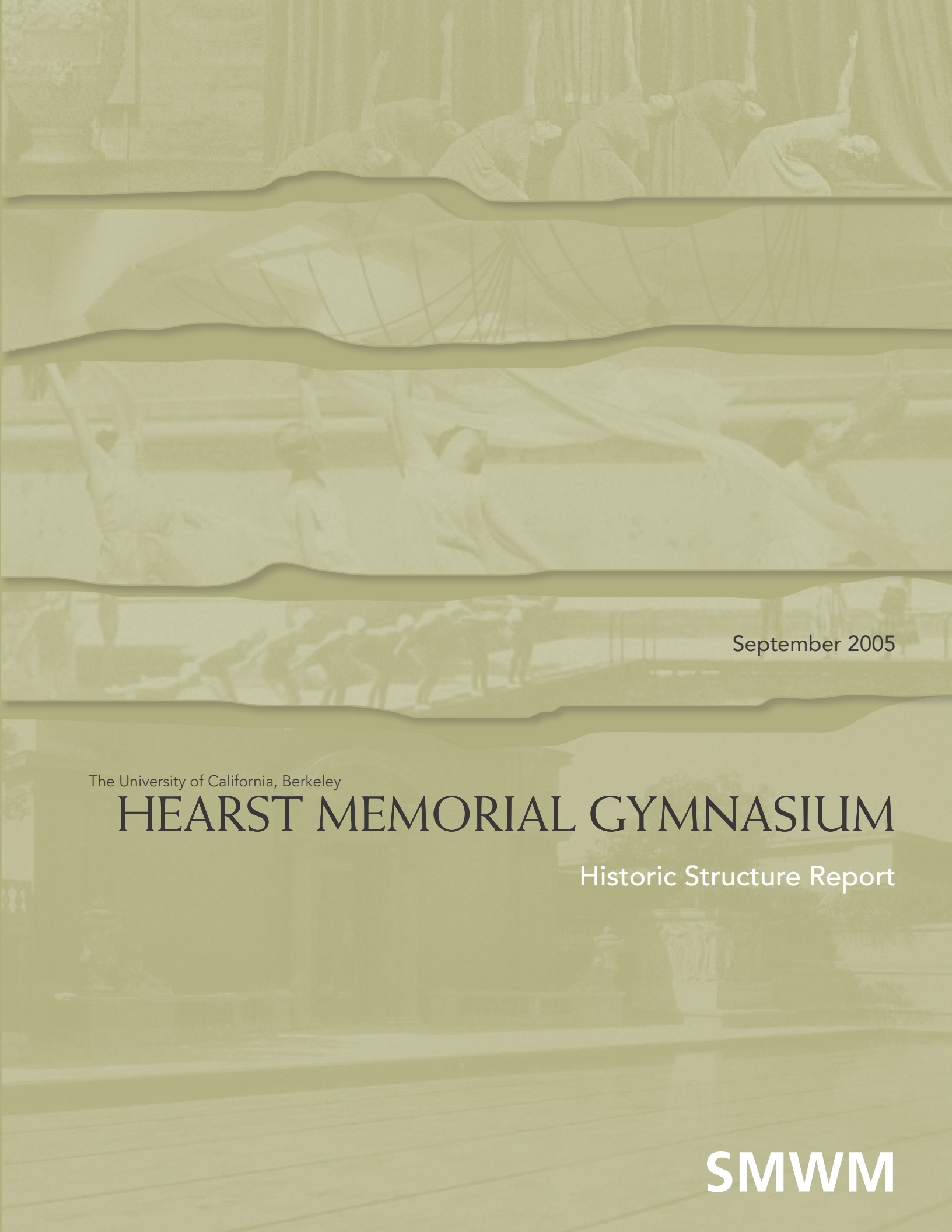

September 2005

The University of California, Berkeley

HEARST MEMORIAL GYMNASIUM

Historic Structure Report

SMWM

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Architectural Conservation, Inc. | PGA Design | Michael Corbett, Architectural Historian

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Introduction

I.

The Phoebe Apperson Hearst Memorial Gymnasium, located along the southern edge of the campus at Bancroft Way and Bowditch Street, is the result of a remarkable collaboration involving two of the Bay Area's most noted early twentieth century architects, Bernard Maybeck and Julia Morgan and the publishing magnate William Randolph Hearst.

Hearst commissioned the building in 1922 as a memorial to his mother when the gymnasium that she had funded many years earlier burned down. The original concept for the project, reminiscent of Maybeck's design for the Palace of Fine Arts in San Francisco, included a large raised platform surmounted by a grand auditorium just to the north of the gymnasium. As a forecourt to this grand rotunda, Maybeck and Morgan placed gymnasia and swimming pools. Although the building we now call Hearst Memorial Gymnasium was completed in 1927, the auditorium and memorial components were never built.

Phoebe Apperson Hearst and Benjamin Ide Wheeler at commencement ceremonies, 1913. Bancroft Library Archives

The information presented in this Historic Structure Report (HSR) provides a basis for evaluating alterations to the building, and has been prepared in conjunction with design studies for seismic and life safety upgrades to the building. The HSR defines the elements that give the building and landscape its character and help convey its significance. The methodology of the study generally follows the evaluation criteria used by the National Register of Historic Places, and it is recommended that any alterations follow the Secretary of the Interior's Standards for Rehabilitation (Appendix D). The Hearst Gymnasium is listed on the National Register of Historic Places, included in the Berkeley campus designation as a California Registered Landmark, listed on the State Historic Resources Inventory, and is a City of Berkeley Landmark. Further contents of the HSR are:

- A summary of the historic context
- A narrative history of the building's construction and use
- An architectural description of the building and landscape
- An evaluation of building and landscape conditions and integrity
- A determination of historic significance of architectural and landscape elements and finishes
- Recommendations for treatment of architectural and landscape features

Central Gymnasium, 1928
Hearst Gymnasium Historical Collection.

Executive Summary

II.

While the integrity of many of the Hearst Gymnasium's historic features is good, years of deferred maintenance and incompatible alterations both outside and inside the building have had an impact on the building's overall character and setting.

It is recommended that the proposed seismic and life safety upgrades to the building include comprehensive rehabilitation of the building's historic features, as well as programmatic changes that would allow the reintroduction of character defining features and spaces that have been obscured by non-historic alterations. This section briefly summarizes the building's significant features, and recommended rehabilitation. Treatment recommendations have been broken into two general categories: rehabilitation measures that can be undertaken without modification to the building's current program and interior configuration, and those that require a more comprehensive review and re-thinking of how the building is used.

Summary of Significant Historic Architectural Features

Listed below are some of the building's key character-defining features that should be retained and preserved:

- **The building exterior** is defined by the strong volumetric expression of the gymnasia, with large expanses of blank wall surfaces punctuated with paired column assemblies, double story windows defined by engaged pilasters, and steel sash window assemblies that include bonze friezes and freestanding bronze colonnettes. A raised terrace and exterior staircase form one of the building's main entrances on the west side, and terraces and balustrades are integrated with campus walks and stairs on the south side facing Bancroft. All of the building's exterior elevations, exterior decorative features, terraces and open stairs are highly significant, and except for minor modifications that have been made to window and door assemblies, have a high level of integrity.
- **The outdoor pools and decks**: The marble lined decks and pools, surrounded by statuary and planting, form one of the most memorable impressions of the building. Decks at all three pools were replaced with matching marble in 1997 in a project that also included the replacement of deck waterproofing systems, the addition of new railings and fences, and the repair of some deteriorated structural elements. The pools, decks, decorative balustrades, bleachers and related statuary are highly significant.
- **The main floor gymnasia and recreation rooms**. The character of these robust and straightforward spaces is defined by the rib-like structural system of exposed concrete columns, and beams punctuated by glass block skylights. The features of these spaces that define their overall character and should be retained and preserved include the exposed concrete board form finished column, beam and girder structure, the steel sash and bronze window and door assemblies, the glass block skylight assemblies, the location of interior doors and circulation elements, and the exposed board form finish of the concrete walls and ceilings. Although there have been cosmetic modifications in these spaces, they are highly significant and have a high level of integrity.
- **The ramps connecting ground and main floor**, with their raised monitor skylights are a key circulation feature that links the two floors. Character defining features that should be retained and preserved include the structure of the ramps, the low

North Pool, 1928
Hearst Gymnasium Historical Collection.

North Pool, 2005

West Gymnasium, 1975
Bancroft Library Collection.

East Colonnade, 2005

concrete walls and decorative balustrades adjacent to the ramps, the raised monitors over the ramps, which include clerestory windows and glass block skylights, the exposed board form finish of the concrete walls and ceilings, and the pigmented concrete floors. While these spaces have been altered they are significant and maintain their integrity.

- **Main floor covered porticos and exterior terraces**. with stenciled wall decorations and decorative steel and bronze window and door assemblies are highly significant and have a high level of integrity.
- **The ground floor entrance spaces, north facing gallery corridor and open stairs**. The features of these spaces that define their overall character and should be retained and preserved include the exposed concrete board form finished columns, arches and beams, the exposed board form finish of the concrete walls and ceilings, the stained concrete floors, the steel sash window assemblies with decorative bronze collonettes surrounding the courtyards, and the open staircases. Although there have been cosmetic modifications in these spaces, they are highly significant and have a high level of integrity.
- **The ground floor courtyards and light wells**. Surrounded by decorative bronze and steel window assemblies, the two large courtyards and two smaller lightwells bring light into the deeper parts of the ground floor. These spaces are highly significant and although in need of repair, have a high level of integrity.

Summary of Major Treatment Recommendations

The Hearst gymnasium requires comprehensive rehabilitation to repair and preserve many of the building's character defining features, restore obscured or missing features, and correct maintenance and water intrusion deficiencies. Because of changes in context and use, compatible new designs will need to be created in many areas to address new functions, as well as operations and security issues. The information provided in this report will provide a historic framework to guide planning, management, maintenance and alteration actions.

Treatment recommendations that can be undertaken without major changes to the Building's program and interior configuration:

South Elevation, 2005

Landscape

a. Replace security fencing on the south and west facades with a more compatible and less obtrusive security solution. Remove barbed wire and unnecessary fencing on the north façade.

b. Repair deteriorated balustrades and terraces.

c. Replace non-historic paving surfaces around the building with a more pedestrian friendly paving material. Re-establish foundation planting around the building.

d. Remove parking spaces that abut the east and west facades, and re-establish the historic landscape.

e. Screen the open parking garage to the east of the building with planting.

f. Prune overgrown trees and selectively remove non-historic trees and planting that currently obscure the building's facades or aid in water intrusion.

g. Thin trees and remove one tree at the east courtyard to allow light into the ground floor.

h. Rehabilitate the western courtyard by re-establishing the reflecting pool, planting in the planter beds, and consider placing an appropriate sculptural element on the sculpture base.

i. Re-establish planting at the North pool area, including plants in the raised planter boxes above the bleachers, and trees in the ornamental tee boxes flanking the central pavilion.

j. Create an architecturally compatible and unobtrusive enclosure for trash dumpsters.

k. Remove or relocate incompatible site furnishings immediately adjacent to the building, including bike racks, exercise bars, trash containers and ash urns.

l. Replace incompatible light fixtures with compatible fixtures.

m. Conduct an accurate field survey of existing conditions, and include site conditions and circulation features beyond the building's immediate perimeter.

North Pool, 1960's
Hearst Gymnasium Historical Collection.

Building Exterior

a. Correct water intrusions deficiencies through the replacement of joint sealants and repairs of deteriorated surfaces.

b. Gently clean building facades and decorative features.

c. Refurbish historic windows and replace non-historic glazing with compatible glazing. Repair bronze window surrounds and colonnetes.

d. Refurbish historic doors. Replace non-historic doors with compatible new doors.

e. Remove non-historic skylight domes and replace deteriorated skylight joint sealants.

f. Remove rooftop mechanical equipment that is visible from the north pool deck.

g. Remove cobra head light fixtures at the north pool. Create a new architecturally compatible lighting design for the north pool.

h. Refurbish sidewalk light skylights at the west terrace.

i. Replace elastomeric decking at main floor colonnades with scored deck surfaces to match the historic appearance.

Window detail, 2005.

East entry, 2005.

Ground floor corridor, 2005.

Building Interior

a. Replace plywood shutters obscuring the windows at the gymnasia with compatible window safety screens that allow the windows to be seen and will provide natural light.

b. Replace incompatible light fixtures.

c. Replace insensitively routed conduits, fixtures and panel boards with conduit routed in more strategic and less visible locations.

d. Replace deteriorated and incompatible water fountains, trash receptacles, lockers, and phone booths, especially at historically significant entry areas.

e. Create an accurate set of measured drawings.

Treatment recommendations that require changes to the Building's program and interior configuration:

a. Remove grilles, vents and mechanical systems from historic and highly visible windows, such as the laundry vents at the west entrance, and weight room vents at the east entry.

b. Re-establish the open character of the ground floor by removing partitions that obscure the small light wells, the visibility of the large courtyards and original open character of the ramps.

c. Re-establish the openness and transparency of building spaces near the east entry that were originally visible from the exterior by replacing the men's locker room with a more public function.

d. Remove the existing incompatible elevator structure and adjacent entrance canopy and replace with new elevators located within the footprint of the building.

Building History & Context

III.

The Hearst family played a prominent role in the development of the University of California in the period leading up to the design of the Hearst Memorial project and the construction of the Hearst Gymnasium.

a. The Hearst Family & the University of California

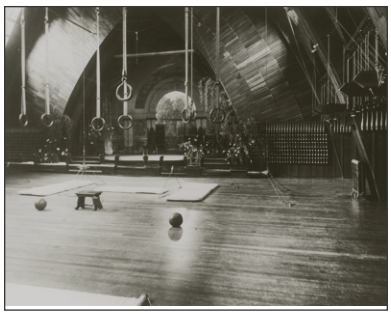
The family fortune was established by George Hearst (1820-1891), an immensely wealthy miner and businessman with mining and other financial and business interests in several states and Mexico, and a United States Senator. Following his death in 1891, the philanthropic interests of his widow, Phoebe Apperson Hearst (1842-1919), expanded to include the University of California. These interests took many forms over many years, ending only with her death in 1919.

Late in 1895, Phoebe Hearst offered to build a building at the university for the College of Mining as a memorial to her late husband.

The issue of the design and siting of the new building led to larger questions about the future of the university. In December 1895, an international competition for the design of the campus was proposed. In October 1896, Mrs. Hearst offered to pay for the competition and two new buildings. In 1899, she rented a house on Piedmont Avenue near Channing Way and built a large reception hall next door designed by Maybeck where the competition jurors could meet. In this building, called Hearst Hall, she hosted many university events, especially for women students. In 1901 after the competition was over and the direction of the campus development was established, she returned to her previous residence in Pleasanton, where she continued to host university events. At that time, she had Hearst Hall dismantled and moved to the west side of College Avenue near the campus, as a women's gymnasium and social center. She was instrumental in the appointment of John Galen Howard as supervising architect for the university, in which position he revised the winning competition plan and executed new buildings according to the plan — his first designs were the Hearst Memorial Mining Building and the Hearst Greek Theater, both funded with family gifts. She supported the establishment of the department of architecture in 1901 with Howard as chairman, and paid his salary until 1908. In 1905-1906, she donated architectural books to the library of the new department.

While she played a central role in the development of the campus and the Department of Architecture, she made vital contributions to other areas as well, often supporting women at a time before women were fully accepted at the university. She donated money to almost every department for buildings, equipment, and salaries. According to the author of a book on the architect Julia Morgan, "Mrs. Hearst reportedly offered to pay for a woman's dormitory at Berkeley as well, but the plan was rejected by the President on the grounds that 'women in groups tend to become hysterical.'"[1] As a regent, she endowed numerous scholarships for women students. Perhaps most importantly, she underwrote the American Exploration Society and the subsequent establishment of an ethnographical museum at the University of California.

Phoebe Apperson Hearst (1842-1919)
Bancroft Library Collection



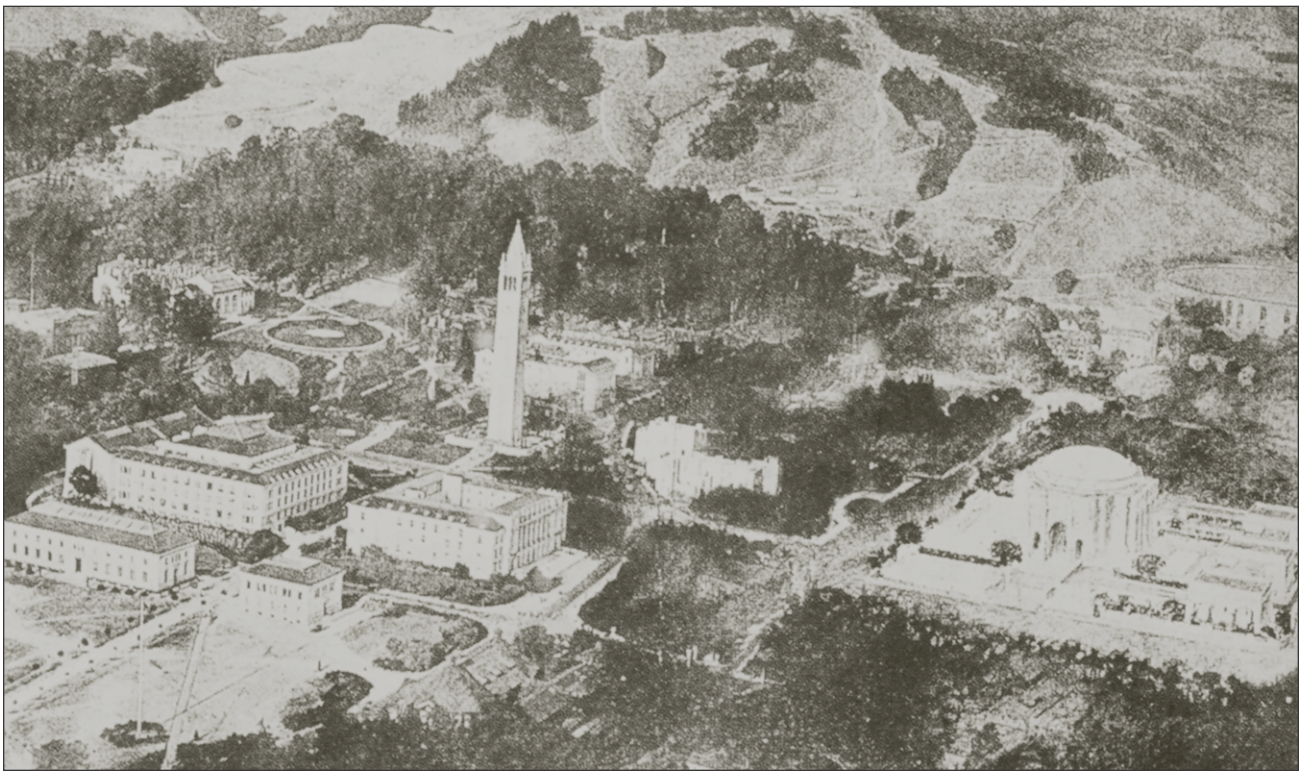
Hearst Hall, 1902
Hearst Gymnasium Historical Collection.

[1]Sara Holmes Boutelle. *Julia Morgan, Architect*, revised and updated edition (New York: Abbeville Press Publishers 1995) p.

The University of California was only one of her charities. One writer estimated that she gave away $20 million in her lifetime (approximately $460 million in today's dollars). Her contributions to the University were acknowledged by her contemporaries: "The day of her funeral, all activities were cancelled at the University of California." [2]

Phoebe Hearst also encouraged her son, William Randolph Hearst, to support the University of California. His first involvement was a donation in 1902-1903 for the Hearst Greek Theater, named for its donor. His second donation came twenty years later, three years after the death of his mother. When Hearst Hall was destroyed by fire in June 1922, W.R. Hearst offered to build a new women's gymnasium as a memorial to his mother. Hearst's idea about the form of this memorial changed over time, apparently growing generally more extravagant from its conception in 1922 to its final abandonment in 1929. Hearst initially saw the gymnasium as an element in a larger memorial whose most prominent feature was a domed auditorium. Later he encouraged the addition of a museum and gallery to the memorial. Although he was enormously wealthy, he was often short of cash. One writer said, "He was easily the nation's biggest spender." [3] In 1926 work stopped on the gymnasium when he telegraphed the university that he had just bought three newspapers and had no money available to complete his donation. Work resumed on the gym and the design for the larger memorial, but stopped after

William Randolph Hearst, 1925
Bancroft Library Collection



View of Maybeck's original design in the campus context, with the gymnasium and auditorium on the right, 1923.
Environmental Design Archives

[2]David Nasaw, *Chief: The Life of William Randolph Hearst.* (Boston and New York: Houghton Mifflin Company, 2000) p. 279.
[3]W.A. Swanberg, *Citizen Hearst: A Biography of William Randolph Hearst* (New York: Charles Scribner's Sons, 1961), p. 363.

the stock market crash in 1929. From that time forward, Hearst continued to build on his estate at San Simeon but gave up the effort at the university. Toward the end of his life, Hearst tried to give San Simeon to the University of California, an offer that was rejected. In his will, he established a trust that benefited the University of California.

Today, the principal memorials to the Hearst family at the University of California are the Hearst Memorial Mining Building, named in memory of George Hearst by his wife; the 1903 Hearst Greek Theater, named for its donor William Randolph Hearst; and the 1927 Hearst Gymnasium for Women, named for Phoebe Apperson Hearst by her son. In addition, in 1992, the Museum of Anthropology in Kroeber Hall was renamed for Phoebe Apperson Hearst.

b. Site and Campus Development

The site of the Hearst Gymnasium for Women has a long if sometimes ambiguous history in relation to the planning and development of the University of California. Located at the terminus of Bowditch Street on the north side of Bancroft Way and south of Strawberry Creek, the gym occupies a site that was located between the nineteenth century site of the campus and the early residential development of the south side. The purpose of this section is briefly to describe the history of the site on which the Hearst Gymnasium was built, including the broader adjacent area proposed for the Hearst Memorial auditorium and museum. This is described in the context of the development of the campus and in particular those aspects of the planning and architecture of the campus that are related to the siting, design, and use of the gymnasium and the memorial — in other words, the history of planning and design of a museum, an auditorium, and athletic facilities, especially

Olmsted's site plan, 1866
Bancroft Library Archives

those for women. The property was privately held until the end of the 19th century.

In the 1850s and 1860s land speculators, farmers, squatters, and other American-era settlers came into possession of most of the land in the future Berkeley, which had been previously owned by the Peralta family through a land grant from the King of Spain.

Four of the major land owners in the vicinity of the future campus site were Shattuck, Blake, Hillegass, and Leonard. They acquired a square of land and divided it into four approximately equal parcels, running north / south from the line of present-day Addison Street in downtown Berkeley. As the area developed, these large parcels were generally subdivided and sold off as smaller holdings. Mr. Shattuck convinced the Central Pacific Railroad to extend a spur line up the center of his property to a train station west of the campus site, creating the nucleus of the downtown Berkeley shopping district and the line of the future Shattuck Avenue.

A large area at the northern end of their holdings, and further north, was purchased by the private College of California in 1858. In 1868 the College dissolved itself and gave its assets, including the Berkeley campus site, to the State to help form the new public University of California.

The campus site, which was provided with a water system but not developed with buildings during the ownership of the College, represented only a portion of the College holdings. The College trustees undertook two separate developments of portions of their land; both were intended to help stimulate the development of a town / residential suburb adjacent to the campus, and provide the College with much-needed income from land sales.

The first development, in 1864, was the subdivision of a large area approximately west of today's College Avenue, south of Bancroft Way, and north of Dwight Way into the College Homestead Association tract of lots. This area was platted with a grid of north / south streets named alphabetically for famous men of science (Audubon—now College—Bowditch, Choate—now Telegraph—Dana, Ellsworth, Fulton), and east / west "ways" named for notable men of letters (Allston, Bancroft, Channing, Dwight, with Durant and Haste later cut through as new streets). The typical block was divided into eight lots, which were sold individually.

The second development, in 1866, was done according to a plan prepared for the campus by Frederick Law Olmsted, during his California sojourn before he returned east. This development, entitled the Berkeley Neighborhood, was undertaken in the area roughly east of College Avenue, north of Dwight, south of Strawberry Creek, and west of the base of today's Panoramic Hill. Olmsted's proposal was a planned suburb linking the college campus with adjacent residential developments in a "naturalistic park." He avoided the standard grid approach of the adjacent College Homestead

tract, and proposed a curving parkway, following the topography of the hillside, running south from Strawberry Creek. This became the present-day Piedmont Avenue, and was Olmsted's first documented plan for a parkway residential subdivision which later became a standard feature of his landscape and urban planning work elsewhere in the United States.

The Berkeley Neighborhood or Berkeley Property Tract was subdivided after Olmsted's departure and developed with private homes.

Olmsted also prepared a separate plan for the College of California campus itself. This emphasized picturesque, asymmetrical clearings for college buildings, residences, and a "suitable field for athletic games" framed by walkways, parkways, and the tree-lined branches of Strawberry Creek. Olmsted oriented a central axis of the campus towards the Golden Gate.

The area that would become the site of Hearst Gymnasium remained undeveloped between all of these developments. It lay west of Audubon Street (now College Avenue) which marked the western boundary of the Berkeley Neighborhood, north of Bancroft Way, which was the northern boundary of the College Homestead Tract, and south of the property line of the original campus, which ran roughly east/west not far south of Strawberry Creek, in the vicinity of today's music buildings (Morrison and Hertz Halls).

This property remained in the ownership of William Hillegass and his heirs, and was often called the "Hillegass Tract" or the "Hillegass Orchard". It was not subdivided with streets or otherwise developed, except for a small area of homes at the eastern end, along College Avenue, where Hearst Hall would

The University viewed from the east, 1899
Bancroft Library Archives.

eventually stand. Unlike his fellow landholders Shattuck, Blake, and Leonard, Hillegass appeared to subdivide and develop his remaining property more slowly, including the area south of the College Homestead subdivision; anecdotally, it appears that much of his land was retained for agricultural purposes long after urban development had begun on adjacent parcels.

In 1868, the year the University of California was chartered and the campus property acquired for its use, a new campus plan was prepared by Wright and Saunders. This was a symmetrical design of Gothic-Romanesque revival style buildings—a large building at the center of a square defined by smaller buildings at the corners—oriented to the west. A rendering of the plan showed all University development north of Strawberry Creek, which was consistent with the extent of the campus grounds at that time. The Hearst Gym site remained in private ownership, as noted above.[4]

This pattern of proposed and actual development, with the future site of the gym between the campus to the north, the Berkeley Property tract to the east, and the College Homestead tract to the south held until the turn of the century. In 1878 the area was clearly labeled in the Thompson & West atlas as part of the estate of "William Hillegas" (sic). This was a twenty-two acre property consisting of three parcels bound by Bancroft Way on the south, College Avenue to the east, the curvilinear alignment of Allston Street along Strawberry Creek in the north, and five small parcels facing Telegraph Avenue on the west.

This plan was followed by yet another, the William Hammond Hall Plan of 1874. Hall expanded and modified the Kenitzer and Farquharson plan in consultation with Olmsted. According to Harvey Helfand, author of the Campus Guide to the University of California, Berkeley, "He was influenced by Olmsted's picturesque small-college scheme, but his own plan responded to the greater needs of the state university. He sited several buildings informally along the natural contours, connected with a winding loop road, with terraces primarily at North and South Halls, as Olmsted had proposed for two buildings at the head of a central dell." [5]

This plan provided a generally adhered-to framework for development of the campus until the end of the nineteenth century. Among seven major brick and wood buildings built in that period, all were north of Strawberry Creek. Athletic facilities were an important part of this period of development. The third major building on the campus was Harmon Gymnasium, a privately funded octagonal wood structure built in 1879, and subsequently enlarged, southwest of the other buildings and just north of Strawberry Creek. The purpose of the donor was to provide a place for both men and women students to get "a certain reasonable amount of exercise."[6] In addition, in 1882,

[4]Harvey Helfand, . The Campus Guide: University of California, Berkeley (New York: Princeton Architectural Press, 2002) pp. 7-8.

[5] Ibid, pp. 8-9.

[6] Cathy Cockrell, "Edifying the Body Through the Decades; Online Photo Gallery Showcases History of Physical Education at Berkeley." Berkeleyan, 28 October 2004, p. 6-7.

the Cinder Track was laid out in the southwestern part of the campus on the north side of Strawberry Creek. [7]

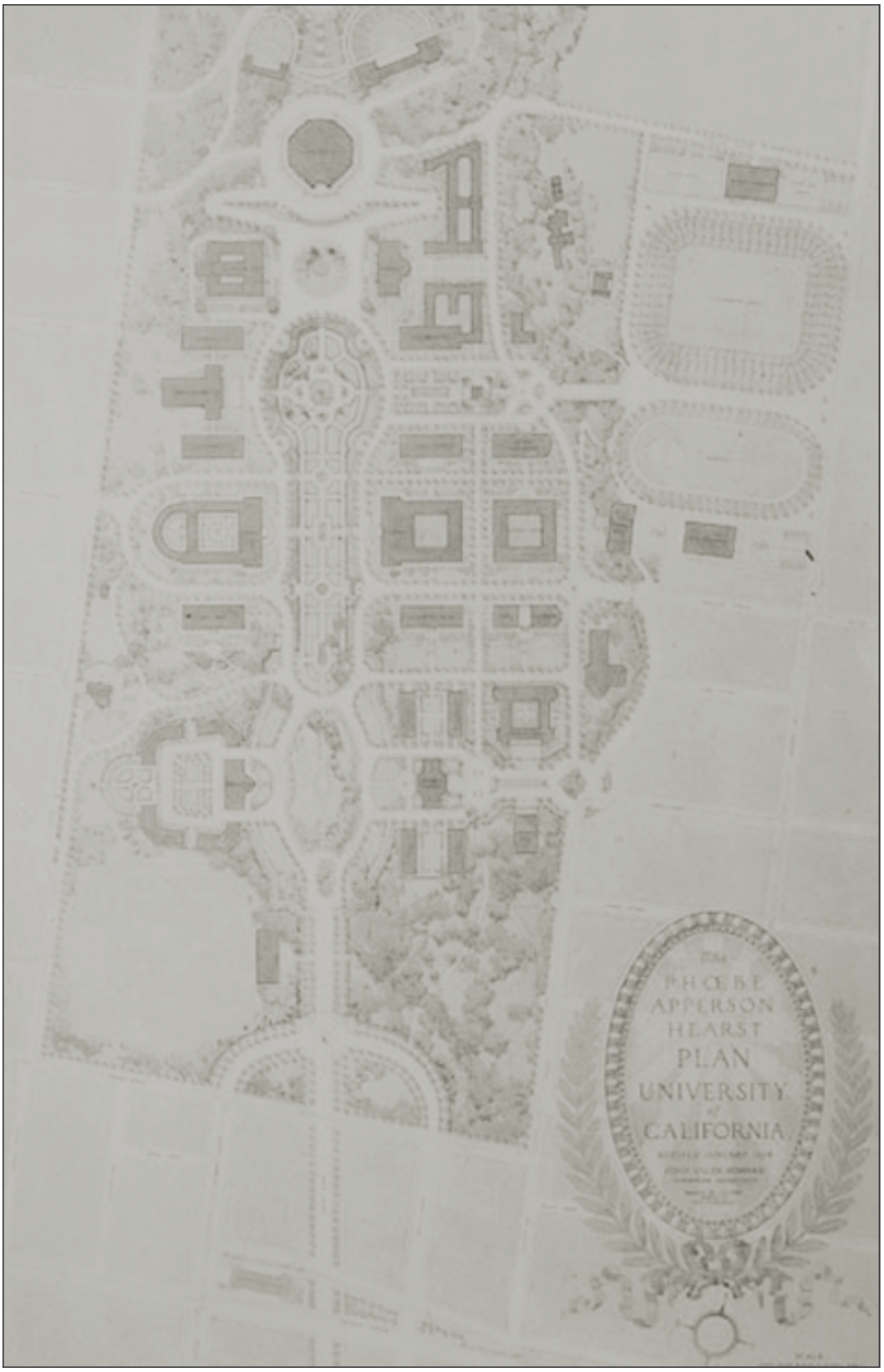
At the end of the nineteenth century, enormous changes were set in motion through an international competition for a new campus plan. When the description of the competition was made available in December 1897, the site was defined as the existing campus plus adjacent areas that included the Hillegass property — and the site of the future Hearst Gymnasium. Competitors were told to ignore existing development on the campus in favor of developing a comprehensive new scheme for permanent buildings and facilities. After a preliminary round with over 100 entries, in September 1899, Emile Bénard of Paris was judged the winner among eleven finalists.

Like most of the entries, the Bénard plan was characteristic of the Ecole des Beaux Arts principles in its formal axes, hierarchical relationships, symmetry, monumentality, styles based on Classical and Renaissance precedents, and unified expression. The Bénard plan had two long (east-west) axes — the main one aligned with University Avenue and the surrounding city street grid rather than with the Golden Gate like earlier plans. The principal cross axis (north-south) terminated in a magnificent gymnasium and athletic fields in the Hillegass Tract that extended over the future site of the Hearst Gymnasium. Helfand states that many of the other competitors placed athletic facilities in the same area.[8]

Following difficulties with Bénard, a member of the fourth place winning team, John Galen Howard of New York, was appointed supervising architect of the university in 1901 and charged with modifying Bénard's plan. In his first revised plan, henceforth known as the Phoebe Apperson Hearst Architectural Plan, prepared earlier but officially adopted in 1908, Howard re-oriented the principal east-west axis to the Golden Gate. He proposed a museum north of and on axis with the proposed main library in the center of the campus. As called for in the original competition, he grouped facilities for related academic areas together, including athletic facilities on the south side, specifically in the Hillegass Tract. Drawing on his own competition entry, he placed a domed auditorium at the culmination of the main axis at the east end of the central campus.

Under Howard's supervision — following his plan, he designed almost every building on the campus during this period — numerous major and minor buildings and other facilities were built, including numerous athletic facilities along the south side of the campus. One of the earliest developments under his watch was the establishment of the first women's gymnasium on the campus in 1902. This was accomplished by the relocation of Hearst Hall from its original location at Channing and Piedmont Way to a site in the Hillegass tract on the west side of College Avenue north of Bancroft Way. Hearst Hall, an unusual wood structure originally built in 1899 as a reception hall for Phoebe Apperson Hearst next door to the house she rented during the development and staging of the competition for the campus plan, was adapted for use as a gymnasium for women on its new campus location.

[7]Harvey Helfand, . The Campus Guide: University of California, Berkeley (New York: Princeton Architectural Press, 2002) pp. 9-10.
[8] Ibid, p. 13.



