

CAMPUS HISTORIC RESOURCES SURVEY

Prepared by the Campus
Planning Study Group

Dean Richard Bender - Director
Jack Sidener - Campus Plan Coordinator
Sally Woodbridge - Survey Coordinator
University of California, Berkeley — 1978

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For Richard H. ...
and ...
University of ...

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INTRODUCTION

"But above and beyond any of the considerations which have been enumerated, is the principle that it is owed to the people to establish on these grounds a standard of artistic excellence. It is the University's bounden duty to cultivate artistic ideals just as distinctly and indisputably as it is its duty to teach the beauties of literature and the wonders of science. The University fulfills only a part of its mission when it teaches the theory of beauty without its practice. Its duty is to inspire, to cultivate, to edify. And to do that completely it must have fine buildings. By fine is not meant elaborate or even costly, but buildings whose lines are so pure and whose aspect so beautiful that the student coming into their presence is uplifted and his ideas enlarged and purified. Men and women come here at the most impressionable period of their lives, and lost is the most important of opportunities for raising the standard of their taste and cultivating their higher instincts, if they do not find themselves at once in an atmosphere of fine artistic surroundings....The University shall take on incomparable beauties and stand as an exponent of all that is best in life."

John Galen Howard : 1903

Has the Berkeley campus maintained the "...standard of artistic excellence" which Howard called for? Has it become a humane environment? Are its buildings worthy of a great university? Has it continued to respect and to build on its heritage? Has the campus taken on "incomparable beauties" and come to "stand as an exponent of all that is best in life"?

The Berkeley campus was begun as part of a magnificent dream. It has grown enormously. New buildings have been added. Old buildings have undergone major changes. Planting has matured and the harshness of the frontier has given way to patina. It is the campus of a great university: a magnificent location and powerful landscape, and a collection of buildings which record the dreams, the accomplishments, the energies and the memories of over a century.

The original plans called for a careful pattern of growth. An orderly progression of academic buildings was arranged along carefully proportioned malls and squares. Formal buildings defined vistas. They stood in definite relationships to each other and they were grouped by discipline. Less formal structures were set into richly planted groves and along the branches of Strawberry Creek. The whole was pleasant and spacious.

Much of this has been lost.

Recent years have seen an explosion of growth. By the late 1950's the original plan was abandoned. No alternative took its place. New buildings were set into open spaces. Vistas were blocked and groves were destroyed. Heedless of tradition, their neighbors, or the extraordinary environmental history of the campus and the Bay Area, planners rushed a new group of large, and often mediocre, buildings into place.

Today, in a period of "steady state," the University remains vital. It needs sensitive and careful maintenance and it demands new growth. Each year, pressures for the new pose challenges to the old. It is a time for thoughtful consideration; a time for taking stock and an opportunity to plan.

Project History

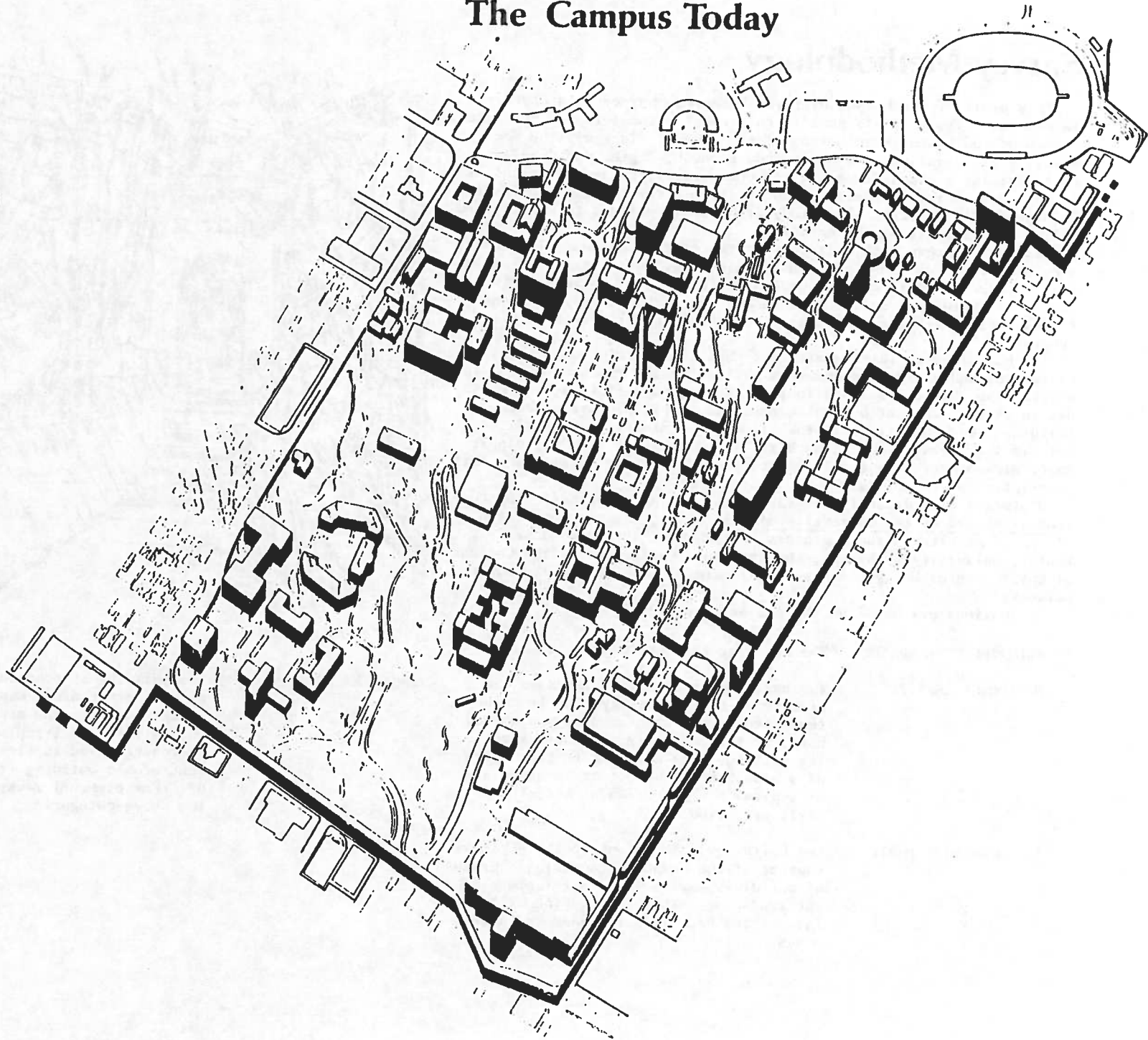
The Campus Historic Resources Survey has grown out of the recognition that, while the Campus must grow and change and while the old must make way for the new, it is essential that these transformations take place in an environment that values history, continuity and tradition. Plans for the campus must respect grace and beauty at the same time they recognize the need for new facilities.

This study was requested by Chancellor Bowker as part of a set of larger Campus efforts. It seeks to identify and describe the historic resources of the Campus and to examine them in the context of a set of historic criteria. Taken together with a group of other studies - an analysis of the seismic safety of Campus structures, an inventory of trees and shrubs, an examination of the energy use of buildings and a survey of the quality of interior spaces - this survey will help guide plans for preservation, adaptive re-use and replacement.

In this first stage of the survey, a faculty-student team has prepared material to describe the buildings within the boundaries of the Berkeley campus and, with the aid of an Advisory Panel, has prepared a set of criteria for their evaluation.

In a second stage, the Advisory Panel will meet on the Berkeley campus. They will review the materials which have been prepared, study the buildings and suggest a ranking of the Campus historic and architectural resources. The Campus buildings will be ranked from greatest to least historic and architectural value. In those cases where portions of a building are important in themselves or as part of a greater campus composition, suggestions for their preservation and/or re-use will be made. In a final stage, the comments and rankings of the Panel will be combined with the material prepared by the study team. This will serve as a guide to all of those who work, study, visit, and plan at the Berkeley campus of the University of California.

The Campus Today



Survey Methodology

This draft of the Campus Historic Resources Survey is a document in process. The survey's goal is to present a complete and accurate record of the historic resources of the Campus. This will be done in a series of iterations planned to add breadth, depth, and detail while gaining richness from the comments, criticism and additions of an able and energetic advisory panel. The survey remains superficial in many of its aspects. The study group will continue to amplify and refine the elements of the survey.

The survey began with buildings on the central Campus. This draft adds detail to buildings previously described, adds a group of buildings adjacent to this central quadrangle and begins to identify groups of buildings, spaces between and around buildings, and landscaped areas which are important elements of the history of the Campus.

The buildings in this report have physical descriptions, brief histories, and evaluative comments written by the research team. In writing the physical descriptions of the campus buildings, our goal was to give a coherent but not exhaustive verbal picture of each building. Consequently only the visually prominent aspects of the buildings are described. Even here, in the case of some buildings, space did not permit a total inventory of decorative detail or a full description of the plans.

Histories were drawn from a variety of campus resources: The Centennial Record of the University of California, the records of the Office of Architects and Engineers, the Bancroft Library, James Kantor, University Archivist, the Documents Collection of the College of Environmental Design, and personal interviews with knowledgeable persons.

Evaluations are based on the following criteria:

- ARCHITECTURAL MERIT:** The building is a unique work of art.
- HISTORICAL MERIT:** The building is closely related to the history of the University, the lives of those people who have studied and worked here, or the community which provides its setting. The building is the design of a prominent architect or an exemplary or typical example of an architectural style or period.
- ENVIRONMENTAL MERIT:** The building is important to the physical context of the Campus as a whole, a group of buildings, or an important feature of the landscape. Its preservation will reinforce the Plan and/or enhance adjacent areas.



1910 Bridge

COMPONENT MERIT:

The building is constructed of materials or with a technique whose use is unlikely in the future. The ornament or detail of the building is irreplaceable. The method of construction is significant. A component of the building (room, wing, facade or other element) ranks in one or more of the above categories.

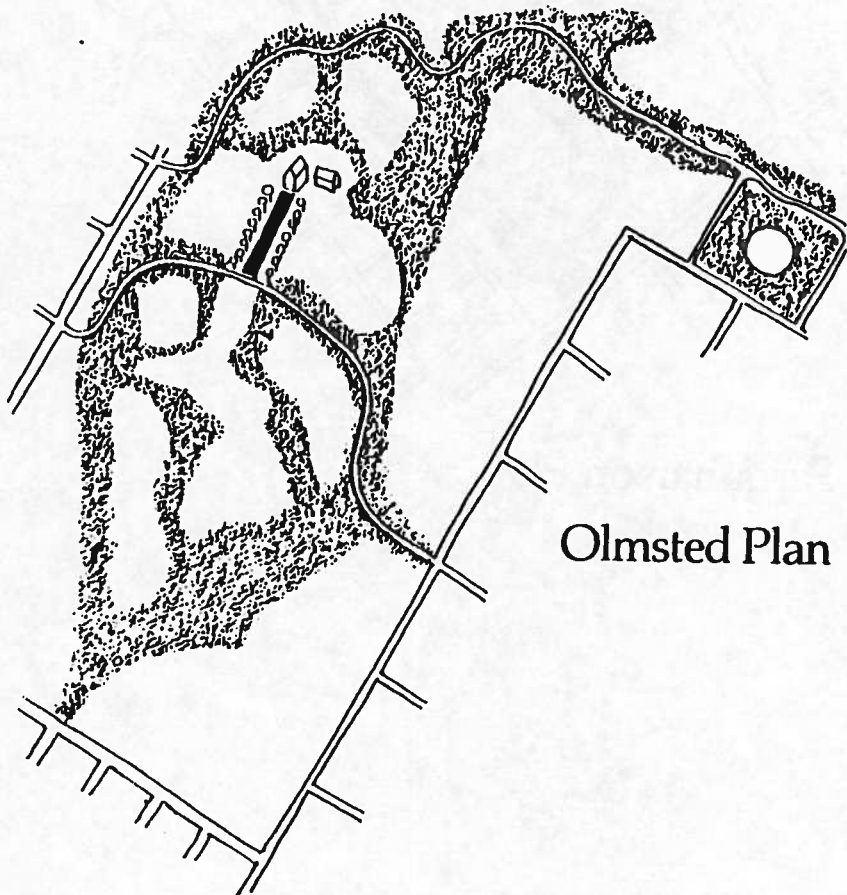
CAMPUS HISTORY

In 1860 the College of California dedicated its new campus, 160 acres of farm land in Berkeley between the north and south branches of Strawberry Creek. The site was selected "because of its abundant water supply, its mild climate, the absence of severe winds, the rolling landscape abundantly covered with oak, sycamore and bay trees, the superb views to the Golden Gate and Sausalito mountains, (and) the rather convenient but not pressing proximity of Oakland and San Francisco." It was, in other words, a wholesome and idyllic setting more appropriate for the future great university the founders envisioned than the present campus in the City of Oakland. In 1864, the College Homestead Association was formed for the purpose of acquiring and selling lots in the vicinity of the college tract to fund its buildings. In two years the Association acquired an additional 320 acres for speculative residential development. A plan for development of these "college grounds" was commissioned by the College's Board of Trustees from Frederick Law Olmsted, who was at work on various projects in the state about that time.

Olmsted's plan reflected the picturesque concept of landscaping carried out in his other works, notably New York's Central Park. Speculative residential tracts of four and five acres with winding roads and paths surrounded the campus, which was approached by a formal avenue. Two buildings - one of brick, stone and iron to house the library, records, and scientific collections; the other of wood for classes, faculty offices, and an assembly hall - comprised the academic institution. They were to be sited on an artificial plateau to take advantage of the open vista to the Golden Gate. Other amenities were a large green for athletic activities, park areas, and parkways to the Bay and to Oakland. Though thoroughly acceptable, Olmsted's plan remained unfunded largely because the remoteness of the community made it a poor real estate market. The location of Piedmont Avenue, the south and west campus entrances, and part of the Campanile axis are vestigial elements of this first plan.

Meanwhile, the Morrill Act was signed in 1862 giving land grants to states that established colleges for agriculture and the mechanical arts. In 1866, the California legislature took advantage of this Act to found the College of Architecture, Mining, and Mechanical Arts. The proposed site for this technical school was a tract to the north of that of the College of California. In view of its economic insecurity and the injurious competition certain to follow the establishment of the state college, the College of California offered its holdings to the state in 1867 on the condition that the two institutions merge to become a complete university. The legislature accepted the proposition, and, with the signing of the Charter or Organic Act, the University of California was born, with a Board of Regents to govern it. The townsite had been named for George Berkeley, Bishop of Cloyne, who had visited the colonies in 1729 with the idea of founding a university. The founders particularly fancied his long epic poem, the last stanza of which reads:

Westward the course of empire takes its way;
The four first acts already past
A fifth shall close the drama with the day;
Time's noblest offspring is the last.



In 1870, the Regents adopted a plan drawn up by San Francisco architect David Farquharson. This plan incorporated many of the features of Olmsted's Plan and increased the number of buildings to include six "spacious and elegant buildings" for the College of Agriculture, the College of Mechanical Arts, the College of Engineering, the College of Mines and the College of Letters. The focal building of this group was to be called the Hall of California. By 1873, two nearly completed buildings were the scene of July graduation exercises for the first twelve students, known as the "twelve apostles." Both North and South Halls were completed for the University's fall term in September, 1873. They were located approximately where Olmsted had sited his buildings part way up the sloping site and oriented to the Golden Gate.

Eight years later Bacon Hall, the library, became the focal building at the head of the Golden Gate axis. By 1897 more major buildings, Civil Engineering, Mechanics and Mining, and the Chemical Laboratory, had joined this nucleus. Lesser structures, mostly of wood frame construction, were informally sited about the campus on the more level portions of the land. The Botanical Gardens were laid out north of North Hall and southwest of Engineering. To gain level ground for the cinder running track, the central branch of Strawberry Creek was drained.

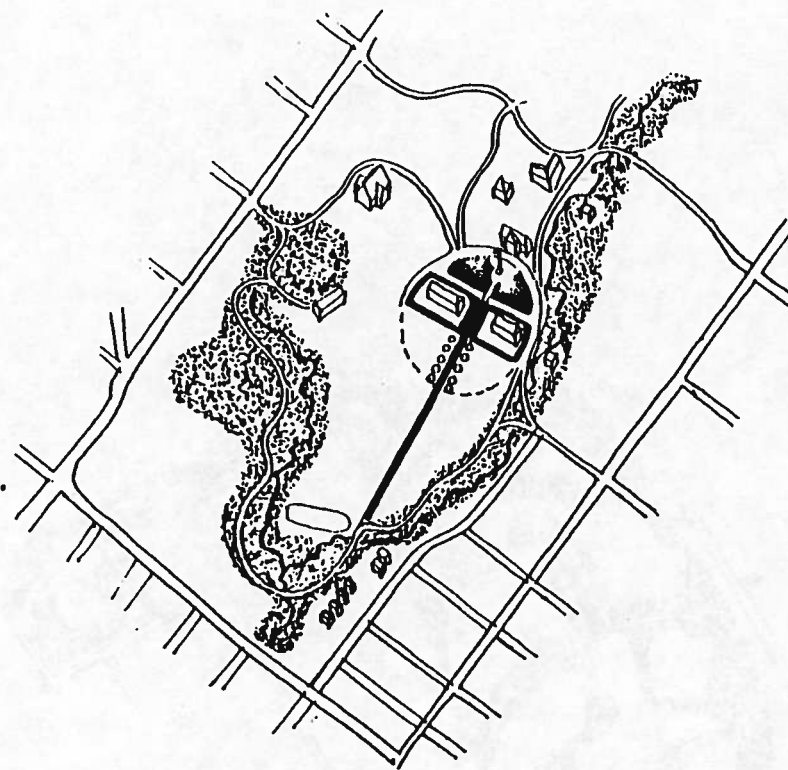
The Classical Phase

The need for a comprehensive plan to guide the University's future growth was recognized in 1896 by Regent Jacob Reinstein, a noted San Francisco lawyer and a member of the first graduating class. Influenced by the views of Bernard Maybeck, instructor in architectural drawing, Mr. Reinstein made a plea for a "comprehensive permanent plan" which would result in the progressive construction of buildings commensurate with the pride and dignity of a great and glorious state -- befitting the best and noblest purposes of that state."

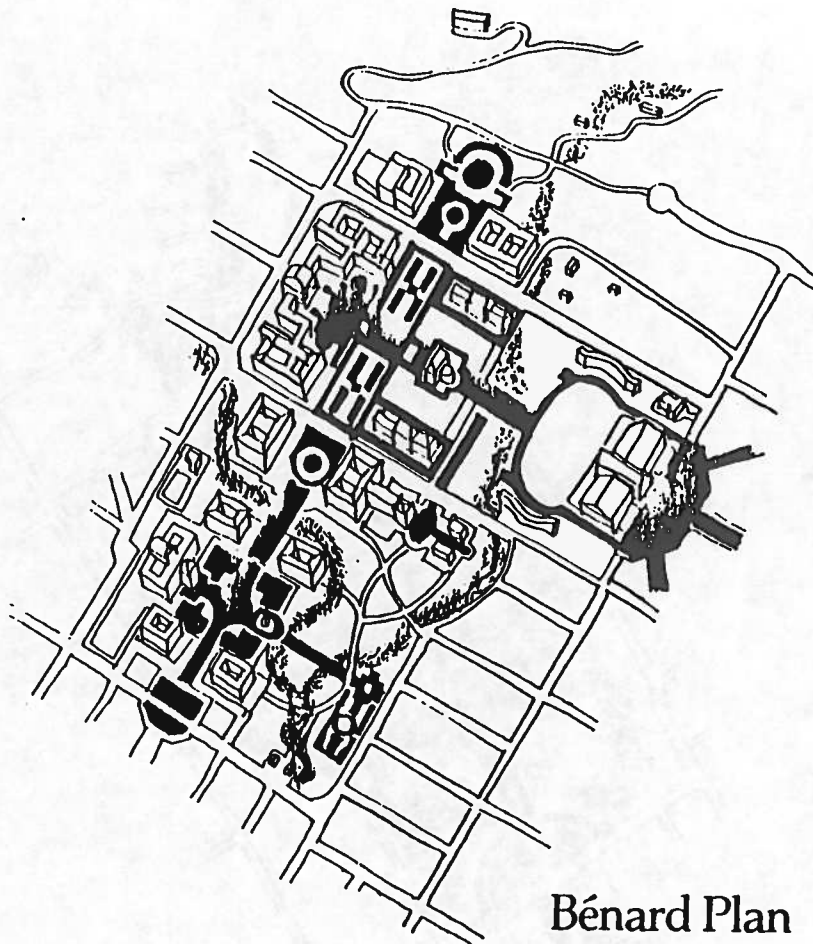
Finding the Board of Regents receptive to the need for long-range planning, Mrs. Phoebe Apperson Hearst, advised by Maybeck and Reinstein, offered to finance an international competition for a physical plan for the University. This generous proposal was accepted by the Regents. A jury of five internationally known architects was chosen, and invitations were extended to architects throughout the world to enter the competition.

As expressed in the following extracts from the "Programme" for the competition, published in December 1897:

"The University of California possesses extensive and well located grounds; besides, it has at its disposal sufficient resources to begin the erection of a great center of learning. But it will require many years to complete the work in all its parts, and it is to be expected that the Programme of each division will undergo some modifications before the general work is completed. The special arrangements of each division or department cannot, therefore, be settled at the present time.



Farquharson Plan



Bénéard Plan

"On the other hand, confusion will arise, and the possibilities offered by a beautiful site would be lost, if the preliminary work were undertaken without a comprehensive idea of the whole, and without a previously formulated general plan.

"Only the adoption from the start of a well conceived general plan will permit the promoters to proceed wisely and with confidence in the creation, successively, of the various colleges and departments which are to compose the University."

The competition guidelines listed the University's needs for the housing of Administration, Offices, Library, Museum, Auditorium, Military Establishment, Gymnasium, Dormitories to lodge 1,500 students, Club Houses, and an Infirmary. Fifteen departments of instruction were to be accommodated and all buildings were "to be so connected as to insure easy communication, both open and covered, between the groups of buildings, and to contribute to the stately aspect of the whole."

At the preliminary judging in Antwerp, Belgium, in October 1898, eleven finalists were chosen from a total of 98 entrants to compete for the grand prize of \$10,000. Nine of these accepted an expense-paid trip to the site of the University, following which the final judging was held in San Francisco in September, 1899.

The following points were stressed by the jury:

- 1) The buildings should generally represent a university rather than a mere architectural composition.
- 2) There should be a convenient grouping of the educational sections without undue crowding or prevention of possible future expansion.
- 3) The purpose of the several departments should be clearly defined in the design.

4) The architectural forms should be adapted to the configuration of the grounds and preservation of their natural beauties.

The winner, Emile Bénéard, an eminent French architect, had prepared his scheme without having seen the site. To bring his design in harmony with the actual physical conditions, Bénéard came to the campus. He completed his revision in 1900, but declined the post of supervising architect and returned to Paris.

The Bénéard Plan embodied the aesthetic principles of the pre-eminent French architectural academy, the Ecole des Beaux Arts. It featured formal axes, bilateral symmetry, monumental scale, and an eclectic classic style for the buildings. The belief that a design in accordance with universal architectural principles would insure "that there would be no more necessity of remodeling its broad outlines a thousand years hence than there would be of remodeling the Parthenon," was stated in the program. Still, the plan was not insensitive to the peculiarities of the site. The Olmsted axis from the hills to the Bay was accepted but shifted northward to line up with the grid of the City of Berkeley, which now had a population of over 10,000. This shift combined with changes in the land contours reflected the shift of emphasis from natural order to urban order. However, a concession to natural order left Strawberry Creek free to meander through the campus.

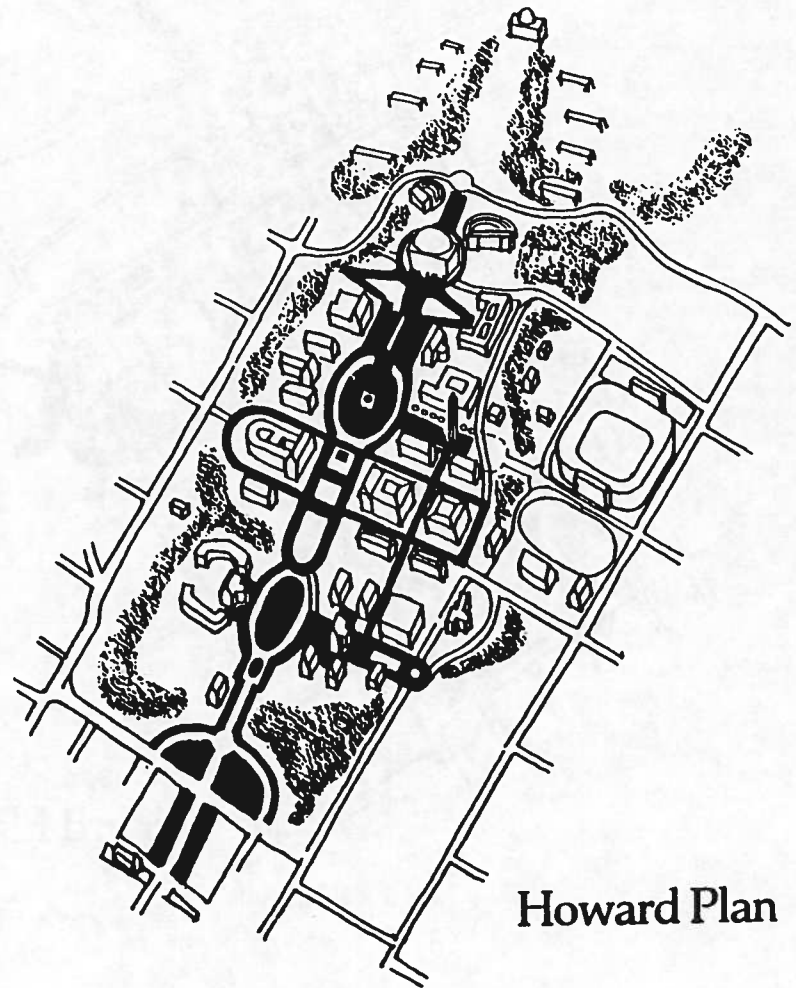
Having adopted as permanent M. Bénard's revised plan, the Regents passed a resolution in December 1900 prohibiting any substantial departure from it without the consent of a majority of a self-perpetuating Board of Advisors, to consist of the final competition jury plus three prominent architects. One of the latter, John Galen Howard of New York, was the fourth-place winner of the competition. Mrs. Hearst, at Bernard Maybeck's recommendation, selected him to design a building for the College of Mining in memory of her husband, Senator George Hearst. In 1902, Howard was appointed Supervising Architect for the University; in 1903 he became the first Professor of Architecture.

1902-1927 The Campus as Supervised by John Galen Howard

In 1902 while designing the Hearst Memorial Mining Building, Howard commented that he considered the Bénard Plan a preliminary one. Acting on this presupposition, he aligned the Mining Building with the existing campus nucleus. The ease with which Howard was able to alter the "permanent" plan reveals two things: first, that the program's statement that a design in accordance with universal architectural principles would insure "that there would be no more necessity of remodeling its broad outlines a thousand years hence, than there would be of remodeling the Parthenon" was but dimly understood by the Regents; and second, that Howard, reacting with sensitivity to the site, would be able to press for a more pragmatic approach to the campus' future.

Eighteen campus buildings were erected during Howard's tenure. The Greek Theater (1903), funded by W.R. Hearst, and California Hall (1905) were his first major structures. Though not an element of the original plan, the Greek Theater was certainly consonant with the Classic vision of the new university as the Athens of the West. Hearst Memorial Mining Building (designed in 1902 but not completed until 1907), Doe Library (1911-17), Boalt Hall (1912)(now Durant), and the Agriculture Hall (1913)(now Wellman) also reveal Howard's varied approach to a new architecture in the Classic tradition, but modified to reflect its new California environment. Still, Howard's allegiance to the Beaux Arts is revealed in his consistent siting of the buildings on regraded, leveled land. Only Stephens Hall, the former Student Union built in 1923, is sited on different levels in accordance with the sloping site.

Howard revised the Bénard Plan twice: first in 1908 when he re-adopted the Olmsted-Farquharson axis to the Golden Gate; and second in 1914 when he reinforced this axis by orienting the buildings to the campus interior rather than having them face away from the periphery of the campus. The 1914 plan was approved by the Regents for the future building program and titled, "The Phoebe Apperson Hearst Architectural Plan." In the same year a successful bond issue brought enough funds to construct Wheeler Hall, Gilman Hall, Hilgard Hall, and the Campanile. The last-named marked the crossing of the secondary E-W axis and the N-S esplanade.



Howard Plan

In 1919 President Benjamin Ide Wheeler's long, autocratic administration ended. With the loss of his most powerful supporter, Howard's opposition to such proposals as the siting of the Memorial Stadium on a natural bird and wildflower sanctuary at the mouth of Strawberry Canyon was increasingly viewed as indicative of inflexibility and an unwillingness to cooperate with the Regents. In 1922, while Howard was in Europe, the commission for the Hearst Memorial Women's Gymnasium was given to Bernard Maybeck and Julia Morgan without his approval. By 1924 the rift between Howard and the Regents was irreparable; his contract as Supervising Architect was not renewed. Soon after, he resigned as Director of the School of Architecture although he continued to teach there until his death in 1931.

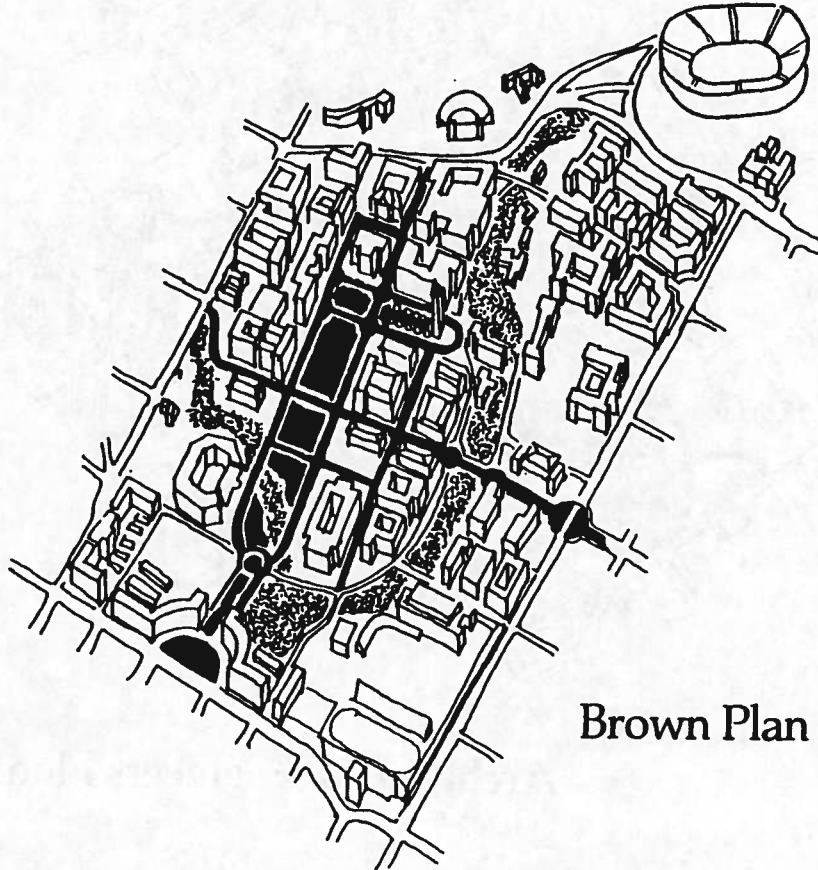
1927 - 1938

In 1927, George W. Kelham, a prominent San Francisco architect, succeeded Howard as Supervising Architect. According to Warren Perry, who followed Howard as Director of the School of Architecture, Kelham's capacities tended toward finance and organization. "He is breezy, shrewd, efficient, restless and hasty perhaps but engaging - a business man's architect."

The year 1930 saw the construction of four buildings: Cowell Hospital, McLaughlin Hall, Giannini Hall and the Life Sciences Building. These facilities so strained the campus power plant that a new heating plant had to be built. Giannini, designed with W.C. Hays, completed the original agriculture complex projected in the 1908 plan. The Life Sciences Building departed from this plan and began a major change in the scale of campus buildings in that it combined in one building departments that were previously designated for a group of buildings on the same site. When finished, the Life Sciences Building represented an innovative concept in academic planning and was the largest building of its kind. It was designed by Kelham but the planning decisions behind it had been removed from the responsibilities of the Supervising Architect and given to a faculty Committee on Campus Development and Building Location. The Committee's first recommendation was that the Men's Gymnasium and playing fields be placed on land outside the limits of the original campus, beyond the SW corner. This development, completed in 1933, combined with the 1925 Women's Gymnasium to extend the campus two blocks south.

1938 - 1948

Arthur Brown, Jr., another prominent San Francisco architect, held the post of Supervising Architect from 1938 to 1948. The combined effect of the Depression and the Second World War resulted in a curtailment of building activity during that period. Few major buildings were erected. Those which were - Sproul Hall (1940), Minor Hall (1941), and Donner Laboratory (1942) - reveal Brown's concern for maintaining the architectural character of Howard's buildings in the face of stringent budgets. The result was a group of stripped-down versions of the Neo-Classic style. Just above the main campus, Stern Hall, a dormitory in the modern style designed by Corbett and McMurray with William W. Wurster, was erected in 1942.



Brown Plan

During this period, a major study of future campus needs was undertaken under Brown's supervision, with the cooperation of the Controller and the President's Committee on Campus Development, but Brown's work was hampered by the University's failure to provide a basis in policy. Unable to obtain satisfactory information on such policy questions as: ultimate desired enrollment, automobile parking, land acquisition, student housing and general architectural character, Brown formulated a number of alternative plans during 1943 and 1944. Their basic assumptions were:

- The Benard Plan of 1900 had been abandoned.
- The Howard Plan of 1914 had been essentially modified in practice.
- Permanent buildings then standing would form the nucleus of future development; future building would continue the lowrise tradition.
- Dormitories were not to be built within campus limits.
- Existing parking facilities were not satisfactory and should be developed where possible.

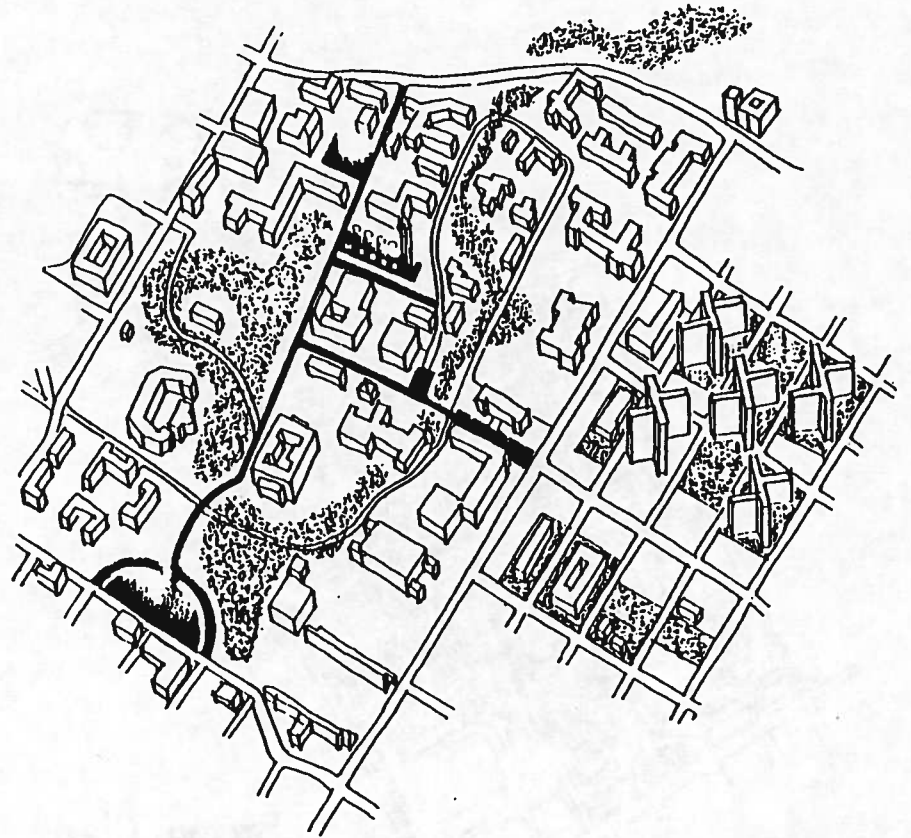
In 1944, the Regents approved a "final" plan which retained the principal features of the 1914 Plan with some significant modifications. The Campanile Esplanade was to be tied to the main E-W axis by means of a loop road; a group of new buildings was proposed on a minor N-S axis in line with the Hearst Mining Building; Strawberry Creek was to have a chain of open spaces following its course through the campus. Brown also called for the retention of the four-story height limit. As a result, virtually all the campus open spaces were seen as building sites. Brown attempted to mitigate this by proposing series of long low buildings along much of the perimeter of the campus.

In the confusion and uncertainty of the immediate postwar years, very little of the Brown Plan was implemented. A pattern of building along the campus perimeter was begun and, in 1946-47, enrollment pressures resulted in the addition of a group of so-called temporary buildings. These "temporary buildings," which by now seem almost as permanent as the rest, were moved to the campus from World War II deactivated Navy camps and erected by the U. S. Veterans' Educational Facilities Program.

1948-1956

During this post war period the pent up needs, energies, hopes and frustrations of the preceding decade were expressed in a sequence of major planning programs for the University as a whole and the Berkeley Campus in particular. The nature of this sequence was affected by major changes in the actors and their relationship to each other and to a host of new issues.

In 1948 Arthur Brown, Jr. left the post of Supervising Architect. No one was appointed to replace him. In 1949 the Division of Architects and Engineers, originally created in 1944 as part of the Office of the Controller, was changed to the Office of Architects and Engineers and charged with performing the duties of the Supervising Architect. A plan was developed by this office and approved by The



Architects & Engineers Plan

Regents in 1952. This plan, which included some elements of an alumni-sponsored proposal for high-rise dormitories to the south of the campus, was immediately subject to revision.

During this period two events contributed to the emergence of a new administrative structure. In 1950, William W. Wurster left his post as Dean of the School of Architecture and Planning at M.I.T. to become Dean of the College of Architecture at Berkeley. Dean Wurster had great influence on the campus and a strong interest in campus architecture and planning. The second was a set of important structural changes in the university itself. By 1952 the difficulties of administering the increasingly complex affairs of the University caused President Sproul and The Regents to establish Chancellorships for the individual campuses. Clark Kerr, the first Chancellor of the Berkeley Campus, was also deeply concerned with the planning of the campus. As a result of these developments, the Chancellor's Administrative Committee on Buildings and Campus Development became increasingly influential. In 1955 The Regents recognized this by creating the Committee on Campus Planning. This Committee was composed of Chancellor Kerr, Dean Wurster and another strong individual, Regent Donald McLaughlin. This trio, with Louis DeMonte, who headed the Office of the Architects and Engineers, serving as Chief of Staff, assumed the duties of the Supervising Architect. The replacement of an individual by a committee reflected both a change in value judgments from the early days of the University and Chancellor Kerr's emerging conception of the University as a "Multiversity." Under this committee's supervision the first long range development plan for Berkeley Campus of the University was produced in 1956.

By the time of publication of the 1956 Plan a number of additions and changes had already taken place on the campus. The route along the eastern edge had been altered with the removal of a sharp bend, Earl Road, and the extension of Gayley Road to meet Piedmont Avenue. This construction took place from 1946-51 and involved the removal of several buildings on the west side of Piedmont to make way for the construction of the Kleeberger Playing Field.

Major buildings had been constructed and major additions made to existing buildings. Among the new buildings were Lewis Hall, 1948 (Chemistry); Mulford Hall, 1948 (Forestry); Cory Hall, 1950 (Engineering); Dwinelle Hall, 1952 (History classrooms and offices); Morgan Hall, 1953 (Home Economics); Alumni House, 1954; and Warren Hall, 1955 (Public Health). The campus architecture made major stylistic changes during this period. The first four buildings named above still adhere, though minimally, to the Neo-Classic Style; the last four reflect contemporary design approaches. During this period also, major additions were made to LeConte Hall, Hearst Mining Building and the Donner Laboratory. Campus landscaping remained relatively untouched except for planting around the Administration Building. Parking had been introduced to the Central Glade in 1951.

The 1956 Plan

The stated objective of the 1956 Plan was "to present an aesthetically and financially sound physical design to meet the academic

needs of an enrollment of 25,000 or more students, without sacrifice of the beautiful physical setting of the campus." The guiding principles were:

Academic Requirements. Central campus space will be used primarily for academic needs, for most academic buildings must be located within a 10-minute class exchange area centering about the Library. This 10-minute walking distance limit will necessitate an increase in classroom utilization to meet the needs of an expanding enrollment and will also require that non-academic functions and some research units be located in peripheral campus areas or on outlying properties such as the Gill Tract and the Richmond Field Station. Non-University agencies will be removed from campus space.

Building Location, Design, and Use. Central campus buildings will be constructed to the maximum size that the building sites permit, consistent with need and local topographic conditions. Related departments will be located in building clusters where possible, for reasons of aesthetics, efficiency, and convenience of staff and students. Obsolete and temporary buildings will be removed, and the over-all density of buildings to land area on the central campus will be limited to 25%.

Landscape, Regional Scenic Assets, and Historical Features. Every measure will be taken to preserve the beauties of the natural setting of the campus. The natural groves and woodlands along Strawberry Creek will set the prevailing feeling for campus landscape, modified by a few areas of formal character, such as Campanile Esplanade and the Mining Circle. Advantage will be taken of views of the Golden Gate, San Francisco Bay, the Berkeley Hills, and other scenic assets wherever possible in building siting and campus design. Historical features, such as South Hall, the President's House, Founders' Rock, Hearst Mining Circle, and Sather Gate, will be preserved.

Circulation and Parking. A system of pedestrian ways and gathering areas will facilitate travel on foot throughout the campus. Pedestrian and vehicular traffic will be separated insofar as possible, and vehicular controls will be maintained at campus entrances to prohibit through traffic. Surface parking will be confined to areas limited in size. Some curb parking on the campus will be necessary, but it will be reduced for reasons of safety and aesthetics. Additional parking facilities will be provided underground or in open-deck structures, wherever feasible in order to make optimum use of costly land.

Land Acquisition. Land in the immediate vicinity of the campus will be acquired only for functions requiring central campus proximity. The needs of major commercial, religious, and institutional organizations using property

within expansion areas will be given the utmost consideration consistent with the welfare of the University.

University-City Relationships. Continuing liaison will be maintained with officials of the City of Berkeley and other nearby communities to help resolve development problems of mutual concern.

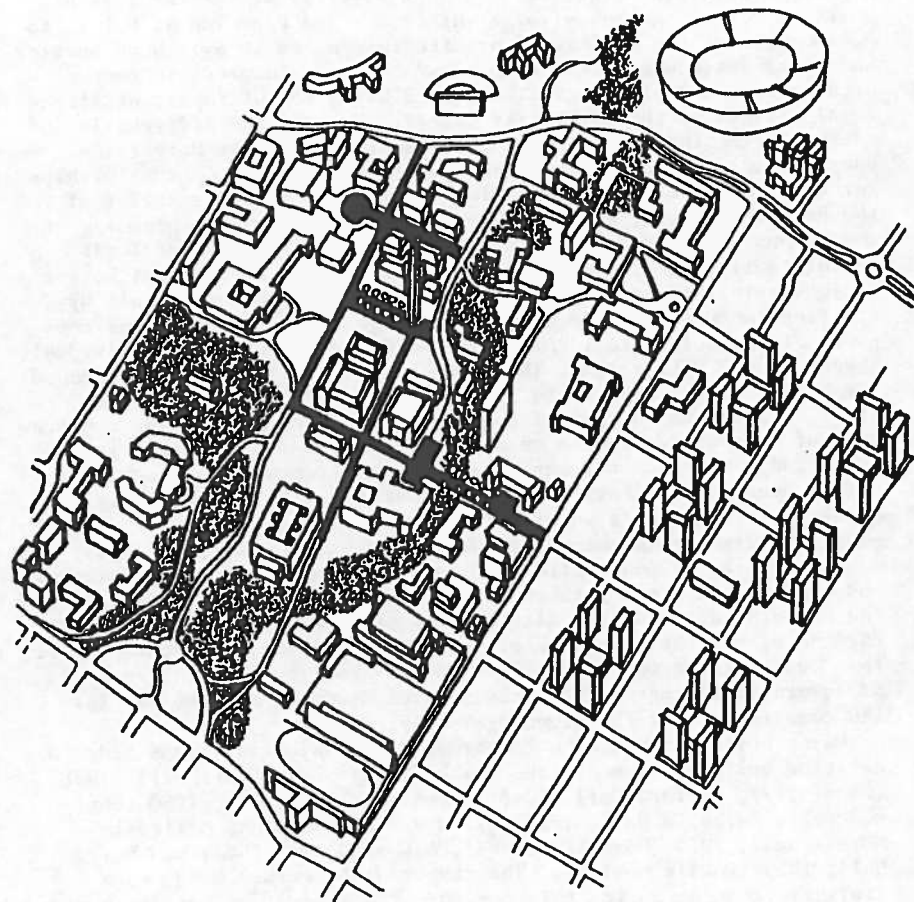
In order to maintain the site coverage ratio of 25% which had been set for the central campus, and still meet new needs, the following 28 buildings were slated for removal.

Removal Project

- *Anthropology Museum
- *Architecture
- *Art Gallery
- *Bacon Hall
- *Band
- *Cafeteria
- *Callaghan Hall
- *Chemistry
- *City & Regional Planning (Naval Arch.)
- *Corporation Yard
- *Cowell Hospital Annex
- *Decorative Arts & Annex
- *Faculty Club Garages
- *Freshman Chemistry Laboratory
- *Architects & Engineers Bldg.
- *Handball Courts
- *Hothouses & Greenhouses (part)
- *Mechanics
- *Music
- *Observatory
- *Old Radiation Laboratory
- *South Hall Annex
- *Storehouse (Barrow Lane)
- *T1 - T3
- T4 - T9
- *T10 - T11; T20 - T22
- *T12
- *T13
- T19

Proposed Site Use

- Physical Sciences
- Engineering
- Landscape; Parking
- Physics
- Landscape
- Arch., L.Arch., and C.&R.P.
- Military Sciences & Armory
- Chemistry
- Engineering
- Fields & Courts; Parking
- Cowell Hospital
- Landscape
- Landscape; Parking
- Chemistry
- Landscape; Parking
- Landscape
- Psychology; Education
- Engineering
- Landscape; Parking
- Student-Faculty Center; Landscape
- Chemistry
- Landscape
- Landscape; Parking
- Undergraduate Library; Classrooms
- Landscape
- Landscape
- Earth Sciences
- Engineering
- Landscape; Parking



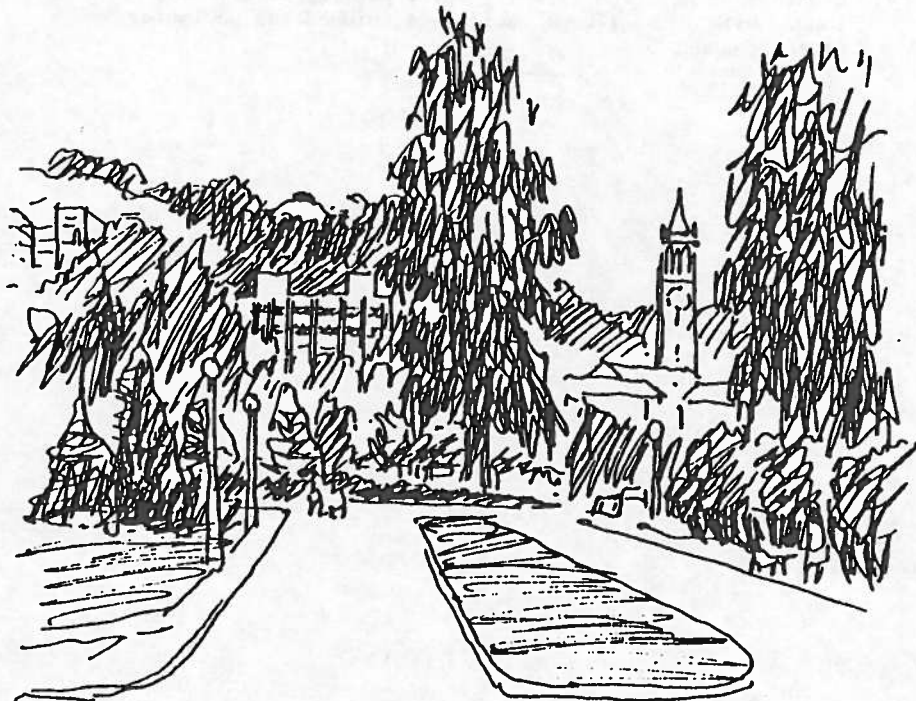
Campus Development Plan

**These buildings were actually removed.*

An important element of the 1956 Plan was its recognition of the efforts of the City of Berkeley Liaison Committee. This was headed, from 1953 to 1957, by William W. Wurster. Among the many divisive issues faced by the two committees were: University-generated street congestion, student parking, University exemption from zoning and building regulations, University penetration of the central business district, and the provision of municipal services for the campus. Out of a lengthy process of negotiation came a recognition of the Uni-

versity's contributions and its obligations to the community around it. In effect, the University agreed to engage in cooperative planning with the City in respect to parking and vehicular circulation and to revise its program of land acquisition in order to respect the commercial development in areas immediately adjacent to the campus. Other issues such as the visual effect of new University buildings on the community and the visual integration of the city and the campus through landscaping were also stated as joint concerns. A major unresolved issue was the control of Gayley Road.

Campus landscaping became another important issue. The Plan stated that "the landscape design of the campus should retain its natural informal appearance. A continuing replanting program is in operation for replacing over-age trees, especially the oak, bay and eucalyptus trees that give the campus its distinguished California setting." Areas of particular concern for their natural qualities were listed as: Strawberry Creek, the Central Glade, the Eucalyptus Grove, Observatory Hill and Faculty Glade. Although a systematic maintenance and replacement program was indicated, it was not implemented. Finally, in the 1956 Plan the University made a clear commitment to accommodating the private automobile as the principal means of circulation and access to the campus; there was no mention of alternatives.



Looking up Central Glade

The BOOM of the Sixties

By 1960 enrollment was 22,000 and still increasing. The amount of space in academic buildings had increased to 4.4 million sq. ft., nearly double that of the pre-war period. One reaction to this boom was that the first high-rise buildings appeared on the drawing boards.

Major buildings erected in response to the needs stated in the 1956 Plan were: Hertz, Morrison and Kroeber Halls, 1958-59, placed in the southeast precinct of the campus designated for the Arts; Campbell Hall, 1959, in the area designated for the Physical Sciences; the Earth Sciences Building, 1961, flanking Observatory Hill in the Engineering section; and Tolman Hall, 1962, in the northwest section of the campus which was reserved for Agriculture, Conservation and Life Sciences. Only the first three of these buildings observed the original height limit; the others were built in accordance with the second principle of the plan, one which made a vague reference to consistency with need and local topographic conditions as conditions for judging "maximum size." The design of these buildings reflects no clear attitude toward architectural continuity. Red tile roofs and rectangular volumes preserve some vestige of the original architectural character, but in general the buildings echo the contemporary modular, functionalist approach to design. Their resemblance to office buildings was reinforced by floor plans which did not provide lounges and common areas for social use by students and faculty. Instead, the cellular, dehumanized character of most of these structures epitomized the general anomie of the "Multiversity," as described by President Clark Kerr:

It [the Multiversity] is more a mechanism--a series of processes producing a series of results--a mechanism held together by administrative rules and powered by money.

"The Idea of a Multiversity" is a city of infinite variety. Some get lost in the city; some rise to the top within it; most fashion their lives within one of its many subcultures. There is less sense of community than in the village but also less sense of confinement. There is less sense of purpose than within the town but there are more ways to excel. There are also more refuges of anonymity--both for the creative person and the drifter. As against the village and the town, the "city" is more like the totality of civilization as it has evolved and more an integral part of it; and movement to and from the surrounding society has been greatly accelerated. As in a city, there are many separate endeavors under a single rule of law.

By far the most significant result of the 1956 Plan, in both social and physical terms, was the student center complex. The result of a 1957 competition the award winning project by DeMars and Reay produced an important realignment of campus circulation and a major public space on the south side of the campus. The events of the 1964 Free Speech Movement made this space an international symbol.

The 1962 Plan

The 1960 Master Plan for Higher Education in California, proposed by The Regents and President Clark Kerr, reflected growing concern that the graceful campus environment and the sense of community would be lost if growth on the main campus was unrestrained. Proposed construction of three new campuses was intended to relieve the pressure on the Berkeley and U.C.L.A. campuses. The Berkeley Campus Academic Plan proposed a student population of 27,500 with the Graduate Division to gradually grow to 45% of that figure.

Revisional studies of the 1956 Plan had begun about a year after its approval. A number of committees representing broad participation by the campus community were convened and they began to assess the relevant provisions of the Plan. The most influential of these was the Landscape Subcommittee. The first action taken by this committee was to review a landscape plan from Lawrence Halprin. This plan made such striking recommendations as returning much of the campus to true native planting, excluding lawns, and planting trees in the parking lots. Though officially recorded, this plan was never adopted. Then, about 1957, Thomas Church was commissioned to make a series of landscape plans for the campus. These were adopted and were later published as part of the 1962 Long Range Development Plan. They included: the designation of significant open areas such as Campanile Esplanade, the Student Center Complex and related squares in front of Dwinelle and Wheeler, the University House Gardens, and the West Crescent and Springer Gate for formal, urban treatment; the relocation of University (formerly Axis) Drive to the north in order to create vistas to the Life Sciences Building and the Main Library; special landscape treatment for the major campus entrances (this was carried out at College Avenue, Telegraph Avenue, and Springer Gate but not at Hearst Avenue), and within the central campus area landscape elements such as fountains and sculpture.

Existing vistas were to be reinforced and new ones opened up. An example of the latter was the demolition of the Crocker Laboratory and the lowering of the grade (only half completed) between Hearst Mining Circle and Strawberry Creek to the south to create a vista toward Faculty Glade. Major tree pruning was carried out along the north branch of Strawberry Creek to open up vistas to the Campanile and center of campus. Tolman Hall was constructed with a bridge connecting the two wings of the building to permit a view as well as a gate from Arch Street into the campus. Barrows Hall was to have a similar "hole" at the ground level to preserve a campus view, but later plans were revised to eliminate it. Some elements of the Church Plan were addressed to joint city campus issues. These included landscaping of areas where the University impinged upon the community, the development of landscaping and pedestrian and horse trails in Strawberry Canyon and new planting on the hills east of the campus where the new centers for nuclear research were growing.

The revised 1962 Long Range Development Plan differs little in its stated principles from that of 1956. Academic and Research Require-

ments included the growing need for research facilities in the upper hill areas as well as development of facilities in off campus centers. As a result of the landscape subcommittee review a new section titled "Small Scale Design Elements" gave attention to street furniture and regulatory signs as matters of aesthetic importance. Circulation and Parking recommended study of alternates to the automobile but remained substantially the same as did Land Acquisition and Campus Community Relationships. The major proposals of the 1962 Plan continued the direction of the proposals of 1956:

- 1) Acceptance of high rise structures as a means to meet space needs while preserving the 25% coverage.
- 2) Reinforcement of the principle of clustering buildings of the same discipline.
- 3) Introduction of a group of major new buildings including Moffitt Library and Evans Hall within the major space called for in all previous plans.
- 4) Creation of a series of multi-level parking structures, topped with recreational facilities, around the perimeter of the campus.

1962 to the Present

During the past 15 years, most of the physical proposals of the previous plans have been completed: the campus as a social institution has weathered the assault of a society in crisis. The 1962 Plan remains the only plan of record, but the failure to implement its mechanisms for continued re-evaluation has drained it of all force.

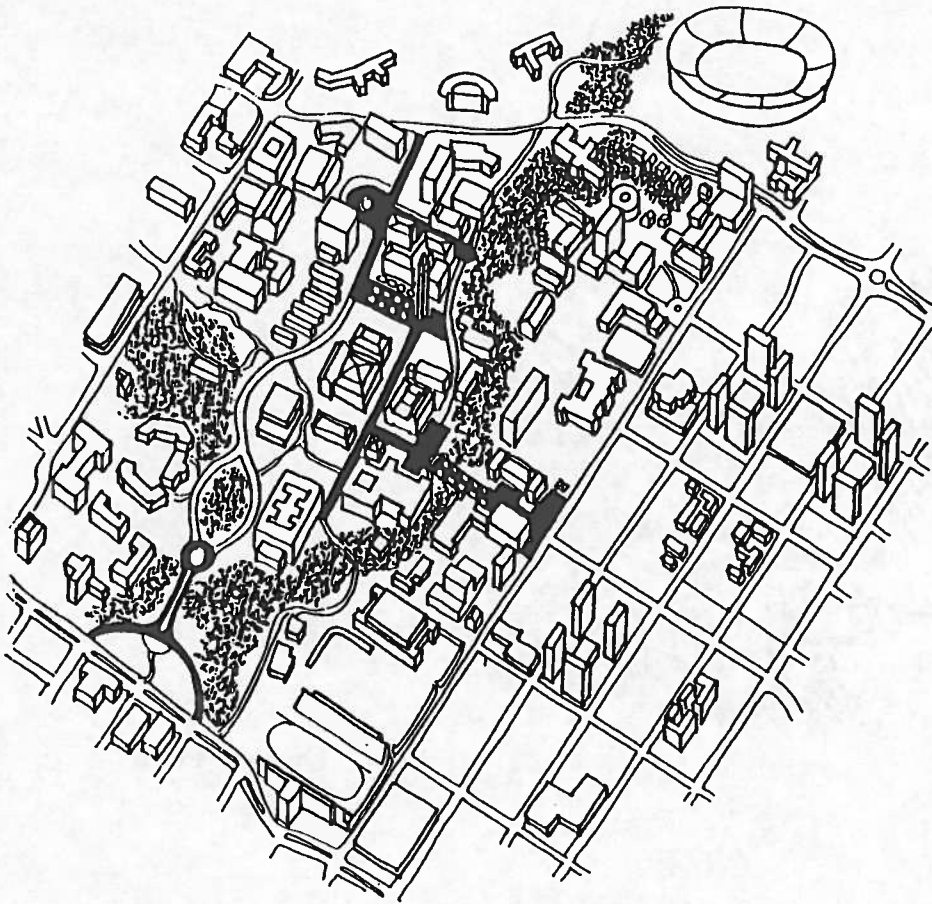
The early 1960's was a time of high optimism. Funds were steadily increasing to provide teaching and research space; the Student Center had just opened, providing one of the most pleasant and urbane environments in the country; and housing was available in reasonable quantity and quality.

The change to a densely populated campus with massive, often anonymous structures and an impersonal bureaucracy was a cause of growing unrest. Many of the new structures were large. They were rushed into place to meet pressing needs but many were not high quality designs and they were not often sited with sensitivity. The Free Speech Movement of 1964, its sit-ins and, later, the anti-war movement had profound influences on the campus environment. For several years, the new high-rise dormitories were relatively vacant because students considered the buildings and the regulations governing life in them too "institutional." Protests were lodged against demolition of any structure that was old and small and against the construction of any new, large structure. Changes in administration brought new people, unfamiliar with earlier tradition and mechanisms, into leadership positions.

Meanwhile, before the budget reversals of the 1970's, 2.5 million square feet of space was added - Wurster Hall, Barrows Hall, Evans Hall, the University Art Museum, Zellerbach Auditorium - to make a total of 7 million square feet. The built space on campus had doubled in only twenty years.

With the end of this growth period, planning and design have shifted to improving the use of existing space, to making all facilities accessible to handicapped persons, and to developing a workable and equitable parking system. Research units have moved off the campus into a variety of structures such as the Anna Head School which serve as adaptable structures for institutions in flux. A new set of pressures and goals exists. Among them are energy conservation, historical continuity, ecology, and a broad participation in decision making. The need and the desire to involve all of the campus community in our future activities promises to bring richness and diversity to what we do.

The development of the campus and its constant improvement as an environment for work, study, and recreation continues to pose an exciting challenge. The need to carefully remove the old as we add to the new; the need to add to the campus without a reduction in amenity; the need to preserve, restore and conserve; and the need to make the campus safe and accessible are challenges to our creativity.



The Campus Today

HISTORIC ELEMENTS

Planning, Planting, and Design

"It is the desire of those who have charge of this enterprise, to treat the grounds and buildings together..."

- Bernard Maybeck

Background

The Campus Historic Resources Survey is directed at two broad questions: How was the Berkeley campus conceived and developed; and how can future developments draw strength from its roots?

While the first phase of the study focused on buildings, a concurrent study has been the documentation of other physical resources: the grouping of buildings, the spaces between buildings, and the landscaping and plantings of the campus. The two studies are of equal importance.

Still very much in process, the second study has focused on the long tradition of landscape architecture on the Berkeley campus. The early concepts of Olmsted and Howard placed the first buildings in a formal group at the heart of the campus bounded by picturesque and parklike planting and the existing natural growth along Strawberry Creek. The formality of the buildings' neoclassic style, modified by such California motifs as red tile roofs, was reinforced by their siting on graded landforms or plinths. Howard's "acropolis" continues to form the core of the campus; the formal squares and vistas he set out remain an important element of the heritage of the campus. The other important element of this heritage is the landscaping and building along the branches of Strawberry Creek which bound this formal core. In these landscaped areas, informal structures of simple materials are carefully related to the natural landforms and picturesque planting. They merge with their setting instead of dominating it. Thus one of the most significant aspects of the early campus development is this complementarity of the formal and informal.



Dwinelle Plaza



Faculty Glade



Looking down Campanile Way

Landscape Elements

The Berkeley campus has a long tradition of outstanding landscape architecture. Early work by Olmsted and John Gregg has been followed by some of the best of contemporary practitioners.

A preliminary analysis of planning and design elements on the campus identifies some of the most important of the landscaped spaces, vistas, and features which form its heritage. This survey conducted by Russell Beatty and some of his landscape architecture students identifies some of these and ranks them on the basis of the following criteria:

- Rare or unique native or ornamental trees
- Rare or unique native or ornamental groves
- The work of an important landscape designer
- A landmark or visually important tree or grove
- An historic site
- Creates an important space or is an element of an important general concept

The following list identifies a few of the most important landscape resources:

MAJOR OPEN SPACES

- Faculty Glade
- Lower Central Glade (north of LSB)
- Upper Central Glade
- West Entrance

NATIVE and EXOTIC or INTRODUCED GROVES

- Canary Islands Pine Grove at Campanile
- Oaks North of Harmon Gymnasium
- Redwood Grove West of the Music Complex
- The Observatory Hill Oak Woodland
- The Eucalyptus Grove
- Mixed Group West of Stadium
- The Wickson Redwood Grove

INDIVIDUAL NATIVE and INTRODUCED TREES

- Ginkgo East of Giannini Hall
- Buckeye at Faculty Glade
- Willey Tree in Redwood Grove
- The Palm North of Moffitt (part of old Botanic Gardens)

IMPORTANT NATURAL FEATURES

- Strawberry Canyon and Creek, South and North Forks
- Founders Rock
- Observatory Hill

ADDED DESIGN FEATURES

- 1910 Bridge
- Flagstone Paths
- The Original Botanic Gardens (site of T Buildings)

Work of Outstanding Landscape Architects

Piedmont Avenue (Olmsted)
Campanile Esplanade
Agricultural Complex
Student Union Complex (Halprin, DeMars)

Some of these elements have suffered badly through recent invasions and insensitive siting. (The great bulk of Evans Hall, intruding into the major open corridor from the Mining Circle to the Golden Gate, is one example. The more modest intrusion of Moffitt Library is another. The recent addition of Minor Hall, crowded into the green space against the Men's Faculty Club, shows that we have learned little from experience.) Other spaces have suffered from poor or insensitive maintenance, relegation to use as parking areas, or (like the small Japanese garden along the creek to the north of the Life Sciences Building) have become forgotten and overgrown. Too often delicate paving has been insensitively patched or converted to asphalt, and grand promenades (Campanile Way) have been regraded, repaved, and converted to service alleys. Elements as disparate as Sather Gate, some of the older wooden bridges, Founder's Rock, Faculty Glade, and the sensitive stone pathways in the grove between Harmon and the Life Sciences Building must be recognized, preserved, and protected. Great spaces (the courtyard of the Agriculture complex) must be recognized and reclaimed from use as parking lots, and less powerful but equally important terraces such as that in front of the old brick Power House on the Creek must be cared for. Areas of exceptional planting (the old Botanical Gardens area now occupied by the T-Buildings just north of the Campanile Promenade) must be reclaimed. The very special formal planting around University House must be preserved and made accessible for appropriate use, and the urban character of areas such as Sproul Plaza and the plaza between LeConte and Gilman Halls must be appreciated and maintained.

