

## Barrington Hall

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Barrington Hall was more than a physical structure. After living in the largest student cooperative in the United States for three years, I imagined it as possibly the largest family home in the country, possibly the world. Cooperative condominiums and their ilk share the financial burdens and the common areas of larger structures among their residents, but within Barrington

every social and cultural activity of its 182 residents became a community effort. We ate together, we cooked together, we cleaned together, we sunbathed together, we lived in constant contact with one another, our pets, and vermin we'd only imagined in the suburban homes we grew up in; and we were frequently reminded of our togetherness by stereos roaring through walls and loud parties in hallways late at night. It may be difficult to avoid speaking through youthful idealism or naïveté, but the building known then as Barrington Hall returned more to its occupants than any other structure I have seen, then or since. To many it was an ugly building, painted battleship gray and decorated with by naked pipes, window bars, graffiti and garbage, but its pragmatic ugliness brought it to the level where it could be loved as our simple home, rather than admired for its style and appearance.

I will strive to bring that spirit of Barrington into this paper. The history of the structure is amazingly colorful, and by close analysis we can come to an understanding not only of the workings of the largest group of students then living cooperatively, but perhaps even the changes in American culture itself since the first timbers were raised in 1906.

Barrington Hall literally rose from ashes. After the great San Francisco earthquake and fire of 1906, a torrent of refugees poured across the Bay to Oakland and the surrounding communities seeking shelter. Under pressure from the city of Berkeley, the University of California allowed construction of an emergency shelter on the College Homestead, property previously reserved for future University housing between the Sather Gate and Dwight Way.<sup>1</sup> The shelter was built between Dwight Way and Haste Street just east of Ellsworth Avenue. The property is on a north

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<sup>1</sup> Guy Lillian, A Cheap Place to Live. University Students Cooperative Association, 1973 (unpublished), p. 7.

to south descending grade, so the south end of the building is four stories high, with the north half of three stories resting on a crawlspace about two feet high. The frame is a basic balloon frame on a concrete foundation, many of the principal beams being debris from the San Francisco earthquake. Some of the largest joists, particularly the floor joists above the ground story, have almost an inch of charred wood as a skin, which may seem dangerous but actually makes the beams more difficult to burn. Fourteen apartments were constructed on each of the top three floors, and on the shortened ground floor were possibly seven more. At the very center of the building was an open rotunda with a spiral staircase, about half as wide as the building. Two other staircases are located near the center of the north and south halves of the building, rising to the roof. At each end of Barrington two fire escapes stand at the ends of the corridors that run lengthwise through the structure, so it has an abundance of easy access to all points on every floor. (See Floor Plans 1-5)

The shelter was pragmatic, possibly even temporary structure, at the time of construction the largest residential building in Berkeley.<sup>2</sup> Rather than proving a white elephant, however, it became the harbinger of great changes for the city. A massive shift of population to the cities of America was taking place from every part of the world, as well as the general trend of people moving west to California.<sup>3</sup> Even though San Francisco was quickly rebuilt across the Bay, the tide of people and the growth of the University continued rapidly to increase the population of Berkeley, which had doubled in just a few years. The Cerone Family, a wealthy sugar family from Oakland, recognized this trend and bought several apartment houses in the East Bay as

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<sup>2</sup> Ibid, p. 9.

<sup>3</sup> John Burchard, The Architecture of America. Little, Brown & Company, Boston, 1961, p. 208.

investments. One was the shelter for earthquake refugees on Dwight Way, which they named the Lafayette Apartments.<sup>4</sup> The building was quickly remodeled to accommodate a new breed of Berkeleyites.

The dominant force in architecture just before World War I was the City Beautiful, the philosophy of the École des Beaux-Arts in Paris, an influential architecture school of the time. Since the end of the Civil War the United States had sought to become a world power; the nation was an industrial giant, a military might, and an imperialist force to rival the old empires of Europe. During the same era, the frontier was beginning to close, railroads and telegraph lines bound cities together, and mechanization permitted thousands to move from the country to the city in search of new work in manufacturing. With such a massive shift from rural domesticity to urban grandeur, a new style of architecture dominated, especially after the introduction of the skyscraper, thanks to the elevator and reinforced steel construction. At the same time, government and non-profit institutions were becoming larger and more stable in the United States, as Reconstruction ended. It was known, even then, as a “gilded age”.

This new style of architecture was a national one that unified the far-flung regionalism of the United States into a single edifice of Technology and Power: the Beaux-Arts. The Parisian Beaux-Arts migrated across the Atlantic Ocean with architects like H.H. Richardson and Richard Hunt, who brought the rational neo-classicism of Viollet-le-Duc to America.<sup>5</sup> The Beaux-Arts became an ideal symbol of ancient prestige, power and integrity to the Rockefellers and

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<sup>4</sup> Lillian, op cit, p. 12.

<sup>5</sup> Henry-Russell Hitchcock, Architecture Nineteenth and Twentieth Centuries. Penguin, Baltimore, 1967, p. 170.

Vanderbilts who desired it; its intelligent mixture of Grecian, Roman, Renaissance and other Classical forms were meant to represent Beauty itself in a pure form.<sup>6</sup>

America, however, altered the central ideas of Beaux-Arts to fit an age of rapid construction and expensive labor.<sup>7</sup> Capitalism demanded prestige, but at a price affordable to the masses. Instead of marble and stone, brick and wood were made to appear like stone, a violation of the Parisian school's intention to create a City Beautiful, but also a city that would endure.<sup>8</sup> The Cerones followed the local trends in design and in engineering, understandable considering the lack of building resources following the San Francisco earthquake and then the onset of World War I. Their apartment building already had the distinction of being the largest in Berkeley, and with an inexpensive Beaux-Arts façade it would radiate the concept of beauty in American architecture initiated by A. T. Downing in the 1840s,<sup>9</sup> thrown into public prominence by the grand Chicago Columbian Exhibition of 1893.<sup>10</sup> After all, only a few blocks away the great Beaux-Arts buildings of John Galen Howard were changing the face of the University of California campus. Howard had been a student of Richardson; with this heart of the Beaux-Arts beating so close to the Cerones' Lafayette Apartments, how could it become anything else but a Beaux-Arts structure itself? Such a design would make apartment living on such a large scale palatable to both students and professors at the nearby Berkeley campus; many other examples from this period abound in Berkeley and across the Bay Area. The exterior of the Lafayette was clothed in

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<sup>6</sup> Erika Dreisch, "Illusion in Beaux-Arts". *Architecture* 271, 29 August 1969 [Dr. Kostof], p. 1.

<sup>7</sup> Burchard, op cit, p. 225.

<sup>8</sup> Burchard, ibid., p. 250.

<sup>9</sup> David Handlin, The American Home. Little, Brown & Company, Boston, 1979, p. 235.

<sup>10</sup> Hitchcock, op cit, p. 230.

redwood, cut and painted to resemble the stone masonry of the University. (See Photos 7, 8, 9, 15)

I must note though, that the ornamentation on the building was not as extensive as on Wheeler Hall, Howard's masterpiece (Photo 9). In this case frugality saved the Lafayette from being overdone. It was late enough in the Beaux-Arts period for architects to feel the pressures of Modernism, just as the Art Nouveau had devastated the Beaux-Arts influence in Paris,<sup>11</sup> and the simplicity of the Bay Area School also had an impact. Craftsman architects like Maybeck and the Greene brothers preached the beauty of naked wood, and they too became major stylistic leaders in California, while Howard decorated the University.<sup>12</sup> The resulting amalgam just before World War I was Beaux-Arts with a Mediterranean influence, the first of many stylistic concessions the building then called the Lafayette was to see.<sup>13</sup> The interior boasted redwood paneling and hand-turned banisters, and like many Berkeley apartment houses tried to capture the open-air feeling of a Greene and Greene sleeping terrace with an open central rotunda and exterior roll-beds. The roll-beds in particular were a short-lived but interesting addition to many California apartments; built half-in and half-out on an outer wall, by getting in and rolling the cover over, you could sleep outside, if a bit precariously. (Photos 7, 8, 10, 11) The exterior of the building may have appeared vaguely regal, but on the inside it was still firmly rooted in Bay Area tradition. A building meant to house almost fifty families could hardly ignore the feeling of community and environmentalism that even then had begun to seize the Bay Area. Decades

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<sup>11</sup> Hitchcock, *ibid.*, p. 306.

<sup>12</sup> Robert Bernhardt, The Buildings of Berkeley. Lederer, Street & Zeus, Berkeley, 1971, p. 47.

<sup>13</sup> Bernhardt, *ibid.*, p. 41.

before Barrington Hall or the USCA, the Lafayette had started to reflect the group needs of residents over the prevailing architectural trends of the day.

By 1935 the Lafayette Apartments was in a state of disrepair. The disastrous North Berkeley fire of 1923 forced even more refugees into South Berkeley, and the popularity of the automobile and the Key System streetcars (which went down Dwight Way in front of the Lafayette) turned the city into a direct suburb of San Francisco. Telegraph Avenue was rapidly being redeveloped into the urban area it is today. For unknown reasons the Cerones could no longer afford to maintain the apartment house; it had become a gigantic firetrap, with the aged redwood facade ready to go up like a match and the central rotunda a veritable chimney. World sugar production expanded rapidly in the early 20<sup>th</sup> century, capped by Cuban independence, driving down prices, and with the beginning of the Great Depression, the Cerones were undoubtedly in serious economic straits. With no one else willing to save it, the Lafayette was leased to the young University Students Cooperative Association, which had opened the original Barrington Hall at 2714 Ridge Road in 1933. Armed with their own tools and the new idea of student cooperativism, the USCA made the Lafayette Apartments their new Central Office (CO) and renamed it Barrington Hall, the name of their first cooperative house.<sup>14</sup> That Barrington had probably been named for the Barrington Apartment Association in New York City, one of the earliest cooperative “home clubs” in the United States, organized in 1882.<sup>15</sup> Where that name

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<sup>14</sup> Lillian, op cit., p. 24.

<sup>15</sup> Richard Siegler and Herbert J. Levy, Brief History of Cooperative Housing. National Association of Housing Cooperatives, p. 2. <http://www.coophousing.org/HistoryofCo-ops.pdf>

originates is even more uncertain, although it may relate to an older co-op in England or in the mill-town of Great Barrington, Massachusetts.