Hearst Plan, revised 1914, John Galen Howard
Bancroft Library Archives

In 1900, the University purchased the Hillegass Tract for future athletic development, thus expanding the boundaries of the central campus southward to Bancroft Way for the first time. In 1904, the first football facility at the University of California, California Field, was built on Bancroft Way in the Hillegass tract. The south end of California Field covered the future site of the Hearst Gymnasium. Oriented north-south, California Field had bleachers on three sides. While no visible building features survive, the slight bermed hillside at the northern edge of North Field, by Hearst Gymnasium, is a remnant of the landform of California Field which was cut into the gently westward sloping terrain of the Hillegass Tract.

Following the earlier construction of a swimming pool for men in Strawberry Canyon, in 1914 a pool for women was built adjacent to Hearst Hall. In the same year, outdoor basketball courts and tennis courts were built for women south of Hearst Hall at the northwest corner of College Avenue and Bancroft Way. The pool and courts were surrounded by high walls so that men could not watch the women exercise.

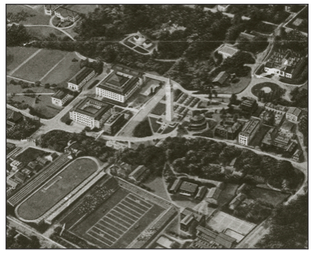
In 1914, Howard prepared a slightly revised plan that proposed two new permanent stadiums, for football and for track, on the site of California Field and the track stadium on its west side — the future site of the Hearst Gymnasium. In addition to athletic facilities, development of the campus proceeded in other areas according to Howard's plans.

In 1915, a second running track, supplementing the old Cinder Tract further north on the campus, was built immediately west of California Field. Also oriented north-south, it had bleachers on its east and west sides. This facility occupied part of the future site of Hearst Gymnasium.

In 1922, planning and development of the university began to change direction. Following the retirement of President Benjamin Ide Wheeler and the death of Phoebe Apperson Hearst — Howard's two strongest supporters — in 1919, Howard's power waned. Two events demonstrated the changes. In January 1922, against Howard's 1914 plan and his revised proposal for a new football stadium in an expanded southwest corner of the campus, the Board of Regents voted to build the facility at the mouth of Strawberry Canyon. This was the first time in over twenty years that Howard was overruled on a major building project. Then, following the loss by fire of Hearst Hall in June 1922, Bernard Maybeck was chosen — rather than Howard — as architect for a new women's gymnasium and an associated memorial that would include at various times an auditorium, gallery, and museum.

By locating the football stadium in Strawberry Canyon, the Hillegass Tract on Howard's 1914 plan was now free for other uses. In the spring of 1923 the regents voted to build the new women's gymnasium and Hearst memorial on that site. This decision was compatible with the longstanding designation of university plans for the south side to be developed with athletic facilities. However, by including a museum and an auditorium in the complex, it

represented a major break with Howard's plan. If these buildings were built in the Hillegass tract, then it would no longer make sense to build a museum facing Doe Library as Howard's 1914 plan proposed. More importantly, it would undercut a keystone of Howard's plan — the placement of a great domed auditorium at the head of the principal axis of the campus.



Aerial view of California field, 1922

This development had other planning implications as well. It reintroduced a type of cross axis that was proposed by Bénard but was barely present in the 1914 plan. Curiously, planning for the domed memorial proceeded, with an alignment of the gymnasium, domed auditorium, and Campanile at the same time that a new student center, Stephens Hall, designed by Howard, was erected in the middle of the axis, diminishing the potential effectiveness of the relationship of the memorial to the Campanile and the heart of the campus. While development of plans for the new gymnasium and memorial proceeded slowly during 1922 and most of 1923, Howard designed and supervised construction of Stephens Hall, on the north side of Strawberry Creek, terminating both the low level view and the direct access between the Campanile and the new gymnasium and memorial.

Aerial View of Hearst Gymnasium, 1928
Earth Science Library

The construction of the Hearst Gymnasium in 1925-1927 took place on the site of California Field, no longer needed since the completion of California Memorial Stadium in 1923. The gymnasium also required removal of the south end of the east bleachers of the California Oval previously built on the west side of California Field. The California Oval was removed in 1932 after a new track facility, Edwards Stadium, was completed. The area on the east, north, and west of Hearst Gymnasium that was previously occupied by California Field and California Oval, was used for outdoor activities of the Physical Education Department. Women's tennis courts were built east of the gym; the area to the north was called North Field; and the area to the west came to be called Hearst Field.

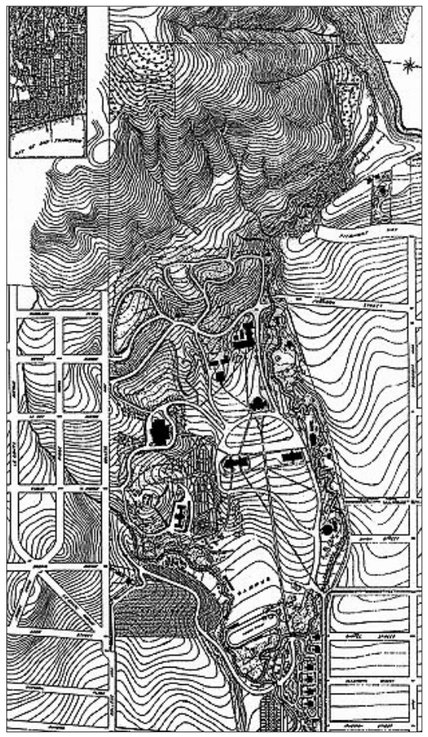
Aerial view of the campus in the 1930's
Bancroft Library Archives

The outdoor facilities surrounding Hearst Gymnasium survived until recent decades. In 1962-1964, Barrows Hall was built over portions of North and Hearst fields. Following the 1956 Long Range Development Plan, the tennis courts were rebuilt as a parking garage with tennis courts on the roof. Most recently, the new Jean Hargrove Music Library has been completed at the east end of North Field. In 1999-2000, the temporary Hearst Field Annex was built in Hearst Field for use by the Pacific Film Archive and campus departments temporarily displaced from their facilities during seismic retrofits of their buildings.

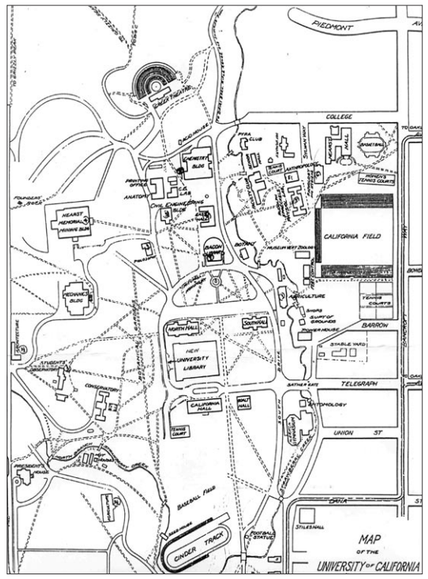
A delayed result of the Hearst Memorial project has been the development on the south side of the central campus facilities proposed by Maybeck and Hearst, including the music department, the school of architecture, and the anthropology museum.

1897

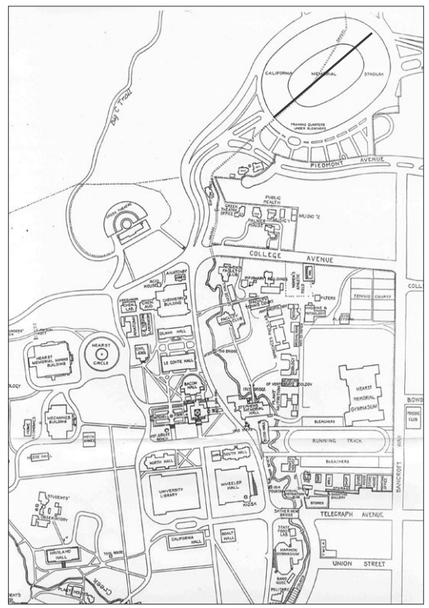
UC Campus and Environs



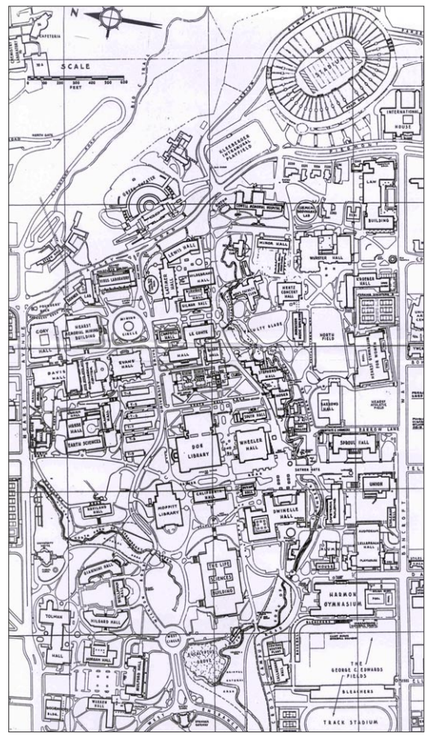
1911



1927

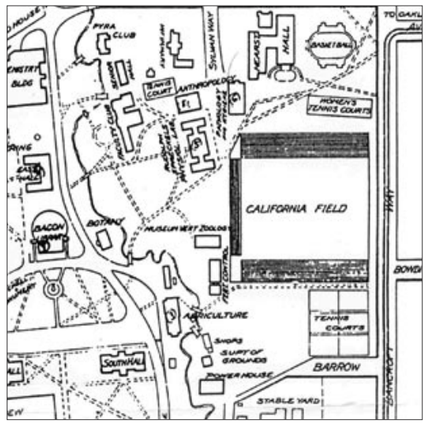


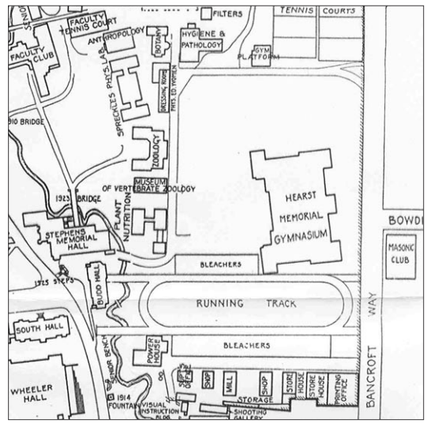
1978

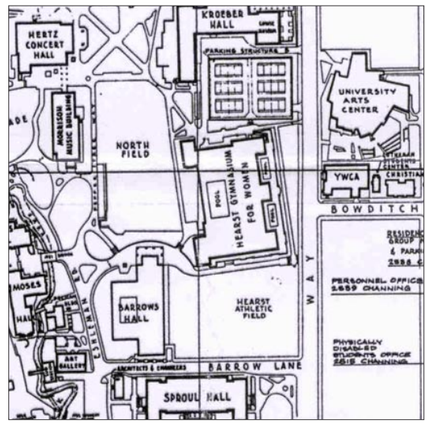


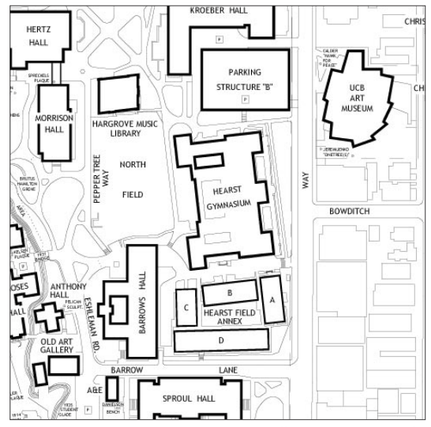
2005

Hearst Gym Site and Environs









All maps not to scale

c. Physical Culture, Physical Education, and Women's Athletics

The development of gymnasiums for women is part of a larger story of attitudes toward physical activities for women in the United States. Until recent times — within the last fifty years or so — the history of these attitudes has been very different for men and women. The history of women's participation in physical exercise and athletics in the United States includes changing views of the necessity or desirability of athletics for women, changing views of appropriate activities, and a general, if uneven, increase in participation over time.

A majority of American women in the 18th and 19th centuries lived lives of hard physical work. Women who lived on farms or in many other circumstances had no need for or interest in athletics. However, already there was a lack of physical activity among some women in the 18th century. In the urban "trading centers of the eastern coast . . . many of the women lived a life of comparative ease . . . the delicate, fragile and dependent woman was much admired." [9]. In the eighteenth and for most of the nineteenth century, dancing was the most popular form of physical exercise for women, and it was prescribed for that purpose.

At girl's schools beginning in the 1820s, established by "pioneers in the advancement of education for women," dancing, calisthenics, and domestic chores were parts of the curriculum.[10] These schools educated limited numbers of girls but they indicate the persisting recognition of the need for physical activity.

With industrialization, urbanization, and immigration, society in general underwent enormous changes. By the middle of the nineteenth century, there was widespread concern that the health of Americans, especially American women, was in decline. In 1860, Godey's Ladies Book, one of the leading women's periodicals of the time, "claimed that American women as a general class were fragile, delicate, and incapable of enduring any hardship." [11] In 1873, Dr. Edward Clarke of Harvard Medical School explained the roots of this problem: he published an influential book, Sex in Education; or a Fair Chance for the Girls, in which he argued that women were innately weaker in body and mind; girls should not be educated after puberty; and because they could not endure physical and mental activity at once, their education should not include physical activity.[12]

In the same period, other writers, mostly women, argued that women were not frail and that they simply needed more exercise — albeit of a restricted kind, such as running up and down stairs with the mouth closed to prevent overexertion.[13] In 1881, Dr. Mary T. Bissell said that "chronic ill health

[9] Dorothy S. Ainsworth, *The History of Physical Education in Colleges for Women* (New York: A.S. Barnes and Company 1930) p. 2

[10] Ibid, p.4.

[11] Gregory Kent Stanley.. The Rise and Fall of the Sportswoman: Women's Health, Fitness, and Athletics, 1860-1940. *American University Studies, Series IX, History, vol. 180,* New York: Peter Lang, 1996, p.25 .

[12] Ibid, p.30.

[13] Ibid, pp.42-43.

would end" for women who were physically active. She blamed the problems on idleness, restrictive dress, and lack of exercise. Those who promoted physical exercise for women first advocated dress reform — corsets and heavy layered clothing that dragged on the ground made most physical activity beyond walking difficult if not impossible.[14]

In the 1860s and 1870s, several women's colleges including Mills College in Oakland were established incorporating programs for physical training in their curriculums. Women were required to take gymnastics, calisthenics, dancing, or domestic science. Because the women flourished with exercise, "with remarkable speed, women's colleges brought about a startling reversal in popular thought." By the mid 1880s, it was clear that exercise improved women's health.[15] In the 1880s and 1890s, "medical societies as well as educational organizations were urging colleges to make physical culture part of the curriculum." [16]

Women at the University of California organized their own sports activities as early as 1876. In 1879, women were allowed to use the new Harmon Gymnasium two afternoons a week. In the 1882-1884 Biennial Report, University of California President William T. Reid, wrote that the purpose of physical culture in the university was "not to make athletes, but to accompany the well balanced mental training . . . with an equally well balanced physical training." [17] The University of California established a Department of Physical Culture in 1888. Beginning in 1889, classes were offered for women in calisthenics and gymnastics two afternoons a week. In 1891, women students and alumni petitioned the university for a woman who could teach a class in physical culture. As a result, Phoebe Hearst donated money to hire Dr. Mary Bennett Ritter as medical examiner. Women undergraduates formed clubs for tennis, boating, and archery in 1891. In 1892, a university instructor organized a women's basketball team. During the 1890s, access to Harmon Gym and options for physical culture classes for women increased. In 1897, the university started a two-year program for a teaching certificate in physical culture. In 1901, when Hearst Hall had been re-erected on the campus as a women's gymnasium, as a condition of Phoebe Hearst's donation, women students were required to take two years of Physical Culture classes.[18]

Hearst Hall, 1902
Hearst Gymnasium Historical Collection

With the opening of Hearst Hall and the establishment of required physical culture classes, the involvement of women in physical exercise and athletics entered a new stage at the University of California. These changes had the added value, as noted in the dedication of Hearst Hall by President Wheeler, of improving more general conditions for women students. Hearst Hall "was an important social center where a variety of sports, dance, and club

[14] Ibid, pp.42-43.
[15] Ibid, pp.42-43.
[16] Roberta J. Park, "A Gym of Their Own: Women, Sports, and Physical Culture at the Berkeley Campus, 1876-1976." *Chronicle of the University of California: A Journal of University History*, vol. 1 no. 2 (Fall 1998), p. 24.
[17] Ibid, p. 24.
[18] Ibid, pp. 23-26; Reet Howell, *Her Story in Sport: A Historical Anthology of Women in Sports* (West Point: Leisure Press. 1982) p.406.

organizations offered opportunities for young women to work together and develop leadership skills." [19]

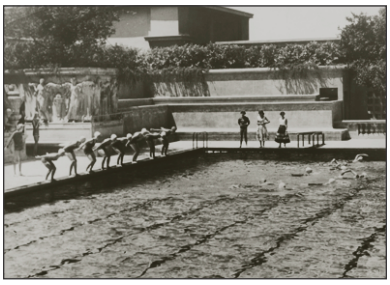
Off limits to men, Hearst Hall was strictly a women's place, with lounges and club rooms as well as exercise facilities. It is important to recognize this aspect of early twentieth century women's physical culture in order to understand the design and character of women's gymnasiums. In the same spirit, also in 1901 the Associated Women Students "created Sports and Pastimes, an association intended to foster social interaction as well as athletic opportunities."[20]

North Pool, top, 1930's
Central Gymnasium, bottom, 1940's
Hearst Gymnasium Historical Collection

With increasing numbers of women students and the requirement for physical culture classes, the university hired teachers, first for physical culture and then for folk dancing. Tennis courts and an outdoor court for women's basketball, a particularly popular activity, were built next for Hearst Hall. Women competed against each other in club or class teams and occasionally against nearby high schools, Mills College, and Stanford. [21]

In 1914, things changed again with new facilities, a growing program, a new P.E. and Hygiene major, the establishment of separate administrations for men and women, and the adoption of a new name — henceforth, the Physical Education Department for Women. In that year, nine tennis courts, four outdoor basketball courts, and the "world's largest" women's outdoor pool were built near Hearst Hall. Women not only participated in but competed in more sports, including fencing, crew, basketball, swimming, and track, with field hockey planned. While competitive opportunities were expanded, however, winning in sports was not emphasized at the expense of "honesty, loyalty, and cooperation." [22]

Following the loss of Hearst Hall by fire in 1922, its replacement, Hearst Gymnasium for Women was opened in 1927. The new facility made possible an expansion of activities, but brought no fundamental changes in philosophy. As Roberta Park has written in regard to the variety of sports available, "Every effort was made to ensure the experience was pleasurable, but never at the expense of 'regular and sequenced instruction . . . it was deemed important to instill 'habits of exercise' and teach women a range of skills they could use in their free time." The language used to explain the purpose of physical education omitted mention of competition and sometimes even omitted mention of physical activities, as when the head of the department "declared that her faculty was 'eager to help make college mean as much as possible to every woman.'" The Dean of Women spoke of physical education as "a way a college woman could develop 'skill, grace and physical courage to supplement her mental awareness.'" By this time, the field of Physical Education had developed its own jargon, as expressed by the head of the department: "The purposes of physical education . . .were . . . organic, neuromuscular, intellectual, and social development." [23]



North Pool, 1955
Hearst Gymnasium Historical Collection

[19] Roberta J. Park, "A Gym of Their Own: Women, Sports, and Physical Culture at the Berkeley Campus, 1876-1976." *Chronicle of the University of California: A Journal of University History,* vol. 1 no. 2 (Fall 1998), p. 24.
[20] Ibid, p.24.
[21] Ibid, p. 26.
[22] Ibid, pp.26-28.
[23] Ibid, p. 31 and 43.

A comprehensive expression of these attitudes was delivered by Violet Marshall at the dedication of the Hearst Gymnasium on 8 April 1927. Athletics for women, she said, should not be the same as for men. "The program should encourage participation by all rather than intensive training to develop a few stars." Physical education is for "the welfare of young women as the potential mothers of the race;" it provides a "sound foundation of emotional and social development." Without physical exercise, "Abnormal and undeveloped women, incapable of necessary adjustments to life, have too often been the result." All of this is not to say that physical education should not be demanding: "a rigorous conditioning" for each woman "will yield her freedom for most complete living." [24]

Central Gymnasium, 1932
Hearst Gymnasium Historical Collection

Providing a counterpoint to these statements by the university's guardians of young women, the 1920s was both a high point and the beginning of a decline in early women's competitive and intercollegiate athletics. At the University of California, the potential for women athletes was best represented by Helen Wills, a member of the class of 1927, who was the U.S. women's tennis champion form 1923 to 1927 and afterward, and who won a gold medal in the 1924 Paris Olympics in doubles. In 1923, the widespread acceptance of the importance of athletics for women was recognized in a White House conference on women's athletics.[25] In the 1920s, "the sportswoman became a dominant cultural symbol," widely recognized in the press and pictured in advertisements.[26]

However, public attitudes toward women in athletics changed radically and abruptly in the late 1920s. While there was no retreat on the importance of physical exercise for women, the idea of intense athletic competition for women was rejected by many, perhaps crystallized by a perception of harsh experiences at the 1928 Olympics — the first Olympics in which women competed in track and field. Efforts arose to reduce team competition in basketball and track and field in particular. In the late 1920s, most women's colleges gave up intercollegiate sports after twenty or thirty years of competition.[27] Already in 1924, a spokesperson for a Berkeley group announced that they had "taken a stand against all intercollegiate competition and therefore . . . will gladly give up our interclass-intercollegiate meets." [28]

The new Hearst Gymnasium for women provided an intentional setting for women's physical education that minimized its accommodation of competitive athletics. Its gymnasiums were not standard sizes for intercollegiate athletics and did not provide seating or space for spectators. the large urns and the floor level windows might be seen from today's perspective as both distractions and hazards. The decorative stenciling on the walls was, perhaps, a distraction. But the purpose of these spaces as they were designed

[24] Robert Cresap Sipe and Doreen Stephenson, Phoebe Apperson Hearst Memorial Gymnasium: An Architectural Analysis, including copies of documents from University Archives. Student paper prepared for Joan Draper, Environmental Design 171. 1973, complete text of speech.

[25] Angela Zophy and Frances M. Kavenik. *Handbook of American Women's History*, (New York: Garland Reference Library of the Humanities, volume 696, 1990), p.49.

[26] Gregory Kent Stanley.. The Rise and Fall of the Sportswoman: Women's Health, Fitness, and Athletics, 1860-1940. *American University Studies, Series IX, History, vol. 180*, New York: Peter Lang, 1996, p. 95.

[27] Ibid, pp.106-115.

[28] Roberta J. Park, "A Gym of Their Own: Women, Sports, and Physical Culture at the Berkeley Campus, 1876-1976." *Chronicle of the University of California: A Journal of University History,* vol. 1 no. 2 (Fall 1998), p. 21-47.

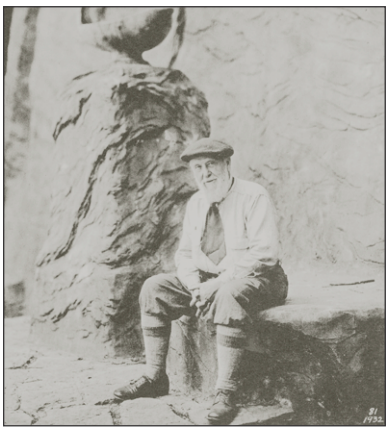
was to create a setting or mood for a balanced kind of physical activity where participation and personal enrichment were more important than competitive victory.

These attitudes generally prevailed at Berkeley and elsewhere until the 1960s. In addition to a wide range of exercise classes, gymnastics, and sports, characteristic activities of the 1920s to 1950s included synchronized swimming, modern dance, and a specialized kind of dance called "Orchesis" which combined "creative expression and an understanding of the biological nature of movement"[29], performed in flowing robes.

The first change in the approach to physical education for women at Berkeley came in 1958 when a program was begun for a small number of the best athletes. Competition with other colleges in the area in tennis began in 1962 and expanded to other sports during the decade. The most significant impetus to change came from outside the university. In 1967, national championship competitions were established for college women and teams. Most of all, in 1972 Title IX of the federal Educational Amendments Act outlawed discrimination on the basis of sex. This led in 1976 to the establishment of a separate Department of Intercollegiate Athletics for Women at the University of California.[30]

d. Designers: The Architects and the Engineer

The Hearst Gymnasium was designed by renowned architects Bernard Maybeck and Julia Morgan. The design was made to satisfy the programmatic needs of the Physical Education Department for Women, enunciated by the department chairpersons, Ruth Elliott and Violet Marshall, and various concerns of the university, expressed largely by Dean Baldwin M. Woods who communicated regularly with President William W. Campbell and with the Board of Regents. In addition, the design was made to satisfy the donor, William Randolph Hearst.



Bernard Maybeck, 1930
Environmental Design Archives

Key factors in the initial appointment of Maybeck as architect for the project, and in the subsequent architectural collaboration between Maybeck and Morgan were the long relationship that each had had with Phoebe Hearst and that the architects had had with each other.

Bernard Maybeck

Bernard Maybeck (1862-1957) is among the most celebrated architects in California history. After studying architecture at the Ecoles des Beaux Arts in Paris, he came to California where he made a brilliant career both as an innovative and imaginative designer of buildings and as a powerful influencer of architectural culture through his teaching and planning. In addition to his houses designed with a particular appropriateness for California's climate and culture, Maybeck is perhaps best known as the architect of the 1911 First

[29] Ibid, p.34.
[30] Ibid, pp.37-39.

Church of Christ, Scientist in Berkeley and the 1915 Palace of Fine Arts at the Panama-Pacific International Exposition in San Francisco. Both buildings are admired internationally. Maybeck was the first architect on the faculty of the University of California where he encouraged a generation of students who would become important architects to study in Paris, including Julia Morgan, Arthur Brown, Jr., John Bakewell, Edward H. Bennett, and Harvey Wiley Corbett. Maybeck also originated the idea for an international architectural competition for the University of California, and played a central role in its development and execution.

Maybeck's role at the university expanded in 1895 when he was introduced to Phoebe Apperson Hearst by the university president, William W. Campbell. Campbell asked him to design a proposal for a building for the College of Mining, which Mrs. Hearst offered to build in memory of her husband. The issue of a new building raised questions about where it should go, what its relation should be to the growing campus, and how the campus as a whole should grow. With Maybeck's guidance, Jacob Reinstein, a regent of the university supported the idea of an international competition for a plan of the university and Phoebe Hearst offered to pay for it.

Maybeck spent two years in Europe preparing for and running the competition. While he was there, he was visited by Mrs. Hearst who hired him to design Hearst Hall, a building for receiving the competition jurors when they convened in Berkeley. After the competition winner was announced, Maybeck played a key role in negotiating with the winner and subsequently in selecting John Galen Howard to revise and execute the plan. When they returned home in 1899, Mrs. Hearst expressed her confidence in Maybeck by hiring him to design projects apart from the university — the Town and Gown Club in Berkeley, and a family retreat in Siskiyou County called Wyntoon. Although Maybeck did not work again for Phoebe Hearst, the two remained friends and correspondents for the rest of her life. Also on his return, he designed the Faculty Club at the University of California in 1902. Because of his important role in the development of the university and his long relationship with Phoebe Hearst, he appears to have been an obvious choice by her son to design a new gymnasium to replace one of the earlier buildings she had donated that would also serve as a memorial to her.

Julia Morgan

Julia Morgan (1872-1957) is widely recognized both as an important California architect and as a pioneer among women architects in the United States. As a student at the University of California, she was encouraged to continue her studies at the Ecoles des Beaux Arts where she became the first woman admitted. She was the first woman licensed to practice architecture in California. During her long career from 1905 to 1951, she was a prolific producer of buildings who made lasting contributions through the consistent high quality of her designs.

Julia Morgan receiving an honorary degree at UC Berkeley, 1929

Among her best-known buildings are the Bell Tower, Library, and Gymnasium at Mills College; St. John's Presbyterian Church in Berkeley; YWCAs in Oakland, San Jose, Honolulu, and Salt Lake City; the YWCA conference center at Asilomar; the Chapel of the Chimes in Oakland; the Berkeley Women's City Club; and numerous projects for the Hearst family, culminating in San Simeon.

Morgan and Hearst at San Simeon, 1926
Bison Archives

Morgan's long experience at the University of California, with the Hearsts, and with Maybeck was a factor in her later engagement to work on the Hearst Gymnasium. As a student, Morgan was encouraged by Maybeck to continue her studies at the Ecole des Beaux Arts. At that time she also met Phoebe Hearst who paid all the students in Paris a stipend and offered an additional amount to Morgan. Before leaving for Paris, she worked for Maybeck on a house in Berkeley. In Paris, she saw the Maybecks socially and worked for Bernard Maybeck on the design of Hearst Hall for Phoebe Apperson Hearst. When she returned to Berkeley in 1902, Morgan worked for John Galen Howard on the Hearst Memorial Mining Building and the Hearst Greek Theater at the University of California before leaving in 1904 to open an independent practice. In 1919, she began her biggest and longest-lasting project, the estate at San Simeon for William Randolph Hearst. She continued working on San Simeon until 1947.

Collaboration

When the association between Morgan and Maybeck began on the Hearst Gymnasium in 1924, it was the first of several collaborations between the two over the next sixteen years. After Maybeck prepared a plan for Principia College in Elsah, Illinois, he brought in Morgan from 1930-1938 as associated architect. After the principal building at Wyntoon, designed by Maybeck, burned in 1930, William Randolph Hearst asked Maybeck and Morgan to rebuild it. Most of what was actually built was designed by Morgan. In 1940, Maybeck and Morgan worked together on Lawndale Cemetery in Colma.

The collaboration on the Hearst Gymnasium made sense from several perspectives. Both architects had experience at the University of California. Both were known and well regarded by the donor, William Randolph Hearst. The two had know each other for about thirty years, although their principal association had been largely in the context of teacher-student and employer-employee relationships. More than this, two biographies observed that Morgan (or Morgan and Henry Gutterson) was Maybeck's closest follower among his students.[31] Finally, because since 1921 Maybeck had structured his practice "to limit his responsibility to the design phase of projects."[32] and because the gymnasium had many practical and technical requirements that needed attention, Morgan was a natural associate. She had made a specialty of athletic facilities for women. Indeed, it seems unlikely that many other ar-

[31] Sally B. Woodbridge, *Bernard Maybeck, Visionary Architect*, (New York: Abbeville Press Publishers, 1992) p.8; and Kenneth Cardwell, *Bernard Maybeck: Artisan, Architect, Artist.* (Salt Lake City: Peregrine Smith, Inc., 1983) p.39.
[32] Sally B. Woodbridge, *Bernard Maybeck, Visionary Architect*, (New York: Abbeville Press Publishers, 1992) p.9.

chitects in the United States could have matched her experience in that area. By the time she was hired for Hearst Gymnasium, she had already designed YWCAs for Oakland, San Jose, Vallejo, Salt Lake City, Pasadena, Fresno, and Long Beach. She had also designed the gymnasium at Mills College and the Emanu-el Sisterhood in San Francisco.

Walter Leroy Huber

Walter Leroy Huber (1883-1960) was a prominent California civil engineer remembered in a memorial by the A.S.C.E. (American Society of Civil Engineers) for his achievements in structural design, hydraulic development for power and irrigation, and for his "wise . . . counsel to Federal and State governments of water resources and flood control".[33] He also designed numerous structures at the University of California and worked frequently with Julia Morgan.

Huber was born in California, raised in Yolo County, and earned a B.S. in Civil Engineering at the University of California in 1905. Upon graduation he worked for J.D. Galloway who joined in partnership with John Galen Howard after the 1906 earthquake. For Howard and Galloway, Huber designed numerous new steel-frame structures and investigated damage to surviving structures. He also designed structures for the Alaska Yukon Pacific Exposition in Seattle. In 1908, John Galen Howard "named Huber as his Chief Engineer and had Huber design and supervise the construction of all standard features of numerous university buildings, as well as a concrete arch bridge."[34] Among his early projects for the University of California was the dome for Lick Observatory. Late in his career, after 1941, in the partnership of Huber & Knapik he did extensive work for the University of California in Berkeley, Davis, and San Francisco, including the Bevatron at Lawrence Berkeley Laboratory in 1949. In San Francisco, he designed the Union Square Parking Garage in 1942. He was considered an expert on earthquake resistant construction and was co-author with John R. Freeman of a standard book on the subject, Earthquake Damage and Earthquake Insurance of 1932.

In addition, working for Julia Morgan and William Randolph Hearst, Huber did all the engineering work at San Simeon.[35] During the course of her career, Huber was one of Morgan's three chief engineers, also including Walter Steilberg and James LeFeaver.

Huber's papers, consisting largely of documents concerning his designs for dams, hydroelectric facilities, and water systems, are at the Water Resources library at the University of California.

At the time he designed the Hearst Gymnasium, Huber was active in the American Society of Civil Engineers and was president of the Sierra Club.

[33] H.H Hall and Robert D. Dewell, *Memorial Concerning Walter Leroy Huber, Past-President and F. A.S.C.E.,* 1883-1960, p. 13.
[34] Ibid, p. 4.
[35] Ibid, p. 8.

e. History of Design and Construction

A few days after Hearst Hall was destroyed by fire, William Randolph Hearst sent a telegram on 21 June 1922 to University of California President David P. Barrows offering to build a new women's gymnasium. Hearst's message, in its entirety, is seen in the left margin.

William Randolph Hearst to
UC President David P. Barrows
21 June 1922

I note by the morning papers that Hearst Hall, the Gymnasium and Assembly Rooms given by my mother to the University of California for the benefit of the girl undergraduates has been destroyed by fire. I would like to rebuild this hall and its accessory buildings in fireproof materials as promptly as possible. I suggest that Mr. Maybeck, who built the original hall, would be a good architect to design the new buildings. If you approve, I will ask him to submit designs. My mother was so much interested in the welfare of the young women at the university that I am sure she would have wished to have the buildings immediately rebuilt in a manner to prevent any such destruction in the future.[36]

It is interesting to note that Hearst's initial response speaks only to the needs of the women students for a fireproof gymnasium and not to a memorial for his mother.

Evidently, the rebuilding project began quickly, as Maybeck wrote back to Hearst one week later to thank him "for suggesting me as architect for Phoebe A. Hearst Memorial. I want very much to do it." In a very short time, the reconstruction of the gymnasium had been transformed into a memorial for Phoebe Hearst.