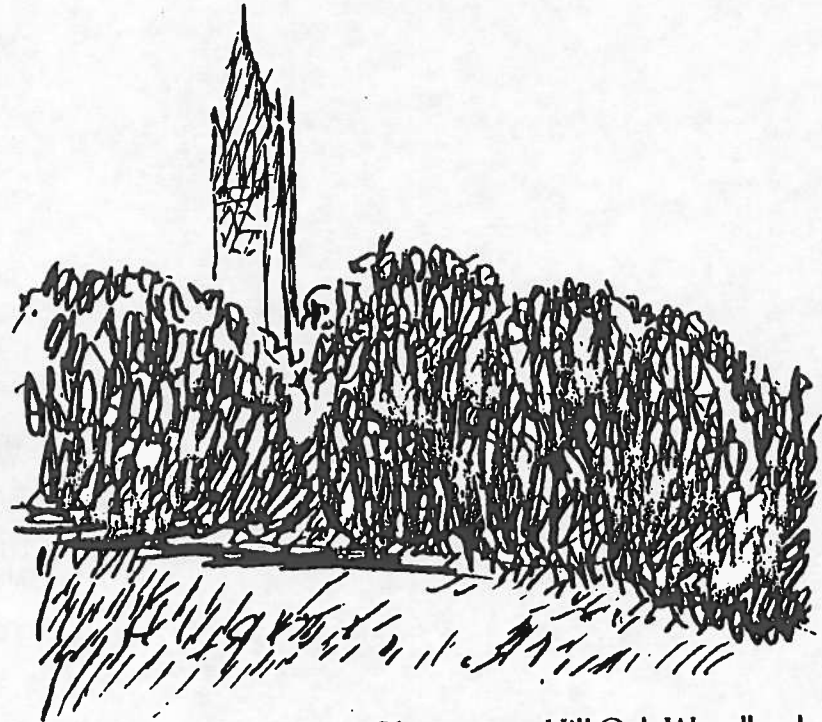


Laurels, Strawberry Creek



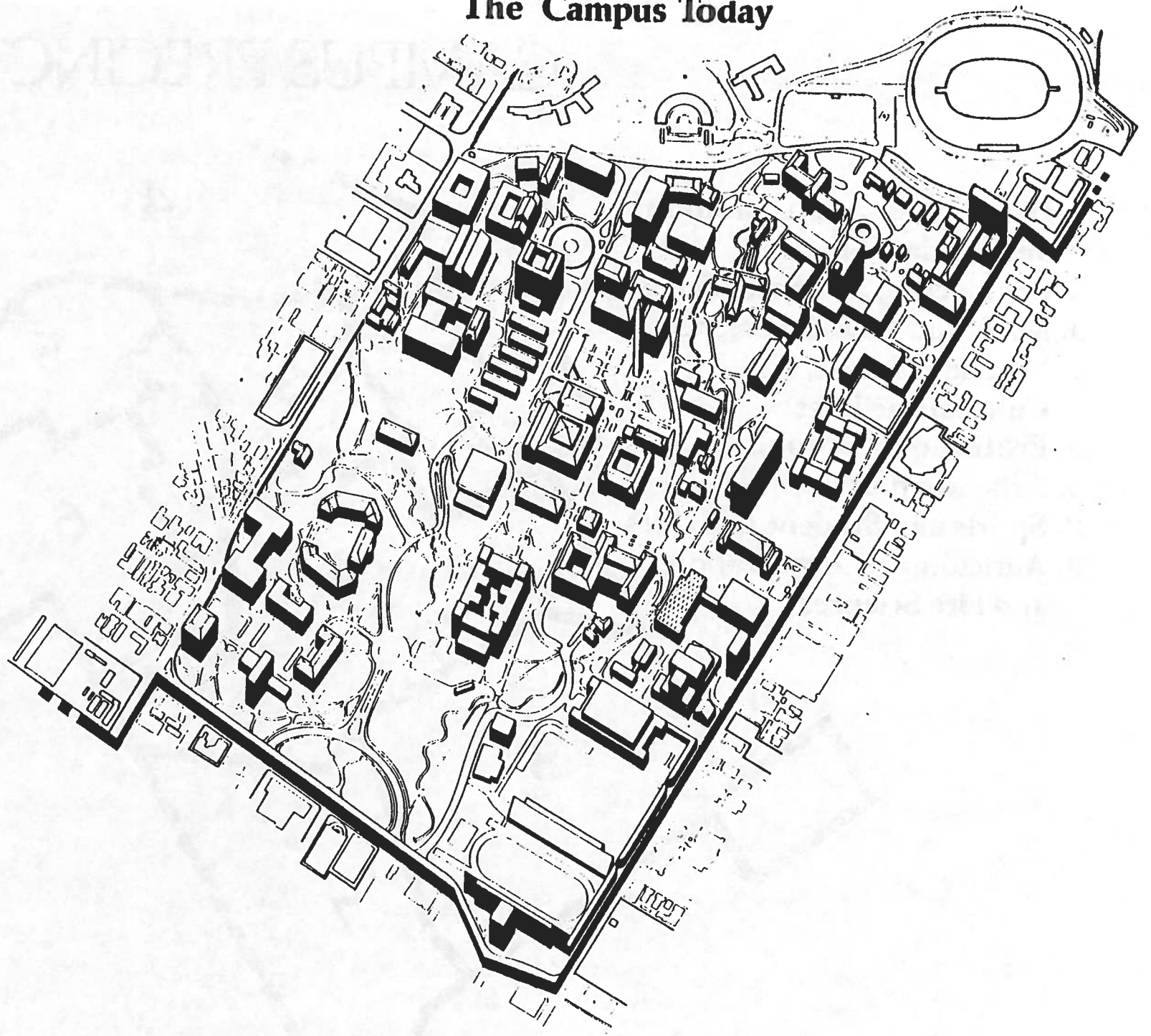
Giannini Courtyard

Future years must see a greater sensitivity to all of these important spaces and elements, and an improvement in vigilance, intensity and sensitivity of the Campus maintenance.



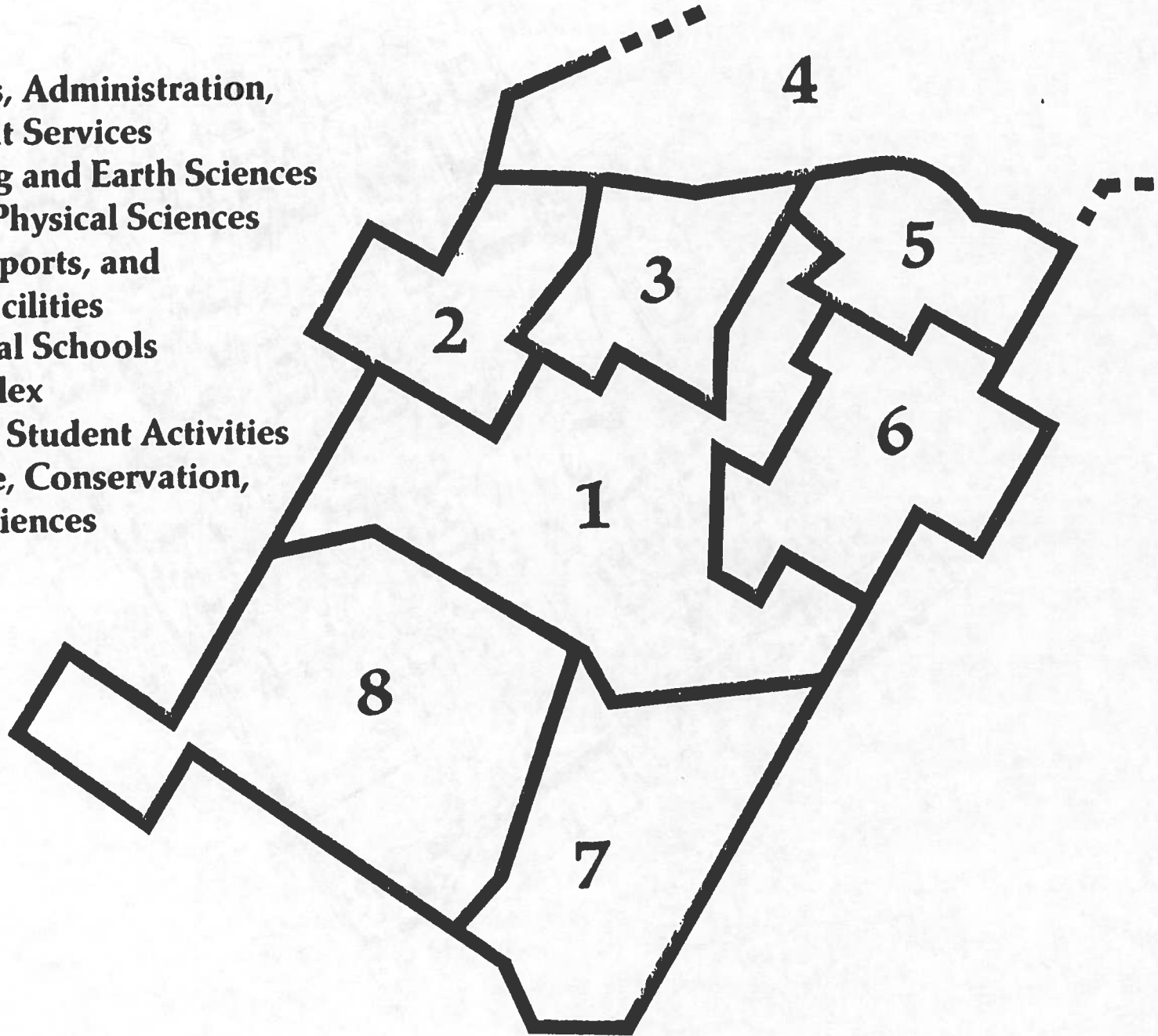
Observatory Hill Oak Woodland

The Campus Today

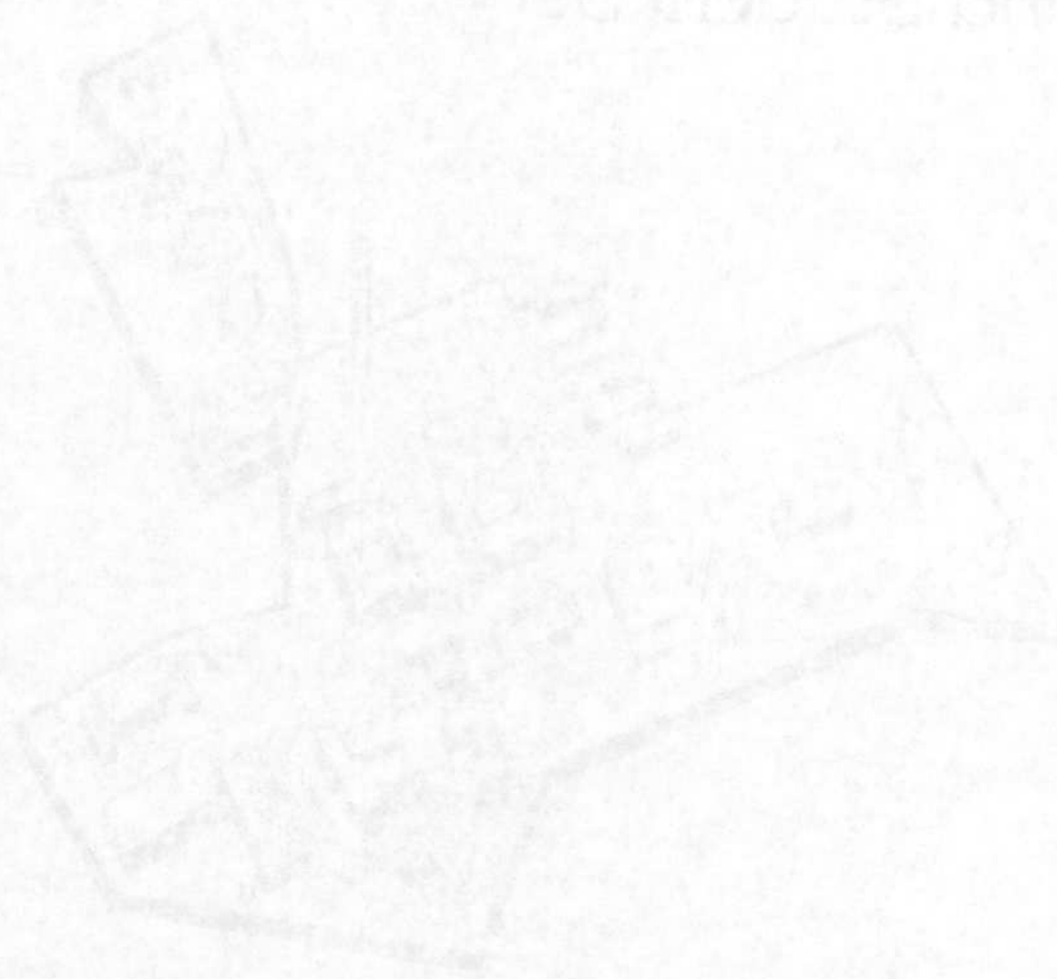


CAMPUS PRECINCTS

1. Humanities, Administration, and Student Services
2. Engineering and Earth Sciences
3. Math and Physical Sciences
4. Housing, Sports, and Cultural Facilities
5. Professional Schools
6. Arts Complex
7. Sports and Student Activities
8. Agriculture, Conservation, and Life Sciences



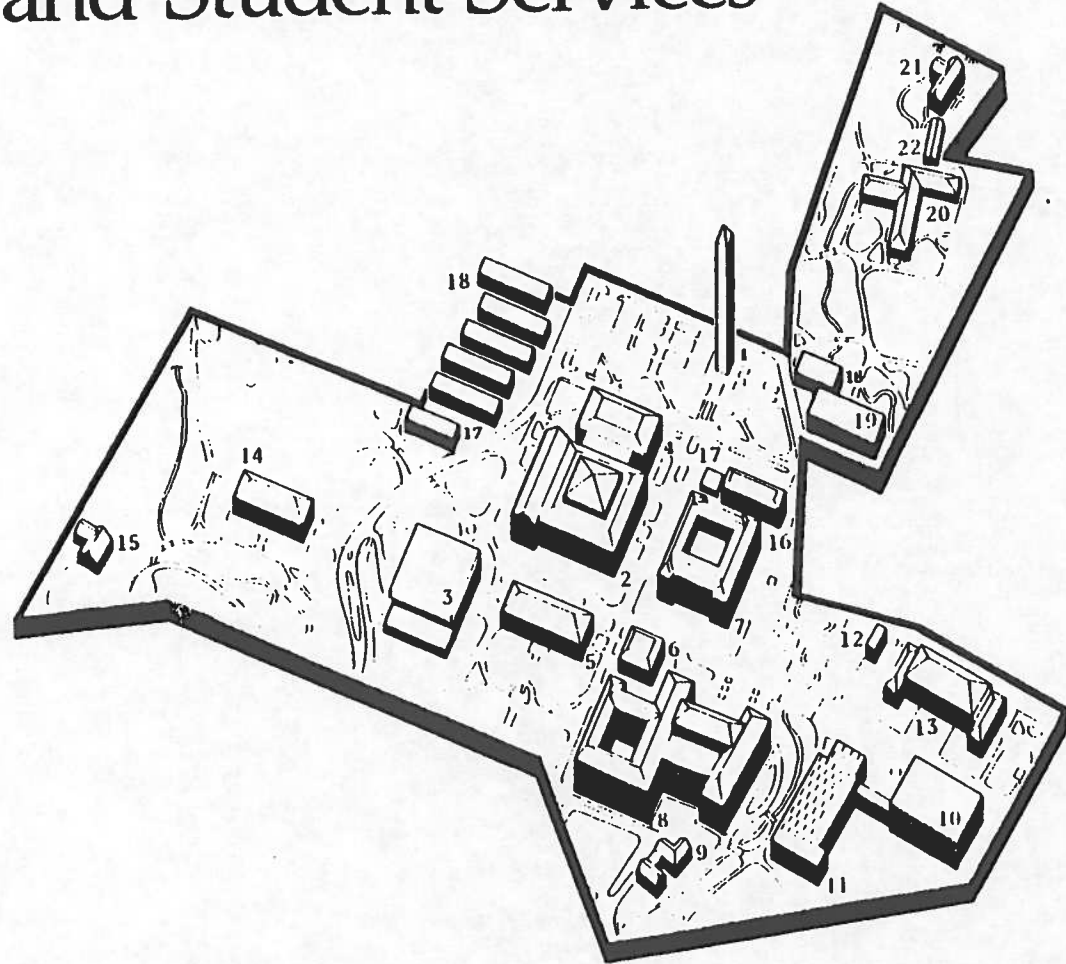
Principles of Chemistry and Student Experiments



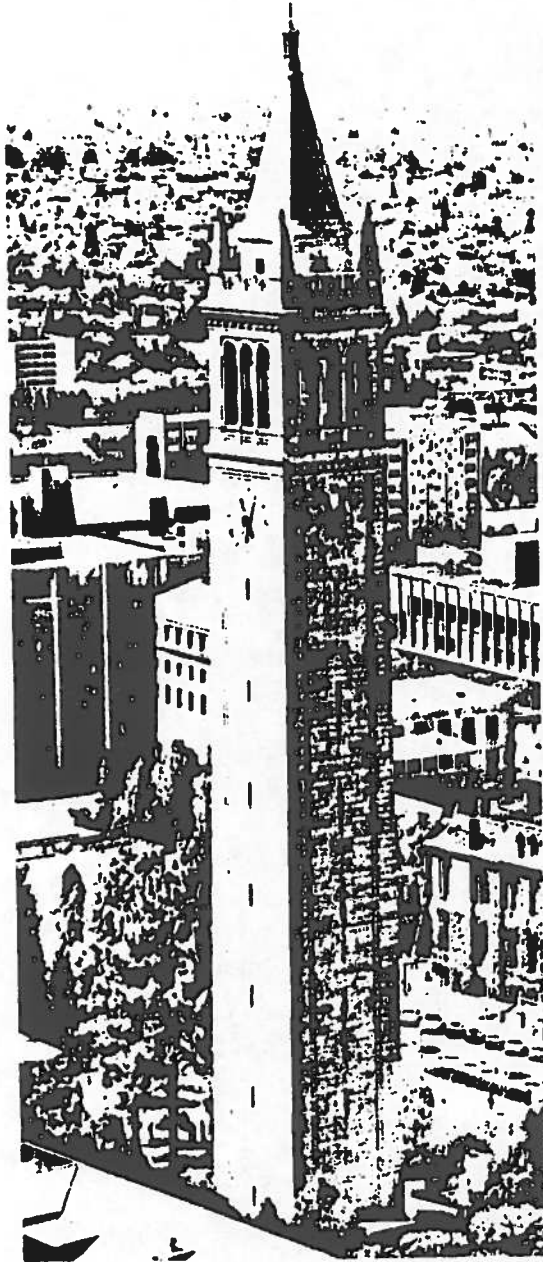
1. Introduction
2. General Principles
3. The Periodic Table
4. Atomic Structure
5. Chemical Bonding
6. Stoichiometry
7. Solutions
8. Acids and Bases
9. Oxidation-Reduction
10. Equilibrium
11. Kinetics
12. Thermodynamics
13. Electrochemistry
14. Organic Chemistry
15. Laboratory Experiments

1 • Humanities, Administration, and Student Services

1. Campanile
(Sather Tower)
2. Doe Memorial Library
3. Moffitt Undergraduate
Library
4. Bancroft Library
5. California Hall
6. Durant Hall
7. Wheeler Hall
8. Dwinelle Hall
9. Dwinelle Annex
10. Student Union
11. Campus Commons
12. Architects and Engineers
13. Sproul Hall
14. Haviland Hall
15. University House
16. South Hall
17. South Hall Annex
18. Temporary Buildings
19. Stephens Hall
20. Men's Faculty Club
21. Women's Faculty Club
22. Senior Men's Hall



Campanile (Sather Tower)



Completed: 1914
Style: Venetian Gothic
Architect: John Galen Howard
Builder:
Cost: \$250,000
Owner: Regents
Original use: Memorial tower
and carillon
Present Use: same
Structure: steel
Exterior Material: granite
Square Footage: 8,600
Number of Stories: 10

Alterations:
Significant Features: belvedere and
lantern at top

Description

The Campanile is a free version of its namesake in the Piazza San Marco. The granite shaft with inset central section has 7 slit windows and a clock at the top. The observation loggia above has a Classically detailed balustrade and 3 open arches. A Classic entablature supports another balustrade with 4 corner posts having pyramidal obelisks capped with bronze urns. Within is a smaller tower element which terminates in a bronze, spiked lantern. The Campanile is set on a raised podium with Classical balustrades around the corners. The Esplanade, edged on 3 sides with hedges, extends N and has 3 flights of steps on its raised sides. Six rows of pollarded plane trees are set in squares of grass, interspersed with herringbone brick walks. At the central intersection are a drinking fountain and 4 benches. Before the entrance to the tower is a granite square inscribed to J.G. Howard. At the entrance is a steel-framed canopy designed by Gardner Dailey.

Building History

Memorial to Mrs. Jane K. Sather: widely known landmark, nicknamed for its resemblance to St. Mark's Campanile in Venice, Italy; Chimes cast by John Taylor & Sons, Loughborough, England; delivery delayed by World War I; first played Nov. 2, 1917; dedicated Charter Day, 1918.

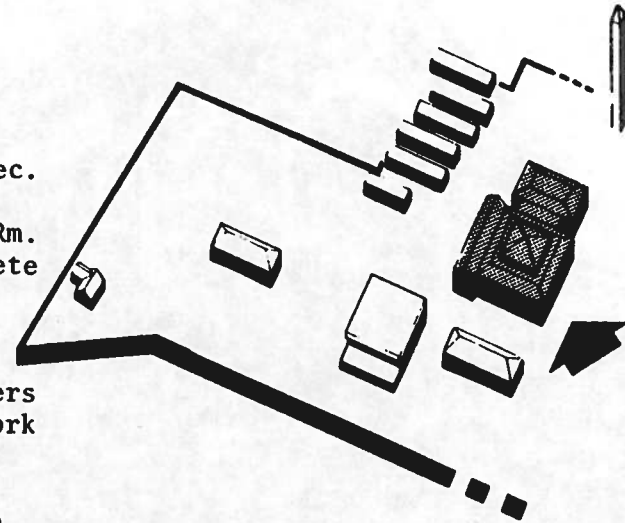
Evaluation

Though the design of Sather Tower makes a significant contribution to the campus architecture, the structure's historical and environmental merits extend to the broader community of Berkeley and the Bay Area as a whole, where the tower has long been a landmark both for residents and visitors. Together with the Esplanade, the Campanile is the central campus shrine.

The building is recommended for nomination to the State Landmarks Commission and the National Register.

Doe Memorial Library

Completed: 1911, 1917
Style: Neo-Classic
Architect: John Galen Howard
Builder:
Cost: \$1,439,000
Owner: Regents
Original Use: Main Library & Documents Collec. same plus Library of SE Asia, Art Hist. Dept., Morrison Read. Rm.
Present Use: steel frame, reinforced concrete
Structure: Raymond granite, bronze, tile
Exterior Material: 463,600
Square Footage: multiple
Number of Stories: Office of Architects & Engineers
Architect and Builder for Alterations: 1950, internal remodeling of work spaces and stacks
Alterations:
Significant Features: ornamental detail in carved stone and bronze; original Loan Room ceiling, lobby stair, present Loan Room ceiling



Description

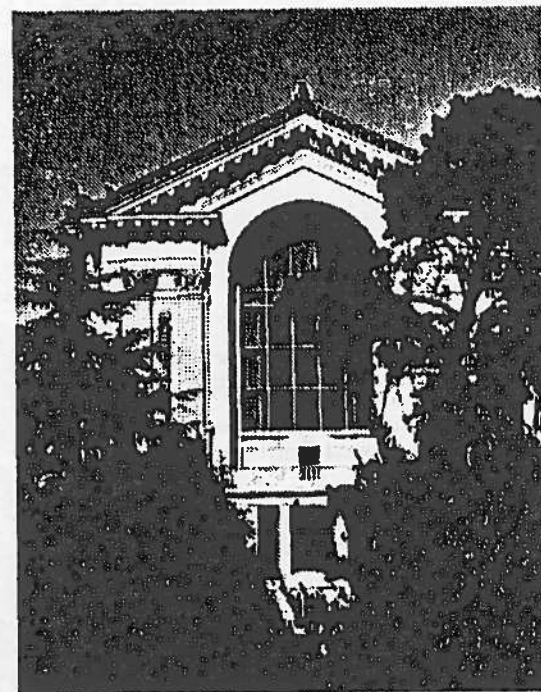
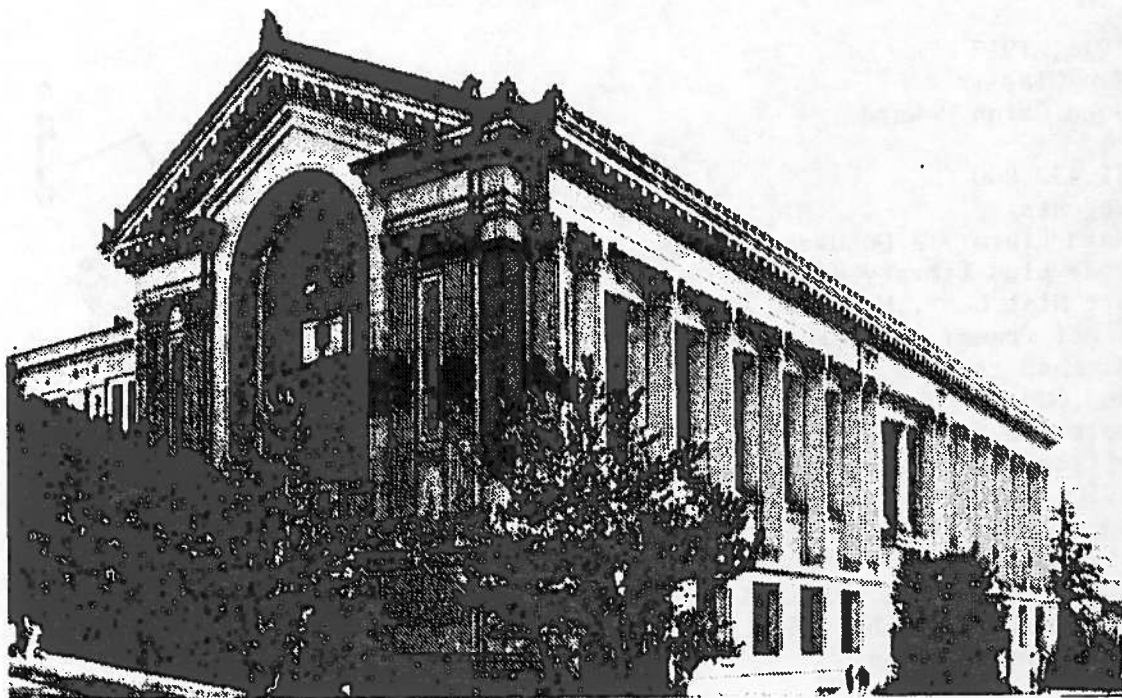
Built in 2 stages, Doe Library consists of the earlier E-W block containing the lobby sequence and the original loan hall, and the later N-W wing with the present loan hall, the stacks and offices and service areas. The E-W block is a granite-faced, monumentally scaled structure sited on a regraded platform near the center of campus. The lower part of the structure is divided into a fenestrated basement floor resting on a rusticated base stopped by a bolection molding. Above, the loan hall rises 2 stories culminating on the interior in a barrel-vaulted, coffered ceiling studded with rosette pateras, and on the exterior in a tiled gabled roof. The N elevation of the loan hall is articulated by a wide floor sill supporting 16 engaged, fluted columns, whose composite caps feature serpents and open books. The columns are paired at the corners and on either side of the central bay. Between the paired columns are vertical panels

carved with bound garlands of fruits and flowers, and pateras. The entrance composition has a stone portal approached by a broken flight of semicircular steps. The portal is ornamented with pateras and a bead-and-reel molding. The lintel, inscribed "The University Library," has a running fret and dentil course beneath the broad, flat hood supported by large, S-shaped consoles. Above, the cornice has a bronze crest of anthemions and palmettes. The doors are bronze and glass set in a patterned grid. A bronze bust of Minerva with rinceaux sits above the door. Above the portal are 2 Ionic columns set on either side of a bronze-framed window which, with the other 10 windows set between the columns to either side, lights the interior. Above the arched windows is the entablature, with a "double key" frieze and dentil course. The molded cornice has simple modillions on its soffit.

The E and W facades have pediments with

multiple fasciae and a dentil course. The pediments are broken by a great arched window with bronze frame and rosette bosses like the windows on the N side. The soffits are punctuated with large pateras. To either side are fluted pilasters with capitals like those of the W side columns except that a flower replaces the book. Beneath the windows, the floor sill bears a small balcony with balustrade and a glass door behind. The cornice has a bronze crest with running anthemions and palmettes and antifixae.

Beside the lobby and stair sequence, the ground floor holds the Morrison Reading Room, a large, comfortably furnished, wood-paneled room. The present Loan Hall is distinguished by a handsome polychromed, wood-carved ceiling in an Italian Renaissance style.



Building History

In 1904 the University received \$779,000 from the estate of Charles Franklin Doe to build a library. However, construction was delayed by the 1906 earthquake and the subsequent devaluation of the San Francisco real estate in the bequest. Additional funding of \$525,000 from a state bond issue made completion possible by 1917. Doe, a manufacturer of doors and sashes, had little previous connection with the University, but was a bibliophile.

Librarian Joseph C. Rowell introduced the idea of the central stack core rather than divided stack areas. This idea influenced the design of other libraries such as those at Harvard, Minnesota, Michigan, etc. President Benjamin Ide Wheeler also had strong ideas about the design. Though partial to Greek as opposed to Roman Classicism, Wheeler finally acquiesced, according to the W. C. Hays Oral History in the Library, to the design of an essentially Roman temple form. Another most important

contribution, according to the Hays account, was the structural engineering of John Debo Galloway.

THE BANCROFT LIBRARY (DOE ANNEX)

A reinforced concrete structure which shares the Noe-Classic style of Doe but not its ornamentation. Built in 1949, the ground floor interiors were remodeled in 1973 by Skidmore, Owings & Merrill.

The Doe Library Collection is the 8th largest in the country. Among the special collections are the Mark Twain Papers; the vast periodicals collection has some of the longest running subscriptions in the country. Room 303 was once the location of the Library of French Thought, a collection donated by France after the 1915 Pan-Pacific Exposition. It is now occupied by Inter-Library Loan.

Evaluation

Conceived as the physical and intellectual centerpiece of the campus, the 1911 portion of Doe remains the most powerful architectural symbol of the original campus concept. Future plans for alterations of the library should give highest priority to preserving this part intact.

A luxurious use of materials and detail combined with forceful siting and design plus fine original interiors: entry hall, original reading and loan hall, Morrison Library, and the ceiling of the present loan room give Doe Library a national architectural significance.

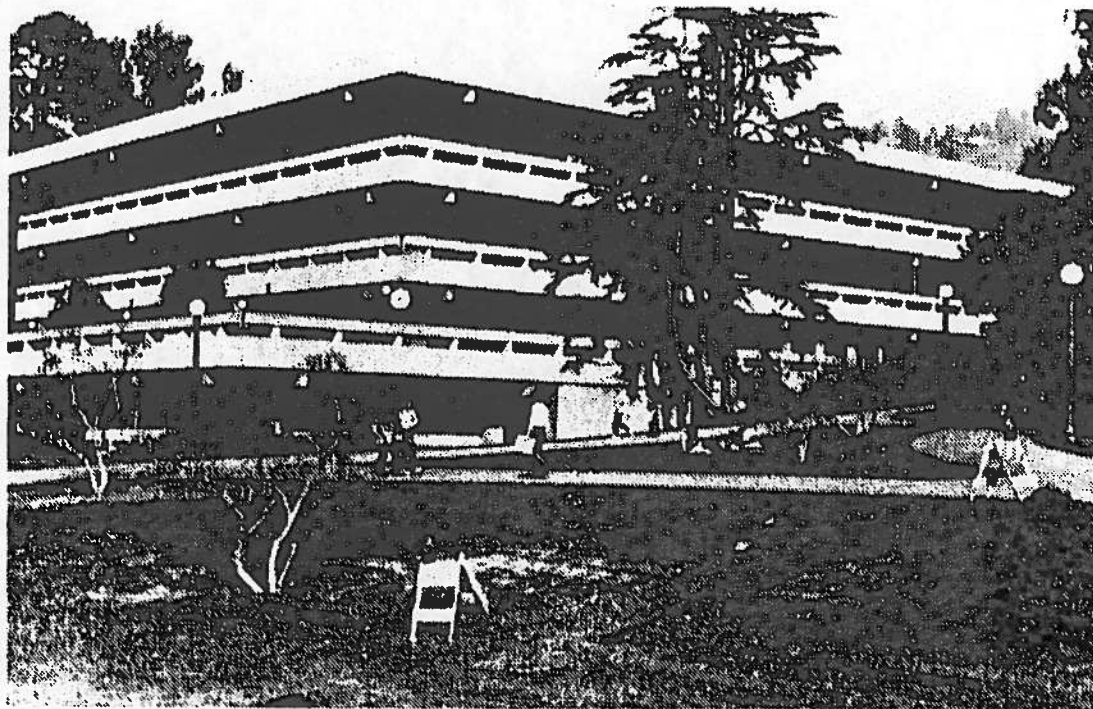
Historically and environmentally, Doe merits the highest rating because of its central importance to the original campus nucleus and its evocation of the Parthenon, symbolizing the early University's aspiration to be the "Athens of the West."

The building is recommended for nomination to the State Landmarks Commission and the National Register.

Moffitt Undergraduate Library

Completed: 1968
Style: Modern
Architect: John Carl Warnecke
& Associates
Builder:
Cost: \$2,997,000
Owner: Regents
Original Use: Undergrad Library
Present Use: same
Structure: concrete
Exterior Material: concrete
Square Footage: 120,000
Number of Stories: 5

Alterations:
Significant Features: structure and landscaping



Description

A reinforced concrete pavilion whose 5 floors are cantilevered waffle slabs supported by a post and beam system. Proximity to the Main Library was the reason for its siting just SW of the main EW axis.

Building History

Named for James K. Moffitt '86, Regent (1911-48), life-long benefactor of University Library.

Evaluation

Architecturally a well-designed, concrete structure with gracious yet utilitarian spaces; its balconies, unfortunately, remain unused for security reasons. No particular historical significance. Though sensitively set into the ground and well landscaped, the structure intrudes upon the main E-W axis.

Bancroft Library

Description

A reinforced concrete structure which shares the Neo-Classical style of Doe, but not its ornamentation. Built in 1959, the ground floor interiors were remodeled in 1973 by Skidmore, Owings & Merrill.

The building houses the Bancroft Library, specializing in the history of the Western United States (acquired in 1905), the Rare Books Collection, and the University Archives.

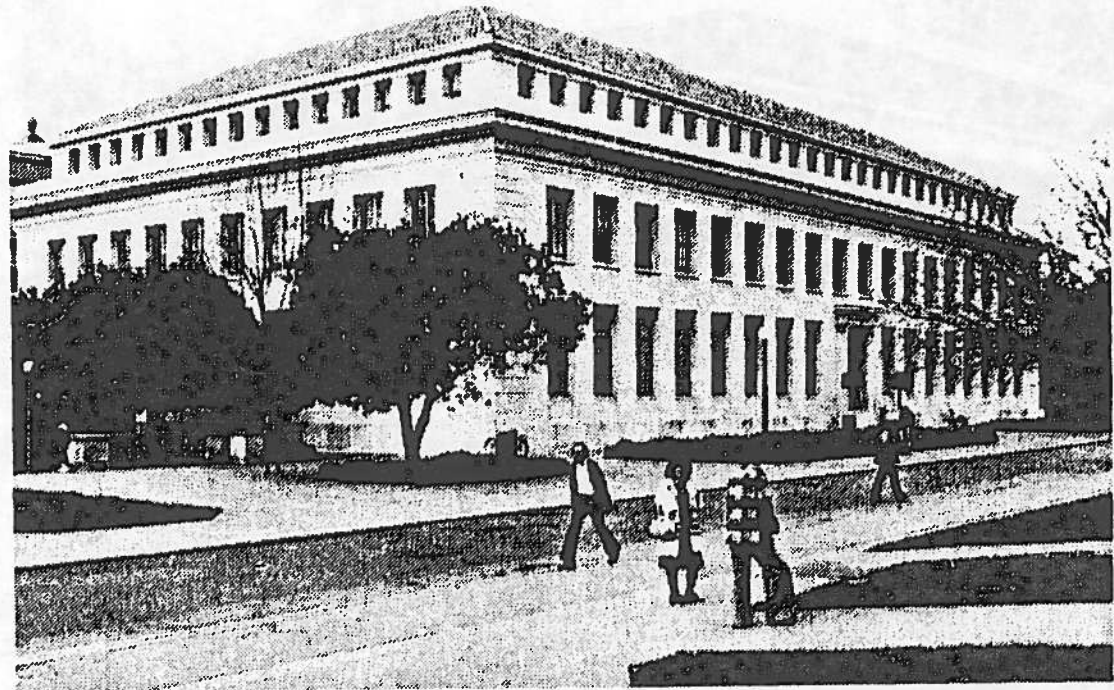
Building History

See Description

Evaluation

The Bancroft Library, formerly Doe Annex, is an harmonious design of more Spartan character, with a handsome contemporary interior.

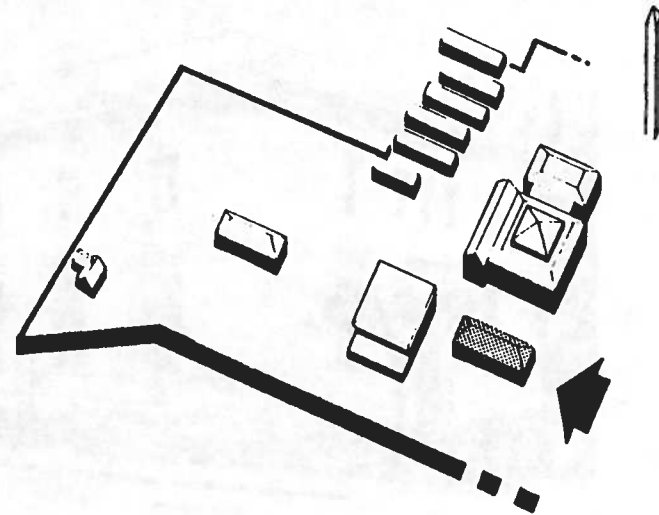
Completed: 1949
Style: Stripped Classical
Architect: Arthur Brown, Jr.
Builder:
Cost: \$1,956,000
Owner: Regents
Original use: Doe Annex
Present Use: rare books & manuscripts library
Structure: reinforced concrete
Exterior Material: granite & terra cotta
Square Footage: 463,600 with Doe
Number of Stories: 3
Alterations: Skidmore Owings & Merrill remodelled ground floor
Significant Features: none



California Hall

Completed: 1905
Style: Neoclassic
Architect: John Galen Howard
Builder:
Cost: \$269,000
Owner: Regents
Original use: administration (1905-41)
Present Use: Chancellor's Office,
classrooms, Grad.Div.

Structure: steel frame
Exterior Material: Raymond granite & red tile
Square Footage: 56,400
Number of Stories: 3
Architect and Builder for Alterations: Germano Milano & Assoc.
Alterations: 1968
Significant Features: skylight and facades



Description

Architect John Galen Howard described California Hall as follows: "In style the building is a free study of modified classic forms without recourse to the much over-used and, in fact, much abused columnar orders. An attempt has been made to realize in this building a type of architecture characteristic to Central California."

To achieve a regional expression, Howard had the 200' x 70' block sheathed in the local Raymond granite and roofed with red tile. The E and principal W-facing facades are nearly identical. The rusticated and fenestrated basement is stopped by a boldly scaled molding. On the walls above, the smooth granite is laid in alternate broad and narrow courses. The entablature begins with a frieze of rosette pateras followed by a dentil course. The soffit of the molded cornice has mutules alternating with inset rosettes. The tiled hip roof culminates in a long, raised skylight with an

elaborate copper frame and acroteria along the ridge.

The E and W facades have a central entrance bay with 5 bays to either side, whose width reflects the 15' x 25' room module. The main floor windows have flat molded hoods on angled brackets detailed like mutules. Bound foliate forms fill the frieze panels above the casement windows. The central bay has 3 small 2nd floor windows over a monumentally scaled entrance. An elaborate molded frame surrounds the doorway, which is set in a deep reveal inscribed with a variety of ornament. Above, "California Hall" is incised in a panel. The whole is surmounted by a flat, molded hood supported by brackets similar to those on the window hoods. The soffit has modillions resembling over-scaled dentils. The double doors of golden oak have glass set in a diagonal lattice frame of metal.

The N and S facades are 3 bays wide, and are detailed like the E and W facades.

Each has an entrance with windows to either side.

The building is set on a plinth which is bermed on the W side with a flight of steps descending to a gravel path leading to a circle with a flagpole. The landscaping on the W side is more or less as Howard planned it. As the campus circulation has evolved, the E entrance receives more traffic than the W which was intended as the main entrance. The interior has been drastically remodeled.



Building History

In Howard's opinion, the architectural expression of California Hall had great significance because it symbolized the California version of the Classic ideal in a building of central importance to the University.

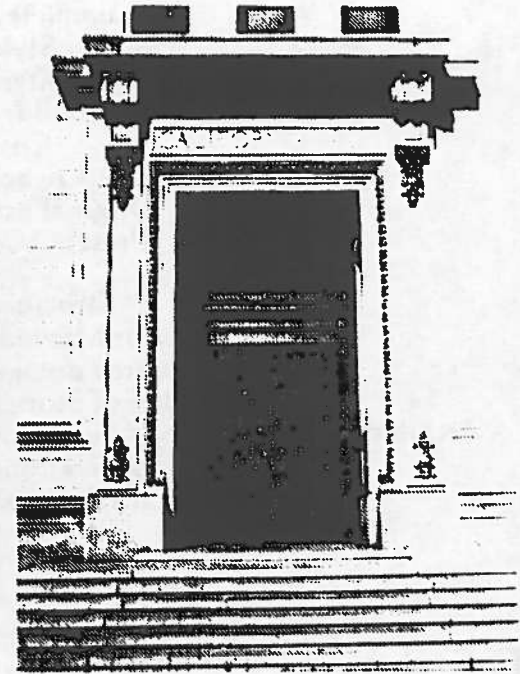
California Hall was constructed to be permanent, fireproof and flexible. "It has been built to be permanent, and it will be permanent as the Parthenon has been permanent, and will be used by generations of students hundreds of years hence." At the same time, it was constructed so that its interior arrangements could be readily altered if necessary. The rooms are divided by partitions of metal studding, wire lath and fireproof plaster. The exterior of the building was faced with Raymond granite, as were the other major buildings designed by Howard before the First World War. Howard specified equally fine materials for the interior such as solid oak and mahogany furnishings and marble wainscoting for the

lobby. A cork carpet was specified for the floors to increase walking comfort and diminish noise.

Classrooms on the main floor were intended for use by the History, Political Economy and Commerce Departments. A large lecture hall seating 500 was located at the N end of the main floor. An entrance behind the speaker's podium made it possible to use the tiny stage for plays. This lecture hall was removed during the last major renovation of the building.

Administrative offices occupied the second floor. The wide, skylit corridor was inspired "by the plan of the atrium of an ancient Roman house."

In 1906, the attic that had originally been intended as storage space was fitted with steel bookshelves to become the home of The Bancroft Library, previously located in San Francisco. The interior has been drastically altered.



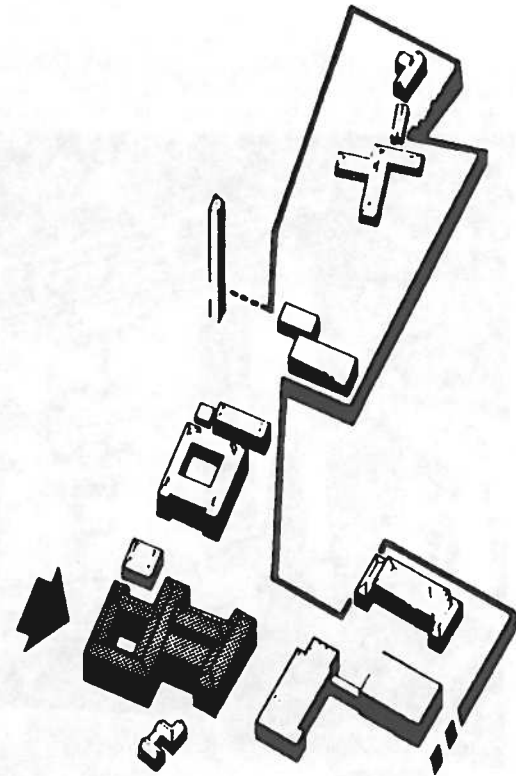
Evaluation

Although the interior has lost its original character, the exterior of the building is unaltered and exemplifies the disciplined richness initially envisioned for campus buildings. Its high architectural merit is matched by its historic importance to the University, which still uses it as the administrative center of the Berkeley campus. The relationship of California Hall to the other Howard buildings in this original core of the University is also of prime importance.

The building is recommended for nomination to the State Landmarks Commission and the National Register.

Durant Hall

Completed: 1911
Style: Classical
Architect: John Galen Howard
Builder:
Cost: \$163,000
Owner: Regents
Original use: Boalt School of Law
Present Use: Dept. of Oriental Language
and East Asiatic Library
Structure: steel & granite
Exterior Material: granite
Square Footage: 24,000
Number of Stories: 2
Architect and Builder for Alterations:
Alterations:
Significant Features: Classical detail in granite and
bronze, ornamental detail, library
interior



Description

The former Boalt Hall is a small, rectangular, granite-faced block on the S side of Campanile Way opposite California Hall. It was designed to complement its neighbor in respect to use of materials and general form. Each facade has a triple horizontal and vertical division. The horizontal division consists of an inset central section and end bays.

The longer E and W sides have a central section consisting on the ground floor of 3 windows with inset frames, projecting sills and segmental, molded hoods. Decorative motifs of bound foliate forms occupy the frieze panels above the windows. The top floor windows of the central section consist of 3 paired windows divided by Doric columns in deep reveals. The central bays are divided by unfluted pilasters which project slightly from the wall plane. The end sections of the wall have double-hung windows in plain recessed frames with projecting sills. The corners of the building

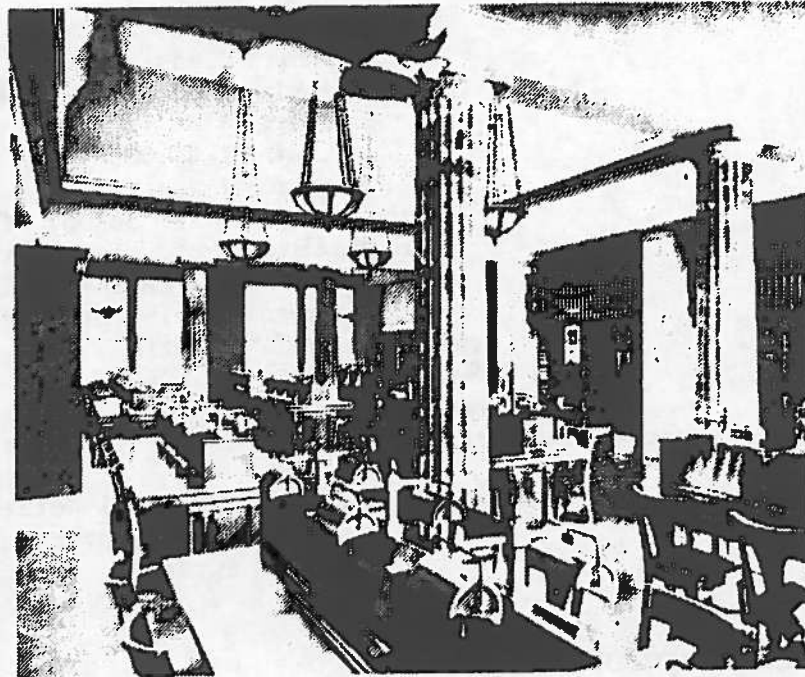
have the same capitals and bases as the inner pilasters but no shafts.

Entrances with short flights of steps are on the N and S facades. The glazed doors are set in wood frames studded with metal rosette pateras. Above are high wood framed transoms with 5 lights. The molded door frames have a band of egg-and-dart ornament under a flat, molded hood supported by large "S" curved consoles with volutes and foliate forms. Above are 3 windows grouped and detailed like the corresponding ones on the E and W sides. The end bays are blank.

The entablature begins with a Greek key frieze above which is the cornice with an over-scaled cyma recta molding. The soffit has modillions in the form of a cluster of "keys." The tiled hip roof culminates in a raised skylight with an ornate copper frame.

The main floor has a wide, vaulted, double-loaded hall lit by large bronze

Roman lamps with 3 flame-like bulbs. The trifurcated entrance stairway has a wide central run to the main floor and 2 side runs to the basement. A stairway on the S side leads to the 3rd floor library. This is a two-story space lit by a skylight and hanging lamps. On the E and W sides, Doric columns of yellow marble support an entablature which defines a central space separate from the E and W reading sections and the stacks. The latter rise through the 4th floor, which wraps around the central library space and is lit by clerestory windows. Furnishings are original.



Building History

Boalt Hall (now Durant Hall) was built as a memorial to Judge John H. Boalt from a gift of \$100,000 given by Mrs. Elizabeth J. Boalt, and \$50,000 subscribed by California lawyers. The building was supposed to be one of two buildings which were planned to balance California Hall. (The other was Philosophy Hall, on the site of the present Dwinelle Plaza.) Boalt Hall was designed to be the same width as California Hall.

The building housed the law school from 1911 to 1951. The ground floor was planned to house club rooms and service spaces, while the main floor contained lecture and debating rooms. The third floor and the fourth floor loft under the sloping tile roof constituted the Lawyers' Memorial

Hall. This consisted of stack space for 90,000 volumes and a central two-story skylit reading room with meeting rooms and instructors' offices nearby. It was hoped that Boalt would become the Western rival of Harvard and Columbia in the East.

The building is now occupied by the Department of Oriental Languages, and the East Asiatic Library occupies the space once known as the Lawyers' Memorial Hall.

The building was renamed in 1951 for Henry Durant, the first President of the University of California.

Evaluation

Architecturally, one of the most important campus buildings. The design reveals Howard's considerable talent for restructuring the Classic vocabulary of form and detail. It also contains one of the few original interiors which exemplifies the high standards observed in the construction of early University buildings.

Historically, Durant's chief merit is its relationship to the original campus nucleus, its setting as the first home of the Law School, and its name, which commemorates the third president of the University.

Environmentally, Durant plays a crucial role in the westward extension of Campanile Way, balancing California Hall and enforcing the N-S axis of Sather Road.

The building is recommended for nomination to the State Landmarks Commission and the National Register.

Wheeler Hall

Completed: 1917
Style: Neo-Classic
Architect: John Galen Howard
Builder:
Cost: \$715,994
Owner: Regents
Original Use: auditorium and classrooms for humanities and social sciences, faculty offices
Present Use: same
Structure: steel frame
Exterior Material: granite
Square Footage: 119,000
Number of Stories: 3 and 4
Architect and Builder for Alterations: DeMars and Wells/
Alterations: 1973, rebuilt auditorium after 1969 fire

Significant Features: S facade and auditorium

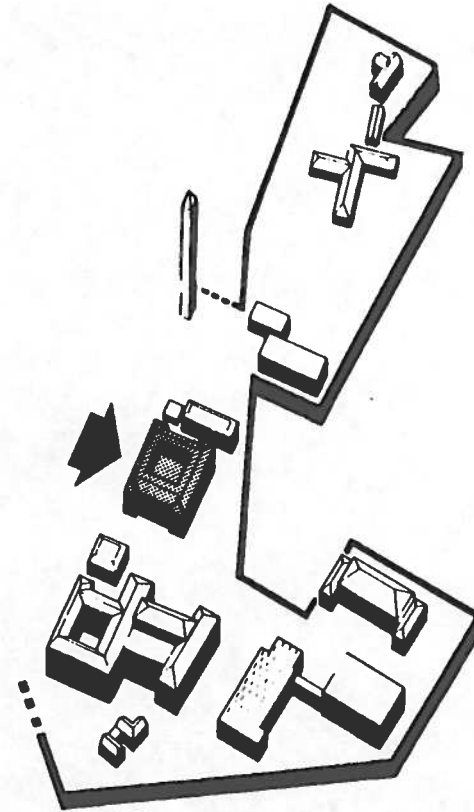
Description

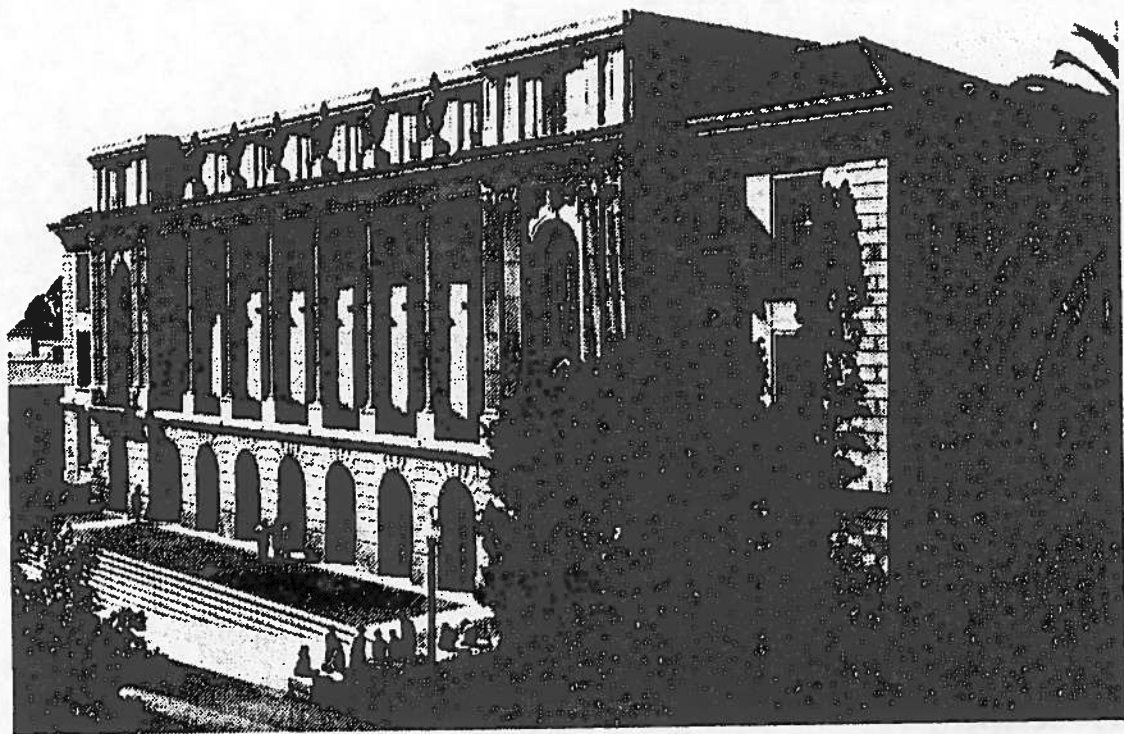
A massive, four-story, granite-sheathed block just W of South Hall, Wheeler is aligned with the main campus axis. Only the projecting end bays of the E and W elevations break the square plan. The principal facade faces S, toward Strawberry Creek. This facade is divided into a slightly projecting, central portion of 9 bays flanked by secondary blocks with tiled hip roofs and quoins. A flight of steps running into the slope creates a partial plinth for the building and levels the site. Horizontally, the central part of the facade has 3 zones: a rusticated base with 9 deeply recessed, arched entrance doors leading to the lobby; a middle, two-story zone with a shallow colonnaded gallery in a modified, giant Ionic order, framed by end bays with 2 pairs of Ionic pilasters on either side of round-headed, recessed windows; and an attic story set back from the Classic entablature with 6 monumental urns over the columns below.

The attic story follows the plan of the middle zone and is detailed in a Classic style.

The interior on the SW side is occupied by a lobby and a large auditorium with a wide hall around its periphery. The second and third floors also have hallways providing circulation for the balcony.

Wheeler also houses the English Dept. and a large number of classrooms used by other departments.





Building History

Wheeler Hall marked another stage in the growth of the University. From an 1899 enrollment of 2500, the University grew, during Benjamin Ide Wheeler's tenure, to 6000 students by 1916. Wheeler Hall provided office space and classrooms for many departments, including: Economics, Education, English, Greek, Mathematics and Political Science. The English Department, which subsequently moved to Dwinelle Hall when it was completed in 1952, returned in 1964 and took over the majority of Wheeler's office space.

Wheeler Hall symbolized the coming of age of the University. North Hall, which had acted as a kind of student union where students could talk to professors informally, had been the major classroom building in earlier days. As President Wheeler remarked at the dedication on 16 May 1917: "It is peculiar as a building because it has handed over cleverly the spirit of the old small college into the keepership of

the new large university...The small college of Oakland came over to North Hall, North Hall kept its spirit and has passed it over to this building."

The Classical style is in keeping with Howard's earlier monumental structures such as Doe Library. In 1917, architect and critic Irving F. Morrow thought it demonstrated the best French Classical characteristics: "...unity, clarity, restraint, poise, centrality of intent pursued with a calculated economy of means." He felt it was altogether fitting for an educational building.

Named for the University's eighth President, Wheeler was the first building named for a living person.

Evaluation

Architecturally, Wheeler demonstrates the same high qualities which architect and critic Irving Morrow attributed to it in 1917: "...unity, clarity, restraint, poise, centrality of intent pursued with a calculated economy of means." The S facade is a particularly fine example of the eclectic Classic styling of the Beaux Arts tradition.

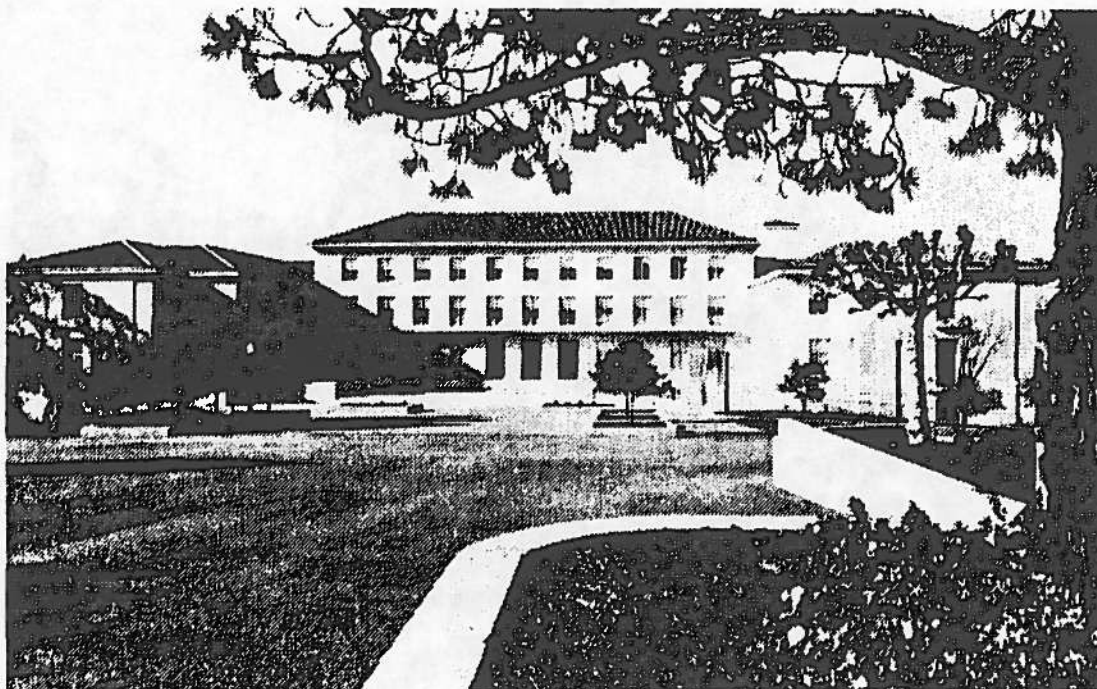
Historically, Wheeler commemorates one of the University's most important presidents, Benjamin Ide Wheeler, and was named for him during his lifetime. It is rich in associational values, having been the largest lecture hall on campus prior to the construction of Dwinelle Hall.

As part of the original campus nucleus, Wheeler reinforces both the Campanile axis and the E-W walk along the N side of Strawberry Creek.

Dwinelle Hall

Completed: 1952
Style: Stripped Classical
Architect: Weihe, Frick & Kruse
Builder:
Cost: \$2,730,000
Owner: Regents
Original Use: Depts. of History, Speech
Classical & Modern Languages
(except English)
Present Use: same
Structure: reinforced concrete
Exterior Material: cement plaster
Square Footage: 229,000
Number of Stories: 5

Alterations: none
Significant Features: none



Description

A U-shaped building with tiled roof, designed in a stripped classic style to harmonize with the original campus buildings.

Building History

Named in memory of John W. Dwinelle, trustee of College of California, state assemblyman responsible for writing and passage of "Organic Act" establishing University of California and member of its first Board of Regents (1868-81).

Evaluation

Architecturally, Dwinelle's positive aspect is its neutral character and the articulation of its plan, which created the court later integrated with Sather Road and the Student Center Plaza. The order and regularity of the court facade is not continued on the other elevations, which resemble those of buildings whose back sides face service alleys. Long ridiculed for its circulation problems, Dwinelle's interior spaces are rambling and discontinuous. It contains two large and well-used lecture halls; the interior court is unused.

Of no particular historic significance, Dwinelle appears to have endeared itself little to its users. Environmentally, it serves as a backdrop for an important campus axis but blights the area behind it.

Dwinelle Annex

Description

A two-story redwood board and batten structure with wood framed casement windows and a straightforward, utilitarian character. The informal plan is articulated by three low-pitched, gable roofed blocks, two of which are set in an "L" and connected to the third by a one-story section.

Building History

Department of Military Science moved to Harmon Gym (1933); building remodeled for Department of Music; enlarged (1949) for Music Library; in 1958 renamed Dwinelle Annex and occupied by Departments of Dramatic Arts, Comparative Literature; includes addition (1949) Michael Goodman.

Evaluation

Architecturally, Dwinelle Annex is related to the other informal wooden buildings designed by J. G. Howard such as the original Architecture Building and the present Naval Architecture Building. Its siting along Strawberry Creek also ties it to the Faculty Clubs and the Senior Men's Hall.

Although the Annex was apparently built as a temporary building, it has a rich history of use; its occupants have placed a high value on its timeworn walls.

Overshadowed by Dwinelle Hall and intruded upon by service roads, the structure shows signs of neglect and poor maintenance. Still it is appropriate to its site and might be more easily improved than its neighbor.