Student cooperativism was not the most radical movement in Berkeley during the time. The city had already been governed by a Socialist mayor, and in the heart of the Great Depression radicalism festered everywhere. The students of the USCA did come together for activist reasons, however; not only for financial benefits, but for what founder Harry Kingman called “a new way of living together”.<sup>16</sup> The USCA wanted camaraderie different from the fraternities, one with self-government and diversity. There was no pledge week, no hazing; anyone willing to live and work with 182 fellow students was welcome. Over 1935 the members of the new Barrington demolished the ground floor apartments to build a communal kitchen and dining room, even though they could have afforded to keep the existing apartment kitchens, needing only a communal storage space for food. The space they gained by turning the upstairs kitchens into extra bedrooms was lost by demolishing the downstairs apartments. But the residents wanted to eat together, as an expression of the cooperative ethos.

The house remained a firetrap, without the money to renovate. Nevertheless, the Barringtonians seemed a satisfied, rowdy bunch. They disrupted the annual Big C Parade with a float entitled “Hoover’s Last Erection”<sup>17</sup> and caused the city of Berkeley to criminalize water-ballooning when their constant indulgence in that sport demolished the windshield of a police car on Dwight Way.<sup>18</sup>

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<sup>16</sup> Lillian, *ibid.*, p. 21.

<sup>17</sup> Lillian, *ibid.*, p. 40.

<sup>18</sup> Lillian, *ibid.*, p. 43.



Other than continued success as a large cooperative house, not remarkable considering the explosion in college attendance during the period, there were no significant changes at Barrington until 1967. This may seem an odd statement, but I am speaking in terms of the social community relating to the changing building and its architecture. In 1941 World War II came and Barrington Hall fell empty as the male students went off to fight. The building was leased at a minimal rate in 1943 to the Federal Public Housing Authority (FPHA) for seven years, in exchange for badly needed renovations of the entire structure. The FPHA removed the redwood paneling inside and out, covering the outer walls with fireproof stucco and the inside with commercial gypsum boards. The joists were reinforced with steel I-beams. The rotunda and spiral staircase were removed, replaced with two new stairwells and a brick firewall across the center of the building. Finally the suites were turned back into single family apartments and given to Navy workers at the Liberty Shipyard in Richmond, a few miles away by streetcar.<sup>19</sup>

The USCA returned in 1950 after seven years to a completely remodeled Barrington, much sturdier and unintentionally modern in appearance, through virtue of the façade being removed. Again lack of money strangely kept Barrington in fashion—first economy had tempered the ornamentation of the Beaux-Arts facade, and now economy prevented anything from marring the blankest façade but white stucco. In a way the cooperative had no need for a facade, and decorating the outside was never discussed in council meetings; in fact, the original street entrance was sealed and a six-foot wall erected along Dwight Way, so Barrington was obviously not interested in opening to the outside world, but rather turned in upon itself. The kitchens were once again removed from the individual suites for additional bedrooms, and common areas

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<sup>19</sup> Lillian, *ibid.*, p. 79.

developed on the ground floor, including the communal kitchen. And in 1967, that common interior finally began to show some signs of social adjustment.

The decision was made in 1966 to convert Barrington to a co-ed house. The progression of events seen in the minutes of the Barrington Hall Council meetings from 1964 to 1967 show increasing disenchantment with the government of the house and the USCA in general. The USCA had moved its main office from the ground floor of Barrington to the new Ridge Project across campus on the Northside. Isolated in the continual uproar of the Southside Sixties along Telegraph Avenue, Barrington started to rebel against centralized control. The system of electing representatives to Council was abolished, with any member choosing to attend having the right to vote. The Judiciary Committee or J-Comm, the internal court system of Barrington Hall, was dissolved.<sup>20</sup> With the changeover to co-ed, many rules governing “proper” student behavior were abolished, leaving minor details such as how many pieces of cake to eat and where to eat them to the discretion of the members.

The coming of women to the house immediately caused everyone to “loosen up”. Unlike a co-ed dormitory, where men and women share a common and are paired into rooms, students in Barrington were grouped into suites of two to five people, as well as working together at cleaning or cooking. The house could not be divided by sex easily, even if there had been a desire to, as people who had lived in the cooperative longest had the most “points” and therefore could have the pick of any room in the house, regardless of who their suitemates were. New high-fidelity stereos began to blast through the thin walls that had once separated quietly studying men, but by the late 1960s students found more to do than study anyway. Notice the difference in room

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<sup>20</sup> Lillian, *ibid.*, p. 102.

access between Barrington and the plans of typical dormitories. (Plans 1-8) Everyone in a suite was channeled through a single foyer into several bedrooms and came into frequent contact—if this had not been the intention, the house would probably have been redesigned after women were allowed in. Typically men and women were paired in the doubles, with a member of the same sex in the walk-through singles (which can be accessed only through a double.) But as noted, regular singles were up for grabs to the person with the most points, and by the 1980s some couples did arrange to occupy doubles, so the mix of singles and couples, men and women in most suites was unusually diverse even for Berkeley student life.

Possibly the most significant cultural alteration in the house began with the painting of the Yellow Submarine mural on the wall across from the second floor landing of the south stairwell. Inspired by the Beatles and the psychedelic drugs coming over the Bay Bridge from the Summer of Love in Haight-Ashbury, murals were gradually painted in the halls after 1968, until by the early 1980s there was not a single white wall in any of Barrington's commons areas, the halls, dining rooms, council rooms, the study rooms, the roof, etc. The appearance of community art marked Barrington as culturally curious, even rebellious. The building, with help from the residents, manifested a peculiar environment, in effect welcoming drug experimenters, political radicals, musicians and artists into a contained space. The blank exterior façade and wall across what had been the entrance enforced a sense of separation or cliquishness, while the unusual co-ed layout of the suites and the painted hallways advertised a safe haven for the counterculture.

By the time of the People's Park Riots in May of 1969, Barrington Hall was an infamous place in Berkeley. The devotion to cooperation in a nation committed to competition bore radical fruit after thirty-five years. Barrington became a "safe house" for deviance, good or ill. It was safe for unmarried men and women to live together, safe to paint and draw on the walls, safe to

do or sell any drug, safe to crash in if you had no other place to stay. Of course, not everyone living in the house agreed with this lifestyle, in 1970 or in 1990. But Barrington Hall is a large building, with almost 130 bedrooms, multiple stairwells, a large accessible roof, and until 1983 a closed-in backwater on the ground floor where anyone could do anything unobserved. The main entrance was located off the dining room, meaning that most the traffic south of the dining room was simply crossing the five feet to the south stairs. (Plan 4) The rest of this common area was essentially a hotel for street people, and the anarchic government of the house was unconcerned. After all, thousands of hippies poured into the Bay Area for the Summer of Love and remained throughout the campus rioting at Berkeley and San Francisco State University. Barrington caught the eye of radicals by banning police from the house after they ran through the halls in 1968, and the local chapter of the Students for a Democratic Society (SDS) was formed in the building. Barrington became the capital of Berkeley's counterculture, and even as recently as the 1980s was the home of the SAFE organization against fee increases and the Biko Plaza News, the underground press of the anti-apartheid movement during the occupation of Sproul Plaza on campus.

The exterior facade was still ignored by those living inside throughout the 1970s. It was a blank face to the outside world, cutting the structure off from the street, the neighbors and the auto traffic up Dwight; the streetcar was long gone. The building was unsecured and open, if not inviting, to pedestrian traffic, but wild murals and garbage on the interior were as effective as an electrified fence in keeping out the "uncool". The residents apparently had the situation where they wanted it, and by simply maintaining the appearance of the building as the status quo, the new members were confined within certain limits of personality, a new radical "norm" which made the residents highly compatible. Ritual and romance rose up over the dying 1960s, and this

new Barrington spirit carried through the culturally vacant 1970s into the changes of 1980s. The building, in essence, had created its own perpetual legacy.

In passing I should note the one physical change made in this period, the conversion of Suite 212 into the Alternative Kitchen. This room, quietly tucked away on the second floor, is the abode of the house's vegetarians, and the "AK" was the only construction meant to accommodate a new type of resident.

In 1970 the USCA decided to decentralize its budget, which permitted the houses to spend as they pleased against a budget, rather than being allotted money from the Central Office (CO). With aggressive fundraising and growth, the co-op was over a thousand members and unwieldy for such centralized control; there was also much suspicion of authority in the USCA and Berkeley in general with the violent end of the 1960s. In retrospect the complete decentralization was a major error on the part of the CO. No one at any of the houses was properly trained to handle their own budgets, and the more anarchic houses went thousands of dollars over budget. Through seniority, the most skilled managers had left the large houses for smaller co-ops like Davis House or Rochdale Village, the apartment complex completed by the USCA in 1971. Barrington Hall kept afloat financially in the late 1970s by becoming an unlicensed nightclub on Saturday nights. Fatefully coinciding with the rise of punk rock, Barrington provided one of the only venues for early punk bands in the Bay Area. Influential groups such as X, Black Flag and the Dead Kennedys played their first Berkeley shows at Barrington, and the money charged at the door kept the house in the financial black. In addition a new type of student, confrontational young punks, were thus attracted to the house. Times were changing. Like hippies in the 1960s, punk was a reaction to growing conservatism in the United States, and this conservatism began to pressure Barrington. The blank façade sported such

graffiti as “Go Away” and “Fuck You All”, and the house finally suffered a backlash. The neighboring Elsmere Apartments took the house to court over noise complaints in 1982, and the nightclub was closed. To make matters worse, the drugs of choice in the United States, Berkeley and Barrington changed from the more artistic and benign marijuana and LSD to the destructive cocaine and heroin. Without revenue from the shows and increasing embezzlement by drug addicts in management, Barrington’s finances fell rapidly into the red.

In 1983 the first “rehabilitation” of the house took place under the guidance of the CO, who realized sixteen years too late that they had lost control of the larger co-ops. Beyond some minor cosmetic changes, a major effort was made to change the building culturally. Compare Plans 4 and 5 as we see what the Central Office tried to accomplish.

The Study Room was moved from the ground floor to Suite 304 to make it slightly more comfortable, but primarily to eliminate the former Study Room as a hiding place for street people, as it had been the most isolated room in the house. The TV Room, another “den of iniquity”, was removed from the building altogether and turned into a Bicycle Room. The office was enlarged to establish a stronger administrative presence in the anarchic house, although there was still no guidance on management from the CO. The Switchboard was moved to the new entryway onto Dwight Way. The old Switch, next to the south stairwell, was a popular hang-out, with much of the building’s evening traffic passing by. After the 1983 rehab it could only be accessed through the Bike Room and stood guard over the entry, one of the new responsibilities of the switchboard operator.

