk ceramics where Arneson and his students created new ways to work with clay, glazes and firing techniques.

There was an atmosphere of mutual respect, and Arneson made it a habit of exhibiting his work along with that of his students at regional ceramic shows and galleries. This practice exposed their work to the art community, and the public soon realized that this TB-9 ceramic group at UC Davis was creating a new funky style of ceramic sculpture. Art critic E.M. Polley reviewed the 1966 exhibition, "Ceramics from Davis," at Museum West at 900 N. Point Street in San Francisco, in the November 6, 1966 edition of the *Vallejo Times Herald.* She suggested that a new "school" of art was developing in the Davis Art Department, and that there was a "funkiness" about the art created by the instructor and his students. The building's association with Funk Figurative Ceramics is one reason why TB-9 is worthy of preserving as a historic building. TB-9 is an icon. It is impossible to separate the building from the pervasive influence of Arneson and his students on the history of American ceramic art, and the work of other ceramic artists.

Criterion B

TB-9 also qualifies for the National Register under Criterion B because Robert Arneson, the acknowledged founder of Funk Figurative Ceramics, created his original and most famous funk ceramic art in his studio at TB-9. According to Arneson, TB-9 was his only studio for fifteen years and TB-9 was where he created his iconic funk works, "Funk John," a ceramic toilet and his "Typewriter" (figs.14-15).[9]

During the late 1950s, Arneson was influenced by the abstract ceramic sculpture Peter Voulkos. At the Otis Art Institute in Los Angeles, Voulkos pioneered the idea of using clay to create nonfunctional forms as a means of self-expression. The inspiration for Voulkos' work was the

---

[7] Renny Pritikin, *You See: The Early Years of the UC Davis Studio Art Faculty*, (Davis, CA: UC Davis Richard L. Nelson Gallery, 2007), 10-11, 14-15.

[8] John Natsoulas, *30 Years of TB-9:A Tribute to Robert Arneson*, (Davis, CA: John Natsoulas Press, 1991), 17.

[9] John Natsoulas, *30 Years of TB-9*, 26.

Abstract Expressionist Movement. Arneson experimented with abstract clay sculpture before he developed his Funk Ceramics style while he taught and worked at TB-9. His inspiration for pursuing this unique style of representational (not abstract) clay sculpture began at the 1961 California State Fair. Arneson was demonstrating pottery techniques for Antonio Prieto, his mentor at Mills College, and he began playing with the clay. He threw a quart size, thick-walled bottle and sealed it with a clay bottle cap and stamped "NO DEPOSIT, NO RETURN" on it (fig.16). This act was the beginning of Arneson's "no return" to traditional ceramics. Many art historians consider this bottle to be the original figurative funk ceramic artwork.[10] Arneson believed that ideas were more important than mastery of a technique or craftsmanship. He encouraged his students to experiment with types of clay, paints and glazes to create original sculpture. The Funk ceramics that Arneson and his students created were humorous, witty, inane, irreverent, vulgar, and offensive.

In 1981, he became infamous for his caricature of George Moscone (fig.17). The San Francisco Art Commission selected Arneson to make a memorial sculpture of their late mayor, George Moscone, to be placed in the new George Moscone Convention Center. The piece was controversial because of the references to events of Moscone's murder that Arneson inscribed on the bust's pedestal. Dianne Feinstein, the city's mayor, asked Arneson to replace the work with a new piece, but he refused. He withdrew his work and returned the commission money. This incident was front-page news and proved to be pivotal in accelerating his career. Arneson and his Funk ceramics now had national exposure beyond the world of ceramic art.[11]

During his lifetime, Robert Arneson was and continues to be recognized as a significant contributor to the history of American ceramics. Art historians, and individuals who are well versed in ceramic arts, agree that Robert Arneson is the pioneer of the Funk Figurative Ceramics Art Movement. In his essay, "Funk," published in *Humor, Irony and Wit: Ceramic Funk From the Sixties and Beyond,* John Natsoulas writes that Robert Arneson was the indisputable leader of the Funk Ceramics Movement that began in TB-9 on the UC Davis campus.[12]
There are two additional buildings associated with Robert Arneson during TB-9's period of significance. However, they do not possess the same level of historic significance as TB-9 within the established historic context for this nomination. One building is his house at 1303 Alice Street, where Arneson lived from 1962 through 1976. Although the house served as an inspiration for one of his ceramic projects, the "Alice Street series," and the kitchen floor

---

[10] Neal Benezra, *Robert Arneson: A Retrospective,* (Des Moines, IA: Des Moines Art Center, 1985), 18.

[11] Jonathan Fineberg, *A Troublesome Subject: The Art of Robert Arneson,* (Berkeley: University of California Press, 2013), 160-161.

[12] This comment verified in the following publications and lectures: Richard Marshall and Suzanne Foley, *Ceramic Sculpture: Six Artists,* (New York: Whitney Museum of American Art, 1981), 24; Daniels, *Funk Art Lecture;* Scott A. Shields, "California Funk,"*Ceramics Monthly,* 56, no. 9 (November 2008), 40; Patricia Grieve Watkinson, *6 From California,* (Pullman, WA: Washington State University Press, 1976), 2; Jay Tobler, ed., *The American Art Book,* New York: Phaidon Press, 1999), 15; Davis Art Center, *Lost and Found: Visions of the Davis Art Center Permanent Collection, 1967-1992,* (Davis CA: Davis Art Center, 2010), 8; Robert G. Zingg and Elaine Levin, *Contemporary Ceramics: The Artists of TB-9* (Fullerton, CA: California State University Fullerton, 1989) 4; Erie Vitiello, *A Seed Planted: A Tribute to Robert Arneson* (Davis, CA: Davis Art Center, 2010) 3; Campling, "Talking TB-9," (introduction by Elaine O'Brien); Nancy M. Servis, *The Eve Aesthetic: Contemporary Clay Sculpture by Artists from TB-9* (Sacramento: Fruitridge Printing and Lithograph, Inc., 2004), 5.

consists of original ceramic tiles made by Arneson, it is not the site where his artistic achievement transpired. After he married Sandra Shannonhouse, his second wife, they moved to Benicia, and built a studio at 430 First Street.[13] But this studio is not where he created his significant work.