In these two brief telegrams sent seven days apart two competing approaches to the project were set out. On the one hand, throughout the project, which would go on for seven years, the university administration and the Department of Physical Education for women would push for a fireproof gymnasium that met their programmatic needs — for a facility that was safe and useful. On the other hand, the donor and the architect would be more interested in the memorial aspects of the project.

Because the project was undertaken outside of the normal process for buildings at the university — the supervising architect, John Galen Howard, was not involved at all for the first time in twenty years — there were no effective constraints on the various participants. In the beginning, it appears that Maybeck and Hearst talked to one another and not much to anyone else. By the time the Board of Regents officially designated the site in the Spring of 1923, the newspapers referred to the project as a memorial and Maybeck was designing a complex consisting of a gymnasium on the south and a domed auditorium on the north, all on axis with the Campanile.

Maybeck submitted plans to the university for review and on 27 October 1923, the new president. William Campbell's response is seen in the left margin.

UC President William Campbell to
William Randolph Hearst
27 October 1923

I examined the blue prints very carefully. I have shown them to the representatives of the women connected with the University and to the Grounds and Buildings and Finance Committees of the Board of Regents. All of these persons have commented upon the proposals unfavorably as to their meeting the requirements of the situation... All concerned likewise regret the sixteen months have passed without the making of much progress.[37]

Omitted from the proposal, complained Campbell, was a response to the needs of thousands of women for a "gymnasium, restrooms, social service space, swimming pool, dressing rooms, lockers, etc." An undated memo written by Maybeck recounted his interactions with Hearst and Dean Britton: In June 1922, Hearst asked "for various schemes of monumental character"; in the fall of 1922, Maybeck sent sketches to Hearst who chose one; conversations about the budget in December between Britton and Hearst resulted in Hearst's order "to cut out committee rooms and accessories;" Hearst ap-

[36] Bernard Maybeck Collection, College of Environmental Design Archives, University of California, Berkeley.
[37] Ibid.

proved drawings in August 1923 for a monumental Hall to cost $300,000 and, possibly, a pool and park to cost $50,000, that he would consider.[38] In other words, apparently with Hearst's encouragement, Maybeck had designed a memorial that had more in common with the Palace of Fine Arts in San Francisco—which was beautiful but served no practical purpose—than with Hearst Hall, which served the needs of women students.

With the project stalled, President Campbell went to New York to meet with Hearst on 16 November 1923. According to Campbell's memo of that meeting, he explained to Hearst why Maybeck's plans were unsatisfactory; he "explained the needs of the women of the university for services in the new Hearst Hall and wherein Mr. Maybeck's present plans for the building fail to make provision for these services." The two agreed that the building would cost $500,000 and that Hearst would donate at least $350,000 of that cost—for a two-story building that would meet the needs of the women and would be a memorial to Phoebe Hearst.

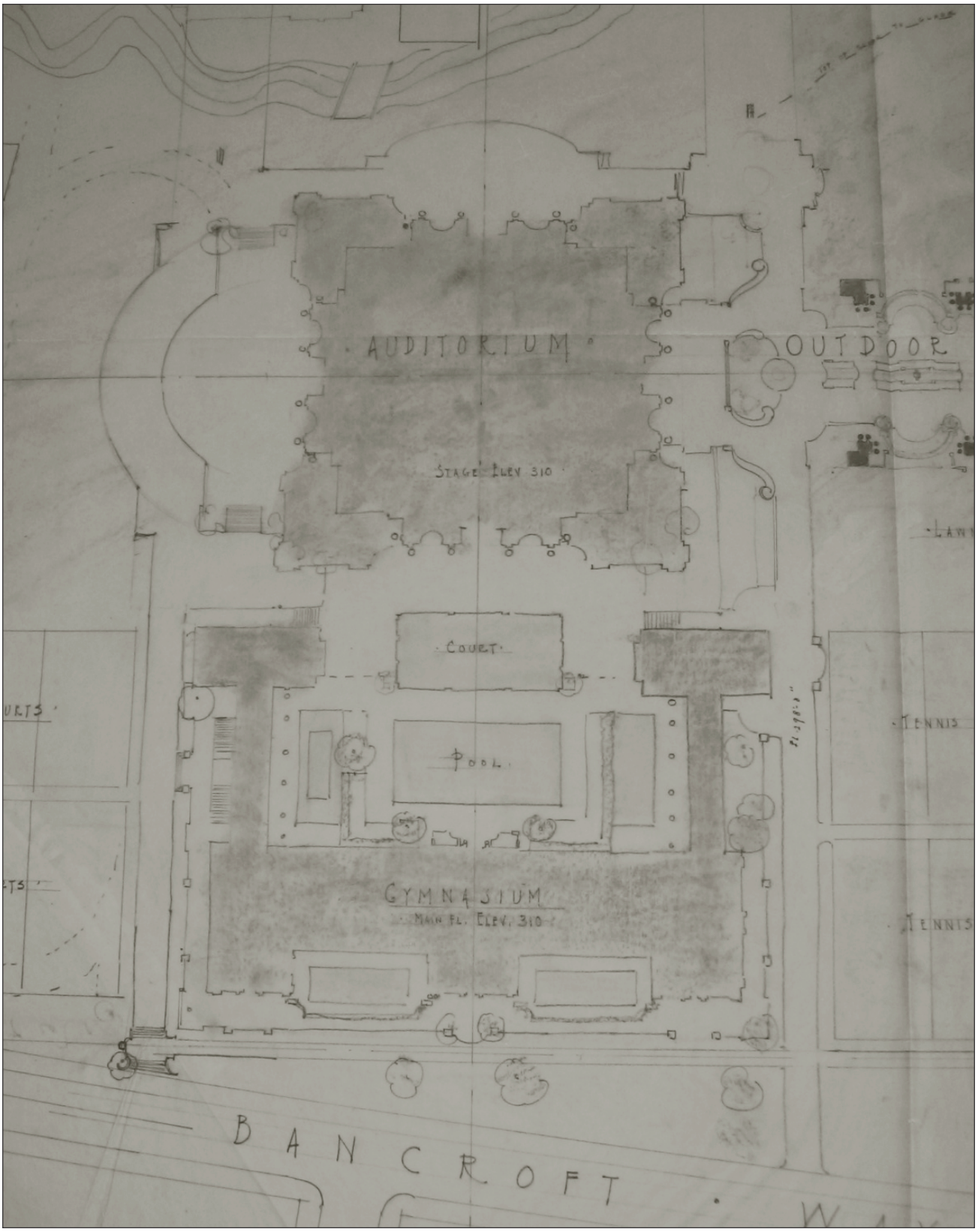
In addition, "The subject of the architect or architects was considered at length. President Campbell recited that Mr. Maybeck was not interested in the interior service features of the building; he recalled that Mr. Maybeck had informed Comptroller Sproul that he (Maybeck) was not interested in the problem of service for the women of the university but that his interest was restricted to the memorial or monumental features." Campbell told Hearst that Maybeck suggested hiring John Galen Howard "to draw plans for an entirely independent or second building to house the service desired." However, Campbell recommended to Hearst, who agreed, "that Miss Julia Morgan be employed as the architect for the interior plans and features of the new Hearst Hall; she would be sympathetic in meeting the requirements of the women who would use the building... She was also at least tentatively in charge of the outside features of the building." If this didn't work out, "It would be our duty to relieve Mr. Maybeck in favor of another architect.".[39]

Roof plan by Maybeck, 1925
Environmental Design Archives

Again, things moved quickly as the Regents authorized negotiations with the architects, who evidently agreed to the behind-the-scenes suggestion that

South Elevation, 1925
Environmental Design Archives

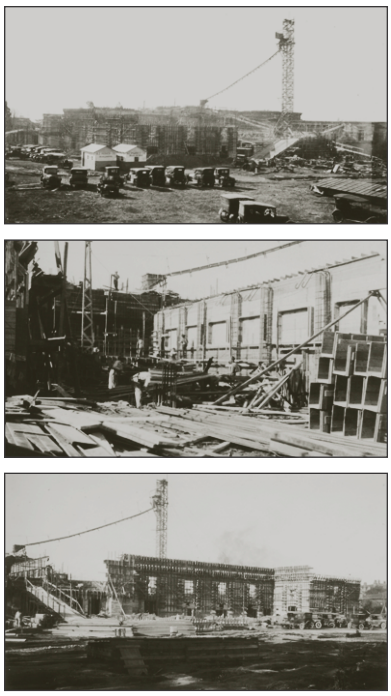
[38] Ibid, V-3.
[39] University of California Archives. Board of Regents. Finance Committee. Minutes CU-4 fin m 1923-24.



SIte plan by Maybeck, 1925
Environmental Design Archives

they collaborate, on 27 November 1923. Julia Morgan first incurred expenses on the project in December 1923. Throughout 1924, the two architects worked on the project, Maybeck on the plan and appearance of the memorial complex — by this time consisting of a gymnasium on the south and a domed auditorium on the north — and Morgan on the interior organization and features of the gym. Maybeck was kept on a shorter leash this time as indicated by a memo of 19 February 1924 from Morgan warning him that Hearst threatened to withdraw the gift, and that he was eager to see drawings which should be sent to Hearst and President Campbell.

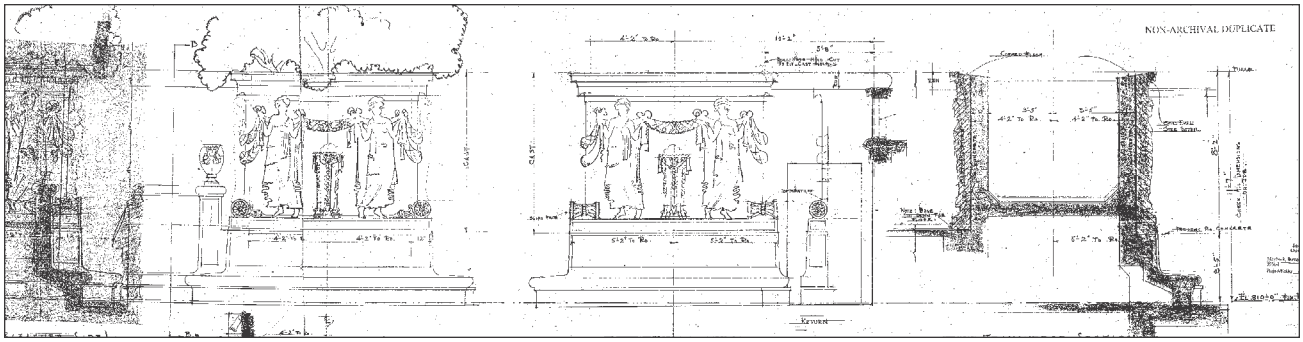
The tension between practicality and a grand memorial continued, however. Morgan responded to the needs of the Physical Education Department for Women, as represented by a detailed memo that was prepared 28 November 1922 by Ruth Elliott but ignored in the earlier design phase by Maybeck. Then, after a submittal of drawings to Hearst, he wrote back encouraging still greater monumentality: "Scheme for memorial seems fine. What do you estimate approximate total cost? Is assembly hall sufficiently big? What would it cost to extend this hall laterally say about fifty percent?"[40] The architects responded that the total cost of the recent proposal was $750,000 and "Enlarging as you suggest would not add large amount as it would mean repetition say twenty-five thousand dollars."[41]



Construction Photos, 1926
Environmental Design Archives

Specifications for the gymnasium were dated January 1925 and floor plans were initially dated 11 February 1925. These plans bore the names of "B.R. Maybeck and Julia Morgan, Architect," but were produced in the office of Julia Morgan. The contract was awarded to the K.E. Parker Company, a large San Francisco construction company for $300,900 not including plumbing, heating, and decoration.[42] On 16 March 1925, President Campbell telegraphed William Randolph Hearst that construction began on that day.

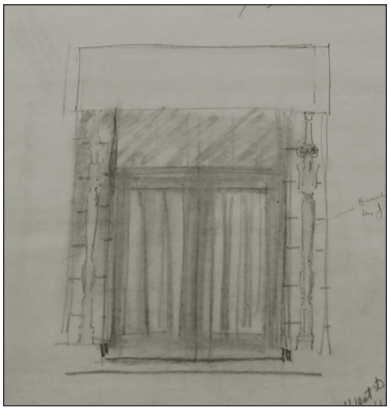
Maybeck continued to work on decorative aspects of the project. From April to October 1925, he produced additional drawings for the gymnasium — mostly details, including base and pedestal profiles, belt courses, balustrades, pilasters, windows and doors, cornices, consoles, entablatures,



Details of shrub boxes
Environmental Design Archives

[40] Bernard Maybeck Collection, College of Environmental Design Archives, University of California, Berkeley, V-3.
[41] Ibid, V-3.
[42] Robert Cresap Sipe and Doreen Stephenson, Phoebe Apperson Hearst Memorial Gymnasium: An Architectural Analysis, including copies of documents from University Archives. Student paper prepared for Joan Draper, Environmental Design 171. 1973, n.p.

East Elevation
Environmental Design Archives



Maybeck sketches of statuary (top) and door details (bottom)
Environmental Design Archives

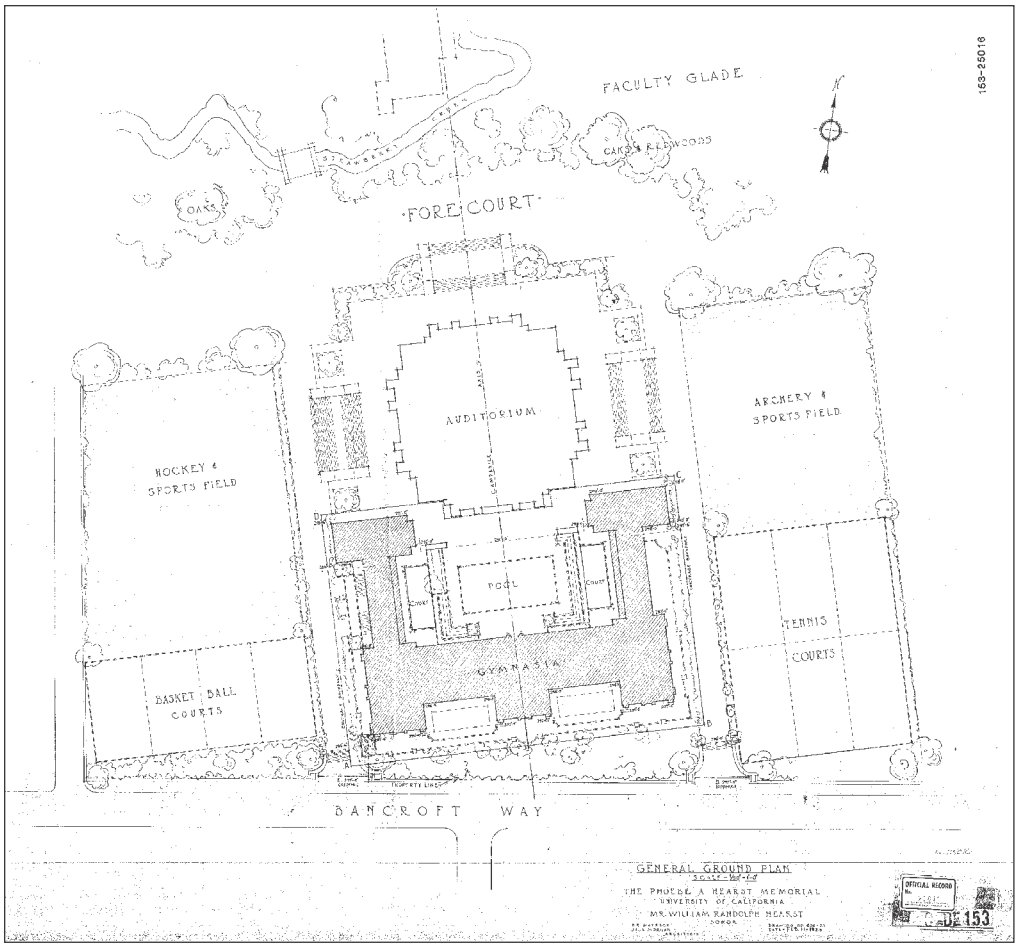
and pediments. Correspondence in October and November 1925 reflects Maybeck's ongoing attention to questions of wall texture, window details, and a subcontract for architectural sculpture. A memo of 17 November 1925 noted that "Forms for roof of Hearst Memorial are complete up to center gym."[43]. An unsigned diagram and program for a rifle range in the basement was also produced in November 1925. Following an earlier anticipation of "some difficulties in Recreation Room work" a memo on 9 December 1925 recorded continuing discussion of extra costs for a projecting balcony, the use of brick rather than concrete for the chimney, and Hearst's preference for a smooth finish.[44]

From January to March 1926, Maybeck produced more drawings of decorative details, including bleacher parapets and seats, urn pedestals, and balustrades. In January, Maybeck corresponded with Professor J.W. Gregg (member of the faculty and founder of what would be the landscape architecture department) about technical issues and the landscaping plan. A memo of 19 May 1926 recorded discussions about colors, marble pavement, and a mosaic sample, including how to apply red to plaster window surrounds, whether or not to use two tones in the plaster walls, the necessity of coloring the copper after it was delivered, and a plan to color the capitals later. In May and June 1926, Maybeck produced drawings of the copper window details and of capitals for pilasters, engaged columns and antae.

On 26 September 1926, Hearst wrote that he had just purchased three newspapers and had no more money for the project at that time. Work appears to have stopped briefly, but a memo of 3 November 1926 shows that work had resumed noting, among other things, that Maybeck and Morgan had approved the colors for the north end of the bleachers, that it was not yet decided who would cast the urns, and the use of green in the Recreation Room.[45] From October to December 1926, Maybeck produced drawings of cast urns and sculptures, cast cement grilles, ornamental posts, attic treatment, and the Recreation Room walls.

By the end of 1926, the building was ready for occupancy. On 1 January 1927, the staff of the Physical Education Department for Women moved in. In March 1927, Maybeck produced drawings of "Stencil Loggia" and "Loggia Color Ornament." On 8 April 1927, the building was dedicated. On 29 July 1927, Morgan wrote to the Maybecks: "Hearst Hall is and is not finished, that is, we have to stop work on it until we go ahead with the Auditorium — having exhausted the fund." [46] It is not completely clear what was left undone. Despite many records of designs for and discussions of the colors of the exterior, these were not applied, except for the stenciled swags under the loggias at either end of the pool. It appears also that the Recreation Room was never finished. The attic sculptural groups were never executed. On 9 August 1927, President Campbell wrote to Maybeck about "the proposed ornamentation and decoration for the north central entrance" and "the ex-

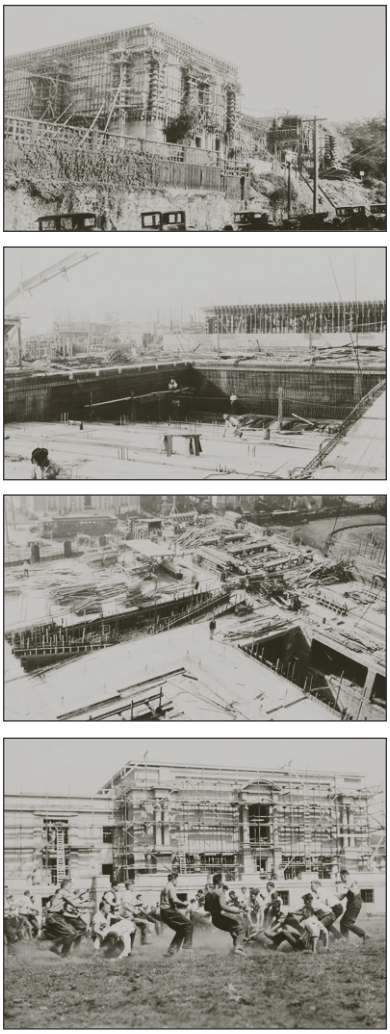
[43] Bernard Maybeck Collection, College of Environmental Design Archives, University of California, Berkeley, V-4.
[44] Ibid, V-4.
[45] Ibid, V-4.
[46] Ibid, V-4.



Site Plan, 1925
Environmental Design Archives

Aerial view from the north 1927
Hearst Gymnasium Historical Collection

pression over the door of a sentiment appropriate to all the circumstances," both of which he hoped would "go forward in due time" — but they never did. Then, later in the year some work was done with additional funds for small improvements: "Ornamental grilles will be placed over the windows in the two corner gymnasiums to adapt them for basketball. The total cost of the building was $660,000.



Construction Photos, 1926
Environmental Design Archives

While work on the gymnasium was winding down, work on the rest of the memorial was starting again. On 13 September 1926, William Randolph Hearst told Julia Morgan to work as fast as possible on the Auditorium. Then, even as work on the gym was ending short of full completion, the program for the memorial complex was expanded formally to include a museum. On 23 March 1927, Hearst told Morgan to work on the plan of the auditorium and museum considered as a single unit."[47]

In considering what might be incorporated in the expanded memorial, various correspondence and documents sketch the possibilities. On 11 August 1927, Oliver Washburn, a professor of art history, wrote to Dean Woods suggesting that the university undertake a review of its curriculum and asked: "Is there any reason to think that the university will wish within one or two decades to set up a School of Art on this campus?"[48] On 15 March 1928, Washburn wrote again to Woods, apparently reacting to a proposal he had seen for the museum and complaining that its storage space was "entirely inadequate;" he stated that "one-half the space of any museum, and especially of a university museum should be reserved for storage, administration, library, workshops, and study."[49] A site plan dated May 1928 showed only preliminary progress: the museum complex east of the gymnasium and auditorium was labeled "sketch too indefinite."[50] Almost a year later, on 19 April 1929, a memo regarding "Preliminary Report on Museum Units Housing Art, Household Art, and Architecture," reflected substantial progress: "This report covers, essentially, the allotment of the space on the upper two floors of two Museum Units proposed for the Berkeley campus. The units are to be roughly 'in line with' and east of the Hearst Gymnasium for Women." Unit No. 1 on the west would "house an art gallery or museum on the main floor (and basement), classrooms and as much of the Department of Household Art on the second floor as possible, and the Department of Art on the third floor. Unit No. 2 would "house an art gallery or museum on the first floor (and basement); classrooms, offices, and laboratories on the second floor; and the School of Architecture on the third floor."[51]

In the course of developing the museum complex, Dean Woods wrote to Morgan on 12 March 1928 about having visited several museums on a recent trip and observing: "Of one thing I feel more and more convinced, you and Mr. Hearst and Mr. Maybeck can achieve a result markedly superior to any-

[47] Robert Cresap Sipe and Doreen Stephenson, Phoebe Apperson Hearst Memorial Gymnasium: An Architectural Analysis, including copies of documents from University Archives. Student paper prepared for Joan Draper, Environmental Design 171. 1973, p.4.
[48] University of California Archives. Board of Regents. Box 1:6.
[49] Ibid, Box 1:7.
[50] Ibid, Box 1:1.
[51] Ibid, Box 1:7.

thing I have seen. We can learn a great deal from the Detroit Museum, but some of the ideas which you have in mind will carry the museum to a higher point still. The combination of interior and exterior, possible in California, will itself be of great effect."[52]

Then, with the design in an advanced stage, the whole remainder of the memorial project died, apparently because of the effect of the stock market crash of October 1929 on Hearst's finances.

While only a few of the alterations to the building are well documented until the 1970s when use of the building changed substantially, some changes were made before that time to accommodate the growing population of users. The most intense period of change was in the 1970s when men were admitted to the building and a separate Department of Athletics for Women was established in response to changing attitudes toward physical education for women. In the late 1970's and early 1980's substantial changes were made to the ground floor which shifted the program away from athletic uses. A university planning document in 1982 observed that many ad hoc changes had been made to the building. In 1981, the decorative urns around the exterior were replaced by replicas in a substitute material.

f. History of Use

The Hearst Gymnasium for Women was built to accommodate 6,000 women students per week in fifteen or more different activities. Many of these activities actually took place outside the building on the adjacent fields, but the structure was still part of those activities insofar as it provided dressing rooms, lockers, and showers for the participants; storage for the equipment; and offices for instructors and administrators. The sports initially included field hockey, swimming, life saving, tennis, basketball, horseback riding, canoeing, riflery, fencing, golf, badminton, various types of dance, exercise, and tumbling. In addition, there were rooms for lectures, a restroom with cots, a Recreation Room (or lounge) with an adjoining kitchen, and offices for teachers and administrators. Classes were held from 8:00 A.M. to 6:00 P.M., with lectures, meetings, and club activities in the evenings.

The busiest floor was the ground floor through which virtually every user passed on the way to and from activities. Here were the dressing rooms, lockers, and showers. The ground floor interior also provided access to two small outdoor pools.

Upstairs on the main floor were the principal exercise facilities. The largest activities, for 80 students each, were housed in three large gyms "used for every type of activity that has a place in a scientific physical education program," each outfitted with electrical sockets for "any kind of apparatus or fixture."[53] Before the building was finished, the Physical Education Depart-

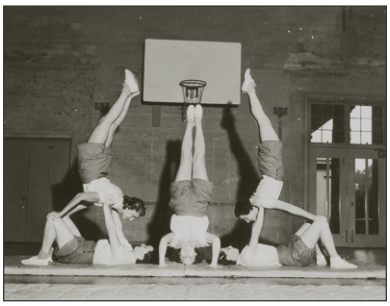
West pool (top) and west field (bottom), 1930's
Hearst Gymanasium Historical Collection

[52] Ibid, Box 1:7.

[53] Robert Cresap Sipe and Doreen Stephenson, Phoebe Apperson Hearst Memorial Gymnasium: An Architectural Analysis, including copies of documents from University Archives. Student paper prepared for Joan Draper, Environmental Design 171. 1973, entire document: "Facts about Hearst Memorial Gymnasium".

North Pool, 1941
Hearst Gymnasium Historical Collection

The rifle range in the basement, 1941
Hearst Gymnasium Historical Collection



The gymnasia, 1950's
Hearst Gymnasium Historical Collection

ment described the use of the spaces: "In large airy gymnasiums, classes will be held for those activities that can be carried on most advantageously indoors. There will be special rooms for use in natural and interpretive dancing, where the treatment of walls or hangings will be the needed background for rhythmical and artistic expression."[54]

The large gymnasiums were linked by two smaller connecting gymnasiums, one of which was a "corrective gymnasium," subdivided with offices and examining areas where each student was interviewed and examined prior to development of her individual exercise program. Some would continue in the corrective gymnasium whose purpose was described in 1925: "For the comparatively small group of students whose less robust physical condition makes some type of work especially adapted to their individual needs advisable, there will be offered classes in restricted or individual exercises."[55] Also on the main floor was the terrace for entering the large swimming pool. Teachers and administrators had offices on this floor. Lectures were on this floor (and the ground floor). Club meetings, teas, receptions, and other activities were in the Recreation Room on this floor.

When the building opened, in addition to mechanical equipment and maintenance facilities, there was a rifle range in the basement.

While the detailed history of the subsequent use of the building is not known, it seems likely that any changes that were made before the 1970s were made to accommodate a growing population rather than any substantial programmatic changes. Men were admitted for "limited occasion" classes in the 1960s. Only in the 1970s were important new uses introduced. At that time, both Harmon and Hearst gyms became coeducational and in 1976, a separate Department of Intercollegiate Athletics for women was established.

g. Building Description

The Hearst Memorial Gymnasium is a two-story reinforced concrete structure on the south side of the main campus of the University of California. It is on the north side of Bancroft Way at the foot of Bowditch Street on a sloping site so that its basement is exposed at the west end but underground on the north and east. It is situated with an open field to its north, a parking garage with roof-top tennis courts to its east, and the temporary Hearst Field Annex building on what was formerly Hearst Field to its west. Originally designed to connect on its north side to a great domed auditorium, it is oriented to the Campanile in the center of the campus, accounting for its angled alignment to Bancroft Way.

The building is in a complex but symmetrical composition of volumes on a north-south axis so that there are three equal projecting pavilions framing two small swimming pools on the ground floor facing south and two equal end pavilions framing a large swimming pool on the main floor facing north.

[54] Ibid.
[55] Ibid, PE Department Press Release.

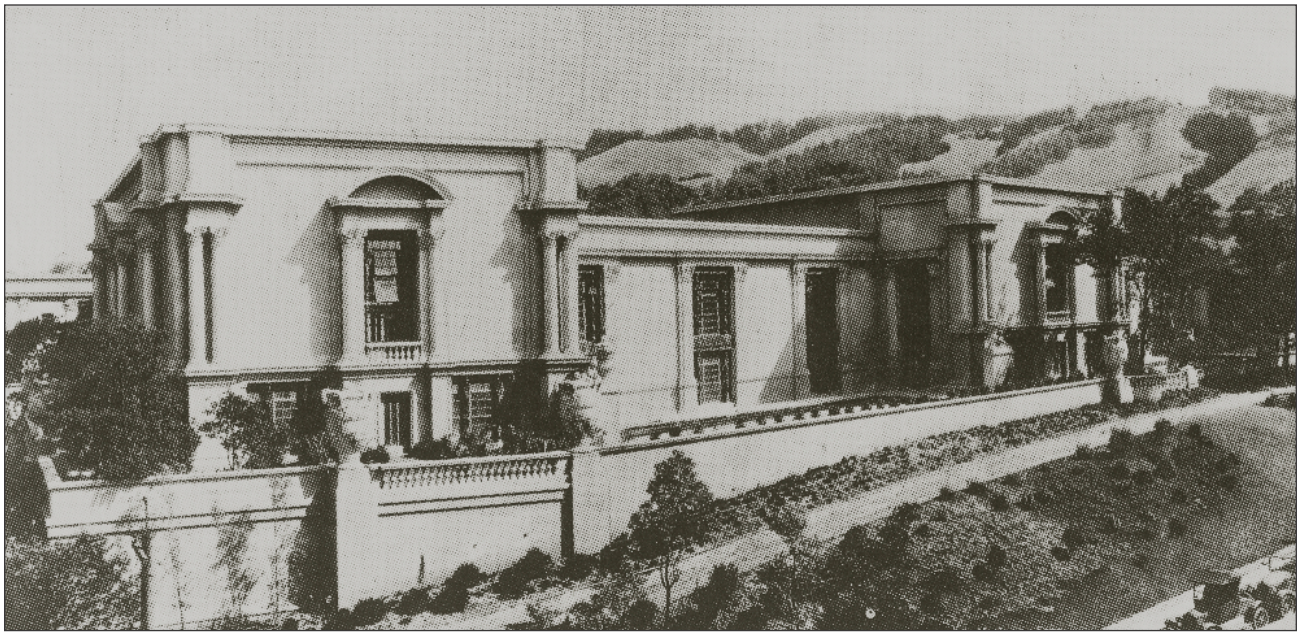
The exterior is arranged and ornamented in a manner that reflects the training of both of its architects, Bernard Maybeck and Julia Morgan, at the Ecole des Beaux Arts. In particular, it reflects the distinctly romantic and imaginative approach of Maybeck in his Palace of Fine Arts built in 1915 for the Panama-Pacific International Exposition in San Francisco, combining elements from Roman and Renaissance classicism in unusual juxtapositions of scale and expressive compositions.

In plan, the building covers a maximum rectangular footprint measuring 252 by 244 feet. Above its basement (which was largely unexcavated when it was built), the ground floor is slightly E-shaped on the south side and slightly U-shaped on the north. In addition to its five projecting pavilions that create exterior light courts on every side, the ground floor encloses two interior light courts (each approximately 25 by 78 feet). The main floor is identically E-shaped on the south side and forms a large U on the north side. The principal correspondence between the ground and main floors is via two ramps from the dressing room-locker area to a place between the gymnasiums and the pool.