Completed: 1920
Style: Bay Region
Architect: John Galen Howard
Builder:
Cost: \$18,000
Owner: Regents
Original Use: Dept. of Military Science

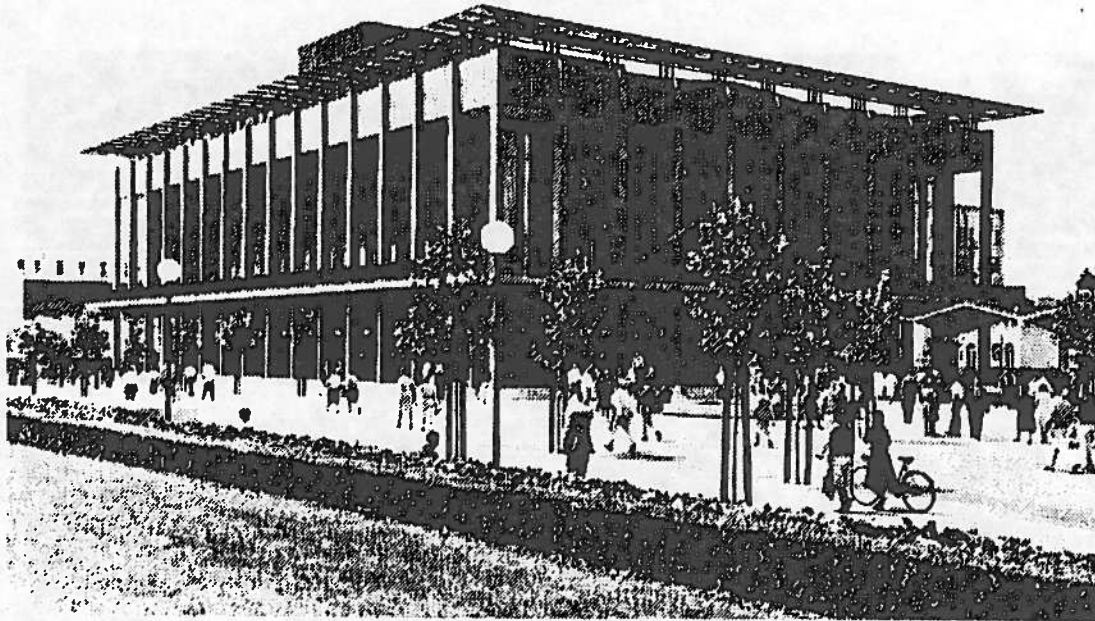
Present Use: History & Comp. Lit.
Structure: wood
Exterior Material: board and batten
Square Footage: 8,300
Number of Stories: 2

Alterations: Michael Goodman, 1949
Significant Features: woody informality



Student Union

Completed: 1961
Style: Modern
Architect: Hardison & DeMars
Builder:
Cost: \$3,729,500
Owner: Regents
Original Use: ASUC Store, meeting rooms, ballroom, coffee shop
Present Use: same
Structure: concrete
Exterior Material: concrete
Square Footage: 171,700
Number of Stories: 5
Alterations:
Significant Features: plazas and site design



Description

A five-story, rectangular, flat-roofed steel structure sheathed in concrete with a pergola of steel I-beams edging the roof-top. The building is designed on a 12 ft. module and rests on a stepped base with an open colonnade at ground level. Under-ground shops and eating facilities placed along an interior "street" have outdoor access and service areas on the W, N and S sides from the sunken or lower plaza. The main floor is occupied by service agencies; the Pauley Ballroom occupies the second floor. On the 5th floor is the Charles Lee Tilden, III, Meditation Room, which features a large stained glass and concrete window wall designed by Robert Pinart. Portions of the roof are furnished with planting boxes.

Building History

The Student Union and Dining Commons buildings are the result of a 1957 architectural competition for a new Student Center on the Berkeley campus. The Student Union Building is operated by the ASUC and houses the store, bowling lanes, barber shop, game rooms ballroom, meeting rooms, lounges, and eating facilities. The Dining Commons has the Golden Bear Restaurant seating 198 inside and 150 outside, cafeteria seating 824 inside and 122 outside, and the Terrace seating 216 inside and 449 outside.

Funding for the center came from ASUC funds from the sale of Stephens Hall, an \$800,000 state appropriation, a Housing and Home Finance Agency loan, and gifts of \$1,000,000 from Regent Edwin W. Pauley, \$100,000 from Mr. and Mrs. C.L. Tilden, Jr. and \$2,385,000 in alumni contributions.

Campus Commons

Completed: 1960
Style: Modern
Architect: Hardison and DeMars
Builder:
Cost: \$1,272,000
Owner:
Original Use: Cafeterias
Present Use: same
Structure: concrete shell
Exterior Material: concrete and cement plaster
Square Footage: 48,300
Number of Stories: 2

Alterations: none
Significant Features: hyperbolic paraboloid roofshells

Description

The Dining Commons is a three-story concrete framed structure whose roof is composed of a series of hyperbolic paraboloids covering dining spaces which project on the S side as an open dining terrace. More eating facilities are on the lower plaza level. A significant feature is a cast concrete, low relief panel by Emmy Lou Packard, mounted on the terrace fascia.

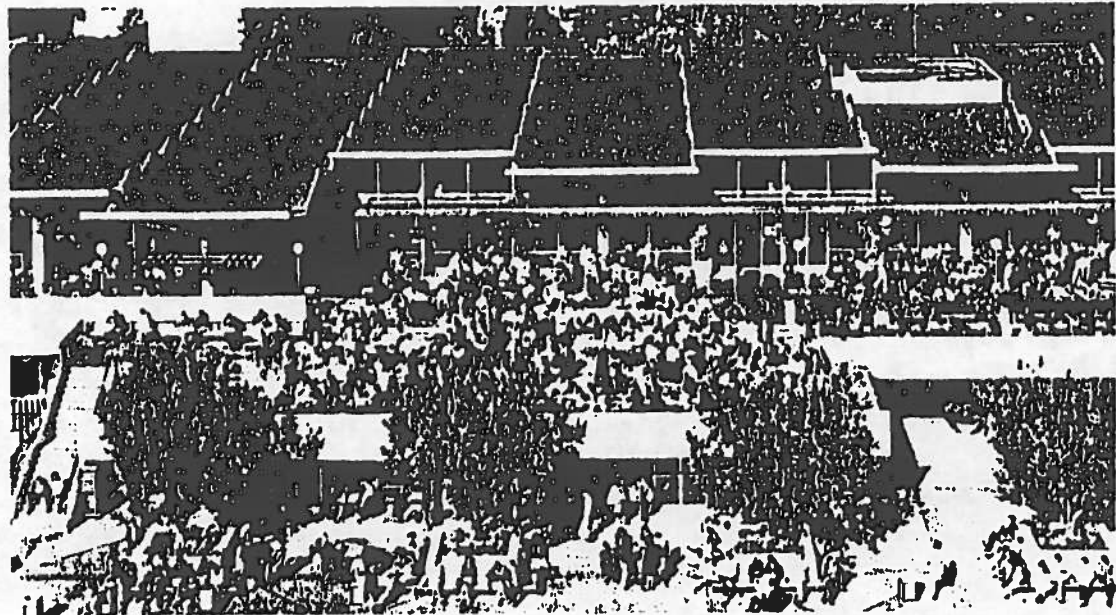
Building History

See Student Center History.

Evaluation

The Student Center is a classic work of environmental design whose visual wealth corresponds to its wealth of use. Since it is the public space, not the buildings, which is the central amenity, the category of architectural merit is less relevant to its total value. The important spaces are: Sproul Plaza and the peripheral steps and terraces, the lower plaza with the outside eating areas, the interior "street" or shopping corridor through the building, and the terrace of the Dining Commons. Interior spaces such as the Pauley Ballroom and the Tilden Meditation Room are less well used. The sculptural roof system of the Dining Commons forms an appropriately softer edge along Strawberry Creek, only partly masking the campus behind.

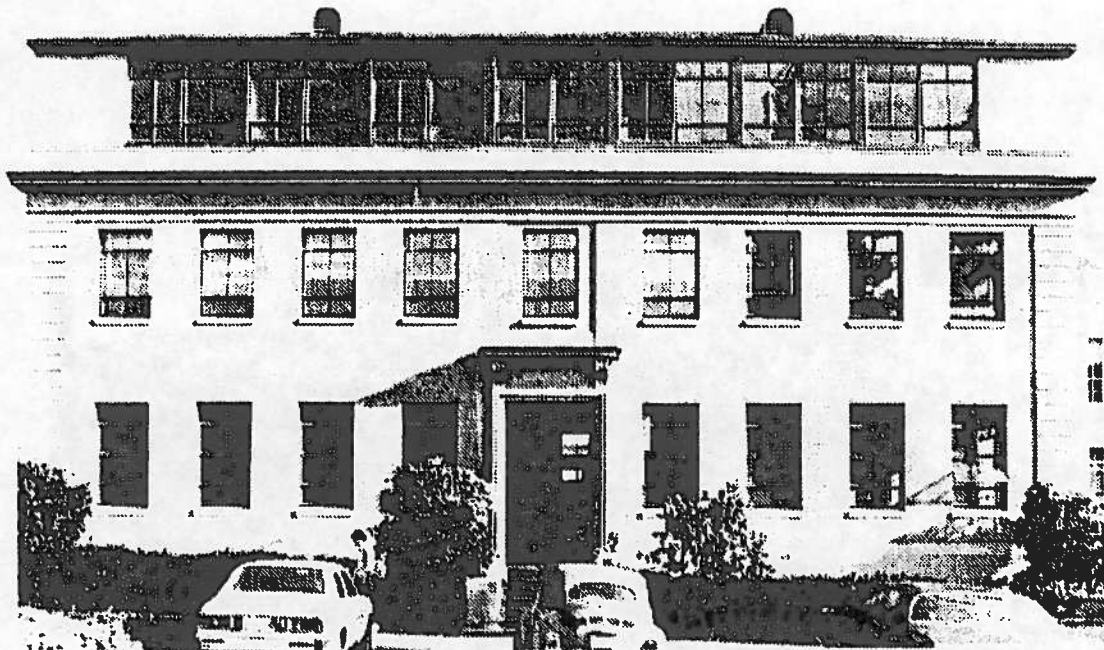
Historically, the plazas and peripheral spaces were the important settings for events in the student movements of the 1960's. They continue this role today in less violent times.



A&E (Architects and Engineers)

Completed: 1929
Style: Neoclassic
Architect: W.P. Stephenson
Builder:
Cost: \$37,000
Owner: Regents
Original use: Grounds and Buildings Department
Present Use: Facilities Management
Structure: Concrete
Exterior Material: Concrete
Square Footage: 5,100
Number of Stories: 3

Alterations: Third story added 1948
Significant Features:



Description

A small three-story rectangular concrete neoclassic structure which stands due N of Sproul Hall. Attic story is a later addition.

Building History

Formerly Buildings and Grounds.

Evaluation

The building is undistinguished architecturally and does not make a positive contribution to the area around it. In fact, its removal would increase the environmental amenity of the area by adding to the open space.

Sproul Hall

Description

A U-shaped neoclassic building articulated by a main five-story block with flanking three-story wings. The three elements are stone-faced and separately covered with tiled hip roofs. The elevations are composed of a fenestrated base and a fenestrated middle zone capped by an entablature. The main block has a pedimented portico with Ionic columns approached by a flight of stone steps. A recessed attic story contains the fifth floor. The wings have balconies with ornamental iron railings at the second floor level.

Building History

Campus administration building since 1958; previous to completion of University Hall, both University-wide and campus offices shared the building; named for Robert Gordon Sproul '13, 11th President of the University (1930-58).

Evaluation

Architecturally, Sproul Hall's stripped neoclassic style gives the building an austere and academic character. Except for the rather grand marble-faced lobby, the interior is composed of utilitarian office spaces.

Historically, it is the steps rather than the interior of the building which have significance. They serve as a podium for the forum area of Sproul Plaza where many events of the student movements of the 1960's took place. Historical and environmental significance are inseparable from the Sproul Plaza and the Student Center.

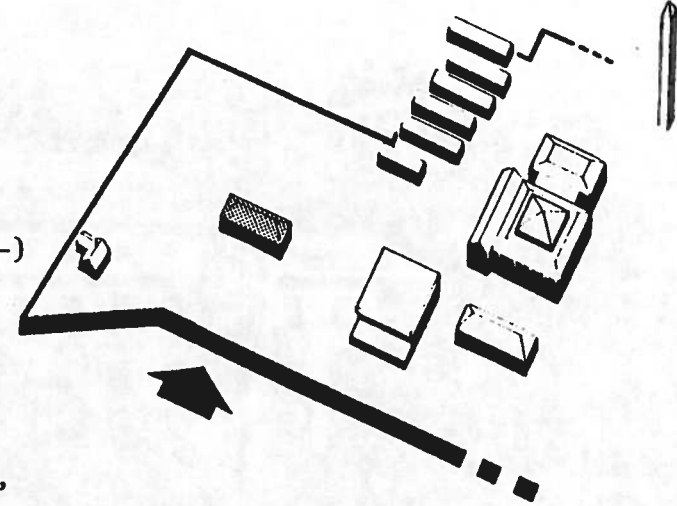
Completed: 1941
Style: Classical
Architect: Arthur Brown, Jr.
Builder:
Cost: \$811,000
Owner: Regents
Original use: Administration
Present Use: same
Structure: steel frame
Exterior Material: granite and terra cotta
Square Footage: 124,700
Number of Stories: 3

Alterations:
Significant Features: portico



Haviland Hall

Completed: 1924
Style: Neo-Classic
Architect: John Galen Howard
Builder: K.E.Parker Co., S.F.
Cost: \$350,000
Owner: Regents
Original Use: School of Educa. & Lange
Library of Educa.(1924-63)
Present Use: School of Soc.Welfare (1953-)
Structure: concrete
Exterior Material: stucco, concrete, red tile
Square Footage:
Number of Stories: 4 incl. basement
Architect and Builder for Alterations: none
Alterations: none
Significant Features: W facade, ornamental detail,
copper skylights, entrance
compositions, interior



Description

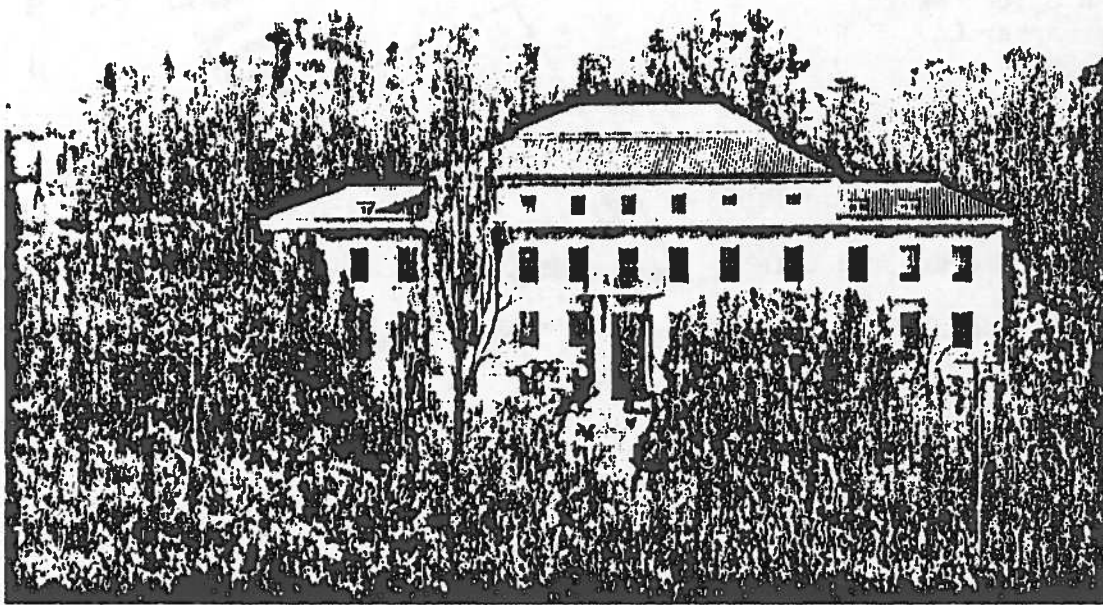
Sited on a knoll on the N side of the campus overlooking the N fork of Strawberry Creek, Haviland is aligned with the main campus axis. In plan, the building is rectangular; in elevation, it is a central, four-story block flanked by wings. The main entrance is centered in the W facade, with secondary entrances at either end of the central block on the E facade. The structure is divided vertically into 13 bays, with 7 in the central block. Windows on the two main stories are double-hung. Rising from a molded base, the central zone has quoins at the corners and separating the outer bays of the main block. The quoins are cast with a variety of ornament derived from plant forms. The attic story rises from a complete Classic entablature with elaborate bed moldings and free Classic motifs on the soffit. The small attic windows are separated by panels with swags and open books. The tiled hip roof culminates in a raised, copper-framed skylight

over the central block. The wings have tiled hip roofs with recessed dormers.

The W entrance, approached by a flight of stairs, is an aedicule with a graduated series of Classic moldings, ovolo, bead and reel, dentil, etc., and a door lintel with complete Classic entablature supported on fluted columns with free Classic capitals. The balcony above has an ornamental metal railing consisting of a central medallion with relief of Pegasus framed by rinceaux. The two E entrance balconies

have similar railings. Doors are of golden oak. The fine concrete surface is rendered with a cement wash.

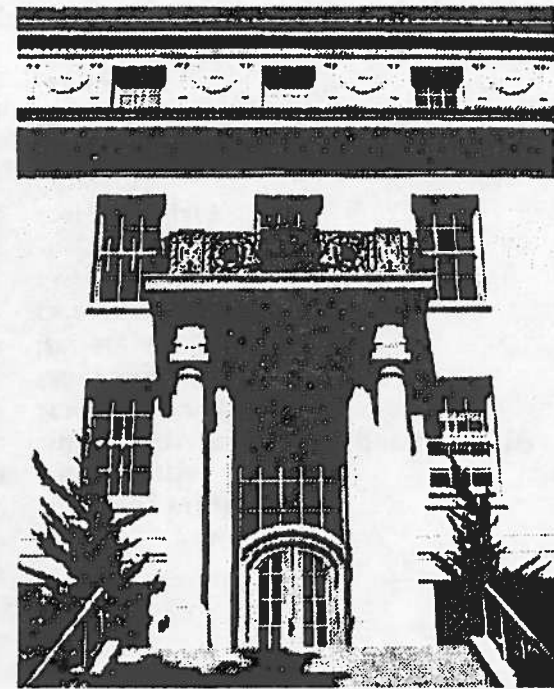
The interior is largely unaltered. Circulation is provided by double-loaded corridors and stairs. The paneled, Adamesque reading room (originally the library) flanked by 2 similarly detailed seminar rooms are among the most architecturally distinguished interiors on the campus. A fine, skylit lecture hall occupies the center of the third floor.



Building History

Haviland Hall was built with a bequest given in 1919 by Mrs. Hannah E. Haviland as a memorial to her husband, J. T. Haviland, a prominent San Francisco banker. Mrs. Haviland arrived in California in 1851, accompanied by her sister and brother-in-law, Mr. and Mrs. Collis P. Huntington.

Originally the School of Education, Haviland housed an important department which trained the State's high school teachers.



Evaluation

Designed to relate both to the campus axis and the Agricultural complex, Haviland is one of the important buildings to result from the Howard Plan. Although concrete was substituted for granite, the cheaper material is well finished and elaborately detailed. The design was first proposed by Howard for the student union.

The third floor interiors (see description) are significant.

Excepting the intrusion of the parking lot, Haviland enjoys a setting of high environmental quality in the largest remaining parklike area of the campus.

University House

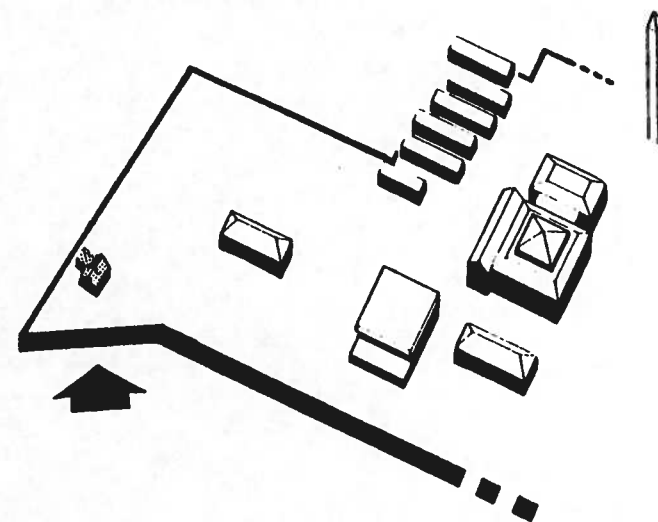
Completed: 1911
Style: Neo-Classic
Architect: Albert A. Pissis
Builder:
Cost: \$215,000
Owner: Regents
Original Use: President's house, used for classrooms 1902-10

Present Use: Chancellor's residence

Structure: steel
Exterior Material: granite
Square Footage: 20,000
Number of Stories: 3

Architect and Builder for Alterations: John Galen Howard

Alterations: 1910
Significant Features: portico, stair hall, drawing and dining room interiors, landscaping and grounds.



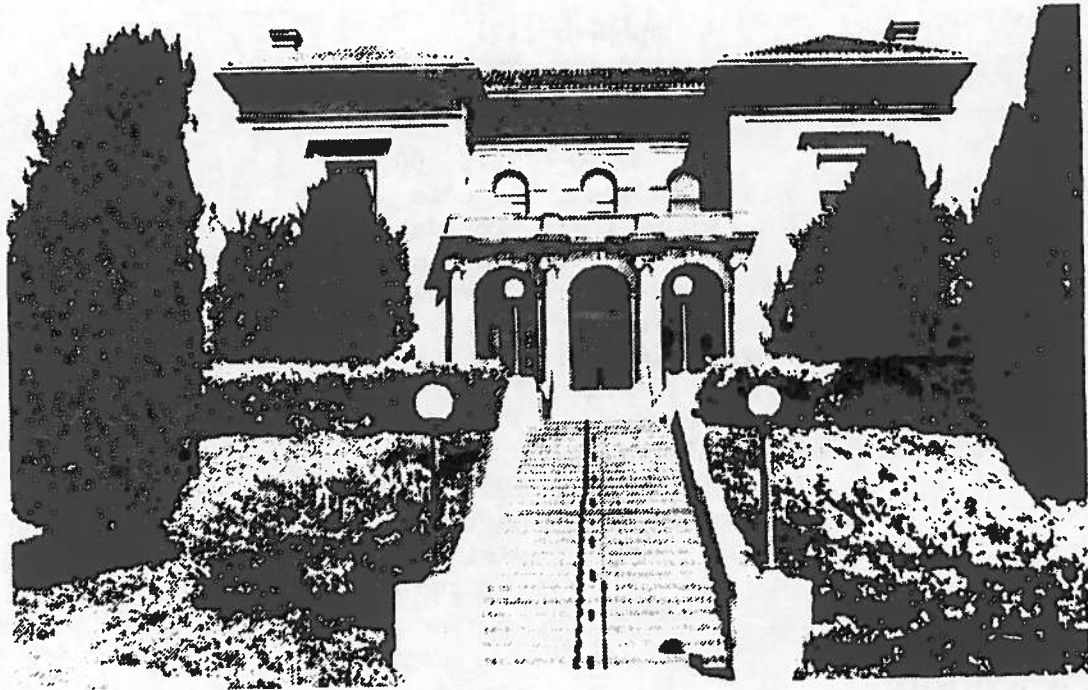
Description

A Classically composed Mediterranean villa facing the main campus axis. The recessed central section has a triple-arched portico surmounted by a balustrade. Two round bays on the E and W elevations also have balustrades. Second story windows above the portico are round-headed; the rest have square, molded frames with double-hung windows. Beneath the roof is a Classic entablature with a blank frieze and stringcourses of dentils and egg-and-dart motifs. Modillions support a molded cornice.

The entrance stair descends to a terrace level divided into brick paths and lawn, enclosed by a clipped hedge. A second flight of stairs connects to the drive, which circles around the house. This landscaping scheme was designed by J. G. Howard, who also designed the interiors when the house changed from classrooms to the Benjamin Ide Wheeler residence. To the SW, a round bed, edged with clipped boxwood,

has an ornamental clock. This was not part of Howard's scheme, but the stone pines on the grounds, which continue the Italian landscaping of the Agriculture complex, may have been Howard's idea. To the E, the lawn sweeps downhill to a formal garden with greenhouses and maintenance buildings on the other side. The house and grounds together comprise a tranquil enclave.

The entrance opens to a paneled reception hall with a stairway to the second floor. To the W is a large living room whose interior decor has been repainted but not significantly changed. To the E are the unaltered drawing and dining rooms paneled in redwood, walnut and matched mahogany. The dining room opens onto a terrace overlooking the garden.



Building History

Although ground was broken for University House by Mrs. Hearst in 1902, the building was not completed in its present form until 1911. The lengthy building period was caused by inconsistent financing and changing suggestions for the building's use. At one time it was proposed as an architecture and law building. In 1910, Howard redesigned the interior and made a landscaping plan for Benjamin Ide Wheeler and his family, who moved there in 1911. Until 1958, it was called the President's House. It is now occupied by the Chancellor.

Albert Pissis was chosen as architect because of his role in preparing the Hearst Competition. One of San Francisco's most prominent architects, Pissis was known for his commercial and office buildings designed in the Neo-Classic tradition of the Beaux Arts. One of the few that remains is the Hibernia Bank Building of 1892 in San Francisco.

Evaluation

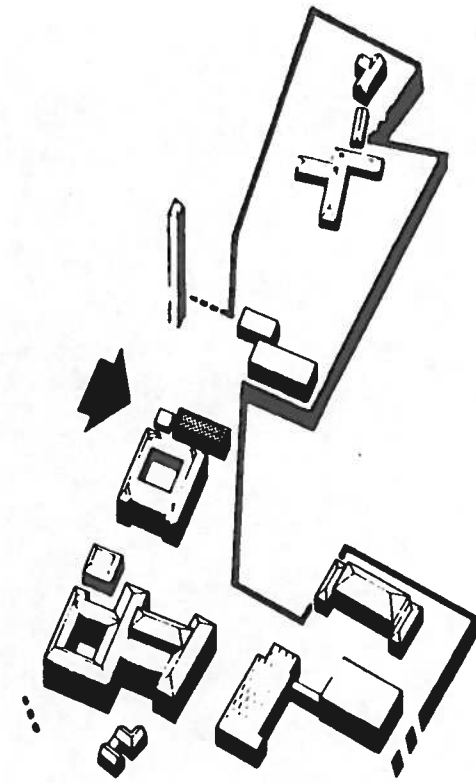
In addition to its historic importance as the residence of presidents and chancellors of the university, University House was the only building constructed according to the revised Benard Plan. Though of average architectural quality, the building is a good example of the Mediterranean Villa type favored for official campus residences as well as "stately homes" all over the country during this period. The main floor public rooms, designed by Howard, are noteworthy.

Environmentally, the house and its setting both maintain a park-like ambience in this part of the campus and reflect the ideal of the Classic academic institution in an appropriately Mediterranean setting.

The building is recommended for nomination to the State Landmarks Commission and the National Register.

South Hall

Completed: 1873
Style: Second Empire
Architect: David Farquharson
Builder:
Cost: \$197,000
Owner: Regents
Original use: School of Agriculture, laboratories for physical and natural sciences, library
Present Use: School of Library & Information Studies
Structure:
Exterior Material: brick, granite
Square Footage: 29,500
Number of Stories: 4
Architect and Builder for Alterations: Kenneth Cardwell
Alterations: 1968,
Significant Features: roof, porches and ornament



Description

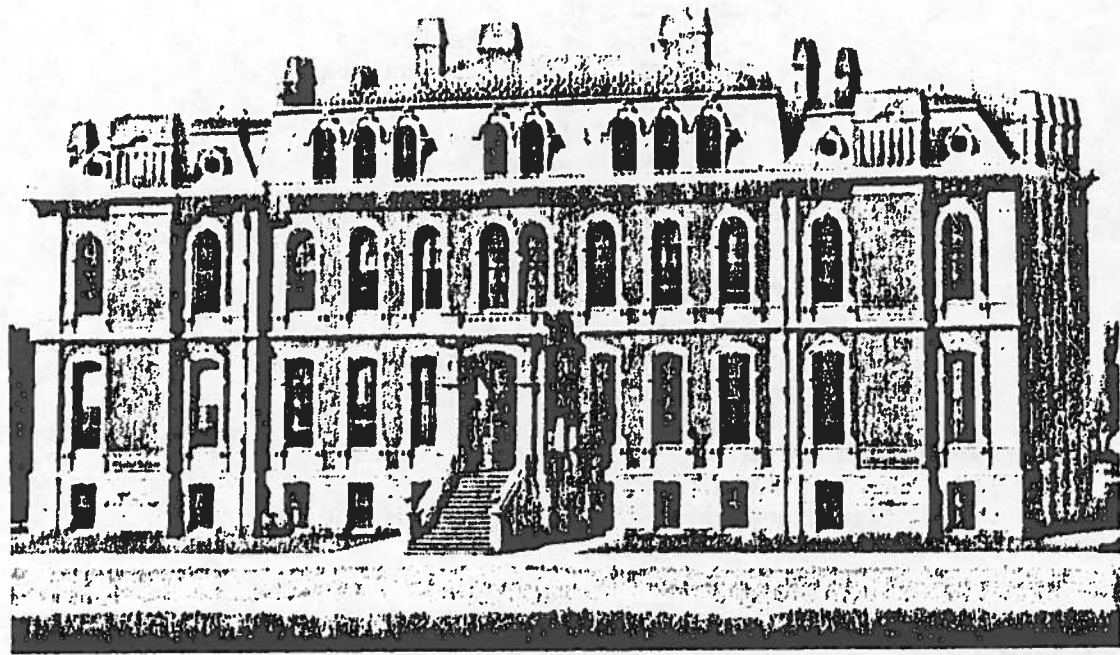
South Hall sits at the head of the Campanile axis opposite the Bancroft Library, which occupies the former site of North Hall. The design exhibits the stylistic traits of the Second Empire Style though modified in its decorative detail and use of materials. The mansard roof is enlivened by banks of dormers with ornamental hood moldings, oeil de boeuf windows, iron cresting, and numerous chimneys and exhaust flues for the former chemistry labs. Beneath the bracketed cornice on the N and S facades are low relief panels of cast iron coated with sand paint depicting the state's native fruits and grains. The E facade, now the most visible, has a central block with wings marked by separate roof forms and exterior chimney breasts. A modified form of fluted cast iron pilaster reinforces the building corners and marks the division between the wings and central block. A variety of window heads and moldings are used throughout the building. The

molded, cast iron windows and spandrels strengthen the horizontal division between the first and second floors. The ground floor is treated as a rusticated stone base.

The entry stair originally faced W, but was removed to the N facade after the construction of Wheeler. The structure of the N and S porches is wood painted gray to simulate stone. The N entrance porch, now glazed, has segmental arches and square corner supports surmounted by a balustrade with urn-like finials. Stairs descend to the right and left. Overall, the building is detailed in a lively, eclectic way with such notable features as satyric heads which hold the downspouts to the walls at their tops.

The circulation originally consisted of a central stair connecting all 4 floors. Fire codes required blocking the stair from the second to third floors and the addition of stairways in enclosed shafts at either end of the hall. The spacious halls have

25 ft. ceilings and wood wainscoting. Doorways have generous wood moldings; the stair has a well-detailed wood banister. The basement floor does not communicate with the upper floors nor is there an elevator. The building is not accessible to those in wheelchairs. According to the Steinbrugge and Bolt report, South Hall needs seismic reinforcing.



Building History

The surviving building of the original University nucleus, South Hall was the College of Agriculture in 1873. The building derives its name from its position at the S corner of the triangle completed by North and Bacon Halls, razed in 1917 and 1961. South Hall was designed by David Farquharson, a Scottish immigrant to California, who also designed the first State Capitol building and the First Bank of California in San Francisco. The Second Empire Style was in fashion for institutional buildings and was represented on other campuses, as in Harvard's Boylston Hall of 1857 and the nearby Mills Hall, by Samuel Bugbee, of 1871. Designed to house laboratories for agriculture and the physical and natural sciences, the building's structural system of walls of brick cells rather than continuous masonry reveals an early approach to fireproofing. In fact, this aspect of the building and not its style gave it a higher preservation pri-

ority than North Hall. Consequently, though it was stylistically incompatible with the academic-classic style of Howard, it continued in use for a variety of departments shifted about during various building campaigns. It currently houses the School of Library and Information Studies.

In honor of the University's Centennial, South Hall was renovated in 1968 under the direction of Prof. Kenneth Cardwell. At that time the alterations listed above were made.

Evaluation

Architecturally, South Hall's importance lies in its being a now rare example, particularly on the West Coast, of a European architectural fashion which swept the country in the latter half of the 19th century. Historically, South Hall deserves the highest consideration as the oldest campus building and the setting of the first graduation.

Added to its above-stated historical importance for the campus, South Hall's structure, according to its restoration architect, Kenneth Cardwell, may represent an early, conscious attempt to design an earthquake-proof building.

Environmentally, South Hall occupies an important site as an anchor at the head of Campanile Way. This building is recommended for nomination to the State Landmarks Commission and the National Register.

South Hall Annex

Completed: 1913
Style: no style
Architect: John Galen Howard
Builder:
Cost: \$6,000
Owner: Regents
Original Use: Shop for Dept. of Physics (1913-23)
Present Use: School of Library & Information
Studies
Structure: concrete
Exterior Material: cement plaster
Square Footage: 2,400
Number of Stories: 1

Alterations: none
Significant Features: none

Description

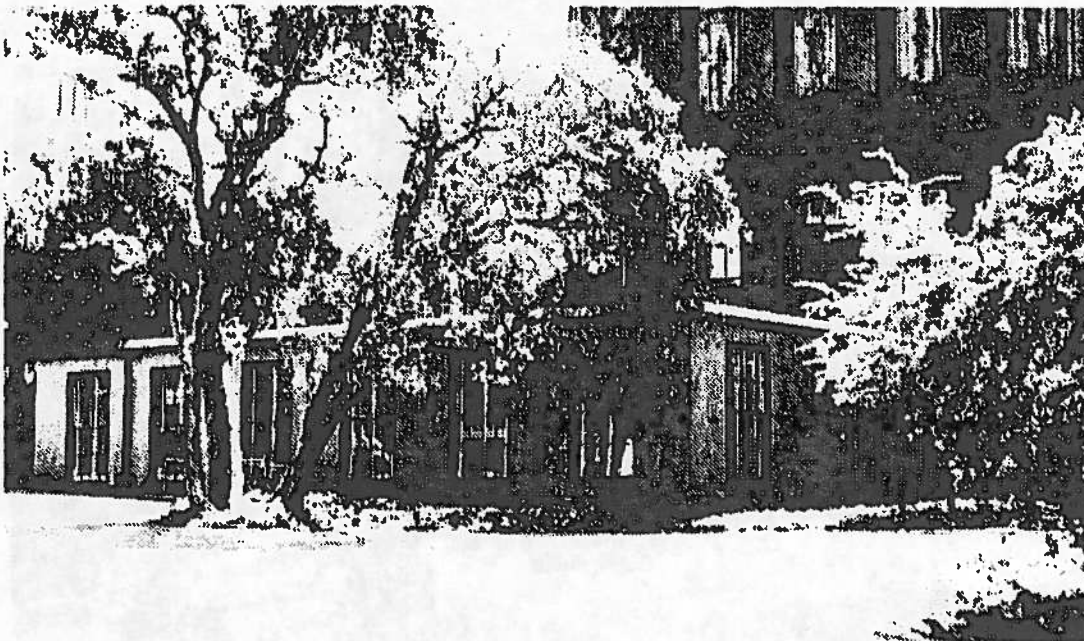
South Hall Annex is a rectangular, flat-roofed cement-coated addition to South Hall, on the N. It is partially underground.

Building History

One-story shop for Dept. of Physics (1913-23); later used for offices and meeting rooms of student honorary societies (1923-36), Student and Alumni Placement Center, to 1966.

Evaluation

The building has no architectural, historical or environmental distinction. Because it is an intrusion in this part of Campanile Way and on South Hall, it should be removed.



Temporary Buildings (T-4 - T-9)

Description

Six rectangular, two-story, wooden boxes with gabled roofs. Originally Army surplus barracks, they lie directly on the original E-W axis of the campus.

Building History

Originally 38 one- and two-story barracks from deactivated World War II Navy camps, moved and established by U. S. Veterans' Education Facilities Program; 10 buildings placed in glade opposite Doc Library, remainder in unoccupied spots about campus; used for faculty offices, classrooms, architectural and engineering laboratories, Veterans' Admin. offices, Counseling Service, and Housing Office; most T buildings razed since 1950.

Evaluation

These are temporary buildings which should not be permanently retained in this location. Demolition and/or removal is recommended to return the site to a natural state.

Completed: 1946-48

Style: None

Architect:

Builder:

Cost: \$205,500

Owner: Regents

Original Use: U.S. Navy Barracks

Present Use: Offices and classrooms

Structure: Wood

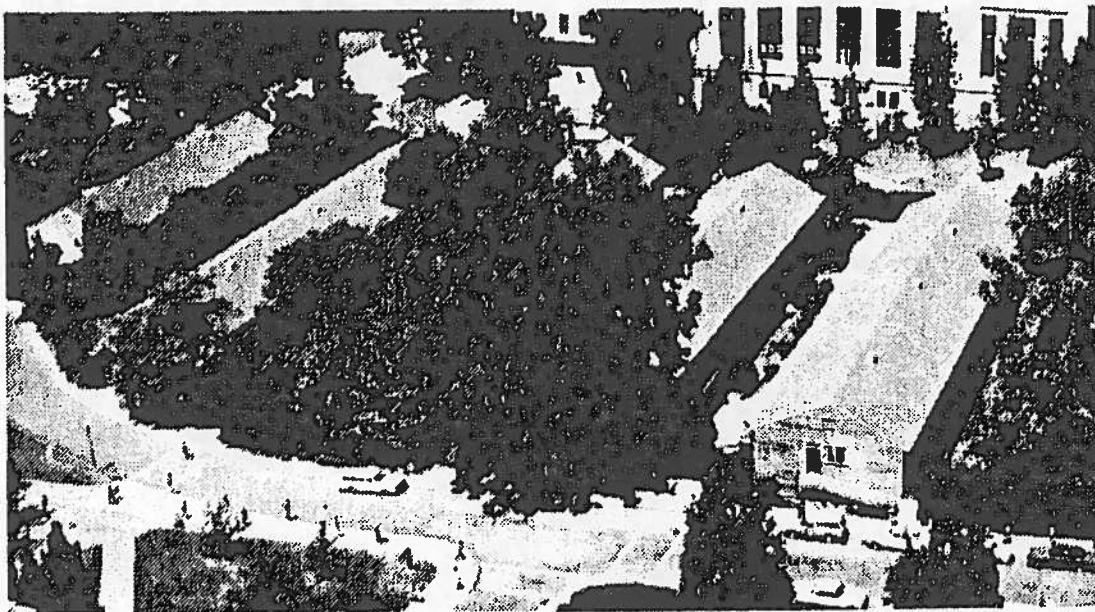
Exterior Material: Wood

Square Footage: 231,800

Number of Stories: 2

Alterations:

Significant Features:



Stephens Hall

Completed: 1923
Style: Tudor
Architect: John Galen Howard
Builder:
Cost: \$310,000
Owner: ASUC
Original use: student union
Present Use: Kelsen Graduate Social Studies
Library, Academic Senate

Structure: reinforced concrete
Exterior Material: concrete
Square Footage: 76,600
Number of Stories: 5
Architect and Builder for Alterations: Germano Milano
Alterations: 1964
Significant Features: rib vaulted arcade & stair tower,
oriel windows, terraces, harmoni-
ous siting.

Description

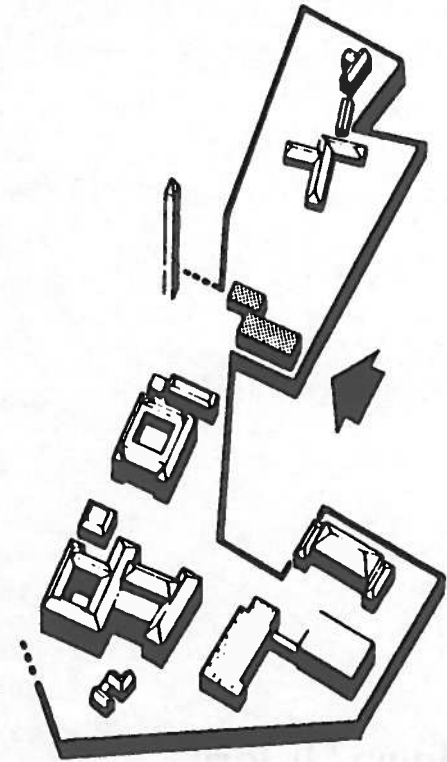
A five-story, Tudor Style structure whose irregular plan and picturesque massing are well suited to its site on a winding section of Strawberry Creek. The general orientation of the plan is N-S. The building consists of a main E-W, rectangular block hinged to 2 smaller blocks offset from the NE corner by a two-story entrance and stair tower. The tower has corner buttresses with turrets, 2 oriel windows, and is bisected by a vaulted corridor providing circulation through the building and vertical circulation to upper floors.

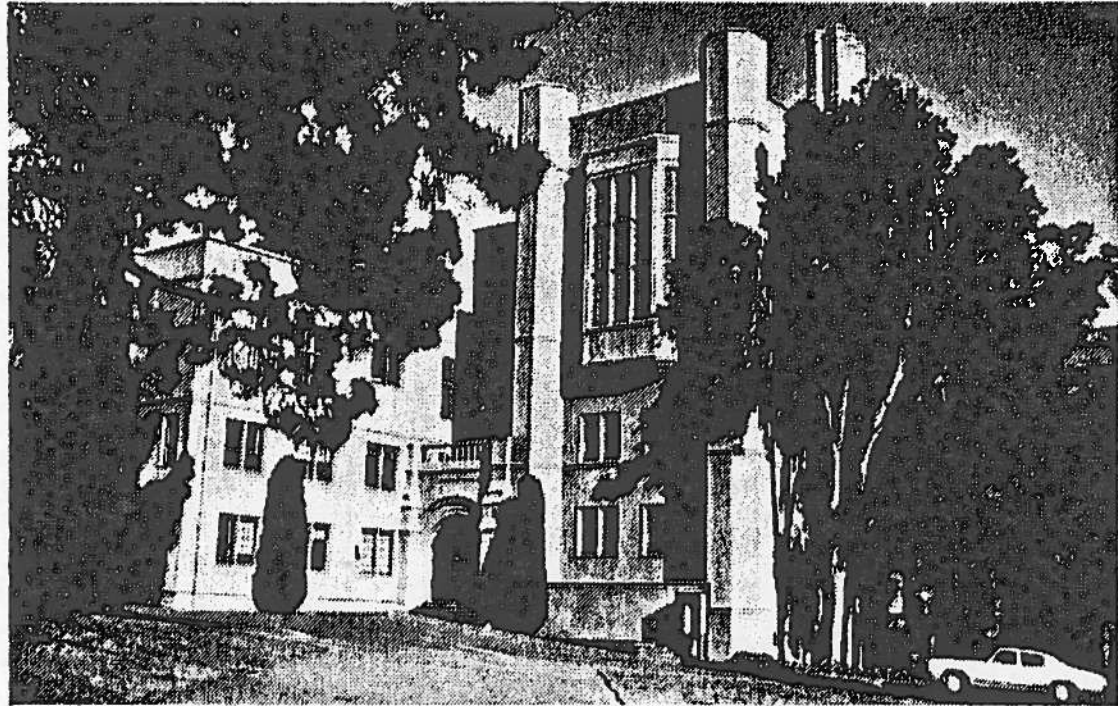
The SE facade along the creek is approached by a brick-paved bridge with iron railings and lanterns, given by the Class of '23. Directly ahead, the main library block has a vaulted loggia with Tudor arches above the main floor and an open terrace on top of the loggia.

The W facade faces a sunken terrace, closed on the opposite side by Moses Hall.

Access to the terrace from the NW is by means of a branching, Classically detailed stair, a gift of the Class of '25. The four-storied W facade has 5 bays, with an off-center entrance to the library flanked by two chimney breasts. The second story has porches and balconies and is fenestrated with casement windows grouped in 2 registers of 3 windows each. Overall, simple molded string courses mark the floors.

The former Henry Morse Stephens Room, no. 440, now the Graduate Commons, is a handsome wood paneled room with a fireplace and monumental, classically detailed entrance portal. There is also a portrait of H.M. Stephens.





Building History

Built in 1922 with contributions from the alumni, faculty and students, the Student Union (now Stephens Hall) commemorates Prof. Henry Moses Stephens. As the headquarters for the A.S.U.C., athletic and alumni offices, student activities such as men's and women's lounges, and a recreation center were housed here. The sunken plaza was a place of congregation and of rituals like the kangaroo courts held before the Big Games, in which people were "tried" for wearing red. A distinctive "birdhouse" shelter, the "Inkwell," supplied the campus with a reservoir of free ink paid for the A.S.U.C. Periodically, liquor was legally and illegally dispensed in the taproom.

Stephens Hall has been altered many times since its first remodeling in the early 1930's to meet earthquake codes. In 1948, Moses and Stephens Hall were slated for replacement with a proposed War Memorial building like that of the University of

Oregon. With the construction restrictions imposed by the Korean War, plans stagnated and were finally abandoned. Sold by the A.S.U.C. to the University in 1959, the building changed use in 1961 when the new Student Union was completed. The building was renamed in 1964.

Howard's design for Stephens Hall contrasts sharply with his earlier Classic Revival buildings. The Tudor Style, often called Collegiate Gothic, was fashionable in the 1920's for academic institutions because of its use at the great English universities of Oxford and Cambridge. Added to this, Howard's admiration for historian Henry Morse Stephens may have influenced his design.

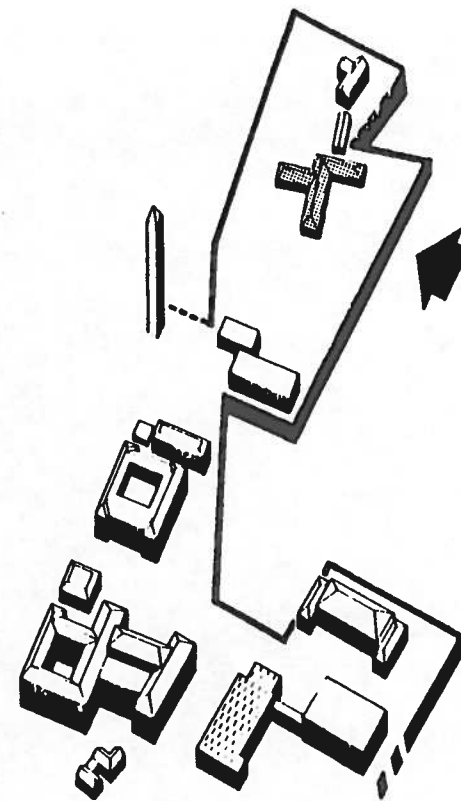
Evaluation

Architecturally, Stephens Hall is a stripped and bland version of the Collegiate Gothic style. Its major assets are environmental: the open, arched entrance passage descending by a flight of stairs to the banks of Strawberry Creek, and the sunken plaza between Stephens and Moses. The balconies and terraces, ordinarily amenities, are at present unused. The interior has been substantially remodeled and has no particularly distinguished spaces.

The building's historical significance lies in its past use as the student union and the resulting associational values.

Men's Faculty Club

Completed:	1902
Style:	Mission Revival, early Bay Region
Architect:	Bernard Maybeck
Builder:	Kidder & McCullogh
Cost:	\$487,500
Owner:	Regents
Original Use:	dining club and lodging
Present Use:	same
Structure:	redwood, stucco
Exterior Material:	redwood, stucco, red tile
Square Footage:	32,000
Number of Stories:	1-2
Architect and Builder for Alterations:	Howard; Warren Perry, Downs & Lagorio; Marquis & Stoller; Christopherson & Kositsky
Alterations:	
Significant Features:	



Description

Sited at the W end of Faculty Glade, the Men's Faculty Club is intimately tied to its natural setting. Completed before the approval of the 1908 Howard Plan, the original E-W wing did not conform to the Bernard Plan axis. Instead it followed more generally the existing axis originally proposed by Olmsted. It was the first of an informal architectural group including Senior Men's Hall and the Women's Faculty Club.

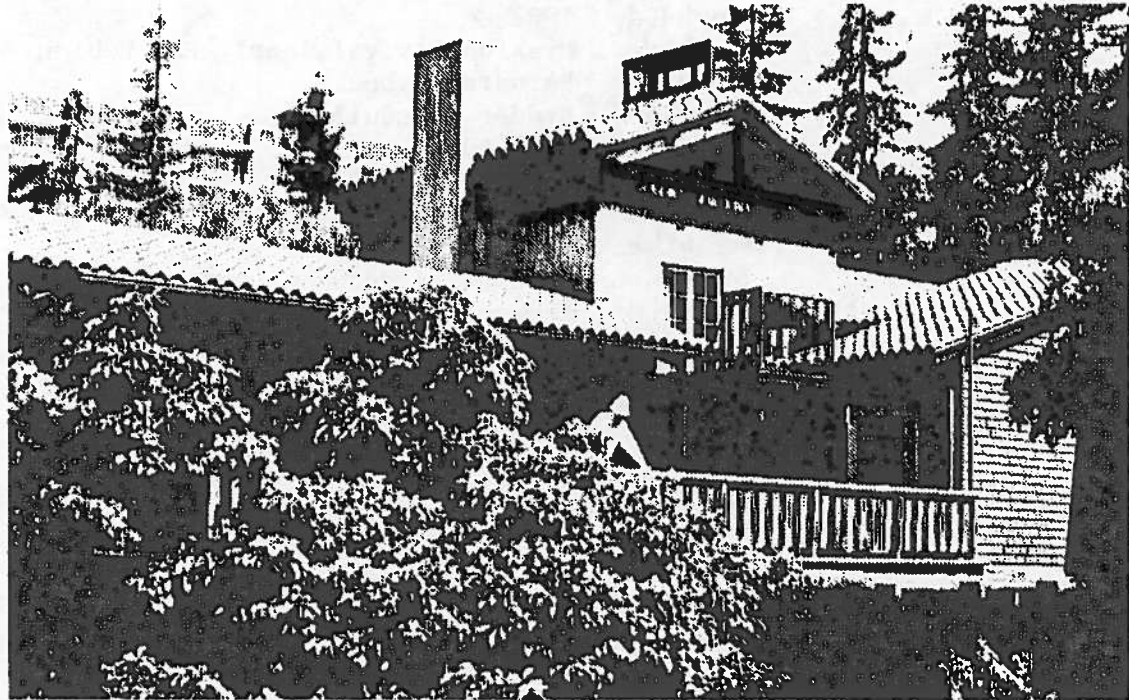
According to Kenneth Cardwell's description in his book on Bernard Maybeck (p.80), "The exterior finish of Maybeck's section of the Faculty Club is principally a natural-colored sand plaster. Redwood shingles cover a portion of the second-story walls. The roof is of Mission tile. Heavy wooden corbels and projecting trellis beams are extensions of the framing members of the interior. Arched entrance and window openings suggest California Mission forms.... One room that remains essentially the same is the Great Hall. Its interior framing is

suggestive of Gothic timbering. Eight built-up columns of rough 2 x 10's support a system of timbers framed as a half-truss for the low-pitched gabled roof. Each half truss rises up and over to join its counterpart springing from the opposite side of the room. Balanced on the columns, the trusses are tied to the foundations by a steel rod. This ingenious framing (is) designed to give a high central space without any horizontal ties.

"The Great Hall has a sharply pitched ceiling carried by beams and purlins supported on the inner members of the trusses. Near the ridge, secondary truss ties create triangular spaces which are decorated with hand sawn trefoils. The interior finish of the dining room is redwood board and batten, though in the gable end above the plate line of the wall framing the diagonal sheathing is exposed. A massive fireplace faced with matte-glazed tiles dominates the west wall....Beam ends projecting from the

trellises into the room are rudely shaped to resemble heads of dragons."

Subsequent additions to the N, E and S have more than doubled the size of the club building and changed some of Maybeck's rooms. In 1903-04, J. G. Howard added a lounge section with a double fireplace to the N; in 1914 and 1925 Warren Perry added a section with a kitchen and dining room, later remodeled by W.S. Wellington. An extensive remodeling in 1958-59 by Downs & Lagorio created a game room and other facilities in the basement. In 1972, Marquis & Stoller altered the kitchen and extended decks on the E facade of the Perry section. In 1977, Christopherson and Kositsky replaced the foundation, put in shear walls, and bolted Maybeck's structure together in the Great Hall. They also put a layer of plywood under the roof tiles and made other life safety changes in the tower room.



Building History

The Club evolved out of the Dining Association, which, as Edmond O'Neil, one of the Club's founders, says, "provided warm lunches at reasonable prices." According to O'Neil, Native American utensils, ornaments, arrowheads, and skeletons were found on the site while digging the foundations.

The Faculty Club has continued to serve as a dining facility, expanding its services greatly over the past 70 years. It now has a membership of 1600. Lodging facilities are also available and, in the past, bachelor faculty members have often lived there. One famous professor, Henry Morse Stephens, had Maybeck build the tower room over the N entry, paying privately for its construction. He lived there for the rest of his life, and Club legend has it that his ghost still occupies that room.

Until recently, women were permitted to eat in the Club but were not permitted to become members.

Warren Perry was among the group of ar-

chitects who continued to add to the Faculty Club in Maybeck's style. Perry grew up in Berkeley, studied under Howard, went to the Ecole Des Beaux Arts in Paris, and returned to take on his first job, which was the design of additions to the Club. He was delighted to continue Maybeck's use of simple inexpensive materials.

Many of the rooms are named after famous members: the Clark Kerr Room and the O'Neil Room in the N, the Howard Room in the S, the Latimer, Tolman, et al. private dining rooms in the E.

Evaluation

In spite of numerous additions and alterations, the building has grown organically and is architecturally harmonious. The regional spirit of its design makes it particularly appropriate for the Berkeley Campus; it is difficult to imagine it located elsewhere.

Historically, its wealth of associations for members of the faculty and the community is unequaled by any other campus building.

Environmentally, the building is an integral part of Faculty Glade and contributes significantly to the high amenity of the area. This building is recommended for nomination to the State Landmarks Commission and the National Register.

Women's Faculty Club

Completed: 1923

Style: 1st Bay Region

Architect: John Galen Howard

Builder:

Cost: \$65,000

Owner: Women's Faculty Club

Original Use: faculty club; dining facilities and accommodations

Present Use: same

Structure: wood and steel

Exterior Material: wood and stucco (base)

Square Footage: 15,126

Number of Stories: 3 and a full-story basement

Architect and Builder for Alterations: Bennett & Christopherson/Kositsky

Alterations: 1956, 1975, 1976-77, life safety alterations in the basement plus the addition of plywood for shear in the walls and roof

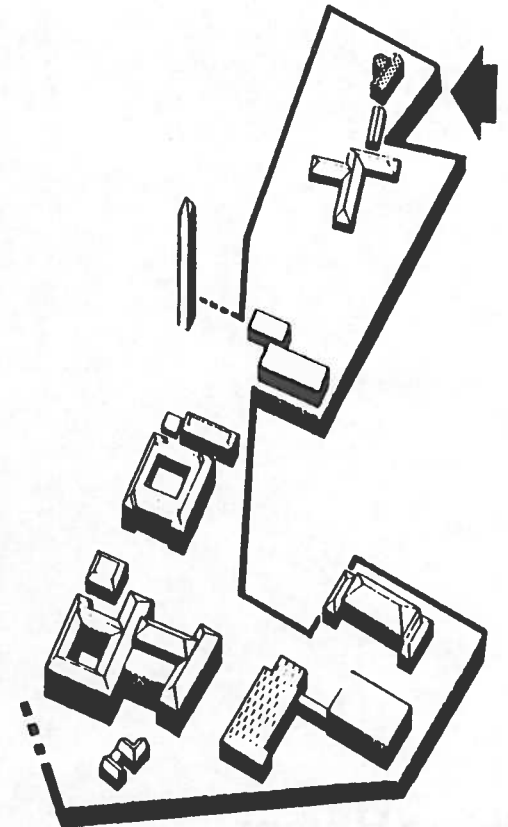
Significant Features: steel structure, entrance portico

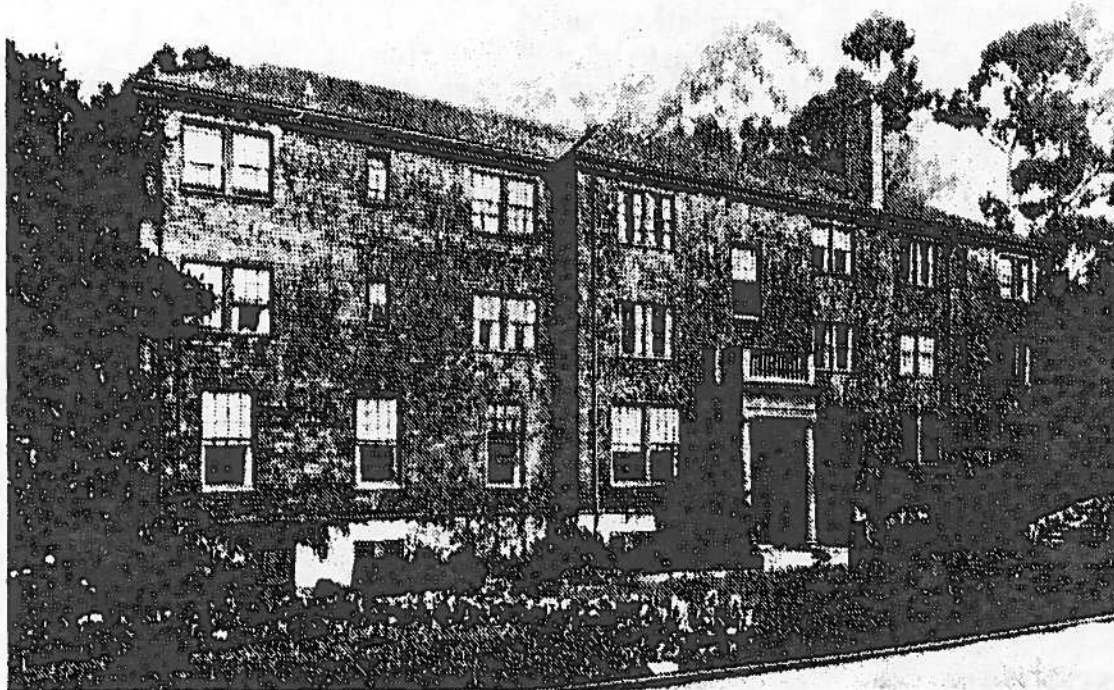
Description

A long, rectangular block with a projecting N wing, located on the S bank of Strawberry Creek, E of Senior Men's Hall. Designed by Howard, it is within five minutes walking distance of the major campus buildings, as specified in the 1906 Plan. The four-story building is sheathed in wood shingles except for the stuccoed basement. The main, S facade is symmetrical, with the entrance located in the middle of a slightly projecting central section of three bays. Flanking portions of the building also have three bays. Double-hung windows of 24, 12 and 8 lights are regularly spaced in the bays but are not of uniform size. The entrance portico has Tuscan columns and a simplified entablature surmounted by a Classical balustrade the same height as the entablature. The shingled, hip roof has a simple cornice molding and gutter. The whole building is below the road grade and approached by descending a flight of stairs to the entrance, which

has a semicircular garden. In 1977, the E side was given a ramped auxiliary entrance for wheelchairs and delivery service as well as life safety alterations.

The club is planned for public and private use. The first floor contains the club's social quarters: lounge, library and dining room. These plus the kitchen are located off a central hall. Steel beams, boxed with wood, span the lounge; off the dining room is a small deck added in 1976 which shares the garden.





Building History

The Women's Faculty Club was organized in 1919 under the guidance of Mary Florence Patterson to provide a social meeting place and accommodations for Women Faculty and associate members of the club. Privately funded through a members' bond issue, the tight budget severely limited the design considerations possible. John Galen Howard was commissioned to design the structure, for which he prepared three designs.

Finished in 1923 just before the Berkeley fire, the Women's Faculty Club became a refuge for those left homeless from the devastation. Many of these original occupants stayed several years awaiting new homes. To show their gratitude, they bequeathed some furnishings they managed to salvage from the fire. Today, the Club has a large collection of valuable furniture and art work that stemmed from this personal interest and the effort to give the Club a residential ambiance.

There have been pressures to combine the

two faculty clubs. In 1973, one such effort resulted from questions of the building's seismic safety; however, the plans showed steel beams in the first floor framing.

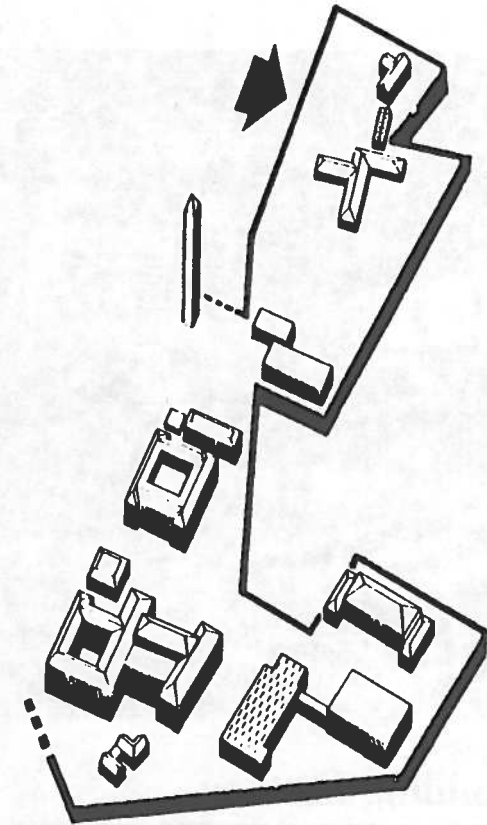
Evaluation

A sensible and dignified design architecturally related to the early, residentially-scaled wooden buildings by J.G. Howard. Historically, an important campus institution and gathering place and a retirement home for many distinguished women over the years.

The building is well related environmentally to its site and to the neighboring non-academic buildings along Strawberry Creek, whose clustering in this area recalls the original edge of the academic campus.

Senior Men's Hall

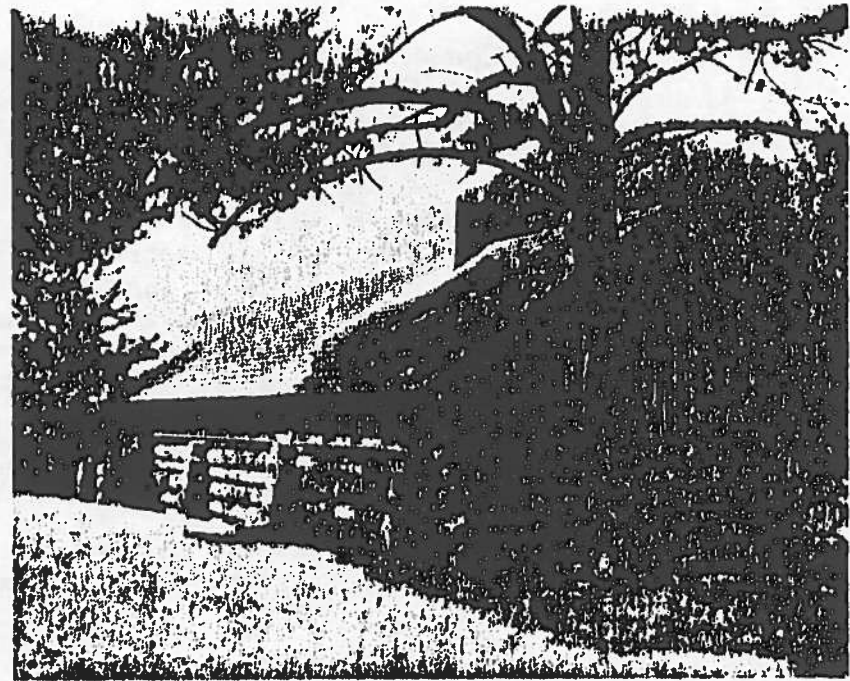
Completed: 1906
Style: Log Cabin
Architect: John Galen Howard
Builder:
Cost: \$4,500
Owner: Regents
Original use: senior meeting place and
Order of the Golden Bear
storage (Faculty Clubs)
Present Use:
Structure: wood frame and log
Exterior Material: logs
Square Footage: 2,906
Number of Stories: 1
Architect and Builder for Alterations: none
Alterations: none
Significant Features: redwood construction, secret
passage, double stone fireplace



Description

A one-story, redwood log cabin structure wedged between the Women's and Men's Faculty Clubs on Strawberry Creek, the W facade has a simple entrance with raised stoop and jib door made of rough planed logs. The identical N and S facades have bands of wooden windows running the length of the walls under the eaves of a broadly pitched, saddleback roof covered with shingles. The east end has a large wood-framed window with a triple division and frosted glass.

The plan has two rooms connected by a low "secret" passage and divided by a mighty masonry fireplace with two hearths, one in each room. The chimney is a prominent feature of the roof, whose structural system is exposed on the interior. The smaller, east room, which serves as the meeting place of the Order of the Golden Bear, has a stepped podium with three throne-like chairs in front of the frosted glass window.