Criteria Consideration G

Although TB-9's period of significance ended less than fifty years ago, its role in art history and association with Robert Arneson meets the requirements of Criteria Consideration G because of its exceptional significance in art history. Extensive evaluation of primary and secondary sources confirm the national and international recognition of the Funk Figurative Ceramics Movement as a distinct and original ceramic art movement that began in TB-9 on the UC Davis campus during the early 1960s. The literature validates the movement's influence on the development of American ceramics. In addition to primary source documentation of the influence this movement had on American ceramic art, Arneson and the Funk Figurative Ceramics of TB-9 continue to be recognized for their significant contribution to American art history by museums, galleries and private collectors.

There are many publications about art history and ceramic art that explicitly equate TB-9 with the Funk Figurative Ceramic Art movement. Art historians agree that the movement began at UC Davis in the 1960s and they recognize Robert Arneson as the founder of this original form of ceramic art. During Robert Arneson's lifetime, Thomas Albright included a discussion of the Funk Figurative Ceramics Movement in his history of San Francisco Bay Area art from 1945 through 1980. A chapter entitled "The Watershed: Funk, Pop and Formalism discusses the influential artists at UC Davis during the 1960s and 1970s who created new directions for American art, specifically Arneson and William T. Wiley. Albright writes that Robert Arneson's new ceramic program was located in TB-9. He attributes the combination of Arneson's eccentric personality and the appeal of his "adolescent iconoclastic artworks" as the reasons the "UC Davis look" became an established regional style that gained national recognition.[14]

In her 1998 book, *California Art: 450 Years of Paintings and other Media*, Nancy Dustin Wall Moure acknowledges Robert Arneson as the leader of Funk Figurative Ceramics. She writes that his Funk sculpture was made at TB-9 at UC Davis during the 1960s and she differentiates Arneson's figurative ceramic sculpture from that of Peter Voulkos. She credits Voulkos as the founder abstract expressionist ceramic sculpture, a nonrepresentational style of artwork.[15]

Nicholas Rourkes' book, *artful jesters: INNOVATORS OF VISUAL WIT AND HUMOR*, states that Robert Arneson's "provocative iconclasm" is the inspiration for "artful jesters" today who carry on his legacy. Rourkes defines an artful jester as an innovative artist who sees and interprets the world through an ironic, witty, provocative and sometimes contentious lens. In other words he is describing the 1960s' Funk ceramic artists of TB-9. His book features the work

[13] Fineberg, *A Troublesome Subject*, 249.

[14] Albright, *Art in the San Francisco Bay Area*, 249-251.

[15] Moure, *California Art*, 356.

of David Gilhooly, one of Arneson's first graduate students who adopted the Funk style for his mature work. The ceramic art of Allan Rosenbaum, a professor of art at Virginia Commonwealth University, also reflects Arneson's legacy. His Funk figurative work resembles many artworks that were created by TB-9 artists. Rosenbaum's "Toaster," 2000, is a direct reference to Arneson's "Toaster" of 1965, and his "Wheelbarrow," 1997, has anthropomorphic features similar to Peter VandenBerge's Funk vegetables from his early TB-9 days.[16]

In his article, "California Funk," Scott A. Shields, a curator at the Crocker Art Museum in Sacramento, writes, … Funk is most often equated with Arneson and the school of ceramics that developed at UC Davis, which in turn attracted other artists and ceramists to Northern California." Shields identifies TB-9 as the center for Funk Ceramics and credits Arneson with encouraging his students to reject traditional ways to work with clay. He modeled experimentation that led to the creation of a new type of ceramic sculpture, the figurative Funk style. Shields states that influence of TB-9's Funk ceramics spread beyond Northern California and achieved international fame.[17]

Jonathan Fineberg wrote a monograph about Robert Arneson entitled *A Troublesome Subject: The Art of Robert Arneson.* This 2013 publication includes a comprehensive review of Robert Arneson's career at UC Davis. There are many color photographs of Arneson's iconic Funk ceramic art that he made in his studio at TB-9. Fineberg's book contains numerous references to Arneson's association with TB-9 and discusses the evolution of Funk Figurative Ceramics within the walls of this iconic building.
The exceptional significance of TB-9 can also be confirmed by the many museum exhibitions dedicated to UC Davis figurative Funk ceramics. In 1989, California State University Fullerton staged an exhibition, *Contemporary Ceramics: The Artists of TB-9.* This show highlighted the work of Arneson, Peter VandenBerge, Richard Notkin, Robert Brady, Arthur Gonzalez, Lisa Reinertson and Tony Natsoulas. These TB-9 ceramists continue to work as ceramic artists, although many have developed their own personal style. Along with Arneson's artwork, their art is included in many large museum collections. Natsoulas and Reinertson have created many ceramic works of public art on display in the Sacramento region.

The legacy of TB-9 was displayed at the Oakland Museum of California through April 12, 2015. A quarter of the exhibition, *Fertile Ground: Art and Community in California*, is dedicated to UC Davis Funk ceramics. This exhibit is entitled "TB-9: A Mentor Shapes a Community." A plaque next to a photograph of Robert Arneson states,

The ceramics program at UC Davis is centered in an old 'temporary' building known as TB-9. For almost thirty years, sculptor Robert Arneson mentored students in the nurturing confines of TB-9. The building was active 24 hours a day, with students and instructors interacting as peers in a highly collaborative atmosphere. The work that emerged

[16] Nicholas Rourkes, *artful jesters: INNOVATORS OF VISUAL WIT AND HUMOR,* (Berkeley: Ten Speed Press, 2003), xiii, 1, 74, 116-117.