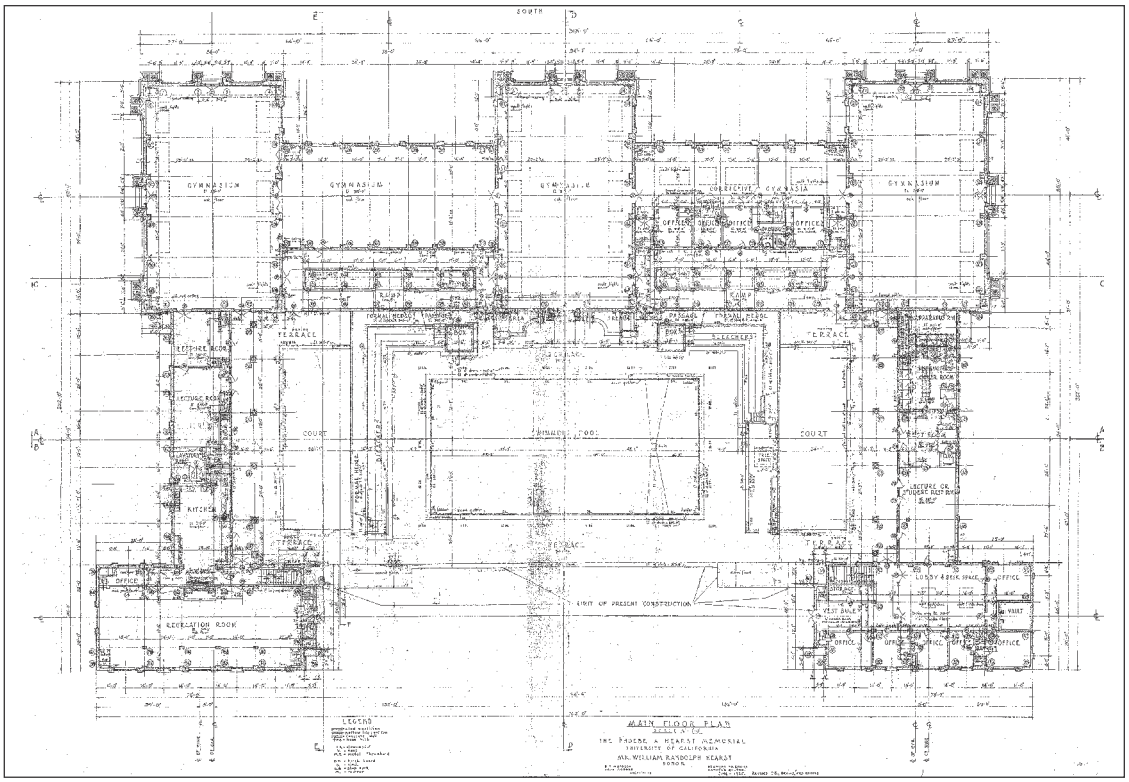
The organization of the main floor provides the framework for the organization of the ground floor below it. The three large gymnasiums on the south side, one at the center and one at each corner, are linked by smaller gymnasiums, sometimes referred to as connecting gymnasiums. The west connecting gymnasium was originally the "corrective gymnasium," partly subdivided for offices and examining areas. The partitions were all removed in 1977-1980. The ramps from below are located on the north side of the two connecting

View from the west, 1930's
Hearst Gymnasium Historical Collection

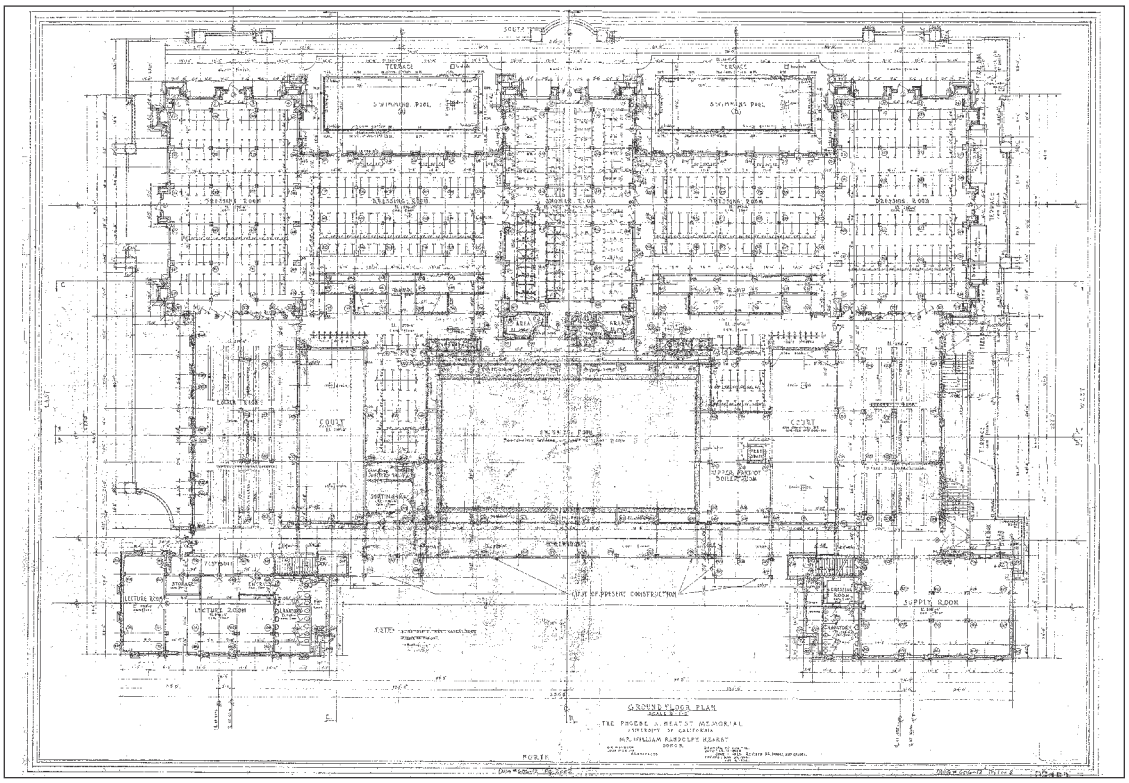
View from the east, 1927
Hearst Gymnasium Historical Collection



View from the south, 1927
Hearst Gymnasium Historical Collection



Main floor plan, 1925
Environmental Design Archives



Ground floor plan, 1925
Environmental Design Archives

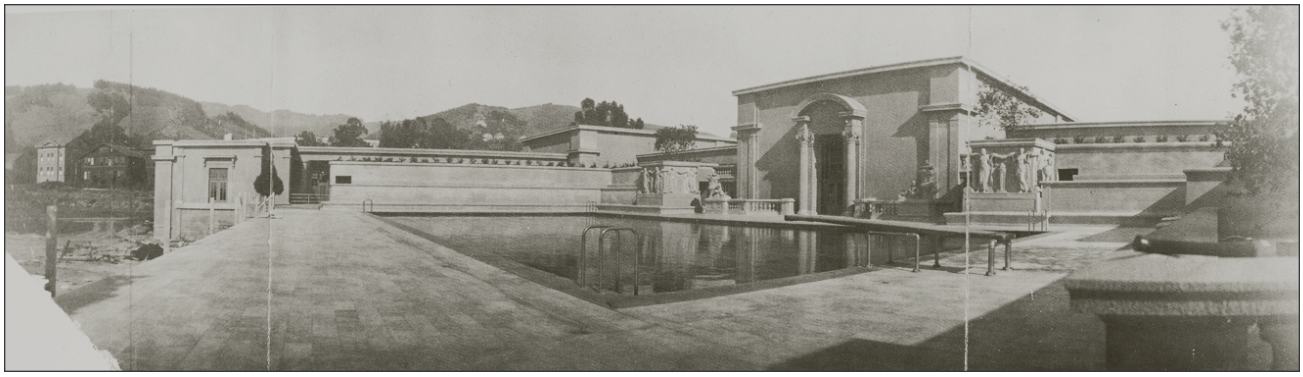
gymnasiums so that they provide direct access to the gymnasiums and to the outdoor terrace. The outdoor terrace, in turn, leads to the main pool in the center and loggias at either end. These loggias are parallel to the connecting wings on the east and west ends that link the gymnasium pavilions on the south with the corner pavilions on the north. At the east end, the east connecting wing originally housed two locker rooms and a kitchen, the latter opening into the Recreation Room pavilion in the northeast corner of the building. The kitchen has since been removed. At the west end, the west connecting wing housed instructor's facilities and a lecture room. The lecture room is now a library. The pavilion in the northeast corner houses administrative offices.

West courtyard, 1975
Bancroft Library Archives

Downstairs on the ground floor, the entire south side was originally occupied by dressing rooms on either side of a shower room under the central gymnasium pavilion. Now, the area under the east gymnasium is the Department of Military Affairs. Under the connecting wings and loggias, there are locker rooms. The west locker room has been enclosed as a towel room. Under the Recreation Room in the northeast pavilion there were originally two lecture rooms and lavatories. This area is now the men's locker room. Under the administrative offices in the northwest pavilion there was originally a supply room. This is now part of the departmental library. In addition, the north half of the ground floor is built around the solid walls of the lower part of the main swimming pool and the two light courts which originally brought light into the locker rooms and dressing rooms on either side. Finally, a straight corridor along the north side links the east ends with the west and the principal entrance to the building.

Original plans for the basement show that it was only to be excavated at its west end where there would be mechanical and maintenance facilities. By the time the building was completed, a rifle range had been built as well. Today, the southwest part of the basement houses collections of the Sherwood L. Washburn Anthropology Laboratories.

The reinforced concrete structure of the building is of conventional post-and-beam construction except in the roof framing of its three large gymnasi-

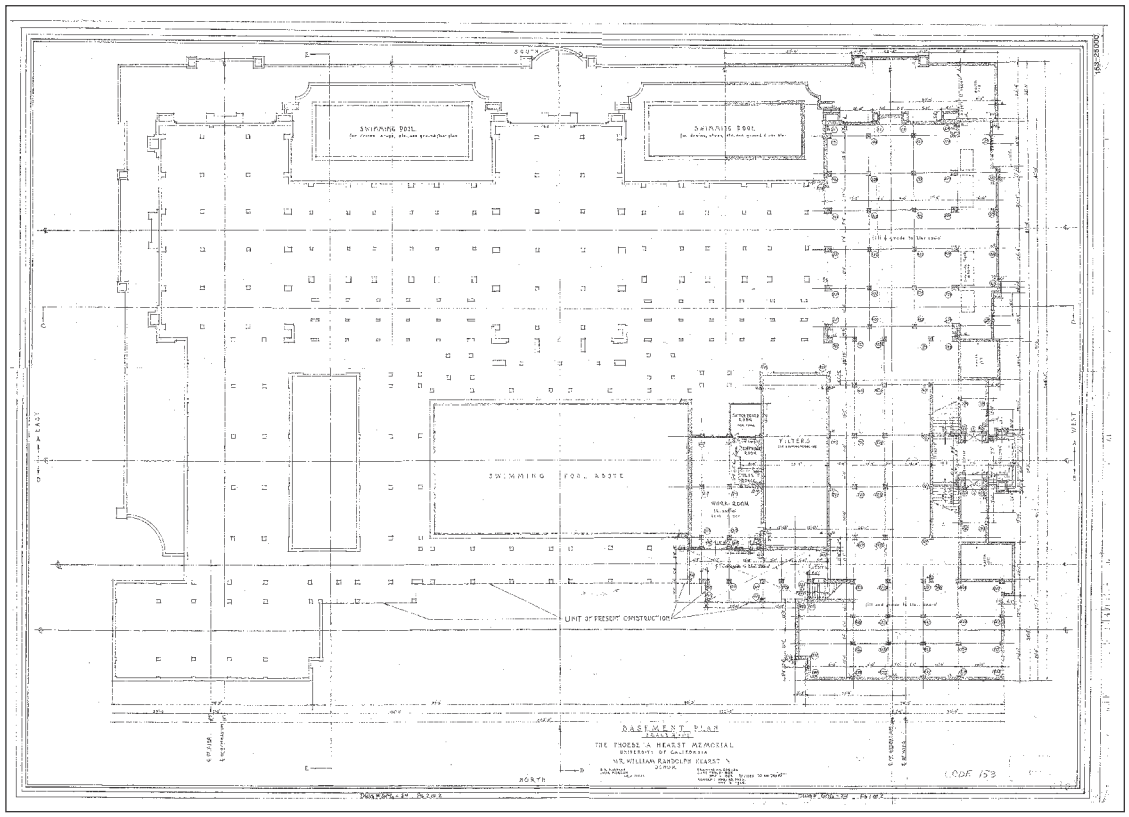


North Pool, 1927
Environmental Design Archives

ums. In each of these, six exposed "trusses" (as they were called in a 9 October 1925 memo to Maybeck in CED Archives V-3) support slightly pitched roofs. The concrete roof framing supports skylights above the side walls of the three large gymnasiums, over the west connecting gymnasium, over the ramps between the ground and main floors, and over the administrative offices. The skylights were sidewalk lights, designed to light underground areas below the sidewalks of commercial buildings, a typically Maybeckian use of materials for unintended purposes. Original windows, including interior light courts, were steel sash, except as described below.

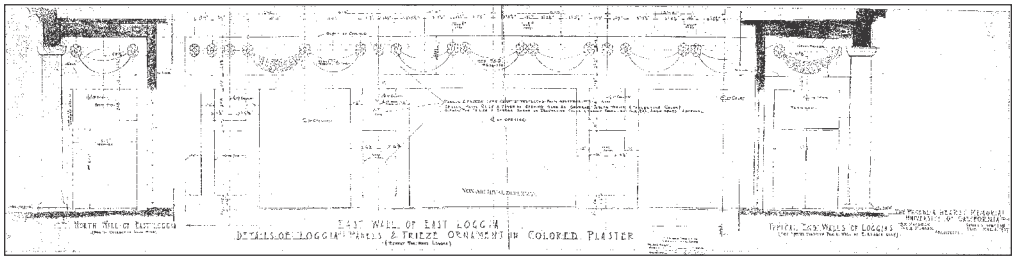
West gym, 1975
Bancroft Library Archives

As it was completed, the building was clad in stucco on its exterior walls, but, as emphatically stated by Maybeck in a memo of 19 October 1925[56], the concrete interior walls of the gymnasiums and most other spaces were to be left unfinished with "wood texture [of the form boards] to show throughout." The gyms were to have oak floors with cement floors elsewhere. The pools were paved in two marbles — white Vermont marble and "verde antique" Italian marble. The southeast corner gymnasium opens onto its adjacent connecting gymnasium through large "Wilson Doors," as designated on the original plans, that make the two spaces capable of functioning as one, perhaps for assemblies or other events. (A metal plate on one of the doors states that it is a patented design by the J.G. Wilson Company of New York, manufacturers of doors, partitions, blinds, and wardrobes, established in 1876.)

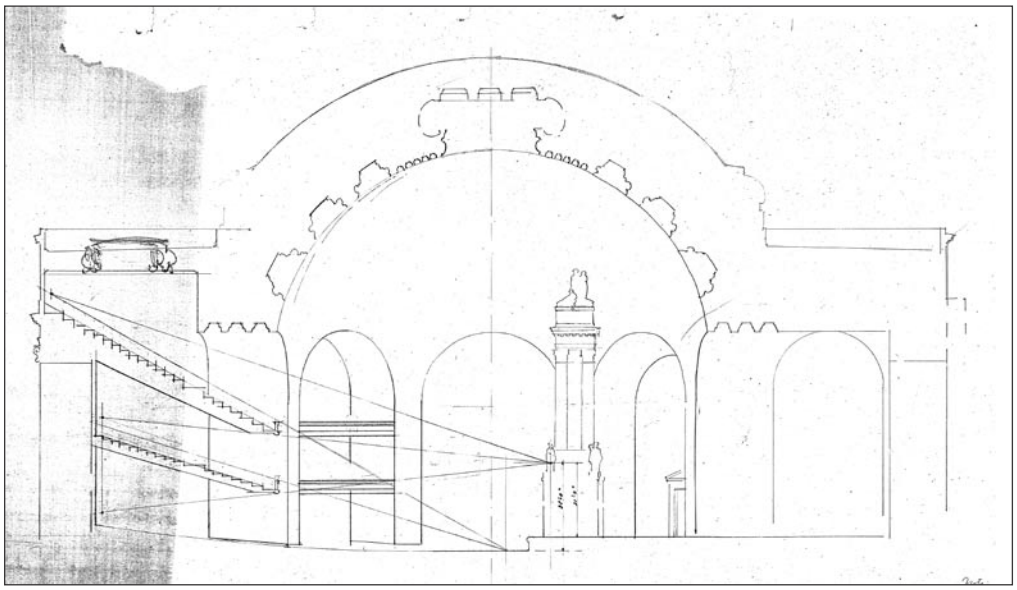


Basement plan, 1925
Environmental Design Archives

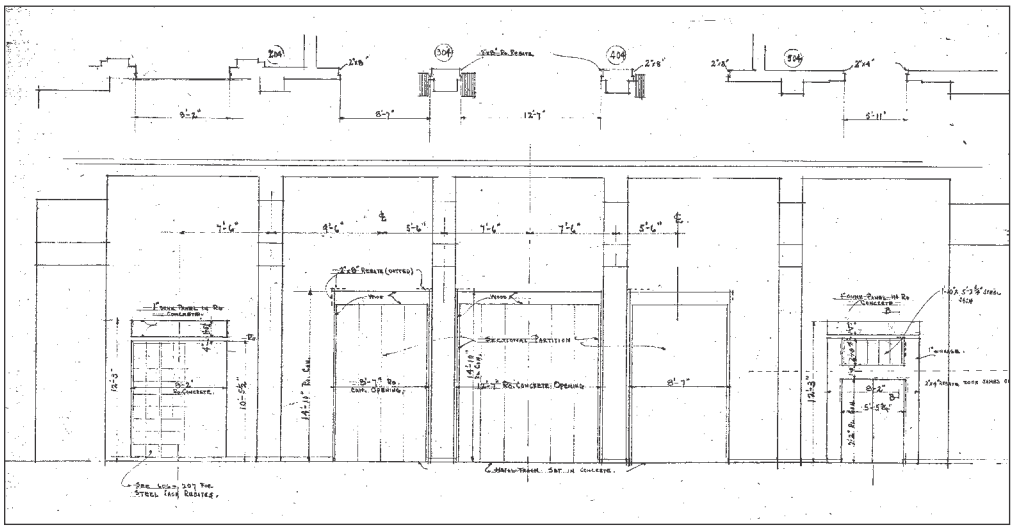
[56] Bernard Maybeck Collection, College of Environmental Design Archives, University of California, Berkeley, V-3.



Detail, east loggia, 1925
Environmental Design Archives



Section through proposed auditorium, 1925
Environmental Design Archives



Interior elevation of east gym, showing Wilson doors, 1925
Environmental Design Archives

Central gymnasium, 1928
Hearst Gymnasium Historical Collection

A key aspect of the building as it was built that has been partly lost, was its openness that was a product of its planning, windows, and skylights. Projecting pavilions and light courts with steel sash windows on all sides brought light into the ground floor. Projecting pavilions with steel sash windows, skylights, and a composition of volumes that were never more than one room deep, suffused the main floor with light. For reasons of security and changing uses, this openness has been partly enclosed or blocked.

The architectural expression of the building is achieved in the relationship of the composition of its volumes, its materials, and its ornament, relying on principles of hierarchy, axiality, symmetry, and unity. Like any good Beaux-Arts building, the ornament expresses the plan and use of the building.

The prime significance of the three major gymnasium pavilions is marked by the use of the Corinthian order with arrangements of freestanding columns around the exterior walls. Windows that light the main floor gym interiors are framed by aedicules, each formed by a pair of fluted columns holding a segmental pediment. These are set in walls with paired columns at the corners, the order supporting a high attic. Thus, the aedicules are set against a larger background so that the classical logic of the aedicule penetrates the space defined by the corner motifs.

The assertiveness of the decoration of the large gymnasium pavilions is in contrast to the relative reticence of the window treatment on the connecting gymnasiums, the connecting wings, and the north pavilions. In these, occupying lower and smaller volumes than the large gymnasiums, main and ground floor windows are framed by fluted pilasters. The light color of the pilaster orders and adjacent walls contrasts with the dark sash of the windows. Thus, whereas the windows of the large gymnasium emphasize the high spaces of those important upper level rooms, the pilaster orders elsewhere minimize the appearance of two separate floors of secondary spaces from a distance. On closer view, the windows are set in ornamental copper frames with swags in the spandrels, and colonettes that tend to divide each window into a center space and sidelights.

Balustrades, terraces, and giant urns integrate the building with the surrounding landscape, especially on the south side which is the edge of the campus and the west side which is the principal entrance to the building. Urns of the same design were originally placed in the corners of the large gymnasiums, a kind of romantic leitmotif that reinforced the relationship of the inside to the outside. Likewise, floor level windows in the large gymnasiums linked the experience of their spaces to the outside.

Compared to what was proposed, little color or painted decoration was applied. Nevertheless, there are dark stenciled swags on the walls under the loggias at either end of the main pool terrace, and photographs show that vines or other images of vegetation were painted on the interior walls of at least the central gymnasium.

South lawn, 1928
Hearst Gymnasium Historical Collection

h. Historic Landscape

The design intent for the landscape surrounding and integrated with the Hearst Gymnasium was documented on plans and elevations prepared by Maybeck and Morgan. What was built is a close approximation of what was drawn. The building was set in an open area, being surrounded by playing fields on three sides and set well back from and above the elevation of Bancroft Way on the fourth side. Paths of varying widths paralleled each frontage. Prominent landscape features of the facades are the Live Oak trees at the ground level on the west and south facades, and the Oaks visible from the north, one floor up, at the main pool level. A balustrade and wall, punctuated with large urns, encloses the ground level on the west, south, and east facades and is a unifying element. The balustrade/wall does not appear on the north façade, as this facade was to have the originally conceived auditorium added to it at a later date.

The south façade is unique in that it has a large ground level terrace with two small swimming pools enclosed within the terrace balustrade, as well as a substantial slope outside the balustrade that leads down to Bancroft Way. The building is on the campus grid so that there is a wedge-shaped piece of land between the street and building on this side. What was built includes tree masses at the west and east ends of the slope with shrub and ground cover planting beneath and between. A generally open area was in front of the central gymnasium. The wedge is narrowest and steepest at the west end, young planting for this area can be seen in historic photographs.

The terrace that lies between the building and enclosing balustrade/wall has various treatments on the three facades where it exists. It has Oak tree planters and scored concrete paving on the west façade; lawn with hedges, pools and modest amounts of planting on the south façade; and lawn with planting on the east façade. A sunny openness fostered by the lawn and paving is a notable feature of these terrace areas.

The north façade was planted symmetrically, with columnar trees at each of the columns of the building.

The two interior courtyards are shown in historic photographs and the Planting Plan. These images show paving and walls (as they exist today), a figurative sculpture, and low planting in the bed surrounding the reflecting pool in the west courtyard, and "flowers" in the planter at the east courtyard. Photographs of the west courtyard confirm that this intent was built; historic photographs are not available for the east courtyard where, today, three Live Oaks grow.

The main pool level had bleacher planters with upright and trailing shrubs as described in the 1927 Planting Plan and Oak trees in three planters. Two of these are in raised, decorated planters and one is flush with the pool deck in a planter that is continuous through the building.

Landscape Elements Visible in Historic Drawings

The list below describes the specific features of the historic drawings and photographs that illustrate both the original concept and how it was implemented. All drawings courtesy of the Environmental Design Archives.

1. Basement Plan (Drawing 606-24)

Drawn Feb 11, 1925; latest rev. May 4, 1926

Shows basement level formed openings to native grade for planting at upper levels at these locations: east courtyard, tree space between main pool and west courtyard, three tree boxes on west facade, between building and perimeter balustrade on south and east facades.

2. Ground Floor Plan (606-13)

Drawn Feb 11, 1925; latest rev. May 4, 1926

Shows formed opening for one tree at ground floor level between main pool and west courtyard. All other formed openings described under "Basement Plan" have their finished grade at ground floor level. The soil is described as "earth fill" in the east courtyard and tree boxes, and as "earth finish" between the building and perimeter balustrade on the south and east facades. Also shows the extent of wall/balustrades at west/south/east facades and extent of paving at the two small pools on the south facade.

3. Main Floor Plan (606-14)

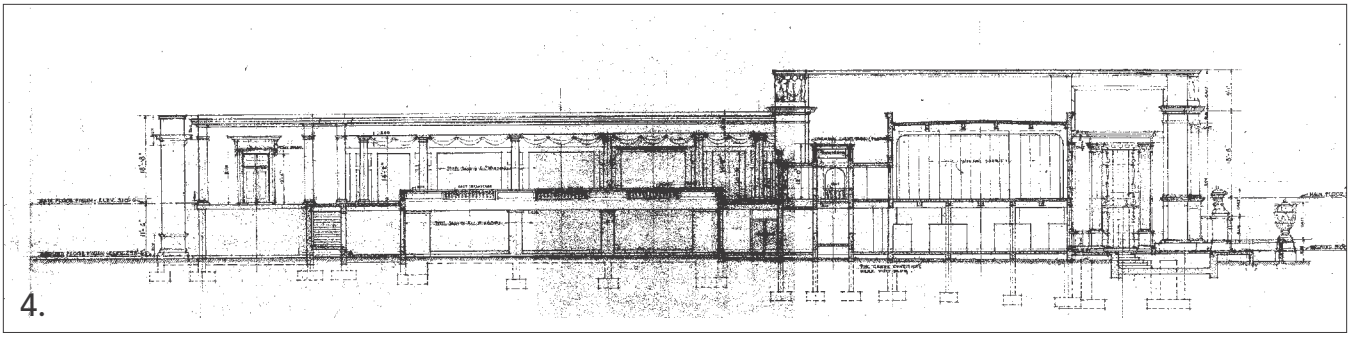
Drawn Feb 11, 1925; latest rev. May 4, 1926

Shows main pool and terrace, bleachers, planters for "formal hedges" at bleachers, two tree boxes, one tree space (above the formed opening at the lower levels), paving at the east and west loggias and the wall/balustrade around the openings to the two courtyards at the lower level.

4. Section E-E, thru Court looking East (606-21)

Drawn Feb 11, 1925; latest rev. March 30, 1926

Shows east court on grade and balustrade at main floor level overlooking courtyard.

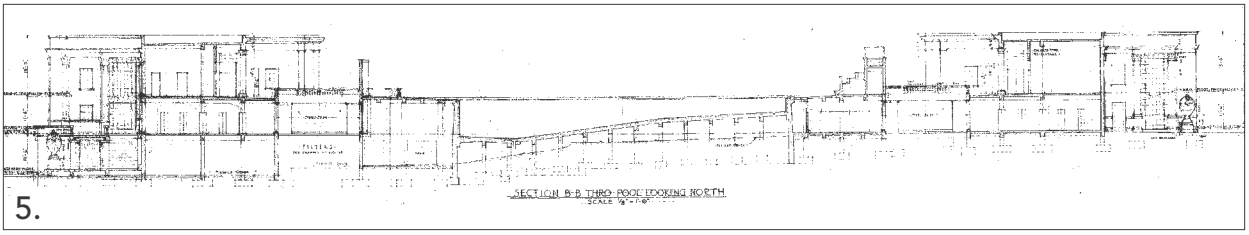


4.

5. Section B-B, thru Pool looking North (606-20)

Drawn Feb 11, 1925; latest rev. March 30, 1926

Shows main pool, bleachers, planters at pool deck level, soil depth at planters above bleachers, both courtyards (one on grade and one over filter room).

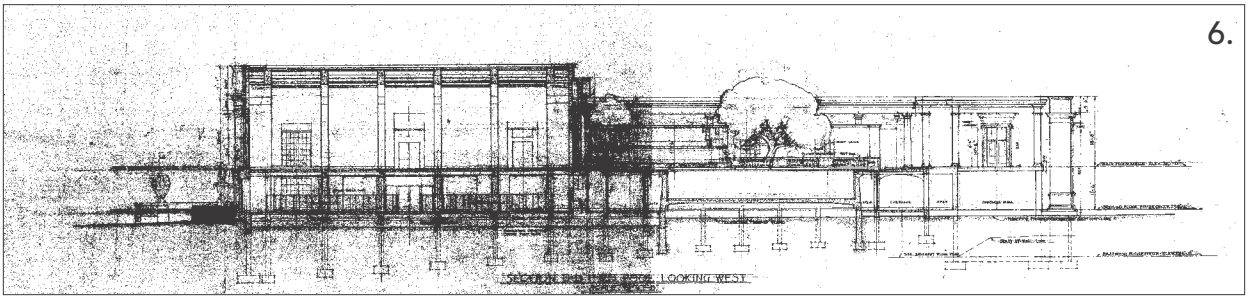


5.

6. Section D-D, thru Pool looking West (606-19)

Drawn Feb 11, 1925; latest rev. March 30, 1926

Shows Oak planter at main floor level. Shows bleachers, bleacher planters and tree box. Note: floor plans confirm tree is growing in a "tree space" (5' x 8'-5") that aligns down through the building to grade.

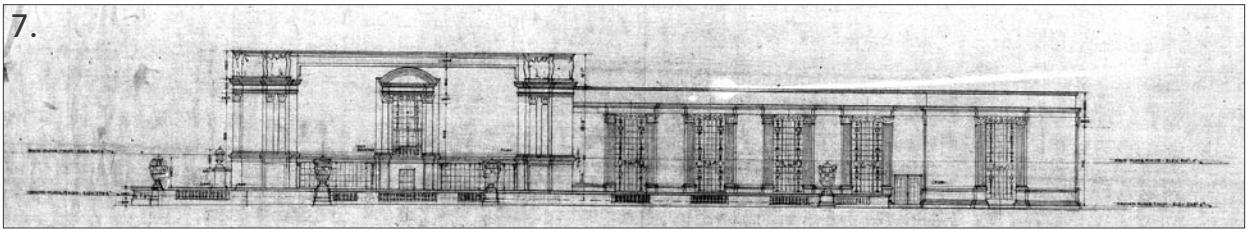


6.

7. East Elevation (606-17)

Drawn Feb 11, 1925; latest rev. March 30, 1926

Shows ground floor (terrace) level wall/balustrade from southeast corner to main east entry.

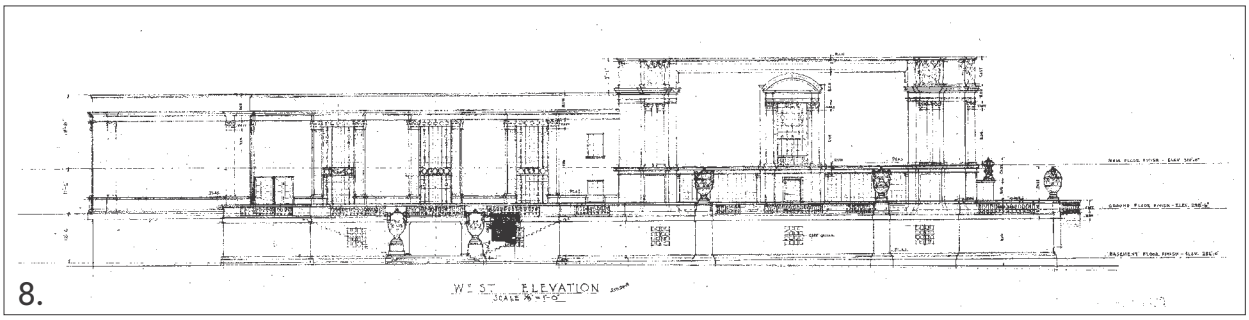


7.

8. West Elevation (606-15)

Drawn Feb 11, 1925; latest rev. March 30, 1926

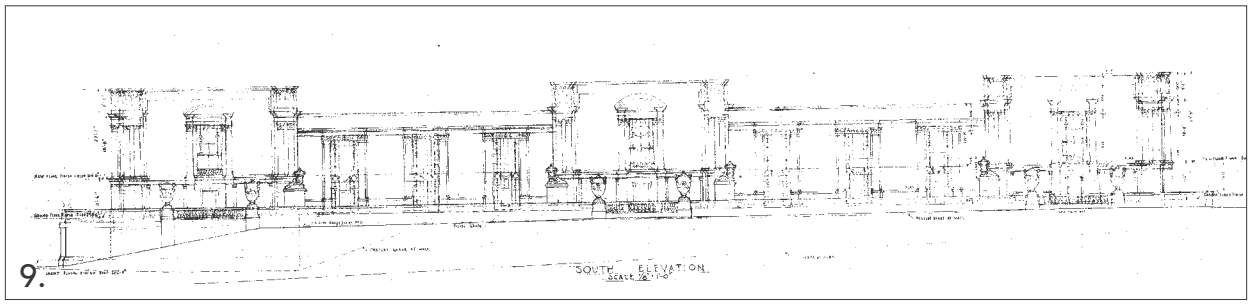
Shows west entry and ground floor (terrace) level wall/balustrade.



9. South Elevation (606-16)

Drawn Feb 11, 1925; latest rev. March 30, 1926

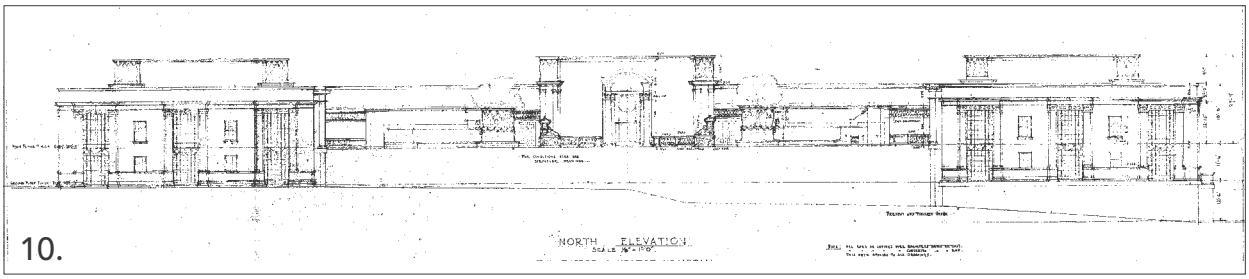
Shows ground floor (terrace) level wall/balustrade and existing and proposed groundlines in relation to the terrace perimeter wall.



10. North Elevation (606-14)

Drawn Feb 11, 1925; latest rev. March 30, 1926

Shows main pool level tree boxes and bleachers. At the north facade and the space between the ground and main floors, nothing is shown; the drawing notes "for condition here, see structural drawings." This is the area that was to be extended to the proposed auditorium. Also shows relationship between building and "present and finish grade."



11. Preliminary Sketch of Garden Scheme (606-181)

Drawn Mar 16, 1927

Shows planting on the west/south/east sides of the building only.

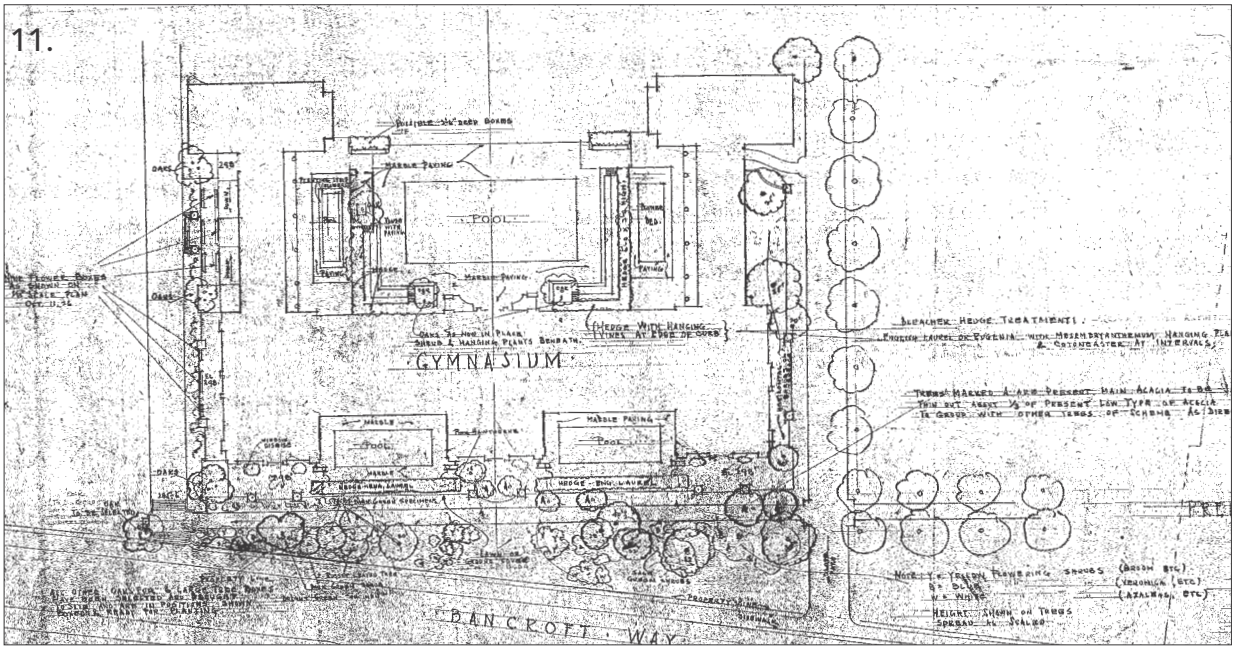
On the west side of the building, there is planting between the path and building in an 8' wide planter. Ground floor level planting consists of three tree boxes with Live "Oaks." The plan shows several trunks in each box. Also nine "flower boxes" align with the balustrades on the ground floor terrace level.

On the south side, proposed planting extends to the sidewalk on Bancroft Way with physical qualities of trees described: "Russet Leaved Tree," "Bright Green Specimen," "Dark Green Shrub," and "Sage Green Shrubs." Existing Acacias to be saved are identified, with two at the eastern end lying within the path. Shrub planting forms an understory to the treed eastern and western ends of the slope with an open "lawn or groundcover" area aligning with the central gymnasium. Shrub planting is called out as yellow, blue and white flowering ("Broom etc., Veronica etc., Azaleas etc."). Planting on the south facing terrace includes: "English Laurel" hedges providing privacy at each of the two pools, "window disguise" planting at the windows at the east and west gymnasia, and Pink Hawthorne and existing Acacia at the terrace in front of the central gymnasium.