Most significantly, the Entryway was moved from the side of the house to the front once again, to end the backwater around the lounge and to improve the façade of the building, which it admittedly did. Barrington Hall now opened onto Dwight Way instead of the parking lot, as it

originally had for decades, and resembled a normal apartment building. There was no longer any “hiding” in the Lounge, which in a sense became the foyer of the structure. The result was something of a backlash on the part of the residents. Barrington was our home—we had thought we had made it, and more importantly, it had made many of us; for some people it irrevocably changed their lives, good or bad. The social activities of the building reflected our attachment to the cooperative and its recent history. Studying was usually done in the central dining room, not the isolated Study Room on the third floor. Even three years after the Rehab, when this study was completed, most residents entered the building through the parking lot door (usually propped open) into the dining room, the public space where most people congregated, while the locked entry on Dwight remained quiet. Parties were rarely held in rooms, but in the dining room or often in the hallways, where to get through you might have forded a tangle of thirty or forty legs in the dark. All of the stairwells were coated with graffiti, these common areas being the barometers of house opinion. The Lounge remained dormant except for occasional movies on TV and the Council, the rowdy Sunday night meeting where anyone interested came to make decisions on house policy and catch up on the week’s gossip.

A second rehabilitation occurred in the summer of 1986, when the structure was emptied, cleaned and repainted. Drug abuse and dealing in the house had reached a chronic level, and both two overdoses and many continuing complaints by the neighbors created interest in Barrington from the police and the City Council. At the same time the city of Berkeley was transforming, becoming wealthier and more conservative as San Francisco grew exponentially through the “dot bomb” of 2000. Younger visitors, most of high school age, began to tear up Telegraph Avenue and places like Barrington Hall in the early 1980s; their graffiti spread from the stairwells and began to destroy the historic murals themselves. With the liability insurance of the entire

cooperative on the line, it was only a matter of time before Barrington Hall was closed to students, leased and completely painted, inside and out, after a violent confrontation with the police. The only surviving murals are the “Last Supper” in the AK and some minor graffiti in the Maintenance Room. And two other houses, Cloyne Court and the Chateau, have both come under similar scrutiny—evidence that Barrington was not the cause of its own destruction, but simply the first victim of its size and the mismanagement of the USCA.

Barrington Hall was not a work of art. Barrington was a building we painted and used as best we could to be a cooperative house. People vented their feelings by kicking holes in the walls, and then showed their devotion to the house by lovingly repairing and decorating the walls. The Central Office tried to reorganize the commons to subdue us, converted doubles and walkthroughs into singles to isolate us, but nothing worked. The architect Robert Venturi described symbolism in architecture as the major visual form of communication. I would extend this statement further and claim architecture itself to be a kind of communication, if it is flexible enough. Why else would we say, “building a wall between us”? We transform space, and architecture organizes that space. Simple ideas, but in writing of Barrington’s “style”, we lose sight of the simple facts. Barrington was just a large apartment building. Instead of broadcasting a single style, it was stripped bare, providing an ideal canvas for individual style; our space flaunting itself, saying THIS IS OUR HOUSE, but in Barrington Hall our energies were not devoted to the style of most significant features of our façade. If you study the house carefully, the most salient original feature is the pattern of the windows, the design of the openings to the interior, but we did not modify the windows, because the message THIS IS OUR HOUSE was directed towards ourselves and our guests. The house was our primary method of communicating our unity as a cooperative, as we were all contained within its filth and its beauty. Throughout



the long history of Barrington Hall it has been adapted, not so much to any vague notion of style, but to the defined needs of those who live within. The Beaux-Arts façade of 1906 was simply a concession to a time of patriotic rebuilding and classical rebirth in the Bay Area. When the building was the Lafayette, it was designed to centralize the occupants of each apartment (as in the modern plan 8) through the spiral staircase; later the design was configured to centralize the entire building into the downstairs commons. We took full advantage of what we had been given, because we felt the house was ours. We spoke to each other through the medium of Barrington Hall, and indeed, because of this dialogue the house spoke back. To the discredit of all of us, we made Barrington vulnerable to the changes going on around it, and the house as a community ceased to exist. But the building still exists, a long gray battleship between Dwight Way and Haste Street, and until the last Barringtonian is gone, I hope it will persist in our dreams.

For Peter Spencer and my family at

Barrington Hall 1983-1987

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## PHOTOGRAPHS AND DRAWINGS

1. The south side and main entrance to Barrington Hall, at 2315 Dwight Way. The building was sheltered behind two healthy trees, later removed, and a small garden, as opposed to the six-foot concrete wall that fronted the sidewalk until 1983. Notice how the original balconies were removed from the front in 1943, the only balcony now being the metal fire escape of the first floor. The façade of the ground floor—windows, overhang, doorway and mural—were new. This space was sealed between 1943 and 1983.
2. The north side of Barrington Hall facing Haste Street. Here you see more clearly details of the fire escape and the bay windows. The door opened into the first floor, as the ground floor only reaches the center of the building due to a north-south grade. On the roof two of the four sets of solar panels added in 1985 are visible.
3. The west side of Barrington Hall, and the parking lot. The entrance from 1943 to 1983 was under the overhanging roof; this became a secondary entrance.
4. The east side of Barrington Hall, showing clearly the unusual size of the building. Notice the various “additions” to the exterior, such as the new steps on the left, the exhaust tower for the boiler room and the horizontal pipes carrying water from the solar panels to the boiler.
5. Part of the roof. This view is towards the southeast. The white shed was the original laundry room (1935), the wooden shed being a 1983 addition. The smaller unpainted wooden box was a sauna. The top of one of the eight airshafts can be seen in the foreground. The firewall installed in 1943 juts up on the right, being crossed by a stile. This stile, built by this author in 1984, remains to this day. The solar panels are directly behind you. There are two access points to the roof, the north and south stairwells.

6. Barrington as seen from between two of her neighbors. The amusing collection of pipes, bars and windows made our home look rather like an oil refinery or a pretentious art museum.
7. Barrington Hall, south entrance, in 1935, shortly after it was leased to the USCA. The façade is original from 1906, except for the missing capitals. The façade is redwood painted to imitate the Beaux-Arts style of John Galen Howard.
8. A building similar to Barrington Hall, but somewhat smaller, on Channing Way west of Dana Street. The roll-beds have been converted to balconies.
9. John Galen Howard's Wheeler Hall, on the Berkeley Campus. This structure came twelve years after Barrington was finished, but shows fairly well what the Ceronés wanted to imitate. The half-pillars flanking the arched window are most typical of Barrington's Beaux-Arts "gingerbread".
10. A roll-bed, at Treehaven on Ridge Road east of Euclid Avenue.
11. More roll-beds on Dana north of Haste Street.
12. The lovely view from a standard Barrington window. This was my room; I love the urban life.
13. More amusing fenestration patterns in the USCA. This is the back of Stebbins Hall, a contemporary of Barrington on Ridge Road.
14. "Barrington Ineptitude #447". A souvenir of the stuccoing of 1943. Such mistakes, like sealing a faucet, are not uncommon in any stuccoing.
15. Another anonymous contemporary of Barrington Hall, in the golden age of the apartment house.

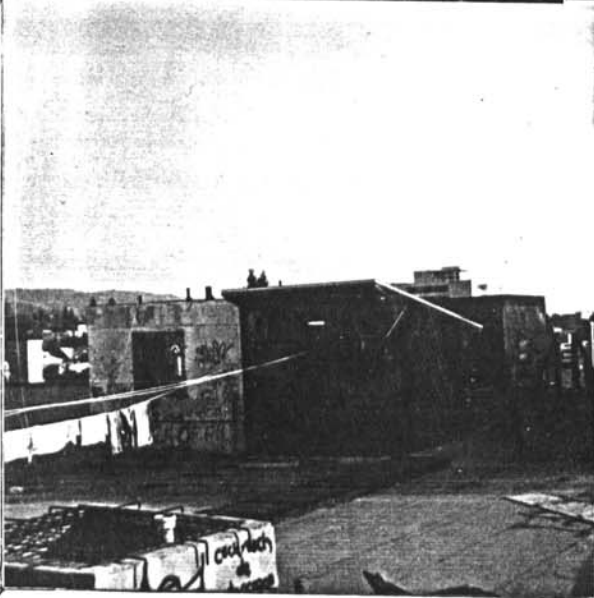


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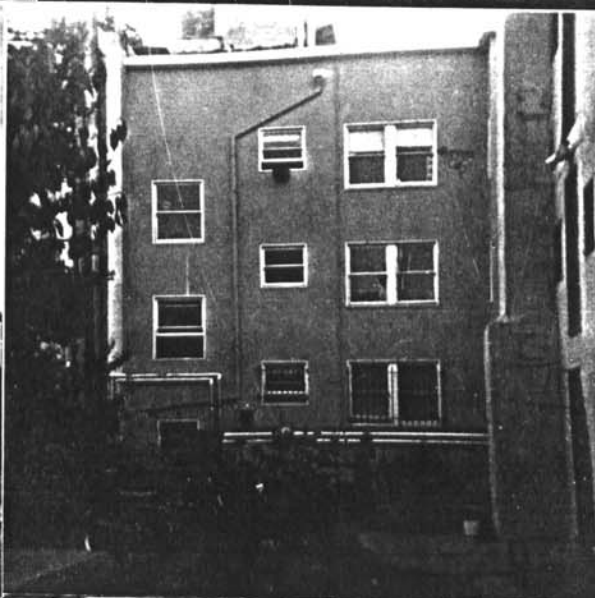
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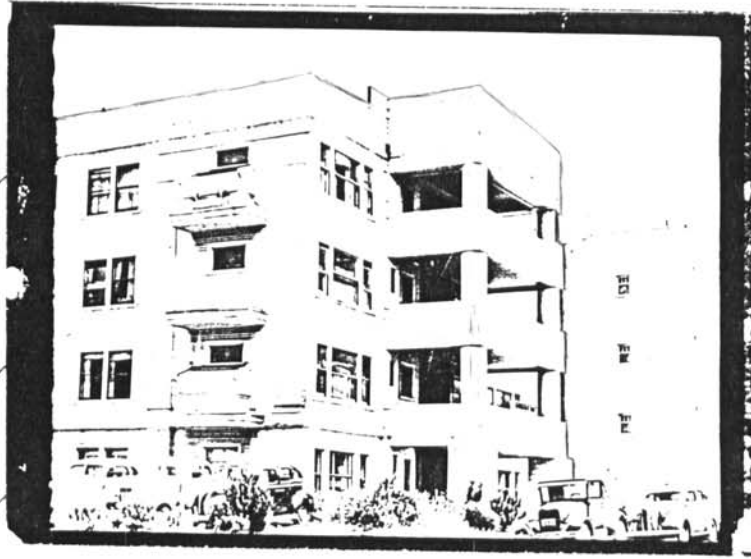