[17] Shields, "California Funk," 39-40.

from TB-9 had a national impact, transforming the image of ceramics from that of a utilitarian craft to a serious— often tongue-in-cheek-art form.[18]

In the near future, the legacy of TB-9 and Robert Arneson will be a prominent feature at the new Shrem Museum of Art that is scheduled to open on the UC Davis campus in 2016. Rachel Teagle, the founding director of the Shrem wants to tell the story of the "golden era" of art at UC Davis between 1960 and 1980, a time when many of the artworks in the university's collection were created in TB-9. She feels that UC Davis needs to advertise its rich legacy of innovation and creativity in order to encourage notable artists to come to the campus as residents and visiting lecturers.[19]

The City of Davis also celebrates the legacy of Robert Arneson and the Funk ceramics of TB-9. Over twenty-seven years ago, John Natsoulas, an art gallery owner in downtown Davis, and Robert Arneson wanted to promote ceramic art by bringing together artists so that they could learn from each other. Their idea became the California Conference for the Advancement of Ceramic Art (CCACA), an annual event that takes place in Davis each April. John Natsoulas Gallery will host the 27th edition of this conference in 2015. In multiple venues around Davis, professional and student ceramic artists display their artwork.[20] The influence of the Figurative Funk Ceramic Movement that began in TB-9 is evident in many of these contemporary artists' works.

In March 2014, Elaine O'Brien, an art professor at Sacramento State University, moderated a panel discussion, "Remembering TB-9." She invited Stephen Kaltenbach, Gerald Walburg and Peter VandenBerge, all former graduate students of Robert Arneson, to speak about their days working with Arneson in TB-9 during the early 1960s. Their stories reveal the dynamics that set the stage for the revolution in ceramics they experienced in this iconic building. They all agreed that "Arneson was TB-9." They also concurred that their personal drive and dedication developed in an atmosphere of mutual respect and collaboration that Arneson fostered inside of those corrugated metal walls.[21]

It is a well-established fact that TB-9 is where Robert Arneson founded the Funk Figurative Ceramic Movement, and the legacy of TB-9 continues to inspire and influence new generations of ceramic artists. The examples of scholarly evaluation presented in this section illustrate the exceptional significance of TB-9 and establishes that Robert Arneson's association with this building meets the requirements of Criteria Consideration G.

---

[18] I attended *Fertile Ground: Art and Community in California* in October 2014. This information is from my notes on the show.

[19] "UC Davis museum collection primed to get its day in the sun," *Sacramento Bee*, February 28, 2014, accessed March 15, 2015. http://www.sacbee/2014/02/28/6198914/uc-davis-museum-collection-primed.html

[20] Zoe Sharples, "Downtown Davis celebrates Californian ceramics," *California Aggie*, April 24, 2014, accessed January 27, 2015. www.theaggie.org

[21] Campling, "Talking TB-9," video of lecture, March 6, 2014 at Sacramento State University.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Albright, Thomas. *Art in the San Francisco Bay Area, 1945-1980: An Illustrated History.* Berkeley: University of California Press, 1985.

Arneson, Robert. Oral history interview with Mady Jones, August 14-15, 1981, Archives of American Art, Smithsonian Institution. Accessed November 21, 2014. www.aaa.si.edu/…/interviews/oral-history.

Benezra, Neal. *Robert Arneson: A Retrospective.* Des Moines, Iowa: Des Moines Art Center, 1985.

Campling, Lawrence. "Talking TB-9." (video of lecture, March 6, 2014, Sacramento State University Art Department). Posted March 9, 2014, accessed November 22, 2014, http://youtu.be/4P7Texnlm-0.

Daniels, Dianna. "Funk Art." Lecture at the Crocker Art Museum, October 11, 2011.

Davis Art Center. *Lost and Found: Visions of the Davis Art Center Permanent Collection 1967-1992*, 2-22. Davis, CA: Davis Art Center, 2010. Published in conjunction with an exhibition at the Davis Art Center, Davis, CA, October 8- November 19, 2010.

Fineberg, Jonathan. *A Troublesome Subject: The Art of Robert Arneson.* Berkeley: University of California Press, 2013.

Marshall, Richard and Suzanne Foley. *Ceramic Sculpture: Six Artists.* New York: Whitney Museum of American Art, 1981.

Moure, Nancy Dustin Wall. *California Art: 450 Years of Paintings and Other Media.* Los Angeles: Dustin Publications, 1998.

Natsoulas, John, ed. *30 Years of TB-9: A Tribute to Robert Arneson.* Davis, CA: John Natsoulas Gallery Press, 1991. Published in conjunction with an exhibition at John Natsoulas Gallery, Davis, CA, June 8-July 8, 1991.

Polley, E.M. "Ceramics Exhibition at UC Davis Reveals Development of Funk Art." *Vallejo Times Herald*, November 6, 1966, Art and Artists column.

Pritikin, Renny. *You See: The Early Years of the UC Davis Studio Art Faculty.* University of California, Davis: Richard L. Nelson Gallery, 2007.

Roukes, Nicholas. *artful jesters: INNOVATORS OF VISUAL WIT AND HUMOR.* Berkeley, California: Ten Speed Press, 2003.

Sacramento Bee, February 28, 2014. "UC Davis museum collection primed to get its day in the sun." http://www.sacbee.com/2014/02/28/6198914/uc-davis-museum-collection-primed.html (accessed March 15, 2015).

Servis, Nancy M. *The Eve Aesthetic: Contemporary Clay Sculpture by Artisists from TB- 9.* Sacramento: Fruitridge Printing and Lithograph, Inc., 2004. Published in conjunction with an exhibition at the Memorial Union Art Gallery, UC Davis, Davis, CA, April 17-May 22, 2004.

Sharples, Zoe. "Downtown Davis celebrates Californian ceramics." *California Aggie,* April 24, 2014. Accessed January 27, 2015, www.theaggie.org.

Shields, Scott A. "California Funk." *Ceramics Monthly* 56, no. 9 (November 2008): 38-41.

Tobler, Jay, ed. *The American Art Book.* New York: Phaidon Press, 1999.

Vitiello, Erie. *A Seed Planted: A Tribute to Robert Arneson.* Davis California: Davis Art Center, January 8- February 5, 2010.

Watkinson, Patricia Grieve, Curator. *6 From California.* Pullman, WA: Washington State University Press, 1976. Published in conjunction with an exhibition shown at Museum of Art, Washington State University, Pullman, WA, Oct. 29-Nov. 20, 1976.