The east facade between the building and the wall/balustrade shows five trees and "horizontal shrubs."

At the west courtyard, "flowers" are described for the planters surrounding the reflecting pool. At the east courtyard, a "flower bed" is shown.

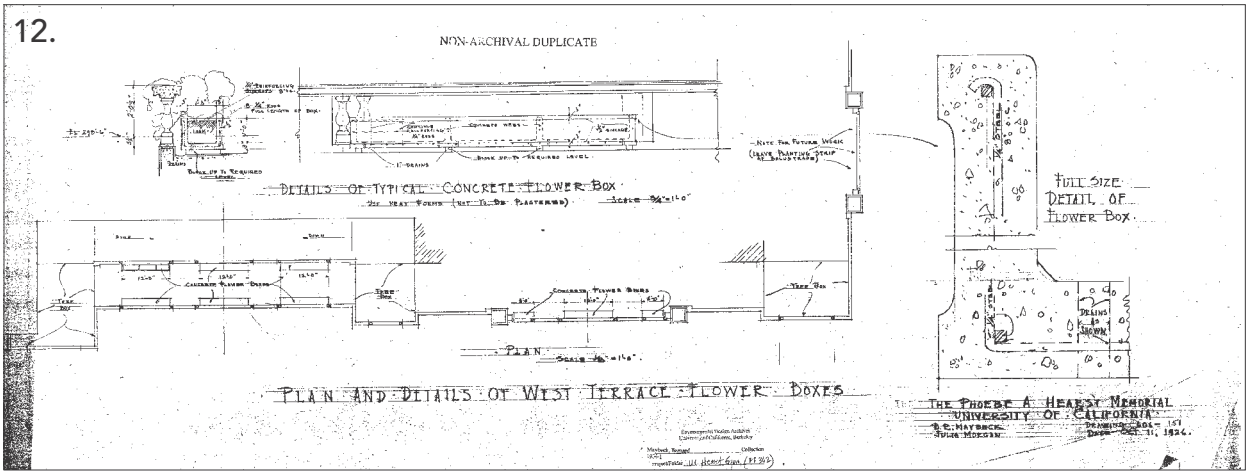
At the main pool level, a pair of Live Oaks in tree boxes flank the central gymnasium; on the west side of the pool, there is one Oak in a planter flush with the paving and planting is shown in the bleacher planters. The bleacher hedge treatment consists of "English Laurel or Eugenia with Mesembryanthemum hanging plants and Cotoneaster at intervals." Two additional planters are shown on the north edge of the pool deck with the note: "Possible 2'-6" deep boxes." These two planters do not appear to have been built.



12. Plan and Details of West Terrace Flower Boxes (606-151)

Drawn Oct 11, 1926

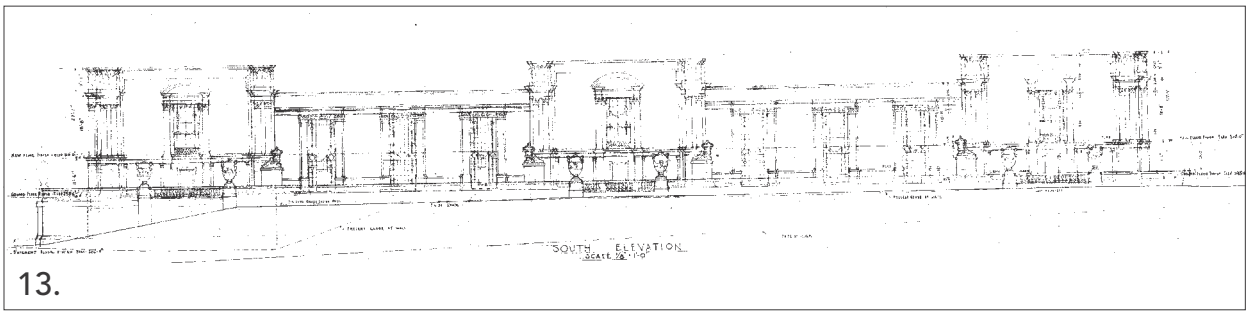
Shows cast-in-place terrace concrete planters. A note describes the finish: "Use neat forms (not to be plastered)." The planters are shown as 12' long, 1'-9" wide with a height of 1'-3" plus a leveling block of several inches high. Planters were to drain directly on to the paving. These planters do not appear to have been built.



13. General Plan (showing Revised South Terrace Sketch Suggestions) (606-16)

Drawn Feb 9, 1926

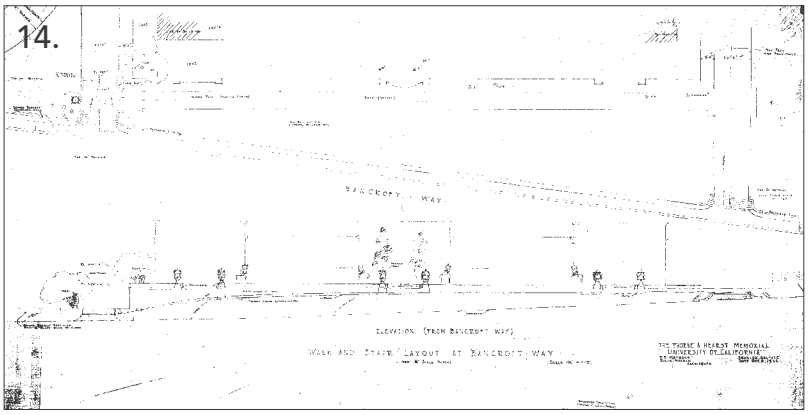
Shows a plan and elevation of the south (Bancroft) frontage. The east-west path paralleling the building is shown at 15' wide with enlarged areas of paving in front of each of the three gymnasia. Connections to the Bancroft sidewalk include a stair at the west end, a path opposite the eastern gymnasium and a generous diagonal entry approaching the building's southeast corner. Paths along the east and west facades are shown at 15' wide with enlarged paved areas at the main entry on each facade.



14 Walk and Stair Layout at Bancroft Way (606-100)

Drawn Oct 8, 1926

Shows a plan and elevation with the stair at the southwest corner of the building shown as it was built (with the exception of the junction of the new and existing retaining walls at the most southwesterly corner). The north-south path at this southwest corner is 22′ wide. The path paralleling the south facade is shown as 10′ wide, surfaced with gravel. Six existing Acacias to remain are shown (two in the terrace opposite the central gymnasium, two between the balustrade and walk to the east of the central gymnasium, and two in the gravel path at the southeast corner of the building). The north-south path leading from Bancroft at the southeast corner of the site shows a flight of stairs and a 22′ wide path. A note states these stairs were omitted.



15. Revised Plan at East Approach

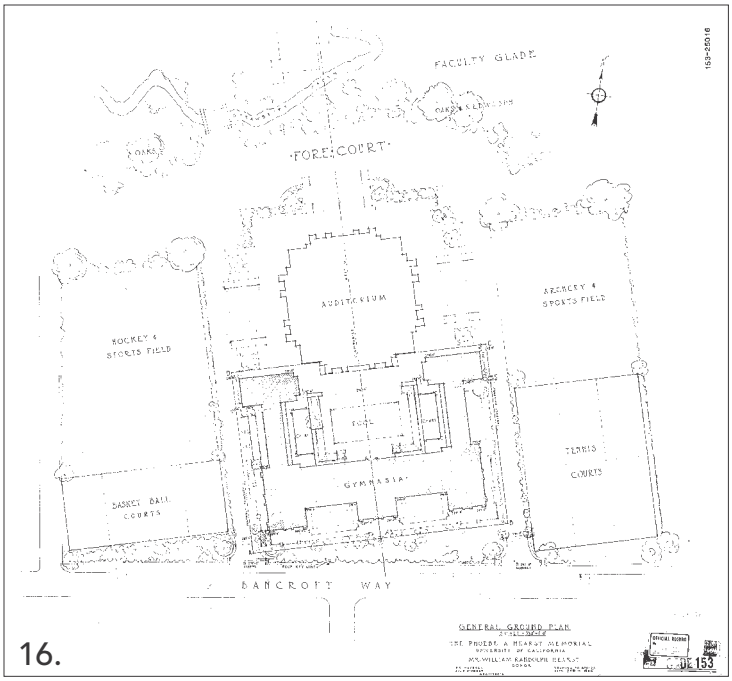
Drawn showing omission of stairs as decided on job Dec 27, 1926

Shows a greater level of detail at the stairs to Bancroft at the southwest corner and omission of stairs at southeast corner.

16. General Ground Plan (606-23)

Drawn Feb 11, 1926

Shows concept for gymnasia, auditorium, raised esplanade connecting the two adjacent tennis courts, archery and sports field, hockey and sports field, basketball courts, and relationship with Strawberry Creek and Faculty Glade to the north and Bancroft Way to the south. The gymnasium and its immediate surroundings were essentially set by the time of this drawing, with the exception that this plan shows no east-west path along the south facade.

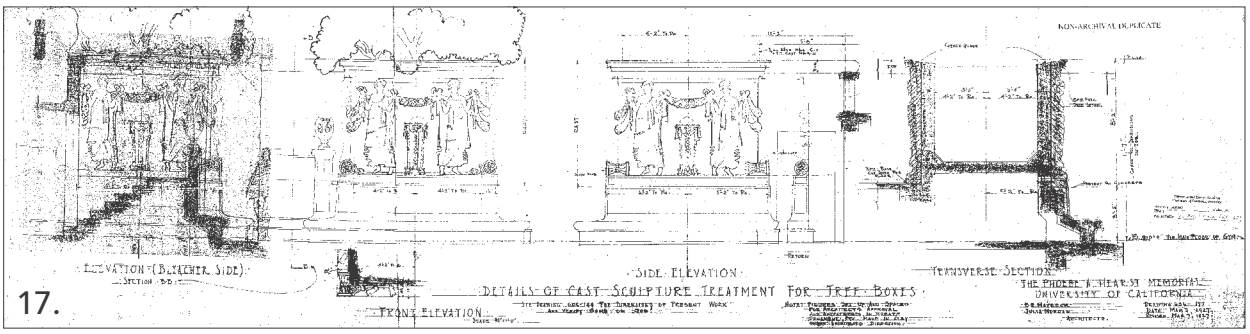


16.

17. Details of Cast Sculpture Treatment for Tree Boxes (606-177)

Drawn Mar 2, 1927; latest rev. Mar 7, 1927

Shows main pool level tree boxes and bleachers sections and elevations.



17.

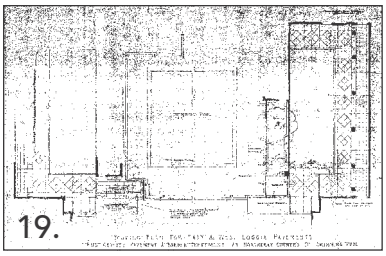
18. Colored Rendering of Main Pool

Shows southwest corner of pool area with one tree box, bleachers and bleacher planters, and one Oak planted at grade at west end of pool.

19. Scoring Plan for East and West Loggia Pavements (606-163)

Drawn Aug 31, 1926; rev. Sept 15, 1926

Shows diamond score pattern in concrete paving in main level loggias. Notes the deck at the main pool level as terrazzo with Verde Antique Marble pool coping. (deck later revised to marble).

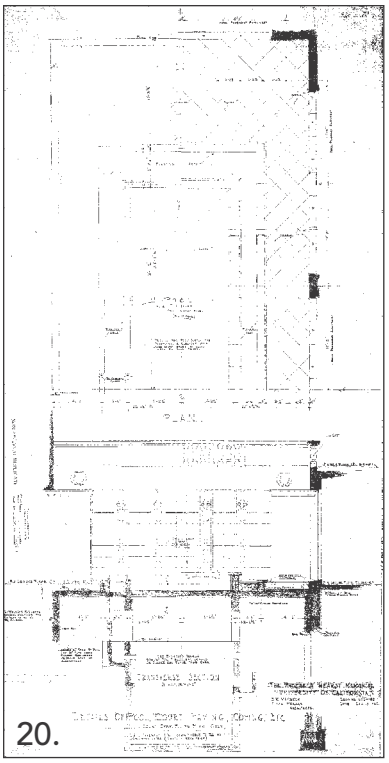


19.

20. Details of Pool Court, Paving, Coping, Etc. (606-140)

Drawn Dec 17, 1925

Shows plan and section of west courtyard. Plan shows paving layout in square grid at 45 degrees with banding and coping of reflecting pool and raised planter all in marble. An added note reads: "This court was cement paved (no marble)." Section shows depths of pool and planter over filter room.



20.

21. South Elevation

Date illegible c.1925

Shows sidewalk at Bancroft Way, planted slope, gymnasium building, and auditorium behind. Planting on the Bancroft Way slope shows small trees in front of the pair of pools, trees beyond the east and west facades, and the top of trees at the main pool level beyond the gymnasium building. Informal shrub planting is on the slope; lawn or groundcover leaves the areas in front of the central gymnasium open for a clear view of the building. The dense hedges in front of the two pools are shown to approximately 6' above terrace level.

22. South Elevation—Colored

c.1925

Colored pastel drawing shows planting on south facing bank with paired columnar conifers (Italian Cypress possibly) flanking the corners of the east and west gymnasia. Shown are three small trees (two on the slope and one at the central gymnasium's terrace). A colorful range of planting is on the slope, including blue, yellow, and white shrubs. As much of the planting is low, there is no apparent framing or opening in otherwise tall vegetation which in other drawings has given the central gymnasium precedence. This drawing is more sketchy and conceptual in its style compared with the elevation above in Item 21.

Landscape Elements Visible in Historic Photographs

Photographs 23, 25, 26, 27, 31, 32, 33, 34, 41, courtesy Hearst Gymnasium Historical Collection. Photographs 24, 35, 36, 37, 38, courtesy Bancroft Library Archives.

23. West Facade viewed across Hearst Field

c.1927

Shows a pair of columnar conifers at each side of the main west entry.

24. Oblique View of West Entry

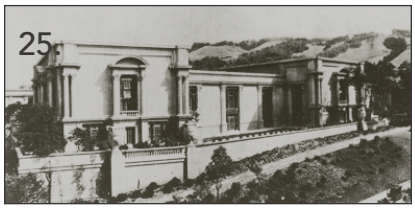
c.1970s

Shows a pair of conical conifers flanking paired urns at the entry, smaller shrubs behind conifers, drinking fountain to north of stairs, and full canopies on two Oaks in tree boxes at terrace level.

25. South Facade View

c.1929-30

Shows planting on the western half of southern facade. Between the building and balustrade are Live Oaks in tree boxes at west side and southwest corner of building, low shrubbery near the balustrade opposite the western gymnasium, young hedge plants opposite the pool, and trees (retained existing Acacias possibly) opposite the central gymnasium. Between the terrace wall of the building and the Bancroft Way sidewalk lies the path that parallels the building, with young shrub planting on both sides of it, a few young trees are in the foreground and a lawn slope lies at the foot of the central gymnasium.



26. South Facing Terrace with Western Pool

c.1932

Shows pool, pool paving, lawn, hedge and balustrade. The lawn extends the length of the terrace visible in the picture. A Live Oak is in the corner tree box.

27. South Facing Terrace with Eastern Pool

c.1930-2

Shows pool, pool paving and lawn. Lawn extends the length of the terrace visible in the picture -- to the east facing balustrade. Wispy trees are seen at the southeast corner of the building and opposite the pool (Acacias and/or Eucalyptus possibly).

28. Five Women at Urn at South Facing Terrace

c.1930s

Shows sunny lawn and small shrubbery at the base of urn at the terrace level. Trees in lawn are visible beyond to the southeast.

29. Eight Women at Gymnasium Doorway

c.1930s

Shows trees (possibly Eucalyptus and/or Acacia) through the double height glazed opening.

24.

30. Southeast Corner of Building

c.late 1930s

Shows lawn with path parallel to east facade leading to Bancroft Way and diagonal path to the southeast. Planting between the building and balustrade shows a tree at the building's corner and one at the east facade just north of the corner, and shrubbery near the balustrade. Outside the balustrade is a grouping of trees opposite the southeast corner. Based on their size, it is likely that some predate the building.

31. East Facade - Southern End

c.1930

Shows a substantial north-south path in the foreground, the eastern balustrade with urns, and young planting. Between the balustrade and the building, trees can be seen at the southwest corner of the building (Acacias possibly) and at the northeast corner of the eastern gymnasium; shrubbery is visible. At the foot of the balustrade are low shrubs or groundcovers. As this view is at a slightly oblique angle, it shows a long view down the length of the southern terrace; it is somewhat shaded by adjacent trees, otherwise open with the distant western pool clearly visible.


31.

32. Elevated View from the North (1)

c.1927

Shows the gymnasium recently completed. Planting not yet installed. Play fields surround the gymnasium on the west, east and north. Bleachers facing Hearst Field remain.

33. Elevated View from the North (2)

c.early 1930s

Shows the gymnasium with established planting. On the west and north are sport fields, the bank between the two (where bleachers were), is planted. A straight path runs along the length of the north frontage. At the north side, planting is shrubby and low where the men's gym is currently. At the C-shaped indentation in the building, grouping of trees in each of the two corners have a canopy mass to the top of the windows and are approximately 30' wide. Columnar trees align with the building columns where today there is a glazed corridor. Trees and planting at bleachers are visible at the main pool level.


34.

34. Folk Dancers North of Hearst Gym

c.1950s

Shows trees at the eastern end of the C-shaped indentation with their canopies about even with the top of the building. Columnar trees align with columns where today, there is a glazed corridor. Shrubbery and spilling plants can be seen at the eastern bleacher planter. The main pool level podium is edged by a simple pipe rail fence with two horizontal members, about 3' to 4' high.

32.

33.

36.

35. Western Courtyard with Sculpture looking South

1978

Shows water in the light-colored reflecting pool. Low planting, with shrubs (to approximately 2' tall) at corners, surround the pool. A figurative sculpture, on concrete base, is symmetrically placed at the end of the pool. Bamboo in pots are aligned with columns at the perimeter. Concrete paving with original scoring is evident. Planting in pots at the main pool level can be seen through and above the balustrade. Tree canopy and spilling shrubs from the bleacher planters is visible.


35.

36. Western Courtyard looking North

Date not known

Shows reflecting pool and paving as described above. Planting around pool appears to be a woody groundcover (Cotoneaster possibly); broad-leafed shrubs are in the corners of the pool planter. A single pot with a columnar tree (Podocarpus possibly) is in the northwest corner. At the main pool level above, flax plants and a columnar tree are visible. The mass of foliage from the trees in the C-shaped indentation provides a middle-ground backdrop.


37.

37. Main Level Loggia above the Western Courtyard

Date not known

The foreground shows Variegated Flax (Phomium tenax) in a square pot and a Myrtle (Myrtus communis). Elsewhere pots of flax can be seen above the baluster. Other plants may be below baluster height, but are not clearly visible. Other features visible were described under courtyard images.


38.

38. Main Pool looking Southwest

1978

Shows pool, coping, paving, diving board, bleachers, tree boxes, spilling and upright planting in bleacher planters, and Oaks in tree boxes. Balustrades terminated with urns and cherubs flank the central entry. Loudspeakers and a single spotlight are mounted on the edges of the roof.

39. Main Pool looking Northeast

1978

Shows pool, coping, paving, metal handrails at pool steps, bleachers, and spilling and upright bleacher planting. The fence at the north edge of the pool deck consists of a simple pipe rail fence with two horizontal members, approximately 3' to 4' high. A series of 6' posts are also present; it isn't clear if they are part of the fence. Mesh to 6' high is visible at two fence panels at the east end of the fence. Adjacent tree canopy beyond is to the roof line.

40. Main Pool looking Northwest

Date not known

Shows pool, coping, paving, low and high diving boards, a Live Oak in a tree box in the foreground, and another at pavement level behind the diving boards. The simple pipe rail fence runs the length of the north facade. The canopy of the grade-level tree mass to the north is a little above the adjacent roof line.


41.

41. Main Pool Level with Diving Women looking Southwest

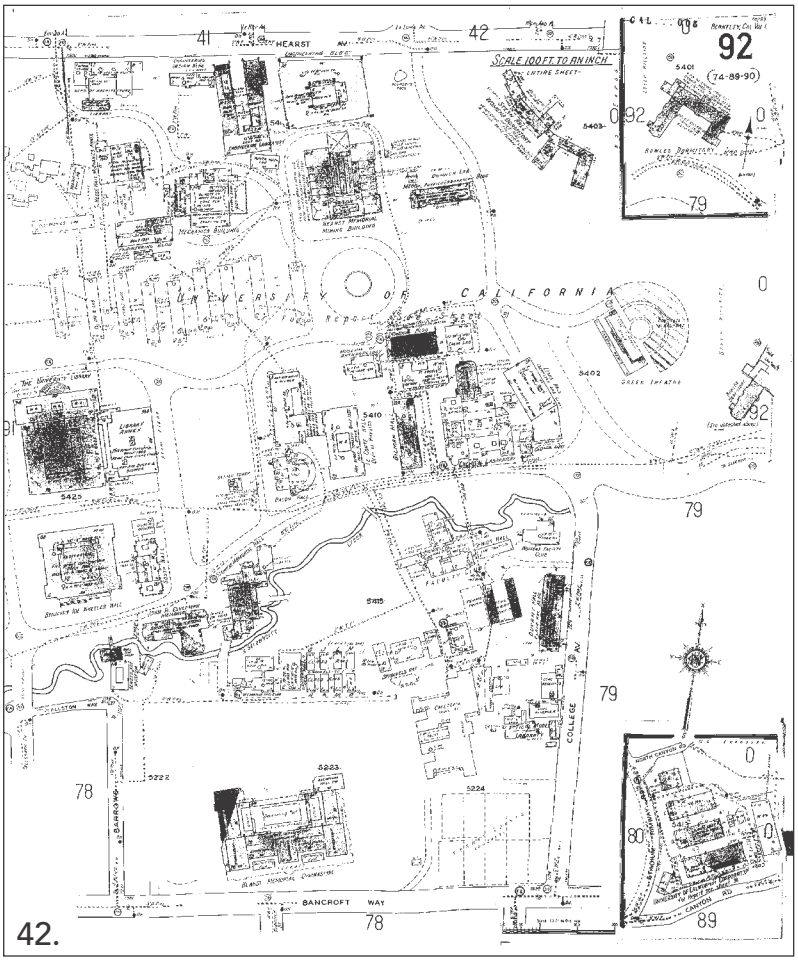
Date not known

Shows a closer view of the features described in Item 39 above.

42. Sanborn Insurance Map (section 92)

1929

Shows Hearst Gymnasium on campus grid surrounded by open space. Nearest elements are a small road called Barrows to the west, eight tennis courts to the east, and small barracks-style classrooms and the Decorative Arts building to the north.



42.

i. Building Chronology

Refer to the pull-out plans located at the end of this section for documentation of changes and alterations by periods of time.

1868
A large property in Berkeley is acquired by the state for the University of California for the first campus in the University system.

1873
The University of California officially opens.

1876
Women are allowed to participate in sports activities at the University of California.

1888
The University establishes a Department of Physical Culture.

1895
Bernard Maybeck meets Phoebe Apperson Hearst.

1897
Phoebe Apperson Hearst launches a worldwide competition for a new campus plan for the University. Bernard Maybeck spends two years in Europe running the competition.

1899
Hearst Hall is completed, to the design of Bernard Maybeck, and funded by Phoebe Apperson Hearst, built next to her residence in Berkeley, near the campus.

1901
Hearst Hall is moved to the campus.

1902
Julia Morgan becomes the first woman to graduate from the Ecole des Beaux Arts.

1903
Julia Morgan works for John Galen Howard, Campus Architect, on the Hearst Memorial Mining Building and the Greek Theater.

1904
Julia Morgan sets up her own architecture practice in Berkeley.

1914
The Physical Education Department for Women is created at the University.

1919
Phoebe Apperson Hearst dies.

Julia Morgan is hired by William Randolph Hearst to design a new estate at San Simeon.

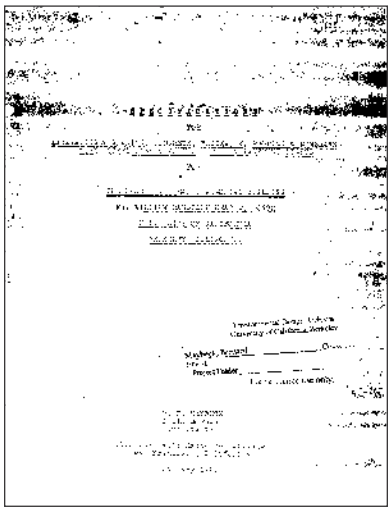
1922
Hearst Hall is destroyed by fire.

William Randolph Hearst commissions Bernard Maybeck to design a replacement gymnasium and memorial to Hearst's mother, Phoebe Apperson Hearst.

1923
The University Board of Regents officially designates a site.

Maybeck submits preliminary plans for review, which are rejected.

Julia Morgan hired to collaborate with Maybeck on the design.



1925
Maybeck and Morgan issue construction plans and specifications

Construction begins on the gymnasium.

1927
Hearst Gymnasium completed at a cost of $532,000. The architects received $25,885 in fees, including the structural engineer's fee of $4,840.

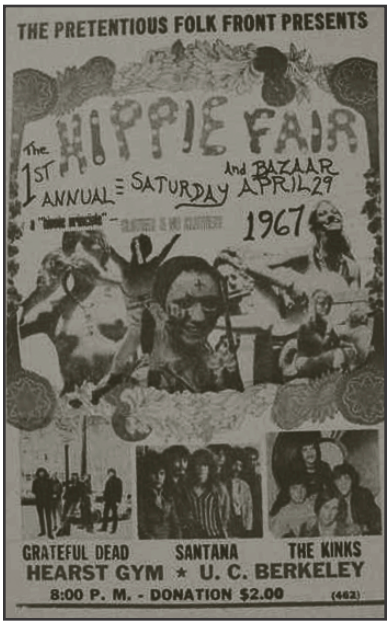
Maybeck and Morgan continue to work on the design of the Auditorium and Memorial.

1929
Design work on the Auditorium and Memorial are suspended indefinitely due to Hearst's lack of funds.

1955
Ground floor lecture room is converted into a small men's locker room (Rm. 181A) at the north-east corner of the building.

1957
A large section of the basement is excavated for Anthropology Collection storage areas, offices, toilet rooms. A sidewalk elevator and stair are added at the southeast corner.

1965
A portion of the women's locker room (Rm. 110) is renovated for towel and equipment storage.



1967

National championship competitions were established for college women and teams.

The 1st Annual Hippie Fair is held in the Hearst Gymnasium. The Grateful Dead, Santana and the Kinks perform. The suggested admission price is $2.

1972

Federal Title IX outlawed discrimination in sports on the basis of sex.

1973

The women's shower room (Rms. 129 and 130) is subdivided into two rooms. Shower stalls are removed from one of the rooms.

1975

Rifle range (basement) altered.

1976

Building becomes a coeducational facility.

Men's locker room (Rm. 181) expanded and renovated.

1977

Rifle range (basement) converted into Anthropology laboratories and classrooms. New entrance added at exterior.

Remaining dressing cubicles and shower enclosures removed at women's locker and shower rooms.

Original gymnasium lights removed.

Urns removed at gymnasia; exterior urns replaced with resin sand casts..

Corrective Gymnasia (Rm. 228) and adjacent offices are reconfigured.

Openings in ramp walls filled in, and storage areas created below ramps.

Towel and equipment storage enlarged (Rm. 110).

Part of women's shower room converted to toilet room (Rm. 129).

Glazing replaced at all gymnasia with polycarbonate glazing.

Pads added in gymnasia, and shutters added at gymnasia windows

Acoustical tile ceilings added at gymnasia.

Skylight covers installed over original skylights.

Mechanical equipment installed on gymnasia roofs.

1978

East classrooms (Rms. 240, 241, 243, 245) and recreation room modified (Rm. 251). West French doors of Recreation room (Rm. 251) filled in.

Light fixtures removed at the ramps.

Two sets of Wilson Doors are replaced in East Gymnasium (Rm. 237).

East side of Women's dressing room converted to Offices (later ROTC).

Motor Development laboratories (Rm. 188) are added adjacent to east

courtyard.

Ramp is added at entry to east pool.

Most remaining exterior glazing replaced with wire safety glass.

East and west colonnades decks receive elastomeric surface.

Many interior and exterior doors replaced.

Solar glazing film placed on polycarbonate glazing in gymnasia.

Radiators removed.

1980

Classrooms (Rms. 100 and 102) are added adjacent to west entrance (ground floor). Exiting bathroom is removed.

Staff lounge (Rm. 115) is built adjacent to east courtyard.

Tree box is removed at west side of the north pool. A new CMU wall is added in front of existing screen wall. To address structural issues. Concrete grilles are replaced at the west courtyard.

Alterations are made to PE Department offices (Rm. 200). Staff lounge is added in west wing (Rms. 212 and 213)

Partitions with doors are added at the north corridor (ground floor).

The new elevator and adjacent entrance are added, and concrete grilles removed, on the north elevation.

New concrete masonry wall at the west elevation of the North Pool area before paint color adjustment to match historic walls.

1981

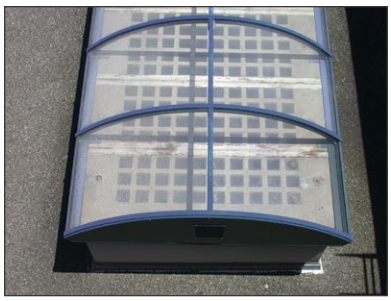
Deferred maintenance: Structural improvements are made to east and west pools,

1989

Women's shower rooms are renovated.

1994

Skylight covers are replaced with acrylic domes



Polycarbonate acrylic skylight covers, 2005.

1996

East side offices ground floor are renovated for Military Science and ROTC.

Structural repairs are made to substructure at all pools, and to filter ponds, mechanical rooms and elsewhere in the basement and ground floor.

1997

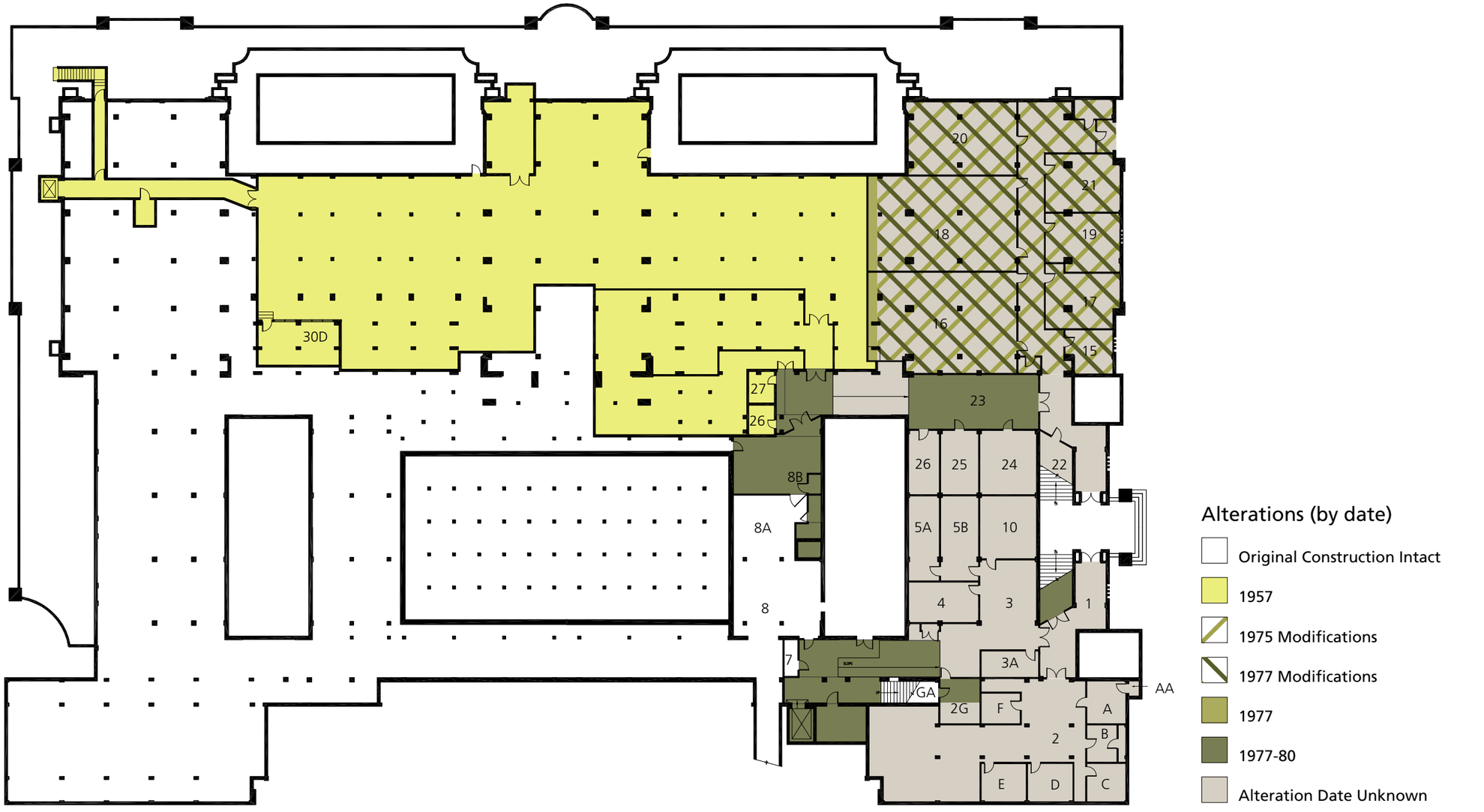
Marble decks and deck membranes are replaced at the three pools. New fences and rails are installed at the north pool.

New access wells installed at east and west pools.