Building History

Senior Men's Hall was funded in 1906 by a donation from the Order of the Golden Bear. As a symbol of senior control on campus, this rustic structure provided a place for senior men to meet Thursday evenings to discuss the weighty problems of undergraduate life. With the eventual growth of the campus, it became a meeting hall for all student organizations until the advent of the student union.

Mysteriously housed in the second concealed room was the headquarters of the Secret Order of the Golden Bear. A student organization, its membership was based upon student service and social status. Many dignitaries and UC officials have been inducted to the prestigious society. In 1976 several articles appeared in the Daily Californian divulging the happenings behind the secret wall of the Senior Men's Hall.

The Hall was almost torn down in 1972, to make way for a dining pavilion that was to be jointly used by the Men's and Women's

Faculty Clubs. Monies were to be used from the Levi Strauss Associates fund of \$1 million. A Save-Senior-Men's-Hall campaign was spearheaded by Sylvia McLaughlin (wife of ex-Regent Donald McLaughlin) and Ms. Lesley Emmington. An important outcome of this campaign was the founding of the Berkeley Architectural Heritage Association to survey and preserve other significant structures in the Berkeley community.

Senior Men's Hall is now closed to the public and only serves as a storage facility for the Faculty Club.

Evaluation

A relic of the days of boosterism for the California lumbering industry, Senior Men's Hall is related, architecturally, to a set of exposition and park structures now demolished or destroyed by fire. It is therefore a rare building type at this time.

Historically, the hall commemorates an early campus organization and, in 1974, was placed on the National Register in recognition of its architectural and historical importance.

Successive remodelings of the Men's Faculty Club have eroded the hall's setting over the years.

Because the structure, the irreplaceable redwood logs therein, and the fireplace are its most important features, the building could be moved and reused for another purpose. But it is strongly recommended that it preserve its essential log cabin nature and be properly marked to commemorate its original purpose.

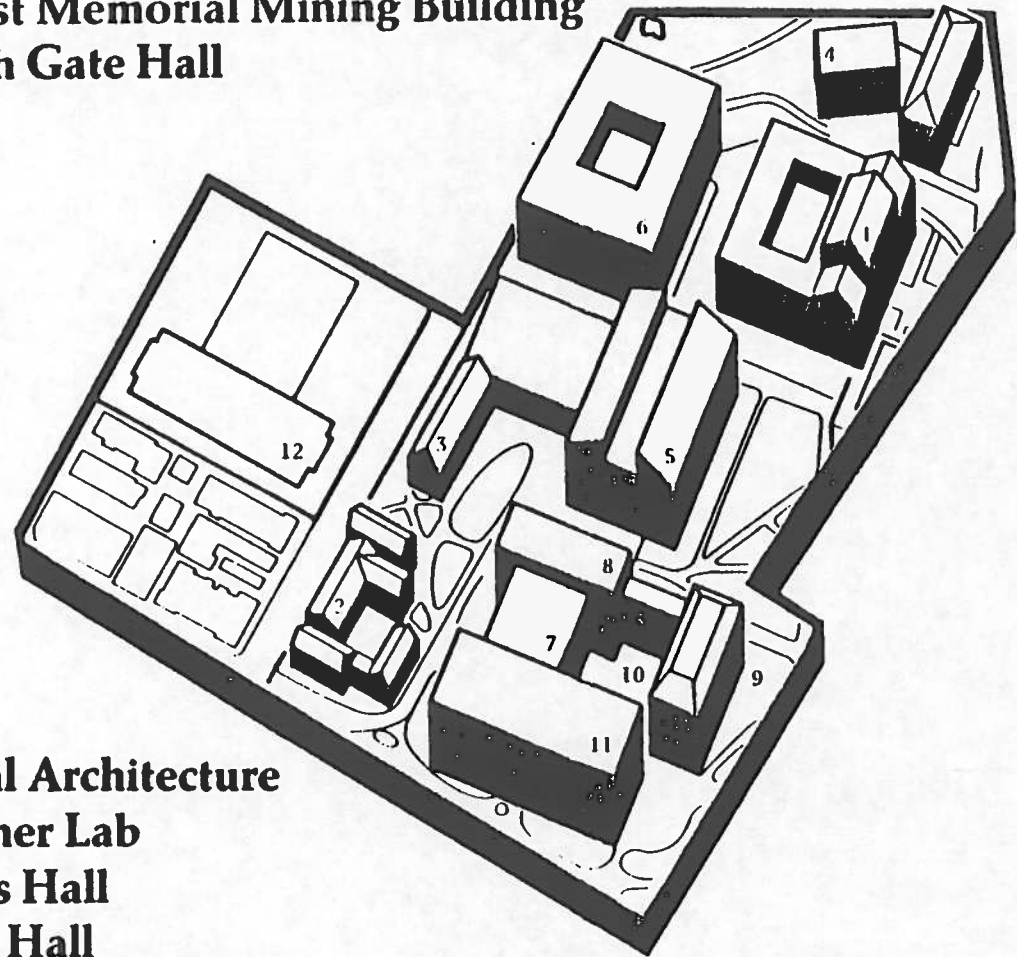
Engineering and Architecture



Architectural drawing showing a floor plan or structural layout of a building. The drawing is tilted and appears to be a technical sketch or a very light print of a plan. It features several rectangular rooms of varying sizes, some with internal divisions, and a network of connecting corridors. The overall layout is somewhat irregular, suggesting a complex or multi-story structure.

2 • Engineering and Earth Sciences

1. Hearst Memorial Mining Building
2. North Gate Hall



3. Naval Architecture
4. Donner Lab
5. Davis Hall
6. Cory Hall
7. Hesse Hall
8. O'Brien Hall
9. McLaughlin Hall
10. Engineering-Hesse Courtyard Building
11. Earth Sciences Building
12. Etcheverry

Hearst Memorial Mining Building

Completed: 1907
Style: Neo-Classic
Architect: John Galen Howard
Builder:
Cost: \$1,065,000
Owner: Regents
Original Use: School of Mining
Present Use: same
Structure: concrete and steel; brick cross walls in lab wing

Exterior Material: Raymond granite and red tile

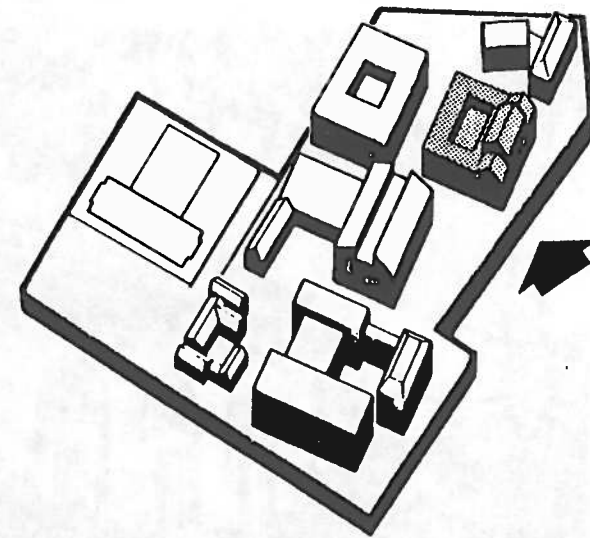
Square Footage: 105,000

Number of Stories: 3

Architect and Builder for Alterations: Michael Goodman

Alterations: 1948, courts and mining lab converted to offices

Significant Features: S and W facades incl. all decorative detail, chimneys and tile roof together with its wood structure.



Description

Occupying the principal site N of the Mining Circle, the IMMB was the first anchor of the principal E-W axis. The structure has an E shaped plan, with the long bar facing the Circle and the 3 arms extending N. Originally, light courts occurred between these wings; they were covered in 1948 to provide more office space.

The principal, S-facing block is composed of 3 sections of 3 bays each. The Memorial Vestibule and Museum occupies the central section, whose attic story projects above the roof line of the wings and is detailed with close-set stone brackets along the gabled cornice. The Vestibule facade is articulated by 3 arches, 2 stories high, with deep reveals. Within the arches are Tuscan porticos. The wooden frames of the arches have fan lights embellished with carved medallions. The central portico has the main double entrance doors, reached by a flight of

stairs. The doors are also embellished with carved moldings. On either side of the building above the arches is a carved wreath.

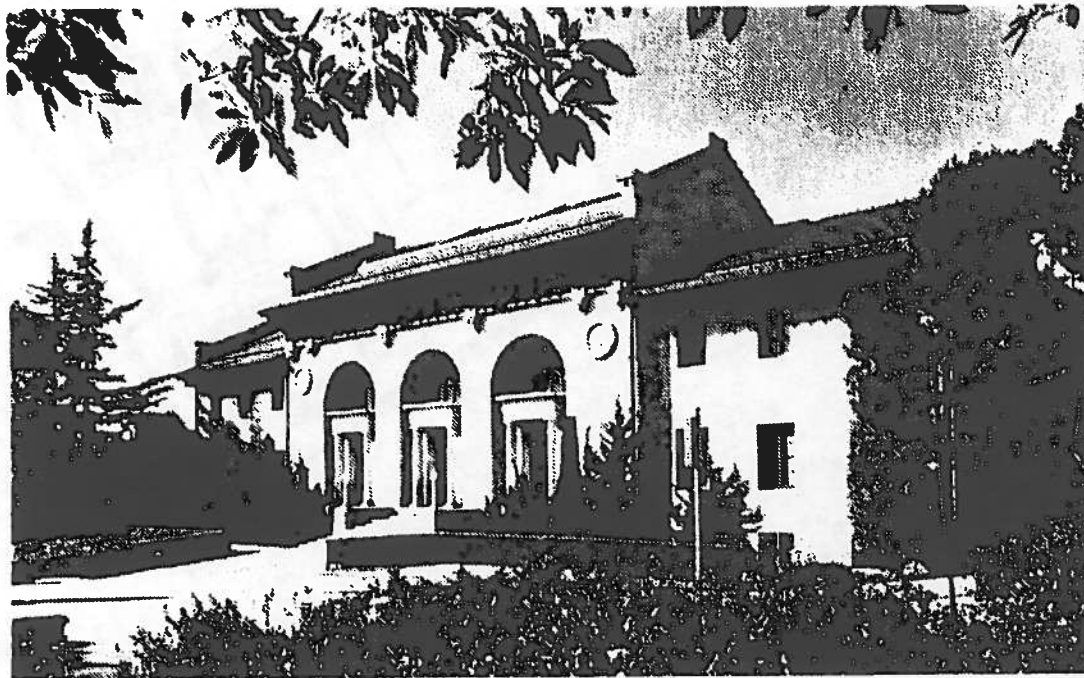
The attic floor is defined by an over-scaled bead-and-reel molding. Punctuating the molding are 6 corbels sculpted with human personifications of the lively arts, by Robert Aitkin. The corbels support carved timber brackets, which in turn support the projecting roof timbers. Between the brackets are the small attic windows which light the upper balcony of the Vestibule. The spaces between the windows have panels outlined with foliate moldings. The gabled roof is covered with red tile and has a copper framed skylight.

The wings have casement windows set in unmolded frames with slightly projecting sills and inset foliate panels above. Here the timber brackets are supported by voluted corbels.

The E and W sides are identical. They

consist of end bays with circular windows flanking a central section of 5 bays marked by tall chimneys projecting well above the roof. These bays have broad arched windows divided by columns with squared Ionic capitals.

The interior of the Vestibule and Museum is a 3-story high space with shallow, skylit domes on pendentives. The upper levels are ringed with galleries. The airy, steel structure is exposed and designed in an industrial aesthetic which reflects Labrouste's design of the reading room in the Bibliotheque Nationale in Paris, 1858-1868. The delicate columns, lattice girders and dome ribs are painted light green; the vault pendentives are filled with Gustavino tile laid in a herringbone pattern. The working spaces of the building have been considerable altered over the years, principally to make office space; however, much of the well-detailed mahogany woodwork in the offices is intact.

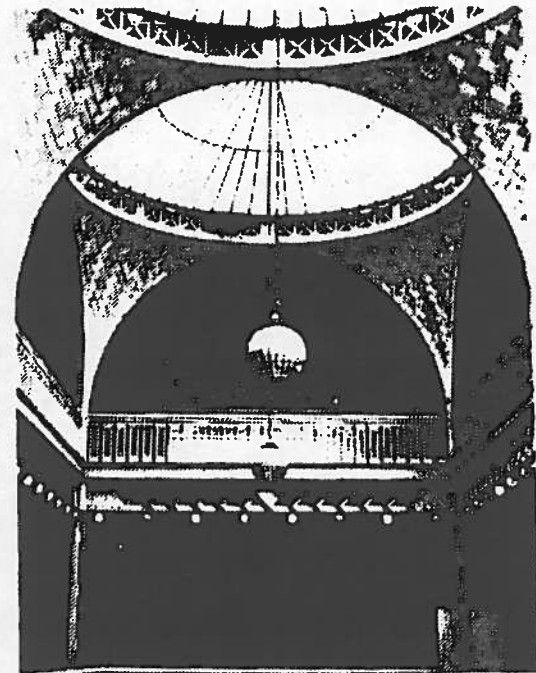


Building History

The IMMB was meant to be both monument and workshop. Phoebe Hearst commissioned it as a memorial to her millionaire miner husband, Senator George Hearst. At the same time, the dean of the mining school, Professor Samuel B. Christy, wanted a building "where a mining student might try his 'prentice hand upon some of these lesser problems that lead to the larger ones of the mining engineer." Howard and Christy toured American and European colleges, at Mrs. Hearst's expense, to insure that their new building would be as modern as possible. On that trip Howard was most favorably impressed by the mining schools at Paris and Berlin, where the main buildings were built around a central court or museum.

Howard felt the building should express the nature of mining. "There is something about it," he said, "something essentially elementary, something primordial; and its impression in architecture must, to be

true, have something of the rude, the Cyclopean." At the same time, this building was to serve as the prototype for subsequent university structures, and therefore had to project a suitably dignified image. Finally, Howard had studied the California missions on a sketching trip in 1888 and felt that this key building for the state university should reflect something of the spirit of California as well.



Evaluation

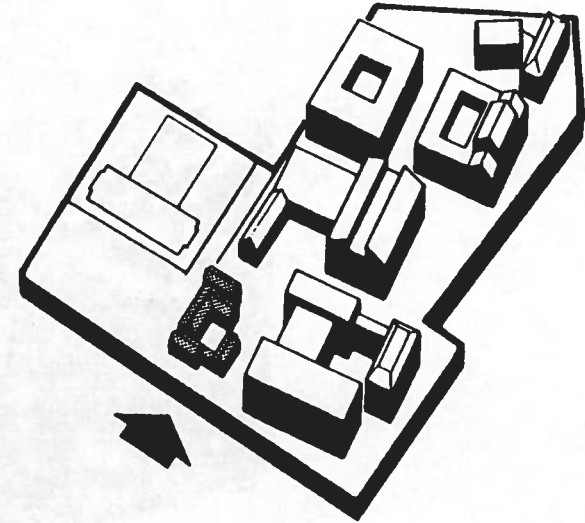
No building is more important, architecturally, historically, or environmentally, to this campus. Its exterior design best illustrates Howard's ability to vigorously reinterpret the Classic tradition in a regional context. The interior is a sophisticated and elegant interpretation of 19th century structural aesthetic associated with feats of engineering. The building has dignity, monumentality, and originality. Its significance reaches beyond the context of the University campus.

The building is recommended for nomination to the State Landmarks Commission and the National Register.

North Gate Hall

Completed: 1906
Style: 1st S. F. Bay Region
Architect: John Galen Howard
Builder:
Cost: \$35,500
Owner: Regents
Original Use: School of Architecture
Present Use:
Structure: wood
Exterior Material: wood, shingles
Square Footage: 22,300
Number of Stories: 2
Architect and Builder for Alterations: Howard & Galloway & Walter
Walter Steilberg
1908, 1912, 1936

Alterations:
Significant Features: courtyard, N windows, gallery, auditorium

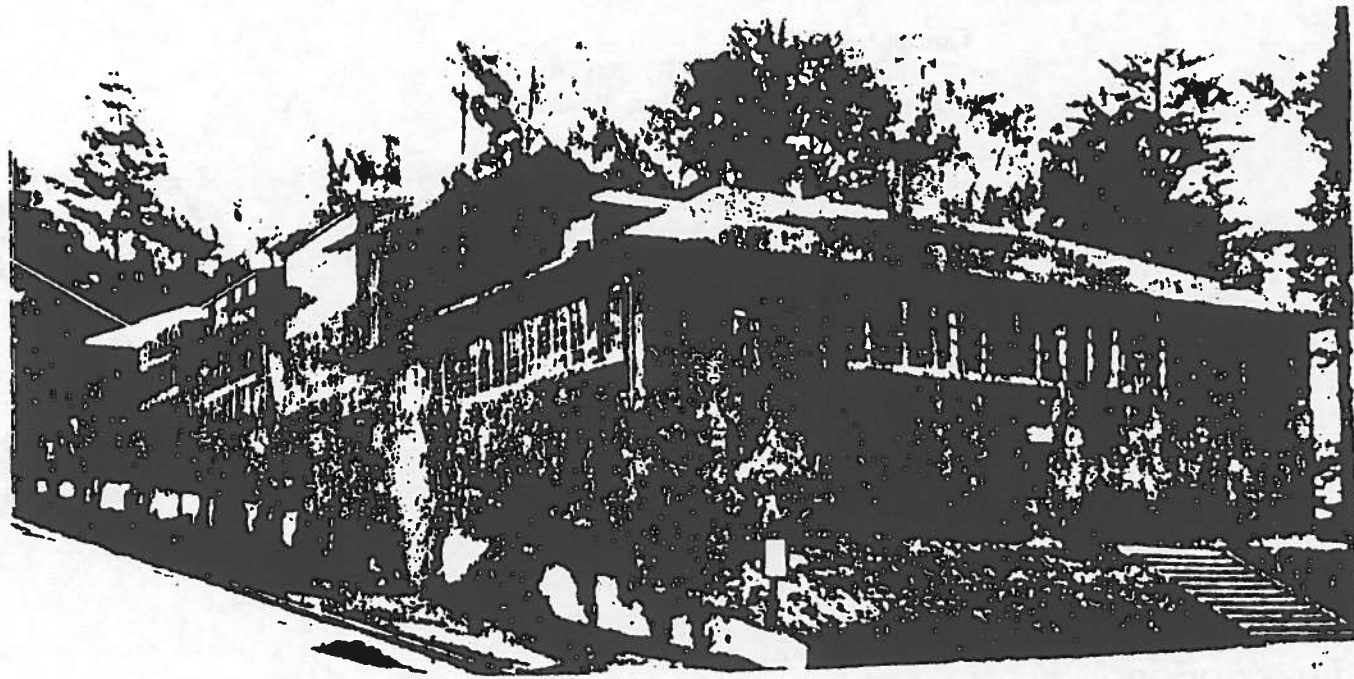


Description

A one-story and two-story complex designed to follow a sloping E-W site on the N edge of the campus, Northgate contains offices, studio spaces, a glazed galley along a courtyard and a small auditorium or lecture hall. The main entrance is on the W side; the court also provides entrance at its open SE corner.

The W entrance, flanked by 2 small balconies, is connected to the main circulation corridor, a single-loaded, L-shaped, glazed galley closing the N and W sides of the courtyard. The corridor's interior wall is shingled and punctuated by casement windows. A series of spaces, originally studios, occupy the N side of the building on Hearst Ave. The N elevation has horizontal bands of wood mullioned windows and 3 large studio windows of 24 lights each set in square wood frames. These rise above the eave line of the roof, whose pitch is raised to accommodate their height. Skylights also break the roof line.

Most of the building is single-wall, wood-frame construction. The exterior is sheathed with cedar shingles, the interior with Douglas fir. The S wing library is reinforced concrete and concrete block.



Building History

In 1894, the Dept. of Drawing offered the University's first architecture courses in the First National Bank Bldg. on Shattuck Avenue. With rapidly increasing enrollment, this location became expensive and inconvenient. In 1906, a small, shingled building was erected to house the office of the Supervising Architect and the Department at the University's north gate at a cost of \$5,535.44.

Continued growth prompted an addition of 3 drafting rooms and a studio in 1908. These were designed by Howard & Galloway. In 1912, the same firm added a gallery along the S side of the building and an auditorium, studio and exhibition hall. In 1936, Walter Steilberg added the W corridor and the fireproofed library. This last addition created the courtyard, further developed by students and faculty.

During Howard's tenure students referred to the building as the "Ark" and to Howard as "Father Noah." Many other important ar-

chitects have studied and taught in North Gate Hall. The building was last used by the Architecture Department in 1964.

Though Howard considered the "Ark" a temporary building, it has gained a permanent place in the history of the campus and the affection of generations of students and faculty.

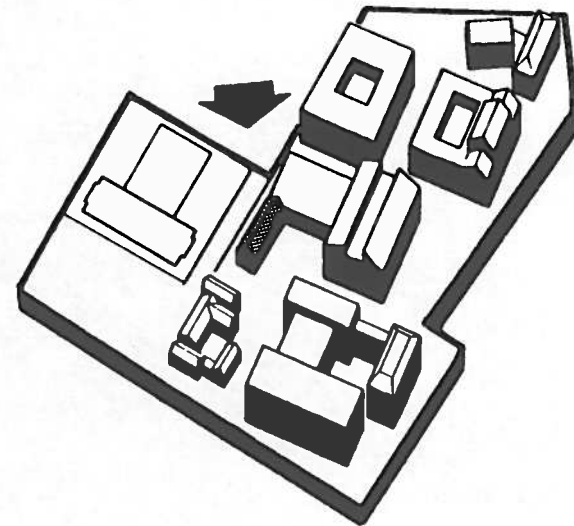
Evaluation

The low profile, integration of indoor and outdoor spaces, straightforward expression of structure and materials, and general warm, woodsy character make North Gate an irreplaceable landmark in the development of the regional architecture of the San Francisco Bay Area.

The building is recommended for nomination to the State Landmarks Commission and the National Register.

Naval Architecture

Completed: 1914
Style: 1st Bay Region
Architect: John Galen Howard
Builder:
Cost: \$17,500
Owner: Regents
Original Use: Dept. of Drawing
Present Use: College of Engineering, graduate student studies, student groups
Structure: wood frame
Exterior Material: wood shingles
Square Footage: 10,900
Number of Stories: 4 major levels incl. basement
Architect and Builder for Alterations:
Alterations:
Significant Features: N windows, W balcony and siting

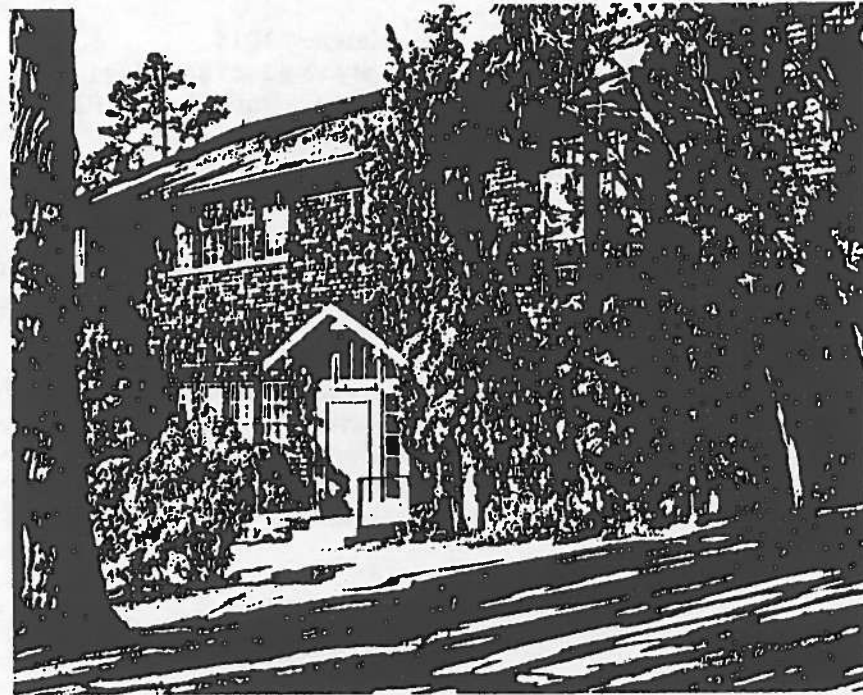


Description

A linear structure composed of 2 rectangular segments which step down the slope parallel to Hearst Ave. The building contains classrooms, studios, offices, and a student lounge, connected by hallways and staircases located on the S side of the interior. The hallway on the second floor is single-loaded. The roof ridge is offset to the N of center to give the studios the largest amount of N window area possible.

The single-wall structure has exposed interior framing and post and lintel supports with knee-braces. Tongue and groove Douglas fir is occasionally used as an interior sheathing and for partitions. The foundation is concrete. The exterior is shingled.

The only decorative features on this spare, economical building are the craftsman style entrances on the S side and the balcony on the W side, with its Classically pedimented, glazed casement door.



Building History

John Galen Howard designed the Drawing Building as a temporary structure to house the Drawings Dept. This was originally in East Hall but also used the attic of California Hall.

Built in 2 segments, the building was sited to relate to the Architecture Bldg. and follow the N edge of the campus. Drawing courses, part of the traditional Beaux Arts architectural training, were held in the N studios; offices and the stair hall, which functioned as the social area, occupied the rest of the space. The three-story E end was completed within a short period of time after the two-story W end.

Many important Bay Region architects such as John Hudson Thomas, Henry Gutterson, John Reid, William W. Wurster, and Vernon DeMars studied here.

In 1923 under the aegis of Eugene Neuhaus, the Drawing Building became the first home of the newly formed Dept. of

Art. In 1930, it became the Engineering Design Building, and a segment of the building was torn down for the first portion of what is now Davis Hall. From 1951 to 1964, it housed the City and Regional Planning Dept. In 1964 it was renamed the Naval Architecture Building.

Evaluation

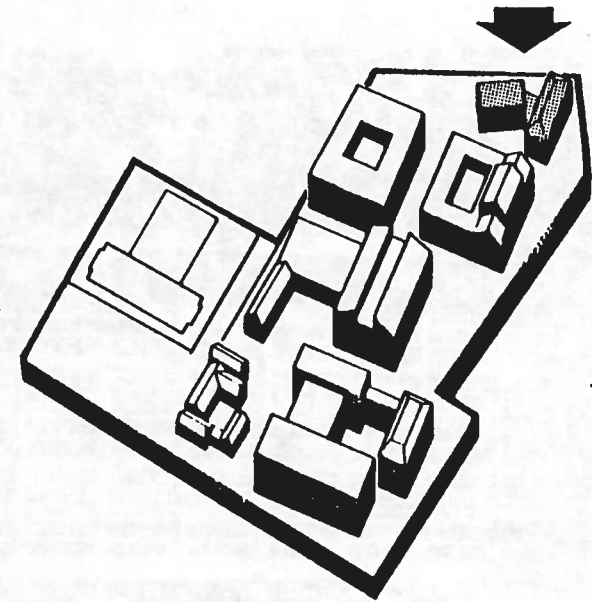
This building derives its chief architectural and environmental merit from its relation in style and siting to North Gate Hall. The two structures recall an earlier pattern of building in what was then a wooded area. Today they help create an informal and appropriately-scaled edge to the campus at this important juncture with the community.

The historical merit of the Naval Architecture building was also recognized with its addition to the National Register in 1977.

Donner Lab

Completed: 1942
Style: Modern
Architect: Arthur Brown, Jr.
Builder: John E. Branagh, Piedmont
Cost: \$1,650,000 incl. addition
Owner: Regents
Original use: offices & labs for Div. Medical Physics, research units cooperating with Lawrence Radiation Lab in biophysics, nuclear medicine, space biology

Present Use: same
Structure: reinforced concrete
Exterior Material: concrete, glass and panels
Square Footage: 44,640
Number of Stories: 4
Architect and Builder for Alterations: Reynolds & Chamberlain/Branagh
Alterations: 1955, sunshades
Significant Features: none



Description

Sited on a slope, Donner is bounded on the E by Gayley Rd., on the N by Founder's Rock and Cory Hall, on the W by Hearst Mining Bldg. and on the S by Stanley Hall. The original three-story building is a rectangular block of reinforced concrete, oriented E-W, designed in a stripped Neo-Classical Style with quoins and a simplified entablature. The tiled, hip roof is supported by a redwood frame. Each floor has a double-loaded corridor running E-W. In 1955, a four-story addition was constructed to the N; this connects to the southern portion by means of a three-story structure containing a small lecture hall on the ground floor. The N wing has double-loaded corridors on the top three floors. Its long elevation is a modular, window-and-panel grid framed by metal sash. Later, a sunshade of precast concrete units bolted to six concrete piers was added to the SW elevation. Metal catwalks connect the sunshade to the building. The N wing was

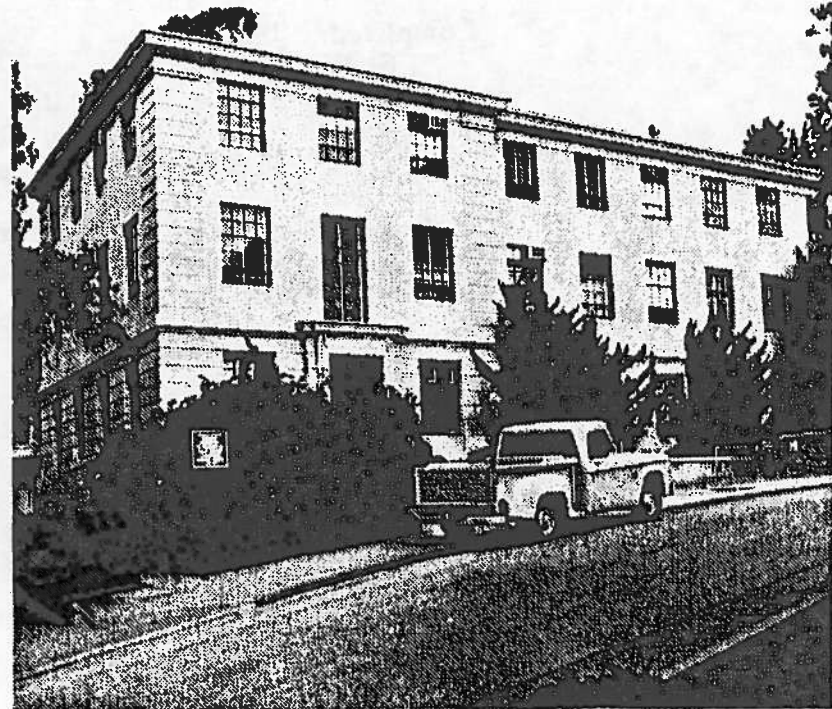
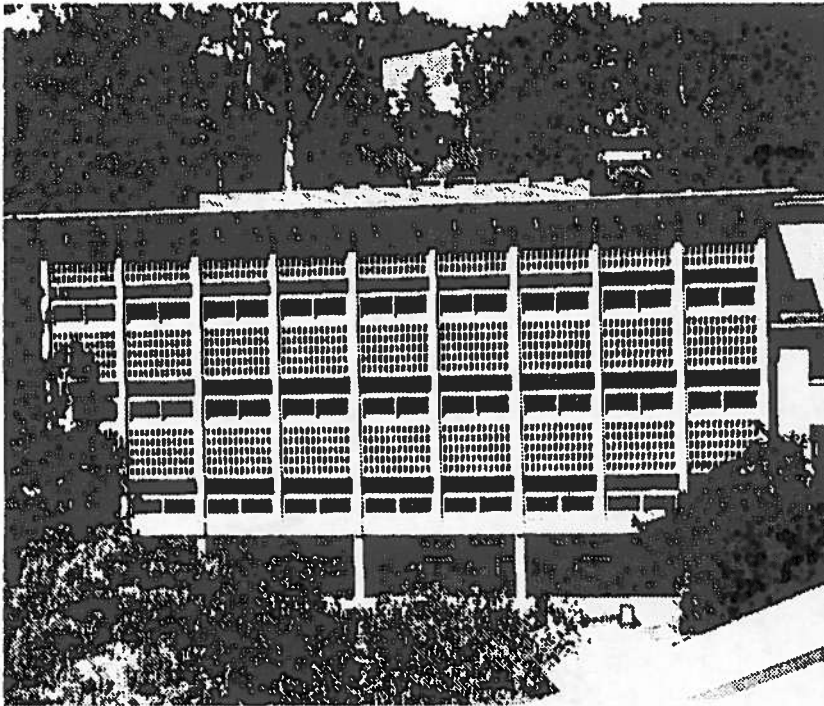
originally designed to carry the load of a future office floor, releasing the fourth floor for labs. Changes in codes and regulations applying to this addition would now entail structural work on the frame of the existing structure.

In 1970, a scanning pavilion added to the E side largely closed in the sunken, landscaped courtyard created in 1955 on the N side.

Building History

Moved by his son's death from cancer, William H. Donner, President of the Donner Steel Corporation, founded the International Foundation for Cancer Research, later the Donner Foundation. Donner's interests in E. O. and J. H. Lawrence's work related to nuclear medicine led him to fund the first wing of Donner Lab, home of the research unit established in 1941. The 1955 N wing provided larger spaces for new needs and equipment for which the small rooms of the original structure were inadequate. It also contained a steel-clad room for the study of natural body radiation.

Fluctuating temperature was the most serious problem in the new wing. The main lab spaces were planned for the second and third floors. To keep air in the labs from travelling into the halls and other labs, the ventilation system was designed to maintain a negative pressure in the labs, and the windows on these floors were not designed to open, so that the temperature



Evaluation

in the labs, particularly the ones facing west, suffered severe temperature fluctuations. On hot days the labs became uncomfortable and lab materials and equipment were endangered. The installation of thin metal shades over the windows did not solve the problem. Individual air conditioning units were installed on the northeast labs, and a concrete sunshade structure was erected on the west elevation. The sunshade became known to the occupants as Stonehenge West. The temperature problem remained and an air conditioning system was installed, but was never finished due to budgetary limitations.

The 1970 Scanning Pavilion was funded by the Donner Foundation to develop instruments for measuring radioisotopes in the human body. The earliest accomplishments of Donner Lab include the development of isotopic techniques for metabolic studies, the first diagnostic and therapeutic uses of radioisotopes, the first biological ex-

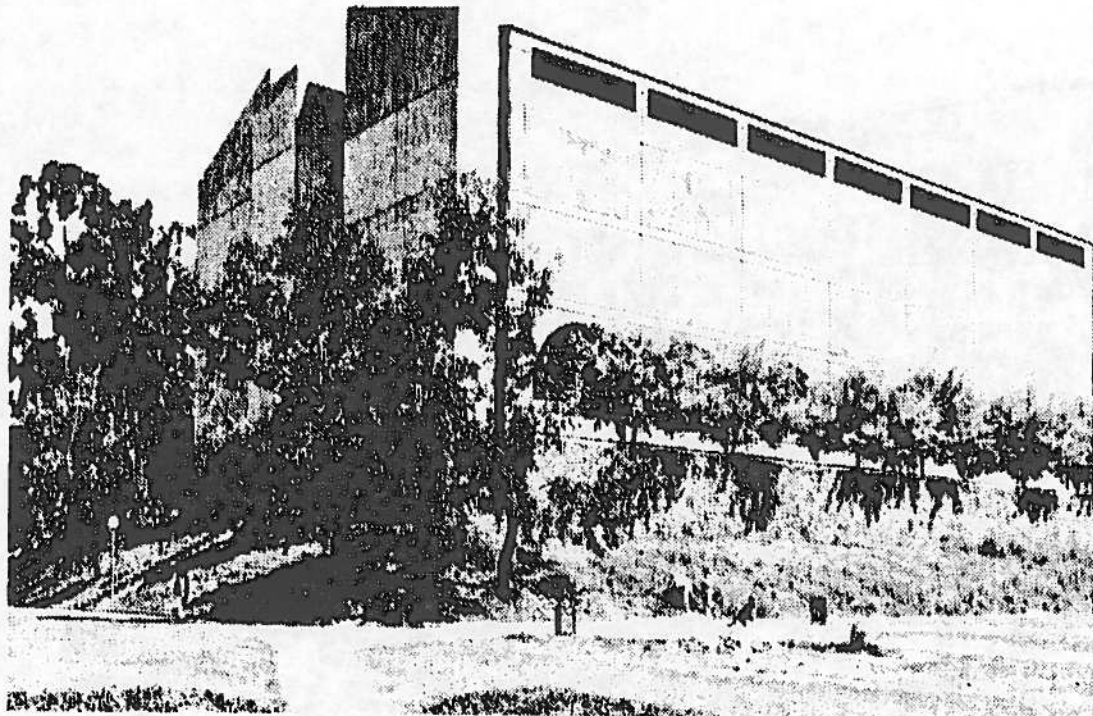
periments with heavy particles in the treatment of disease, and to the present successful treatment of acromegaly and Cushings Disease.

Architecturally, an accretive structure of low architectural merit; historically the scene of important events in the history of cancer research; and environmentally, a building which, in its present form, respects its site by keeping a low profile. Expansion in this already crowded area could make the structure intrusive.

Davis Hall

Completed: 1931, 1967 addition
Style: Moderne; Neo-Brutalist
Architect: George W. Kelham; Skidmore, Owings, Merrill
Builder:
Cost: \$690,000
Owner: Regents
Original Use: Structural Engineering & Structural Mechanics
Present Use: Dept. of Engineering
Structure: reinforced concrete
Exterior Material: cement plaster
Square Footage: 60,700
Number of Stories: 2

Alterations: Skidmore, Owings & Merrill six-story addition
Significant Features: two-story structures lab with 10 ton capacity bridge crane



Description

The original structure is totally lacking in architectural distinction; the addition is an imposing, concrete block with split shed roofs resting on a battered stone base. The use of a red tile roof and broad, low arches at the terrace level attempt to relate the structure architecturally to the Hearst Mining Building. It is too early in this building's life to speak of historical significance. Through its mass and siting the building forms one side of the engineering quadrangle soon to be filled in by the proposed new Engineering Center, whose effect on this area cannot be assessed as yet.

Building History

The 1931 section of Davis was funded by a state bond issue and built to house the Division of Structural Engineering and Structural Mechanics and several related research laboratories. It was named for Raymond E. Davis, professor of engineering emeritus. The 1967 addition, funded by a state appropriation, was built to replace the part of Davis which housed the Engineering Materials Laboratory with a contemporary facility.

Evaluation

An undistinguished neo-Brutalist building that sits awkwardly between the shingled wood frame buildings along Hearst and the Hearst Mining Building.

Cory Hall

Description

A rectangular block with a court, one side of which is angled to align with Hearst Ave. The N elevation has a central section of 9 bays separated from the end bays by 2 two-story buttresses which are slightly projected from the wall plane on the first two stories. The design is starkly utilitarian with a squared-off format unrelieved by moldings or projections. Windows are industrial steel sash; the two street-level entrances have plain boxed projecting frames, and the building surface is scored in rectangular sections. The other elevations are even more reductive.

Building History

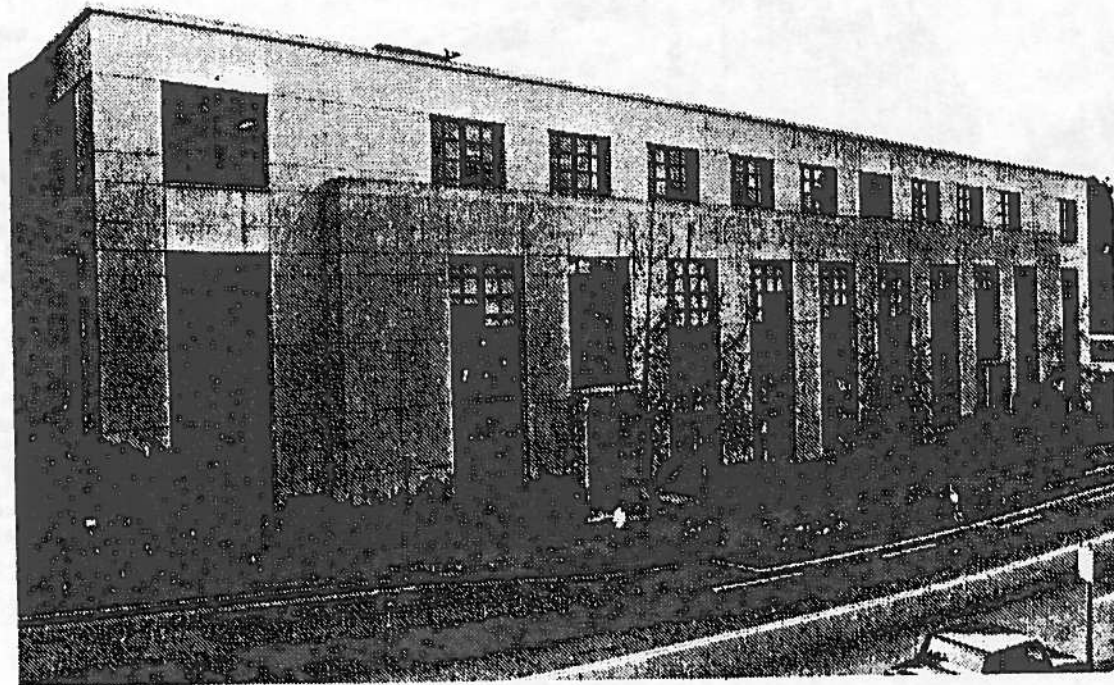
Occupied by Department of Electrical Engineering and Electronics Research Lab; named for Clarence I. Cory, professor of electrical engineering (1892-1931), Dean of College of Mechanics (1908-29); includes additions (1959, 1961).

Evaluation

A utilitarian structure of low architectural merit, now an integral part of a complex. It has no known historical significance nor any particular environmental merit.

Completed: 1950
Style: Modern
Architect: Corlett & Anderson
Builder:
Cost: \$2,055,000
Owner: Regents
Original use: Department of Electrical Engineering
Present Use: same
Structure: concrete
Exterior Material: concrete
Square Footage: 137,640
Number of Stories: multiple

Alterations:
Significant Features:

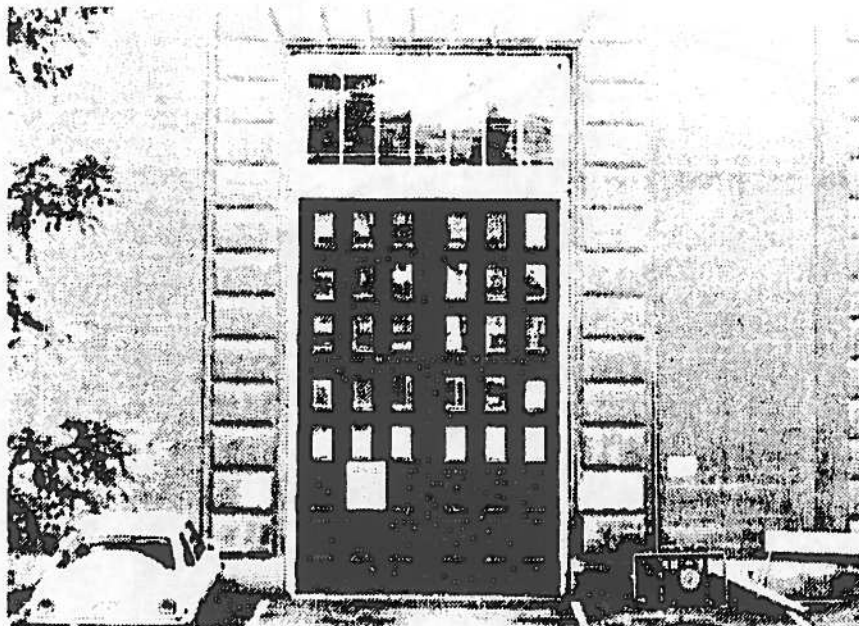


Hesse Hall

Completed: 1924
Style: Classical
Architect: John Galen Howard
Builder:
Cost: \$1,152,000
Owner: Regents
Original Use: heat & power lab
Present Use: Hydraulic Engineering Lab
Structure: concrete
Exterior Material: cement plaster
Square Footage: 83,759
Number of Stories: 1, later 3

Alterations: George Kelham (1931), Corlett Anderson (1947), & Vanbourg & Nakamura (1959, O'Brien Hall)

Significant Features: Classical ornament



Description

A rectangular concrete Classical box, which now connects O'Brien with Earth Sciences. Classical details include dentiled cornice and monumental quoins and window-door surrounds. The overscaled details give the N and S facades a distinctive presence. Hesse forms the N wall of the courtyard between McLaughlin, Earth Sciences and O'Brien.

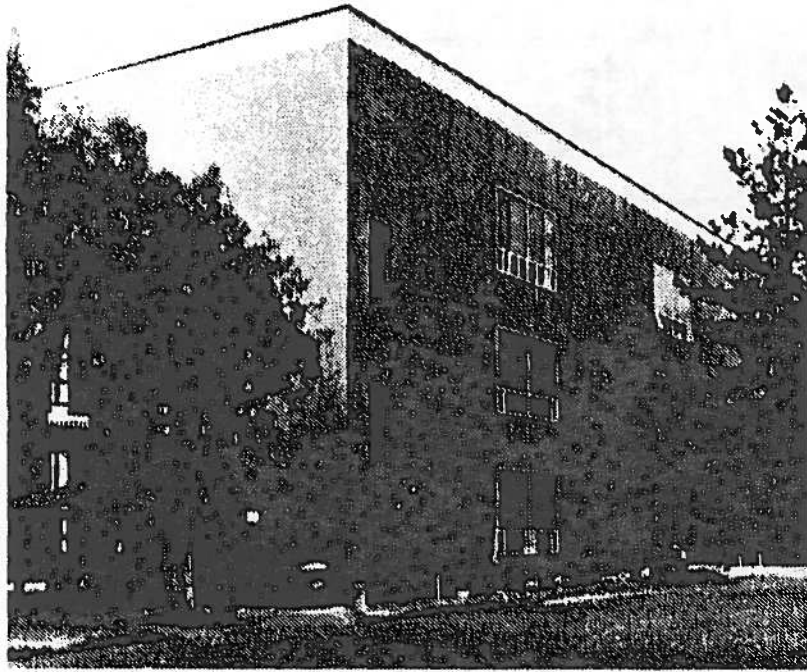
Building History

Originally a heat, power laboratory; now occupied by Hydraulic Engineering Laboratory, Fluid Mechanics Laboratory, faculty offices, Engineering Library; named for Frederick G. Hesse, professor of mechanical engineering (1875-1904).

Evaluation

The facade details are the only significant elements.

O'Brien Hall



Completed: 1959
Style: Modern
Architect: Vanbourg & Nakamura
Builder: see Hesse Hall for further stats.

Cost:
Owner:
Original use:
Present Use:
Structure:
Exterior Material:
Square Footage:
Number of Stories:

Alterations:
Significant Features: glass breezeway

Description

A restrained design with a tasteful glass "bridge" connecting it to McLaughlin. Well integrated with the older buildings, O'Brien completes one side of this engineering quadrangle, the character of which will be much affected by the proposed new Engineering Center.

Building History

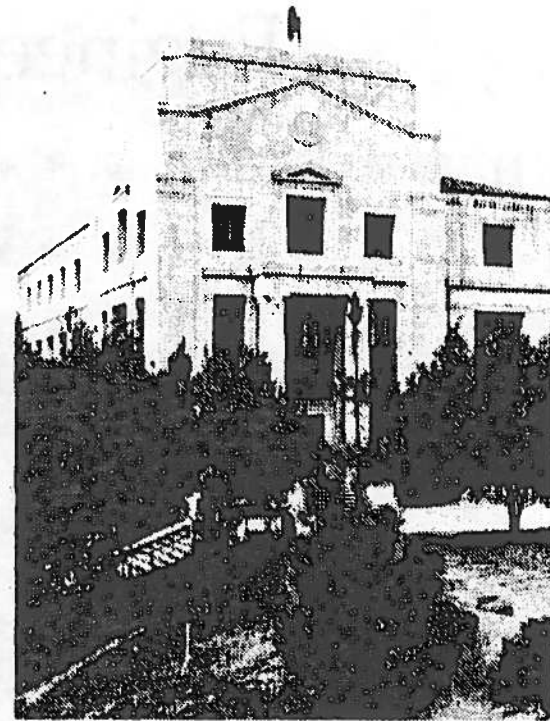
History unresearched at this time.

Evaluation

This major addition to Hesse Hall, a straightforward essay in modernism, is named for Morrough P. O'Brien, Dean of the College of Engineering from 1943 to 1957.

McLaughlin Hall

Completed: 1931
Style: Neoclassic
Architect: George W. Kelham
Builder:
Cost: \$379,500
Owner: Regents
Original Use: College of Engineering
Present Use: Departments of Civil & Mechanical Engineering
Structure: Concrete
Exterior Material: Concrete
Square Footage: 51,400
Number of Stories: 6
Alterations:
Significant Features: Classical portico



Description

Overlooks the "T" buildings, and lies NW of Evans. It is a cube-like Classically styled building articulated by robust pilasters, pediments and entablatures. A dramatic Egyptian Doric portico defines the main entrance on the E.

Building History

Used for administrative office of College of Engineering, department offices, laboratories of Depts. of Civil and Mechanical Engineering; named for Donald H. McLaughlin, Regent (1950-66).

Evaluation

Architecturally, the E and S corner facades are the building's significant features; interiors are considered inferior by many but are not below the campus average in this respect.

McLaughlin is a focal point of the main E-W axis and well related to the campus plan. While historical associations are not well researched at present the building's use as administrative center for the College of Engineering gives it some historical associations.

Engineering-Hesse Courtyard Building



Completed: 1962
Style: none
Architect: Van Bourg/Nakamura
Builder:
Cost: \$372,000
Owner: Regents
Original use: Dept. of Civil Engineering Laboratory
Present Use: same
Structure: concrete
Exterior Material: concrete and gravel
Square Footage: 15,900
Number of Stories: 1-below ground

Alterations:
Significant Features: terrace spiral

Description

A one-story, underground laboratory with a gravel roof terrace featuring a paved section with a spiral design set with 6 benches. Landscaping is confined to a few planters.

Building History

A 1962 addition to Hesse Hall. No significant history to date.

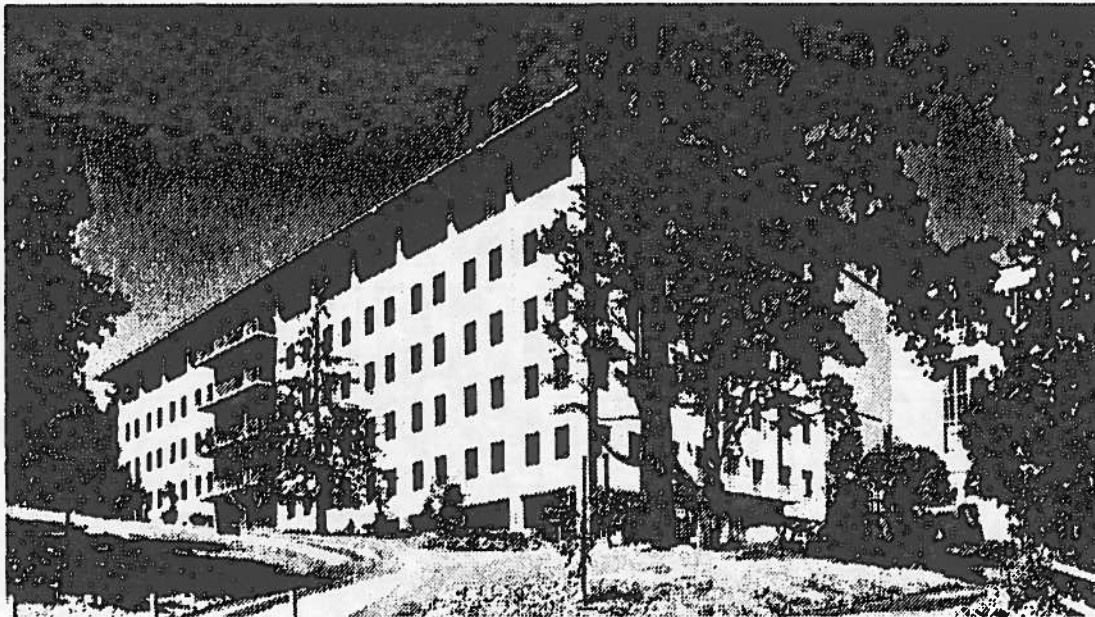
Evaluation

A non-building whose roof terrace, though amply appointed, has a poorly defined access and is little used.

Earth Sciences Building

Completed: 1961
Style: Modern
Architect: Warnecke & Warnecke
Builder:
Cost: \$2,437,000
Owner: Regents
Original Use: Depts. of Geology & Geophysics,
Geography, Paleontology
Present Use: same
Structure: reinforced concrete
Exterior Material: cement plaster
Square Footage: 6
Number of Stories: 121,974

Alterations: none
Significant Features: none



Description

A six-story rectangular structure at the N central edge of campus, on a knoll overlooking the central campus axis and across to Doe Library.

Building History

Offices, laboratories, and exhibit areas for Depts. of Geology and Geophysics, Geography, Paleontology, Museum of Paleontology, and Earth Sciences Library.

Evaluation

An undistinguished, modular structure which looms large on a prominent site to which it makes no positive contribution. The building has no particular historical significance, but its collections are popular with campus visitors.

Etcheverry Hall

Description

Etcheverry Hall is a six-story, rectangular office and classroom building 8 bays long and 3 bays wide, sited between Hearst and Ridge Road. The concrete frame is expressed; infilled walls are of buff colored concrete block; rectangular windows have concrete boxed frames which project from the wall several inches - reveals of round headed inset windows are painted a dull orange. A wood latticed sunshade occupies the upper third of the architrave. Fenestration on the long elevation has an alternate rhythm, one floor being AA-A, the next A-AA. On the end walls, the central portion of the floor slabs projects to form balconies which have heavy square wood railings.

The long E elevation opens on a graded terrace with a parking lot at either end. The central part is paved in concrete and brick with a raised lawn section bounded by a concrete curb. There is a small reactor under this terrace.

Building History

Named for Bernard A. Etcheverry, professor of irrigation and drainage (1915-1951) and chairman of dept. (1923-51).

Evaluation

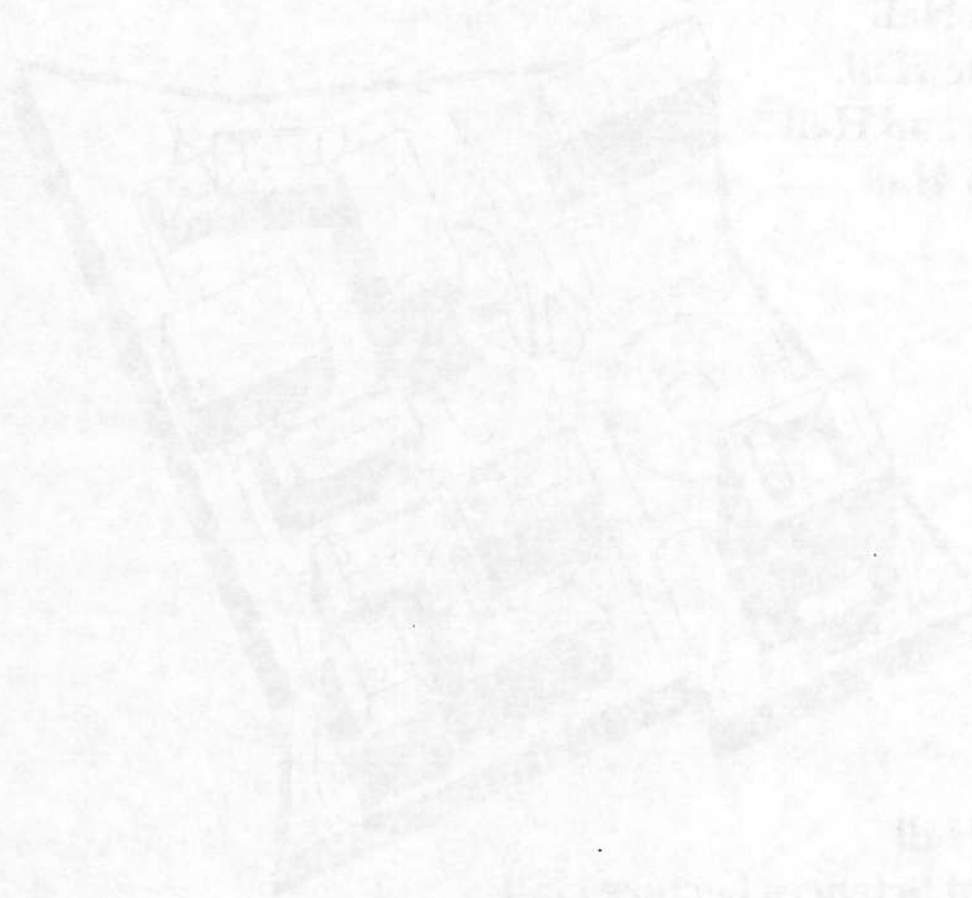
Etcheverry is a boldly scaled structure of neo-Brutalist design expressing the use of concrete both as aesthetic material and a means of construction. Because of its size and scale the building does nothing to enhance its surroundings, which are made up of small scale, low-rise structures of a generally informal character. The landscaping is perfunctory; the siting is addressed to satisfying the building's functional needs. No particular historical event is connected with the building; it is too recent to have a cumulative history.

Completed:	1964
Style:	Contemporary Formalist
Architect:	Skidmore Owings & Merrill
Builder:	
Cost:	\$4,544,000
Owner:	Regents
Original use:	Depts. of Industrial Engineering, Mechanical Engineering, Nuclear Engineering and the Division of Aeronautical Sciences
Present Use:	same
Structure:	concrete
Exterior Material:	concrete, concrete block & wood
Square Footage:	193,119
Number of Stories:	6



Geometric and Physical Sciences

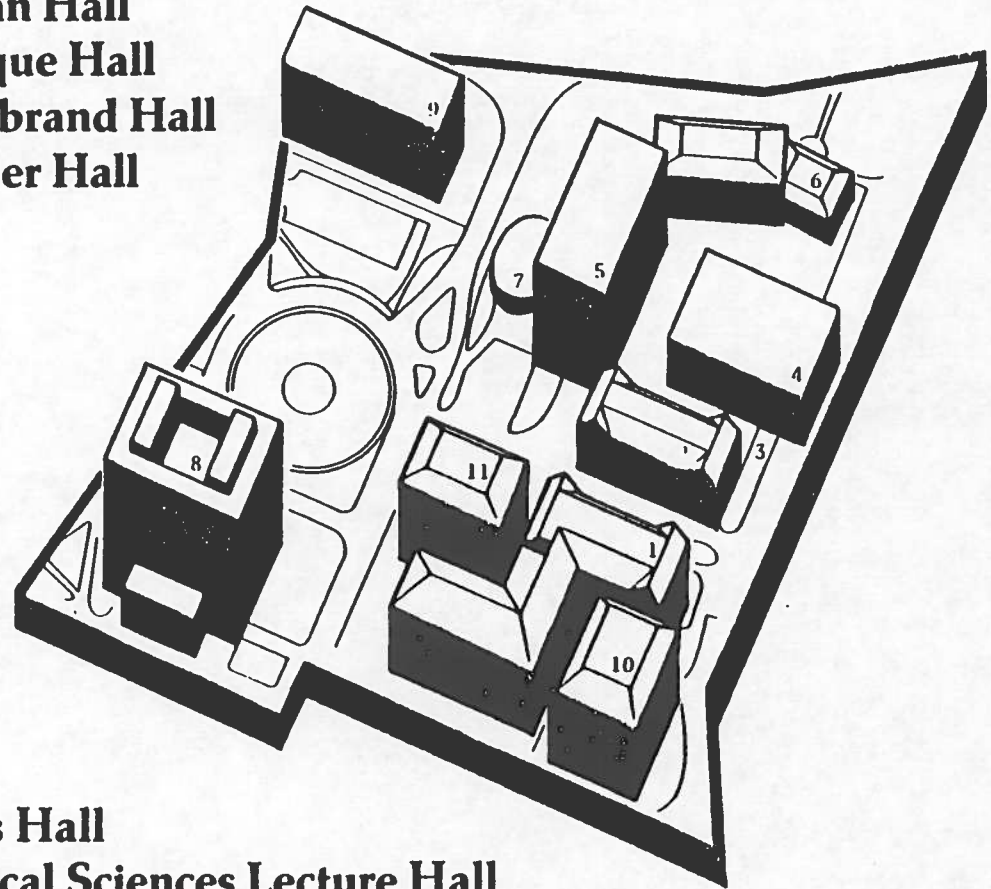
1. Introduction
2. Chapter 1
3. Chapter 2
4. Chapter 3
5. Chapter 4



6. Chapter 5
7. Chapter 6
8. Chapter 7
9. Chapter 8
10. Chapter 9

3 • Math and Physical Sciences

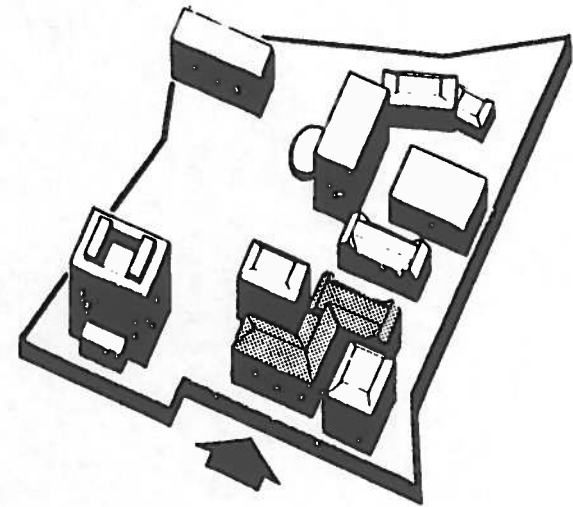
1. LeConte Hall
2. Gilman Hall
3. Giauque Hall
4. Hildebrand Hall
5. Latimer Hall



6. Lewis Hall
7. Physical Sciences Lecture Hall
8. Evans Hall
9. Stanley Hall
10. Birge Hall
11. Campbell Hall

LeConte Hall

Completed: 1923
Style: Classical
Architect: John Galen Howard
Builder:
Cost: \$1,676,500
Owner: Regents
Original use: Dept. of Physics
Present Use: same
Structure: reinforced concrete
Exterior Material: cement wash
Square Footage: 164,150
Number of Stories: 4
Architect and Builder for Alterations: Miller & Warnecke;
John Carl Warneck & Assoc.
Alterations: 1950, 1964
Significant Features: east facade



Description

Composed of an older building (1923) with an addition (1950) connected by a broad, covered hall, creating an S-plan. As the "Ionic" cousin of Gilman, old LeConte forms the W side of a paved and landscaped corridor which is a minor cross-axis of the Howard Plan linking Hearst Mining Circle with the roadway along Strawberry Creek.

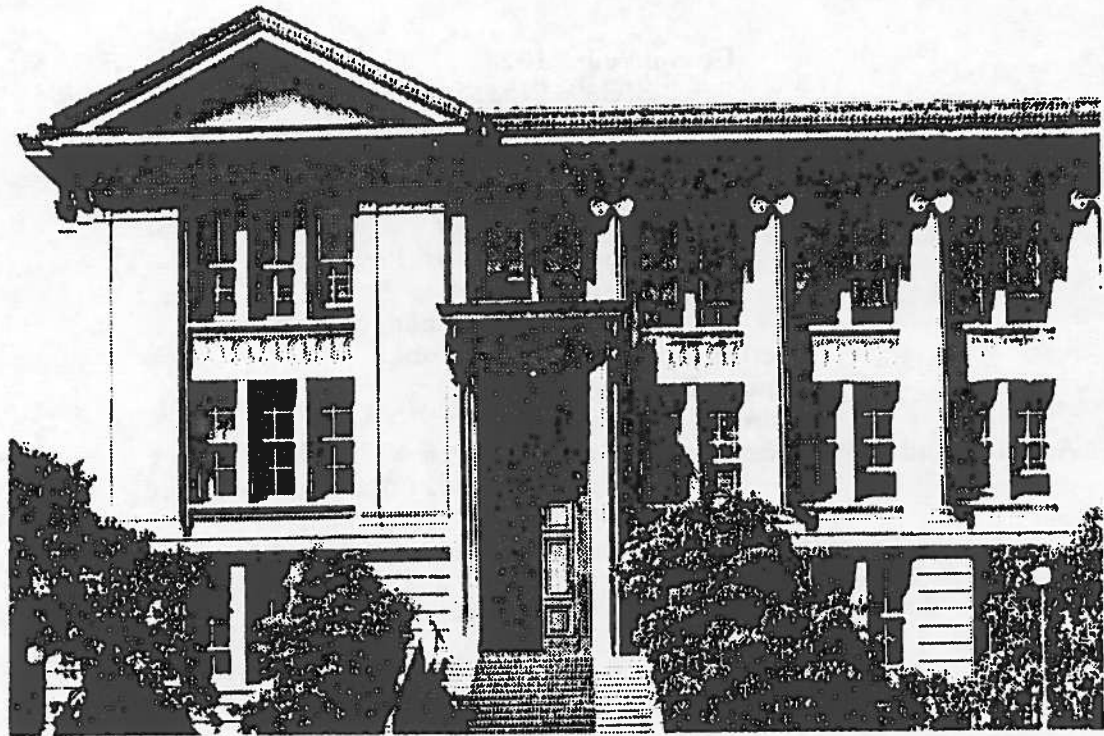
Old LeConte differs from Gilman in having 2 main entrances instead of 1, a striated rather than rusticated base, and minor differences in decorative detail. Otherwise, both facades are divided into 8 bays by columns with modified Ionic capitals. Old LeConte has a complete Classic cornice and doors framed with a series of egg-and-dart, bead and reel and other moldings surmounted by elaborately detailed hoods on naturalistic consoles. The doors are of golden oak and have transoms with 8 lights. The end bays are treated as facades for the E-W wings. The bays have 2 registers

of 3 windows each, separated by a frieze of palmettes. The tiled roof is raised at the ridge to form a skylight for the attic story. Interiors have high ceilings.