Zingg, Robert G. and Elaine Levin. *Contemporary Ceramics: The Artists of TB9.* Fullerton, CA: California State University Fullerton, 1989.

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
_x__Local government
_x__University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property ____0.62_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 38.539830° Longitude: -121.746102°
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting : Northing:

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

The property is bounded by Old Davis Road to the east, Hutchinson Road to the north, Cushing Way to the west and Putah Creek to the south.

Boundary Justification (Explain why the boundaries were selected.)

The footprint of the building occupies the majority of the area within the described physical boundaries. The roads are established campus thoroughfares and Putah Creek is a natural feature of the landscape.

11. Form Prepared By

name/title: Jane Higgins, Public History graduate student
organization: California State University, Sacramento
street & number: 2724 Brentwood Place
city or town: Davis state: CA
zip code: 95618
e-mail aqmajane@gmail.com
telephone: 530-400-5078
date: March 9, 2015

Additional Documentation

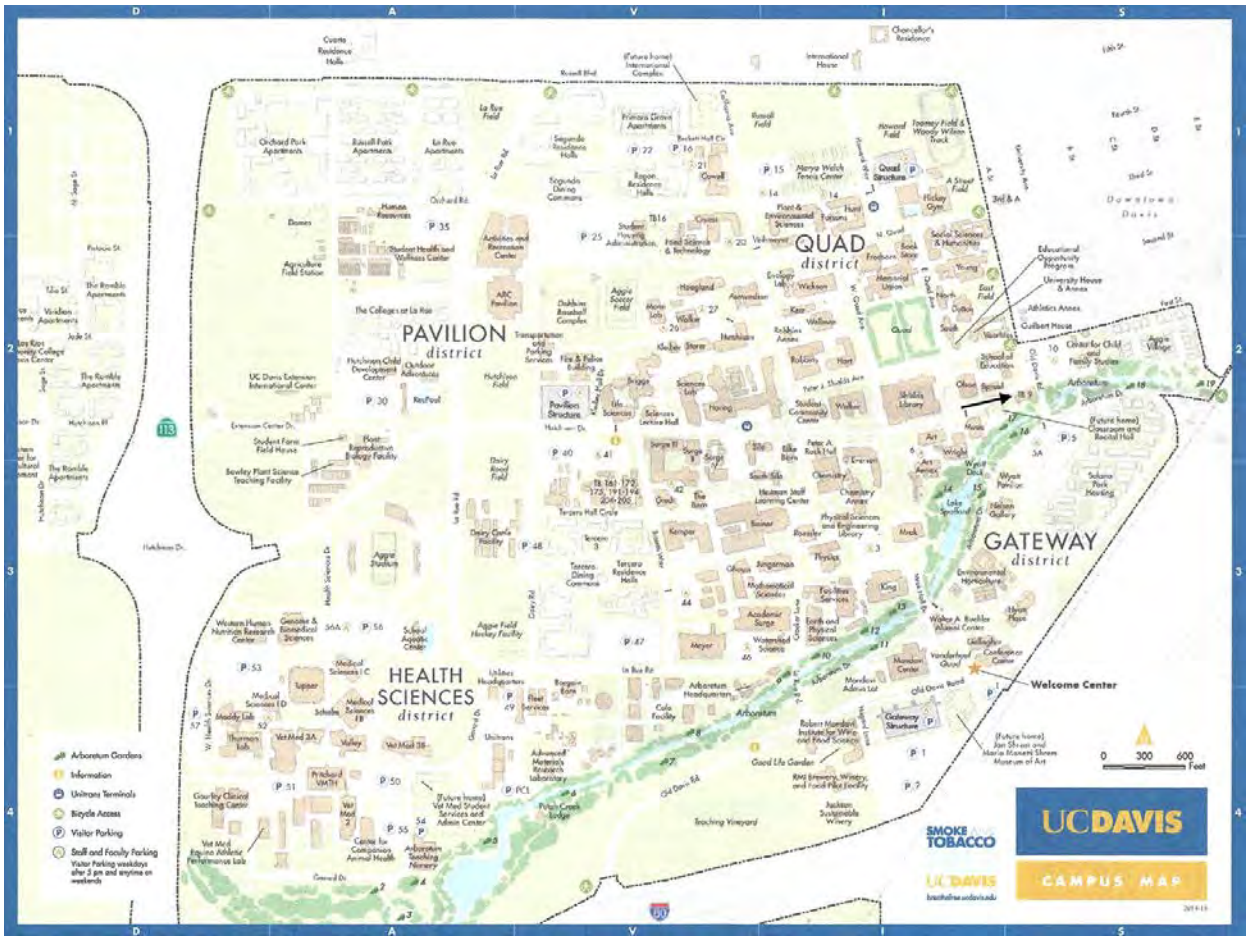
Submit the following items with the completed form:

- **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.)

Google Earth Aerial Map: Lat 38.539830 Long -121.746102

Sketch Map (Arrow indicates property)

Additional Items: Campus Map (Arrow indicates property)



Additional Documentation: Historic Photographs, Building Plans, Artwork

Fig. 1. Aerial view of UC Davis Campus, circa 1941. Arrow indicates empty site where TB-9 is today. Courtesy of UC Davis Special Collections.

Fig. 2. Aerial View of UC Davis campus, 1952. Arrow shows location of TB-9. Courtesy of UC Davis Special Collections.