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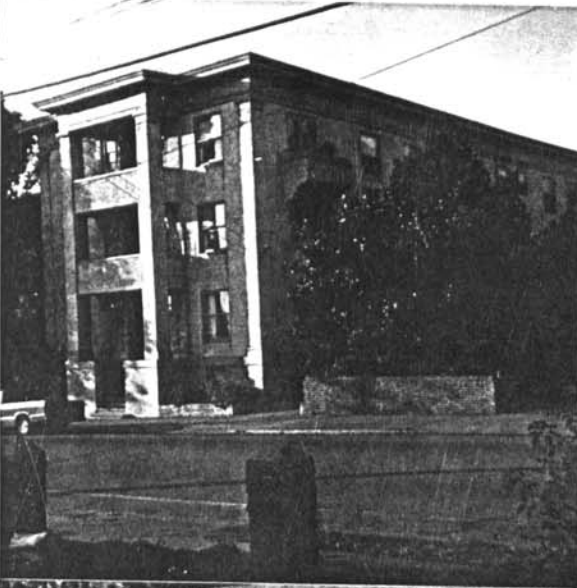


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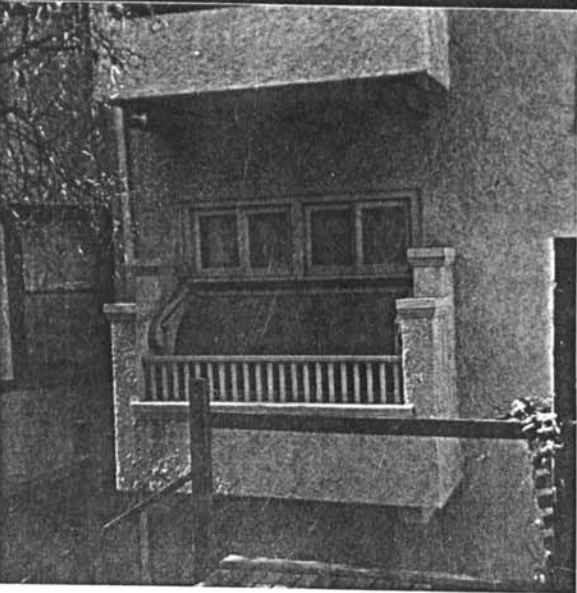
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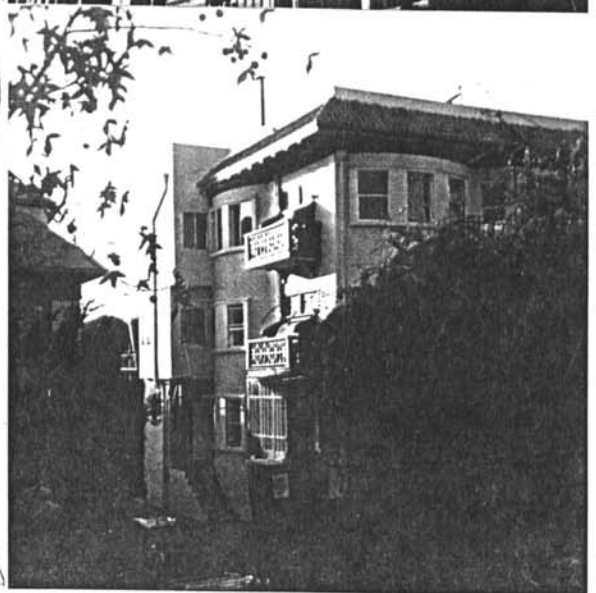
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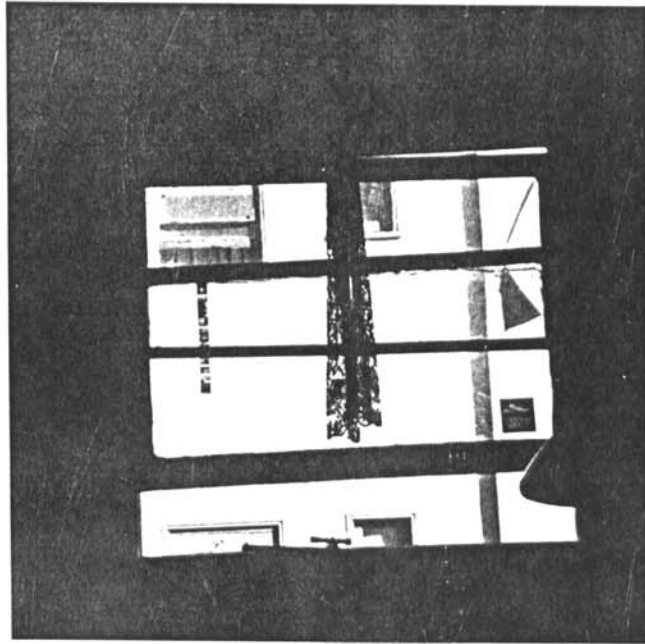
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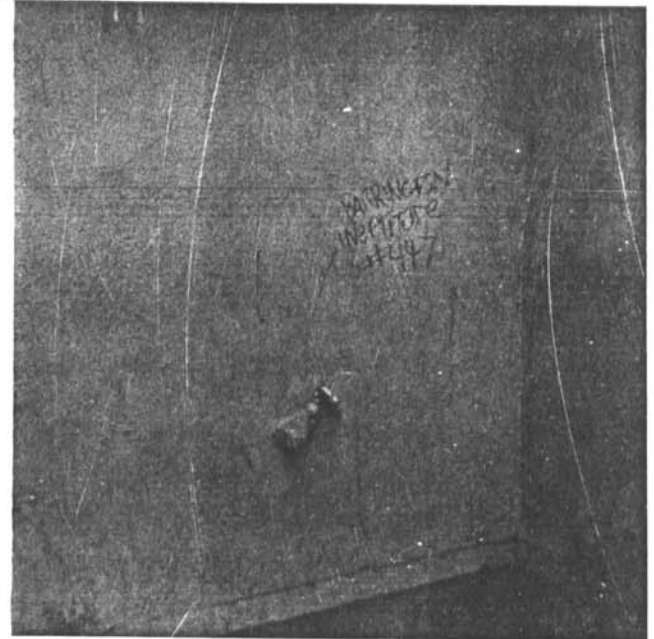
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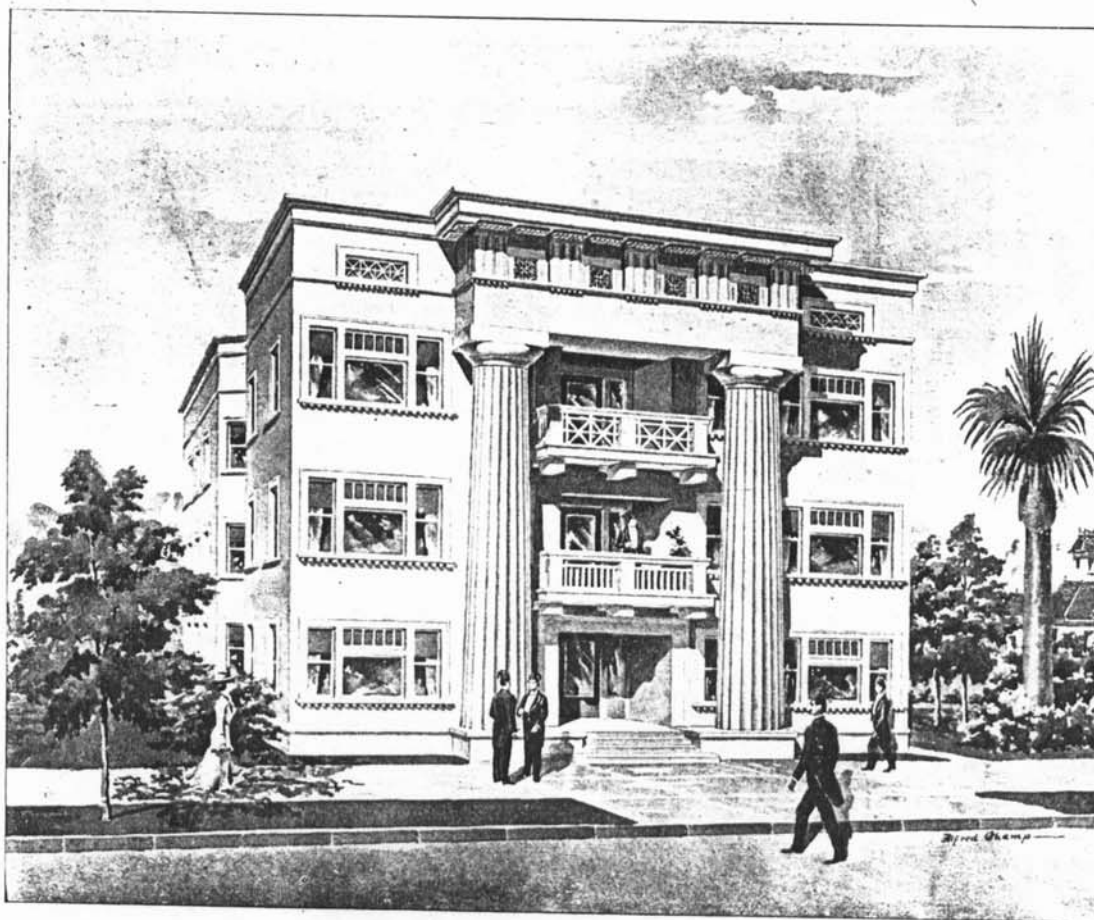


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14





GREEK ARCHITECTURE

No. 31

This style of architecture is admirably adapted to a densely-populated residential section of a city, and is generally appreciated for its beauty of outline, and may be considered an ornament to any street.

A building of such a description with modern conveniences would cost in the neighborhood of \$12,000, and would allow for twelve suites of three rooms with private bath and kitchen, including the cost of installing Haley's Sanitary Concealed Metal Beds.

2.  
2.  
2.



## FLOOR PLANS AND MISCELLANY

1. Barrington Hall, first floor.
2. Barrington Hall, second floor.
3. Barrington Hall, third floor.
4. Barrington Hall, ground floor, 1983.
5. Barrington Hall, ground floor, after the rehabilitation of 1983. Pay particular attention to the changes in traffic patterns.
6. A typical room conversion, from apartment to cooperative suite. Notice how space is maximized and personal interaction becomes almost mandatory.
7. The floor plans of two college dormitories. The residents are much more effectively isolated in these buildings from one another.
8. A modern apartment house very much like Barrington. People living in different bedrooms are directed into the center of the apartment by the design.
9. A cheerful welcome note, dated a year after the rehabilitation of 1983. The shadier side of Barrington Hall has been left out.
10. The USCA contract from 1984.