Dates unknown:

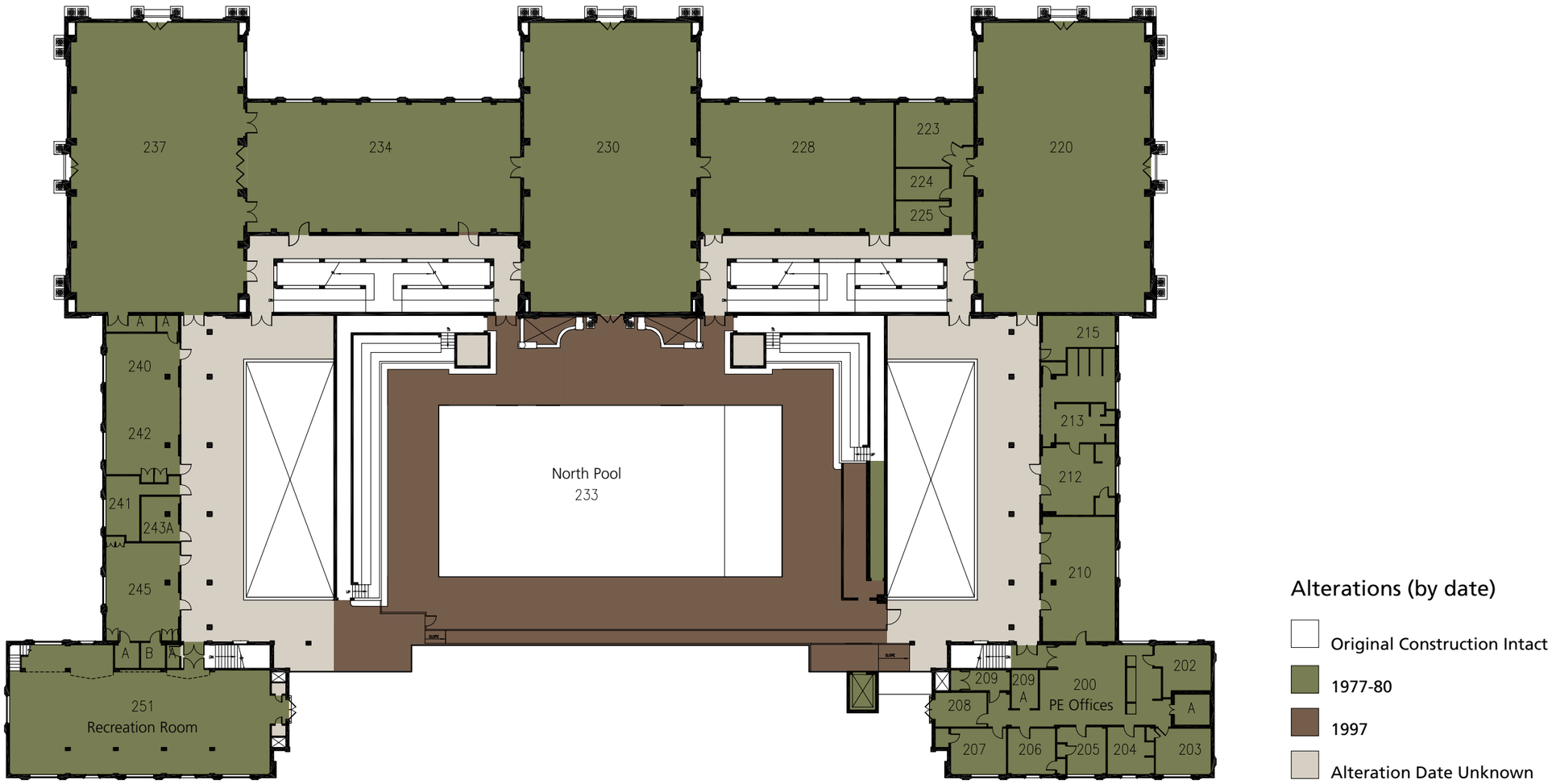
Exterior parging and capital replacement

North corridor (ground floor) is enclosed.

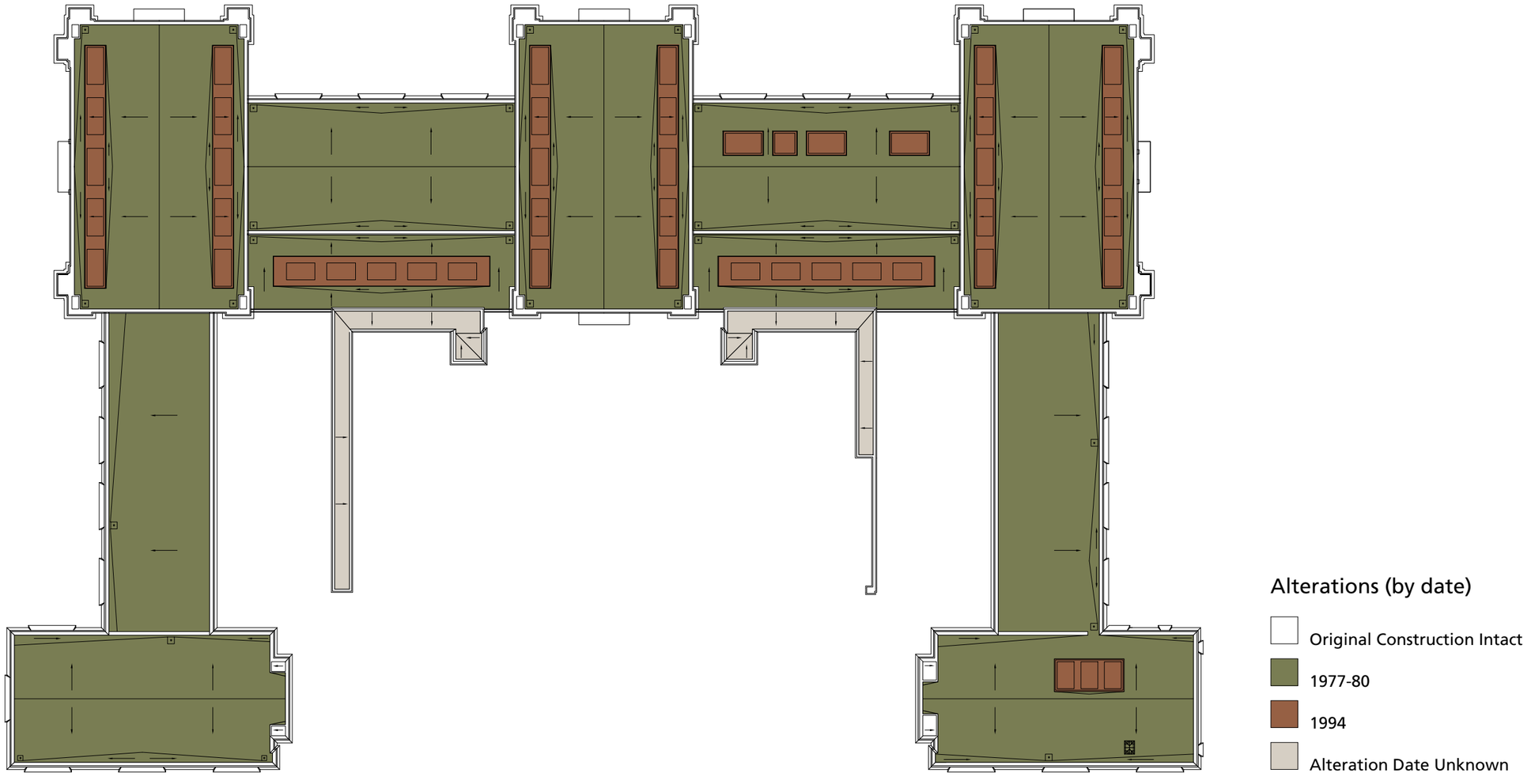


Basement Plan

Ground Floor Plan



Main Floor Plan


Alterations (by date)
Original Construction Intact
1977-80
1994
Alteration Date Unknown

Roof Plan

j. Evaluation: Cultural Importance, Period of Significance, and Governmental Designations

Governmental Designations

The Hearst Gymnasium for Women was listed on the National Register of Historic Places as part of a Multiple Resources Nomination of seventeen resources on the campus of the University of California in 1981.

Each resource was discussed only briefly in the nomination form. Hearst Gymnasium was assessed as follows:

"At the time of its design and construction, the Hearst Gymnasium for Women was unrivaled in the State as a lavish recreational facility for women associated with an institution of higher learning. Its high architectural significance lies both in its authorship by two of the state's leading architects, Bernard Maybeck and Julia Morgan, and in its conception as a work of romantic Classicism comparable to Maybeck's other work in the same mode, the Palace of Fine Arts for the Pan-Pacific Exposition of 1915 in San Francisco. The building derives further historical significance through its association with prominent California citizens, Phoebe Apperson Hearst and her son, William Randolph Hearst. When completed, it was alleged to be the largest and most modern gym for women in the country."

Because the building is listed on the National Register, it is automatically listed on the California Register of Historical Resources.

In 1991, the Hearst Gymnasium was designated Berkeley City Landmark #154.

National Register Criteria

Because the Hearst Gymnasium for Women was listed on the National Register before current standards for documentation and evaluation were in place, additional discussion of its significance is presented here in relation to Criterion A (history), Criterion B (persons), and Criterion C (architecture). The criteria are presented and explained in National Register Bulletin 15 with additional discussion in Bulletins 16 and 32. (United States Department of the Interior 1991a; United States Department of the Interior 1991b; and Boland n.d.)

The criteria and bulletins are also available online at http://www.cr.nps.gov/nr/publications/bulletins/nrb15/nrb15_2.htm.

Criterion A: Under Criterion A, Hearst Gymnasium appears to be significant as a manifestation of an important era in the acceptance and development of physical education for women in the United States. While women's colleges had lead in the effort to teach physical education and to build facilities for

physical education in the early twentieth century, women in coeducational colleges had fewer opportunities and more meager facilities. Everywhere including the University of California, programs and facilities for men and for women were different. Nevertheless, when Hearst Gymnasium was built, it was not only said to be the largest women's gymnasium in the United States, it was also larger and more modern than many if not most men's gyms. It was certainly a more impressive facility than the existing Harmon Gym which would not be replaced by a new Harmon Gym until six years later in 1933.

Men's and women's athletic facilities were different because women were widely believed to have different requirements in physical education. In a word, men's physical education facilities fostered competition while women's facilities promoted a balanced development of body and mind, for strength and fitness but not for competition. Hearst Gym, with its lack of spectator seating, its non-regulation-size spaces, and the architectural treatment of its principal interiors — its three large gymnasiums (with stencil-decorated walls, urns, and floor-level windows) — was designed to accommodate the attitudes of this era toward physical education for women.

Criterion B: Under Criterion B, Hearst Gymnasium for Women must be evaluated for its association with two important persons, Phoebe Apperson Hearst and her son William Randolph Hearst. The gym is not significant for its association with Phoebe Apperson Hearst. It is not clear whether or not it is significant for its association with William Randolph Hearst, and it is beyond the scope of this project to resolve that question. Because the gym is already significant under criteria A and C, it is unnecessary to make the additional effort to thoroughly address criterion B.

Phoebe Apperson Hearst is associated with the gym only because it is named in her honor — she has no direct association with its design, construction, financing, or use. Her association must be evaluated under Criteria Consideration F for Commemorative Properties: "A commemorative property cannot qualify for the event or person it memorializes." (United States Department of the Interior 1991: 40)

It is possible that Hearst Gymnasium could be significant for its association with William Randolph Hearst, although additional research would be necessary to explore that possibility. William Randolph Hearst made important donations to the University of California for Hearst Greek Theater, Hearst Gymnasium for Women, and through a trust he created in his will. It might be possible to make a case that Hearst was significant as a philanthropist at the University of California. To make this argument, it would be necessary to explain how Hearst Gymnasium represented his philanthropy instead of or in addition to the context of the philanthropy of others at the University of California as well as in the context of his own philanthropy at large.

Criterion C: The case for significance of the Hearst Gymnasium for Women under Criterion C has already been made, albeit briefly, in the original National Register nomination. The building is significant for its architectural design reflecting the planning principles of the Ecole des Beaux Arts and a rare romantic use of classical motifs from Roman and Renaissance architecture. It is an outstanding example of the collaboration of two of California's best-known architects, Bernard Maybeck and Julia Morgan, reminiscent of one of Maybeck's best known and most distinctive works, the Palace of Fine Arts in San Francisco. It is also significant for its association with the Beaux-Arts plan for the University of California campus. On the one hand, it follows long-time plans for athletic facilities on the south side. On the other hand, in association with the effort to build a larger memorial to Phoebe Hearst, of which the gym was only a part, it introduced a new axis and a new center of development on the campus.

Period of Significance

The period of significance for the Hearst Gymnasium for Women under Criterion A is the period during which it represented a distinct historically and culturally important approach to physical education for women. This period began when the building opened in 1927. Following the guidelines in National Register Bulletin 16, the period of significance ends in 1955 which is fifty years ago. There is no clear event that marks the end of the period of significance. Therefore, the period of significance is defined as "the span of time when the property actively contributed to" the pattern of activities recognized as significant. In other words, it was significant during the period when it was a manifestation of an important era in the acceptance and development of physical education for women in the United States — the period when Hearst Gymnasium exclusively served women with physical education programs different from those for men began to change in 1958. Because 1958 is less than fifty years ago, the period of significance ends fifty years ago in 1955 because "Events and activities occurring within the last 50 years must be exceptionally important to be recognized as 'historic' and to justify extending a period of significance beyond the limit of 50 years ago." (United States Department of the Interior 1991b: 42)

Under criterion C, the period of significance is 1927, the year the building was completed.

When periods of significance under different criteria overlap, they are combined. Thus, the period of significance for this property is 1927 to 1955.

Integrity

Properties eligible for the National Register must be significant and must also possess integrity for the period of significance. Integrity is measured in seven aspects: location, design, setting, materials, workmanship, feeling, and association. Each of these aspects is discussed in section IV a. Conditions Assessment and Guidelines of this report.

Historic Features

IV.

a. Conditions Assessment and Guidelines

Inventory and Analysis Matrices

Historic and otherwise significant materials, elements, spaces and design concepts have been inventoried and evaluated according to their historical significance, historical integrity, material condition, and applicable professional treatment guidelines to be followed during any rehabilitation efforts. This information is documented in the Conditions Matrices that follow. (Note: Structural, seismic and life safety issues were identified and assessed in Part I of this study report).

Rating the Significance of Historic Features

Individual features are identified as very significant, significant, contributing, or non-contributing, as follows:

Very Significant Features

Very significant features are the major components of the building's design, elements, spaces or elevations that exemplify the essence of the building. These features must be retained to convey their intended use or original configuration, and are considered the most historically or architecturally important elements in the building.

Significant Features

Significant features are often ancillary to or supportive of the very significant features that contribute to the understanding of the overall design. Alteration or removal of these features for programmatic, building system or life safety requirements should be rare and only occur when no other option is available.

Contributing Features

Contributing features are original elements of the building, or very early modifications to the building, that are of lower importance relative to the understanding of the original design. Alteration or removal of these features, if necessary, would have a limited effect on the integrity of the building; however; removal should be minimized or mitigated wherever possible.

Non-Contributing Features

Non-contributing features are elements of the building that were significantly remodeled, and where proposed additional alteration would not have an effect on the original integrity of the building. In some cases, removal of noncontributing (character-inhibiting) features has a positive effect on the building's overall integrity.

Evaluating Building Integrity

The National Register of Historic Places Bulletin 15 standards and criteria were used to evaluate the integrity of historic materials and features at the Hearst Gymnasium. National Register Bulletin 15 defines integrity as the ability of a property to convey its significance. Therefore, integrity is the authenticity of a historic resource -- its physical identity as made evident by surviving characteristics that date from the period of significance. Integrity can be expressed by evaluating the building's location, design, setting, materials, workmanship, feeling, and association. Generally speaking, if the historical integrity of a building is intact, a property will possess several, usually most, of these attributes discussed below.

Location

Location is the place where the historic resource was constructed. Hearst Gymnasium is in its original location and no significant changes to its footprint have been made. It possesses integrity of location.

Design

Design is the coordination of elements that create the form, plan, space, structure, appearance and style of a resource. Hearst Gymnasium was, and still is, a purpose-built facility and the essence of its purpose has not changed since its period of significance. Aside from the fact that the Gymnasium was designed as part of a larger complex that was not built and that it was designed with features that were never executed (mostly having to do with color, texture and decoration), the original design of the building is largely intact. There have been numerous minor and major uncoordinated alterations that have diminished the effectiveness of its design on both the exterior and in the interior of the building. On the exterior, the principal changes are the construction of fencing, some chain link and some with vertical metal bars; the additions of an elevator and entrance near the northwest corner, the construction of a wall on the terrace that alters views to and from the main pool, and the removal of many important landscape features Interior changes are more extensive, including addition of partitions at the ground floor level that have resulted in a loss of the open feeling of that floor, removal of decorative urns from the large gymnasiums; blocking of windows; extensively replaced glazing, and the painting over of painted decorations on the gym walls. Nonetheless, the building's visual expression – its proportion, massing, layout, architectural vocabulary, pedestrian circulation around the building, and decorative architectural elements – still holds its integrity of design.

Setting

Setting is the physical environment of a historic property, constituting topographic features, vegetation, man-made features, and relationships between buildings or open space. The Gymnasium is still a significant structure and visual landmark on the Berkeley campus and it remains on axis with the Campanile, of course. However, the Gymnasium's setting has been altered in numerous ways. The site maintains only a portion of its surrounding buffer zones and borders from the period of significance. There are the additions of Hearst Field Annex on Hearst Field (to the west), Barrows Hall (to the northwest), the new Music Library (to the northeast), and a parking garage with roof top tennis courts (to the east). Site lines to and from the building have been altered significantly with gradual campus encroachment, insensitive security measures and deferred maintenance of both the building and its landscape. At present, the impressive nature of the building in its setting is significantly less legible than it once was.

Materials

Materials are the physical elements generated during a particular period of time and in a particular pattern or configuration to form a historic property. As was often typical of them, both architects Bernard Maybeck and Julia Morgan specified simple and readily available construction and finishing materials for the Hearst Gymnasium. Perhaps most importantly, they selected materials that were considered to be relatively fireproof – in reaction to both the 1923 Berkeley Hills fire and the similar demise of old Hearst Hall. The dominant materials of the Hearst Gymnasium are reinforced poured-in-place concrete, stucco, stone, bronze, steel and glass. Wood was kept to a minimum. As a result, and even though the building has endured extensive and evolving programmatic use by a large and somewhat transient community, many of the original materials are still in place and performing fairly well.

Workmanship

Workmanship is the physical evidence of the crafts of a particular culture, people, or artisan during any given period in history or prehistory. Both Maybeck and Morgan were sticklers for good craftsmanship – a quality that was integral to the Arts & Crafts Movement they personified. They selected durable materials and material systems and specified that the highest quality of raw materials and workmanship be used. They also specified that all work must be approved by the architect, and were known for rejecting substandard workmanship. They used very expressive materials and combinations of materials – board-formed concrete without paint, classical detailing and decoration, concrete floors, industrial windows – and, because their materials have survived intact, their high standards for workmanship remain evident.

Feeling

Feeling is a property's expression of the aesthetic or historical sense of a particular period of time. The integrity of feeling is diminished at the Gymnasium by the incremental changes to the design. Where there was previously a special openness and exposure to natural light throughout, there are now often blocked windows or passages. This is particularly noticeable in the large gymnasia, the ramps and on the ground floor with its numerous introduced partitions. Fortunately most of these changes are reversible. Programmatically, the integrity of feeling is both diminished and supported by the continuous athletic programming at the gym. It is supported because the Gymnasium is still a place of health awareness and improvement. It is diminished because the Gymnasium no longer provides a clear balance between the health of the mind and physical health.

Association

Association is the direct link between an important historic event or person(s) and a historic property. Hearst Gymnasium is significant for its association with the architects Bernard Maybeck and Julia Morgan -- two of the most recognized Arts & Crafts architects working in California in the early twentieth century. Maybeck, Morgan, Willis Polk, Ernest Coxhead, and John Galen Howard (among others) spearheaded the First Bay Tradition, an architectural offshoot of the original European Arts & Crafts Movement. In addition, the building was originally conceived as a memorial honoring Phoebe Apperson Hearst, an important figure in the early development of the University of California at Berkeley, and the physical education of women. However, integrity of association is intact largely because most of the building and its spaces, where the activities of the Women's Physical Education Department – breaking ground in the physical education profession – took place are intact.

Treatment Guidelines

Listing on the National Register of Historic Places requires compliance with Federal preservation standards (National Park Service, Department of the Interior). All treatments or repairs identified in the Conditions Matrices herein are classified according to the appropriate levels of expertise required to perform the work and according to the target professional standards to be used as performance guidelines; as follows:

Rehabilitation

Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic

character. Treatment or repair will be performed by a qualified general contractor or appropriate trades-person -- following specifications or recommendations provided by a preservation architect or other qualified preservation professional. These treatments or repairs shall comply with The Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995, Rehabilitation Guidelines, and may be subject to review and approval by the State Office of Historic Preservation. A copy of the Secretary's Rehabilitation Guidelines is provided in the Appendix. From the Standards:

Preservation

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. Treatment or repair can be performed by a skilled trades-person with the quality-control oversight of a conservator to oversee both the specifications and the execution stages. These treatments or repairs shall comply with The Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995, Preservation Guidelines, and may be subject to review and approval by the State Office of Historic Preservation. A copy of the Secretary's Preservation Guidelines is provided in the Appendix.

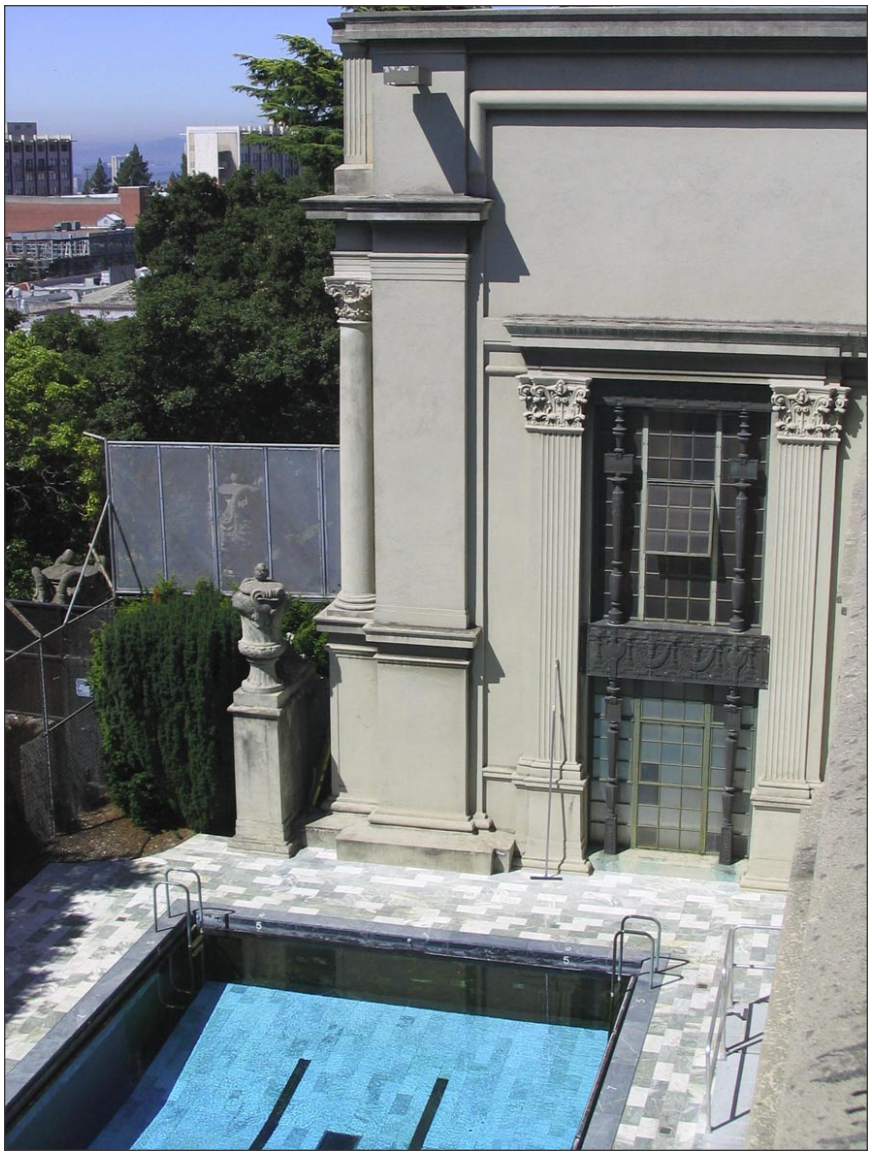
Conservation

Conservation is the preservation of cultural property -- individual objects, structures, or aggregate collections. The material having significance may be artistic, historical, scientific, religious, or social, and is an invaluable and irreplaceable legacy that must be preserved for future generations. Treatment should be performed by a professional conservator – possibly with a specialty in the material (or deterioration mechanisms) being treated. These treatments or repairs shall comply with The American Institute for Conservation of Historic and Artistic Works (AIC) Code of Ethics and Standards of Practice, as well as the Secretary of the Interior's Standards for the Treatment of Historic Properties, Preservation Guidelines and may be subject to review and approval by the State Office of Historic Preservation (Sacramento). A copy of the AIC's Code of Ethics is provided in the Appendix.

b. Character-Defining Features

This section lists and assigns significance ratings to the character-defining features of the Hearst Memorial Gymnasium. A character-defining feature is an aspect of a building that is representative of the building's historic programming, architectural style, or design intent – usually original to the building's period of significance.

For an historic resource to retain its significance, its character-defining features must be retained to the greatest extent possible. Subsequently, understanding a building's character-defining features is a crucial step in developing a realistic and cost-effective preservation plan.



East pool, 2005

Exterior

Very Significant Features

Elements (in the spaces listed below):

Original Stucco (all elevations and levels)

Dimensional Concrete:
Columns, Capitals, Pilasters, String Courses, Parapets.

Cornices and Pediments (all elevations and levels)

Decorative Concrete:
Balustrades, Coping, Grilles and Medallions (M, G, B)

Concrete Pavement (scored), Stairs and Landings (M, G, B)

Concrete Benches and Bleachers (M)

Concrete Hedge and Tree Boxes (M)

Concrete Sculptures (Ellerhusen, Sculptor 1927) (M, G)

Decorative Stenciling (swags and florettes) (M)

Marble Decking (M, G)

Casement Windows and Window Glass (M, G)

Bronze Window Surrounds, Spandrels and Spindles (M, G)

West Terrace Sidewalk Lights (G)

Roof Skylights and Clerestories (R)

Spaces:

Building Footprint

All Vertical Surfaces (all elevations and levels)

West Elevation, Historic Entry, north and south facing (B),
West Entry (G), West Entry Stairs and Loggia (B, G), West Terrace (G)

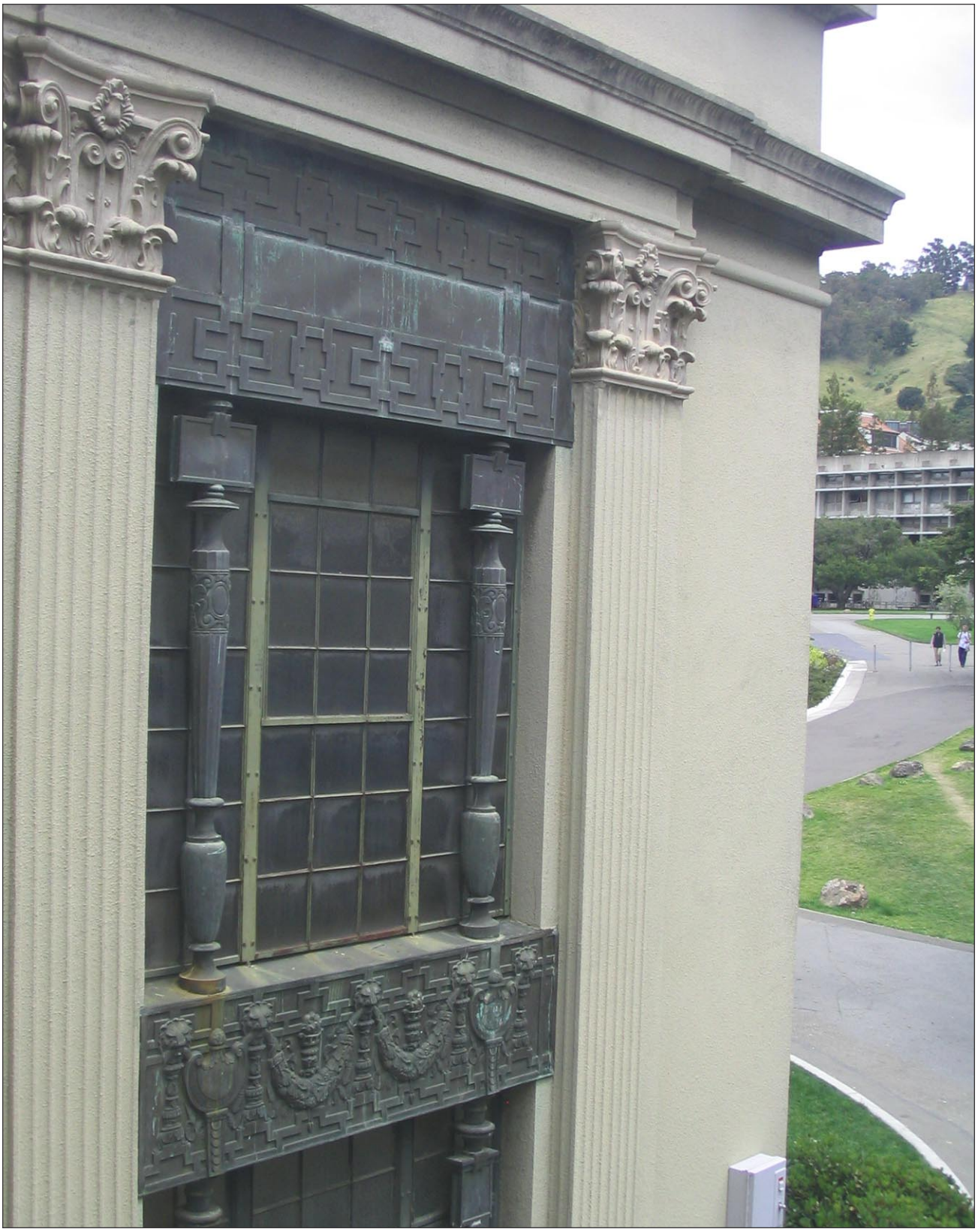
The west entrance, with its paired stairs and loggia above, maintains a high level of integrity. While the major elements of the entrance sequence are symmetrical, the placement of numerous asymmetrical elements, such as the light fixture and the additional windows facing the north stair, provide visual cues as to the location of the main entrance. This area leaks water into the basement hallways and should be included in the building pathology study.

Typical window surrounds, 2005

The west entry, 1975
Bancroft Library Archives

(R) = Roof
(M) = Main Floor
(G) = Ground Floor
(B) = Basement

(N) = North Elevation
(S) = South Elevation
(E) = East Elevation
(W) = West Elevation



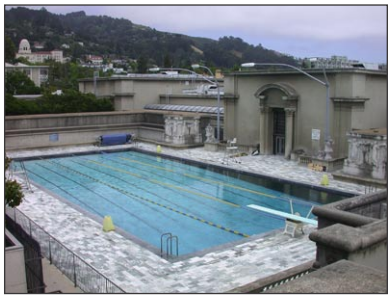
Bronze window spandrels and colonnettes, 2005

East and West Pools (G)
See section IV.c

East and West Courtyards (G)
See section IV.c

South Elevation Terraces: East, Central and West (G)
See section IV.c

North Pool (M)
The pool and deck is the most significant outdoor space in the building. The pool deck was originally intended to be part of a larger plaza which includes the space surrounding the adjacent auditorium. Since that was not built, there is now a pastoral view towards the campanile and the hills. The original design intent, with planting in boxes above the bleachers, and shrubs in the sculptural shrub boxes, was to allow swimmers to be surrounded by greenery, with only the central pavilion visible form the pool itself. The removal of all planting and other modifications has significantly impacted the historic character of the pool area.


North pool, 2005

Light Wells at North Pool (M)
These small wells with convex windows brought light into the deepest part of the ground floor, adjacent to the original entrance to the women's shower room. Many of the windows are now covered on the inside, so the wells are no longer apparent on the ground floor. The large light fixtures attached to the sides of these wells have a negative impact on their historic character.


Light wells at the north pool, 2005

East and West Colonnades (M)
The colonnades provided protection from the weather for building circulation on the main floor, and also provided shade for adjacent classrooms. They overlook the courtyards. The replacement of the scored patterned concrete flooring with an un-patterned elastomeric membrane has obscured some of the original character of these spaces.

Design:

Symmetry and Mass

Color, Light Reflectance, Texture

Beaux Art (Academic Eclectic) Design

Sightlines and Light between Levels

Sightlines and Light between Adjacent Outdoor Spaces

Sightlines and Light between Indoor and Outdoor Spaces

Fluidity between Interior and Outdoor Spaces

Programming: Classical Palestra

Programming: Mind-Body Development

Natural Ventilation System

West collonnade, 2005

Significant Features

Decorative Concrete Urns (resin/sand casts) (S, E, W)

Concrete Pond Curbs and Perimeter (G)

West Courtyard Fountain (G)

Bronze Sculpture (missing) (G)

Concrete and Steel Sculpture Pedestal (G)

Window Casements/Muntins (M, G)

Doors: Wood and Glass (M, G, B)

West Elevation Entries (north and south-facing) (B)

Contributing Features

Board-Formed Concrete Exposed Foundation (B)

Concrete Spindle Ledges (G)

Hardscape / Retaining Walls (G) (B)

North Corridor Windows (G)

Window and Door Hardware (M, G)

Pool Equipment: Ladders and Diving Board (M, G)

Light Fixtures (G, B)

Non-Contributing or Character-Inhibiting Features

Parging on Original Stucco (all elevations and levels)

Parking Lot Lights at North Pool (M)

CMU Wall at North Pool (M)

Security Fencing and Razor Wire (M) (G)

Polycarbonate Glazing (M) (G)

Non-Skid Safety Surfaces (M, G)

Stairway and Elevator to Anthropology (M, G)

Dumpsters (G)

North Elevator Enclosure, Entrance and Canopy (G) (M)

Poor Condition of Character-Defining Elements

Window casements (top), 2005
Exposed foundations (bottom), 2005

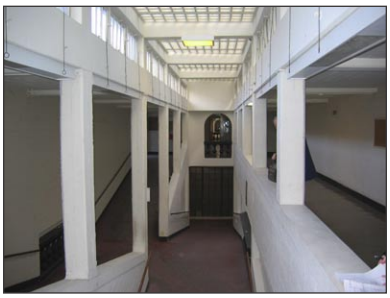
Replacement urns

Interior

Very Significant Features

Scored concrete floors

Wilson Doors



The east ramp, 2005

The east gymnasium, 2005

Elements (in spaces listed below):

Concrete Arches in East, Central and West Gymnasia (M)

Board-formed Concrete Surfaces: Walls, Ceilings, Arches,

Columns and Beams (M, G)

Pigmented Concrete Floors (G)

Pigmented Concrete Stairs and Landings (M, G)

Oak Floors, Recreation Room (M)

Decorative Mortar: swaths of combed mortar on gymnasia walls (M)

Decorative Paint: Central and West Gymnasia (M)

Casement Windows (M, G)

Clerestory Windows in small gymnasia (M)

Doors: extant Wilson Doors, East Gym (M)

Skylights, Roof Sidewalk Lights (R, M)

West Entry Doors (G)

Gymnasia Urns (missing) (M)

Spaces:

East and West Ramps (M) (G)

The east and west ramps were originally part of the spatial experience of the ground floor. The open and flowing design, with raised monitor skylights, give the ramps a very modern feeling, offset by the traditional design of the balustrades. The addition of partitions which enclose the ground floors of the ramps has significantly obscured the spaces' original historic character.