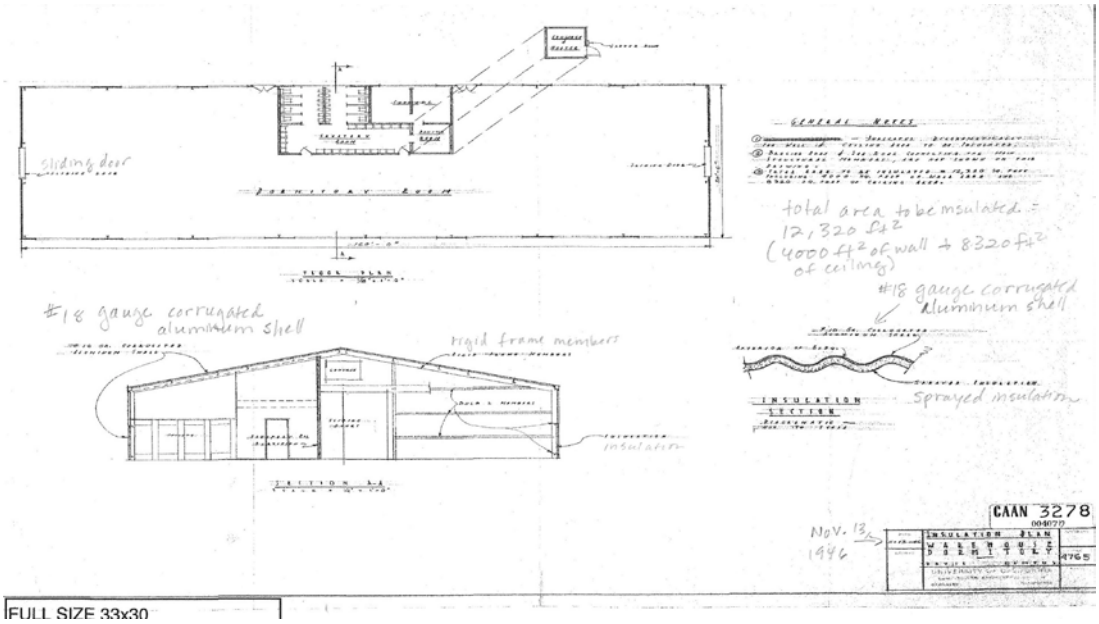


Fig. 3. TB-9 building plan, November 13, 1946. Courtesy of Campus Planning, Facilities and Safety, UC Davis.

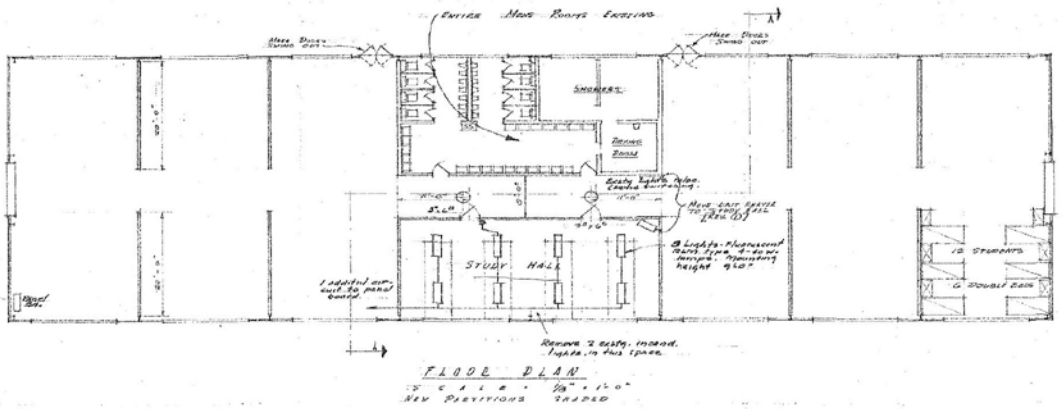


Fig. 4. Warehouse Dormitory floor plan, February 1947. Courtesy of Campus Planning, Facilities and Safety, UC Davis.

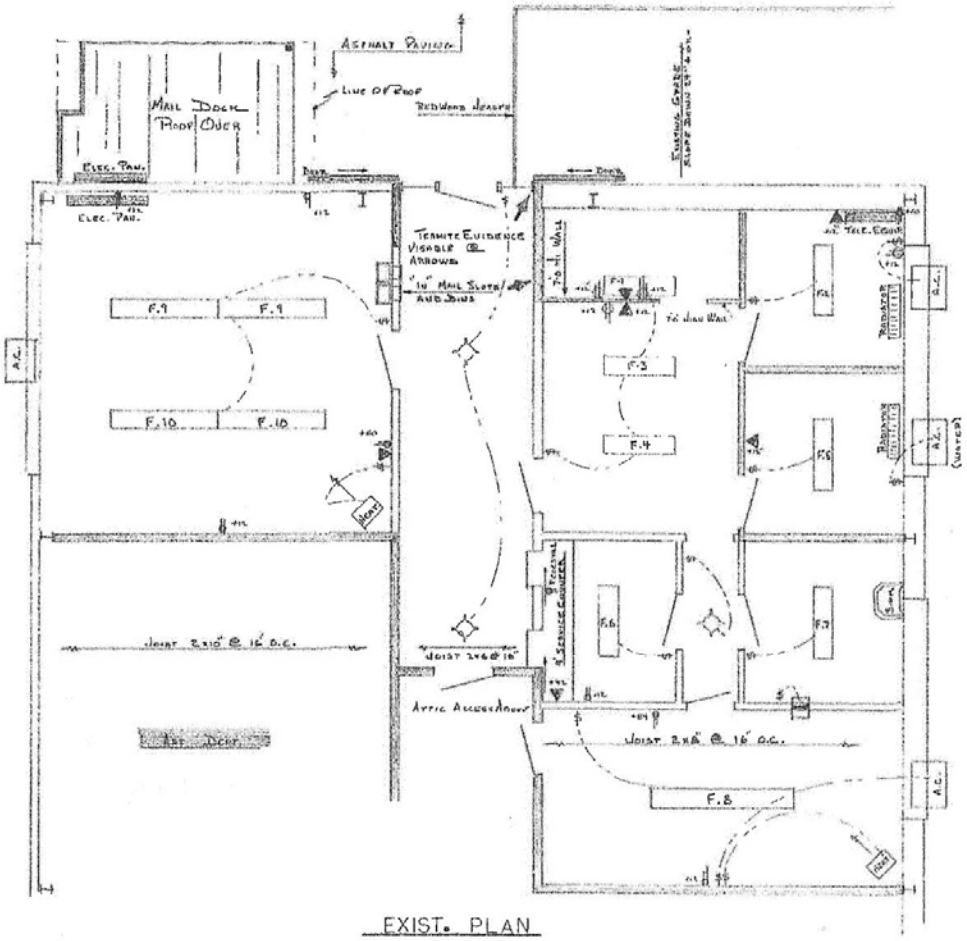


Fig. 5. Floor plan of police station (right) and mailroom (left), May 1967. Courtesy of Planning, Facilities and Safety, UC Davis.