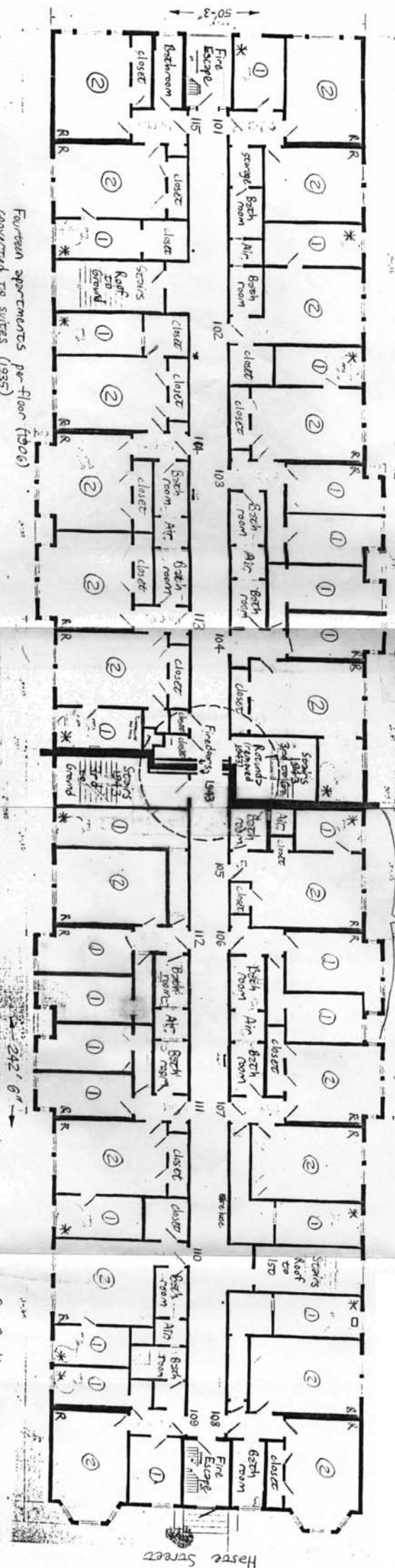
# Barrington Hall 1 First Floor

All rooms bedrooms (1 or 2 people)  
unless otherwise labeled by \*  
Kitchens of 1906-35, 43-50 indicated by \*

Originally One Apartment

Fourteen apartments per floor (1906)  
converted to suites (1935)  
reconverted to apartments (1943)  
reconverted to suites (1950)

R = Radiator  
\* = Original Kitchen  
② = Occupants



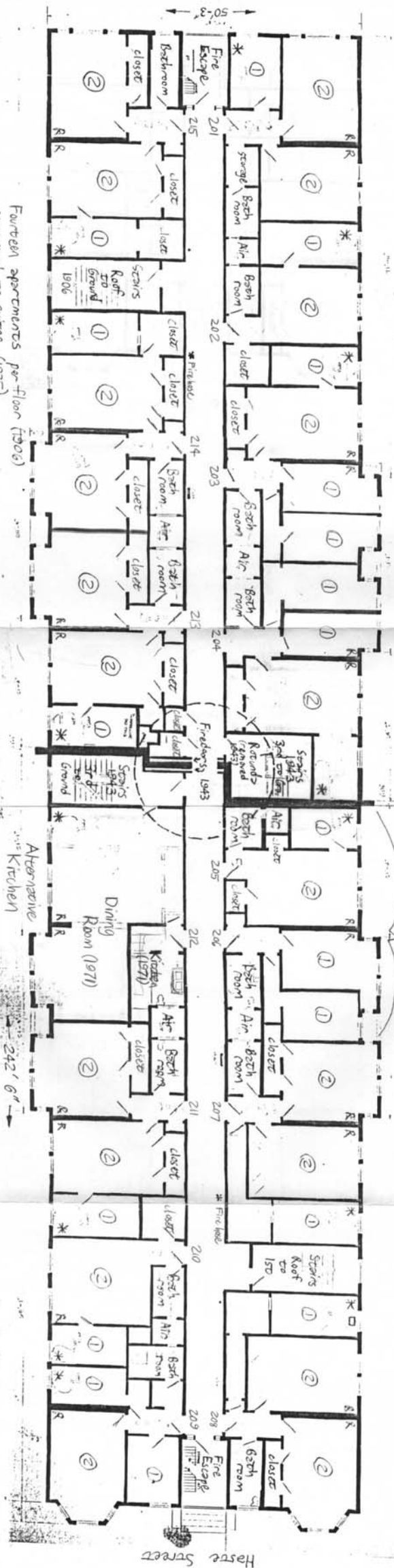
Dwight Way

Haste Street

# Barrington Hall 2 Second Floor

All rooms bedrooms (1 or 2 people)  
unless otherwise labeled by \*  
Kitchens of 1906-35, 43-50 indicated by \*

Originally one apartment



Fourteen apartments per floor (1906)  
converted to suites (1935)  
reconverted to apartments (1943)  
reconverted to suites (1950)

R = Red Room  
\* = Original Kitchen  
③ = Occupants

Barrington Hall 3  
Third Floor

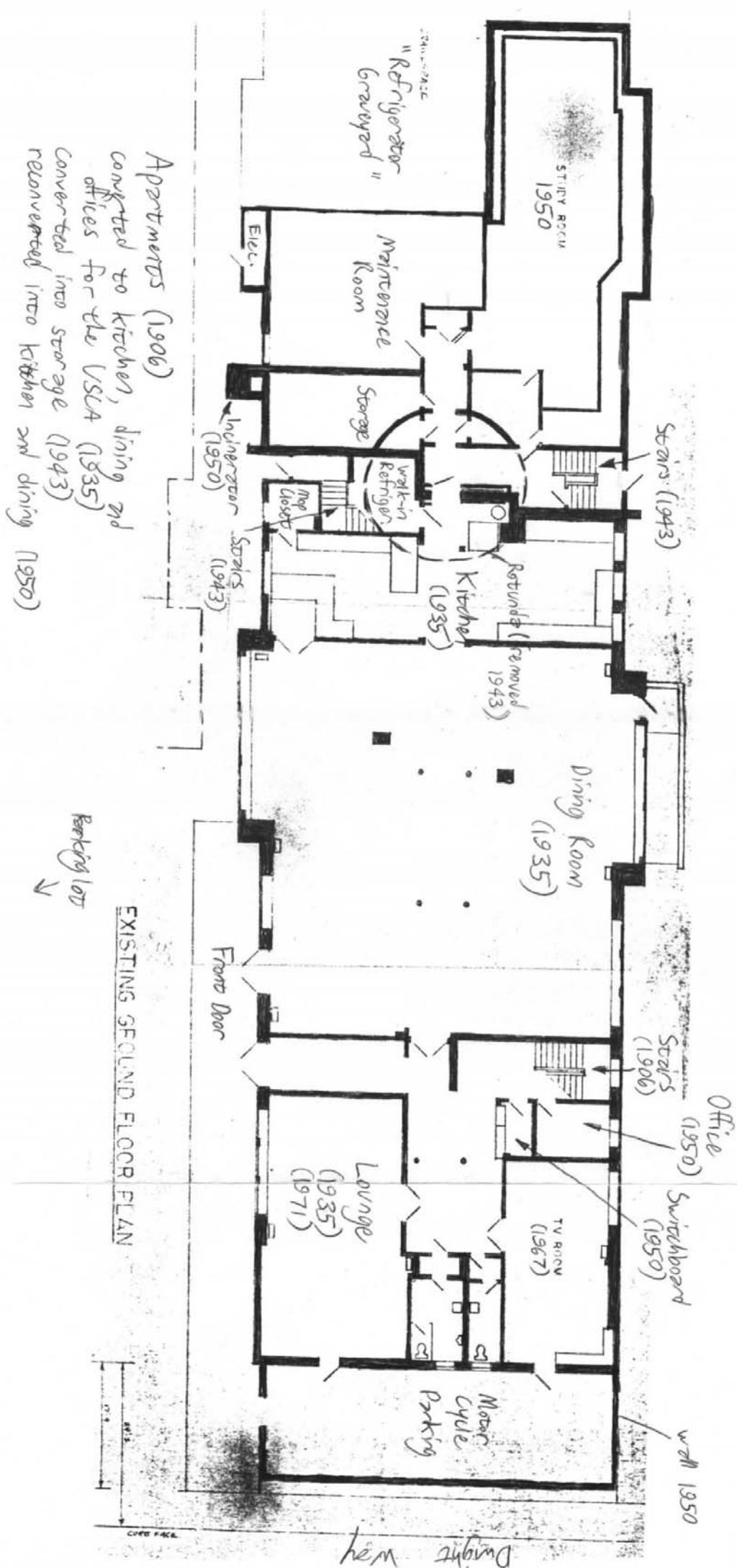
All rooms bedrooms (1 or 2 people)  
unless otherwise labeled  
Kitchens of 1906-35, 43-50 indicated by \*

Originally one Apartment

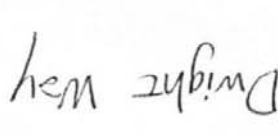
Fourteen apartments per floor (1900)  
converted to suites (1935)  
reconverted to apartments (1943)  
reconverted to suites (1950)

R = Radiator  
\* = Original Kitchen  
③ = Occupants

Haste Street

1  
N

## 1

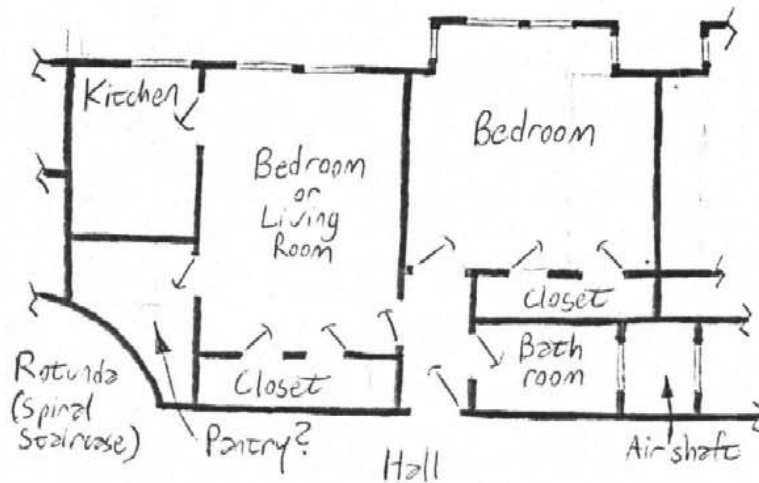


Probable conversion from  
Apartment (1906) to Suite (1986)