A U-shaped hall with elevators provides circulation. Both old and new LeConte are connected to Birge Hall by steel-framed, glazed walkways.

New LeConte has a very simplified Classic appearance. A base with molding that rises a story-and-a-half supports 2 stories divided by flat, unornamented piers. Standard aluminum-frame windows are set into the wall without moldings. The W section of the third floor has a small terrace with lemon trees in planters. The Physics library is located on the third floor and extends from part of New LeConte into Old LeConte. Two lecture halls occupy the spaces on either side of the glass door entry to New LeConte. The lecture halls they replaced in Old LeConte were converted to

lab spaces. Both Old and New LeConte are connected to Birge Hall by steel-framed, glass-enclosed corridors.



Building History

Named for John LeConte, Professor of Physics (1868-91) and third President of the University (1876-81), and Joseph LeConte, Professor of Geology and Natural Science (1868-1901). Both brothers served the Confederacy during the Civil War and consequently were unable to find employment in the South during the reconstruction period. As they were about to emigrate, the University hired them as its first professors.

Old LeConte was built on the site of East Hall, which was moved to the site of Morrison Hall and later razed in 1961. The 20 ft. ceilings proposed for the new building to provide continuity with LeConte were considered too extravagant. Consequently, Birge has lower ceilings and a split-level stair at every level of the glass-enclosed walkway.

Evaluation

Architecturally, the most significant aspect of LeConte is the old building's NE facade, designed to harmonize with Gilman across the way. Together these facades define an important formal outdoor space. The interior of the 1923 portion is rather gloomy and archaic. New LeConte is a good example of the self-effacing architecture of the 1950's.

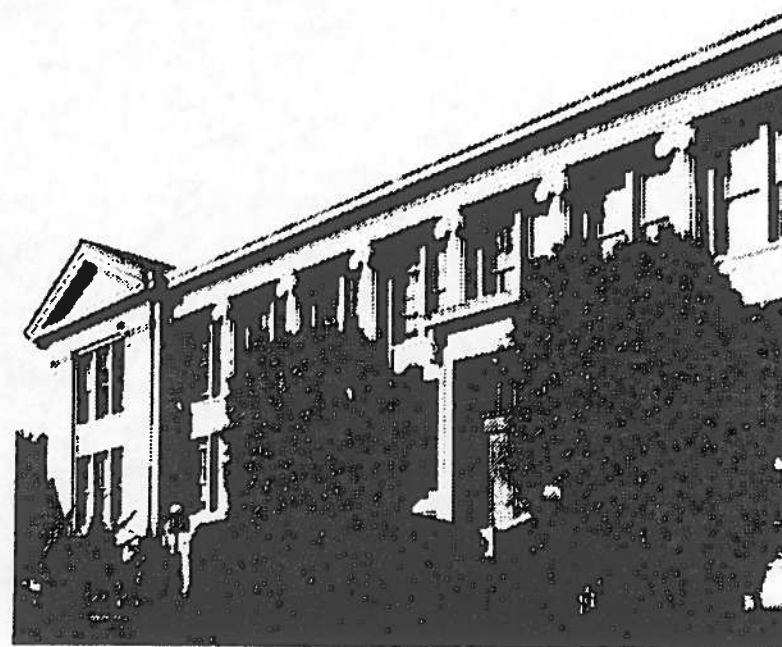
Historically, old LeConte has the associational values of the older campus buildings, but is related to no significant events. The building's name commemorates an important early University professor and its first president.

Environmentally, the esplanade between LeConte and Gilman which provides a vista from Hearst Mining to Strawberry Creek is an important campus axis and should be preserved. The similar facades of the two buildings enhance the overall quality of the area.

Gilman Hall

Completed: 1917
Style: Classical
Architect: John Galen Howard
Builder:
Cost: \$205,053
Owner: Regents
Original Use: College & Dept.
of Chemistry
Present Use: Dept. of Chemical
Engineering
Structure: reinforced concrete
Exterior Material: cement plaster
Square Footage: 44,700
Number of Stories: 3

Alterations: none
Significant Features: classic ornament



Description

Gilman Hall is across the esplanade from old LeConte and is a close match for it in height, use of materials, general form and rich Classical detail. Gilman differs from LeConte in having one main entrance on the W facade reached by a bifurcated stair, and a slightly different treatment of the masonry courses in the base. There are also minor differences in the decorative detail. See LeConte for further description.

Building History

Gilman Hall has always been associated with the College of Chemistry. It was named for Daniel Colt Gilman - second President of the University (1872-75).

With the advent of graduate programs in Chemistry and Physics, the space in South Hall and the Chemistry Building became too crowded. This led to the construction of both Gilman and LeConte. Gilman is now used exclusively for offices and labs for the Dept. of Chemical Engineering.

Room 307A Gilman was declared a Registered National Historic Landmark in 1969. Element 94 - Plutonium - was discovered in this room in February, 1941, by Seaborg, McMillan, Wahl, and Kennedy.

Evaluation

Gilman's significance lies in its architectural and environmental harmony with old LeConte, discussed in the previous section. Its historical significance is similar to LeConte's.

Giauque Hall

Completed: 1954
Style: Modern
Architect: Reynolds & Chamberlain

Builder:
Cost: \$793,000
Owner: Regents
Original Use: Low Temperature Lab
Present Use: Same
Structure: Brick and concrete
Exterior Material: Brick
Square Footage: 27,430
Number of Stories: 3 (2 below ground)

Alterations:
Significant Features:

Description

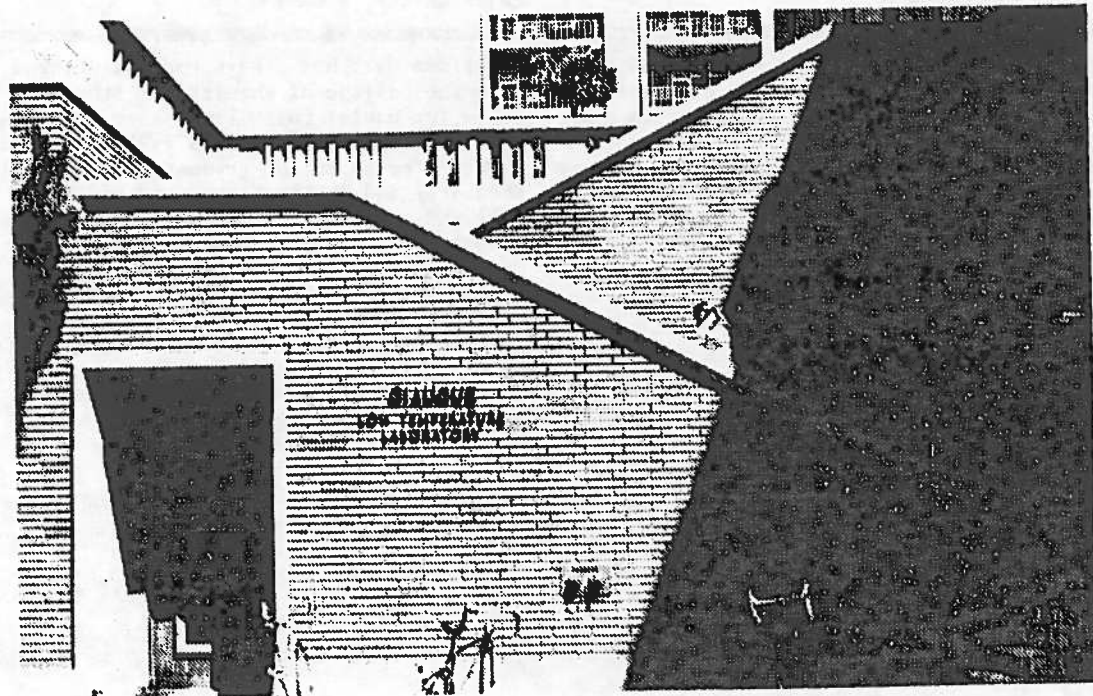
See comments

Building History

For research in properties of matter at temperatures approaching zero degrees; named for William F. Giauque, professor of chemistry, emeritus, and Nobel Laureate.

Evaluation

A sunken laboratory under the plaza between Latimer and Hildebrand Halls, with interesting structural mechanisms that, in the case of a major explosion, direct the blast to minimize damage to surrounding structures. No architectural, historical, or environmental merit.

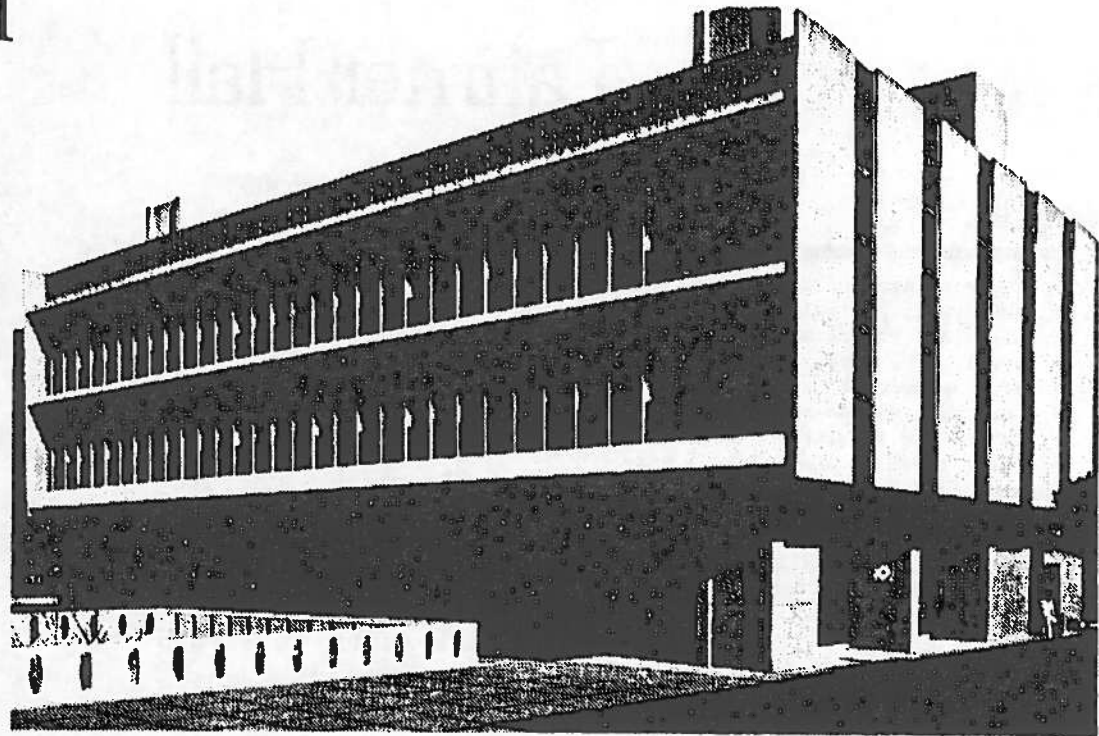


Hildebrand Hall

Completed: 1966
Style: Modern
Architect: Anshen & Allen
Builder:
Cost: \$4,605,000
Owner: Regents
Original use: Chemistry
Present Use: Research Labs
same

Structure: concrete
Exterior Material: concrete
Square Footage: 131,360
Number of Stories: multiple

Alterations:
Significant Features:



Description

A reinforced concrete block, sited perpendicularly to Latimer, which accommodates a story-high change in grade from its N to S side. The N half of the building rises from a paved terrace, as does Latimer, and consists of 2 stories of laboratories over a recessed lobby with glazed walls which contains stairs and service areas. The lab floors have glazed walls divided by aluminum sash on the N and S sides recessed to create balconies running the length of the N and S elevations. At the roof line there is a parapet of patterned and perforated terra cotta brick which screens the mechanical equipment on the roof. The E and W elevations alternate thin concrete wall strips with windows and coated metal spandrels. The wall strips overlap the lower floor and rise above the roof where they are tied together with sections of patterned, perforated brick. The 4 S bays of Hildebrand rest on a concrete slab with a shallow coffered underside which extends

from the terrace level about 25 feet and is supported by two large piers. This slab forms an upper deck bounded by a painted concrete balustrade. The ground level under this projected section is paved. Where the building is supported by a basement floor under the terrace there is a brick-walled tunnel leading to a court at the N end of which a branching concrete stair with curved metal railing gives access to the upper terrace.

Building History

Named for Joel H. Hildebrand, professor of chemistry, emeritus, Dean of Men (1923-26), Dean of College of Letters & Science (1939-43) and College of Chemistry (1949-51), and chairman of the chemistry department (1941-43).

Evaluation

Hildebrand, Latimer and the Physical Sciences Lecture Halls form a unified, contemporary complex of average architectural merit whose composition dominates the SE edge of this campus precinct. Architecturally, the buildings have an internal harmony through their use of materials and general design character. Though the system of terraces and the sunken entrance court on the N side of Latimer represent an attempt to provide an environmental amenity, the scale of the complex and its essentially internal orientation keep it aloof from the area around it. The NW parking lot is an unfortunate moat between the complex and the N-S axis from Hearst Mining to Strawberry Creek.

Latimer Hall

Description

An eight-story reinforced concrete block; mechanical ductwork is partially carried in the vertical framing members and expressed at the roof level. The N elevation has 7 bays articulated as recessed, glazed wall sections divided by aluminum sash. The shallow balconies have metal balustrades. At the roof level there is a section of perforated ornamental terra cotta bricks spanning the bay. End walls have concrete panels and small windows in the center sections. Access to Latimer on the N side is from a sunken court shared with the Physical Sciences Lecture Hall.

Building History

Named for Wendell M. Latimer, professor of chemistry (1919-55), Dean of College of Chemistry (1942-49).

Evaluation

A large, modular concrete framed building with patterned brick panels, which is of average architectural and landscape merit.

Completed: 1963
Style: Modern
Architect: Anshen & Allen
Builder:
Cost: \$6,282,000
Owner: Regents
Original use: Dept. of Chemistry
Present Use: same
Structure: concrete
Exterior Material: concrete
Square Footage: 185,420
Number of Stories: multiple

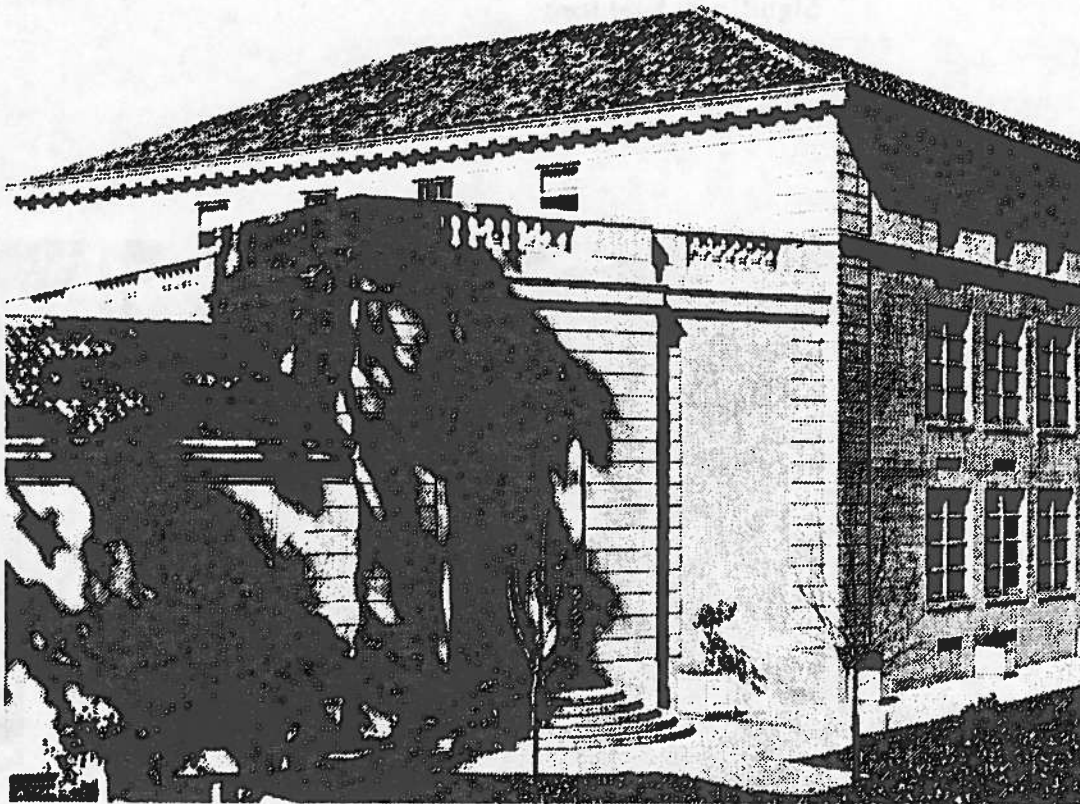
Alterations:
Significant Features: courtyard stair



Lewis Hall

Completed: 1948
Style: Neoclassic
Architect: E. Geoffrey Bangs
Builder:
Cost: \$1,132,500
Owner: Regents
Original Use: Chemistry
Present Use: same
Structure: concrete
Exterior Material: concrete
Square Footage: 57,600
Number of Stories: 2

Alterations:
Significant Features:



Description

A three-story, steel framed, concrete building with a lower wing angled S. Its stuccoed surface is dressed with a minimal amount of Classic detail: quoins, balustrades, and a simplified cornice capped by a tiled, hip roof. The interior has one of the campus' largest lecture halls.

Building History

Named for Gilbert N. Lewis, professor of chemistry (1912-45), Dean of College of Chemistry (1912-41).

Evaluation

Architecturally a stripped neoclassic design of average quality respectful of its site below Gayley Road. It was sensitively integrated into the modern building complex around it and stands as a neutral "wall-like" element at its eastern edge. Historical significance unresearched at this time.

Physical Sciences Lecture Hall

Description

A modern, round, sunken lecture hall that makes extensive use of mechanical and electronic equipment. A revolving, three part stage permits continuous use of auditorium seating 550.

Building History

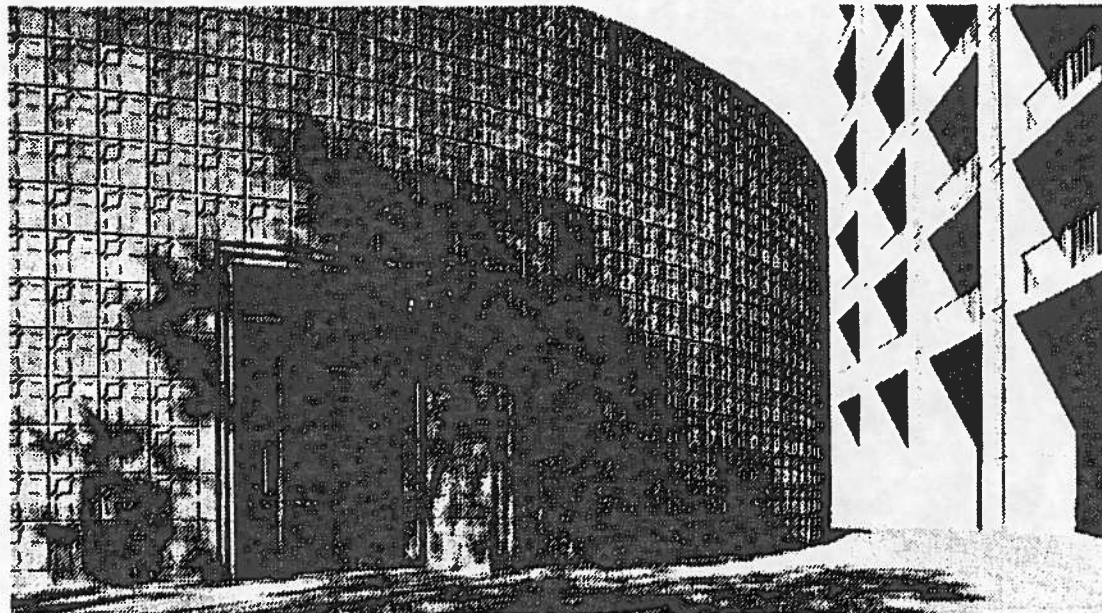
This facility replaced the auditorium in the 1892 Chemistry Building which was razed in the early 1960's. It was planned for lectures by visiting scientists.

Evaluation

A conventional modern building of little architectural distinction.

Completed: 1964
Style: Modern
Architect: Anshen & Allen
Builder:
Cost: \$599,500
Owner: Regents
Original Use: lecture hall
Present Use: same
Structure: brick & concrete
Exterior Material: brick
Square Footage: 14,300
Number of Stories: 3

Alterations:
Significant Features:



Evans Hall

Completed: 1971
Style: Neo Brutalist
Architect: Gardner Dailey Assoc.
Builder:
Cost: \$5,924,000
Owner: Regents
Original Use: Department of Mathematics
Present Use: Same
Structure: Concrete
Exterior Material: Concrete
Square Footage: 180,000
Number of Stories: 10

Alterations:
Significant Features:



Description

A ten-story, rectangular, blocky concrete mass which sits astride the W edge of Hearst Mining Circle.

Building History

Named for Griffith C. Evans, professor of mathematics, emeritus, and department chairman (1934-49).

Evaluation

A banal and dehumanizing structure in its height and interior design. The structure obstructs the original E-W axis and competes unfortunately with the Campanile as the most visible University landmark from the W. The building is too new to have any historical merit.

Stanley Hall

Description

A five story, rendered concrete rectangular block. The W elevation has a covered terrace whose roof is formed by an apparent cantilevering of the second floor slab approximately 15' beyond the wall plane where it is supported by square columns. The building has a low pitched, tiled hip roof.

Building History

Research organization established (1948) to conduct studies on biochemical and biological properties of animal, bacterial, plant viruses.

Evaluation

A bland Modern design whose understated quality and cheapness are particularly inappropriate for this significant site at one of the gateways to the campus. The smallness of the W facing windows only furthers the building's nullification of its site.

Completed: 1952

Style: Modern

Architect: Michael Goodman

Builder:

Cost: \$1,231,500

Owner: Regents

Original Use: Biochemistry & Virus Lab

Present Use: Molecular Biology & Virus Lab

Structure: Concrete

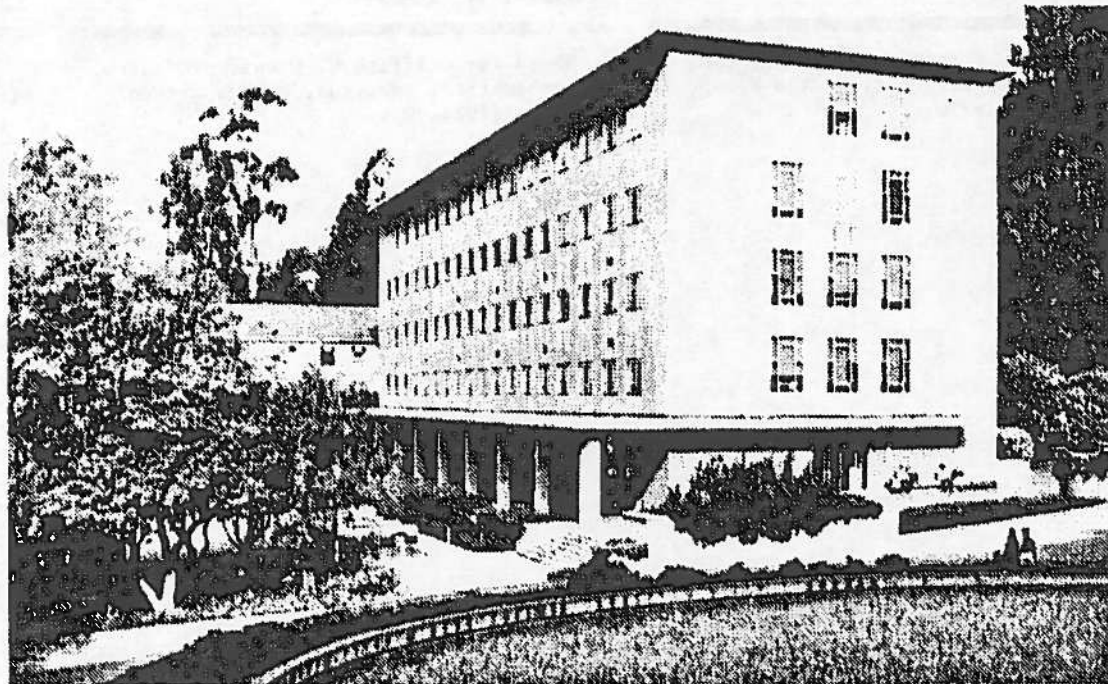
Exterior Material: Concrete

Square Footage: 63,040

Number of Stories: 6

Alterations:

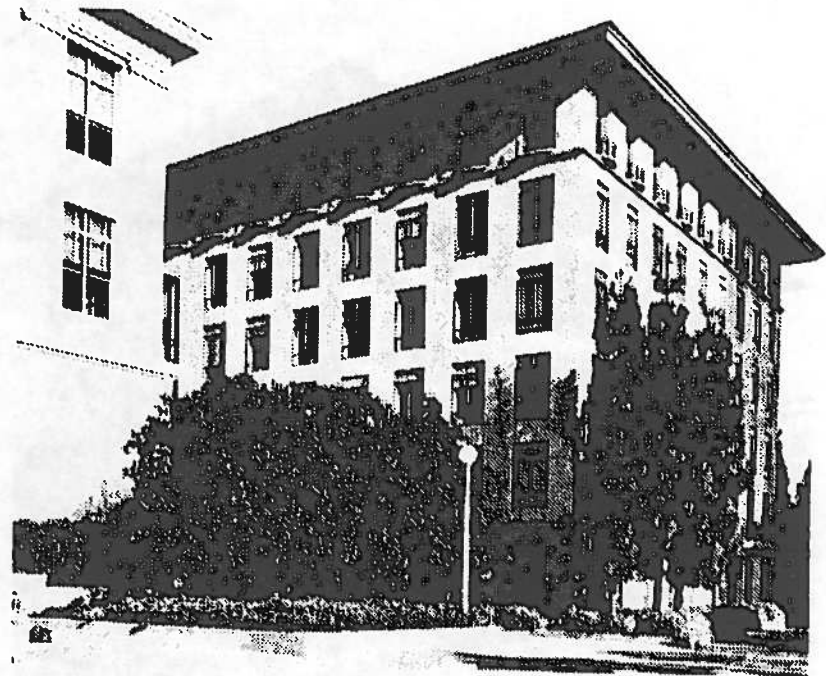
Significant Features:



Birge Hall

Completed: 1964
Style: Modern
Architect: Warnecke & Warnecke
Builder:
Cost: \$2,964,000
Owner: Regents
Original Use: Physics Department
Present Use: Physics Department
Structure: Concrete
Exterior Material: Concrete
Square Footage: 92,400
Number of Stories: 6

Alterations:
Significant Features: Glass passageways



Description

A straightforward, six-story gray boxy structure with 9 bays, due S of LeConte Hall and due E of the Campanile, matching Campbell Hall. It is a simplified modern version of a Classical design whose projecting tile roof seems almost to parody those of the older Howard buildings. The window pattern is regular. False balconies project from the top floor.

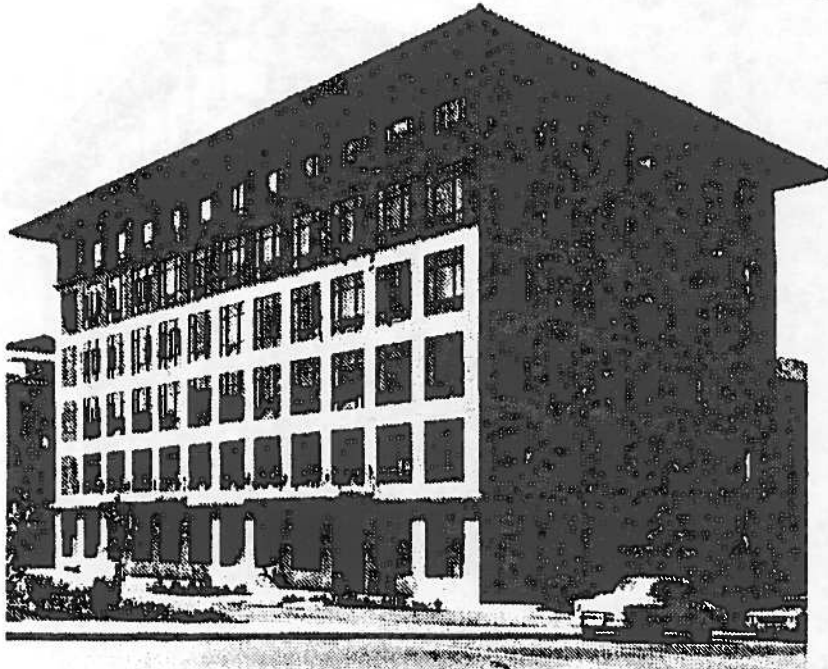
Building History

Named for Raymond T. Birge, professor of physics, emeritus, chairman of department (1932-54).

Evaluation

Architecturally, the design of Birge exhibits a timid good neighborliness. The glass bridges connecting Birge with LeConte are its most notable feature. It combines with new LeConte to make an undistinguished though inoffensive wall framing this N-S axis and the Campanile Esplanade. No particular historical significance.

Campbell Hall



Completed: 1959
Style: Modern
Architect: Warnecke & Warnecke
Builder:
Cost: \$1,238,000
Owner: Regents
Original Use: Departments of Mathematics,
Astronomy and Statistics
Present Use: College of Letters & Science
Structure: concrete
Exterior Material: concrete
Square Footage: 61,340
Number of Stories:
Alterations:
Significant Features:

Description

A six story concrete framed block with 12 bays of strong modular character with a projecting red tile roof. There are wrought iron balconies at the top floor level and unused balconies at the second floor level.

Building History

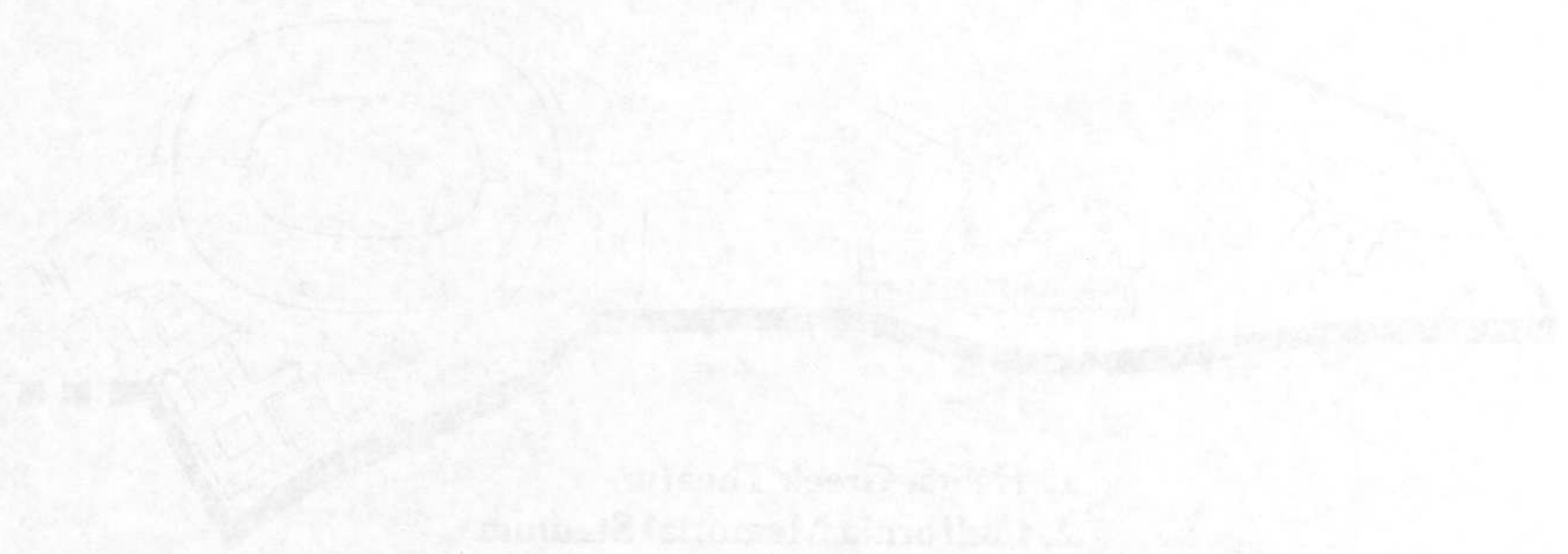
Named for William Wallace Campbell, director of Lick Observatory (1891-1930), President of the University (1924-30).

Evaluation

Campbell is very similar in character to Birge Hall, designed by the same firm. It is a neutral block which does little more than hold down this corner site and reinforce an important N-S axis. No particular historical merit.

Mathematical Symbols & Cultural

1900



Mathematical Symbols & Cultural
1900

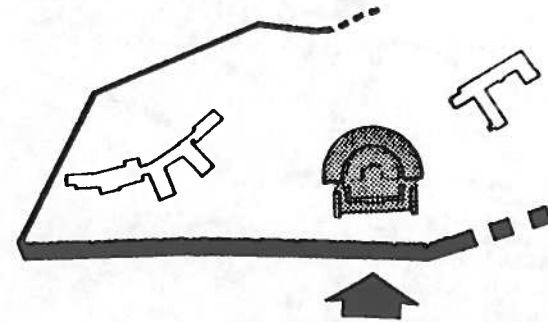
4 • Housing, Sports, and Cultural Facilities



1. Hearst Greek Theatre
2. California Memorial Stadium
3. Stern Hall
4. Bowles Hall
5. International House

Hearst Greek Theatre

Completed: 1903
Style:
Architect: John Galen Howard
Builder:
Cost: \$447,000
Owner: Regents
Original use: outdoor theatre
Present Use: same
Structure: concrete (apparently unreinforced)
Exterior Material: concrete
Square Footage: 40,390 (seating 10,000)
Number of Stories:
Architect and Builder for Alterations: Ernest Born
Alterations: 1957, dressing rooms, approaches, lighting and roof
Significant Features: carved stone seats

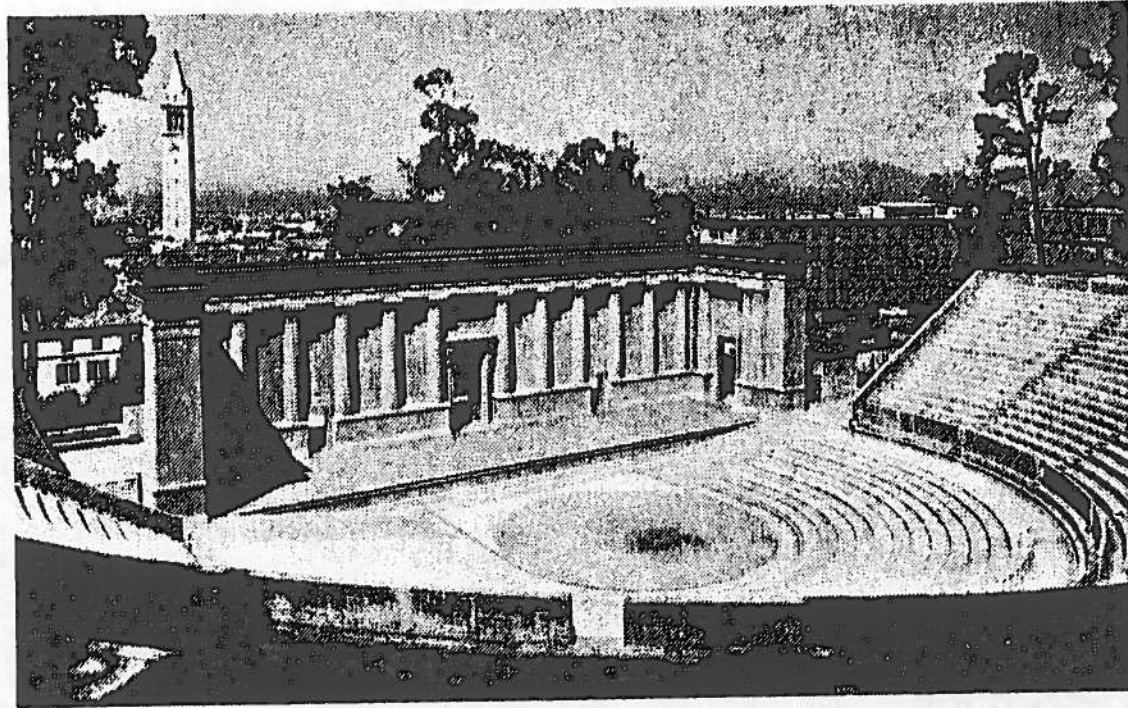
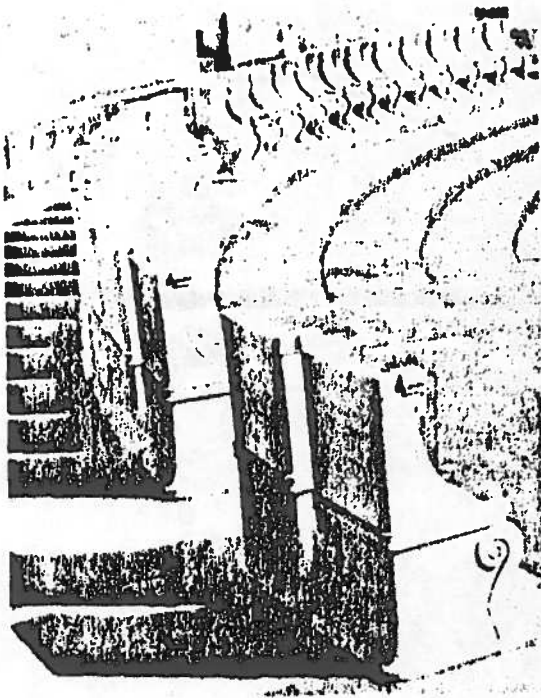


Description

A concrete structure, the Greek Theater consists of 2 main parts: seating and stage. It occupies a natural amphitheater above Gayley Road just north of Bowles Hall, where the hill forms a semicircular bowl, oriented toward and open to the W.

At the top of the bowl, a grass mound descends to 19 rows of concrete benches which step down the slope to form a semicircle facing the high Classical stage on the W. There are 11 aisles, with 9 entrances at the top and 11 at the bottom. The lowest tiers, closest to the stage, have 28 carved stone chairs. The stage is enclosed on 3 sides by a high wall with attached Doric columns and a Doric entablature, closed on both ends by square piers. The principal stage entrance lies at the center and consists of a monumental doorway in an aedicule form with a Classic entablature on consoles and egg and dart molding. Secondary entrances lie at the sides. The backstage area is sur-

rounded by storage and utility spaces to the N and S. The entrances to the theater proper lie along a series of terraces and staircases of aggregate concrete N and S of the stage. According to Walter Steiberg, no evidence of steel reinforcing has been found.



Building History

The Greek Theater, "this noble ensemble of building, sky and garden," as Ernest Born called it, has always been considered a symbol of the University. Though not a part of the original conception of the University, the Greek Theater was the first of John Galen Howard's buildings to be completed.

The site, called "Ben Weed's Amphitheater," after its discoverer, had been used since 1894 for the annual Senior Extravaganza. President Benjamin Ide Wheeler persuaded William Randolph Hearst to pay for its conversion into a more substantial setting for University functions. According to historian Joan Draper, architect, patron, and University president clearly saw parallels between Berkeley and Greek life. The Greek Theater was modeled after the theater at Epidaurus. Howard intended to crown the back wall with carytids, encircle the seating area, which holds 10,000, with a double colonnade, and cover all ex-

terior surfaces with marble, but costs proved prohibitive. Private donors provided the inscribed marble chairs (designed by Earle Cummings, instructor in modeling in the Dept. of Architecture, and based on Greek models). Julia Morgan worked with Howard on the plans, and may have supervised the construction. It was used for the first time (before completion) on 16 May 1903 when President Theodore Roosevelt delivered the commencement address there. Formal dedication came on 24 September 1903 with the presentation of selections from Aristophanes *The Birds* in the original Greek. Ernest Born added new dressing rooms, approaches, lighting and roof in 1957.

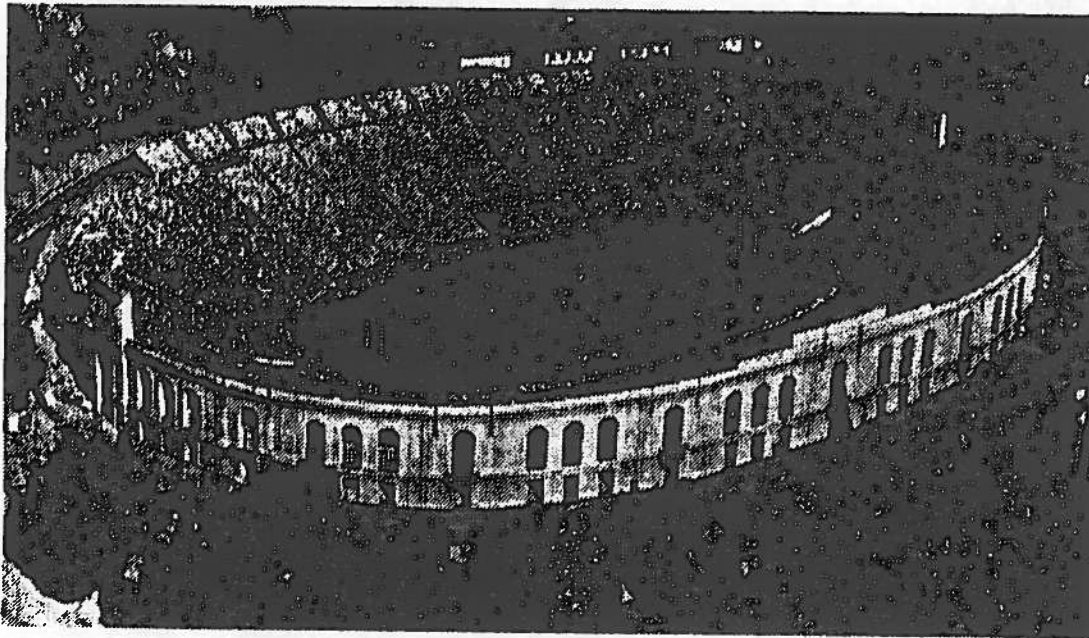
Evaluation

The architectural and environmental merit of the Greek Theater are inseparable. As Howard himself said, "Combining as it does the monumental and festive character, this form of building is at once impressive and graceful....The pure, simple, big classic forms harmonize exquisitely with the forms of hill and canyon." Historically, the structure symbolized the combined intellectual and democratic idealism of the early University. The structure is appropriate for nomination to the State Landmarks Commission and the National Register.

California Memorial Stadium

Completed: 1923
Style: Classical
Architect: John Galen Howard
Builder:
Cost: \$1,021,500
Owner: Regents
Original Use: football stadium
Present Use: same
Structure: reinforced concrete
Exterior Material: cement wash
Square Footage: 387,670
Number of Stories: 4+ levels

Alterations: Ernest Born - press box
Significant Features: ornament; stadium built in sections because it lies directly on Hayward Fault



Description

A reinforced concrete bowl structure on Stadium Rim Way E of the central campus between Kleeberger Field and International House. Following the Roman model for sports arenas, the simplified Neo-Classical exterior is divided into an upper and lower zone by a heavy stringcourse molding which expresses the floor division on the interior. Segmental arched openings in an AAA-A rhythm punctuate the bays which correspond on the inside to tiers of seats: a molded cornice terminates the wall. At the NW and SE ends there are monumental entrance arches with high false pediments.

Building History

Built in 1923 from the proceeds of a fund-raising campaign and dedicated to the memory of University students who lost their lives in World War I.

Evaluation

A conventionally designed structure, well-sited in a natural bowl. Over a long period of use the stadium has acquired the layers of meaning appropriate to such a collegiate shrine.

Stern Hall

Description

A reinforced concrete structure with an irregular plan segmented and angled to follow the curve and slope of its hill site NW of Hearst Greek Theater and E of Gayley Rd. The main entrance to the building is on the E side from a loop entrance road off Hearst Ave. The entrance door is in one corner of a brick paved patio.

The building is functionally divided into 3 parts. The one-story segment near Hearst Ave. has service rooms; the two-story mid-section has the main social rooms: the drawing room, parlor and library, all with high ceilings, on the ground floor and the library and offices on the upper floor; the SW four-story segment with its two projecting wings has the student rooms. The end elevations of these projecting wings have balconies running across them at each floor. The building is fenestrated with different sized windows reflecting the type of space inside. There are two stairwells enclosed by glass walls.

Building History

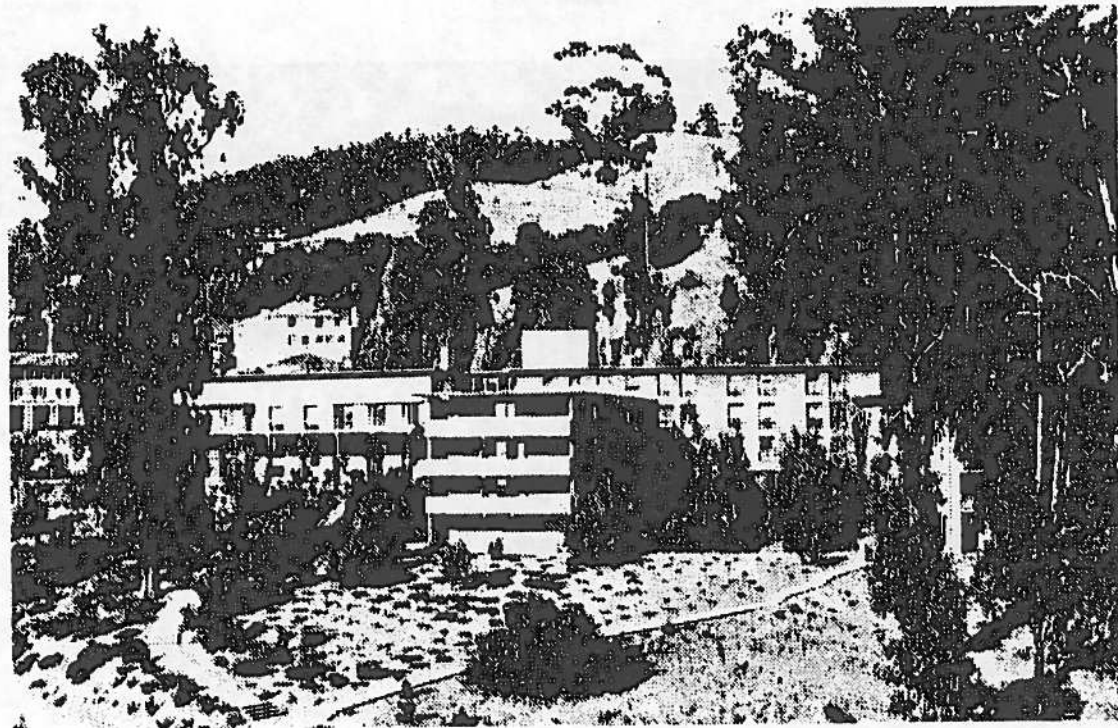
First University owned residence hall for women; includes addition, 1959 (Wurster Bernardi and Emmons); named for Sigmund Stern '79, San Francisco businessman and benefactor to the University.

Evaluation

A design of considerable architectural distinction through its sensitive use of materials and harmonious expression of function, Stern Hall is also an outstanding example of good site planning. The building not only fits well into its setting but has created a man-made environment popular with its occupants.

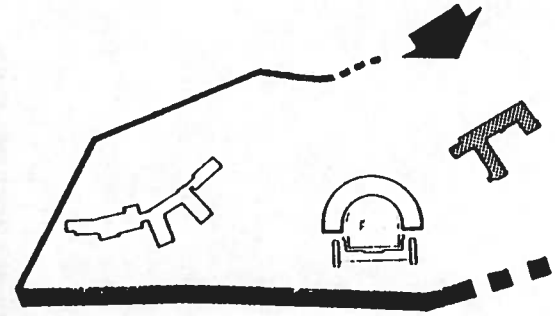
Completed: 1942
Style: Modern
Architect: Corbett & McMurray & W.W.Wurster
Builder:
Cost: \$480,500
Owner: Regents
Original use: Residence Hall for Women
Present Use: Same
Structure: Concrete
Exterior Material: Concrete
Square Footage: 65,392
Number of Stories: 4

Architect for Alterations: Wurster, Bernardi & Emmons 1959
Significant Features: Siting, landscaping, plan



Bowles Hall

Completed: 1929
Style: Tudor
Architect: George W. Kelham
Builder:
Cost: \$354,000
Owner: Regents
Original use: residence hall
Present Use: same
Structure: hollow brick, reinforced concrete
Exterior Material: reinforced concrete, tile
Square Footage: 73,700
Number of Stories: 2 - 5
Architect and Builder for Alterations: Michael Goodman
Alterations: c. 1950, life safety: reinforcing, canopies
Significant Features: siting



Description

A Tudor Style dormitory complex which steps up the hillside to the NE of the campus, Bowles Hall was oriented to Stadium Rim Way and the direction of the slope rather than the campus axis. The "U" plan creates a forecourt approached by a long stairway lined with Italian cypresses. The landscaped forecourt has 2 levels divided into lawns and flagstone paving. At the back of the court, a loggia of 5 arches divides the ground floor into 5 bays. This 5-bay division is articulated vertically by fenestration and high-peaked, crossgables with molded cornices projecting from the main roof. Stepping down the hillsides, the symmetrical wings have gabled roofs with molded cornices at the ends, chimney stacks, crossgables and shed-roofed dormers. Most windows are casements with flat hood moldings or dripstones. The end section of each wing steps down a half floor, breaking the roof line.

The wood-paneled entrance lobby has tile floors. To the right is a wood-paneled lounge with a white, stuccoed beam ceiling; to the left is the "refectory," with gabled beamed ceiling, and kitchen. Double-loaded corridors run through the building on each level; vertical circulation is provided by 5 stairways and an elevator. Bowles is not accessible by wheelchair. There are both single and double rooms, and 3-room suites with 2 bedrooms and a common study.



Building History

Bowles was the first University-built residence hall. Most of the cost was covered by a gift of \$265,000 from Mrs. Philip E. Bowles in honor of her husband, who was a Regent (1911-1912). The Hart Library, located behind the front lobby, was donated in 1938 by James D. Hart and his sister Ellen Hart Bransten.

Designed in the popular Collegiate-Gothic or Tudor Style, Bowles' accommodations were considered luxurious at the time of its construction. It conforms to Howard's Plan for dorms on the hillside. Following a life-safety study of the building by Michael Goodman, the hollow brick partition walls were reinforced and a system of containment adopted for the flat-tiled roof to avoid the danger of falling tile. Corrugated, steel-roofed canopies in front of the forecourt doors and covering the back terrace were installed as shelters. The I-beams framing these shelters are tapered at top and bottom to har-

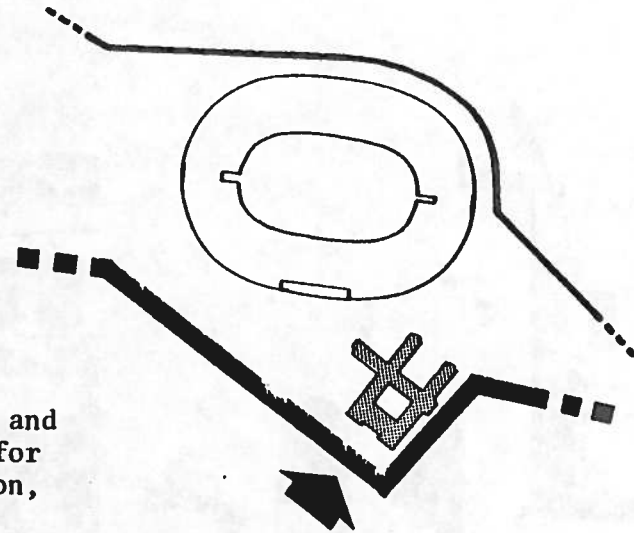
monize with the lancet windows. According to Goodman, the foundation reinforcing was perfectly constructed. The building is located on a fault.

Evaluation

The architectural merit of Bowles is secondary to its environmental aspects, although it deserves an above-average rating for its structure and use of materials. The building's principal achievement lies in its siting and the way the picturesque massing complements the eucalyptus-studded hillside. Bowles' historical merit is high for reasons stated in the first paragraph of the building history.

International House

Completed:	1930
Style:	Spanish Colonial Revival
Architect:	George W. Kelham
Builder:	
Cost:	\$1,750,000
Owner:	Regents
Original Use:	residence hall
Present Use:	same
Structure:	concrete
Exterior Material:	concrete
Square Footage:	243,300
Number of Stories:	1 - 3
Architect and Builder for Alterations:	Gardner Dailey, Wm. Gillis
Alterations:	1947, entrance arcade altered and glazed; 1977-78, alterations for handicapped access, ventilation, electrical and fire safety.
Significant Features:	domed tower, courtyard, original interior decor

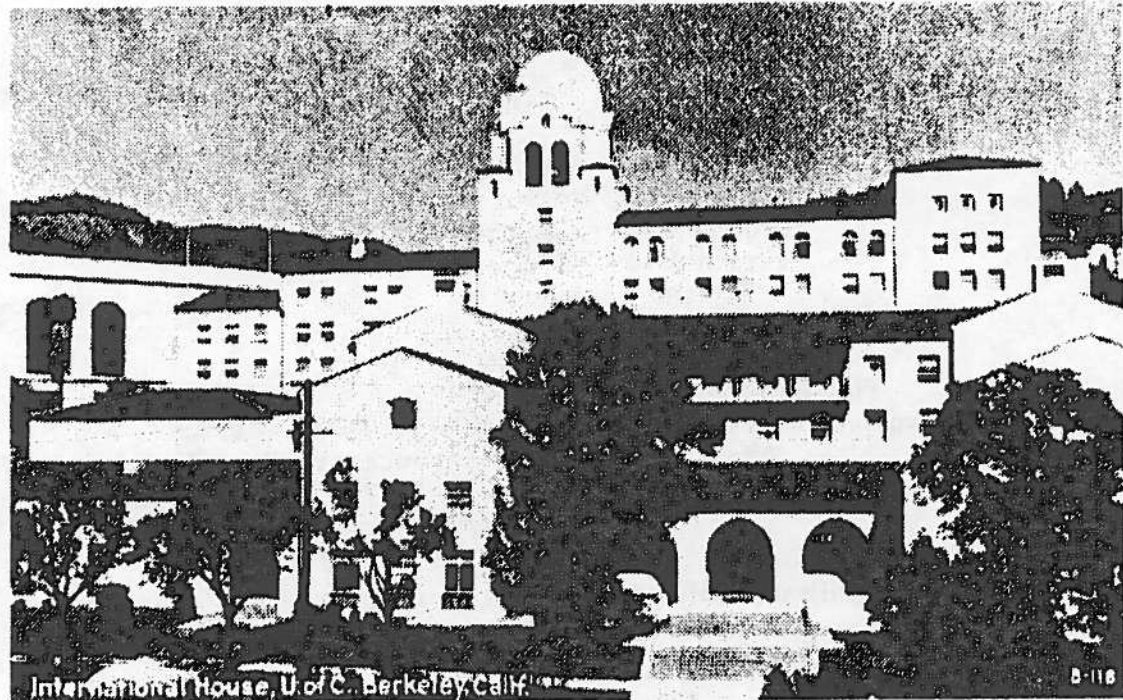


Description

Sited on the E side of Piedmont Ave. at the head of Bancroft Way, the picturesque massing of I House complements its verdant setting and backdrop of rolling hills. Its resemblance to a Mission Revival hotel is strengthened by a nine-story, domed tower styled like a California mission bell tower. The concrete is also rendered in an appropriate light cream color.

The main facade has a one-story, glazed entrance reached by a broken flight of steps from the street. The three-story blocks on either side of the arcade turn their gabled ends to the street and form the sides of an open court. This space is closed on the E by a three-story section with an open gallery on the top floor. Romanesque arches and columns at the court entrance give a cloister effect. The rest of the building steps up the slope, rising to seven stories at the back where the private rooms are located. The N wing has a 500 seat auditorium.

The complex plan also has several public rooms, a dining room, coffee shop and library. Although much of the furniture has been lost or put in storage and a great deal of the ornamental detail covered over (for example, the ceiling of the Great Hall), the building does retain some of the original Mission Revival furnishings along with a variety of ornamental detail ranging from a zigzag Moderne chandelier to Moorish window dressings.



Building History

In 1927, the Regents announced a \$1.8 million gift from John D. Rockefeller, Jr. to purchase land and construct a social center "to foster closer relations between students of American birth and those coming from foreign countries." Not wishing to identify their center with any one religion, the University worked closely with Harry Edmonds, Director of the I House in New York City, who reviewed and criticized the plans. University authorities desired as low a building as possible within the requirements of housing 400 men and women. The U. C. I House was the second of 4 such houses (New York, Berkeley, Chicago, Paris) completed by 1936.

George Kelham, University Architect at the time, was recommended to the Rockefeller interests as "breezy, shrewd, efficient, restless and hasty perhaps, but engaging... a businessman's architect." Kelham used the Mission Revival Style to give the complex a regional character. Un-

fortunately, this was diminished when the open entrance arcade was altered and glazed by Gardner Dailey in 1947.

The only interruption of use of the I House was during the war when it was occupied by Navy V-2 units.

The legal description of I House is as follows: International House is a non-profit, private, charitable corporation which operates on land and within a building given to the Regents of UC by John D. Rockefeller, Jr. in 1929.

Evaluation

Through its picturesque massing and Mission Revival Style, the International House provides an appropriately designed climax to one of the main campus arteries.

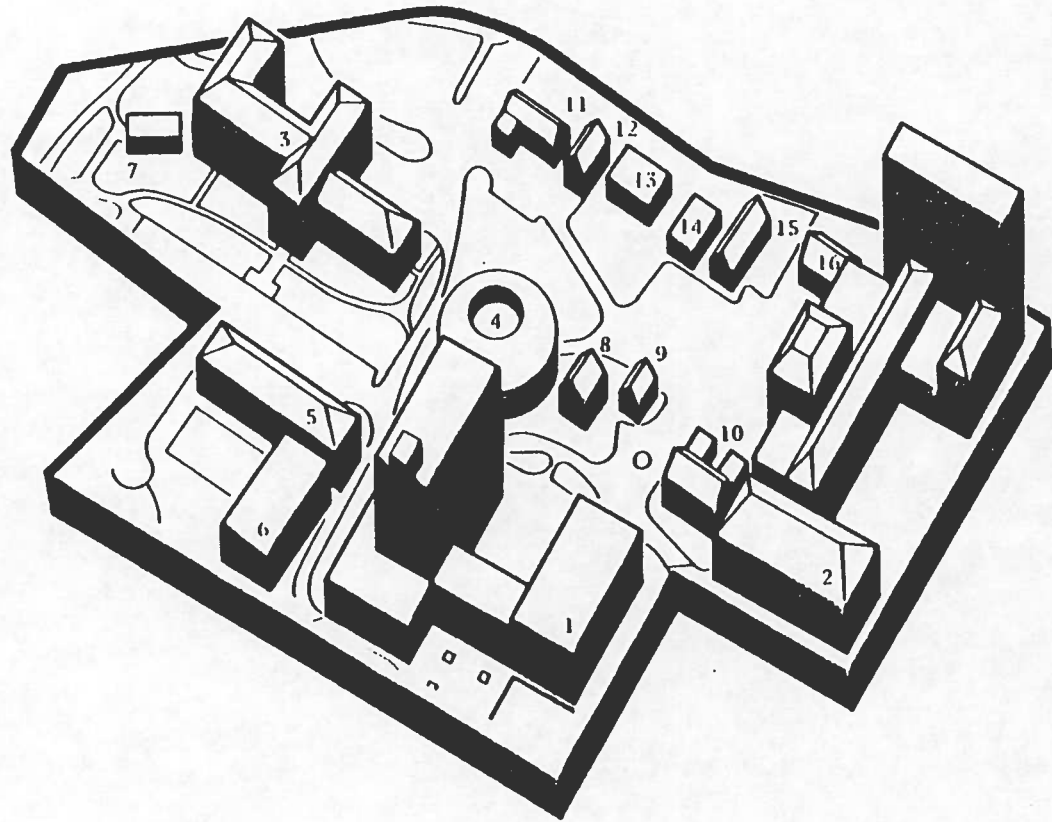
As the second of four such houses across the country, I-House has national as well as local significance. It is one of the University's most distinguished institutions.

Administrative



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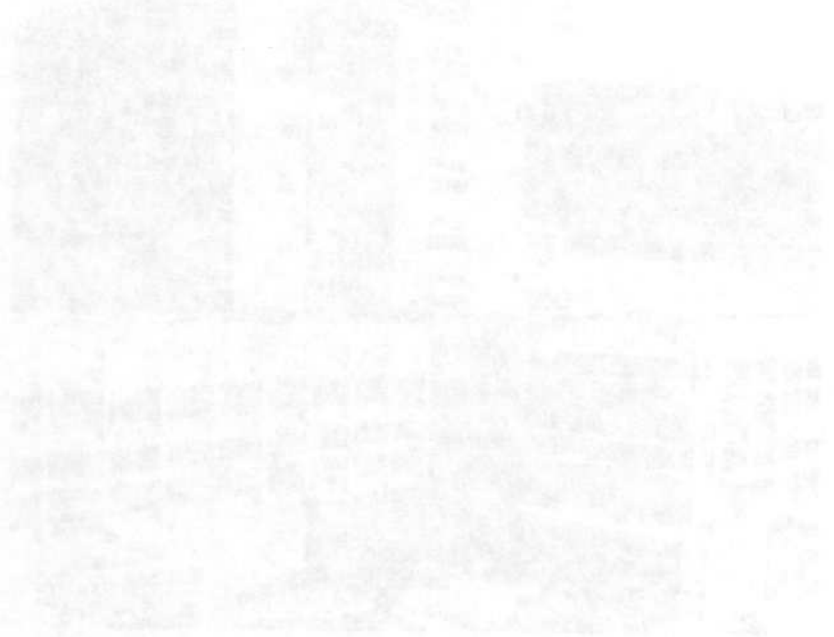
5 • Professional Schools



- | | |
|-------------------------------------|------------------------------|
| 1. Wurster Hall | 10. 2251 College |
| 2. Boalt Hall | 11. Piedmont Row-2220 |
| 3. Cowell Memorial Hospital | 12. Piedmont Row-2222 |
| 4. Chemical Biodynamics Lab | 13. Piedmont Row-2224 |
| 5. Minor Hall | 14. Piedmont Row-2232 |
| 6. Minor Hall Addition | 15. Piedmont Row-2234 |
| 7. Girton Hall | 16. Piedmont Row-2240 |
| 8. Cheney House-2241 College | |
| 9. Cheney House-2243 College | |

Wellington

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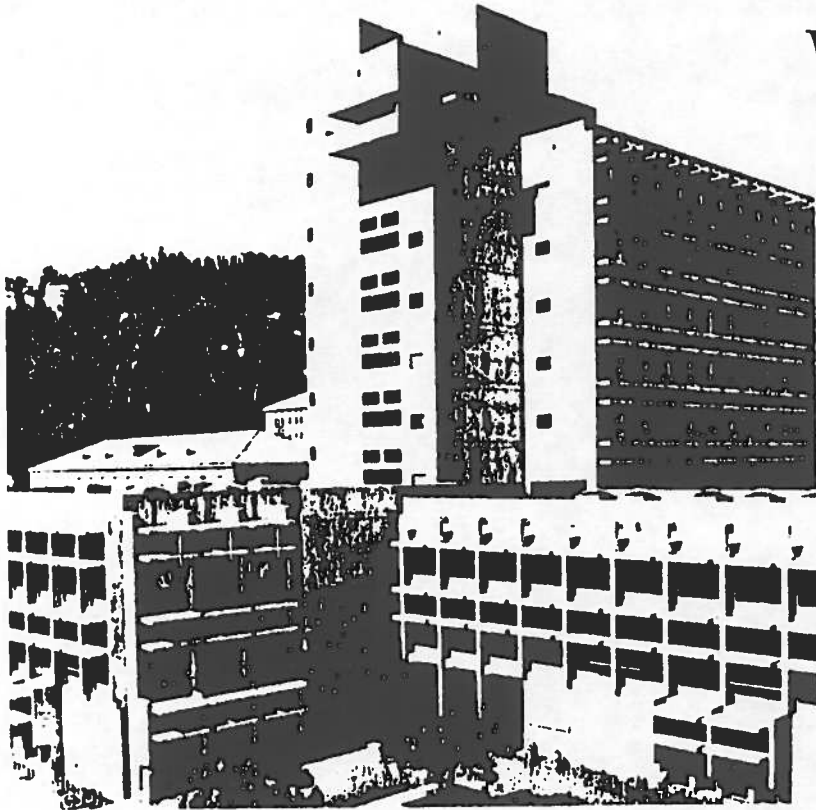
Notes

Address

Phone

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Wurster Hall



Completed: 1964
Style:
Architect: DeMars, Esherick
& Olsen
Builder:
Cost: \$4,860,000
Owner: Regents
Original Use: College of Environmental Design
Present Use: same
Structure: concrete
Exterior Material: concrete
Square Footage: 215,800
Number of Stories: 10

Alterations:
Significant Features:

Description

A slightly irregular ten story, U-shaped concrete brutalist building whose projecting E wings form a court at the second story. The N block houses the departments of City and Regional Planning, Landscape Architecture and 6 floors of studios for the Architecture Department. The central block contains the administrative offices, lobby and some classrooms. The S block contains the Visual Design Program. At the time of its construction Wurster Hall was the highest pre-cast concrete structure in the country.