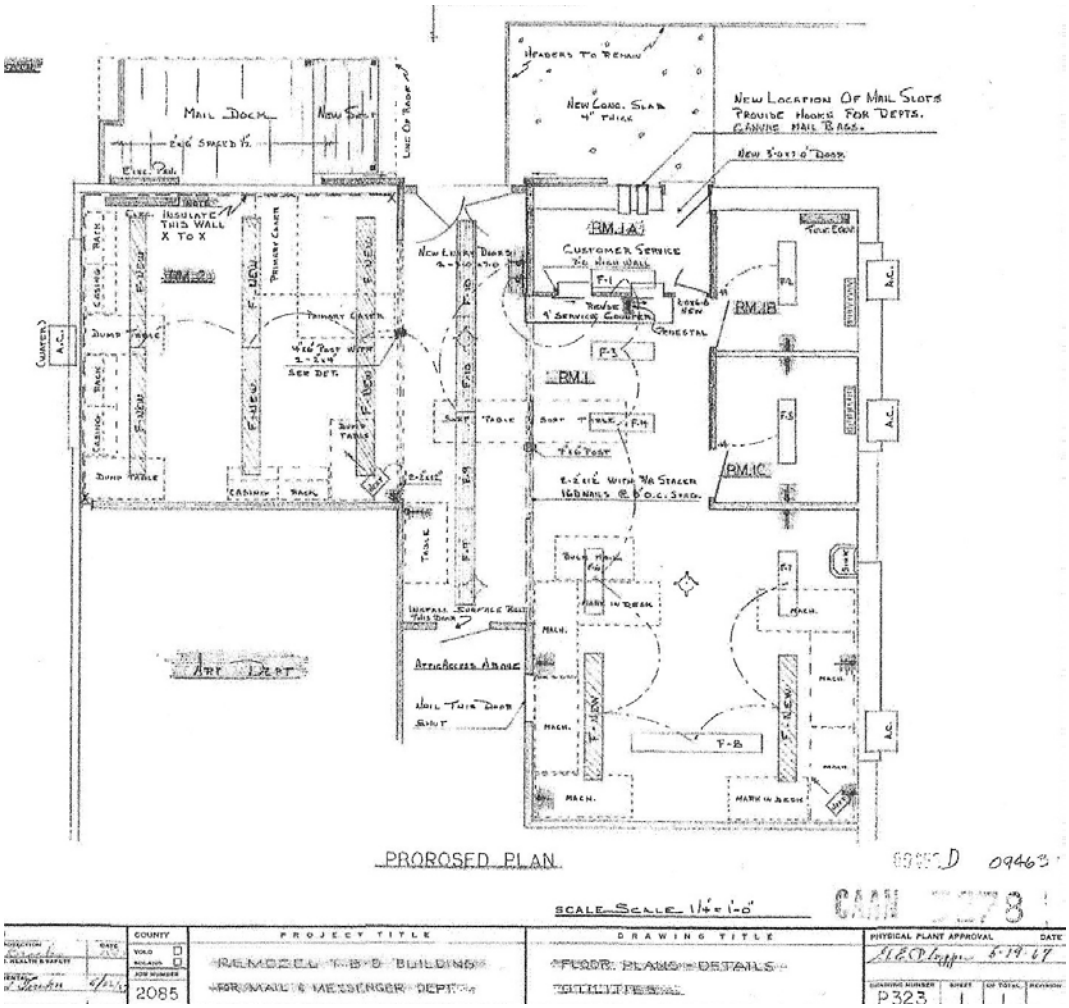


Fig. 6. Expansion of mailroom into former police station space, May 1967. Courtesy of Planning, Facilities and Safety, UC Davis.

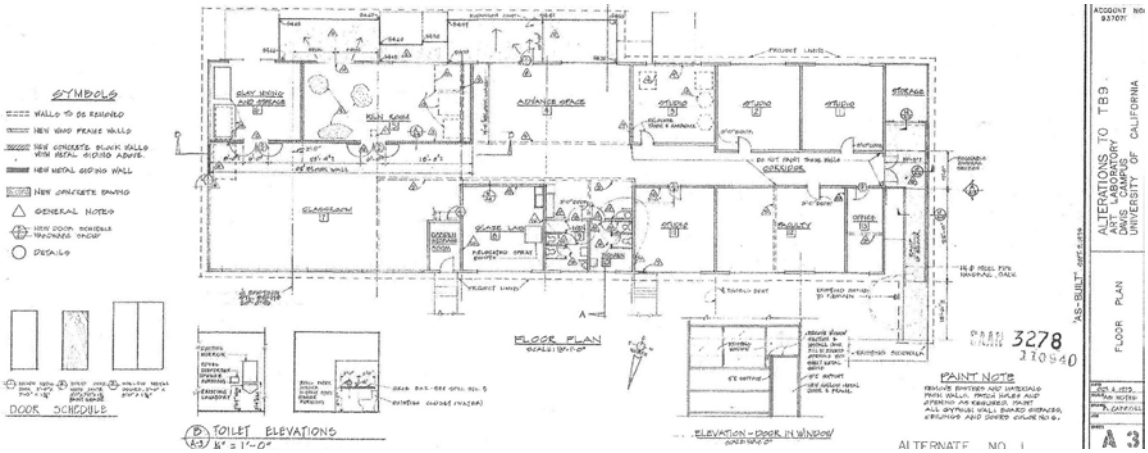


Fig. 7. TB-9 floor plan, October 1975. Courtesy of Planning, Facilities and Safety, UC Davis.

Fig. 8. Central hallway, facing east, 1981. Courtesy of Tony Novelozo and Pam Thompson.