6

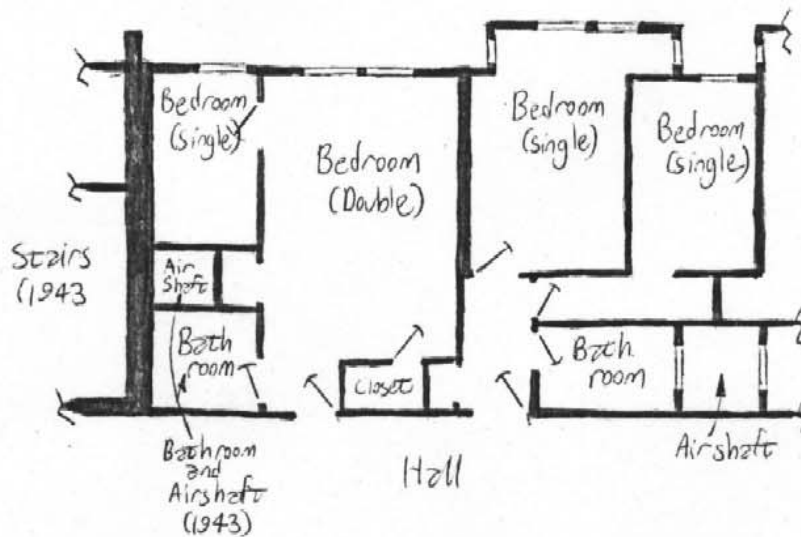
for Suites 103-107, 111-114  
203-207, 211-214  
303-307, 311-314

Apartment 405



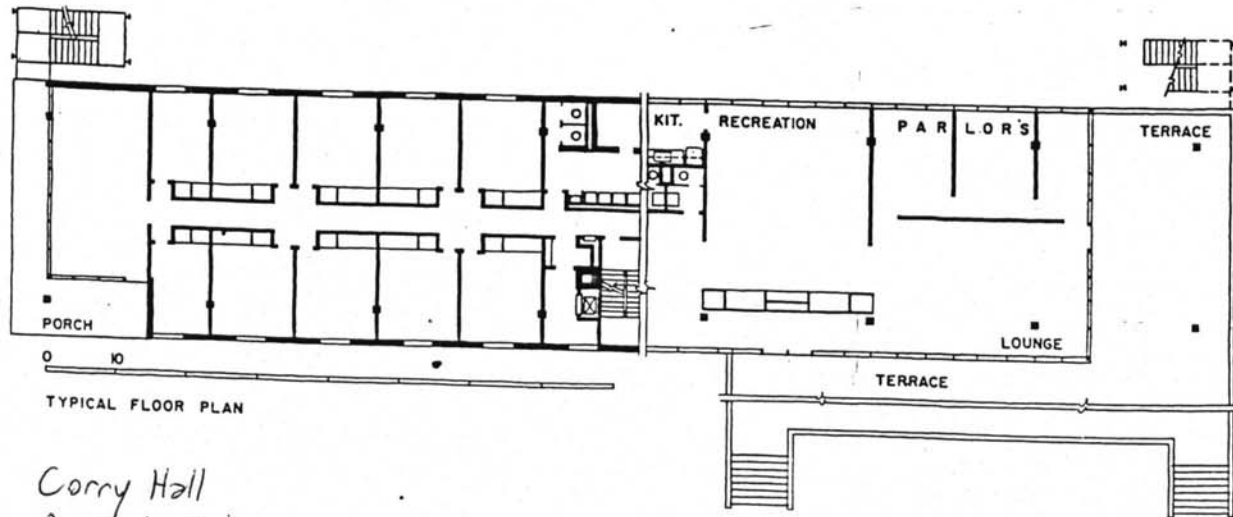
Suite 305

Suite 306

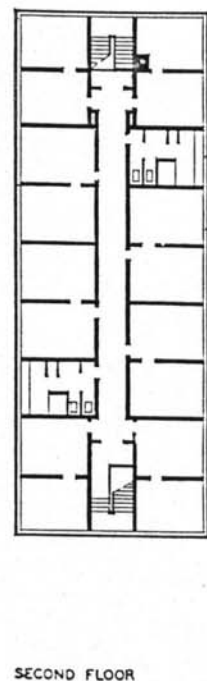
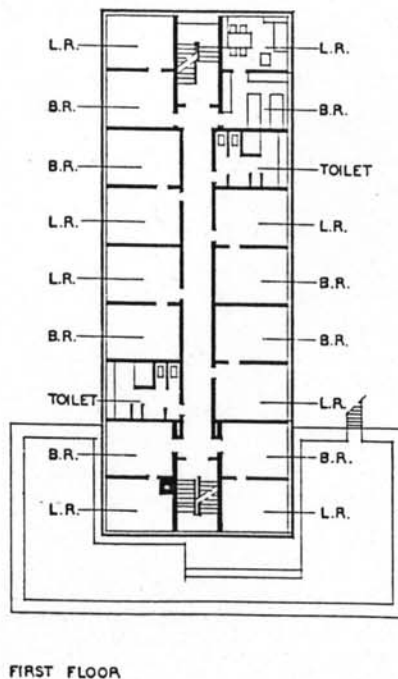
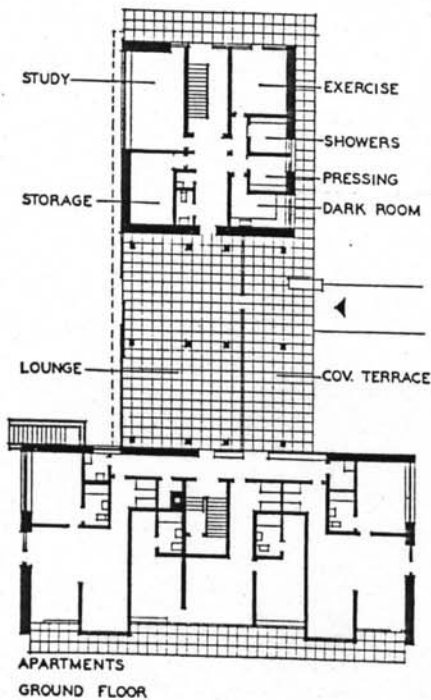




From Apartments and Dormitories Architectural Record 7  
 F.W. Dodge Corp. New York 1958



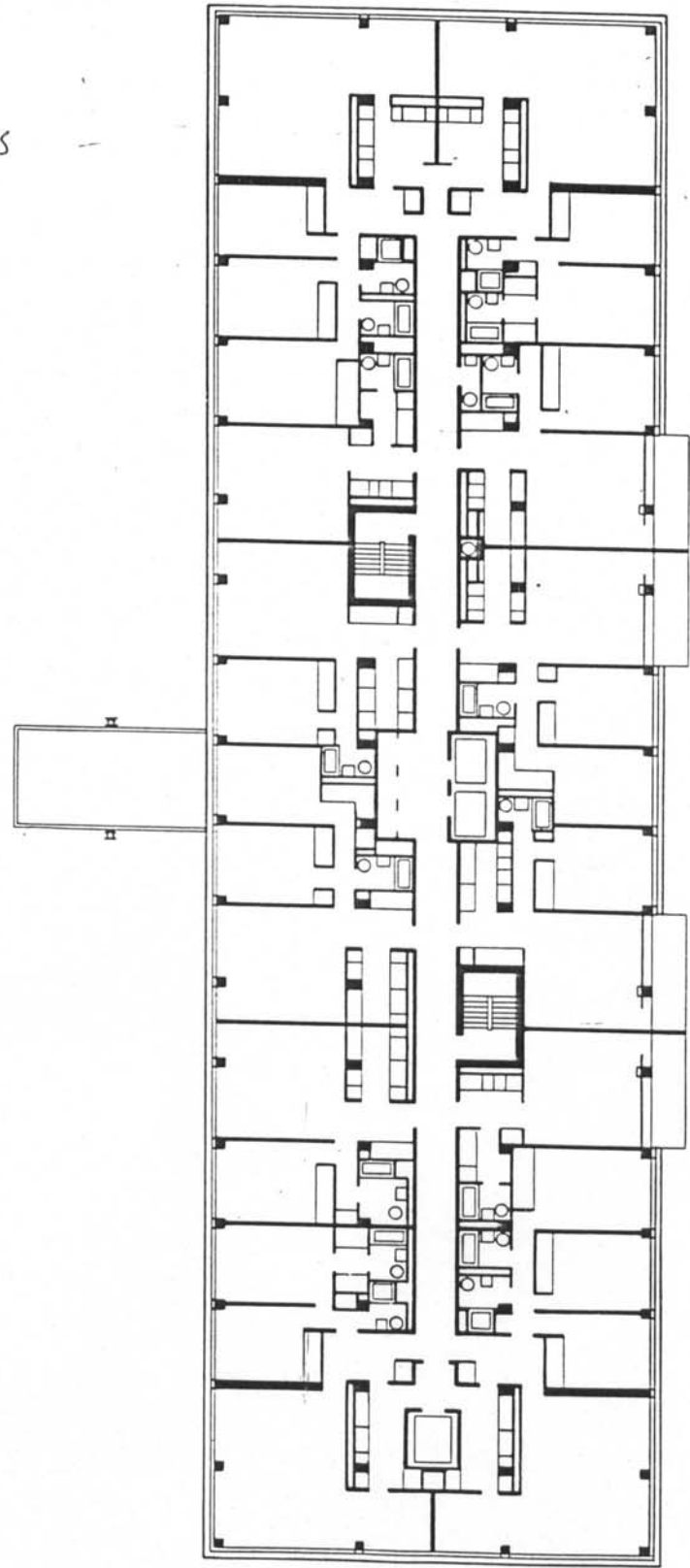
Corry Hall  
 Antioch College  
 Yellow Springs Ohio



Kiskiminetos Springs School  
 Salzburg Pennsylvania

From Housing  
John Macsai

John Wiley & Sons  
New York  
1976



LAKE MEADOWS 327  
Chicago Illinois

Dear New Member,



Just a quick hello, get ready, be prepared and Ongh Yanng.  
Barrington Hall, population 180, is the largest student run  
co-operative in the country and perhaps the most colorful, creative,  
exciting, inspiring, mind-boggling living experience you will have  
in your lifetime. We'd like to give you an advance **WELCOME!**  
If you are wondering when to move in, here's the story:

- SATURDAY AUGUST 18<sup>th</sup> Last day of summer contracts
- SUNDAY AUGUST 19<sup>th</sup> } If you're in town, come by
- MONDAY AUGUST 20<sup>th</sup> } and choose a room
- TUESDAY AUG. 21<sup>st</sup> MOVE IN DAY, first day of fall contract
- WED - FRIDAY U.C. Berkeley pre-enrollment
- MONDAY AUGUST 27<sup>th</sup> Classes start

Don't forget that Barrington is a co-op with mandatory work-  
shifts, monthly housebills, and lots of other features (to be seen) that call  
for some dedication, energy, an open mind and a sense of humor. Every  
member does 5 hrs/wk. of cooking and/or cleaning. All major decisions  
are made at the house council, which meets each Sunday evening, or by  
a house vote. Every person has a vote and is free to put ideas or concerns  
on the council agenda. Also, every semester there is a talent show, two  
costume parties (of sorts) and sometimes we have picnics, soccer teams,  
musical groups, dungeons + dragons games, political activist groups, and  
our own creative writing newsletter THE BARRINGTON BULL.