Building History

Named for William W. Wurster, professor of architecture, emeritus, Dean of College of Environmental Design, emeritus, and the late Mrs. Catherine Bauer Wurster, lecturer in City and Regional Planning.

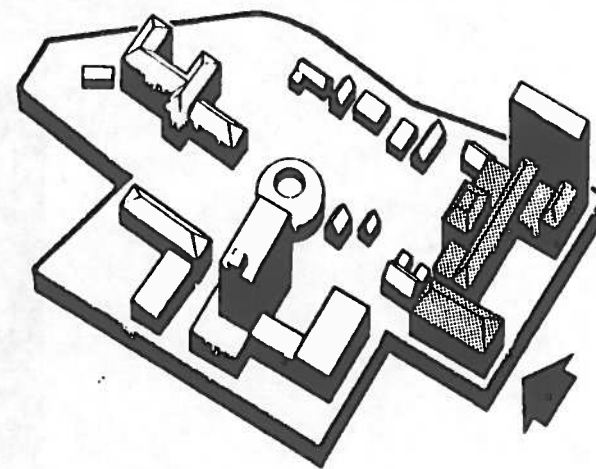
Evaluation

An important architectural statement for its time, whose constructivist design expressed the "Brutalist" ideology by means of an unrelenting modular organization and frankly exposed mechanical systems on the interior. Detractors view Wurster Hall as defiantly factory/mechanical and devoid of comfort and grace feeling that its character departs dramatically from that of the rest of the campus architecture and dominates the surrounding environment.

As the first College of Environmental Design in the world, it has a particular historical significance.

Boalt Hall

Completed:	1951
Style:	Modern
Architect:	Warren C. Perry
Builder:	
Cost:	\$1,740,500
Owner:	Regents
Original use:	School of Law
Present Use:	same
Structure:	reinforced concrete
Exterior Material:	cement plaster
Square Footage:	
Number of Stories:	2 - 7
Alterations:	Wurster, Bernardi & Emmons
Significant Features:	lounge



Description

Boalt Hall is the major element of the Law Complex, a group of rectangular blocks set at right angles to each other against the W slope of the central campus at its SE corner. The plan is articulated to form a long open court on the S side of the complex along Bancroft Way; the building is sited on different levels to accommodate the sloping ground. Though Modern, the design of Boalt reflects the Neo-Classic styling of older campus buildings; the use of low-pitched, tiled hip roofs continues the reference to early California architecture.

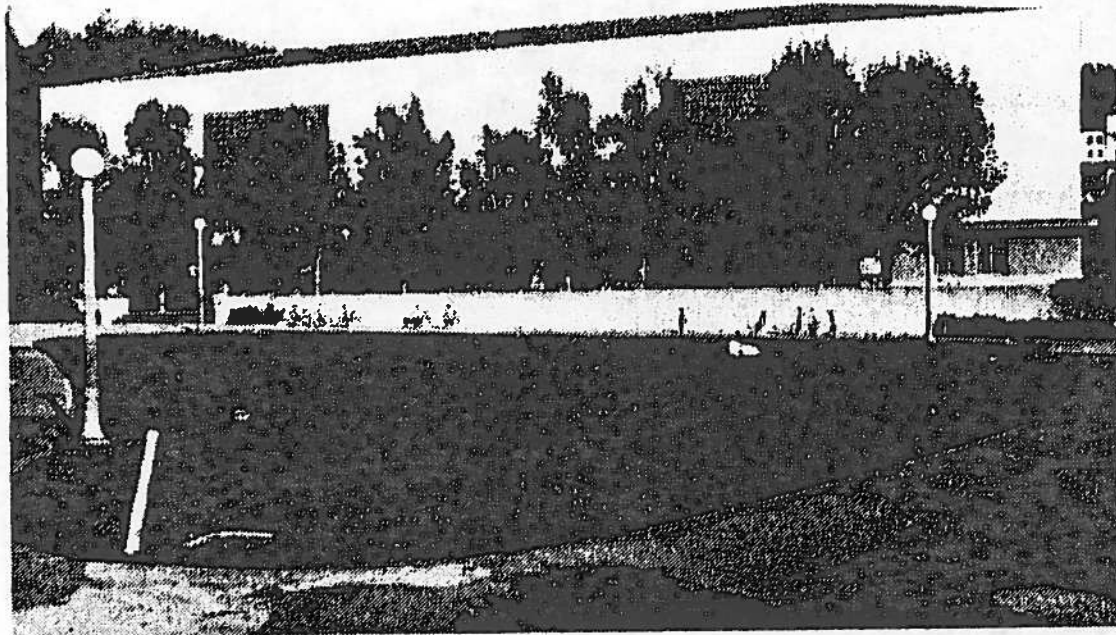
The W wing runs perpendicular to Bancroft Way. Its W and E sides have a concrete bench running along the base, which continues along the S elevation of the central block. A terrace with brick and concrete paving, planted with a row of regularly spaced trees, is bounded by a low concrete wall with an aluminum railing, and extends from the W elevation for about 20 feet. A set of brick steps at either end

provides access to the ground level. The ground floor is divided into 10 bays; 8 have windows and 2 have glass doors. (Window and door frames are aluminum throughout the building.) The ground floor is occupied by classrooms and offices; the 2nd and 3rd floors have classrooms and courtrooms, not fenestrated on the W side. The upper part of the W elevation is a blank concrete wall which features two large black marble plaques set over the entrance doors. This two-story upper part of the wall rests on a socle which projects about 2-1/2 feet over the benches below.

Steps at the S end lead to a building entrance and to the long court, which has a sunken lawn with regularly spaced trees and concrete terraces on 3 sides. Two sets of steps give access to Bancroft Way. The E elevation of the class and court room wing faces on the court; its windows and doors have heavy, boxed concrete frames. The S side of the central, connecting block has

a colonnade without capitals which supports a plain concrete slab. Above this covered colonnade the wall joins the roof. The two-story high library is fenestrated above a story-high wooden wainscoting on the interior. Windows have the same heavy boxed concrete frames on the exterior.

The E section of Boalt is articulated in 3 parts. A two-story block on Bancroft Way has a redwood paneled lounge on the upper level with a concrete coffered ceiling in blue and white. Its S elevation has a pebble aggregate paneled surface and glazed French doors opening on balconies with metal railings. Adjoining the lounge on its N side is the Jesse H. Steinhart Court, which has a tile and concrete paved surface. A wood pergola runs around the court, which is enclosed on the W side by a glass wall. The ground level of this section is occupied by the Booth Auditorium.



Building History

School of law transferred from former Boalt Hall (1951); Boalt name also transferred and applied to classroom wing of the new building; the other wing is named for Garret W. McEnerney and contains the Law Library.

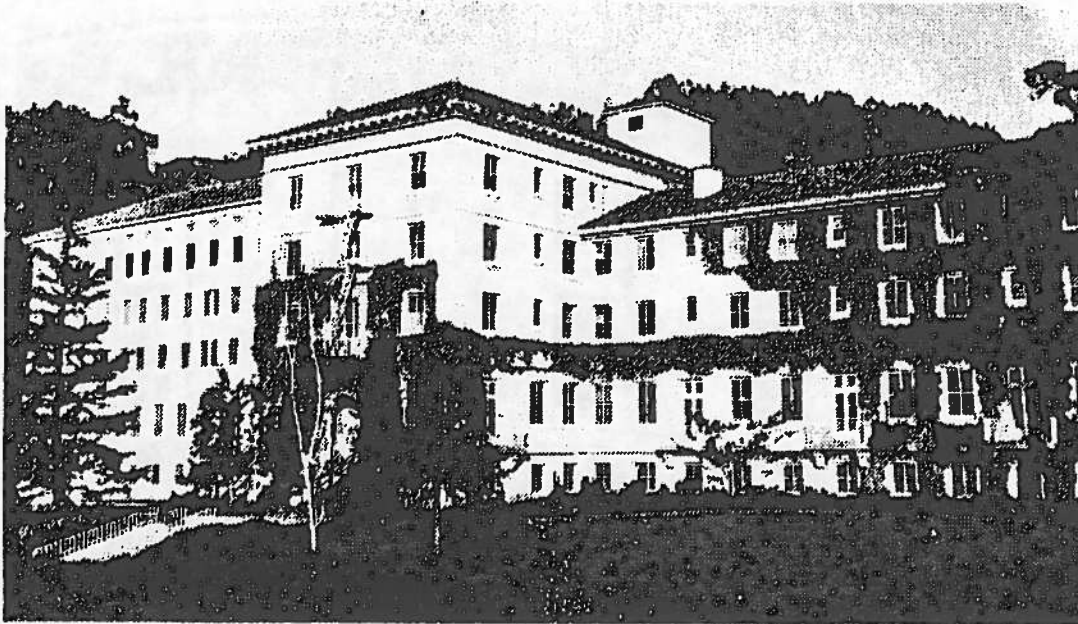
Evaluation

Architecturally, Boalt is a restrained and understated design whose best features are the landscaped terraces and the two courts. The complicated articulation of the plan creates both interesting outdoor spaces and considerable interior confusion in respect to circulation. Only the habitual users seem to know their way around. The environmental amenity of the complex was diminished by the construction of Manville Hall, which made an insensitively scaled barrier at this corner of the campus.

Cowell Memorial Hospital

Completed: 1930
Style: Classical
Architect: Arthur Brown, Jr.
Builder:
Cost: \$450,000
Owner: Regents
Original Use: hospital administered by
Student Health Service
Present Use: same
Structure: concrete
Exterior Material: concrete
Square Footage: 108,398
Number of Stories: 5

Alterations:
Significant Features: none



Description

A five story simplified neo-classic structure whose main W facade is formally and symmetrically composed of a central block and flanking wings. The E facade is irregular and more utilitarian.

Building History

The original section of the hospital, built with a \$250,000 gift from the Ernest V. Cowell estate in 1930 and administered by the Student Health Service, received additions in 1954 of the Donner Pavilion, a two-story addition to the E wing for research in radiobiology under supervision of the Donner Laboratory, and in 1960, a four-story hospital wing to the N for an additional 100 beds. The first addition was funded by a gift of \$193,000 from the Donner Foundation, the second by a gift of \$246,000 from the Cowell Foundation.

Evaluation

Cowell's architectural merit lies in its harmony with the general Classic, Mediterranean character of the campus; it is otherwise undistinguished. Environmentally, its former commanding position and sympathetic relation to its site have been greatly eroded by parking lots and new neighboring buildings. Its historical significance has not been fully researched at this writing.

Chemical Biodynamics Lab

Description

A round, three story, tile roofed structure with an open colonnade at ground level. The very fine concrete finish was the result of a special process devised by the architect.

Building History

Its historical significance lies in its association with Nobel Prize winner Melvin Calvin, for whom the building was erected.

Funds were provided by the National Science Foundation; C. F. Kettering Foundation; National Institutes of Health; and state appropriations.

Evaluation

The unusual shape and awkward site of this building - in the "back yard" of Wurster Hall, on the edge of a parking lot - give it an incongruous appearance and ambiguous relation to the area. Its function and the large tank-trucks which service it are not related to its neighbors. The design attempts to harmonize with the older neoclassic buildings with red tile roofs.

Completed: 1963

Style: Modern

Architect: Michael A. Goodman

Builder:

Cost: \$1,253,000

Owner: Regents

Original Use: Chemical Biodynamics Lab

Present Use: Same

Structure: Concrete

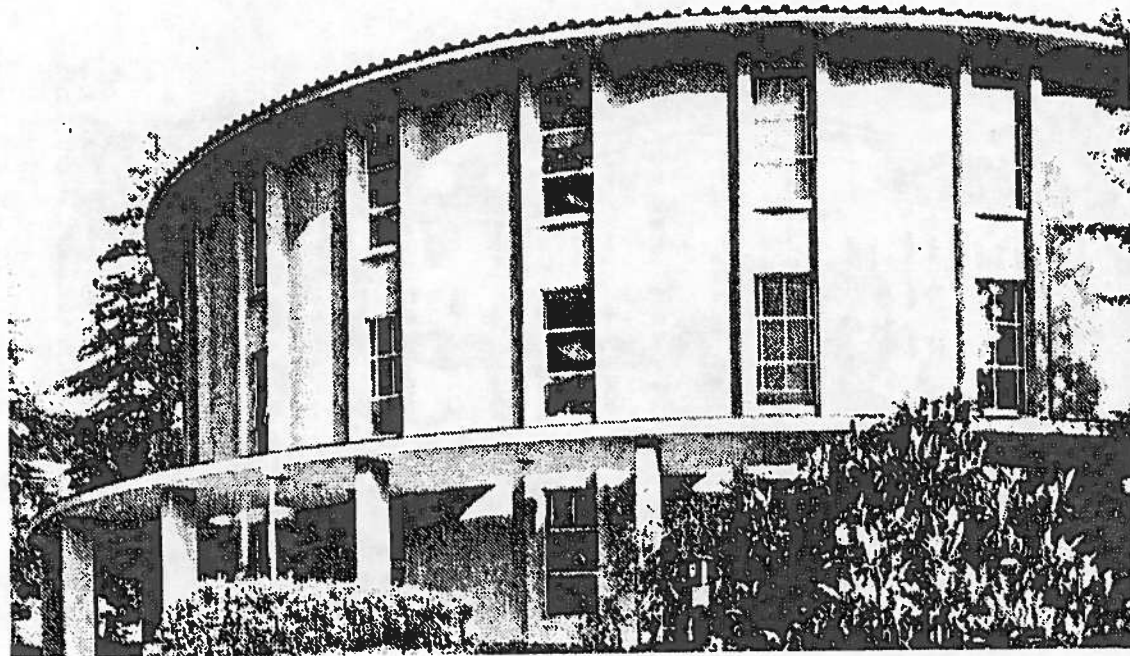
Exterior Material: Concrete

Square Footage: 37,392

Number of Stories: 3

Alterations:

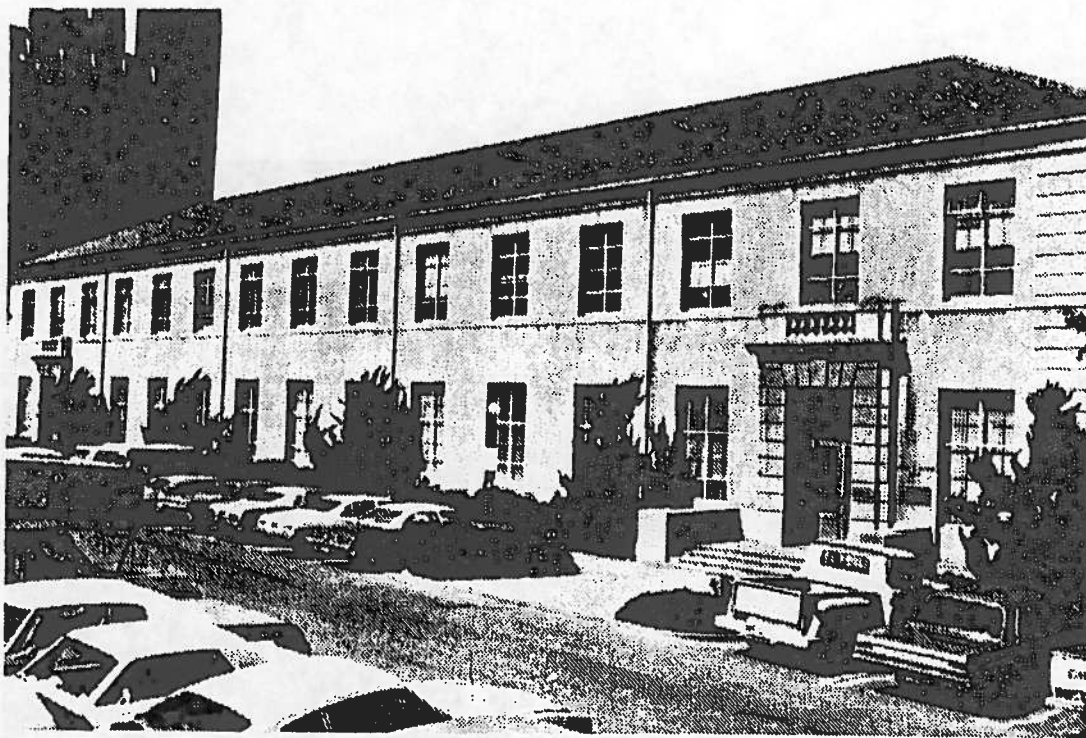
Significant Features: Concrete surface treatment & decorative cornice



Minor Hall

Completed: 1941
Style: Neoclassic
Architect: Arthur Brown, Jr.
Builder:
Cost: \$140,000
Owner: Regents
Original Use: Math. & Journalism
classes
Present Use: Optometry School
Structure: concrete
Exterior Material: concrete
Square Footage: 22,600
Number of Stories: 2

Alterations:
Significant Features:



Description

Like Cowell Hospital, Minor Hall is a simplified neo-classic design whose spartan character testifies to the straightened economy of the times. It has been further humbled by the bulk of Minor Hall Addition which has been shoe-horned into the space behind it.

Building History

First occupied by mathematics, journalism, and "defence" courses conducted with U.S. funds; during development of atomic bomb, building was cleared for use as auxiliary unit of Radiation Lab; reoccupied (1946) by mathematics, journalism, naval science and some optometry courses; remodeled (1953) for exclusive use of School of Optometry.

Evaluation

A rather drab Neo-Classic building whose wartime budget shows. Its architectural character is compatible with Cowell Hospital across the parking lot. Environmentally, its site has been all but obliterated by the crowding of buildings and parking lots in this area.

Minor Hall Addition

Completed: 1978
Style: Modern
Architect: Mackinlay, Winnacker, McNeil
Builder: Ingstrum & Nourse
Cost: \$4,000,000
Owner: Regents
Original Use: optometry clinic, offices, labs
Present Use: same
Structure: concrete
Exterior Material: sandblasted concrete
Square Footage: 52,000
Number of Stories: 4

Alterations:
Significant Features:

Description

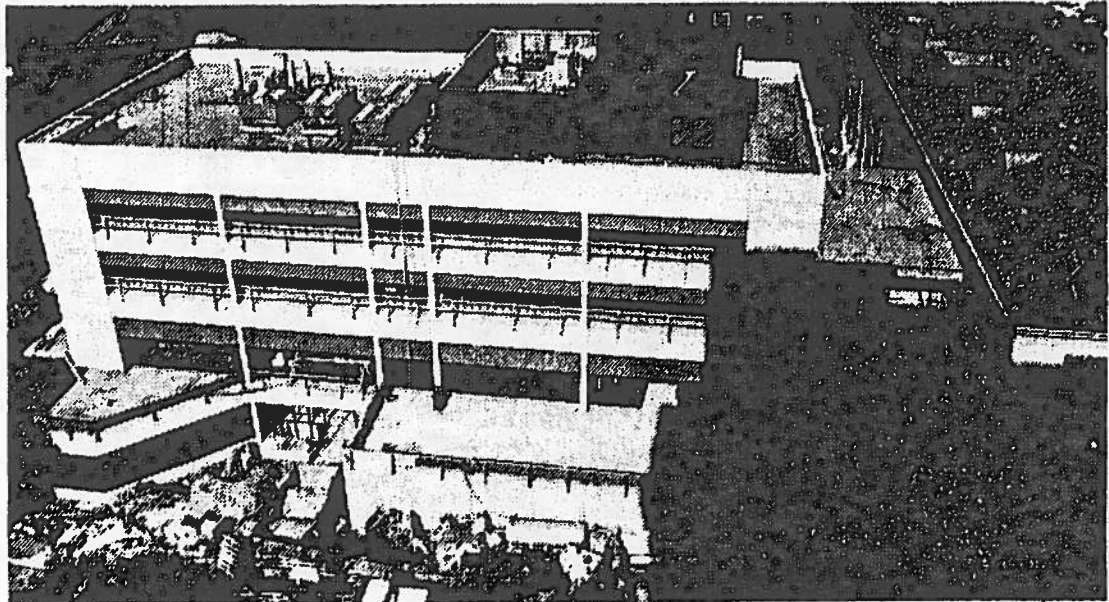
A four story concrete block whose floors are articulated by inset banks of windows with natural wood sunshades.

Building History

At this writing, the building is still under construction.

Evaluation

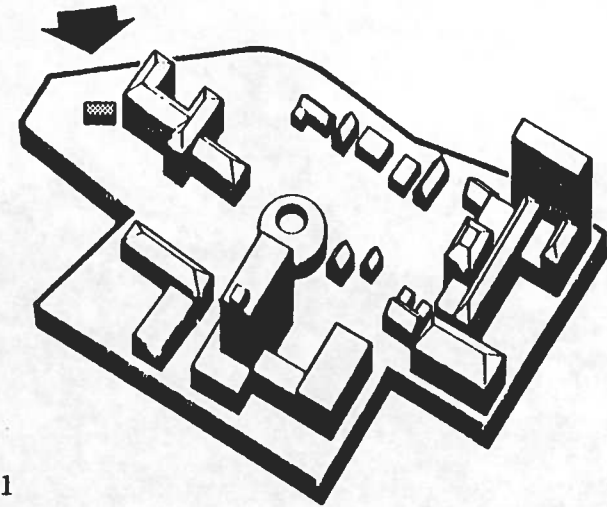
A cleanly designed structure whose bulk and siting create an unfortunate congestion in this portion of campus.



Girton Hall

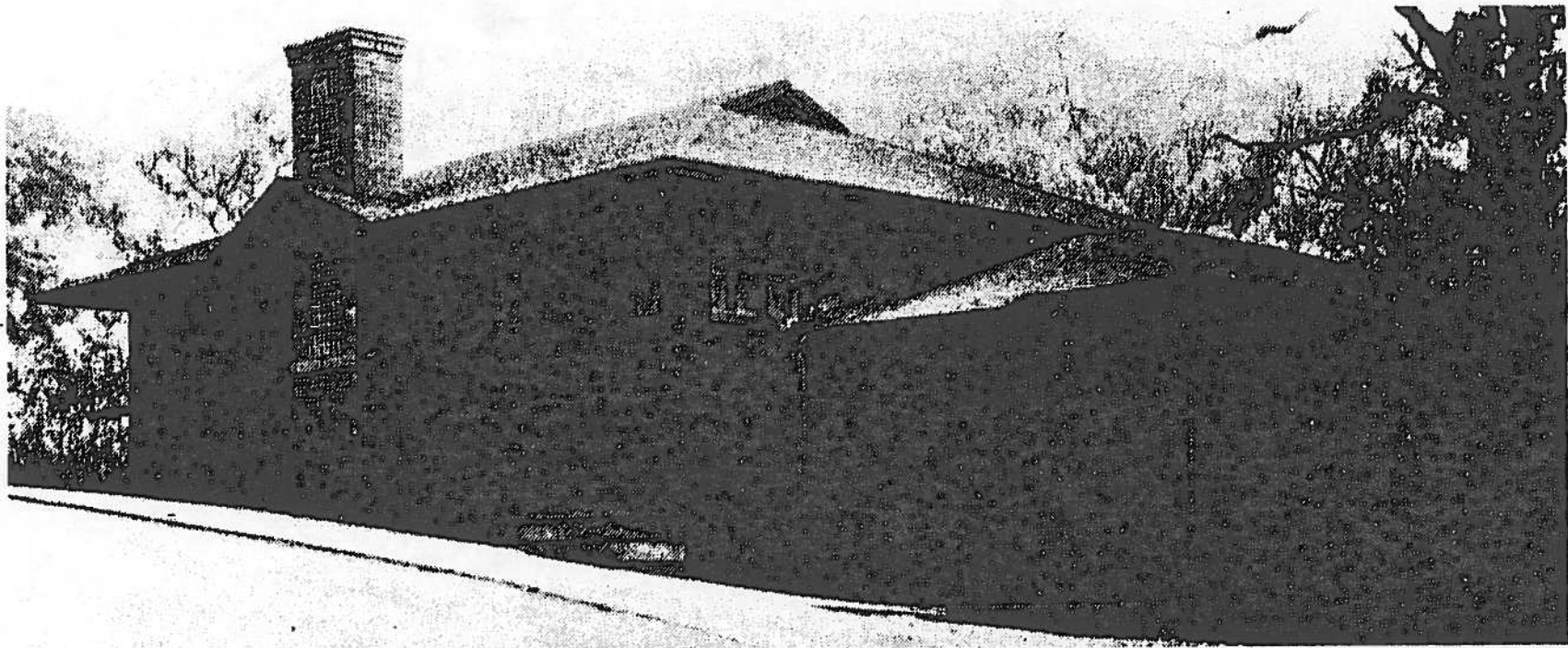
Completed: 1912
Style: 1st San Francisco Bay Region
Architect: Julia Morgan
Builder: William Bruce
Cost: \$4,782
Owner: Regents
Original Use: meeting place for senior women
Present Use: child day care center
Structure: wood
Exterior Material: wood
Square Footage: 1,790
Number of Stories: 1

Alterations: 1946, moved N of Cowell Hospital
on opening of Gayley Road
Significant Features: structure and fireplace



Description

A one-story, wood frame structure composed of a large central space with flanking one-room wings, lying below and parallel to Gayley Road, just N of Cowell Hospital. The shingled hip roof features a large brick chimney. Wide redwood clapboards sheathe the walls, and double-hung wooden windows are banded under the eaves. The front door is at the NE corner; other doors open on a wooden deck on the SW elevation. The single-wall construction is unshathed on the interior; the roof structure is also exposed. A fireplace occupies the center of the NE wall.



Building History

Girton Hall originally stood a short distance north of Cal Stadium, but was moved to its present site in 1946 with the completion of Gayley Road, which runs through the site.

The Class of 1910 inaugurated a tradition of weekly "Senior Women's Singing" - a combination concert and social hour - which took place on the lower floor of the old Hearst Hall. When the "singings" became too noisy, the class started to raise money for a separate structure just for Senior Women's meetings. The Class of 1911 continued the fund raising effort until, by

June 1911, donations totaled \$2,000, which was still \$1,000 short of the amount necessary for a minimal meeting hall. When Lucy Sprague, the Dean of Women, donated \$500 on the condition that matching funds be found, Julia Morgan donated the plans. The new Senior Women's Hall opened in the spring of 1912 with donations of china and housewares from faculty wives. The hall was named for Girton College, Cambridge, the first college to give university work to women in England.

Evaluation

A good example of the early "woody" Bay tradition by one of its more prominent architects; the building derives its architectural expression from an undramatic use of simple forms and natural materials. Having been moved before, it could be moved again, if its site were needed. As it stands it is pleasantly nestled against the hillside and appropriately screened by trees.

Its historical merit is high because of its rich and varied history of use.

Cheney House-2241 College

Completed: 1880's
Style: Eastlake
Architect:
Builder:
Cost:
Owner: Regents
Original use: Warren Cheney House
Present Use: English as a Second Language
Structure: Wood frame
Exterior Material: Wood
Square Footage:
Number of Stories: 2

Alterations: Rooms turned into offices
Significant Features: Paneled hall, Eastlake details



Description

This rectangular, two-story house with gabled roof and Eastlake detail lies directly behind Wurster Hall (due east) in the parking lot. Its wood frame is sheathed in shingles and board siding. The pedimented front gable contains latticework decorations. Inside, the house reflects a straightforward central hall plan with parlor on the left and drawing room on the right. Both parlor and drawing room have been considerably altered for offices. Dining room and kitchen lie at the back. The central hall retains its original chevron patterned paneling (in tongue and groove). A carved wooden banister and newel post grace the stair. The second floor contains 3 major bedrooms and a covered back porch.

Building History

This house was built by Warren Cheney c.1885, when the area enjoyed high favor as a residential neighborhood. College Ave. passed in front of the house until the early 1960's when the College of Environmental Design was built. Warren Cheney was a writer for Sunset as well as editor of The Californian, a rival of the Overland Monthly. This was the house in which Sheldon Cheney, critic and author of books on theater and modern architecture, grew up.

Evaluation

(see Comment on 2243 College Ave. house)

Cheney House-2243 College



Completed: 1895
Style: Eastlake
Architect:
Builder:
Cost:
Owner: Regents
Original Use: Warren Cheney Spec, House
Present Use: Anthropology Offices
Structure: Wood frame
Exterior Material: Wood
Square Footage:
Number of Stories: 2

Alterations: All rooms turned into offices
Significant Features: Exterior Wood pattern

Description

A small, rustic cottage in the Stick-Eastlake Style next door to the Warren Cheney house at 2241 College. Before the street pattern was altered, this was part of a residential block on College; at present it is the middle of a parking lot E of Wurster Hall. The house has been completely redesigned on the interior for offices. Originally it had a side hall plan with living room to the front and kitchen to the back. It is in need of repair, especially painting and foundation work.

Building History

Warren Cheney built this house for rental purposes about 1895. For many years it was the residence of James Turney Allen, Professor of Greek.

Evaluation

Preservation of these "town and gown" relics of early Berkeley would maintain the links of the modern University to the past. The site is unsatisfactory. It is recommended that the buildings be moved.

Architecturally, these small residences are good examples of a 19th century domestic style often called "Eastlake." Though examples of the style are not rare elsewhere, they are not common in Berkeley.

2251 College

Completed: ca. 1920
Style: Classical
Architect: James Weeks
Builder:
Cost:
Owner: Regents
Original use: fraternity - Zeta Psi
Present Use: Environmental Physiology Lab
Structure: wood
Exterior Material: brick
Square Footage: 12,340
Number of Stories: 3

Alterations: office and lab conversion
Significant Features: Renaissance palazzo-inspired portico



Description

A rectangular brick faced structure located due N of Boalt Hall at the edge of the Wurster Hall parking lot. A Renaissance style triple arched portico defines the main entrance on the west side. Interiors have been altered for office and laboratory conversion.

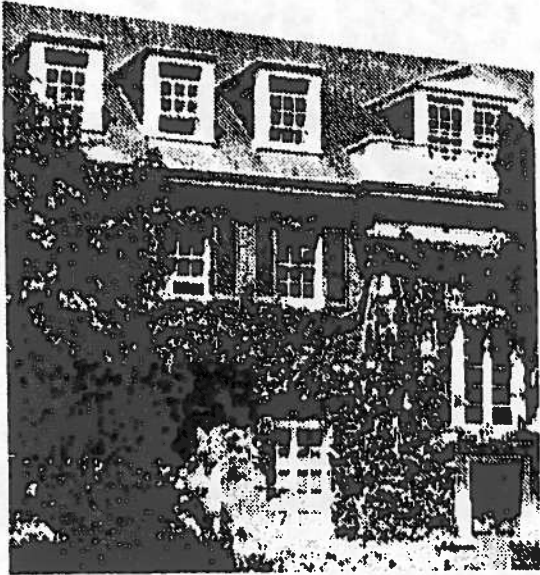
Building History

Built for the Zeta Psi Fraternity in the 1920's when this section of College Avenue was a flourishing residential neighborhood.

Evaluation

The interior has been extensively altered for office and laboratory space, though the living room fireplace and some panelling remain.

Piedmont Row-2220



Description

This three-story rectangular house in "collegiate Georgian" style occupies a Berkeley city lot on Piedmont Ave. opposite the stadium. The structure has a slightly projecting central portion of 7 bays defined by fluted pilasters. Wings, one bay wide, are at either end. Windows have fanlights or are double-hung and have shutters. The neo-Georgian entrance is surmounted by a balustraded balcony. Behind the balcony, double doors with a flat-arched transom open to the stair landing inside. The entrance composition is accentuated by a balustrade breaking the eave line of the roof, which also has 7 dormers. White painted detail contrasts appropriately with the red brick walls.

The house has a central hall plan with a living room, now filled up with office cubicles, to the S, and a kitchen dining room, also altered, to the N. The hallway above runs the length of the house. The entrance hall is paneled.

Completed: ca. 1920
Style: collegiate Georgian
Architect:
Builder:
Cost:
Owner: Regents
Original Use: Kappa Sigma Fraternity
Present Use: Language Behavior Research Lab
Structure: brick
Exterior Material: brick
Square Footage:
Number of Stories: 3

Alterations: office conversion
Significant Features: Georgian details, paneled entrance hall

Building History

This house was the Kappa Sigma Fraternity, built in the 1920's. The fraternity moved to new quarters in 1958, when the University took over the property and converted it into offices. It now houses the Language Behavior Research Laboratory.

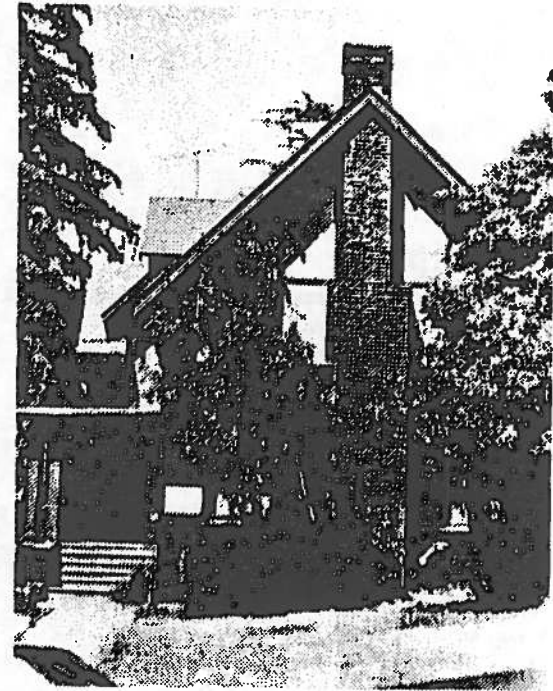
Evaluation

An example of the 1920's period revival design in the neo-Georgian style. The interior has been substantially altered; only the main entrance hall remains in its original state.

Piedmont Row-2222

Completed: ca. 1915
Style: Tudor
Architect: F.D. Voorhees
Builder:
Cost:
Owner: Regents
Original use: house, Merriam T. Bancroft
Present Use: Project on Linguistic Analysis
Structure: wood frame
Exterior Material: wood & stucco
Square Footage:
Number of Stories: 2

Alterations:
Significant Features: simplified Tudor detailing, wood panelling



Description

A two-story, half-timbered and shingled house next to the old Kappa Sigma fraternity house on Piedmont. The gabled end elevation with chimney faces the street. Entrance to the central hall plan is on the S side. In plan, the compact hall opens onto the living room to the E, the library to the N, and the dining room to the W. Most rooms are paneled. The house remains essentially unaltered.

Building History

This house was built for Merriam T. Bancroft, before 1910. It was designed by F. D. Voorhees, a local architect, and cost \$4,400. It is now the Center for the Project on Linguistic Analysis.

Evaluation

This simple house remains essentially unaltered, though the dining room is filled with computer equipment.

Piedmont Row-2224

Description

A flat-roofed, brown stucco house facing Piedmont from its W side. The symmetrical street elevation has 3 basic elements: a central section with a columned entrance and round-headed windows above and 2 square projecting wings, each with a chimney on the end elevation.

Inside, the house is axially arranged about the central hall: to the S lies the now completely altered living room, to the W three steps lead to the conservatory, and to the N are the dining room and kitchen. A copper hood over the living room fireplace is still intact. The dining room has a secret panel to the left of the fireplace. There are 4 plus bedrooms upstairs.

Building History

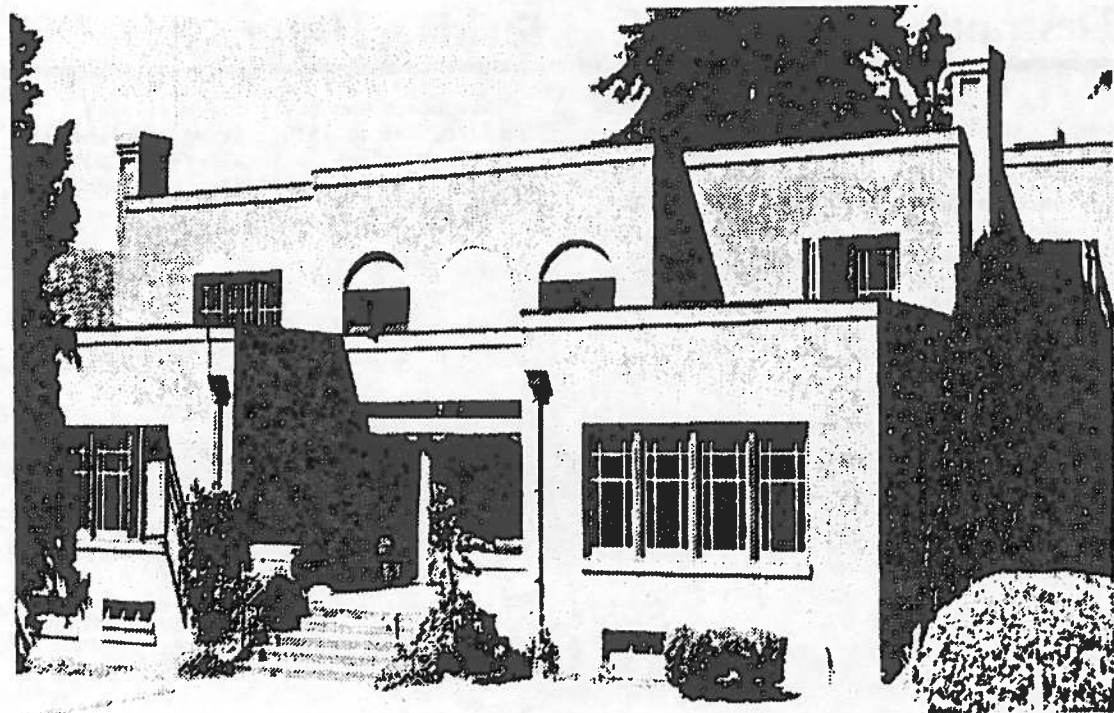
This house was built for Professor Charles A Noble in 1909. It was designed by William Knowles, an architect who did many Berkeley houses at this time, for \$10,000. It is now the Center for the Study of Law and Society.

Evaluation

Inside, the house has been considerably altered for office conversion. However, the central hall and panelled dining room remain intact.

Completed: 1909
Style: Simplified Mission Revival
Architect: William A. Knowles
Builder:
Cost: \$10,000
Owner: Regents
Original Use: house, Prof. Charles A. Noble
Present Use: Center for Study of Law & Society
Structure: wood frame
Exterior Material: stucco
Square Footage:
Number of Stories: 2

Alterations: rooms turned into offices
Significant Features: conservatory, paneled dining room



Piedmont Row-2232

Completed: 1909
Style: Tudor cottage
Architect: Julia Morgan
Builder:
Cost:
Owner: Regents
Original use: Judge Olney or Walter Kellogg
Present Use: Anthropology offices
Structure: wood frame
Exterior Material: wood & stucco
Square Footage:
Number of Stories: 2

Alterations: stairway straightened
Significant Features: Tudor bay window, pannelled billiard room, brass speaking tube



Description

This two-story, rectangular, half-timbered house occupies the lot next to the Noble house to the S. Like the Merriam T. Bancroft house at 2222 Piedmont, the main entrance is in the middle of the S side. The front door opens to the stair hall, which occupies the width of the house and divides it into sections. East of the hall lies the living room, which takes up the entire front of the house, facing the street. West of the hall are the dining room and the pannelled billiard room. The stair itself is spacious; a Tudor bay window at the landing fills the hall with light and opens to a small balcony on the N. All the woodwork in the house is blue gum.

Alterations have been made to the dining and billiard rooms and the stairway. The 3 major bedrooms have fireplaces. There is a brass speaking tube which connects the upstairs hall with the kitchen. The house now contains Anthropology offices.

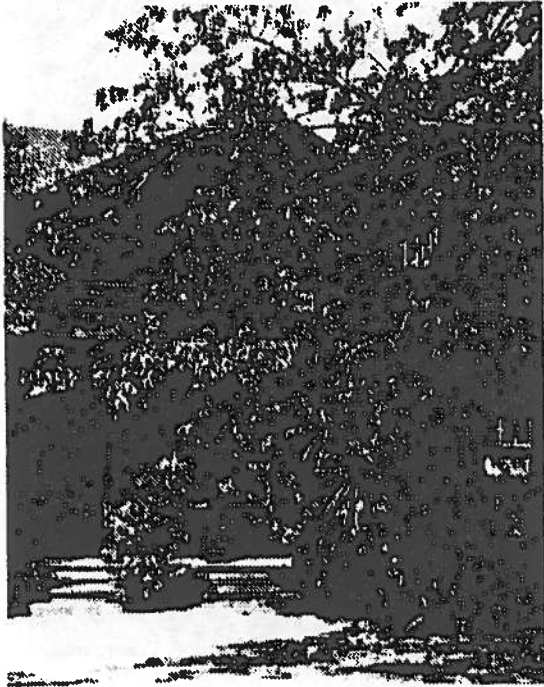
Building History

This Tudor cottage was designed by Julia Morgan in 1908 and built in 1909. There is some confusion as to whether this was Morgan's design for Judge William Olney or for Walter J. Kellogg. It has usually been referred to as the Kellogg house, but Sara Boutelle could not substantiate this designation in her research. The house was moved here from the other side of Piedmont Ave.

Evaluation

An example of Julia Morgan's facility for efficient, informal design in the eclectic Tudor Style. Refinement of detail and a generous but simple treatment of natural materials create a feeling of comfort and warmth. The house should be preserved as an example of early residential architecture for the academic community.

Piedmont Row-2234



Completed: ca. 1915
Style: Berkeley Shingle
Architect: William C. Hays
Builder:
Cost:
Owner: Regents
Original use: residence, early owner Dr. P.B. Wall
Present Use: Institute of Internat'l Studies
Structure: wood frame
Exterior Material: shingle
Square Footage:
Number of Stories: 2
Alterations: office conversion
Significant Features: exterior horizontal shingle pattern

Description

This boxy, two-story house sheathed in shingles is S of the Kellogg house (2232 Piedmont). A side entrance and stair hall run the width of the S. elevation. Dining room and kitchen face the street. The back or N half of the house with a central bay window formerly contained the living room.

Building History

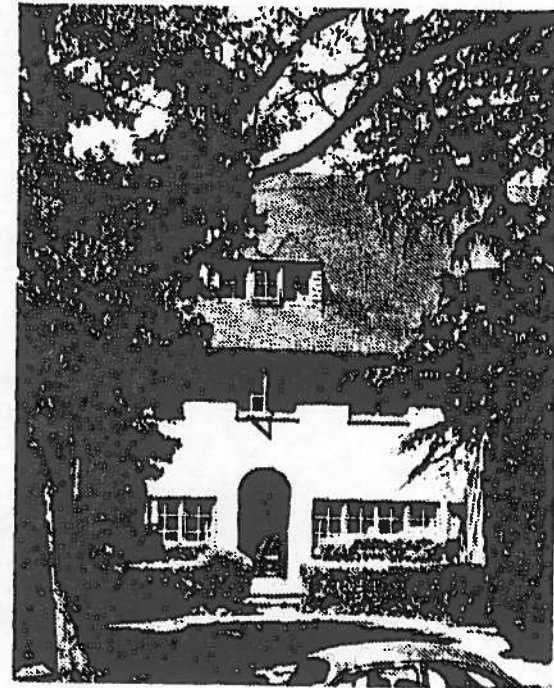
The house originally stood at 2251 Piedmont. Architect, original owner, and date are unknown. An early owner in the 1920's was Dr. P. B. Wall. On June 20, 1929, it was moved to its present lot, originally owned by Professor Christy, to clear the site for International House, then under construction.

Evaluation

An attractive example of the Berkeley Shingle-style which originally characterized much of the University's residential development, the house should be preserved.

Piedmont Row-2240

Completed: 1923
Style: Tudor
Architect: Gwynn Officer
Builder:
Cost:
Owner: Regents
Original Use: Sigma Phi Epsilon Fraternity
Present Use: Institute of Personality Assessment
Structure: wood frame
Exterior Material: wood and stucco
Square Footage:
Number of Stories: 3
Alterations: unaltered
Significant Features: Tudor details,
Gothic meeting hall



Description

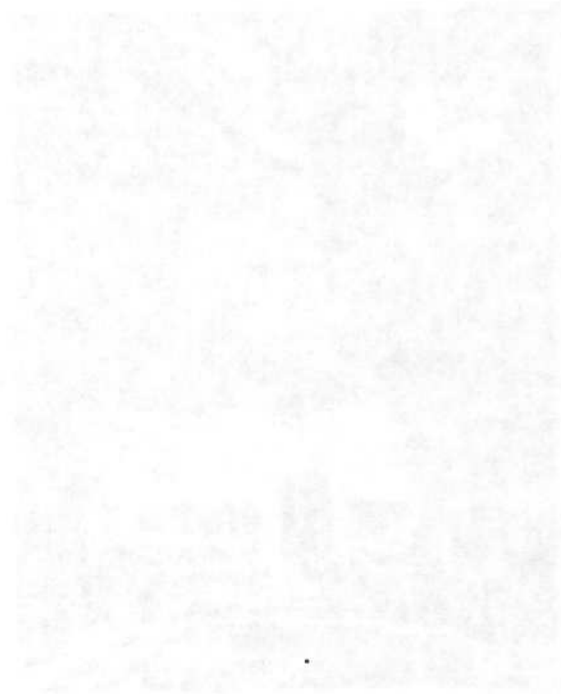
A large, symmetrical, three story house in the half-timbered, Tudor Style next to Boalt Hall. Its U-shaped plan is open to the street. The flanking wings have bay windows; the main entrance opens in the middle of a hall running N-S across the central section. The W wall has the stairway. The S wing contains the living room, featuring a cast-cement Tudor fireplace with the coat of arms of the fraternity on the mantelpiece. The N wing contains the dining room and kitchen. Second-floor bedrooms are now offices; the attic is a large meeting hall. Two semi-circular tables in the hall are part of the original furnishings.

Building History

Berkeley architect Gwynn Officer designed this structure for the Sigma Epsilon Fraternity in 1923. It was moved from its original site at 2731 Bancroft, between College and Piedmont, November 29, 1949, to make way for the Boalt Hall School of Law.

Evaluation

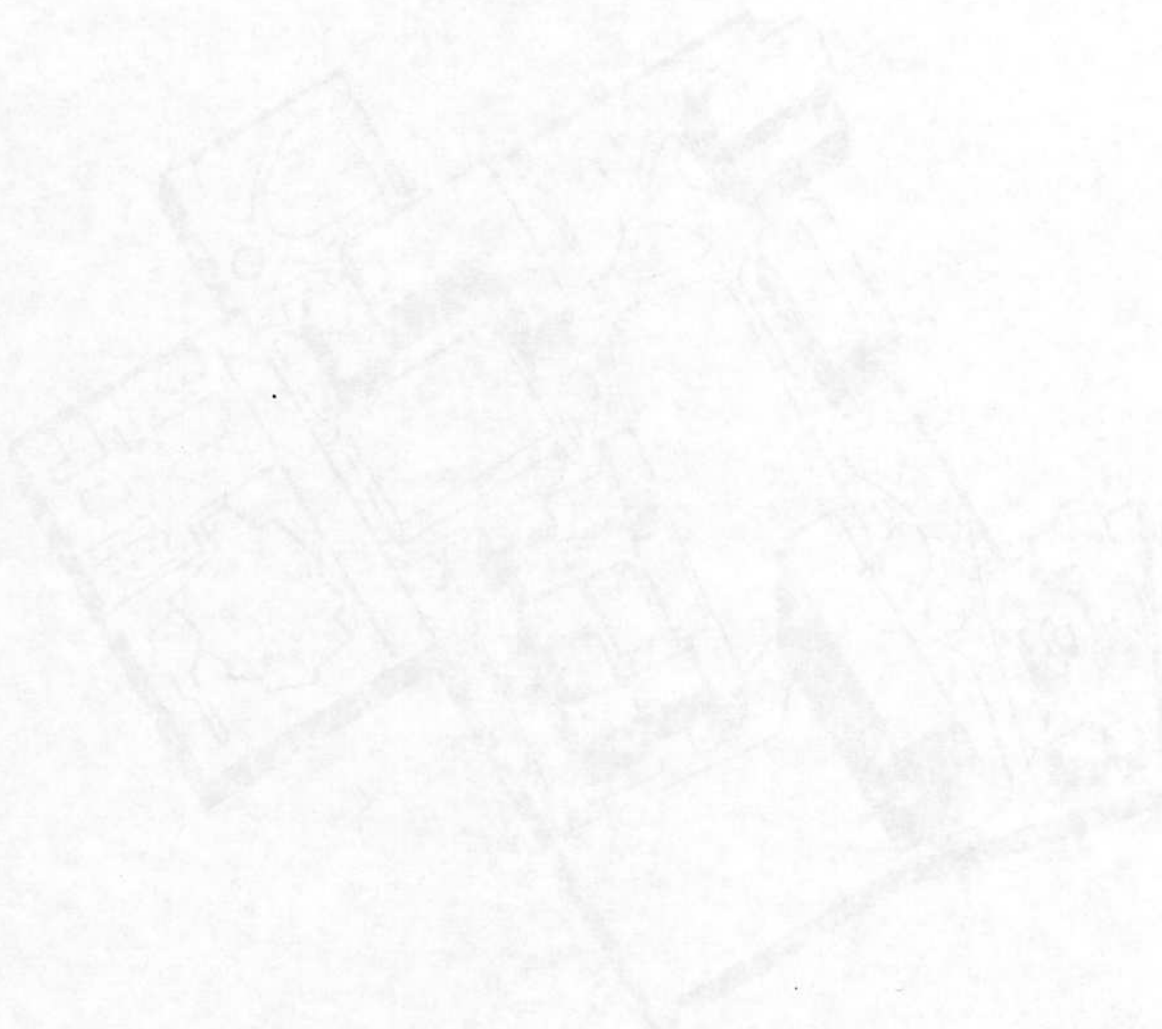
An example of the 1920's period-revival design in the Tudor Style. The building's spacious plan and unaltered condition recommend it for preservation.



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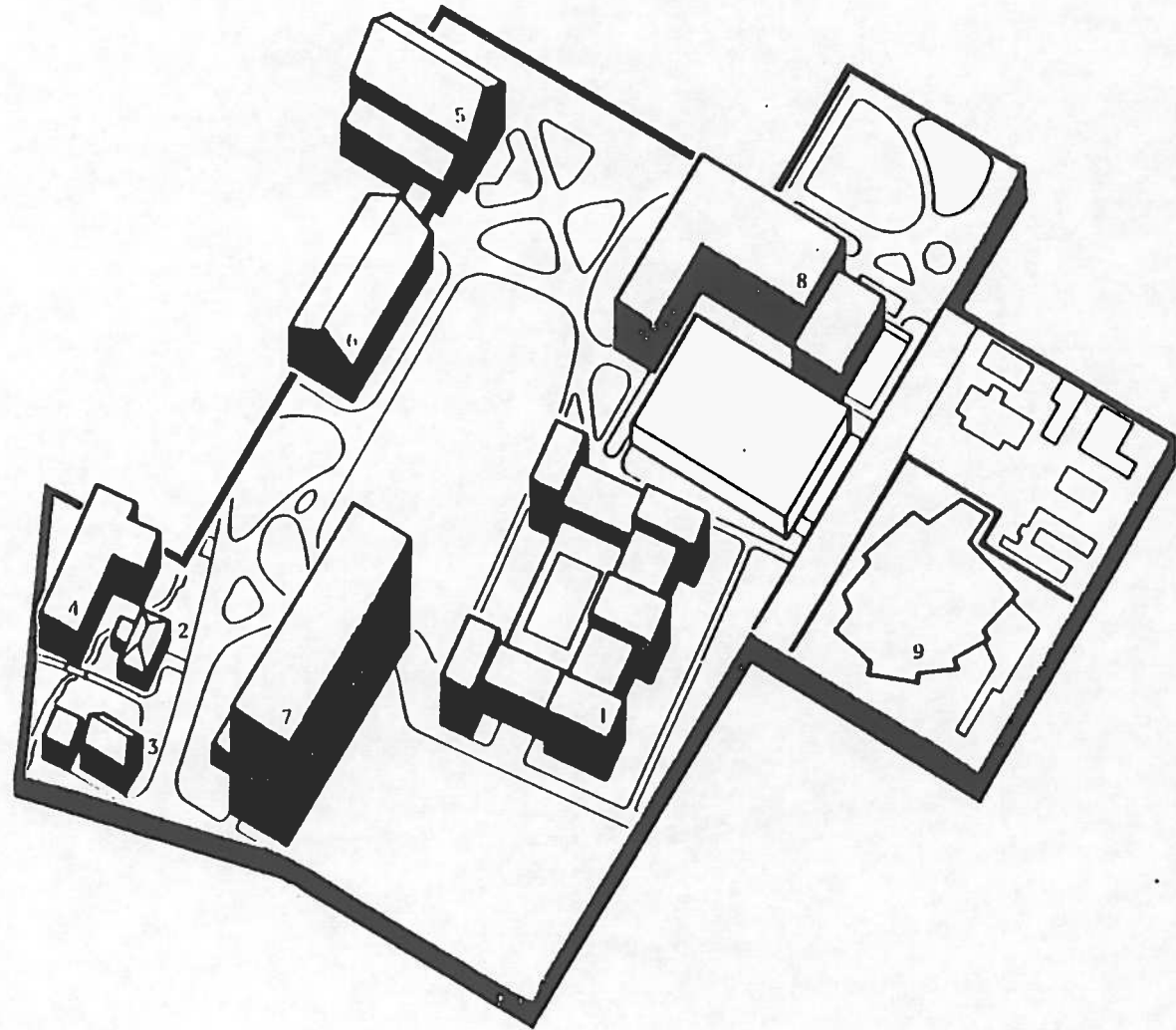
Main body of faint, illegible text, possibly a list or a series of entries.

Order Composite



1. The first building is located at the top left of the site. It is a rectangular structure with a flat roof. The building is approximately 100 feet long and 50 feet wide. It is situated on a plot that is 150 feet long and 100 feet wide. The building is located in the northwest corner of the plot. The building is oriented with its long side running north-south. The building is located in the northwest corner of the plot. The building is oriented with its long side running north-south.

6 • Arts Complex

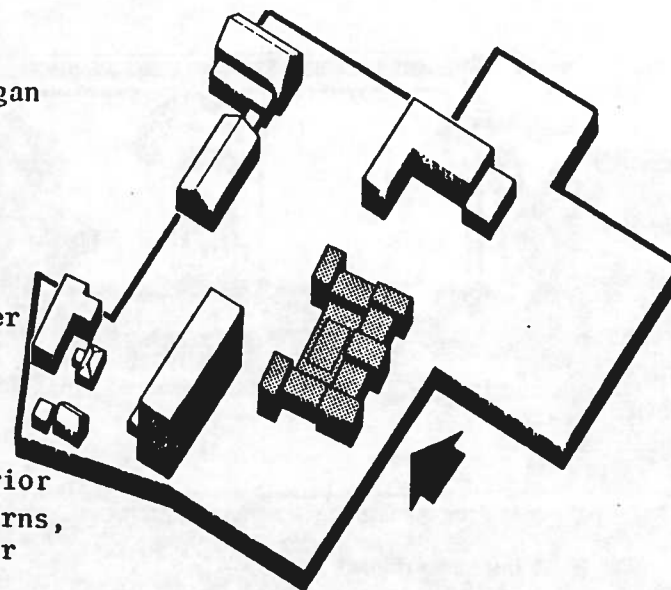


1. Hearst Gymnasium
for Women
2. Pelican Building
(Anthony Hall)
3. Power House
(Old Art Gallery)
4. Moses Hall
5. Hertz Hall
6. Morrison Hall
7. Barrows Hall
8. Kroeber Hall
9. University Art Museum

Hearst Gymnasium for Women

Completed: 1927
Style: Neo-Classic
Architect: Bernard Maybeck, Julia Morgan
Builder: K. E. Parker Co.
Cost: \$660,000
Owner: Regents
Original Use: Women's Phys. Ed. Complex
Present Use: same - open to men as well
Structure: reinforced concrete
Exterior Material: reinforced concrete, plaster
Square Footage: 142,000
Number of Stories: 3

Alterations: none
Significant Features: architectural detail, interior courtyards, marble pools, urns, bas relief sculpture, copper framed windows



Description

A large, two-story, rectangular block aligned with the E-W campus axis, Hearst Gym is located on Bancroft Way. Designed in the eclectic-Classic mode associated with the Institute of the Beaux Arts, the building conveys an impression of symmetry and regularity which is actually only true of the S facade. This elevation has 3 rectangular pavilions with matching facades, set well out from the building block. Elevated above street level, the S facade faces a terrace whose retaining wall has a Classical balustrade punctuated by monumental urns in a free Classic Style. A stair composition which descends from the sidewalk to the street has low walls with round coping and a single urn. This is a rare instance of a building design which is linked compositionally with the context of the street.

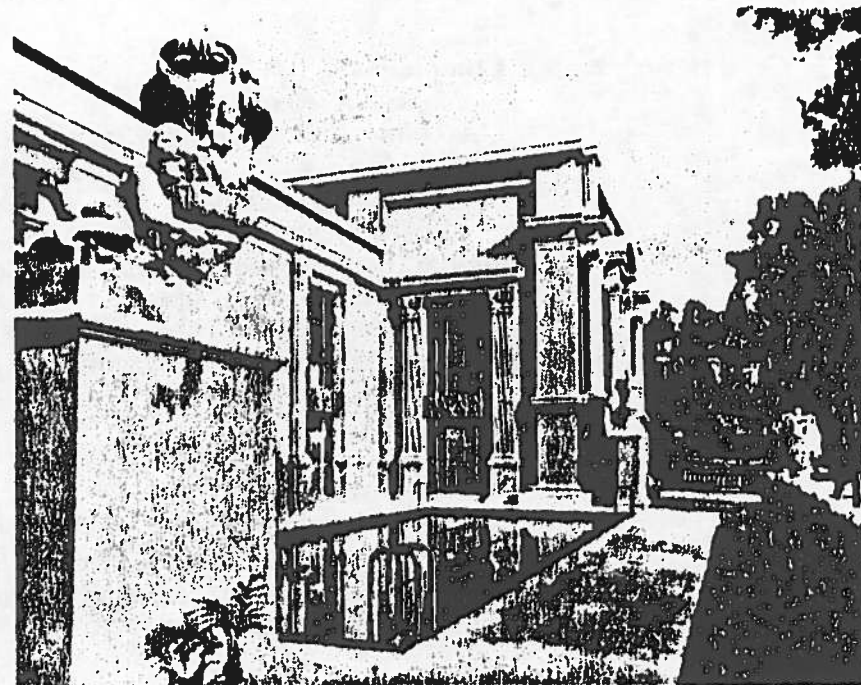
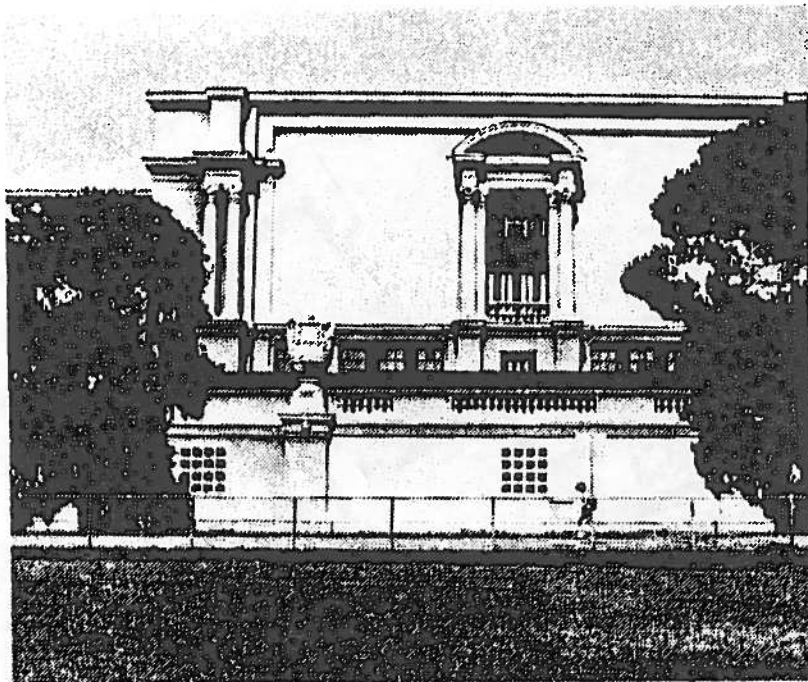
The pavilions have aedicules; the structure has a flat roof with a simplified entablature and slightly projecting cornice

at its edge. The recessed portions of the facade have four windows extending from the ground to the architrave. The windows are composed of small, square panes of glass in copper muntins and divided into two sections by a copper frieze ornamented in Pompeian or Florentine manner. The windows are further embellished with pairs of copper colonettes. Superimposed, fluted pilasters with composite capitals and plain bases support the window hoods.

The main terrace level of the N elevation is occupied by the large, central pool flanked by open courtyards. Interior spaces are occupied by 6 gymnasiums, offices, library and lounges disposed around the courtyards and pool. The pool court is framed by a low wall with a molded base, seat and top, hollowed out to hold planting. The wall ends are stopped by monumental hollow pedestals whose sides are sculpted with dancing ladies bearing garlands in high relief. The pedestals, capped with

dentiled cornices, serve as planters for small trees. The central pavilion doorway, detailed in the manner of the windows, has low balustrades to either side surmounted at the ends by statues and urns. The "stage-set" effect is heightened by a total absence of any utilitarian equipment except a diving board. The E and W facades are similar but of less interest.

The gym's basement level houses the filter and machinery room, a rifle range, golf and hockey cages, and locked storage for the Hearst anthropological and art collection. The entrance level houses the locker rooms and Women's Intercollegiate Athletic Offices. These spaces open onto the landscaped courtyards, one of which has a fountain. A glazed gallery connects the two entrances. Industrial sash windows were added here to control heat loss. In the main level gyms, skylights diffuse light, which plays over the urns used here as well as on the exterior.



Building History

William Randolph Hearst gave the Memorial Gymnasium to the University in memory of his mother. It replaced the Maybeck gym and social center, Hearst Hall, destroyed by fire in 1924. Upon hearing of the destruction, William Randolph stated his desire to so honor his mother, "who was so much interested in the welfare of the young women of the University, that she would wish to have the building rebuilt in a manner to prevent any such destruction in the future."