East Gymnasium 237(M)

The gymnasium is characterized by a rib like structural system composed of a series of concrete columns and girders. Skylights line either side of the peaked ceiling, and wash the walls with daylight. Three sets of large Wilson doors (folding panel door systems) connected the gym to the smaller adjacent Gymnasium 234; the two side doors were filled in with metal stud and gypsum board partitions. The addition of shutters and pads covering most of the windows and exterior doors, the filling in of the clerestory window over the door to the ramps, and the replacement of original light fixtures has obscured some of the historic character of this space. Unlike the two other large gymnasia, this room does not have the decorative combed mortar patterns on its walls, or any signs or documentation of decorative painting. It appears that the floors may have been replaced.

Central Gymnasium 230 (M)

The gymnasium is characterized by a rib like structural system composed of a series of concrete columns and girders. Skylights line either side of the peaked ceiling, and wash the walls with daylight. The filling in of the clerestory window over the door to the ramps, the addition of a suspended acoustical tile ceiling and the replacement of original light fixtures have obscured some of the historic character of this space. This is the most decorated room in the building and the one that appears most in historic photographs. The walls, ceiling, columns and beams all have extensive patterning with combed mortar and both visual and documentary evidence of decorative paint. The decorative scheme had an ethereal vine like quality that softens and formalizes the space. The room is currently used for dance classes and performances.

Central gymnasium, 2005

West Gymnasium 220 (M)

The gymnasium is characterized by a rib like structural system composed of a series of concrete columns and girders. Skylights line either side of the peaked ceiling, and wash the walls with daylight. The addition of shutters covering most of the windows and exterior doors, and the replacement of original light fixtures has obscured some of the historic character of this space. This gymnasium has a moderate amount of decorative mortar and paint.

West Gymnasium, 2005

Recreation Room 251(M)

This space was the subject of many design revisions during the construction phase of the building, and Maybeck and Morgan produced countless design options for a large fireplace and mezzanine balustrade. The fireplace was never built, and the final design of the mezzanine balustrade is very straightforward. The room is characterized by large windows on all sides, an exposed structural system, and walls panelized in Celotex. The addition of a closet in front of the west French doors and the installation of incompatible light fixtures and acoustic tile ceilings have obscured some of the historic character of the room.

Recreation room, 2005

Design:

Symmetry and Mass

Color, Light Reflectance, Texture

Sightlines and Light between Levels

Sightlines and Light between Indoor and Outdoor Spaces

Fluidity between Interior and Outdoor Spaces

Programming: Classical Palestra

Programming: Mind-Body Development

Natural Ventilation System

Central gymnasium, 2005

Significant Features

Elements:

Window Casements/Muntins (M, G, B)

Door Ensembles (M, G, B)

Window and Door Glass (M, G, B)

Doors: Utility, Room #23 (B)

Board-formed Concrete Surfaces: Walls, Ceilings, Arches, Columns,

Beams and Corner Ducts (M, G)

Obscured Board-Formed Concrete Ceilings (M)

Obscured Pigmented Concrete Floors (M)

Pigmented Concrete Floors (M, G)

Pigmented Concrete Stairs and Landings (M, G)

Doors: missing Wilson Doors, East Gymnasium (M)

Engaged Balustrades and Wall Openings in Ramp Areas (M, G)

Skylight, Industrial Case Light, Room 204 (R, M)

Obscured Sidewalk Lights in Anthropology Classrooms (former Rifle Range) (B)

Recreation Room Balcony (M)

Wall-mounted, Wooden-dowel, Exercise Bars and Sockets (M)

Wooden-dowel exercise bars, 2005

Spaces:

North Corridor (G)

The corridor is a simple and austere space, with an exposed concrete ceiling structure and an exposed pigmented concrete floor. It was originally intended to be connected to the adjacent auditorium building, and in the original construction drawings, no enclosure was indicated for the north wall of the corridor. Historic photographs indicate that this wall was left open for some time, and the existing steel sash windows were added at an unknown date. The continuous row of lockers, scratched plastic glazing in the windows and added doors and partitions at the east end of the corridor have had a negative impact on the integrity of this space.

North corridor, 2005

East Entry and Stairway 180 (G)

The entry and stair are characterized by exposed concrete, walls, ceilings and pigmented floors, and arched concrete beams. The incompatible addition of the partition to the Weight Room, ductwork blocking part of the window, miscellaneous conduits, piping, lockers and telephone booth have obscured the historic character of the space.

West Entry and Stairs (G)

The entry and stair are characterized by exposed concrete, walls, ceilings and pigmented floors, and arched concrete beams. *The towel and information counter opening from the Laundry Room into this space is not original. It has now become a central focus of this area, and somewhat impairs the historical character of the space. It appears that the floors within the Laundry Room have been replaced.*

West entry, 2005

West stair, 2005

West Corridor (G)
This space originally housed a large locker room, and had windows on east and west sides. The addition of the laundry room has obscured the windows on the west side, and compromised the historic character of the space.

Physical Education Offices 200(M)
Characterized by large skylights and by windows on all sides, the offices maintain a high level of integrity, as most of the alterations in this space have been fairly minor.

Small Gymnasium, East 234(M)
Like the larger gymnasia, this room is characterized by its rib-like structural system, exposed concrete surfaces, although the ceiling is flat instead of peaked. A series of clerestory windows look out over the lower roof above the ramps, but the view of the Campanile is obscured by the addition of skylight domes and mechanical equipment. The south facing windows have a very good view of the east pool.


West corridor, 2005


Small gymnasium, east, 2005

Contributing Features

Elements:

Board-formed Concrete Surfaces: Walls, Ceilings, Arches,

Columns and Beams (B)

Obscured Board-Formed Concrete Ceilings (G)

Obscured Pigmented Concrete Floors (G)

Maple Floors, gymnasia (M)

Flat Plaster Walls (M, G)

North Corridor Windows (G)

Window and Door Hardware (M, G, B)

Balcony Apron/Celotex Panels, Recreation Room (M)


Physical Education Offices, 2005

Spaces:

Mechanical Room and Filter Ponds (B)
This double height space opens out to the windows of the west courtyard, which provide ventilation and light to the room.

Women's Restroom and Utility Room (G)
These rooms are characterized by fixtures and doors from the period of significance.

Women's Locker Rooms (G)
Characterized by exposed concrete walls, ceilings and floors, and lined with windows, the historic character of this space has been affected by a series of alterations conducted over the years.


Women's locker room, 2005

Classroom, east wing, 2005

Classrooms and Offices, East Wing (M)

Although substantially altered (formerly a kitchen), these classrooms still convey the light filled character and feeling of the original classrooms, with windows on two sides, and an exposed structural system.

Physical Education Library, etc., West Wing (M)

Although altered, these rooms still convey the light filled character and feeling of this wing, with windows on two sides, and an exposed structural system.

Small Gymnasium, West 228 (M)

This gymnasium was originally a long narrow space, with offices lining its north wall. Like the larger gymnasia, the room is characterized by a rib like structural system and skylights, with exposed concrete walls. In the 1970's the offices were moved from the north side of the room to the west side of the room.

Non-Contributing or Character-Inhibiting Features

Shutters and backboard obscure windows, west gymnasium, 2005

Elements:

Poor Condition of Character-Defining Features

Environment / Air Quality (M, G)

Polycarbonate Glazing (M, G)

North Corridor Lockers and other similar affixed accretions building-wide (M, G)

Window Guards in Large Gymnasia (M)

Wall Padding and selected Gymnasium Equipment (M)

Removed and Filled-in Doorways (M)

Polycarbonate glazing

Spaces:

Anthropology Classrooms (former Rifle Range) (B)

Anthropology Collections Storage and Offices (B)

Mechanical Rooms, East and West Pools (B)

Campus Safety (B)

Meeting and Storage Rooms (G)

Laundry Room (G)

ROTC Area (G)

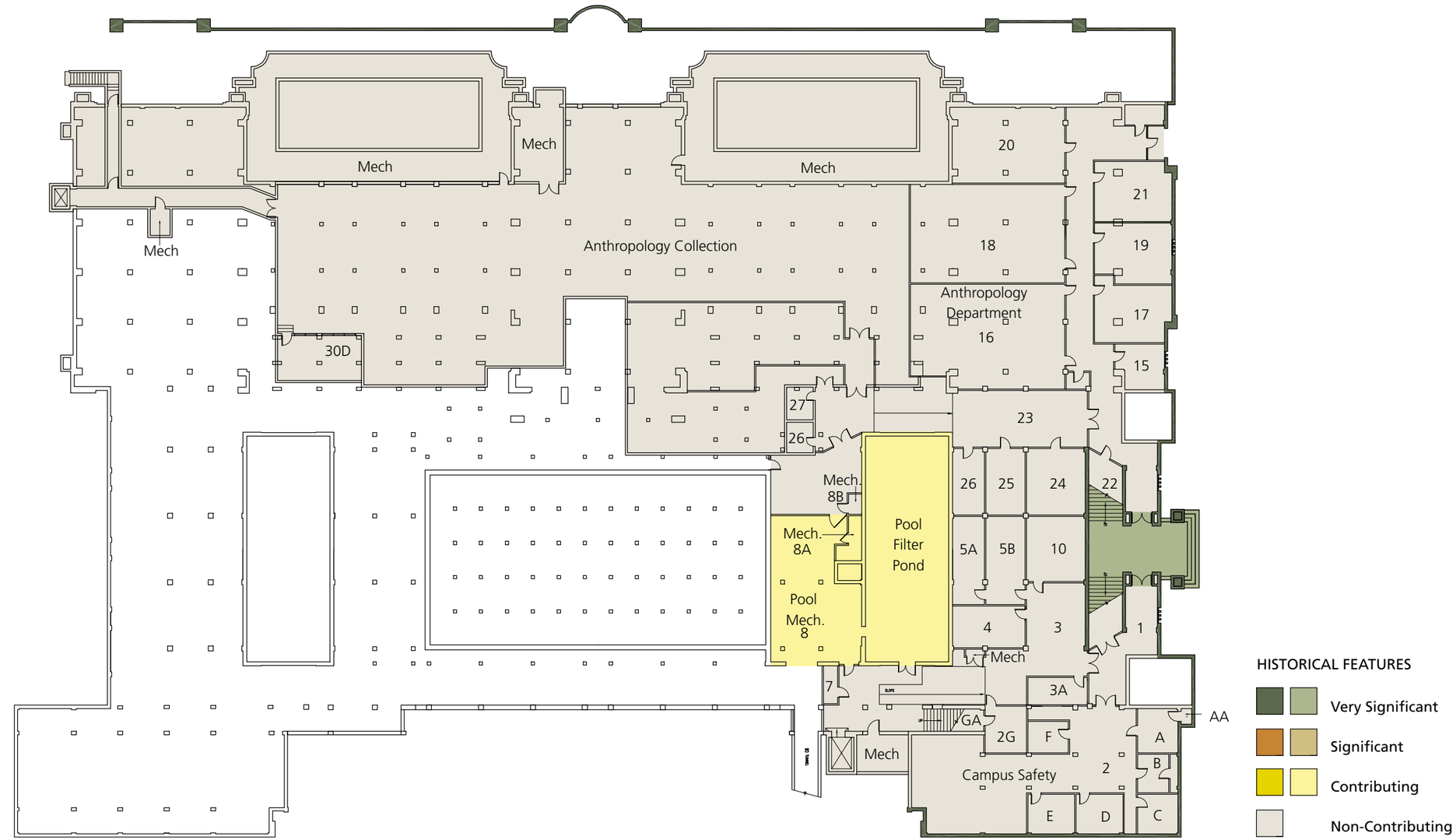
Weight Room (G)

Men's Locker Room (G)

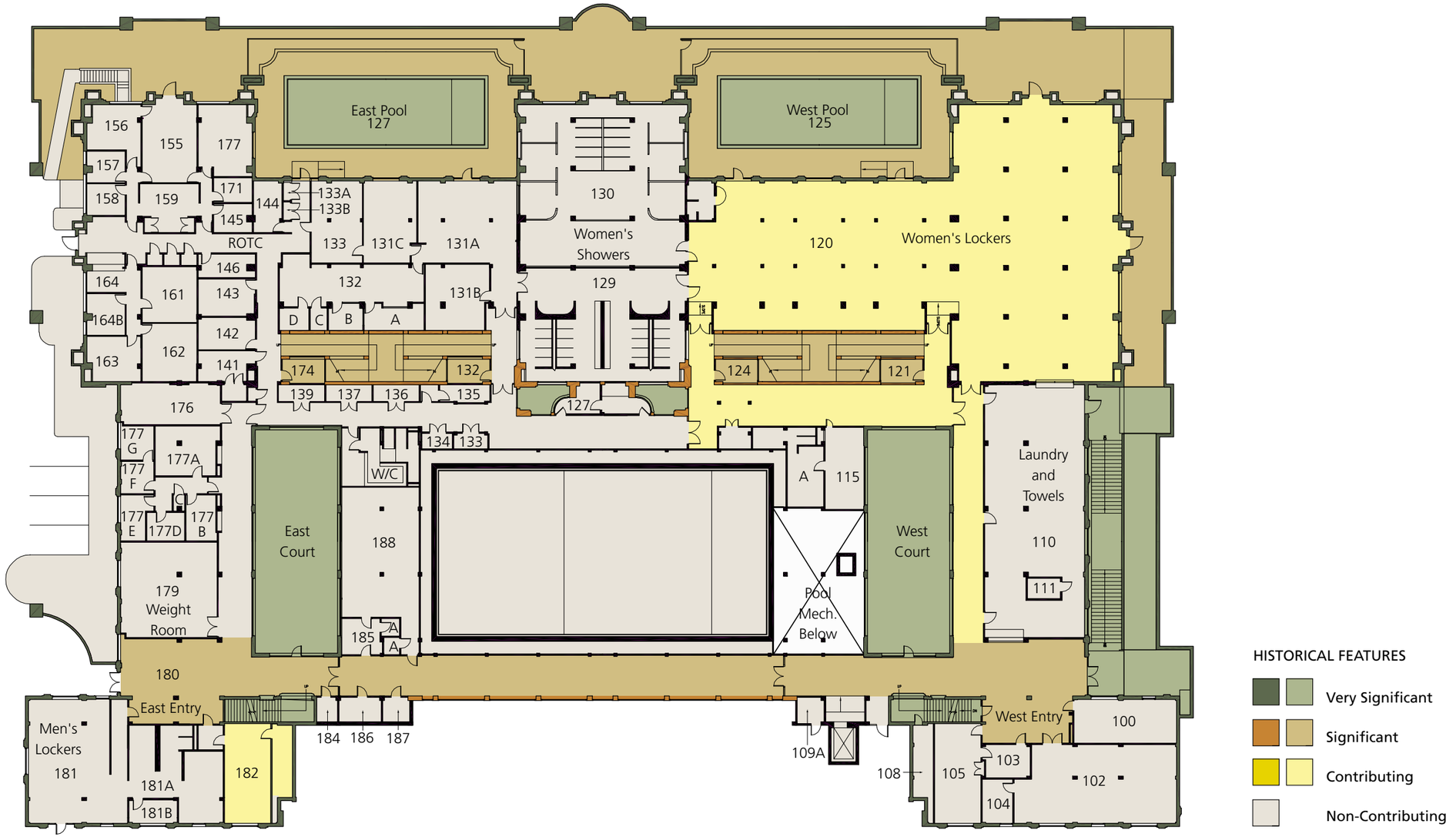
Human Bio-Dynamics Laboratory (G)

Window Well Rooms and South Corridor (G)

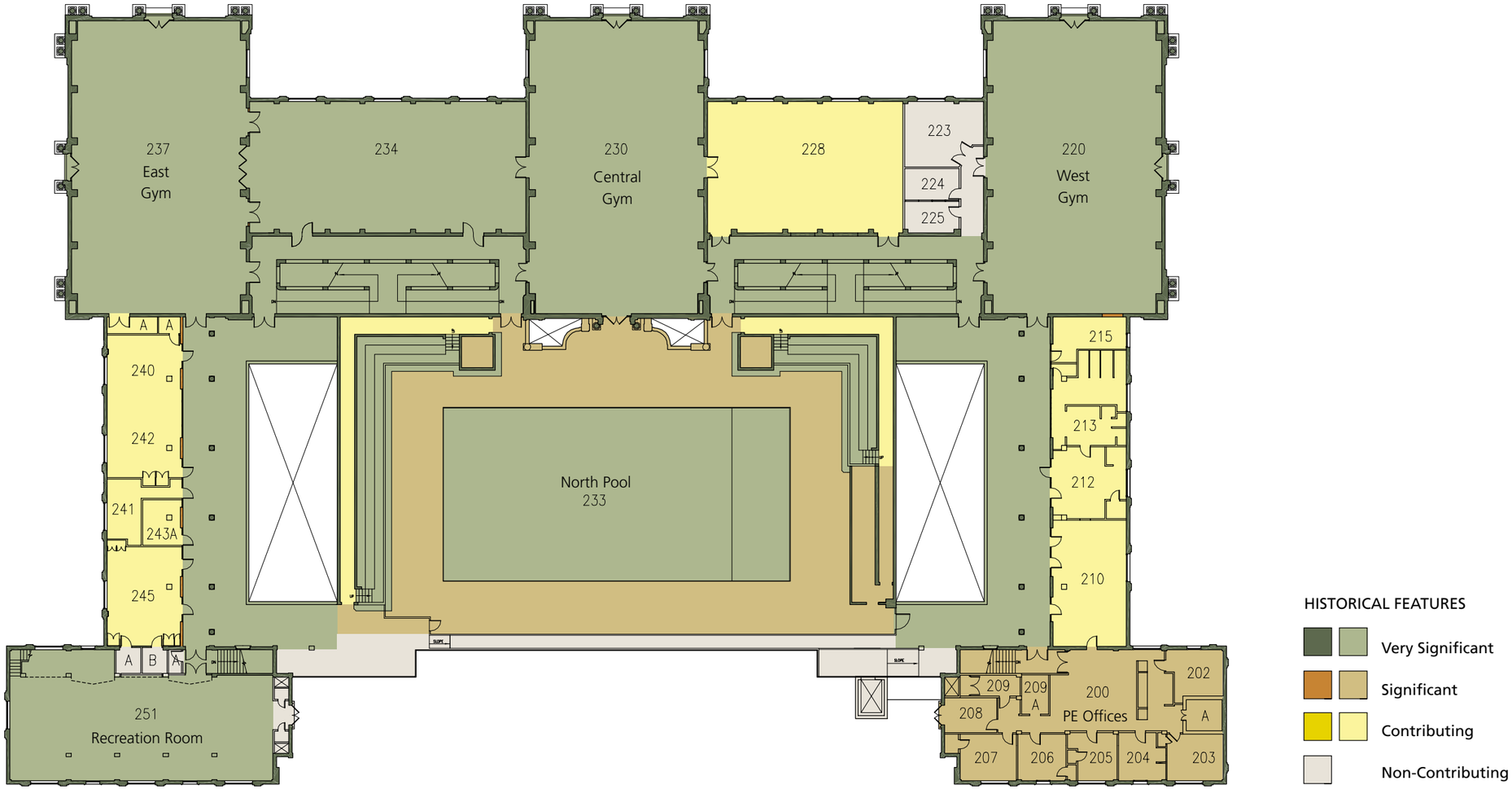
c. Historic Significance Prioritization



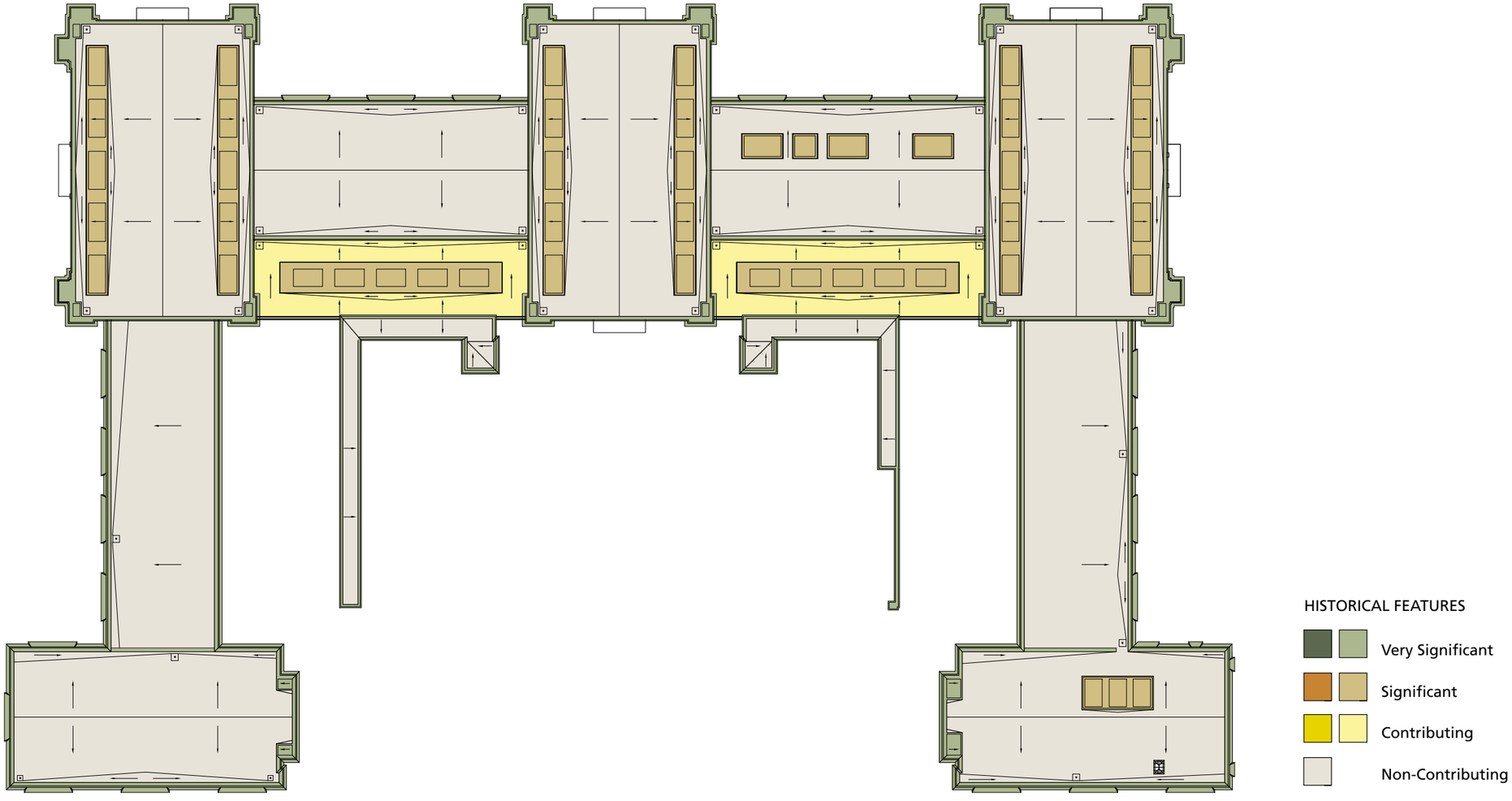
Significant Features—Basement Plan



Significant Features—Ground Level Plan



Significant Features—Main Level Plan



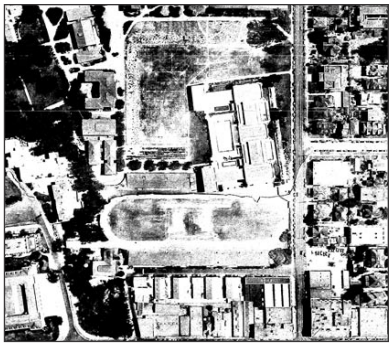
Significant Features—Roof Level Plan

d. Landscape Inventory and Assessment

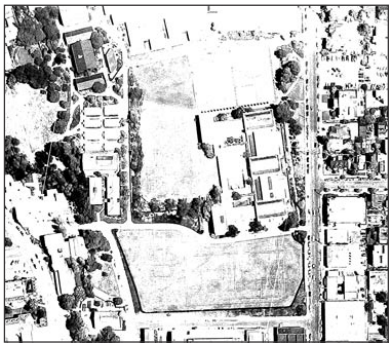
The following account of existing landscape features provides a brief review of the building's context. The landscape features directly associated with the building are described beginning with the western façade, moving façade by facade counterclockwise around the building, then on to the spaces within the building itself. Following the initial inventory, there is a brief assessment of the building's key significant features.

Immediate Environs

Landscape Inventory



Aerial view, 1928
Earth Science Library



Aerial view, 1955
Earth Science Library

View from the north-west, 2005

Originally conceived as one element in a complex including an auditorium, gymnasia, elevated esplanade, archery field, hockey and sports field, and basketball and tennis courts, the Hearst Gymnasium was envisioned as being one of two large building masses flanked by broad flat spaces. In reality the gym and adjacent sport fields and courts were built without the auditorium. This, somewhat unintentionally, created a building on an open platform; a pattern frequently used elsewhere on campus. It also provided long views and a spatial frame to the gymnasium building.

The following describes the immediate environs today. The temporary buildings comprising the Hearst Field Annex, built in 1999 on the former sports field, define the western side of the Hearst Gymnasium. Formerly this was a sports field. The asphalt paving between the buildings is wide enough for vehicular circulation and leads south to a stair that connects with the sidewalk on Bancroft Way.

Across Bancroft Way are retail shops, one and two stories in height, that form a relatively small-scale street wall. Bancroft Way descends to the west so that the basement level of the Gymnasium sits approximately eight feet above sidewalk level at its southwest corner. Both sides of the street have heavily used concrete sidewalks adjacent to the curb. To the southeast of the Gymnasium is the University of California Berkeley Art Museum and Pacific Film Archive. This building is set back from the street and breaks from the street wall pattern established by the nearby retail. The effect is of moderately dense, relatively uninterrupted urban fabric on the south side of Bancroft Way facing a substantially elevated, and so somewhat separated, singular articulated building mass, the Hearst Gymnasium.

Planting on the western end of the southerly steep bank that lies between the Hearst Gymnasium and Bancroft Way is dominated by five, dark green Live Oaks (Quercus agrifolia) with two, light green Cinnamomum camphora (Camphor Tree). Areas of mulch and ivy along with California native evergreen shrubs and groundcovers form the ground plane. Moving east the south-facing bank becomes more gently sloped with lawn replacing the tree

canopy. This open area aligns with the central gymnasium and the eastern pool along this façade. To the east the grade again become gentler and tree planting includes a double-trunked Olive (Olea europa), four Live Oaks, and a Victorian Box (Pittosporum undulatum). Mulch covers the ground in the planting areas.

On the east side of the gymnasium is a parking structure with six tennis courts on its top level. Cars are several feet below the grade of the gym's ground floor and are visually prominent from the path that lies between the two buildings. A row of Ash trees (Fraxinus sp.) lies immediately west of the parking structure.

On the north side, a sports field remains, the last of these historic open spaces immediately adjacent to the gym. The campanile is in clear view across this field.

North pool, 2005

Landscape Assessment

The landscape at the Hearst Gymnasium possesses a high degree of integrity of location, feeling, and association. Some loss of integrity to the setting, design, workmanship, and materials has developed through alterations over time. This location, north of Bancroft between Telegraph and College was identified as a thematic grouping of athletic related buildings and spaces in John Galen Howard's 1914 plan (based on Emile Benard's winning competition entry), known as the Phoebe Apperson Hearst Plan for the University of California. This site once used as California Field continued the theme of physical fitness when it became the site of the Hearst Women's Gymnasium.

When built, the gymnasium had an openness to its setting. This is confirmed by the 1929 Sanborn map (item #42 in Reference Table) that shows an absence of nearby buildings. Level areas to the west, north, and east were occupied by California Oval (known as this until 1932), north field, and eight tennis courts set well back from the gymnasium, respectively. Development over time has lead to a degree of infill development. Some, like the recent Hearst Field Annex to the west and parking structure to the east, crowd the gymnasium.

Parking garage to the east of the building, top, 2005
View from the north, bottom, 2005

Security fencing obscures the south elevation, 2005

West Façade

Landscape Inventory

The west façade is dominated by a main entry that leads from the sidewalk (basement) level up to the ground level of the building. The stairs, paired urns, wall surfaces, and balustrade are extant and have good integrity. Planting at sidewalk level at the main entry consists of a Juniper and Wisteria sinensis on the south side of the stair and a small shrub Juniper on the north side of the stair. An acorn-headed light pole, metal trash receptacles, and an exposed-aggregate concrete ash urn are placed at the southwest corner of the stair.

Asphalt abuts the base of the building along the western façade except as described at the main entry, at the northwest corner of the building where a large Yew (Taxus sp.) is located and the southwest corner where a mulch-covered plant bed with several ornamental grasses are located.

The entry to the Anthropology Labs at the south end of the west façade provides barrier-free access to the basement level and has asphalt up to the threshold. Also located at this entry are two exposed-aggregate concrete trash receptacles, two metal recycling bins, and a bollard mounted blue campus police light on a concrete pad. An additional trash receptacle and concrete with aggregate ash urn occur a little to the south of the entry on the mulch of the planter area.

The building presents a terrace at ground level along the majority of the west façade. A classical balustrade defines the edge of the terrace. In places this gives way to low concrete walls with a top rail consistent in detailing and height (approximately 30-inches) with the balustrade.

Planting at the ground floor level of the west façade consists of Live Oak (Quercus agrifolia), one each in two tree boxes that flank the ground floor level of the main west entry and three on the southwest corner of the building. Tree boxes appear to have soil from the ground floor down to grade.

The terrace has had a fence added to the southern half of the western façade. This black ripple glass with aluminum frame fencing is approximately ten-feet in height where it returns to the building and six-feet high along the western balustrade. The purpose of this enclosure is to provide a private sunning terrace for women that is not visible from other parts of the campus. Sidewalk lights, to provide natural illumination to the basement spaces below, were originally built into the terrace paving at the ground floor in this area. They have since been covered with a roofing membrane. Two replica urns on original concrete plinths occur along this portion of the balustrade.

The west entry (top and middle)
Black fencing at the west terrace, 2005

Main west entry, top
West entry to the Anthropology Labs, bottom, 2005

West entry and terrace, 2005

The concrete paving and scoring pattern on the ground floor terrace that lies over the main western entry appear to be original. Minor cracking is evident on the surface. Balustrades in this area are in good condition, but are too low to satisfy current codes.

Landscape Assessment

The landscape along the west façade has had its integrity of location, setting, feeling, design, and materials impacted by the presence of asphalt poured up to the face of the building, the black glass and aluminum fencing, and the temporary Hearst Field Annex buildings.

Basement level planting along the majority of the western façade was shown in a plant bed on the Maybeck/Morgan Planting Plan of March 16, 1927 (item #11). Historic photos (items 23 & 24) of the building show Oaks on the terrace level, columnar Italian Cypress flanking the main western entry, and low planting in places immediately adjacent to the building; all of which may be considered character-defining features. In addition, nine cast concrete planters, described as "flower boxes" are shown on the 1927 Planting Plan at the ground level terrace, immediately in front of the baluster panels. No evidence of these remain; it is unclear if they were ever built or installed.

Today, the substantial size and density of the Oaks, particularly on the southwest corner, diminish the visibility of the building.

The addition of the terrace level fencing and parking spaces on asphalt immediately adjacent to the building negatively affect the integrity and are elements that conflict with the historical view of this façade. Light poles, trash receptacles and ash urns clutter the entry areas.

West elevation, 2005

Fencing at west terrace, 2005

Garbage cans adjacent to entry, 2005

South Façade

Landscape Inventory

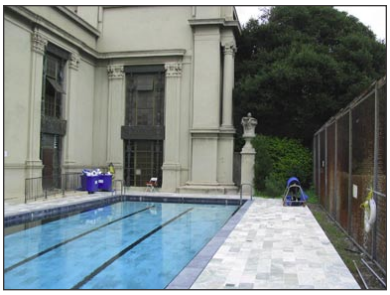
South elevation and south terrace, 2005

The south façade and adjacent landscape present a bilaterally symmetrical face to Bancroft Way. With Bancroft sloping down to the west and the gymnasium aligned with the east-west campus axis, a wedge-shaped sloped setback results. At the southwest corner where the building is approximately 23 feet from the back of sidewalk, slopes are in the order of 20%; at the south east corner the setback is approximately 100 feet with slopes of 7%.

An asphalt path parallels the south façade of the building. In places this path exceeds the slopes permitted under the Americans with Disabilities Act (ADA).

The ground level terrace that forms the base of the building, continues around from the west side to the south and runs the full length of the south façade. The classical balustrade with low concrete wall again defines the edge of the terrace.

At the southwest corner of the site are concrete stairs and adjacent bull-nosed retaining walls, designed by Bernard Maybeck and Julia Morgan as part of the Hearst Gymnasium. At the stair landing a fiberglass replica urn terminates the view from the path that leads to the east in front of the building. Above the retaining wall behind the urn are one Live Oak, two Cedars (Cedrus deodar), and a shed. A central steel non-code compliant handrail in the modern style disrupts the view of the urn from the path leading east. The stair's western retaining wall terminates in a circular arc. It is not connected to the adjacent retaining wall that continues further west on Bancroft. A space, 12 to 18 inches wide, lies between the two retaining walls and has been filled with rock rubble.



East pool, 2005

A pair of marble pools with marble decks flanks the central gymnasium. The marble surfaces of the decks were replaced in 1997 from the original quarry. The pools are screened to a limited extent by hedges of Rhaphiolepis sp. along the south edge of the terrace. Chain link fencing with an angled top with six strands of barbed wire has been added to secure both pool areas. In addition, where these fences return to the building opaque panels have been incorporated and the fence raised to approximately 16 feet high.

The single step between the ground floor of the adjacent locker room's finished floor level and the eastern pool area makes it non-code compliant. At present this deficiency is temporarily addressed with a portable ramp.