If this sounds good to you, then we'll see you soon.  
When you arrive look for one of us

Adair Schwarz Rm. 315  
Rebecca Steinberg Rm. 306  
or Mike Friedman Rm. 112

See You Then,  
Your friendly house managers

This CONTRACT entered into this day, by and between the University Students' Cooperative Association (USCA), and the undersigned, hereafter referred to as Member.

**WITNESSETH:**

1. **MEMBERSHIP QUALIFICATIONS.** Registered students at the University of California at Berkeley qualify for current membership in the USCA. In order to remain eligible for current membership in the USCA, a person must either remain a registered student at the University of California at Berkeley or submit the required form and secure the approval of the Administrative Committee in advance of each semester of residency. Should a member become ineligible, he/she shall quit the premises immediately upon conclusion of the last semester of eligibility. However, it shall be the responsibility of the member to properly cancel this agreement in anticipation of that quitting. In unusual circumstances, applicants may be required to demonstrate to the satisfaction of the Administrative Committee their ability to perform the terms and conditions of this contract. USCA reserves the right to refuse membership or renewal of membership to any person.

2. **DESCRIPTION OF PREMISES.** In consideration of the performance of all the covenants and conditions herein, USCA does hereby offer room and board to Member as described below. **This contract does not guarantee specific Houses, rooms, room sizes, or roommates, and the USCA reserves the right to reassign members within the USCA in order to make effective use of available space.**

3. **PERIOD OF RESIDENCE.** The effective date of this contract shall be the first day of the first semester of residence as defined below, or the date this contract is signed, whichever is later. This contract is for the two full consecutive semesters of the USCA year, namely: the Fall semester commencing August 19, and ending December 16, 1986, and the Spring semester commencing January 13 and ending May 22, 1987. Contracts accepted for the Spring semester shall be for that semester only. There shall be no residence charge for the period between semesters. Members not remaining in the same House for the following semester must vacate on the last day of the semester.

4. **RESIDENCE CHARGES.** The fee for room and board at Andres Castro Arms, Barrington Hall, Chateau, Cloyne Court, Davis House, Euclid Hall, Hoyt Hall, Kidd Hall, Kingman Hall, Lothlorien, Ridge House, Ridge Project, Sherman Hall, Stebbins Hall, and Wolf House will be \$1,206.00 per semester. Due to the decentralized nature of the organization, and the uncertainty regarding operating costs, the Board of Directors may increase semester residence charges in any amount not to exceed 10 percent of the total semester's residence charge, or may decrease the residence charges if economic conditions warrant. Residence charges will also include any amount determined by the House to pay for the reasonable value of any workshift hours not performed in accordance with this contract, utility and decentralization budget overruns, telephone bills paid by the House or the USCA, and other incidental expenses incurred by the USCA in making services or activities available to the member. Each member shall also perform any workshifts required by the house as part of the consideration in exchange for this contract.

5. **FOOD SERVICE.** Meal service will begin on the first day of the academic semester and end with dinner on the last day of finals for each semester. Meal service generally consists of 19 meals per week, but may vary somewhat dependent upon the majority preference in each individual House. Meal times vary at the discretion of the House. Meal service will not be provided during academic breaks.

6. **PAYMENTS.** Residence charges may be paid in full, in advance, or by installments. In addition, new USCA members must pay a \$10.00 non-refundable new membership fee upon entrance. (Re-applicants will not be required to pay this if they have already done so.) If payments are to be made by installments, they will be due August 27, October 1 and November 5 for the Fall semester, and January 21, February 25 and April 1 for the Spring semester.

Residence charges become delinquent if not paid on or before the due date. A \$5.00 service charge shall be immediately assessed each delinquent payment with an additional \$20.00 service charge assessed 3 weeks later if account remains in arrears. The USCA reserves the right to charge interest on delinquent payments at the rate of 12.0% per annum on the remaining balance.

7. **BREACH OF CONTRACT.** The USCA incurs administrative expenses in the event the Member breaches his/her contract. These administrative expenses include, but are not limited to, advertising for replacements, locating replacements, determining and computing the Member's prorated residence charges, and collecting any amounts due or refunding any credit balances. The USCA has attempted to determine the exact amount of these damages suffered by the USCA in the event of breach by Member and has concluded that the exact amount of damages cannot be ascertained. However, the Member and the USCA agree that \$25.00 is a reasonable approximation of the damages. Liquidated damages in the amount of \$25.00 will therefore be charged the Member who breaches this contract. Payment of such liquidated damages shall be in addition to the requirement of the Member to fully perform his/her obligations under this contract, including the obligation to make any and all payments specified by its terms, until the USCA finds an acceptable substitute to assume this contract and releases the Member from this contract.

8. **CLEANING-SECURITY DEPOSIT.** If a Member satisfactorily fulfills the terms and conditions of this contract, the cleaning-security deposit will be refunded after the last semester of residence and after all outstanding bills are determined and paid. In addition, Member agrees to compensate USCA on demand for any expense or damage caused by Member's willful abuse or neglect or failure to exercise reasonable care; or alternatively, USCA may allow Member to clean and/or repair said premises, subject to USCA's reasonable satisfaction. At the termination of residency Member agrees that the premises may be reasonably cleaned and repaired by USCA at cost to Member, and USCA agrees to refund to Member that portion of the deposit which exceeds the Member's obligation for reasonable cleaning and/or repair, willful abuse or negligence, and unpaid residence charges for above premises.

9. **CANCELLATION OF CONTRACT.** In the event either party refuses to take up this contract upon the starting of the term except as otherwise provided herein, such party shall be liable for any reasonable damages proximately caused thereby. This contract may be cancelled by either party without penalty by giving **written notice prior to July 23, 1986**. This contract may be cancelled by either party for Spring semester 1987 without penalty by giving **written notice prior to November 19, 1986**. Cancellations by Member after these dates will be considered breach by Member according to article 7.

In the event Member quits the premises before the term is up, USCA is expressly authorized to re-enter the premises for the purpose of placing a new member in the premises. Members who notify USCA of their intention to quit the premises before the term is up are placed on a list, (the Replacement List), in the chronological order in which such notice is received. When a new applicant signs a contract with USCA, such new applicant shall be deemed to replace the next member on the Replacement List, regardless of the premises to which such new applicant is assigned. Upon written notice of such cancellation, the USCA agrees to make all reasonable efforts at replacing the Member and reduce the Member's charges by amounts collected for duplicate charges for the remaining term following his/her quitting.



**10. FAILURE TO PAY RESIDENCE CHARGES.** In the event of failure of Member to pay residence charges (as defined in Article 4, above) when due, or amounts owing on demand under this contract, USCA may serve a Notice to Quit. Member agrees thereupon to either pay the amounts owing or peaceably quit the premises. Should Member choose to quit the premises, the provisions of Articles 9 and 7 shall apply. Should the Member refuse to so quit, USCA shall have all its statutory remedies including any rights to recover treble damages under the California Code of Civil Procedures 1174. Liability for any residence charges under this contract shall be individual only.

**11. TERMINATION OF CONTRACT BY USCA.** 15 day notice of pending Membership and contract termination will be provided by the USCA. The Member shall have an opportunity for protesting the termination not less than five days before the effective date of termination. The USCA may terminate this contract under the following circumstances:

- A) Failure of the Member to meet any of the membership qualifications or obligations placed upon him/her by this contract, the USCA By-Laws, the Administrative Code, the USCA Articles of Incorporation, or the Constitution and By-Laws of his/her respective House subject to the procedures prescribed by the By-Laws of the USCA. Such failure will be considered breach by Member according to Articles 7 and 9, and disposition of the Member's deposit will be at the discretion of the Administrative Committee.
- B) Failure of the Member to meet any of the membership qualifications or obligations placed upon him/her during any previous contract period by that contract, the USCA By-Laws, the Administrative Code, the USCA Articles of Incorporation, or the Constitution and By-Laws of his/her respective House, subject to the procedures prescribed by the By-Laws of the USCA. Such failure will be considered breach by Member according to Articles 7 and 9, and the disposition of the Member's deposit will be at the discretion of the Administrative Committee.
- C) When a contract holder or applicant does not claim his/her reservation by Friday of the first week of the semester or notify the USCA office prior to the date of the late arrival, the USCA shall consider the contract holder to be in breach of this contract according to Articles 7 and 9 as of the following Friday.
- D) If a Member with a reservation for the following semester leaves a balance owing on the last day of the semester, his/her contract for the following semester may be terminated. Such failure to pay shall be considered breach according to Articles 7 and 9, and disposition of the Member's deposit will be at the discretion of the Administrative Committee.
- E) If a Member has a health condition which in the opinion of a competent medical authority endangers the health of the other Members. The Member's deposit shall be refunded in this case.
- F) If, in the opinion of the USCA General Manager, USCA President, and his/her House Manager, the Member constitutes an immediate danger to the safety of other USCA Members. Member shall be considered to be in breach of this contract according to Articles 7 and 9, and disposition of the Member's deposit will be at the discretion of the Administrative Committee.