Hearst also authorized Maybeck to prepare preliminary designs for an auditorium to be sited to the north near Strawberry Creek and an art gallery and museum to the east. Colonnaded walks were to tie the composition together. However, Hearst's interest cooled and, in 1925, he finally agreed to fund construction of the University's first priority, the gymnasium. In the collaboration with Julia Morgan, her office was responsible for the construction drawings and functional details while

Maybeck concentrated on the overall planning and design. The reasons for the building's resemblance, in mood and style, to the Palace of Fine Arts becomes clear in the context of Maybeck's larger scheme, as illustrated in the Documents Collection drawings, published in Kenneth Cardwell's book on Maybeck, page 198.

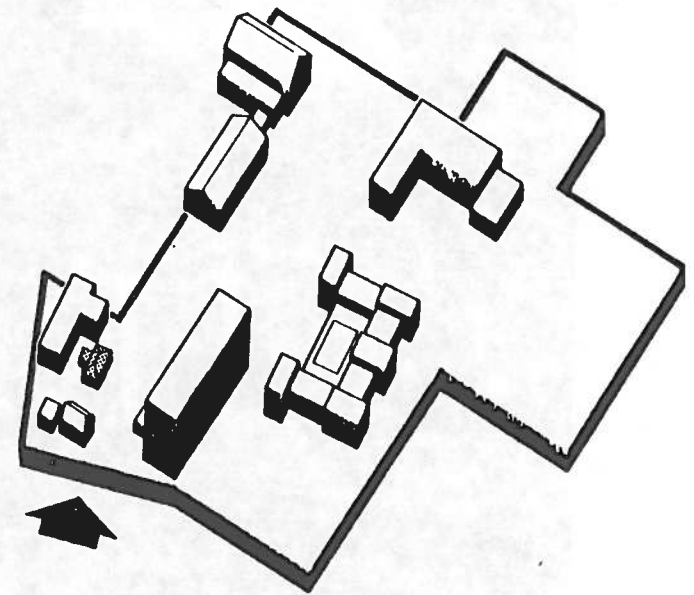
Hearst Gymnasium was conceived as a complete retreat for women, with convenient, comfortable rooms for lounging, eating and sleeping, which would be beneficial to those commuting and spending long days at school. When completed it was the largest and most modern gym in the country. The 325,000 gallons necessary for the pools forced the City of Berkeley to build a new water treatment system on Bancroft Ave. to meet the requirements of the gym complex. Lavish use of custom-made components is exemplified by the copper industrial windows which took 4 months to fabricate.

Evaluation

As an exercise in romantic Classicism, Hearst Memorial Gymnasium is equaled only by Maybeck's other work, the Palace of Fine Arts. The structure has a very high architectural and environmental merit both for its design and its siting, which create a dignified but not imposing effect for this part of the S campus edge on Bancroft Way. Historically, the complex has high merit as documented in the building history section and is recommended for nomination to the State Landmarks Commission and the National Register.

Pelican Building (Anthony Hall)

Completed: 1957
Style: Bay Region Modern
Architect: Joseph Esherick
Builder: Dinwiddie Constr.Co.
Cost: \$110,000
Owner: Regents
Original Use: student humor magazine
Present Use: student agencies & Blue & Gold
Structure: concrete & wood, post-beam
Exterior Material: stucco, wood, tile
Square Footage: 2,470
Number of Stories: 1
Alterations: none
Significant Features: trellis, ceiling truss, glazing, carved capitals, tile roof, sculpture of pelican

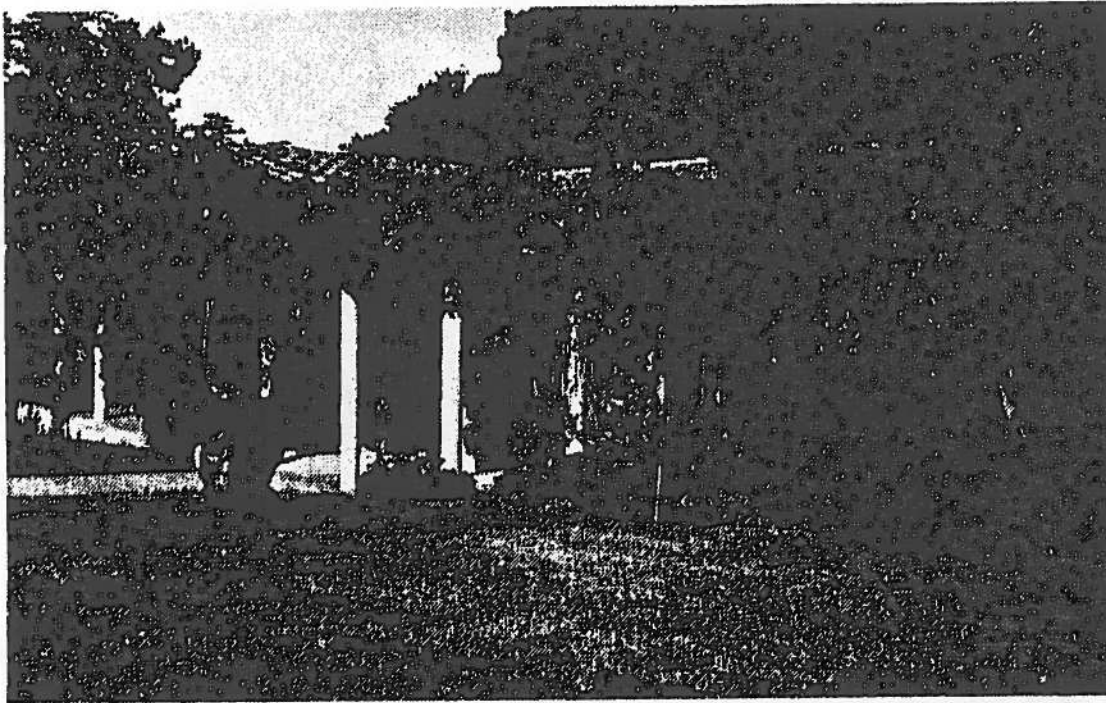


Description

The Pelican Building, now Anthony Hall, is a distinctive, one-story, residentially-scaled structure on the S bank of Strawberry Creek, N of Barrows Hall. The building consists of a main 2-room block, parallel to the creek, with a 1-room wing to the N. Two pergolas with timber trellises supported by concrete sonatube columns capped with cast concrete, stylized pelicans integrate landscaping with the building. The N pergola runs along the creek, defining one side of a raised terrace; the S pergola is an extension of the main facade. It passes under a section of gabled, tiled roof covering the entranceway. Above the door is a cast concrete relief of a pelican and the inscription: "The California Pelican, Founded 1903 by Earle C. Anthony." A bronze sculpture of a pelican sits in front of the building.

With its structurally integrated landscaping, the building fits well into its creekside setting. The design expresses

the wooden post-and-beam structure, with industrial steel-sash glazing, infilled stucco walls tinted "Roman red" and dark-stained timbers. The tiled roof has broad overhanging eaves. Overall, the design consciously continues the work of Bernard Maybeck, Anthony's favorite architect.

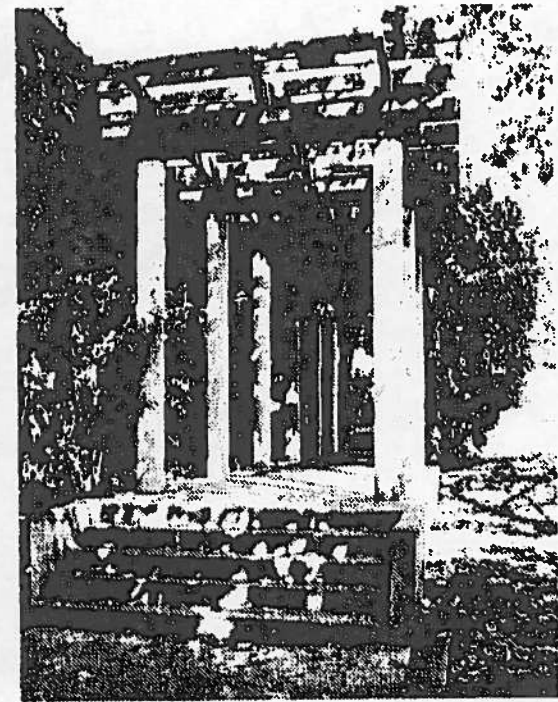


Building History

Anthony Hall was built in 1957 as a gift of Earle C. Anthony, to house the staff of the student humor magazine, The Pelican. A member of the class of '03 and founder of the magazine, Anthony prospered as a Packard Automobile dealer in San Francisco, Oakland and Los Angeles. He was also an important patron of architecture, commissioning Bernard Maybeck to design his 3 showrooms and his home in Los Angeles. His request that Maybeck also design the Pelican Building was refused by the architect, who said he was too old but offered to act as consultant. The commission was given to Joseph Fisherick, prominent Bay Area architect and heir to the Bay tradition of the use of natural materials and careful integration of site, landscaping and structure.

University Administration reception of Anthony's gift was mixed. A separate building for such an activity was not judged appropriate, but it was accepted,

as one official put it, "...out of gratitude as Benjamin Ide Wheeler defined it: "The lively anticipation of rewards to come." The structure was the last to be built on Strawberry Creek, and, in fact, violated a decision of the 1960 Landscape Sub-Committee to permit no more buildings on the Creek.



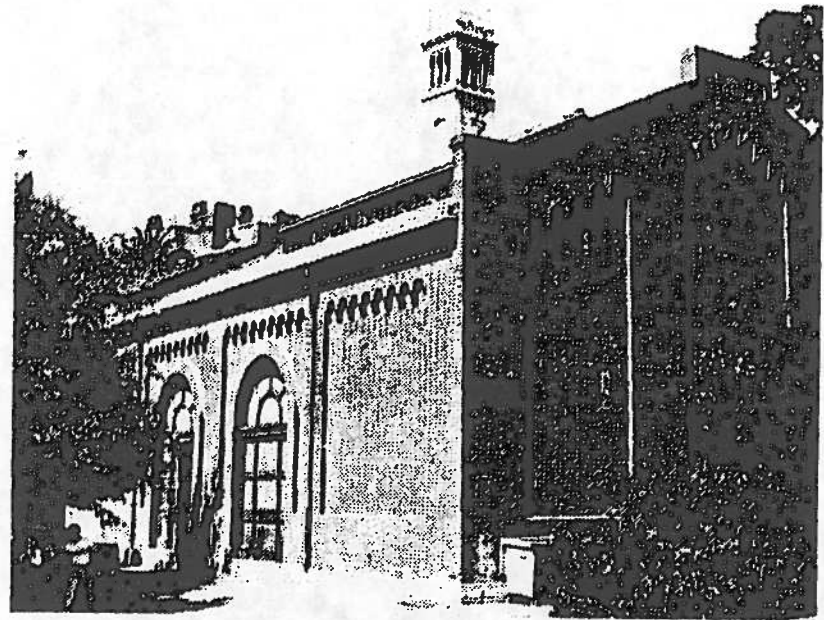
Evaluation

Although the design has great architectural merit and consciously continues the Bay Legion tradition, it is a lavish use of space for a relatively insignificant purpose. Environmentally, it is particularly well integrated with its site through landscaping.

Power House (Old Art Gallery)

Completed: 1904
Style: Simplified Romanesque
Architect: John Galen Howard
Builder:
Cost: \$62,500
Owner: Regents
Original Use: Power Plant
Present Use: University Bike Bureau
Structure: Brick
Exterior Material: Brick
Square Footage: 5,400
Number of Stories: 1

Alterations:
Significant Features: Mosaics



Description

A small one story brick gable-roofed simplified romaneseque structure which stands due W of the Pelican Building on the banks of Strawberry Creek. Significant features are the mosaic panels done in the 1930's and the Chinese lions marking the entrance.

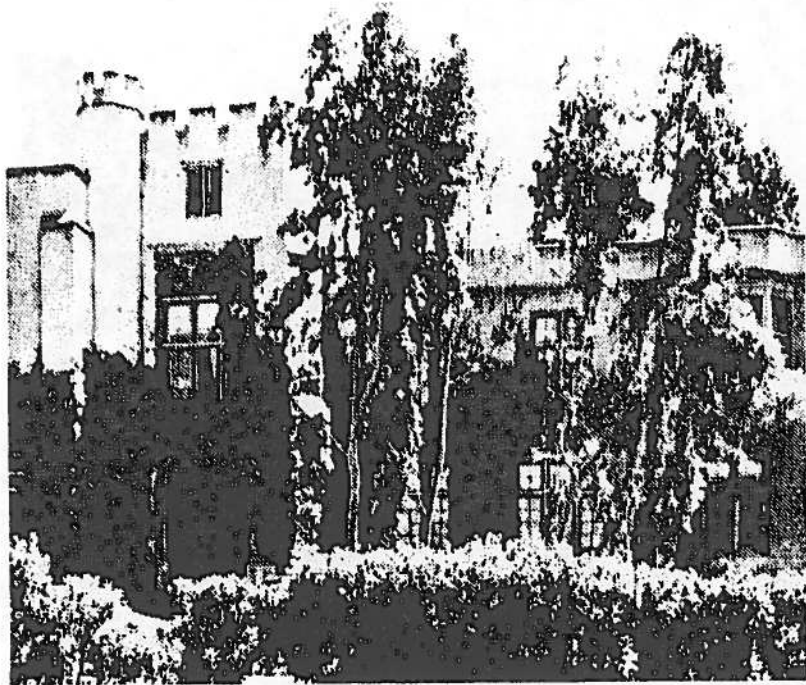
Building History

Power plant relocated (1931) and building converted (W.P. Stephenson, architect) to Art Gallery. 1936 W.P.A. mosaics for the Federal Art Project are "Sculpture" by Helen Bruton and "Dancing" by Florence A. Swift. Now used for Bike Bureau.

Evaluation

Architecturally of no great distinction; well sited, with a pleasant forecourt. Its highest merit is in the historical category because it was one of the first buildings constructed under Howard's tenure. In addition, it is one of 3 extant WPA art projects in Berkeley. It deserves a more sympathetic use.

Moses Hall



Completed: 1931
Style: Tudor
Architect: George W. Kelham
Builder:
Cost: \$210,000
Owner: Regents
Original Use: publication building for Daily Californian & student magazines
Present Use: Institute of Governmental Studies
Structure: reinforced concrete
Exterior Material: concrete
Square Footage: 46,100
Number of Stories: 3

Alterations: remodeled 1965
Significant Features: siting, castle roofline

Description

See comments.

Building History

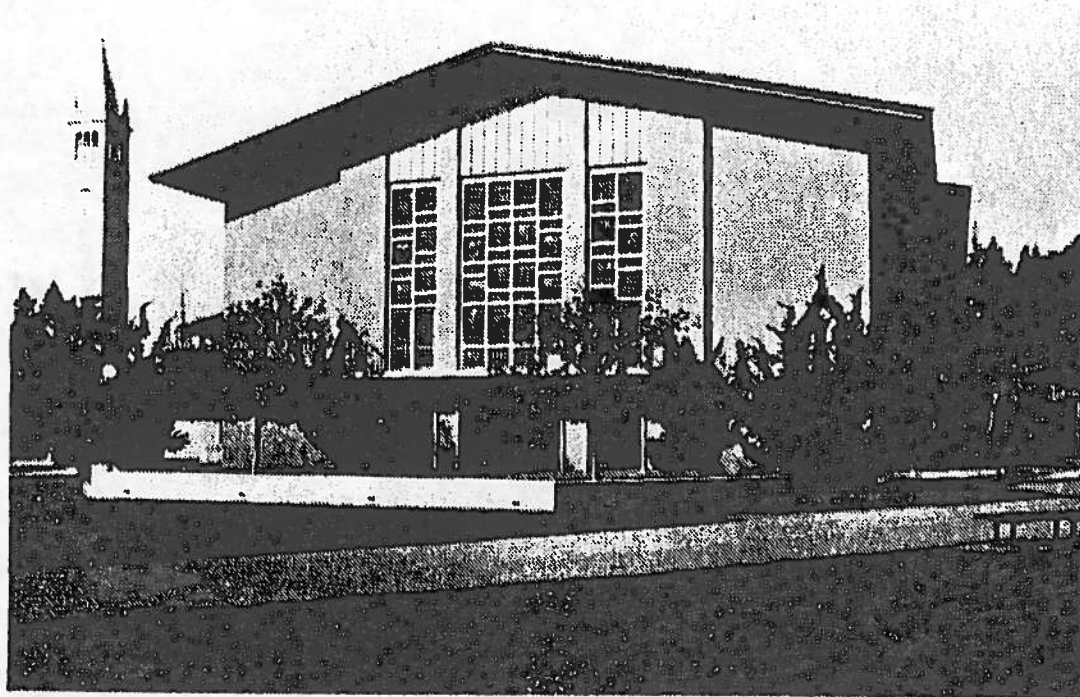
Originally a publications building for "Daily Californian" and student magazines owned by ASUC, it was sold (1959) to The Regents to provide a portion of funds for the new student office bldg. In 1965 it was remodeled for the Institute of Government Studies and renamed for Bernard Moses, professor of history (1878-1911).

Evaluation

Moses (formerly Eshleman) Hall is an even more simplified version of the Collegiate Gothic Style than Stephens, which it emulated. A covering of vines somewhat compensates for its lack of architectural distinction. The chief contribution of Moses is environmental. Through its harmonious relation to its neighbor, it maintains the continuity of the area and helps define the E-W walk which follows the course of Strawberry Creek on the N side.

Hertz Hall

Completed: 1958
Style: Modern
Architect: Gardner A. Dailey & Assoc.
Builder:
Cost: \$1,758,000 including Morrison Hall
Owner: Regents
Original Use: Concert Hall for School of Music
Present Use: Same
Structure: Concrete
Exterior Material: Stucco
Square Footage: 30,128
Number of Stories: 2
Alterations:
Significant Features:



Description

A low, barn-like building connected to Morrison Hall by a covered walkway. The roof is covered with red tile, and the exterior is coated with a warm buff stucco. The structure's almost residential scale was judged appropriate for the edge of Faculty Glade. The auditorium, which seats 75, was designed to feature the O'Neil Memorial Organ.

Building History

Named for Alfred Hertz, conductor of San Francisco Symphony Orchestra, 1915-30.

Evaluation

Hertz and Morrison Halls are of average quality relative to other buildings of their time. Morrison has a barracks-like quality while Hertz has only the modest addition of a glazed central section of the facade and entrance canopy to relieve its utilitarian appearance. However, the Hertz auditorium is an acoustic and visual success, one of the few distinguished modern interiors on the campus.

Environmentally, the low profile and siting of these two buildings are positive attributes. The covered walk is a pleasant low gateway to Faculty Glade; the terrace sections on the S and W sides of Hertz contribute to the amenity of the area.

The buildings are relatively new to have a high historical rating although the auditorium has certainly been a meaningful place for local music lovers.

Morrison Hall

Description

A two-story rectangular utilitarian structure on the rise above Faculty Glade which, with Hertz, serves the Music department.

Building History

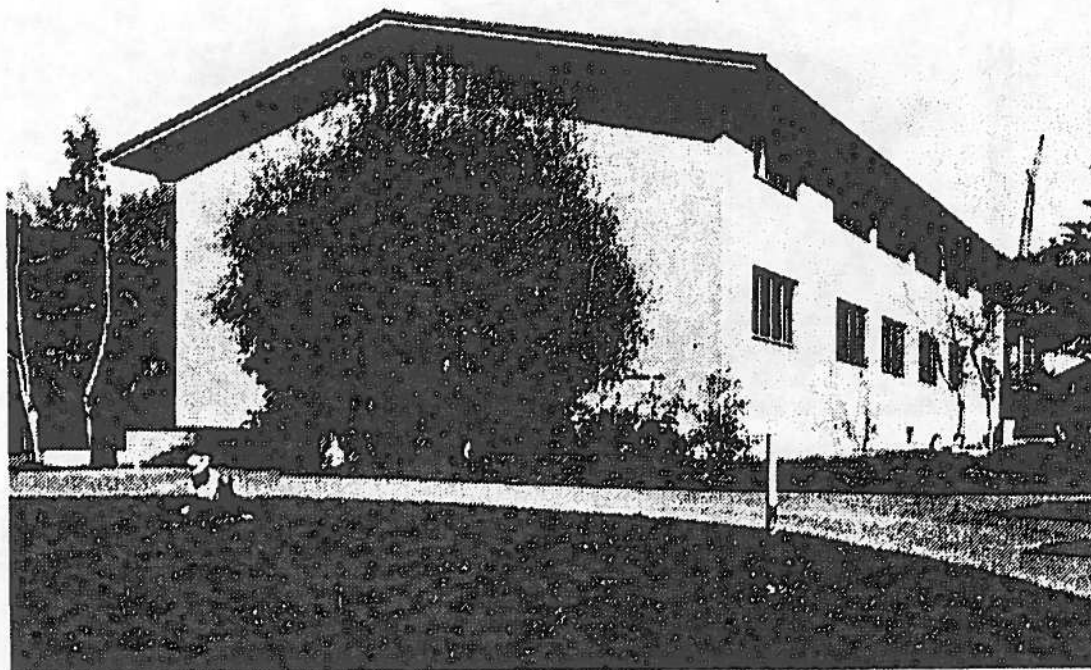
Named for Mrs. May T. Morrison, benefactor to the University.

Evaluation

See Hertz Memorial Hall of Music.

Completed: 1958
Style: Modern
Architect: Gardner A. Dailey & Associates
Builder:
Cost: \$1,758,000 including Hertz Hall
Owner: Regents
Original use: School of Music
Present Use: Same
Structure: Concrete
Exterior Material: Stucco
Square Footage: 40,357
Number of Stories: 2

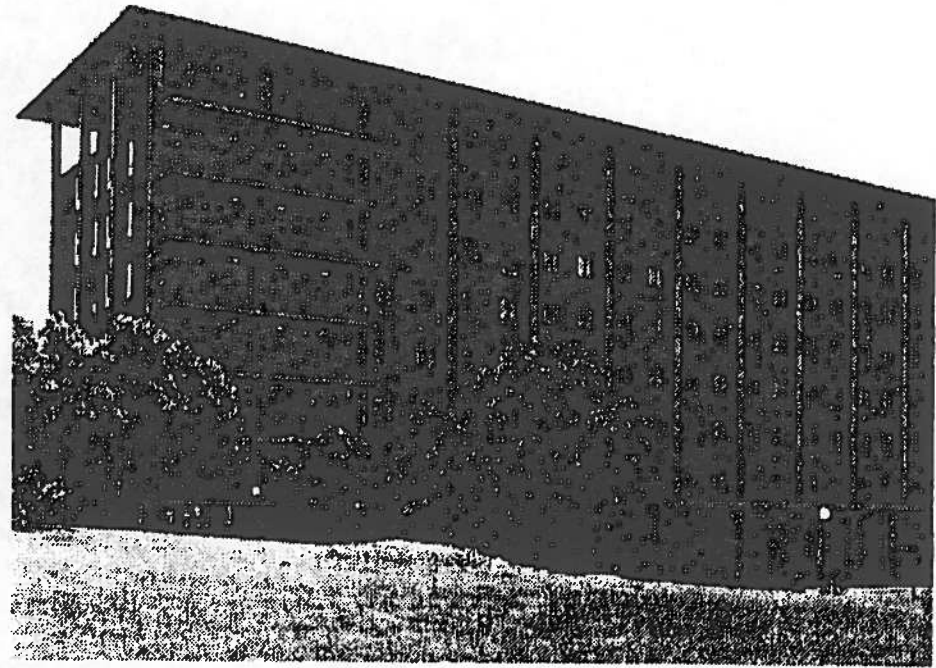
Alterations:
Significant Features:



Barrows Hall

Completed: 1964
Style: Modern
Architect: Aleck L. Wilson
& Associates
Builder:
Cost: \$3,767,500
Owner: Regents
Original use: Business Admin.,
Political Science,
Present Use: Economics &
Sociology
Structure: concrete
Exterior Material: concrete
Square Footage: 85,757
Number of Stories: 8

Alterations:
Significant Features:



Description

A modern eight story rectangular concrete flat roofed office building which stands due E of Sproul Hall.

Building History

Named for General David P. Barrows, professor of political science (1910-42), ninth President of the University (1919-23).

Evaluation

So far Barrows has no defenders as far as its aesthetic and environmental qualities are concerned. The consensus has it that, next to Evans, it is the most distressing structure on campus. Like Evans its design reflects the lowest level of contemporary commercial office buildings. Barrows Hall has no particular or accumulated historical significance.

Kroeber Hall

Description

Composed of three rectangular blocks forming a truncated U-shaped plan, Kroeber is a three story utilitarian structure with a flat projecting roof. The exterior is rendered in pastel colored stucco. It contains the Lowie Museum and Worth-Ryder Gallery. The one distinctive interior element is the main stairway.

Building History

Named for Alfred L. Kroeber, professor of anthropology emeritus, chairman of department (1901-1946).

Evaluation

A building whose design has an understated, utilitarian quality typical of one current of the Modern Movement. In this aspect it relates to Hertz and Morrison on the other side of the Arts precinct. The covered walkway in front of the Lowie Museum and the low walled section to the S create a pleasant, soft edge for the campus on Bancroft Way. The landscaped area to the W has been developed in a minimal way with lawn areas, a fountain and an awful lot of asphalt. If this gateway area were further developed in terms of landscape, the banality of the building would be less noticeable.

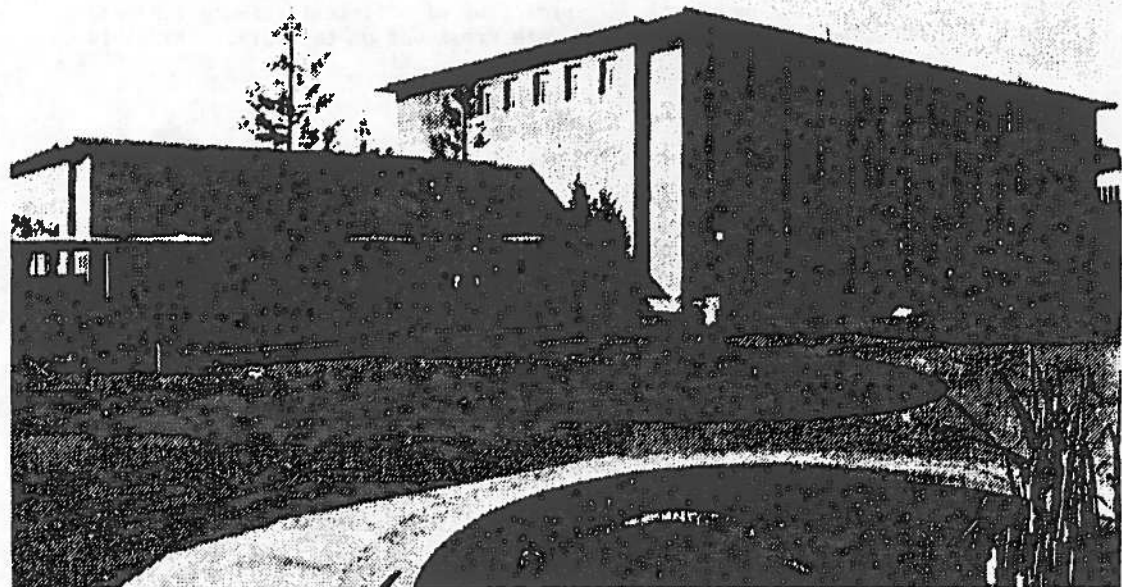
The historical merit of the building is associated, as in the case of many campus buildings, with its general use rather than any particularly significant events.

Completed: 1959
Style: Modern
Architect: Gardner A. Dailey
Builder:

Cost: \$2,155,000
Owner: Regents
Original Use: Depts. of Anthropology & Art
Present Use: same

Structure: reinforced concrete
Exterior Material: cement plaster
Square Footage: 112,948
Number of Stories: 3

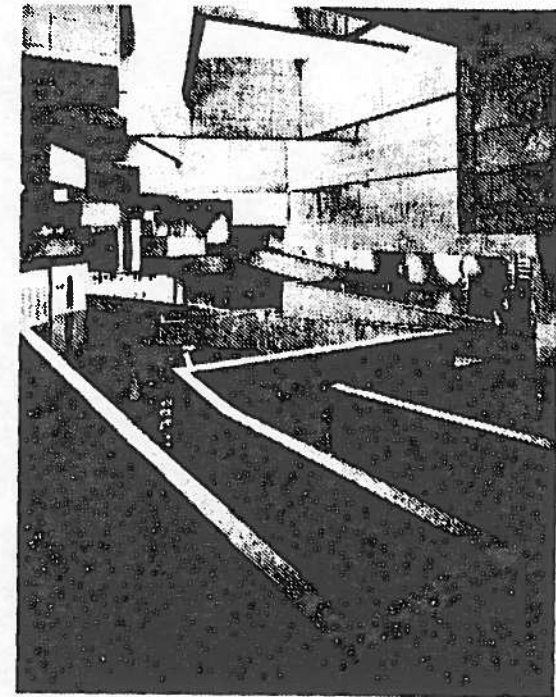
Alterations:
Significant Features: main stairway



University Art Museum

Completed: 1972
Style: Neo-Brutalist
Architect: Mario Ciampi
Builder:
Cost: \$4,850,000
Owner: Regents
Original Use: art museum
Present Use: same
Structure: reinforced concrete
Exterior Material: concrete
Square Footage: 31,050, sculpture garden: 36,800
Number of Stories: multi-level

Alterations: none
Significant Features:



Description

A fan-shaped, poured concrete structure whose main exhibition space consists of a ground floor gallery and a series of upper galleries extended like trays from an ascending ramp. A lower floor has an auditorium, a restaurant, work spaces and an outside sculpture garden at the level of Durant Ave. The offices are adjacent to the main gallery space with a separate access. Inside the Bancroft Way entrance there is a museum store.

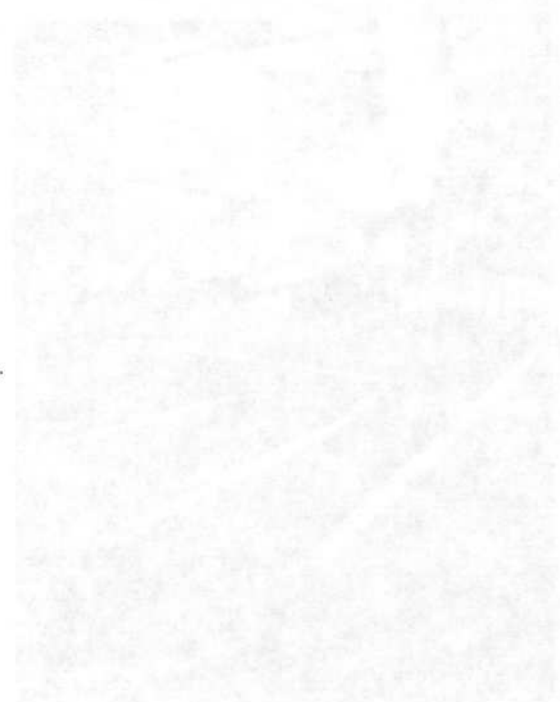
The interior finish is untreated concrete; flooring is brick tile or colored concrete carpeted in some areas. Lighting is a combination of natural - skylights and floor to ceiling windows - and artificial - fixtures on tracks.

Building History

The University Museum is the result of an international architectural competition (1969). It was built to house the University's collection of art on the Berkeley campus and to provide a home for the Pacific Film Archive.

Evaluation

A contemporary building which makes an exploitive use of a material - concrete - to heighten its dramatic expression. It has been generally viewed as reflective of the ideology of contemporary art and consequently an appropriate design for its function. Environmentally, although the structure makes no attempt to harmonize with its surroundings, its massing is generally compatible because of its low profile. Historically, the building houses an important permanent collection of paintings which were a gift from the famous abstract-expressionist artist and teacher, Hans Hoffman. It also houses the Pacific Film Archive.



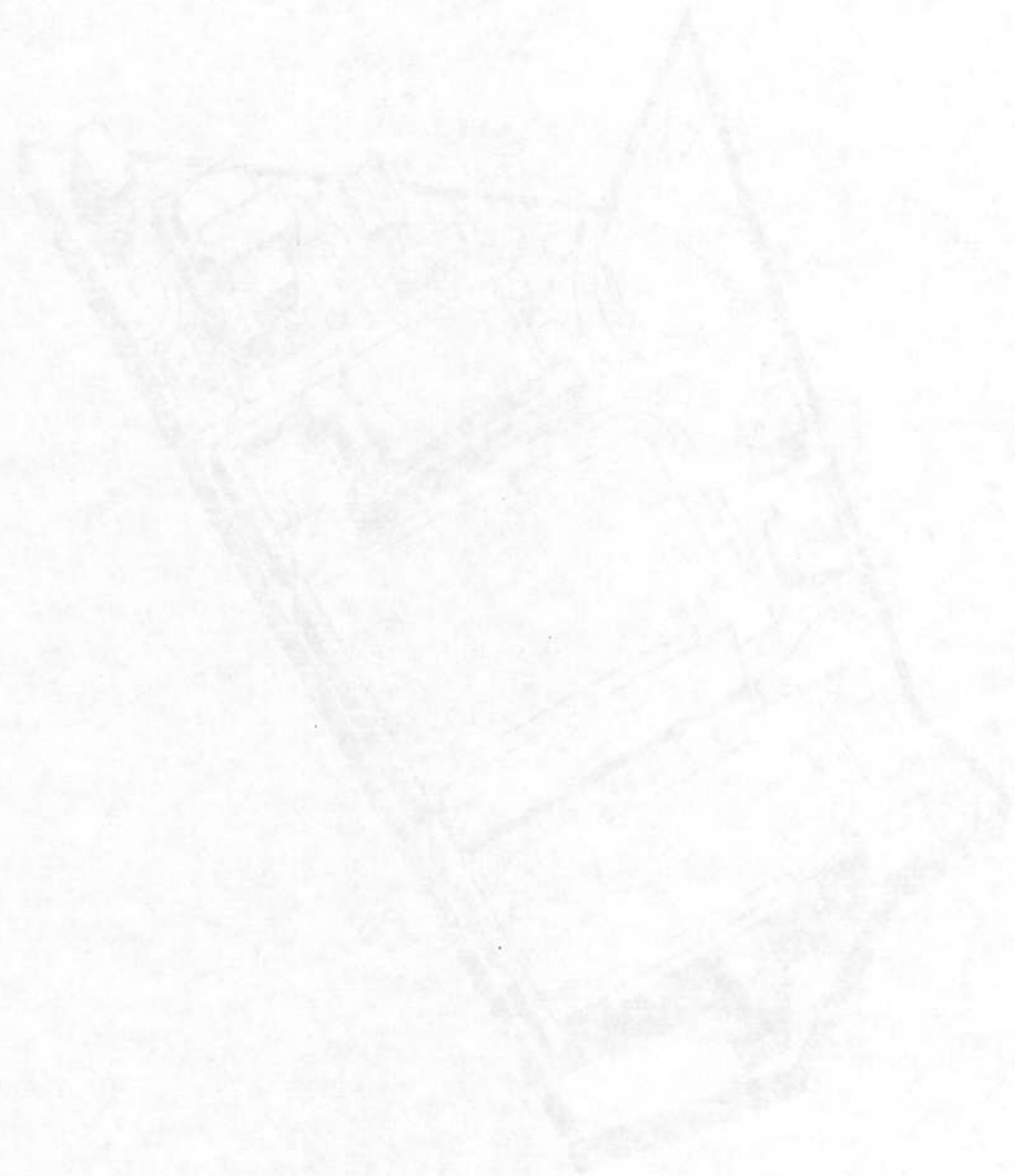
Faint, illegible text in the upper right quadrant, possibly a title or introductory paragraph.

Faint, illegible text in the lower left quadrant, possibly a section header or sub-section.

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Sports and Student Activities



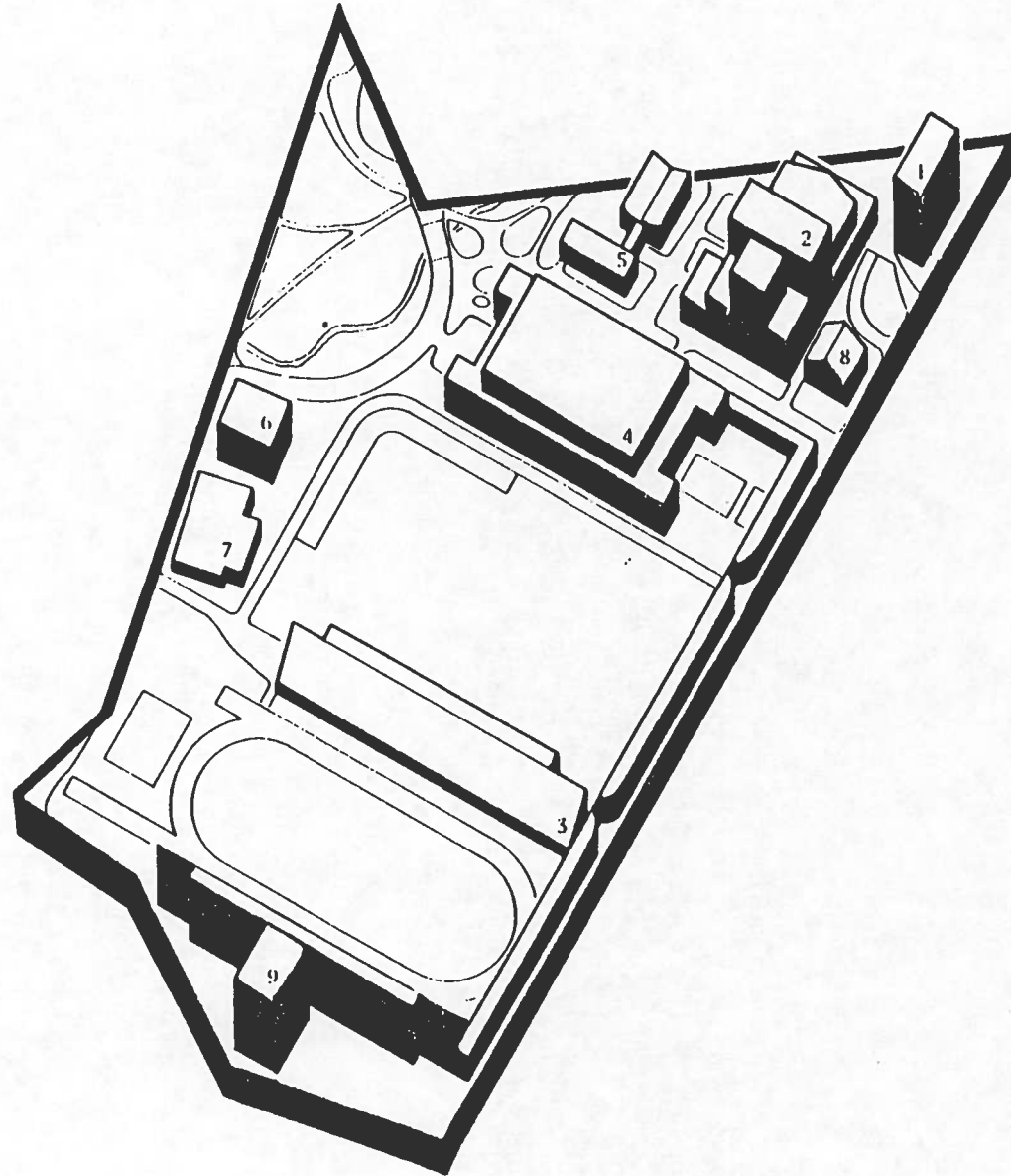
1. The purpose of this plan is to provide a clear and concise description of the sports and student activities facilities. This plan is intended to be used as a guide for the construction and operation of these facilities.

2. The plan is divided into several sections, each describing a different aspect of the facilities. These sections include: a. General Description of the Facilities; b. Site Plan; c. Architectural Drawings; d. Construction Specifications; e. Operation and Maintenance Procedures; and f. Financial Projections.

3. The plan is based on the following assumptions: a. The facilities will be used by a large number of students; b. The facilities will be used for a variety of sports and activities; c. The facilities will be used for a long period of time; and d. The facilities will be used for a variety of purposes, including recreation, education, and research.

4. The plan is subject to change without notice. The plan is intended to be a guide, not a contract. The plan is subject to the approval of the appropriate authorities.

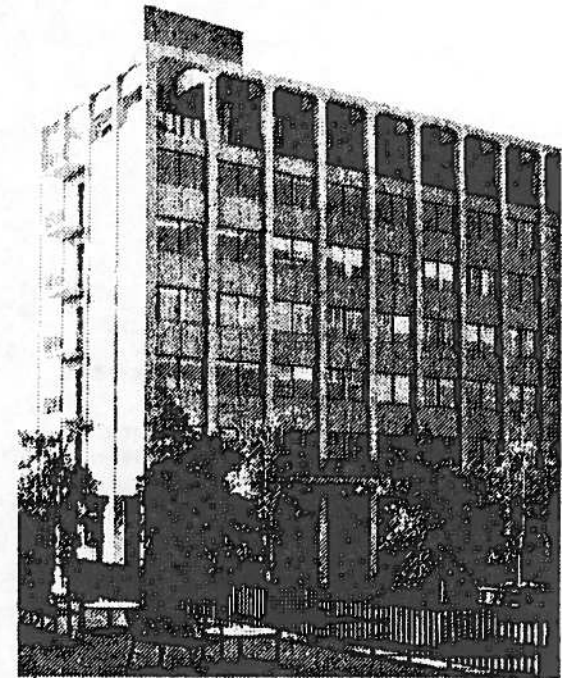
7 • Sports and Student Activities



1. Eshleman Hall
2. Zellerbach Auditorium
3. Edwards Fields Bleachers
4. Harmon Gymnasium
5. Alumni House
6. Heating Plant
7. Callaghan Hall
8. Unitarian Church - 2401 Bancroft
9. University Extension

Eshleman Hall

Completed: 1965
Style: Modern
Architect: Hardison & DeMars
Builder:
Cost: \$1,157,000
Owner: Regents
Original use: ASUC, publications, Office of Intercollegiate Athletics
Structure: Concrete
Exterior Material: Concrete
Square Footage: 48,840
Number of Stories: 8
Alterations:
Significant Features:



Description

A Modern, eight-story, rectangular, concrete office building which stands between the Student Union and Zellerbach Hall on the S side of Lower Sproul Plaza.

Building History

Named for John M. Eshleman '02, former ASIUC President and Lt. Governor of California.

Evaluation

Although Eshleman is an integral part of the spatial composition of the student center on the lower plaza side, its height and bulk create a questionable wall on Bancroft Way. Its architectural character is that of a large, nondescript commercial office building. This structure is too recent to have accumulated historical significance.

Zellerbach Auditorium

Description

A modern five story rectangular concrete and glass concert hall which forms the W side of Lower Sproul Plaza. The interior walls of the auditorium form a dramatic abstract composition of voids and solids.

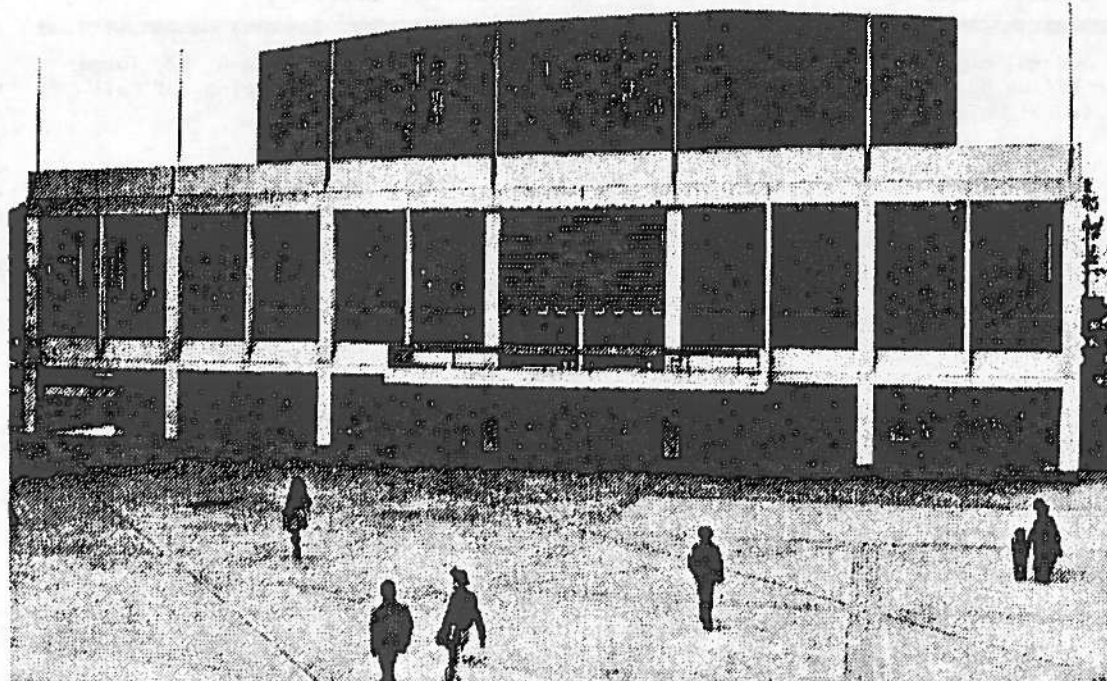
Building History

Named for Mr. and Mrs. Isadore Zellerbach.

Evaluation

Zellerbach Hall, in both its main auditorium and its small Playhouse, exhibits a more architectonic organization and a more orderly use of its wealth of materials than the earlier buildings of the Student Center. The decorative detail greatly enhances the main spaces and the festive banners in the main lobby by Betty DeMars contribute appropriately to the spectacle. Environmentally and functionally the structure has contributed significantly to the urbanity of the campus.

Completed:	1967
Style:	Modern
Architect:	Hardison & DeMars
Builder:	
Cost:	\$5,300,000
Owner:	Regents
Original Use:	Auditorium
Present Use:	Same
Structure:	Concrete
Exterior Material:	Concrete and brick
Square Footage:	158,000
Number of Stories:	5
Alterations:	
Significant Features:	Auditorium



Edwards Fields Bleachers

Completed: 1932

Style: Moderne

Architect: Warren C. Perry
& George W. Kelham

Builder:

Cost: \$630,000

Owner: Regents

Original Use: stadium & track

Present Use: same

Structure: concrete frame

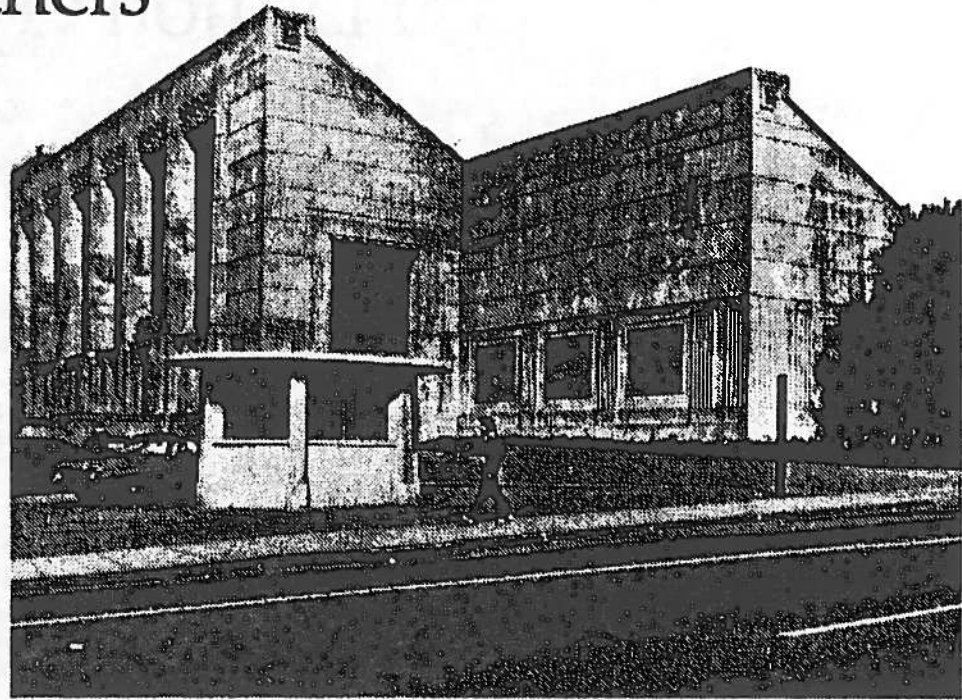
Exterior Material: concrete

Square Footage: 527,800 (incl.
450,300 fields)

Number of Stories: 2

Alterations: none

Significant Features: ornament



Description

Edwards Field is the rectangular outdoor athletic complex at the southwest corner of the campus, bounded by Bancroft and Oxford Streets. Occupying an area 250 feet wide and 600 feet long, Edwards contains the Walter Christie Oval (track) with bleachers seating 21,000 spectators, and the Clint Evans Baseball Diamond with seating for 3,000. The bleachers face east-west and the fields are oriented north-south. The dark grey concrete stands and wall block any view of the playing fields from Bancroft or Oxford. Both bleachers and wall are decorated with cast concrete Moderne forms ornamented with obelisks and abstract zigzag patterns. Much of the area underneath the bleachers serves as storage space for University departments.

Building History

Named for George C. Edwards, Professor of Mathematics, 1874-1918, Edwards Field occupies a once residential site long considered ideal for a major university athletic complex. In one of his early plans for the campus, John Galen Howard proposed that the Memorial Stadium be placed there. With Harmon Gym, which was completed a year later, Edwards Field established a permanent sports facility for university men. It also functioned as a public stadium (and still does) for track meets. It was designed by Warren C. Perry and George W. Kelham, who was University Architect at the time.

Evaluation

The structure has no architectural merit except for the ornament, which should be removed and saved in the event of demolition. Environmentally, the bleachers, with their minimal landscaping, create an ugly barrier which deadens this part of the southern edge of the campus.

The structure's historical merit has accrued to it over years of use and is linked to the activity of the area rather than the specific structure.

Harmon Gymnasium

Completed: 1933
Style: Moderne
Architect: George W. Kelham
Builder:
Cost: \$727,500
Owner: Regents
Original Use: Men's Gymnasium
Present Use: Same
Structure: Steel and concrete
Exterior Material: Concrete
Square Footage: 167,700
Number of Stories: 3

Alterations:
Significant Features: Moderne details

Description

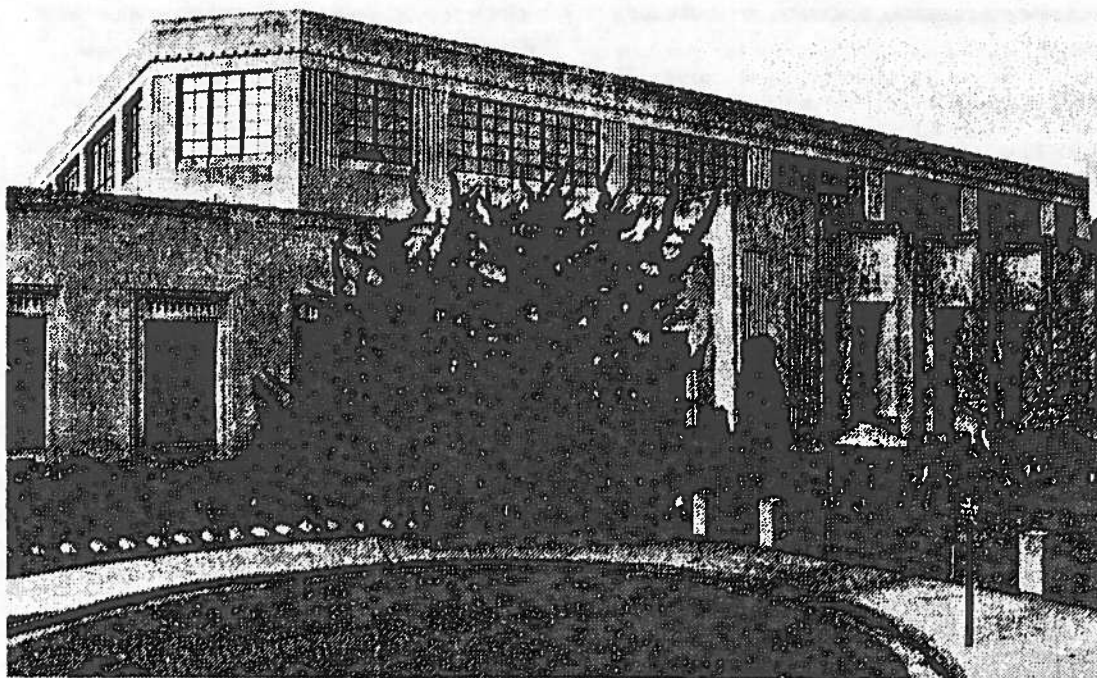
A moderne two story rectangular concrete structure which stands between Zellerbach Hall and Edwards Field along the SW edge of campus. It contains the men's sports facilities, including basketball court and swimming pools.

Building History

Named after A.K.P. Harmon, donor of first Harmon Gymnasium.

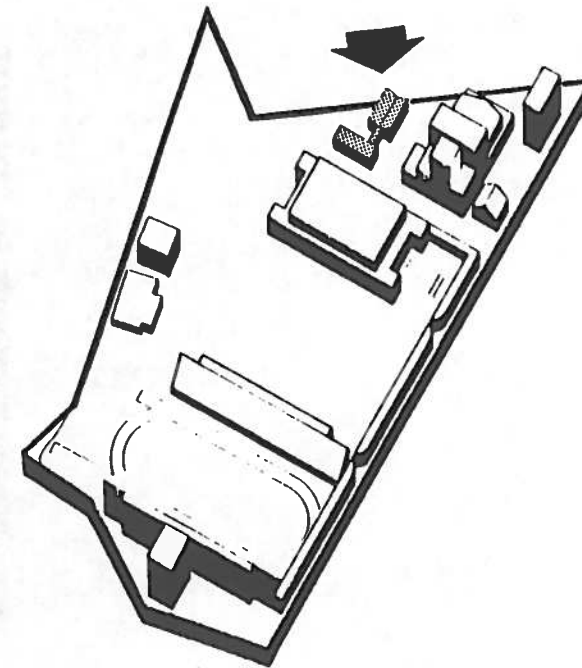
Evaluation

A utilitarian structure which, in its exterior detail and general austerity, reflects both the style and budgetary constraints of the 1930's. Harmon's low massing is an environmental asset. The structure has no particular historical merit beyond that which has accumulated through years of use. As a facility it is now inadequate for the campus needs.



Alumni House

Completed: 1954
Style: Modern
Architect: Clarence W. Mayhew
Builder: Robert L. Wilson
Cost: \$375,000
Owner: Regents
Original Use: Alumni center
Present Use: same
Structure: steel columns and roof frame, reinforced concrete walls
Exterior Material: brick, concrete and stone
Square Footage: 15,126
Number of Stories: 1
Architect and Builder for Alterations: none
Alterations: none
Significant Features: planting, N patio, paving of main S entrance



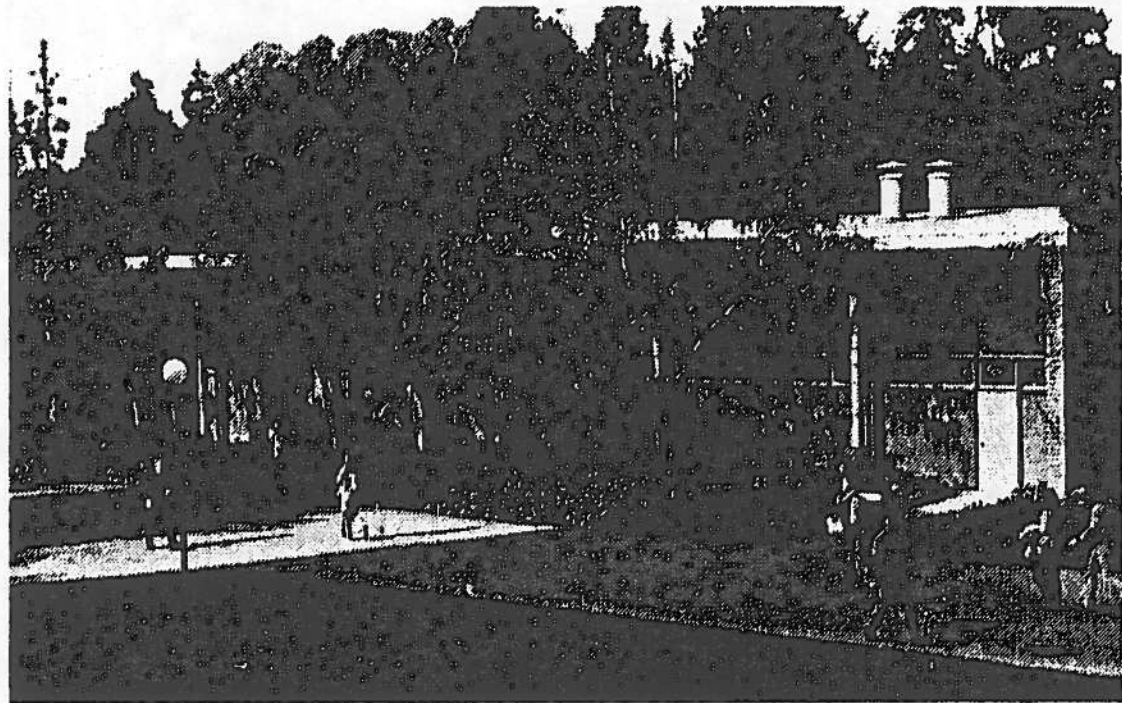
Description

Alumni House is composed of 2 one-story blocks connected by a glazed gallery to form an L-shaped plan. The major S entrance and a secondary N entrance are in the gallery, which has stone paving. The E block contains a large lounge and conference room on the N side. The conference room has 3 fireplaces, one of which, on the N side, has an exterior as well as an interior hearth. The N elevation has a glazed curtain wall which facilitates the visual integration of the room with the well-planted N patio. The rest of the wing contains the kitchen, bathrooms and a cloakroom along a single-loaded corridor. The reversed pitch, or "butterfly," roof extends well beyond the curtain walls and is supported by exterior columns. The end walls extend to the edge of the roof.

The W wing is perpendicular to the E wing and overhangs a stone-faced basement which rises out of the ground toward the N end. The E wing elevations have curtain

walls with glass and coated panels painted a blue-gray-green. This wing contains the staff offices, served by a double-loaded corridor. Underneath, a full basement has a lounge and a large service area.

A cluster of redwoods shields the building from the larger mass of the Student Union dining complex; a row of pines shelters the office wing from the Dana Street passage.



Building History

Alumni House was built to consolidate alumni services and establish a stronger identity for the Alumni Association. A site recommendation committee, formed in May 1952 and chaired by S. D. Bechtel, suggested 4 possible sites. Three were within the area designated for a new student union; the fourth site was across from Callaghan Hall next to the Eucalyptus Grove. A site next to the proposed student union was selected to "symbolize the close friendly relationship of students and alumni."

John A. Tetley, appointed Director of the Alumni House Fund Program, began the fund-raising drive. Two pictures of the proposed building appeared in the California Monthly while working drawings were still in preparation. In early 1953, the Regents ruled to have the site cleared and landscaped. The site was formally presented to the Alumni Association on Charter Day.

Clarence Mayhew designed the building with a terrace to the N which he wanted as "an area much like faculty glade stretching from the Alumni House terrace area to the banks of Strawberry Creek." The building won an Award Citation in the education category from Progressive Architecture, and was featured in the January 1954 issue of the magazine.

Nearly 18,000 alumni donated to the building's construction.

Two of the lounge fireplaces have memorial plaques. One is dedicated to Philip R. Thayer, 1898 Class Secretary and a generous University benefactor; the other was given by the parents of William G. Homan, class of 1951, who died in military action in 1952.

Evaluation

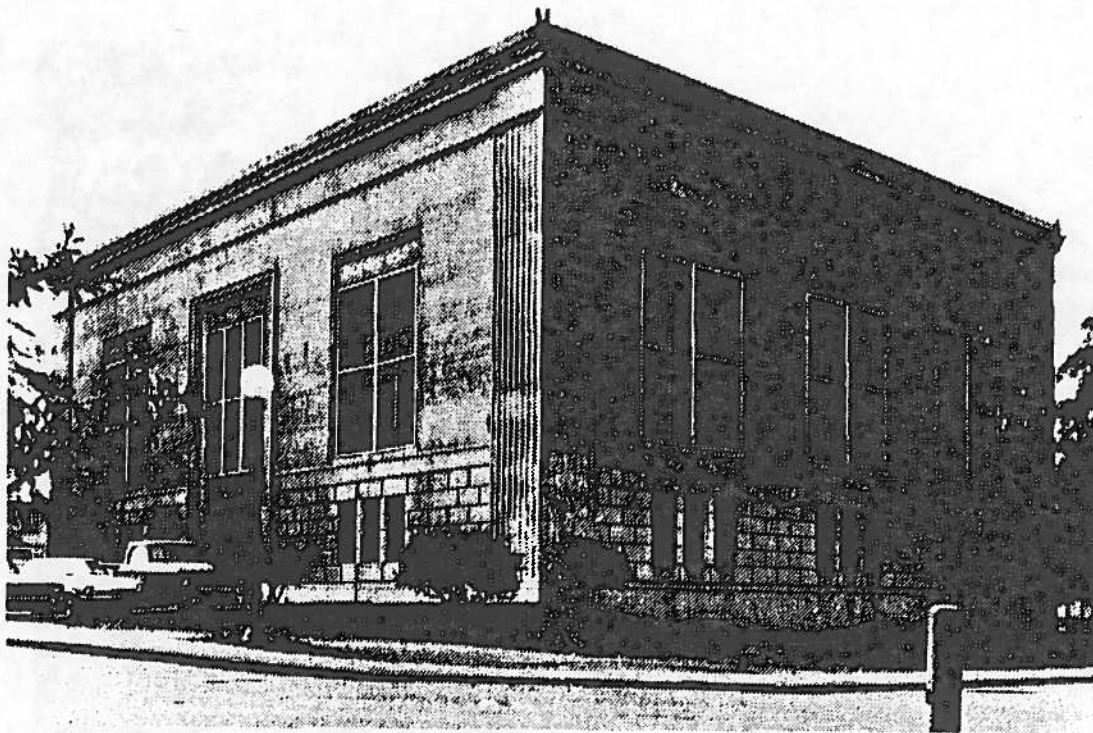
A handsome example of the Americanized International Style derived from the European work of LeCorbusier and the Graduate School of Design at Harvard. Its siting and landscaping contribute significantly to the environmental amenity of the campus.

The building houses an important University institution whose historical merit increases with the passage of time.

Heating Plant

Completed: 1930
Style: stripped Classical
Architect: George W. Kelham
Builder: not known
Cost: \$58,500
Owner: Regents
Original Use: heating plant
Present Use: same
Structure: concrete
Exterior Material: concrete, wire mesh screens
Square Footage: 9,000
Number of Stories: 1

Alterations:
Significant Features:



Description

A small, free-standing, cubical structure sited near the Edwards Field-Harmon Gym complex, also in stripped Classical style. It is oriented in accordance with the Campanile axis. It is decorated with monumental, low relief, Classical detail. Fluted pilasters run the height of the building at each corner. They are linked by bands of rustication, above which are 3 very large openings with wide moldings. A broad cornice completes the composition.

Building History

The expansion of the campus with the construction of the Life Sciences Bldg., Bowles Hall and the Hearst Gym made the original powerhouse obsolete. The current structure was built to serve expanding campus needs; it still provides heat and steam for almost every building on campus.

Evaluation

A utilitarian structure designed to harmonize with its neighbors, but of no architectural, historical, or environmental merit.