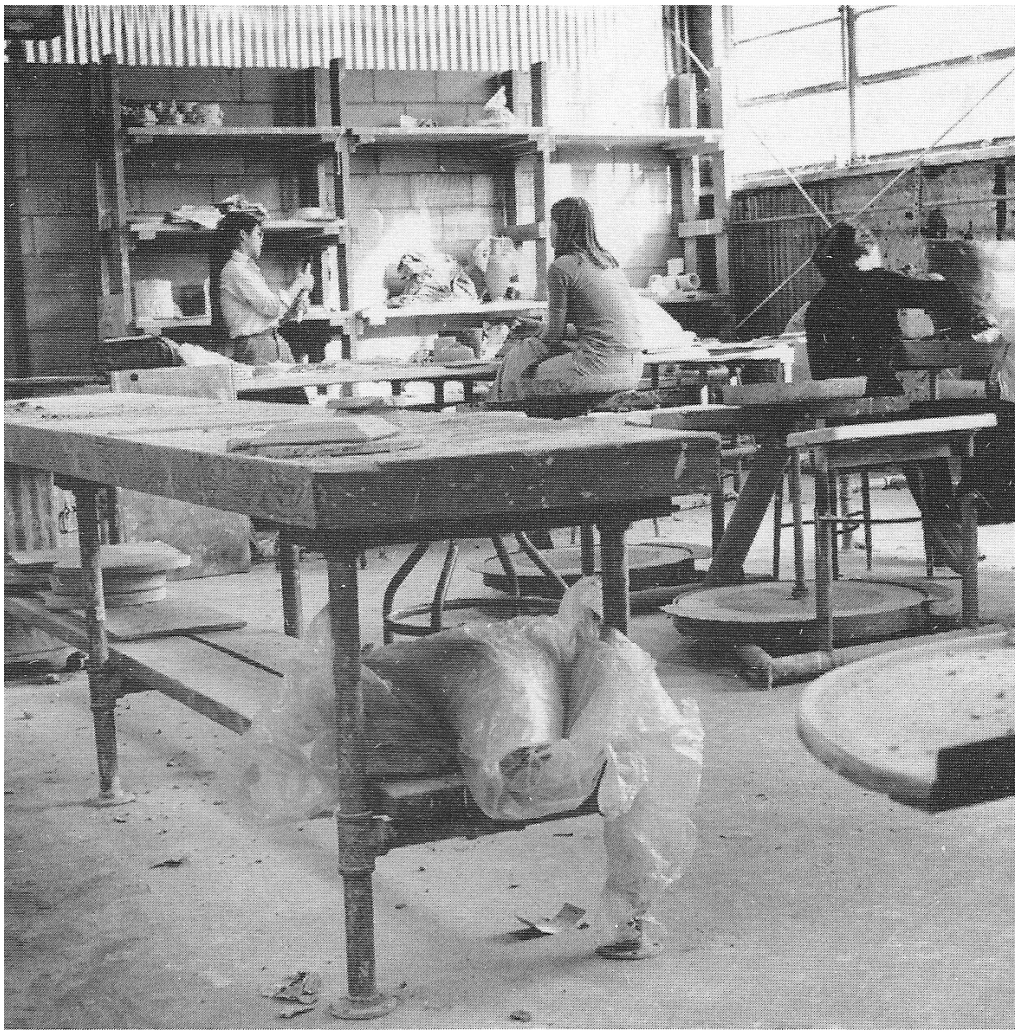


Fig. 9. Advanced studio and classroom, facing southwest, 1983.
Courtesy of Tony Novelozo and Pam Thompson.

Fig. 10. Glaze room, circa 1980s. Courtesy of Tony Novelozo and Pam Thompson.

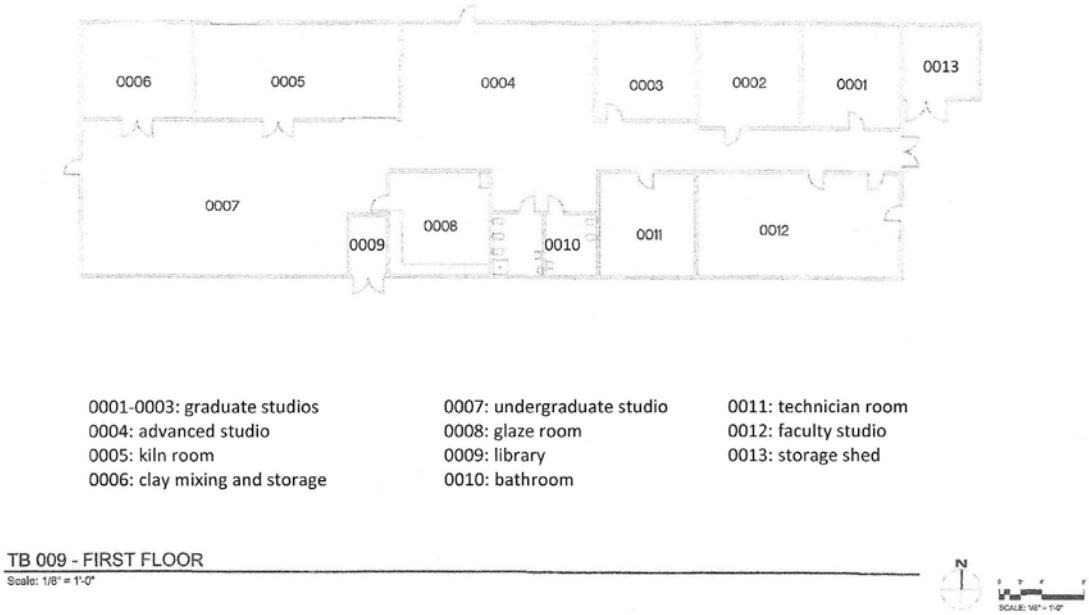


Fig. 11. TB-9 floor plan, 2015. Courtesy of Planning, Facilities and Safety, UC Davis.

Fig. 12. TB-9, western elevation, facing southeast.
Courtesy of Tony Novelozo and Pam Thompson.