**12. TERMINATION OF CONTRACT BY MEMBER.** Upon request of the Member, the Administrative Committee shall terminate his/her contract without deposit retainment by the USCA or other penalty for the following reasons, provided, however, he/she does not delay in notifying the USCA:

- A) If the Member is forced to leave the USCA due to non-acceptance by the University or withdrawal enforced upon the Member by the University.
- B) If the Member is forced to leave the organization due to illness sufficiently severe to require withdrawal from the University.
- C) If the Member is involuntarily inducted into active military service.
- D) If the Member is forced to leave the organization due to absolute economic hardship or family crisis as judged by the Administrative Committee.
- E) If the Member is forced to leave the organization due to circumstances entirely beyond his/her control, as determined by the Administrative Committee.
- F) Death of the Member.

**13. TERMINATION AND CONTINUED RESIDENCY.** At the end of the term, Member agrees to peaceably leave the premises. In the event USCA agrees to allow Member to remain in the premises without entering into a new contract, such continued residency shall be deemed to be on a day to day basis at the same terms and same per diem rates as under the expired contract, with residence charges, however, due at the start of each week. If Member remains on the premises for any reason without securing approval of USCA, Member shall be liable for residence charges as though the approval of the USCA had been secured, and, in addition, shall be liable for all damages caused by such continued residency.

**14. CONDITION OF HABITABILITY.** This contract is expressly conditioned upon the continued habitability of the premises. If, through any natural or extraordinary force, the premises are damaged or made uninhabitable, at the option of either party, the contract shall be terminated; provided, however, that the Member shall give the USCA reasonable opportunity to repair said damage before terminating his/her contract. USCA agrees to place the premises in good repair before Member begins occupancy, and to keep such premises in good repair during the term. Member agrees to use reasonable care in use of the premises, and to keep the premises clean and free of dirt, trash, or filth. The parties agree that no statutory, or otherwise, rules of law are waived by this paragraph. Residents are individually responsible for loss or damage to their rooms, and residents of a House may jointly be responsible for loss or damage to the common areas.

**15. ALTERATIONS.** Member may make no alterations or modifications in the physical structure of the premises. Member may, however, make changes in decorations. Member may paint at his/her own expense; provided, however, the Member secures the USCA's express approval in advance, and Member pays the USCA a twenty-five dollar (\$25.00) deposit above and beyond the cleaning-security deposit. Member agrees to compensate the USCA on demand for any expenses or damages caused by Member's willful abuse or neglect or failure to use reasonable care; or alternatively, USCA may allow the Member to clean and/or repair said premises, subject to the USCA's reasonable satisfaction. At the termination of painting, Member agrees that the premises may be reasonably cleaned and/or repaired at cost to Member. USCA agrees to refund that portion of the painting deposit which exceeds the Member's obligation for reasonable cleaning and/or repair.

**16. INVENTORY CONDITION REPORT.** Each Member is entitled to the following furniture in his/her room:

one Bed Frame	_____
one Mattress	_____
one Dresser	_____
one Desk	_____
one Chair	_____

Member acknowledges receipt in good condition of the above listed furniture; provided, however, that if Member shall find that any item thereof is not in good condition or that said inventory is incorrect in any particular, a statement of objections or defects shall be delivered to the USCA within three (3) days after the first day of the contract period; otherwise it shall be conclusively presumed that the inventory is correct in all particulars. At the end of the term or otherwise upon vacating, the Member shall be responsible for restoration of premises to the same condition as at the beginning of occupancy, reasonable wear and tear excepted.

**17. LIABILITY FOR INJURY.** Member shall be in no way liable for death or injury to any person in or about the premises caused through fault of the USCA. USCA shall not be liable for death or injury to any person in or about the premises caused through fault of the Member.

**18. LIABILITY FOR THEFT.** USCA assumes no obligation or liability for loss or theft of Member's personal property except to the extent such loss or theft is caused by the willful failure or neglect of the USCA. USCA covenants that the premises are reasonably secure such as to prevent theft, burglary, or other crime against the person or property of Member. Member agrees to properly use such security measures provided by USCA.

**19. INSPECTIONS.** USCA may enter the Member's room in order to place a new member in the premises, providing remaining members have been made aware of any vacancy. The USCA may make any reasonable health, safety, or maintenance inspection of the Member's room with the consent of the Member, or with twenty-four (24) hour written notice in advance to the Member. Such inspection shall be made at reasonable times, and in no event prior to twelve noon on weekends. In case of a bonafide emergency, USCA may enter the Member's room at any time without the consent or approval or notice to the Member.

**20. MEMBER'S RIGHTS.** In addition to residency in a USCA House, each Member shall have the following rights:

- A) Right to attend all meetings.
- B) Right to cast one vote at all general membership meetings.
- C) Right to speak at all meetings.
- D) Right to make and second resolutions, motions, or approvals at meetings.
- E) Right to use the facilities of the USCA.
- F) Additional rights shall be determined within the individual House By-Laws.

**21. MEMBER OBLIGATIONS.** Each Member is obligated to perform faithfully and as efficiently as possible all work assigned under the workshift system; to respect all rights of neighbors and to protect the organization from public censure arising out of individual or group conduct which may be construed as representative of the organization; and to abide by the rules and regulations governing conduct in the house and to maintain and promote fairness and cooperation essential to congenial, comfortable, and studious living conditions. Any work performed under the workshift system shall be considered an obligation of membership inherent in cooperative living. Membership in the USCA requires residence or boarding at the USCA. Contract holder's failure to claim his/her reservation at the USCA prevents the contract holder from claiming membership in the USCA.

**22. RULES.** It is expected that the Member shall acquaint him/herself with, and abide by, all rules and regulations of the USCA, including, but not limited to, the agreements and conditions of this contract, the USCA By-Laws and Administrative Code, and the rules and regulations of the individual house. In accordance with the By-Laws and Administrative Code of the USCA, the USCA may consider Member's failure to comply with the aforementioned rules and regulations to be a breach of contract by Member according to Articles 7 and 9. Such rules and regulations are on hand, and may be examined at the USCA Office, as well as at the Manager's residence in each individual unit of the USCA. USCA shall not be responsible to the Member for violation or non-performance by any other member of any such rules. Failure, willful or otherwise, by the USCA to enforce any rule shall not be a waiver of its right to subsequently enforce such rules.

A) Non-transferability. This contract is NON-TRANSFERABLE and may not be sold, transferred or assigned. Violation of this covenant shall be considered a breach by Member according to Articles 7 and 9.

B) Peace and Quiet. Member agrees not to make any excess noise or create any nuisance such as will disturb the peace and quiet of neighbors.

C) Vacancies. If a vacancy occurs in a suite, room, or House, the remaining member(s) agree(s) to accept a new occupant to fill the existing vacancy. Behavior which discriminates against such a newly assigned occupant will be considered grounds for termination of this contract.

D) Use. Member agrees that the premises shall be used exclusively for residential purposes save to the extent that Member may conduct a trade or business customarily carried on in or from the home, subject to any applicable zoning ordinances or regulations of the appropriate municipality.

E) Pets. Dogs, cats, or any other warm blooded mammals, shall not be kept in or on said premises.

F) Dangerous Materials. The possession of firearms, volatile solutions, explosives, fireworks, or other dangerous materials is strictly prohibited in or on the premises.

G) Bicycles and Motorcycles. Motorbikes and motorcycles are not permitted in the Houses. Bicycles may not be kept in hallways, entryways or other public areas of the Houses that are not designated for bicycle storage.

H) Unlawful Activities. Member agrees not to use the premises or any part thereof for the conduct of unlawful activities.

I) Visitors and Guests. Member agrees to abide by all USCA and House policies regarding guests.

**23. INTERPRETATION OF CONTRACT.** This instrument shall constitute the sole agreement between the Member and the USCA. Interpretation of this contract shall be the responsibility of the Administrative Committee. The Administrative Committee is responsible for processing appeals of members regarding interpretations of this contract, payment of bills, delinquencies, fines, requests for refund, and for interpreting the Administrative Code. The Administrative Committee is composed of a student from each unit of the organization. Actions by the Administrative Committee are subject to approval by, and may be appealed to, the Board of Directors. If any section or part thereof of this agreement is deemed illegal or inoperative by operation of law, all other provisions of this agreement shall remain in full force and effect. The Member and the USCA assume that the statements made on this contract are correct and that the signatures hereon are valid.

**24. CHANGES IN CONTRACT.** USCA and Member agree that no modification or changes may be accomplished without the written consent of both parties, except as provided herein.

**25. LEGAL PROCEEDINGS AND COLLECTION FEES.** If the USCA or the Member is required to file or bring any legal proceedings arising out of this agreement, the prevailing party therein shall be entitled to recover from the other all costs and expenses incurred, including reasonable attorney's fees. If the USCA is required to use the services of an outside agency in collecting monies owed by the Member, the cost of collection shall be charged to the Member.

This is a CONTRACT between the University Students' Cooperative Association

and Joel Rane

This contract must be received at the USCA Central Office on or before \_\_\_\_\_

\_\_\_\_\_ or this assignment may be cancelled by the USCA.

I HEREBY SWEAR AND AFFIRM THAT I AM EITHER A REGISTERED STUDENT AT THE UNIVERSITY OF CALIFORNIA AT BERKELEY OR THAT MY ELIGIBILITY HAS BEEN APPROVED BY THE ADMINISTRATIVE COMMITTEE. This CONTRACT is expressly conditioned upon the truth of this statement. I authorize the University of California to release any and all information required to verify such status upon the request of the USCA. I understand that if any part of this statement or the information below is found to be false, I shall be considered in breach of this CONTRACT according to Articles 7 and 9. I hereby affirm that I have never left the USCA in bad standing or, if so, my eligibility to return has been approved by the Administrative Committee. I accept this CONTRACT and agree to abide by the covenants herein. I acknowledge receipt of a copy of this CONTRACT and further understand that this CONTRACT may be cancelled without penalty by giving **written notice to the USCA Central Office prior to July 23, 1986.**

**NOTE: All communications from the Member to the USCA regarding this contract or any condition herein, including its cancellation or payment of residence charges, must be presented in writing to the USCA Central Office at 2424 Ridge Road, Berkeley, California 94709. The Member is responsible for ensuring that all such communications are received by the USCA Central Office on time.**

I HAVE READ THE FOREGOING BEFORE SIGNING.

\_\_\_\_\_  
Date

Your Copy  
Signature of Member

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Parent or Legal Guardian  
(if student is under 18 years of age)

\_\_\_\_\_  
Home Address

\_\_\_\_\_  
Birthdate

\_\_\_\_\_  
Driver's License or State ID#

\_\_\_\_\_  
State

(If not available, use University of California  
registration number or passport number.)

LAST NAME

FIRST NAME

MIDDLE

HAIR

OFFICE USE ONLY

OFFICE USE ONLY

1986-1987

If you wish the information on this  
contract kept confidential, please  
contact the USCA Central Office.