Callaghan Hall

Completed: 1947
Style: No style
Architect: U.S. Government
Builder:
Cost: \$20,000
Owner: Regents
Original use: Naval ROTC
Present Use: Aerospace Studies
Structure: Wood
Exterior Material: Wood
Square Footage: 13,900
Number of Stories: 2

Alterations:
Significant Features:

Description

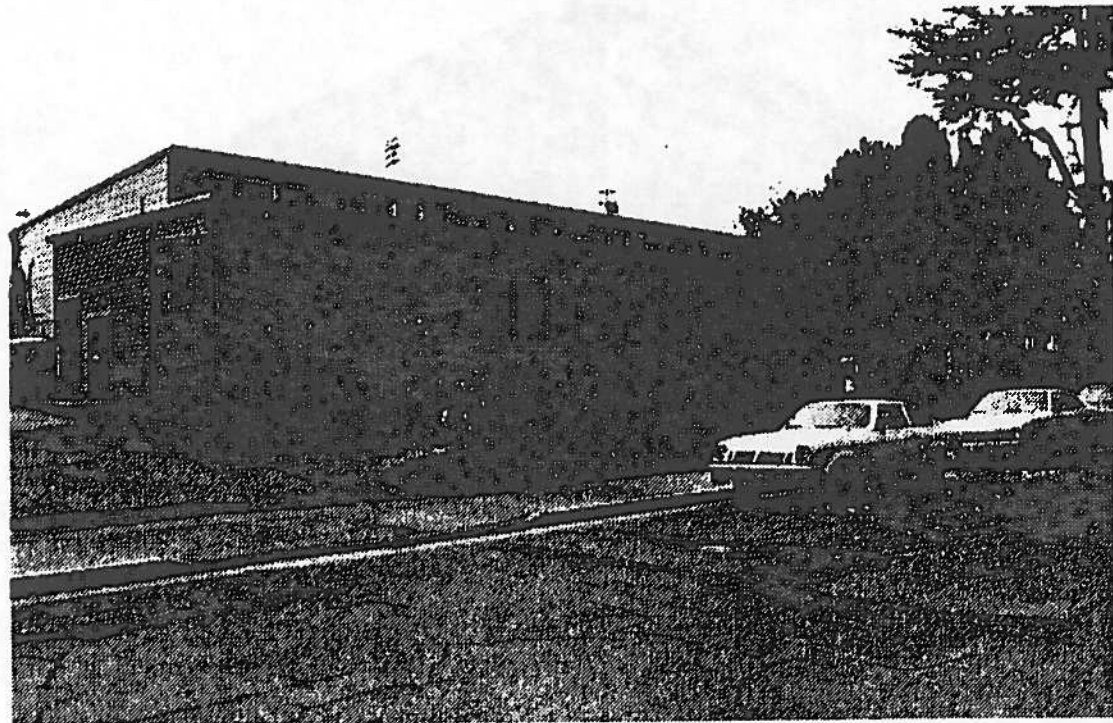
A two story rectangular flat roofed former barracks which stands due W of the Heating Plant.

Building History

Named for Admiral Daniel J. Callaghan, U.S.N., killed on bridge of "USS San Francisco" during the battle of Solomon Islands.

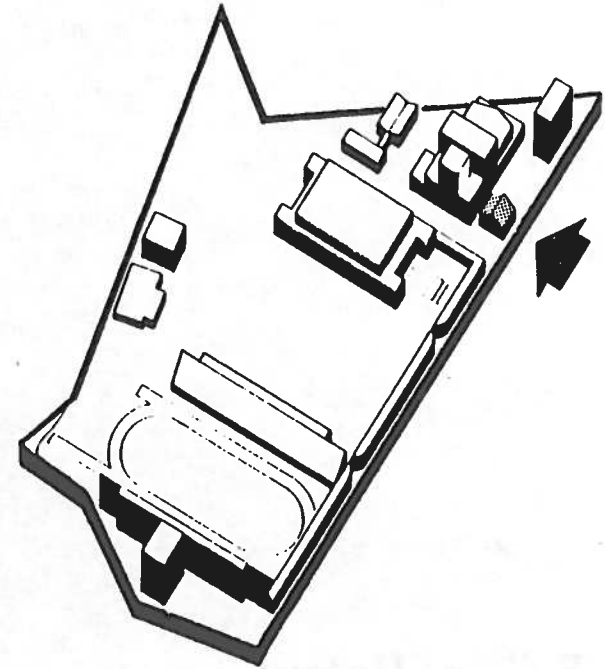
Evaluation

This building has been slated for demolition; it has no redeeming architectural, historical, or environmental merit.



Unitarian Church-2401 Bancroft

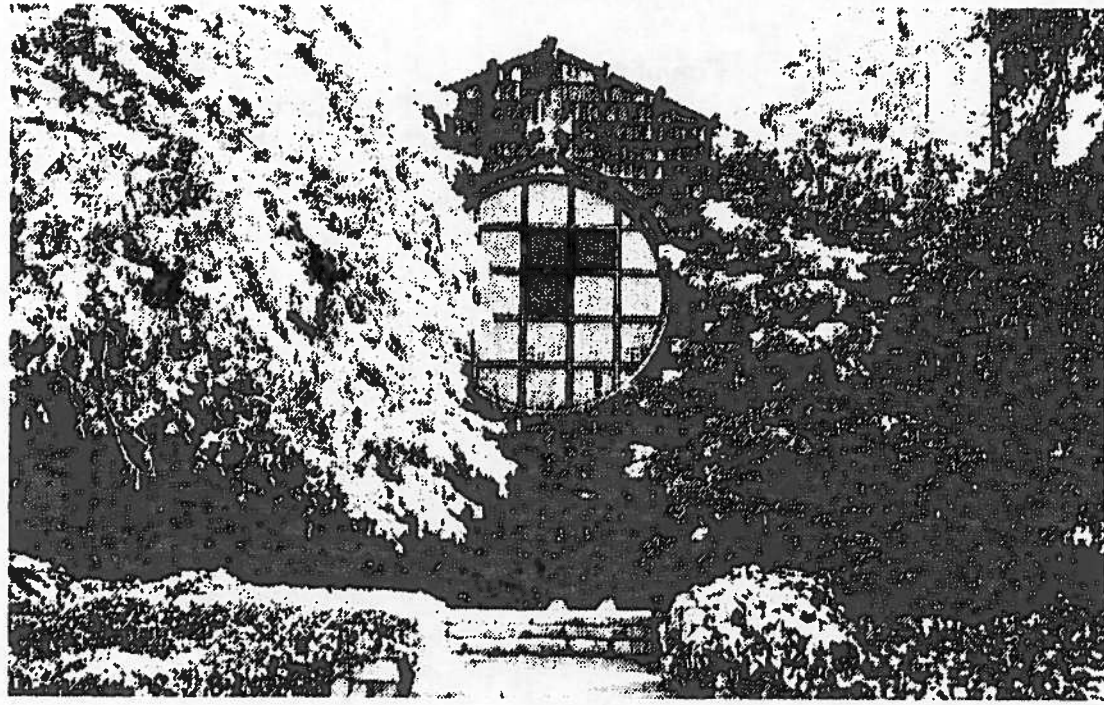
Completed: 1898
Style: 1st San Francisco Bay Region
Architect: A. C. Schweinfurth
Builder:
Cost: unknown
Owner: Unitarian Church
Original use: worship chapel
Present Use: Dramatic Arts Dept.
Structure: wood
Exterior Material: wood
Square Footage: 4,094
Number of Stories: 1
Architect and Builder for Alterations:
Alterations:
Significant Features: trellis, circular window, redwood barked porch columns, brown shingles with sawtooth patterns



Description

A one-story, wood-framed structure, sheathed with long redwood shingles, located on the NE corner of Dana and Bancroft. The E facade has a generous, semicircular apse; the S facade is flat and dominated by a large, central window with a grid of wood mullions whose sections are filled with small, rectangular panes of glass in metal muntins. The window hood is a double row of fine, sawtooth shingles. A broad, gabled roof, whose rafters project to support wisteria vines, extends at the eaves to cover two entrance porches. The porch columns are barked, redwood tree trunks. The S side alternates shingled buttresses with round-arched windows.

The interior has one large space spanned by Pratt trusses and exposed principal rafters supported by heavy posts. A podium at the E end is lit by a circular skylight. All that remains of the original interior is the chapel and side aisle, converted to a smaller dance studio and office.



Building History

Designed by A.C. Schweinfurth, who came to San Francisco from Boston in the late 1880's and worked in the prominent office of A. Page Brown. Schweinfurth designed several famous buildings of the period, among them Phoebe A. Hearst's Hacienda in Pleasanton and the Volney Moody House in Berkeley at Ridge and LeRoy. Virtually all of Schweinfurth's work has been destroyed or drastically altered.

The First Unitarian Church was dedicated in 1898. Important early parishioners were Allen C. Freeman, painter Ernest Peixotto,

William Carey Jones, a Dean of the Berkeley Graduate School, and George Howison, educator and philosopher. The dedication sermon was preached by Dr. Horatio Stebbins, who had been instrumental in persuading the State Legislature to choose Berkeley as the University site. By 1957 the congregation had moved, the University had purchased the property in 1960 for \$329,400 and slated it for demolition to clear land for the new student union. However, the whole site was not used, the church remained and is used today by the Dramatic Arts Department.

Evaluation

One of the outstanding examples of the S.F. Bay Region's Shingle Style which achieves its major visual effect through a skillful manipulation of the scale of decorative detail and structural elements. The structure should definitely be preserved, but opinion is divided about its present contribution to this site between those who feel it has an appropriate scale and character for this edge of the campus and those who feel it is not appropriate as a campus building and is not harmonious with its neighbors. Finally, the building suffers from poor maintenance and obvious neglect.

University Extension

Completed: 1923
Style: Moderne
Architect: James W. Plachek
Builder:
Cost: \$750,000 (purchase)
Owner: Regents
Original Use: U.S. Farm Bureau
Present Use: University of California Extension
Structure: Concrete
Exterior Material: Concrete
Square Footage: 51,000
Number of Stories: 5
Architect for Alterations: Michael Goodman (architect)
Significant Features: Moderne entrance



Description

See comments.

Building History

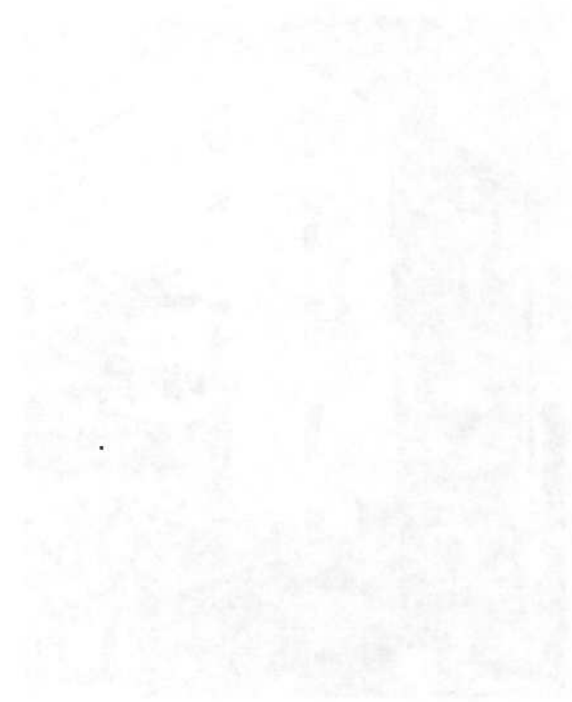
The building was purchased from the U.S. Farm Bureau in 1960; remodeled (Michael A. Goodman, arch.) and occupied by the University of California Press (1962) and University Extension (1963).

Evaluation

A five story rectangular utilitarian building of no architectural distinction. Although the building marks the intersection of Kittredge St. with the campus, it makes no contribution to this restricted site. Its landscaping is an environmental amenity.

TO THE HONORABLE

MEMORANDUM FOR THE HONORABLE
MEMBER OF CONGRESS
FROM THE
COMMISSIONER OF THE GENERAL LAND OFFICE
SUBJECT: [Illegible]



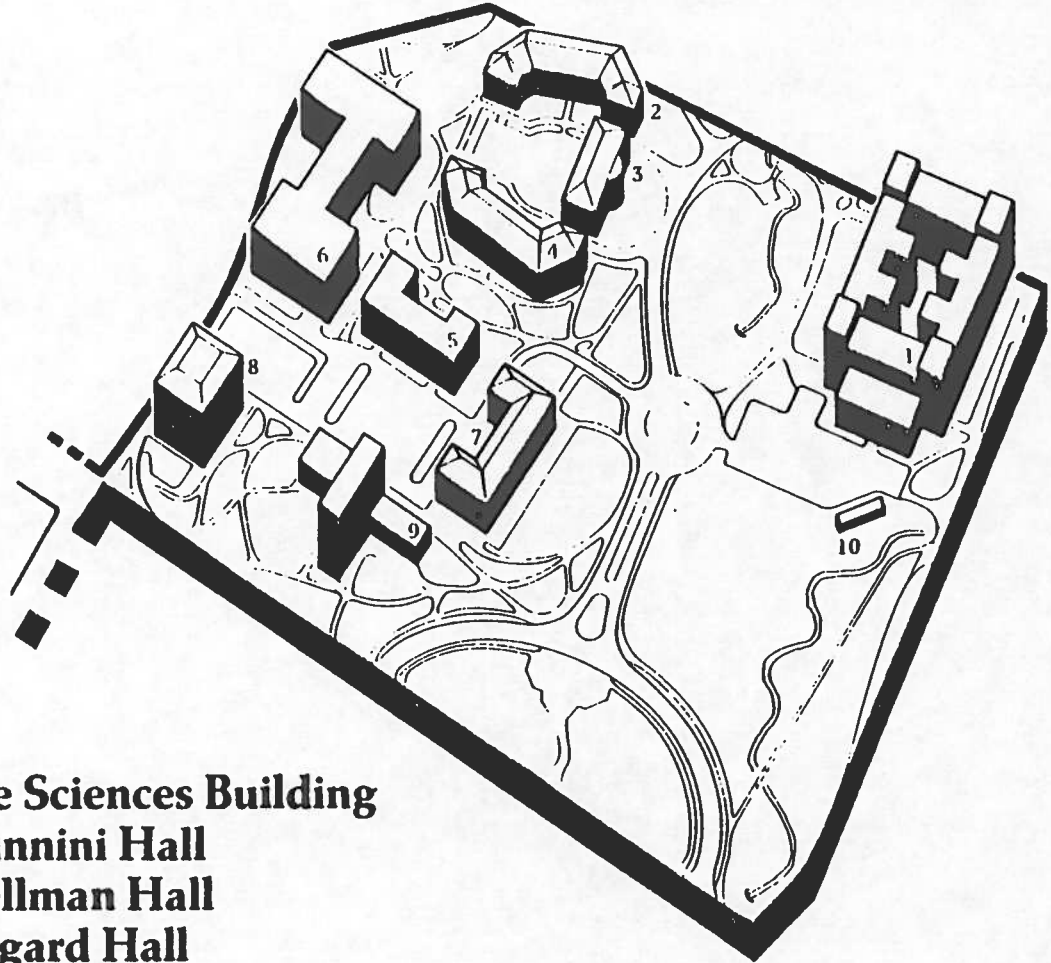
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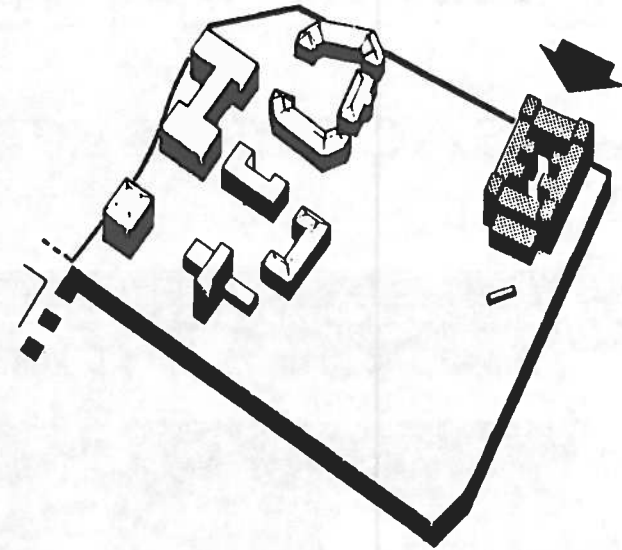
8 • Agriculture, Conservation, and Life Sciences



1. Life Sciences Building
2. Giannini Hall
3. Wellman Hall
4. Hilgard Hall
5. Morgan Hall
6. Tolman Hall
7. Mulford Hall
8. Biochemistry Building
9. Warren Hall
10. Temporary Building (T-19)

Life Sciences Building

Completed: 1930
Style: Moderne
Architect: George Kelham
sculpture - Robert Howard
Builder: Dinwiddie Construction Co.
Cost: \$1,186,000
Owner: Regents
Original Use: classrooms, labs, offices
Present Use: same
Structure: reinforced concrete
Exterior Material: painted concrete
Square Footage: 376,333
Number of Stories: 5
Architect and Builder for Alterations: Michael Goodman
Alterations: c.1964
Significant Features: auditorium, interior courtyard,
unique architectural details

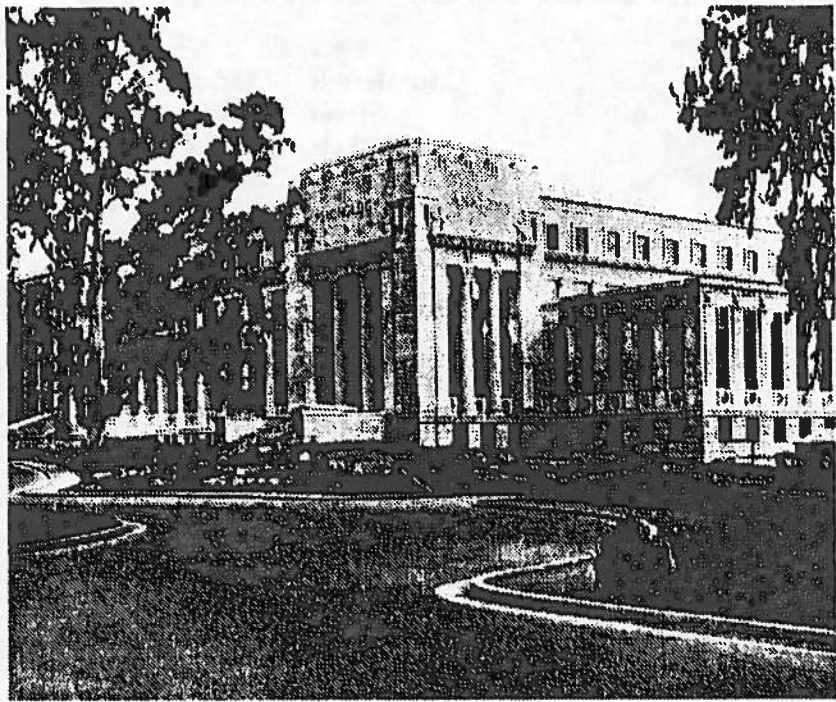
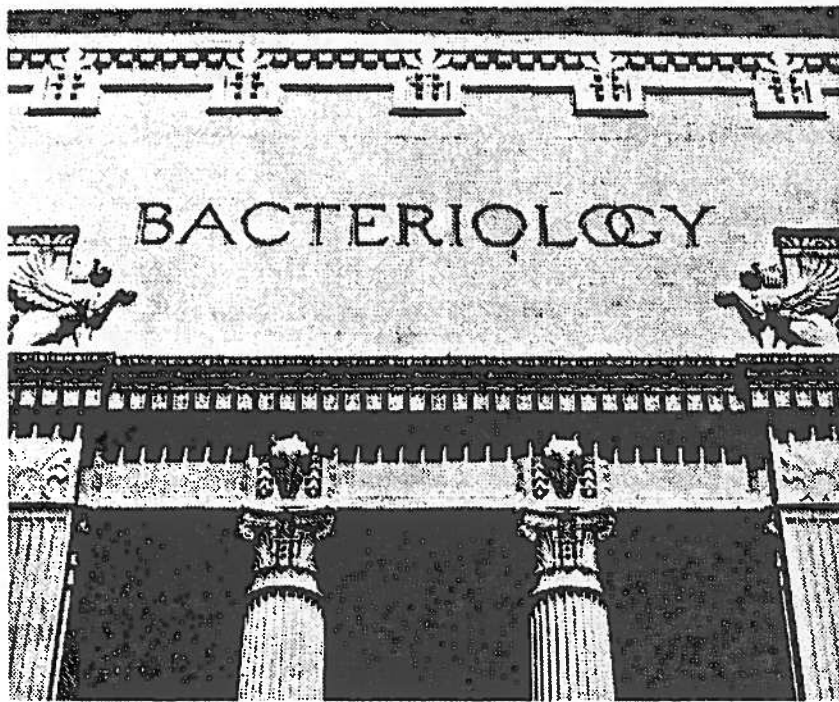


Description

A massive, rectangular block with 4 corner pavilions and small E and W wings, Life Sciences lies on the main E-W axis. The principal E facade has a one-story frontispiece. The exterior facade is composed of: a base of simulated ashlar masonry; a middle, fenestrated zone of industrial steel sash divided into bays by pilasters running the height of the zone; an attic zone terminating in an ornamented parapet. The corner entrance pavilions have engaged columns with Composite capitals.

The style reflects the late phase of the 1920's Art Deco fashion for naturalistic and geometric ornament. The decorative scheme interprets the building's functions: animal and plant forms in cast, decorative medallions occur on the base beneath the windows, a frieze of bucranes (garlanded steer heads) runs across the entablature, and pairs of rampant gryphons decorate the upper zone of the entrance pavilions. Elsewhere, stylized foliage

and Classic detail such as dentils are used in string-courses defining horizontal zones and in compositions which frame doors and windows. Floral antefixae punctuate the parapets. The format also recalls the "neo-Babylonian" architecture concocted by Hollywood producers like D. W. Griffith for epic films of the 1920's.



Building History

For its time, LSB ranked as one of the largest academic structures in the world. It represents a departure from earlier types of university structures since it united under one roof all the various "life sciences" which had previously been scattered about the campus in separate buildings. Departments and activities to be housed included Botany, Household Science, Hygiene, Plant Nutrition, Physiology, Biochemistry, Museum of Vertebrate Zoology, Zoology, Psychology and the State Board of Health. The concept of life science departments in a single building followed the trend at other universities.

George Kelham, the designer, was campus architect at the time, having replaced John Galen Howard in 1927. Sculptor Robert Howard (son of JGH) did some of the ornamental sculpture, using an innovative system of precast concrete panels.

LSB corresponds to the Howard plan in that it aligns to the central axis and con-

forms to the provision that all academic activities be located within a 5 minute walk from the library. It also acts as the pendant to Howard's Agricultural Complex to the north, and with the latter provided a monumental entrance to the campus.

LSB has been the scene of many important scientific studies, including the early work with sex hormones.

Evaluation

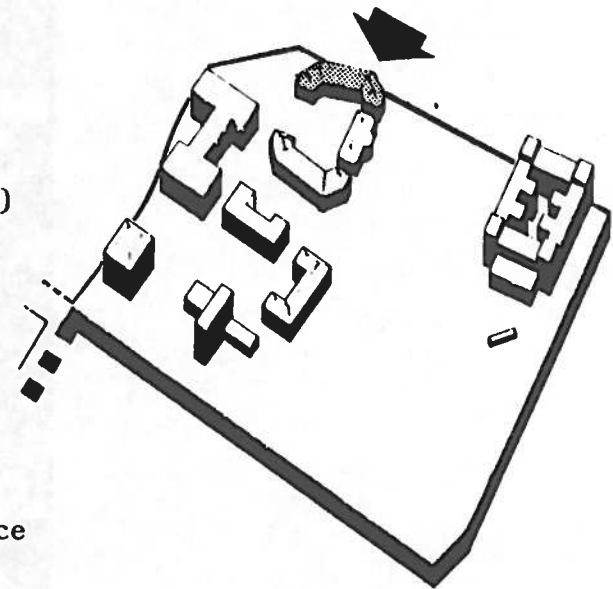
Architecturally, the most significant example of the transitional Moderne design of the 1920's and 1930's coming out of the eclectic Beaux Arts tradition. Environmentally, the building occupies an important site.

Except for a recent auditorium-classroom on the E side, interior spaces are largely original and, in many cases, outmoded for present lab use. However, the structure could be gutted and redesigned for contemporary needs while preserving the architecturally significant facade.

Giannini Hall

Completed: 1930
Style: Neo-Classic and Moderne
Architect: William C. Hays
Builder:
Cost: \$500,000 (gift, Bancitaly Corp.)
Owner: Regents
Original Use: Dept. of Agriculture
Present Use: same
Structure: reinforced concrete
Exterior Material: concrete, red tile
Square Footage: 81,300
Number of Stories: 4

Alterations:
Significant Features: SE entrance composition, entrance lobby and W loggia, landscaping



Description

A "C" shaped building which forms the E side of the agricultural complex, Giannini mirrors Hilgard across the court in massing, height and general proportions. Giannini is also oriented to the main campus axis through placement of the main entrance on the SE facade. This entrance is a Regency Style frontispiece in travertine marble with decorative urns and floral panels in the upper part and a central door flanked by windows at the main level. The door itself is an elegant composition in wrought iron reflecting the Moderne Style. From the door, wide-scalloped stairs with low risers descend to a brick landing scored with marble bands. Stairs to the right and left lead to the road below.

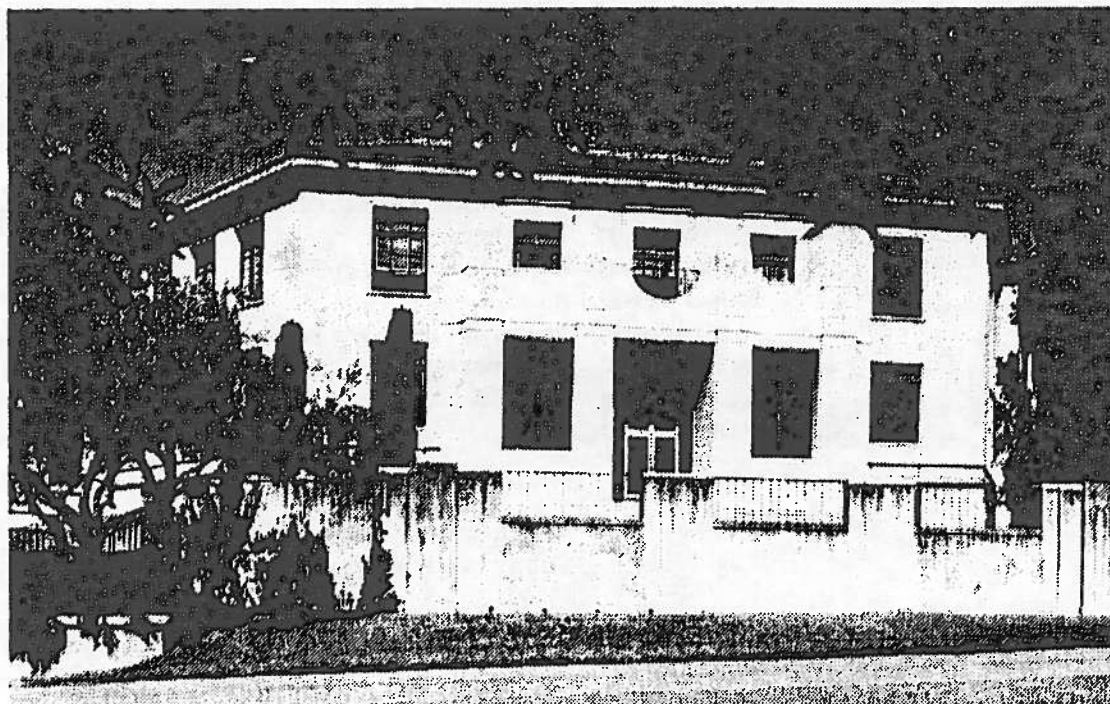
The main entrance opens to a lobby and faces an elliptical, branching stair. The two-level lobby is distinguished by a concrete, beamed ceiling polychromed with designs reflecting a mixture of both Indian and Art Deco Styles. Metal Art Deco

chandeliers also grace the interior, which, overall, is a striking departure from the generally utilitarian character of such spaces on this campus. The lobby also contains a multi-colored marble memorial to A. P. Giannini. To the right of the lobby is the elevator and stair to the second story.

The courtyard elevation has a central block with a shallow two-story loggia of nine bays. Free-standing, squared columns are interspersed with four monumental urns. In the center is a graceful, ornamental iron gateway at the head of a flight of steps. The projecting wings have entrances surmounted by balconies with ornamental iron railings. The elevation is detailed in a free Classic manner with ornament derived from plant forms. It complements the older, Classic buildings while the E facade reflects current fashions. A notable feature of the E facade are the cast concrete figures which

flank the top floor windows and hold aloft agricultural symbols such as bags of grain. These were designed by Ellah Hays, the architect's wife.

Double-loaded halls run roughly N-S through the building serving the offices. Third-floor southside rooms have windows overlooking the loggia. Attic floor rooms are fitted under the roof.



Building History

In 1928, Bancitaly Corporation gave \$1.5 million to endow the Giannini Foundation of Agriculture Economics in memory of Amadeo P. Giannini. Of this gift, \$500,000 was given to build Giannini Hall and thus complete the agricultural complex planned by J. G. Howard (for more history see Wellman Hall).

William Charles Hays, the architect of Giannini, was a faculty member and had associated with Howard on the design of Hilgard Hall. His design of Giannini respected Howard's intention to have the complex reflect the configuration of an "old Tuscan farm." To further the Italian image, stone pines, cypresses and olive trees were used in the landscaping of the complex.

Evaluation

As an integral part of an historically and architecturally important campus complex, Giannini deserves the highest rating. It is also a notable example of a building designed to visually harmonize with its neighbors while reflecting the current style. The agriculture complex is recommended for nomination to the State Landmarks Commission and the National Register.

Wellman Hall

Completed: 1912
Style: Neo-Classic
Architect: John Galen Howard
Builder:
Cost: \$267,000
Owner: The Regents
Original Use: Offices, classrooms
Present Use: Dept. of Entomology-Parasitology
Structure: Riveted steel frame with granite backed by concrete

Exterior Material: Raymond granite and red tile

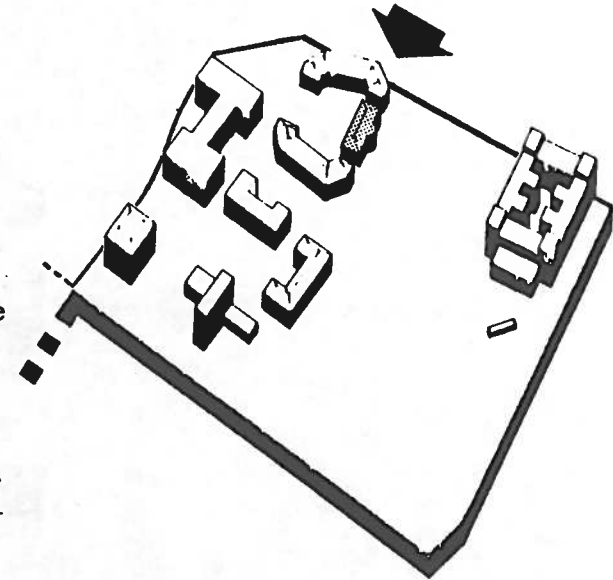
Square Footage: 43,300

Number of Stories: 4 floors and 1 mezzanine

Architect and Builder for Alterations: Ratcliff-Slama-Cadwalader et al.

Alterations: 1967, conversion of lecture hall to Entomology Museum

Significant Features: Metal skylights, roof, entrance arch, court facade



Description

Sited at the top of a rise, Wellman's main facade faces south on the campus' major E-W axis. It is the focal building of a complex which also contains Hillgard and Giannini Halls.

As originally designed, Wellman was to be girdled by a wide paved path on a lower level to which the main entrance would connect by stairs leading to the proposed Botanical Garden. Neither site element was completed.

Visually, the south elevation is divided symmetrically into three parts: a central, projecting apse, with an arched entrance defined by monumental, rusticated voussiors, and two flanking fenestrated bays defined by vertical bands of rusticated granite blocks. Entrance doors on either side of the apse are surmounted by arched windows whose form recalls those of Alberti's Rucellai Palace in Florence. The N elevation has three fenestrated floors; the fourth is concealed in the

roof. Vertically, two outer bays defined by vertical bands of rusticated granite blocks echo those of the S facade. The central portion is divided into eight bays with large, double-hung windows separated by Doric columns on the second floor. The third floor windows have recessed, ornamented copper lintels and wood frames.

Wellman has a rusticated base and a tiled hip roof resting on an entablature composed of a simplified architrave and frieze with a boldly scaled copper cornice. The roof culminates in a raised skylight with copper ridge and frame. Beside the influence of the Beaux Arts' academic-Classic tradition, the style used here reflects the romantic-Classic mode of the French school of Ledoux in its simple geometry and exaggerated detail. Contrasting materials - tile, granite, copper and copper-tinted wood - enliven and clarify the design.

The interior is defined by a double-

loaded E-W corridor with two stairs symmetrically placed on either side of the apse. This was converted from a lecture hall to an entomology museum in the 1967 alterations (see other page). The present scheme reveals no design sensitivity to the existing space.



Building History

Originally Agriculture Hall, Wellman houses the Entomology Department. The building was renamed in 1967 for Harry Richard Wellman, then Acting President of the University, who held degrees in Agricultural Economics.

The creation of a College of Agriculture was a mandate to the Regents from the 1868 State Legislature in establishing the new University. Agriculture Hall had a prominent place in Howard's campus plan. As a centerpiece for the first major building complex at the west end of the main campus axis, it was sited on a rise to the north.

Howard specified the finest materials: "All granite to be of best quality...It must conform in color, texture, composition and general appearance with the stone used in California Hall, the Mining Building and the Library...All marble shall be equal to the best grade of white California marble, as free as possible from veins or

markings...without defects of any sort." High quality copper and terra cotta were also specified.

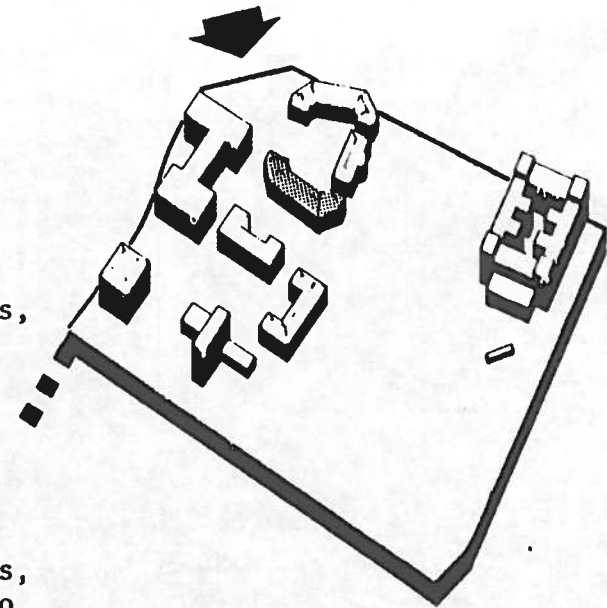
The Entomology Department occupied the new building with other elements of the College upon its completion in 1912. In 1913, Dean T. F. Hunt introduced the Division of Landscape Gardening and Floriculture. Drafting spaces took advantage of the large north windows; part of the apse became the Landscape Library. In 1966-67, Landscape Architecture became a department of the new College of Environmental Design and moved to Wurster Hall. Wellman then received a full-scale remodeling to consolidate the teaching and research facilities of the departments of Entomology, Parasitology and Insect Pathology.

Evaluation

Architecturally, a fine example of the eclectic-Classic design tradition of the Ecole des Beaux Arts-its merit is above the local level. Environmentally an integral part of one of the original and most sensitively conceived architectural complexes on the campus. The building was an important element of Howard's campus plans and ranks in historic importance with others of the original campus nucleus. The agricultural complex is recommended for nomination to the State Landmarks Commission and the National Register.

Hilgard Hall

Completed:	1918
Style:	Neo-Classic
Architect:	John Galen Howard
Builder:	
Cost:	\$375,000
Owner:	Regents
Original Use:	Agriculture
Present Use:	Depts. of Plant Pathology, Soils, Plant Nutrition
Structure:	reinforced concrete and steel
Exterior Material:	concrete, red tile
Square Footage:	70,800
Number of Stories:	4
Alterations:	
Significant Features:	W facade and entrance, balconies, friezes and site relationship to the other buildings of the agri- cultural complex



Description

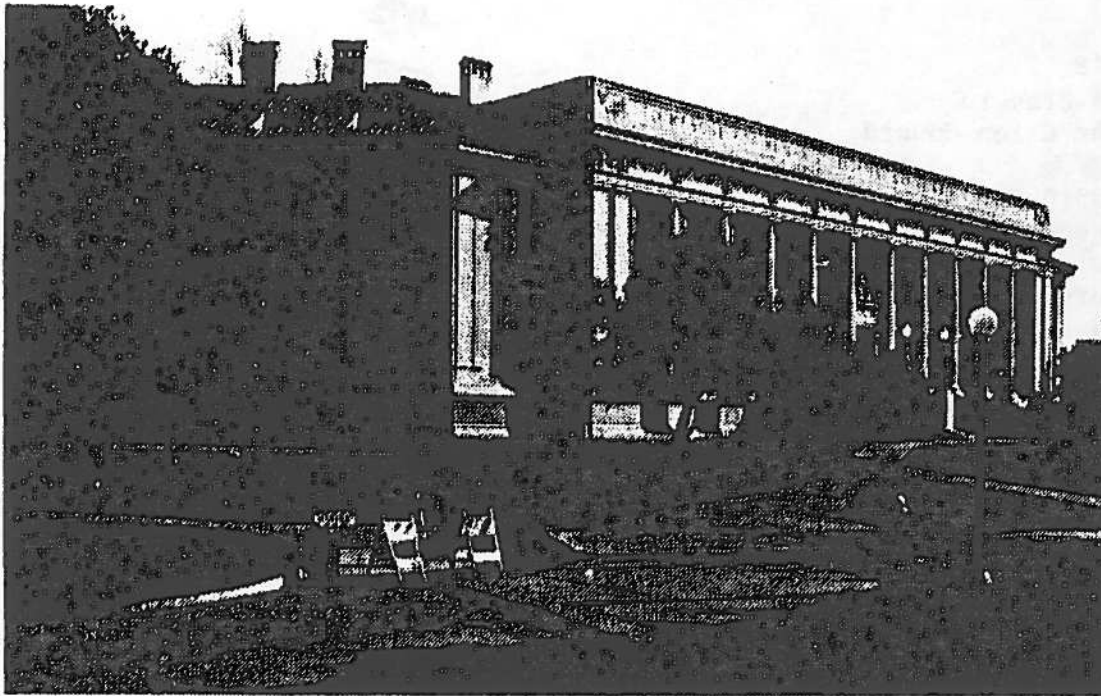
A C-shaped building forming the W side of the agricultural complex, Hilgard conforms in height and width to Wellman. The courtyard facade has 9 bays, 5 in the central part and 2 at either end, with the entrance in the center. The end bays have balustraded balconies supported on consoles with Venetian glass doors.

The W facade has an engaged colonnade in a giant, modified Doric order with paired, engaged piers at the corners. The wood-framed, double-hung windows have 16 lights. Graffito friezes in a Florentine Renaissance style on a red ground frame the wall openings and occupy intercolumnar spaces. The entrance composition has an aedicule form with Classic entablature and is decorated with a frieze of stylized California poppies. Over the door is a carved relief of a basket of fruit with an overflowing cornucopia. All the decorative detail symbolizes aspects of agriculture and animal husbandry. The frieze has

the inscription: "To Rescue for Human Society the Native Values of Rural Life."

The 2 main floors rise from a fenestrated base with a rolled molding. The tiled hip roof has a simple cornice and contains the fourth floor, whose small rooms are lit by recessed dormers. There are also 2 roof courts and a number of chimneys.

The ground floor has a double-loaded corridor running roughly N-S with staircases at either end. The only entrance is at the center of the E side. The main floor also contains a double-loaded hallway running the length of the building, with staircases and entrances at the ends and a short cross-axial hallway connecting the main W entrance and the central E entrance. An elevator is located at this junction of the 2 circulation axes. The third floor is also defined by a double-loaded corridor ending in N and S staircases.



Building History

The second building added to the agricultural complex specified in the original campus plan. Hilgard was originally to be sheathed in granite like Wellman; however, economy measures imposed by World War I changed the material to stuccoed concrete. The \$375,000 for construction came from a \$1.8 million bond issue from the Regents, provided by a 1914 State initiative. Twenty-five thousand of the cost was for equipment. The building was begun August 1, 1916 and completed on schedule in 1918.

Hilgard was to house 7 divisions of the College of Agriculture: Agronomy, Citriculture, Forestry, Genetics, Pomology, Soil Technology, and Viticulture. The ground and main floors were devoted to lecture halls, classrooms, and laboratories while the third and fourth floors would contain offices. The attic of the W elevation was planned to contain an inscription which President Wheeler and Howard at first wanted to apply to the work of Professor Eugene

Hilgard, the first Dean of the College of Agriculture (1874-1904), but they could not come up with an appropriate motto. In April, Howard suggested, "Given by the People of the State of California A.D. 1915," and in May, Wheeler suggested, "To bring food for the peoples from the breast of the earth." Wheeler changed his mind and in September suggested, "To (help) rescue for human society the moral values of rural life," which was changed to "To Rescue for Human Society the Native Values of Rural Life."

Formal dedication ceremonies took place on Saturday, October 13, 1917.



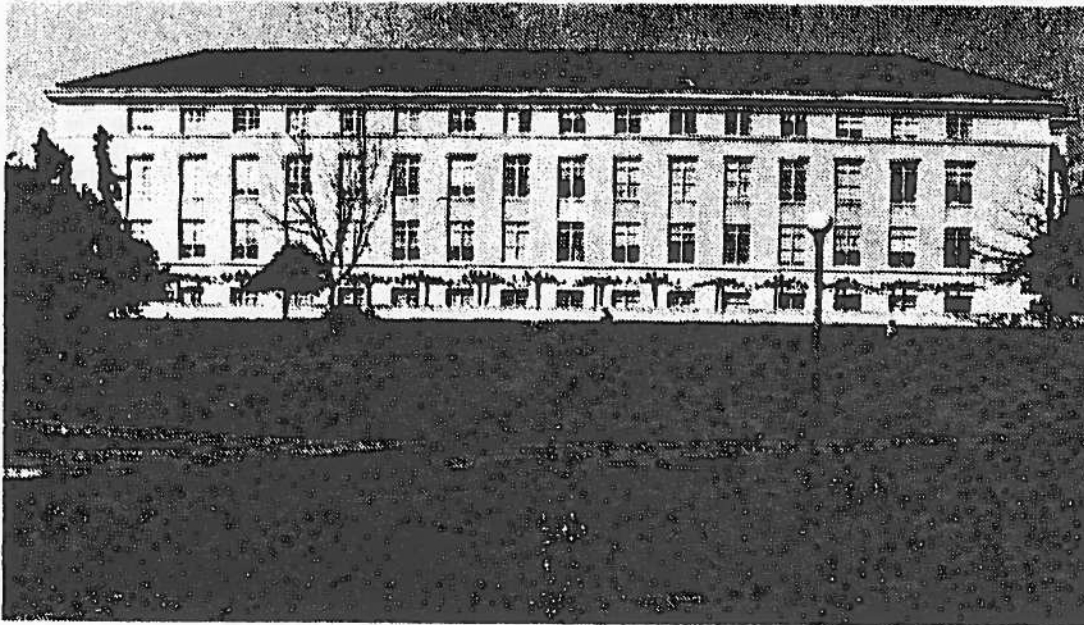
Evaluation

An integral part of one of the most sensitively designed complexes on the campus. In addition to its environmental and historical importance, Hilgard's design is an unusual variation on the Classic theme, and a valuable contribution to the history of architecture in the State of California. The building is recommended for nomination to the State Landmarks Commission and the National Register.

Mulford Hall

Completed: 1948
Style: Modern
Architect: Miller & Warnecke
Builder:
Cost: \$910,000
Owner: Regents
Original Use: Forestry School
Present Use: same
Structure: concrete
Exterior Material: concrete
Square Footage: 70,600
Number of Stories: multiple

Alterations:
Significant Features:



Description

A rectangular reinforced concrete block located in the NW quadrant of the campus. The flat, broadly projecting roof and generally stripped character of the design express both rigorous economy and conventional modern design.

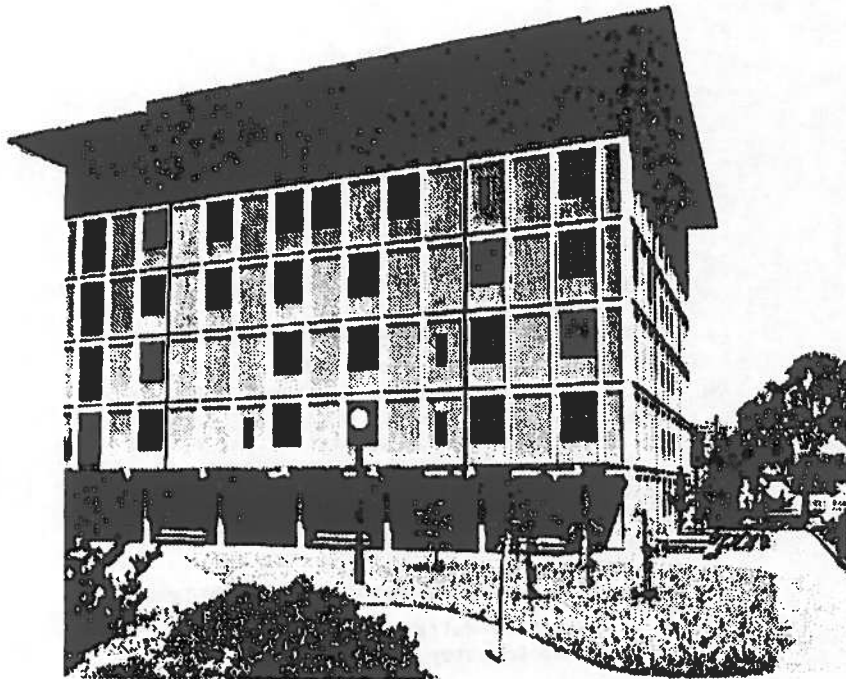
Building History

Named for Walter Mulford, first dean of School of Forestry, (1947-48).

Evaluation

Architecturally and environmentally a neutral element defining the N edge of this part of the main E-W axis. The S terrace with its stand of plane trees is a pleasant contribution to the site. Historical contribution is at present unresearched.

Biochemistry Building



Completed: 1964
Style: Modern
Architect: Wurster, Bernardi & Emmons
Builder:
Cost: \$3,227,500
Owner: Regents
Original Use: Dept. of Biochemistry
Present Use: same
Structure: reinforced concrete
Exterior Material: cement plaster and aggregate
Square Footage: 85,757
Number of Stories: 6

Alterations: none
Significant Features: none

Description

A six-story, concrete building with an expressed frame and a strong cellular character. The structure is capped with a low-pitched, tiled hip roof with a central monitor and sheathed with pre-cast, pebble-aggregate panels. On the E and S sides there are minimal terraces; the S terrace is sheltered by a columned, concrete canopy.

Building History

This building occupies the former site of the agriculture greenhouses. It houses teaching and research activities and was funded by a State appropriation, the National Science Foundation and the National Institutes of Health.

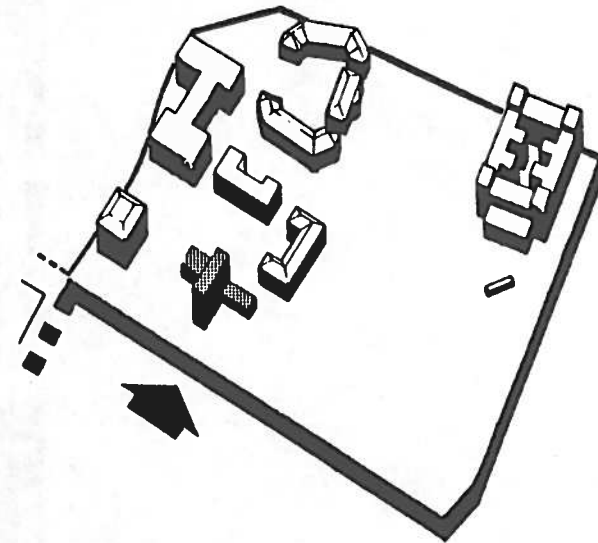
Evaluation

A frank and unadorned building whose grim gray mass adds to the already oppressive architectural and bureaucratic character of this lower campus precinct. Historical merit is unresearched at this writing.

Warren Hall

Completed: 1955
Style: Modern
Architect: Masten & Hurd
Builder: Parker-Stephens & Pierce
Cost: \$1,500,000
Owner: Regents
Original Use: School of Public Health
Present Use: same
Structure: steel and concrete
Exterior Material: aluminum, concrete and glass
Square Footage: 73,900
Number of Stories: 5

Alterations:
Significant Features: sunken court and roof terrace



Description

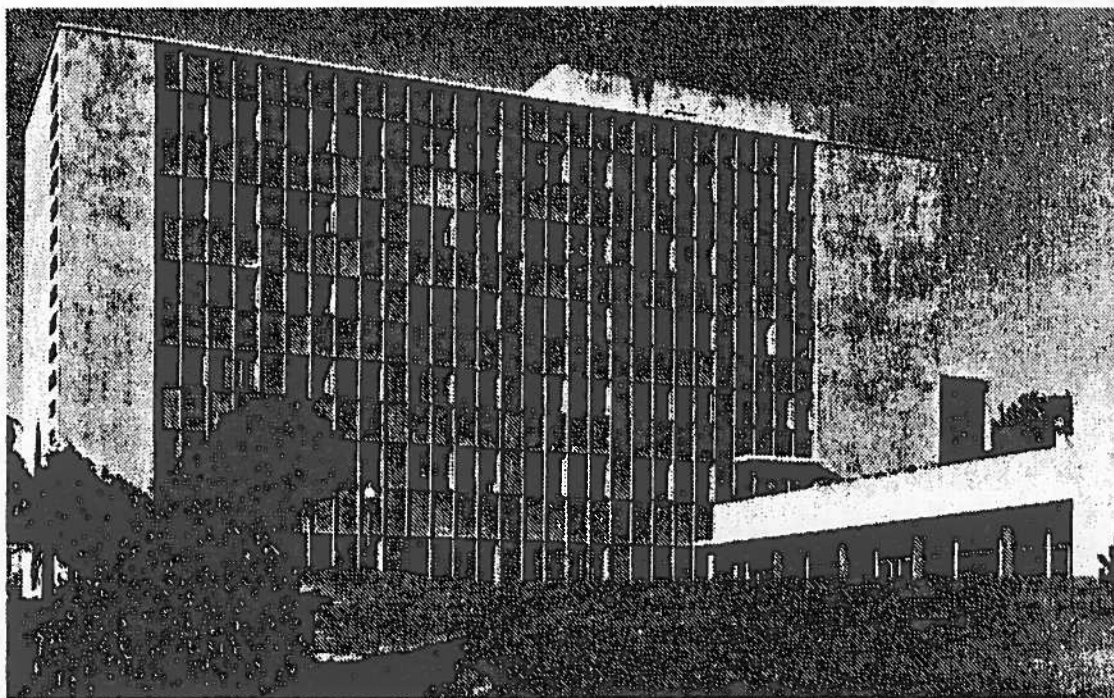
Located at the NW corner of the campus, Warren's T-shaped ground plan takes advantage of the sloping site to make the roof line correspond to that of the neighboring buildings. The building is divided into 3 parts. The five-story, slab-like office block, oriented E-W, is a modular, concrete and steel-framed structure whose end walls have buff-colored, rendered surfaces punctuated by a ladder of small, rectangular, boxed windows which light the stairwell. The central wall section has an aluminum-frame curtain wall with alternating bands of glass and gray coated panels. Mechanical equipment is housed in a round-cornered box on the roof. To the W, a three-story rectangular volume has a closed facade resting on a columned arcade backed by an aluminum-framed, glass wall. This arcade resumes on the S wing whose facade faces a sunken paved court, created by the sloping site. The roof of this S section has a paved and landscaped terrace. The section

ends in a closed trapezoidal volume with rounded walls. The W side of the building has the most important elevations.

In plan, the first floor contains the library, administrative offices, student lounge, classrooms, and a wood paneled lecture hall accommodating 200. Research labs, storerooms, animal quarters, and the Cancer Studies Laboratory comprise the second level. With the exception of several dry labs (biostatistics), the third to fifth floors house offices. Exposed mechanical equipment and pipes clutter the ceilings throughout the building.

Warren has a variety of functional problems. As yet unaltered, 3 major capital improvements projects have been considered for the building. Biohazard, fire safety and security problems threaten the status of many research projects. Circulation problems are aggravated by the necessity for separation of function, especially in the administrative wing. Security is a

major problem because of the number of building entrances. The only commons area is an awkwardly placed student lounge, accessible from the outside, which is not considered adequate by its users.



Building History

Warren Hall is named after Earl Warren (class of 1912), Governor of California at the time of the department's conception. Originally associated with the State Dept. of Health located in San Francisco, Charles Smith, the first Dean, promoted the School of Public Health for the Berkeley campus. One of the few non-federally-funded Public Health School buildings, Warren Hall was planned to be twice as large, but the State funds were only adequate for the present building. Its SW site was chosen for its proximity to the State Health Bldg. located at 2251 Hearst Ave.

The School of Public Health has a distinguished faculty and one of the best departments in the country. Influential research studies have been initiated in such diverse fields as alcoholism and feasibility of medical laboratories. Jointly sponsored by the State and Federal Governments, the School of Public Health plays an important role on campus in health science

programs. A professional school, the School of Public Health has joint programs with City and Regional Planning, Nutrition, and the Medical School, San Francisco.

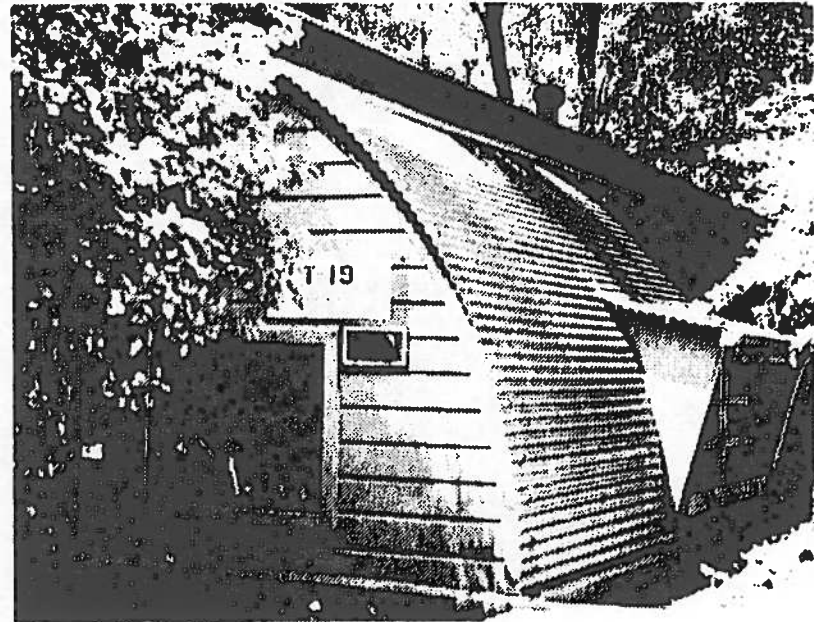
Evaluation

Architecturally, a modest example of Modern institutional design reflecting the European International Style in its smooth, "machined" look. The building's architectural expression is derived from the unadorned articulation of its structural elements. Environmentally, the structure makes no significant contribution to this campus precinct or to the buildings around it though it is well-integrated with its immediate site. Historically, the building has no particular merit except in its association with a distinguished University department for which it has become an out-moded facility.

Temporary Building (T-19)

Completed: 1947
Style: quonset hut
Architect:
Builder: U.S. Government
Cost:
Owner: Regents
Original use: military installation
Present Use: Virology, Navy Biology Lab
Structure: corrugated metal
Exterior Material: same
Square Footage:
Number of Stories:

Alterations: none
Significant Features: none



Description

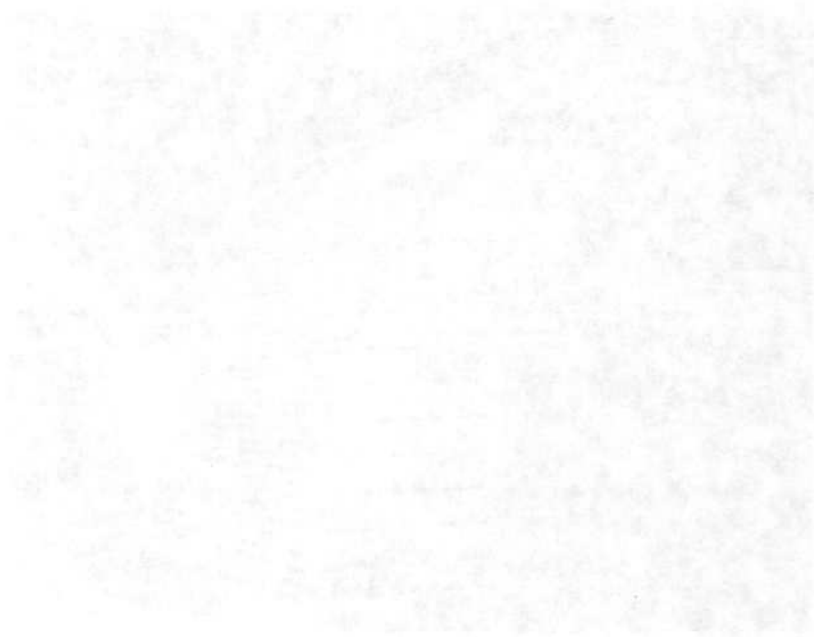
A standard military quonset hut.

Building History

One of the many government surplus structures acquired by the University to accommodate postwar expansion.

Evaluation

By now a quaint wartime relic, pleasantly sited, whose architectural merit is that of a vanishing building type. At this writing its value to its users has not been researched.



Faint, illegible text located in the upper right quadrant of the page, appearing to be a list or a set of notes.

A horizontal line of very faint text spanning across the middle of the page, likely a header or a separator line.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both manual entry and the use of specialized software tools. The goal is to ensure that the data is both accurate and easy to interpret.

The third part of the document provides a detailed breakdown of the results. It shows that there has been a significant increase in sales over the period covered by the report. This is attributed to several factors, including improved marketing strategies and a focus on customer service.

Finally, the document concludes with a series of recommendations for future actions. These include continuing to invest in marketing, maintaining high standards of customer service, and regularly reviewing financial performance to identify areas for improvement.

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CHAPTER 2

Introduction to the study of the history of the world.

The first part of the chapter discusses the origins of the world.

The second part of the chapter discusses the development of the world.

The third part of the chapter discusses the future of the world.

The fourth part of the chapter discusses the present state of the world.

The fifth part of the chapter discusses the past state of the world.

The sixth part of the chapter discusses the future state of the world.

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The tenth part of the chapter discusses the present state of the world.

The eleventh part of the chapter discusses the past state of the world.

The twelfth part of the chapter discusses the future state of the world.

The thirteenth part of the chapter discusses the present state of the world.

The fourteenth part of the chapter discusses the past state of the world.

The fifteenth part of the chapter discusses the future state of the world.

CREDITS

Authors

Daniel Gregory
Richard Ingersoll
David Ramer
Sally Woodbridge
Christopher Yip

Production

Jeffrey Howard, Design
David Ramer
Kevin Gilson
Lauren Kahn
Scott Nichols
Sheila Dickie
Shirley Stuart

Plans and Drawings

Jack T. Sidener
John Whisnant

Photography

Edward Kirwan	Ben Ehrich
Rob Super	Jeff Howard
Christopher Yip	Colin McRae

Resources

J.R.K. Kantor, Univ. Archivist
Berkeley Architectural Heritage
Association
CED Documents Collection
Bancroft Library
Office of Architects & Engineers
UC Centennial Record
Verne A. Stadtman, Editor

Advisory Panel

Professor Robert Brentano
Department of History

Professor Kenneth Cardwell
Department of Architecture

Professor Emeritus Vernon DeMars
Department of Architecture

Professor David Gebhard
Department of Art, UCSB

Mr. Brian Horrigan, ASUC

Mrs. Sarah Knight
Berkeley Architectural
Heritage Association

Associate Dean David Littlejohn
School of Journalism

Mr. Theodore Milhous, AIA
AIA, East Bay Chapter

Mrs. Frances Starn
Berkeley Council of Neighborhood
Organizations

Mr. Hisashi Bill Sugaya
National Trust for Historic
Preservation

Mrs. Barbara Woodward
U.C. Alumni Association

'Much of the detail and many of the insights recorded here are the result of the active participation of this panel. The errors and omissions are ours.

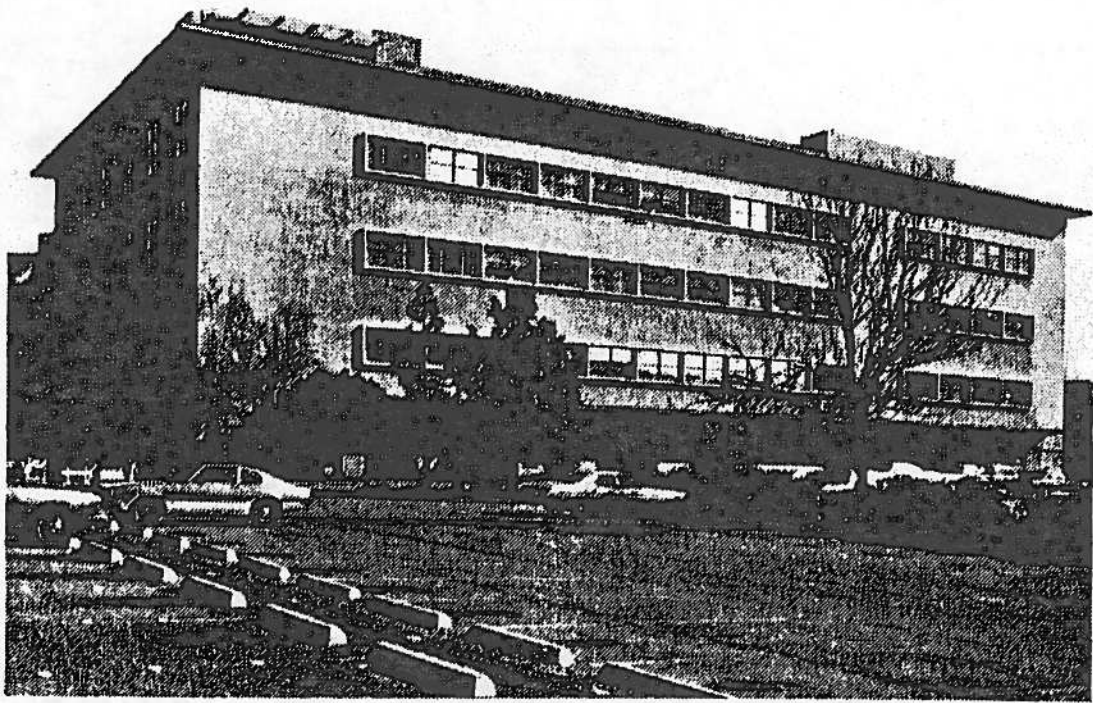




Morgan Hall

Completed: 1953
Style: Modern
Architect: Spencer & Ambrose
Builder:
Cost: \$1,061,000
Owner: Regents
Original Use: Dept. of Nutritional Sciences
Present Use: same
Structure: concrete
Exterior Material: concrete
Square Footage: 56,300
Number of Stories: 3

Alterations:
Significant Features:



Description

A conventional three story reinforced concrete block located S of Tolman Hall.

Building History

Named for Mrs. Agnes Fay Morgan, professor of nutrition, emeritus, Chairwoman of Department of Home Economics and Nutrition (1915-64).

Evaluation

A bland modern design which reinforces the general bureaucratic quality of this campus precinct. A pleasant forecourt is its major environmental contribution. History unresearched.

Tolman Hall

Description

The Education-Psychology Building is divided into 2 major areas: the E wing, occupied by Education, and the W wing, occupied by Psychology. One floor of the W wing houses the Institute of Human Development. The library is a common facility for all 3 departments. The 15 classrooms on the second floor are for general campus use. The building is located on a sloping site at a heavily trafficked entrance to campus. Its 2 wings support and are connected by a bridge element under which traffic travels on a concourse to campus or to the main entrances to the building. The E wing is 6 stories plus a basement. The bridge element contains four floors.

Building History

Named for Edward C. Tolman, professor of psychology (1918-50).

Evaluation

A gargantuan structure which, through its modular-cellular appearance, forms an oppressive, bureaucratic wall for the NE edge of the campus. This barrier is modified by an open passageway under the central section of the building, which creates a gateway to the campus.

Completed: 1962
Style: Modern
Architect: Gardner A. Dailey & Associates
Builder:
Cost: \$2,155,000
Owner: Regents
Original Use: Dept. of Education, Psychology & Institute of Human Development and Center for Study of Higher Education
Present Use: same
Structure: reinforced concrete
Exterior Material: cement wash and aluminum panels
Square Footage: 228,000
Number of Stories:
Architect and Builder for Alterations:
Alterations:
Significant Features: campus entrance portico