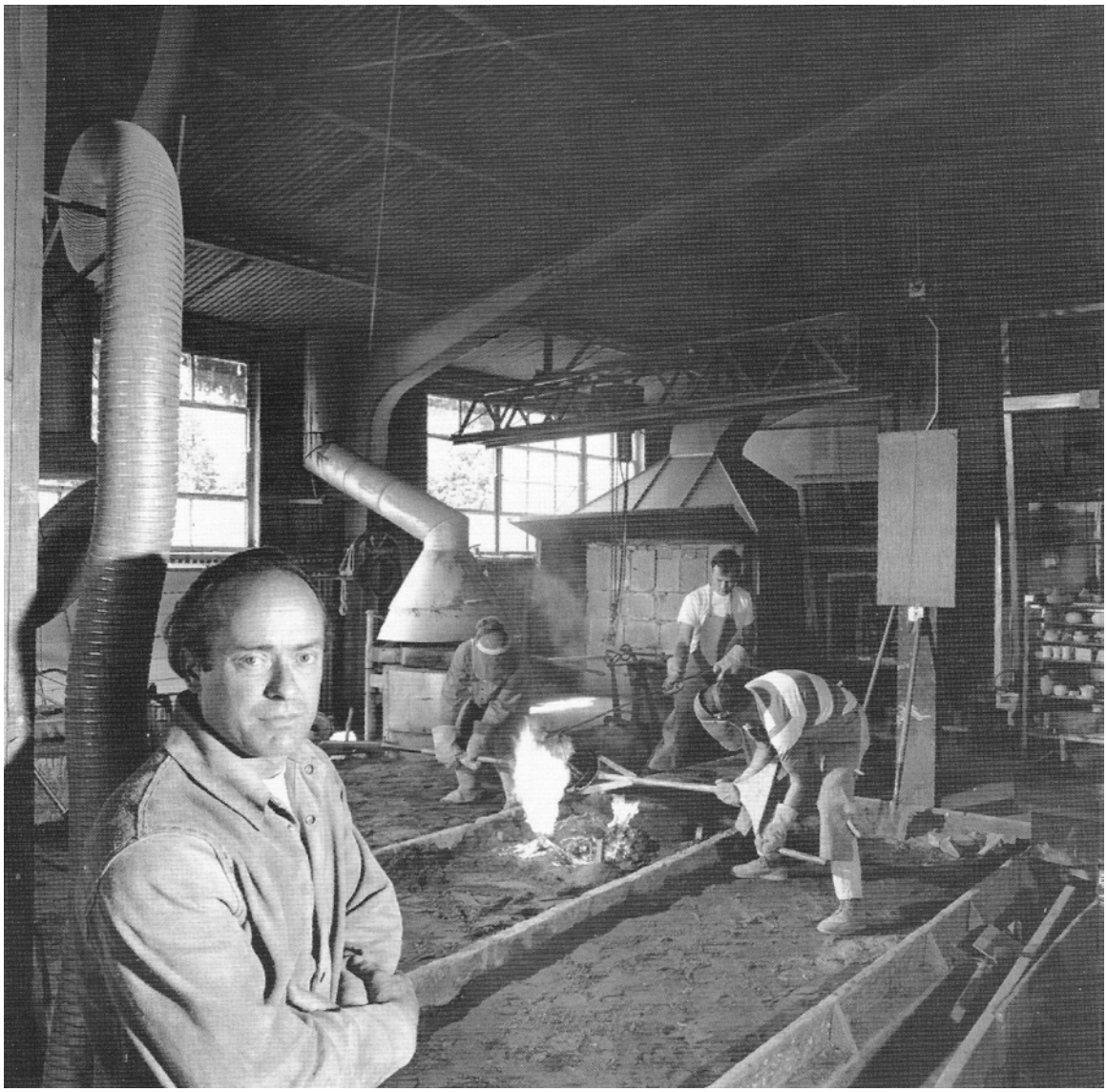


Fig. 13. Tio Giambruni in TB-9's foundry, May 1966. Photo by Ansel Adams. Courtesy of Sweeny/Rubin/Ansel Adams Fiat Lux Collection, UC Riverside.

Fig. 14. Robert Arneson, *Funk John*, 1963.

Fig. 15. Robert Arneson, *Typewriter*, 1965.

Fig. 16. Robert Arneson, *NO DEPOSIT, NO RETURN*, 1961

Fig. 17. Robert Arneson, *Portrait of George*, 1981.

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 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: TB-9

City or Vicinity: University of California Davis

County: Yolo

State: California

Photographer: Jane Higgins

Date Photographed: February 22, 2015 (exterior); February 23, 2015 (interior)

Number of Photographs: 20

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

1 of 20 TB-9, western elevation, facing southeast.

2 of 20 TB-9, southwest corner, facing northeast.

3 of 20 TB-9, southern elevation, facing northeast.

4 of 20 TB-9, southern elevation chimneys, facing northeast

5 of 20 TB-9, southeast corner, facing northwest

6 of 20 TB-9, east end of south wall, facing west

7 of 20 TB-9, eastern elevation, facing north

8 of 20 TB-9, northern elevation, facing south

9 of 20 TB-9, north wall, double door and metal trap door, facing south

10 of 20 TB-9, northern elevation chimneys, facing south

11 of 20 TB-9, northern elevation and fence, facing southeast

12 of 20 Central hallway, facing east

13 of 20 Library, facing north

14 of 20 Glaze room and spray booth, facing northwest

15 of 20 Advanced student studio and classroom, facing southeast

16 of 20 Undergraduate studio, facing east

17 of 20 Kiln room (west end), three gas-fueled kilns, facing southwest

18 of 20 Kiln room (east end), five electric kilns, facing east

19 of 20 Clay mixing room, two mixers and blunger, facing southeast

20 of 20 Clay storage area, facing southwest

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

TB 9

SLOW
TOYOTA
4HBB087

STOP

TeamAGGIE
MT. SHASTA

TB-9
TB-9
TB-9

CAUTION
KEEP AISLE CLEAR
IF IT'S NOT MOVING
IT DOES NOT BELONG
IN THE AISLE

Bailey
Bailey

CHAMPION
BISSC

OH4#LOT# 10/8/14
MULT