Along the southern terrace are three unpaved areas. These lie immediately adjacent to the central gymnasium and the two gymnasia at each end of this façade. The space adjacent to the central gymnasium is generally weedy, has a pair of Abelia grandiflora at the arc of the balustrade and is no longer

The stair at the west entry is part of the original Maybeck and Morgan design, although the handrail is contemporary, 2005

The landscape is poorly maintained adjacent to the central pavilion, south, 2005

connected by the door (now glass block window) that once provided access to it. There are vents in the windows and utility vaults in the ground in this area. The portion of unpaved terrace, at the southwestern corner of this façade is not accessible, although the door remains in place. The area at the southeastern corner is heavily shaded by two large Live Oaks. A Myoporum laetum shrub (Myoporum laetum), likely a seed dropped by a passing bird, is located in the corner of the terrace. An access stair from the basement level exits the building in this corner of the terrace.

The classical balustrade at the curved central part of the terrace, opposite the central gymnasium, is missing one baluster. Other balusters and portions of the top rail on the south facade are deteriorated.

Urns on the six original concrete plinths along the south façade are fiberglass replicas.

Landscape Assessment

South elevation, central pavilion, 2005

The two ground level pools and their decks, planting, topography, and circulation to and along the south façade are character-defining features. This frontage has a high degree of integrity of location, setting, and association. It has a moderately good degree of integrity of design and workmanship, and a poor degree of integrity of feeling and materials; the latter due to the impact of tall security fencing and the limited maintenance of the planting over time.

Security is a paramount issue affecting this façade as evidenced by the visually obtrusive fencing. In addition, balusters and top rails are in need of repair, and outdoor spaces fronting each of the gymnasia at the terrace level are isolated, neglected and no longer exhibit a free-flowing spatial relationship with their adjacent terrace spaces.

The lawn at the southeast corner is now shady and overgrown, 2005

While the general intent of the planting is discernable, including the predominance of tree planting at the two southern corners of the building and a generally open area at the central gymnasium and immediately to its east, planting densities and species have changed over time. Most notable is the increase in density of the tree canopy. Some of this is to be expected due to maturation of planted trees. Some, however, may be due to crown density and extent that is out of scale with the building. The colored pastel elevation by Maybeck (item #22) shows a pair of columnar cypress at each end, some small trees and vibrant shrubbery and groundcovers in blue, yellow, white, and salmon. Maybeck's elevation shows no lawn. Another elevation (item #21) omits the conifers and shows relatively few trees that are small in scale. Photographs of the building shortly after its completion show a substantially more open frontage than exists today with retained trees to the cornice line at the central gym, a generous central area of lawn on the slope and extensive use of shrubs and groundcovers.

At the southeast corner, the 1927 Maybeck/Morgan Planting Plan show retaining existing Acacia trees, even where they lie in the middle of a new path. Historic photographs (items #25-30) show plants may be Acacia, others appear to be Eucalyptus. Together, these species give the east end of the building a soft, ethereal feel. At the southwest corner Oaks are identified in key planters, on the slope leading down to Bancroft plants are defined by notes such as "dark green specimens", "bright green specimen", and "russet-leaved tree". Lower level planting is dominated by ivy or mulch today. The Planting Plan shows a thoughtful scheme of flowering shrubs (item #11).

Historic photographs (items #25-31) show the terrace being spatially open along its length. Terrace lawns with areas of planting along the balustrade lead to the marble pools on to another lawn terrace area then to the next pool and so on. Today, pool areas are compartmentalized by brutal fences leaving the terrace spaces between inaccessible, underutilized and neglected.

The stair and associated retaining walls, at the southwest corner of the gymnasium site, have their integrity impacted by a non-code compliant handrail. The western terminus of the retaining wall was not built as drawn (item #15) and is clumsily handled with rubble backfill breaching the gap between two walls.

Path between Bancroft Street and the south elevation, 2005

East Façade

Landscape Inventory

Paths and parking near the East entry, 2005

The grade adjacent to the east façade is at the ground floor level. There is no terrace enclosed by balustrades as on the west and south facades. A wide asphalt path runs north/south between the gymnasium and the adjacent parking structure. The building can be accessed (from south to north) at the following points along this façade: the asphalt basement egress path from the south corner mentioned above, the sidewalk elevator, the door into the ROTC offices (originally a dressing room), and the original east entry. Four parking places nose in towards the building just south of the original east entry.

The grade rises away from the east façade resulting in the increased likelihood of water infiltration concerns on this side of the building. Drainage grates, one near the entry and one in the new lawn at the northeast corner of the building, are low points in this down slope condition.

Modern light poles at both eastern corners of the building, a recycling bin, three trash receptacles, and an ash urn are located along this frontage.

Planting from the southeast corner of the terrace to the original east entry consists of planter beds at the base of the building with ivy, three Saucer Magnolia (Magnolia soulangiana) flanking the ROTC entry, Camellias and two Southern Magnolia (Magnolia grandiflora), Impatiens, and Acuba. East of the men's lockers is new planting with lawn, a Saucer Magnolia and planting bed at the base of the building with Star Jasmine (Trachelospermum jasminoides) and other newly planted perennials.

East elevation, 2005

East entry, 2005

Landscape Assessment

The 1929 Sanborn map (item #42) shows the terrace, enclosed by its balustrade and wall, wrapping the west, south, and east facades. The loss of this terrace on the east side significantly affects this frontage's integrity. The integrity of the setting, feeling, and association are also impacted by the presence of the open-faced parking garage immediately to the east of the gymnasium and the on-grade parking places that nose in towards the gym.

Light poles, trash receptacles, parking spaces and ash urns clutter the entry areas.

Parking near the East entry (top)
Parking garage to the east of the building (bottom), 2005

North Façade

Landscape Inventory

The north façade has an asphalt east/west path and four-foot chain link fence defining its northern limit. There is no ground floor level terrace edged by balustrade on this façade. A planting bed is at the base of the building.

Several in-ground utility boxes are at the northeast corner of the building. Some are in the path; some straddle the path and plant bed. Continuing to the west are: an asphalt path leading to the men's locker room, two dumpsters and a smaller wheeled bin on a concrete pad, a galvanized metal ribbon bicycle rack on a concrete pad, a small shed in the corner of the building, an acorn-headed light pole, an aged pair of steel horizontal exercise bars, and another acorn-headed light pole on the west side of the lawn.

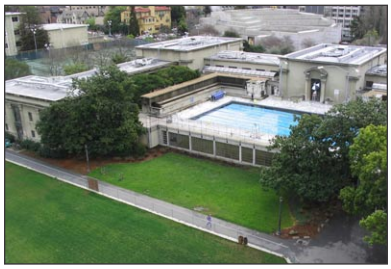
Planting is generally symmetrical around the centerline of the building except for changes made when the elevator and entry were added. Oak Leaf Hydrangea (Hydrangea quercifolia) lies at the base of the glazed ground level with a lawn between it and the asphalt path. Beds on the west and east sides of this lawn are dominated by Magnolia grandiflora; five on the east, two on the west. Under-story planting is primarily Pieris (Pieris japonica) and Bigleaf Hydrangea (Hydrangea macrophylla).

At the north side of the elevator, added in the 1977-80 period, are five contemporaneous and substantial concrete bollards limiting access to the building. An overly generous area of asphalt, approximately 35-feet-wide, connects the east/west walk to the building.

On the north side of the northeast corner a planting bed slopes down to the basement level. A concrete stair and dark red rock retaining wall retain soil in this corner dating to the period when landscape architect Thomas Church was involved in campus design. Planting is dominated by four Camphor Tree (Cinnamomum camphora) in addition to Privet (Ligustrum sp.) and ivy.

A path to the northwest leads to an accessible ramp on the east side of Barrows Hall. This appears to be the only code-compliant approach to Hearst Gymnasium.

The paving at the bottom of this flight of stairs returns the pedestrian to the asphalt on the west side of the building, completing the circumnavigation of the building.



North elevation

The elevator was added in the late 1970's, 2005

Security fencing along the north elevation, above the north corridor, 2005

Landscape Assessment

The integrity of the landscape of the north façade is fair to good, though impacted by an accretion of added incongruous elements including unenclosed dumpsters, a shed, a tall and outward-curving fence at the main pool level, 1970s-era light poles at the pool level, and 1977-80 changes to the elevator and entry. These added elements significantly negatively impact the degree of integrity of design, workmanship and materials.

The openness and views of the building permitted by the north field upholds the good degree of integrity of location, and setting.

Despite the 1927 Planting Plan showing no planting on the north side of the building (to make way for the anticipated auditorium), early photographs (items #32-34) show planting along this frontage historically had canopy trees at the inner corners of the C-shaped indentation of the building with approximately ten columnar trees, spaced along the pool deck frontage. Today the canopy trees have grown substantially, particularly at the east end; the columnar trees are missing.

With the construction of Barrows Hall, the pedestrian connection around the northwest corner of the gym was altered. The Camphor trees in this area are likely to be original while the rock retaining wall, added later by Thomas Church, is out of character with the materials of the gymnasium.

Retaining wall between Hearst and Barrows Hall, 2005

Dumpsters and bike racks clutter the areas to the north of the building, 2005

Courtyards

Landscape Inventory

West courtyard, with empty sculpture base, 2005

Within the building are two courtyards located at the ground level. Each measures 25 by 68 feet. With walls dominated by glazing these courts allows substantial amounts of natural light into the building. Access into both courtyards is set down one four-inch step making these spaces non-code compliant.

The west courtyard is located over the pool filters and should be considered a roof garden. It has a central rectilinear reflecting pool that appears to have a damaged basin strongly suggesting that it may no longer be watertight. It is now empty of water. The 17-inch deep basin has the remnants of light blue paint and is plumbed with a central fountain nozzle. Surrounding the concrete basin is a planter devoid of planting. The planter measures 14 feet by 46 feet and is raised above the adjacent paving eight inches. The concrete paving and scoring pattern are original and appear to be in good condition. The paving is drained by several four-inch square brass floor drains; many appear to be clogged. At the south end of the courtyard, a concrete and steel base to a sculpture remains. The sculpture (by A. Stirling Calder) is no longer present, as it was moved to Faculty Glade 1968. Along the east side of the courtyard are operable windows providing venting of the pool filters below. The odor of chlorine is readily apparent, as these windows are usually open.

The east court is on grade and has a central planter measuring 15 by 46 feet. Original concrete paving and scoring pattern, surrounds the planter. Three Live Oak trees occupy the planter casting dappled shade in the courtyard.

West courtyard, with reflecting pool now devoid of water and planters devoid of plants, 2005

East courtyard, 2005

Landscape Assessment

The west courtyard has paving, planter curb, and reflecting pool basin generally intact and along with the setting of its architecturally defined walls, have a high degree of integrity. The significant weakness of this space is the absence of character-defining features due to the absence of water, planting, seating and sculpture.

East courtyard, 2005

Historic photos (item #35 & 36) show planting of low growing perennials/ shrubs around the reflecting pool with small shrubs in the four corners. The 1927 Planting Plan (item #11) identifies planting around the pool as being "flowers". Later photographs show an exuberance of planting from pots around the perimeter of the courtyard (containing bamboo and possibly Fern Pine -Podocarpus macrocarpa), and planting from the main pool level spilling over walls and growing through the balustrade.

The east courtyard, being on grade, has soil depth that is not limited by having basement space below it. The 1927 Planting Plan identifies the central space as being a "flower bed". Without historic photos to inform estimation of the age of the three Live Oaks that currently occupy this bed it is difficult to know if this change was one made by Morgan and Maybeck or if the trees were added later. As the courtyards are architectural devices to invite natural light into the body of the building, the density of the shade cast by these trees suggests thinning of the trees. The east courtyard has its architectural envelop (walls with balustrade and terrace at the upper level), and concrete paving and scoring intact.

The integrity of both courtyards has been materially affected by insufficient maintenance.

Main Swimming Pool Level

Landscape Inventory

The largest pool in the building is located on the main floor level. The pool and deck is marble, the deck was replaced in 1997. A pair of ornate tree boxes, ten feet deep, flank the north façade of the main gymnasium. Planters top the upper level of the concrete bleachers on both sides. From the Maybeck/Morgan drawings, possible soil depth in these planters appears to be in the order of ten feet. Currently no planting remains at the main pool terrace level. The bleacher planters and tree boxes have been covered to protect them from the weather. It is assumed that they were covered due to problems with the planters leaking.

The pool area is illuminated by a pair of double-headed 1970s-era cobra-head lights.

A stucco-surfaced concrete block wall limits the extent of the bleacher planters on the west side of the pool terrace. The original raised tree box has been removed.

At both main floor terrace areas, outside the pool enclosure, is a walkable roof membrane surface that replaced the original scored concrete. From this level, the ground floor courtyards can be viewed over the approximately 30″ inch balustrade/wall edge described above.

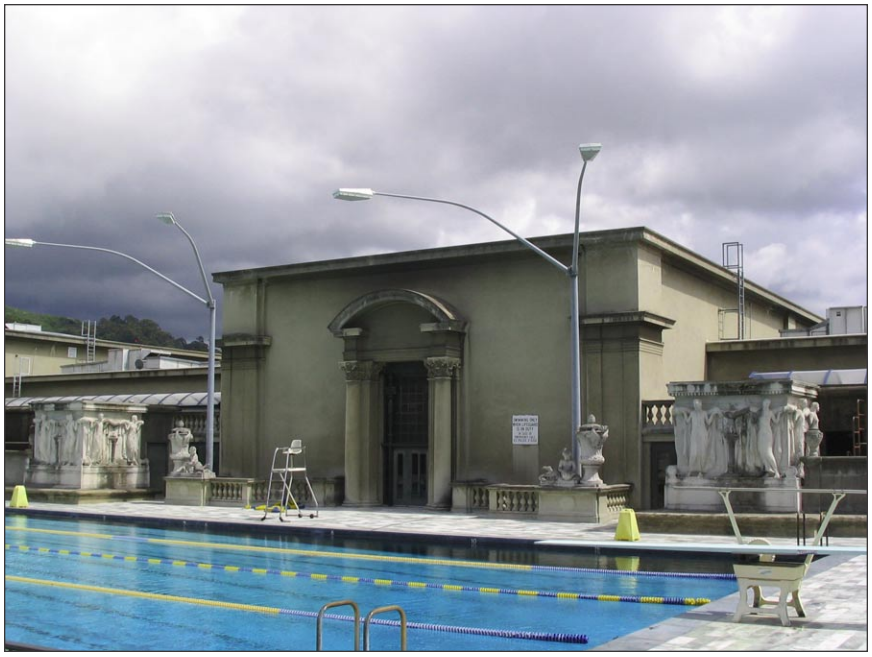
The north edge of the main pool terrace is fenced with a X′ metal picket fence with outwardly curving top to prevent people from climbing the building to gain entry to the pool. This edge was originally conceived as adjoining the esplanade level of the proposed auditorium. As a result, its treatment is unlike the other facades.

North pool, showing areas where planting has been removed at tree boxes and above bleachers, 2005

Landscape Assessment

The primary character-defining features of the main swimming pool and terraces of the main floor level are extant. For this reason the pool, bleachers, and planters show a high degree of integrity. The missing elements including all pool level planting and pots, one of the tree boxes (the only pool area tree box with deep soil to grade), and the original scored concrete on the adjacent loggias significantly diminish the integrity of setting, feeling, design, and materials. The added perimeter fence with curved, pointed tops, plastic skylights over the ramp sidewalk lights, 1970s-era light fixtures over the pool, plethora of roof mounted mechanical equipment, capped bleacher and tree-box planters, masonry wall on the west side of the pool, and walkable roof membrane paving without score lines also significantly diminish the integrity of the main pool level's setting, feeling, design, workmanship, and materials.

Sculptural tree boxes (now missing trees) and filled in planters at the north pool, 2005

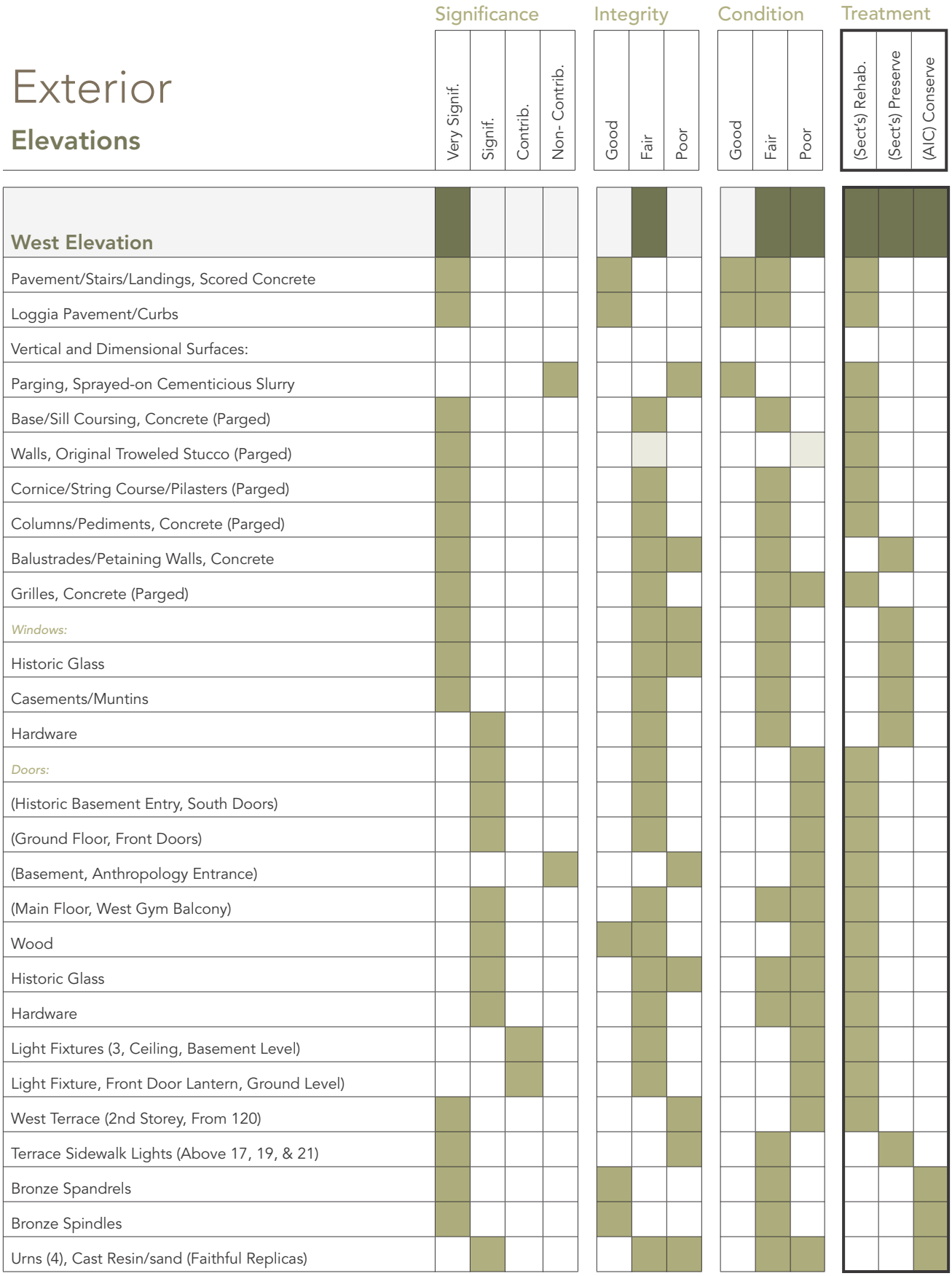


North pool, 2005

e. Conditions Assessment Matrices

Exterior

Elevations



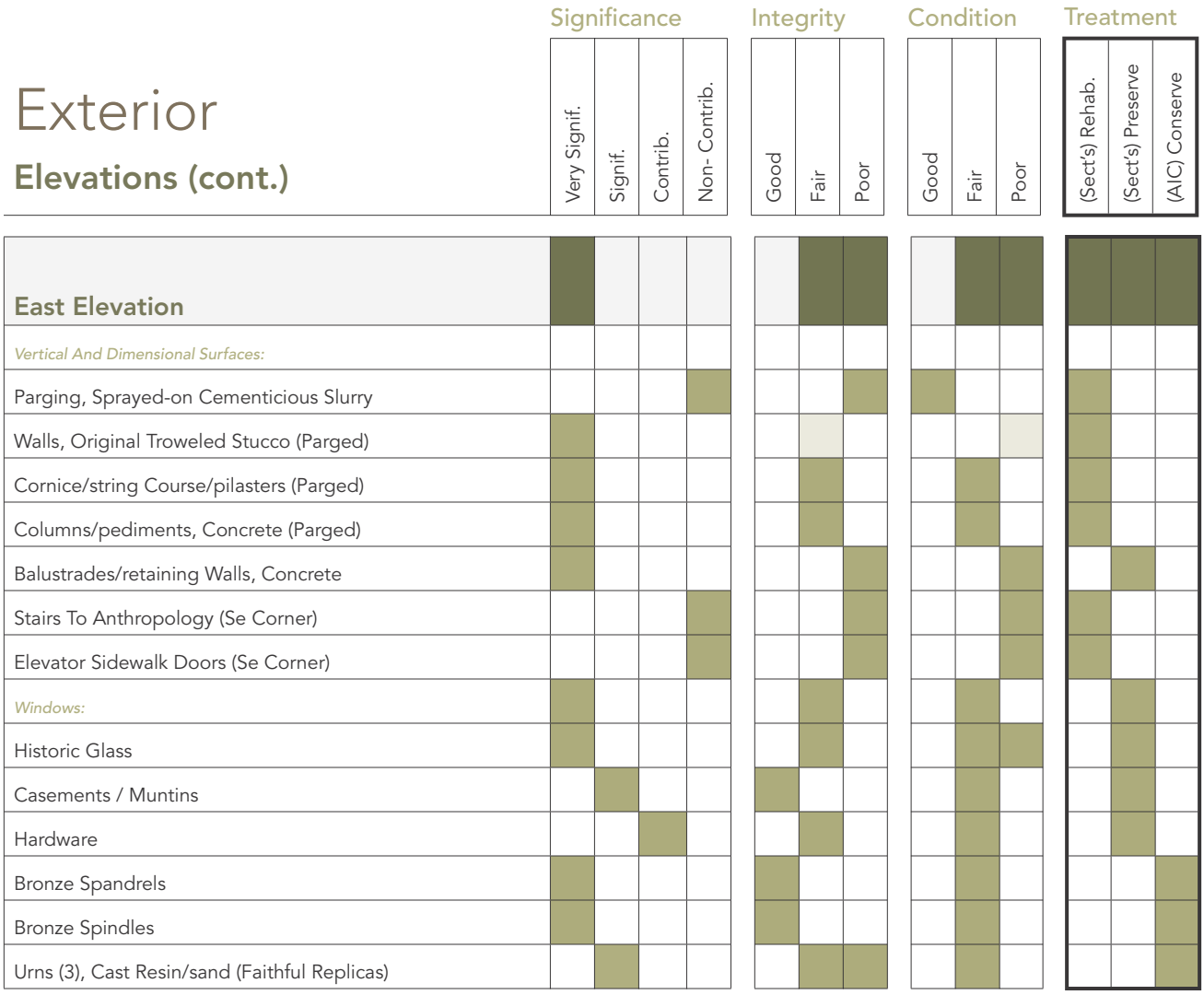
Exterior

Elevations (cont.)

Material not accessible for identification or historic significance unknown.

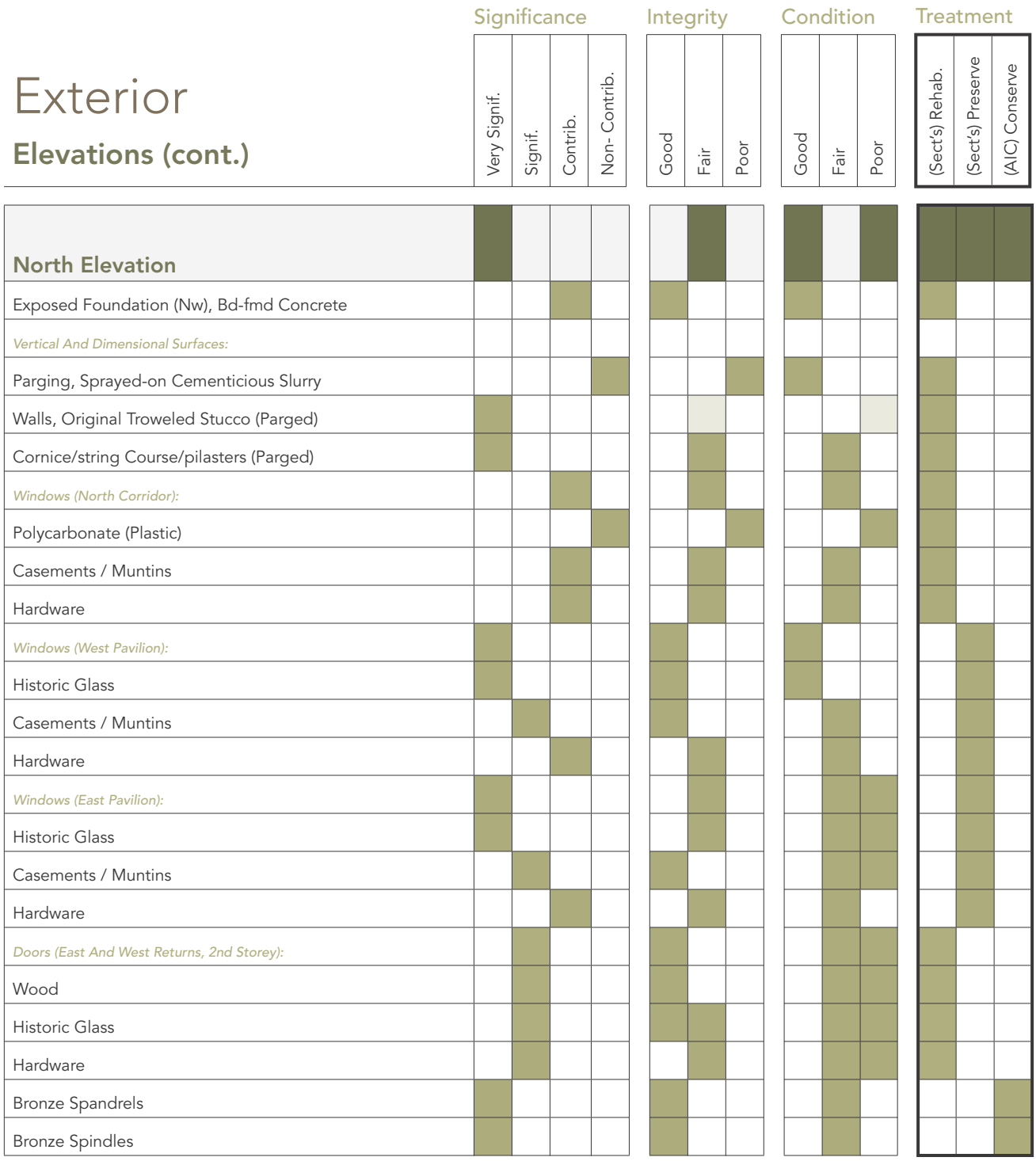
Exterior

Elevations (cont.)



Exterior

Elevations (cont.)

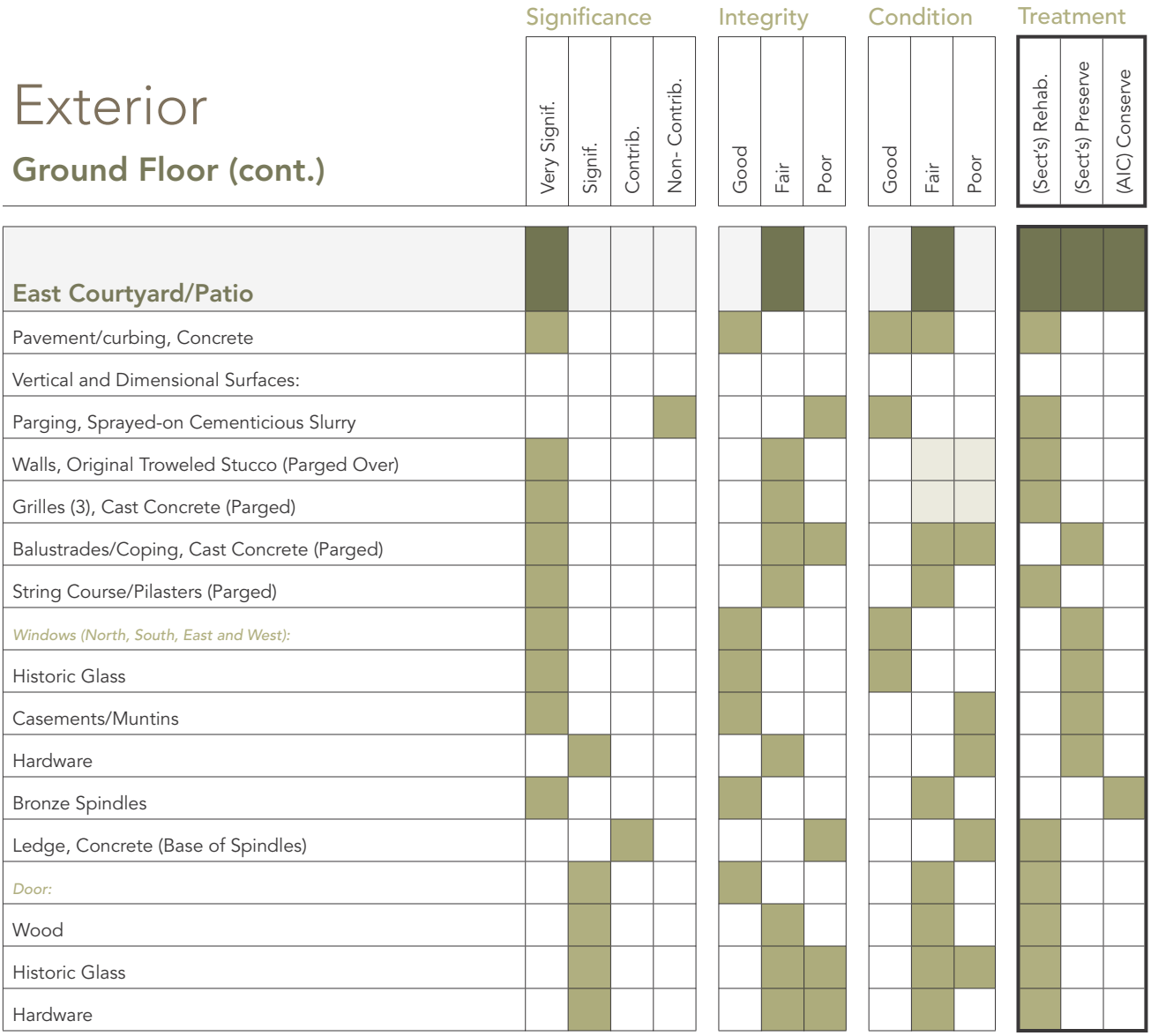


Exterior

Ground Floor

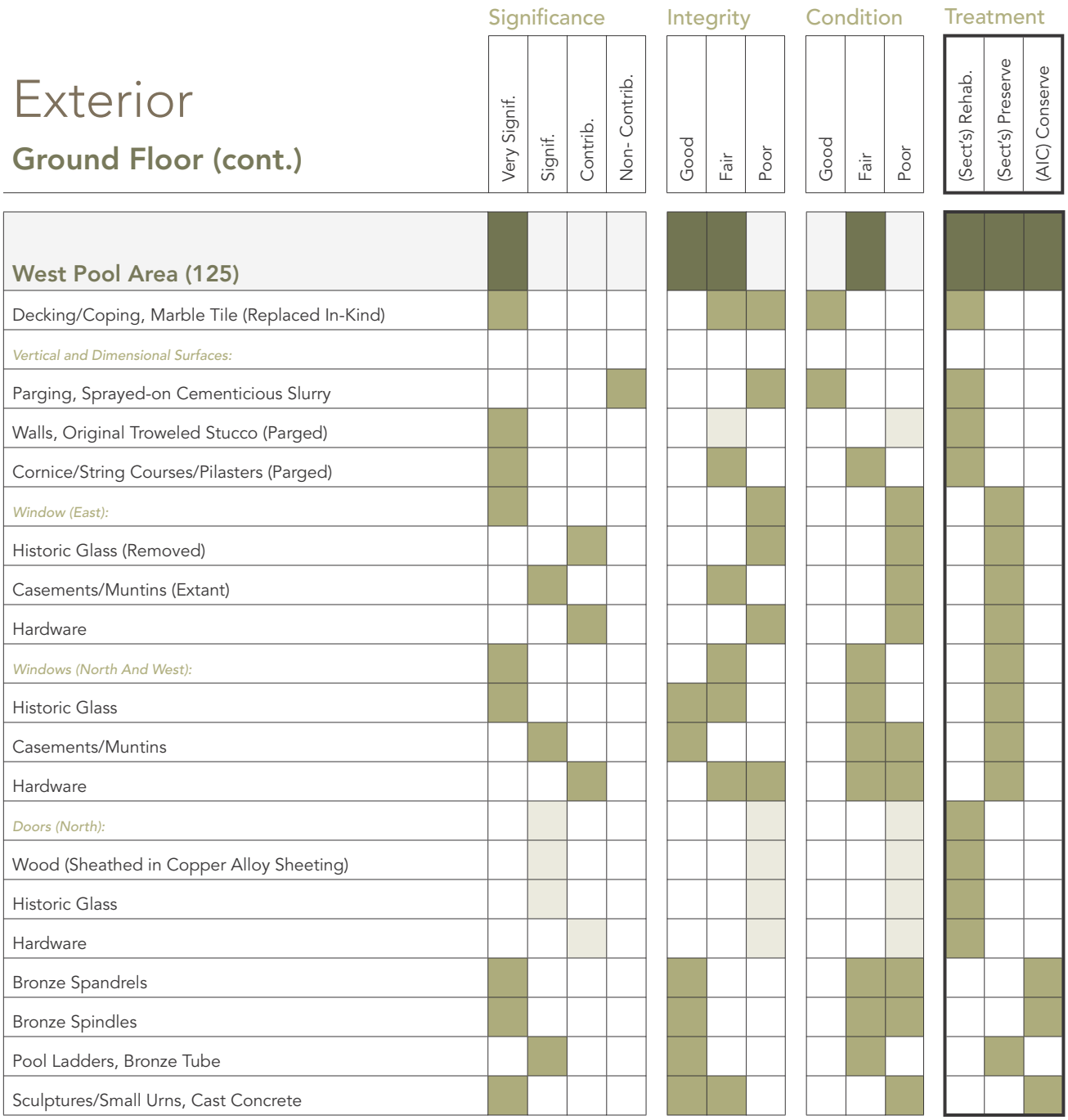
Exterior

Ground Floor (cont.)



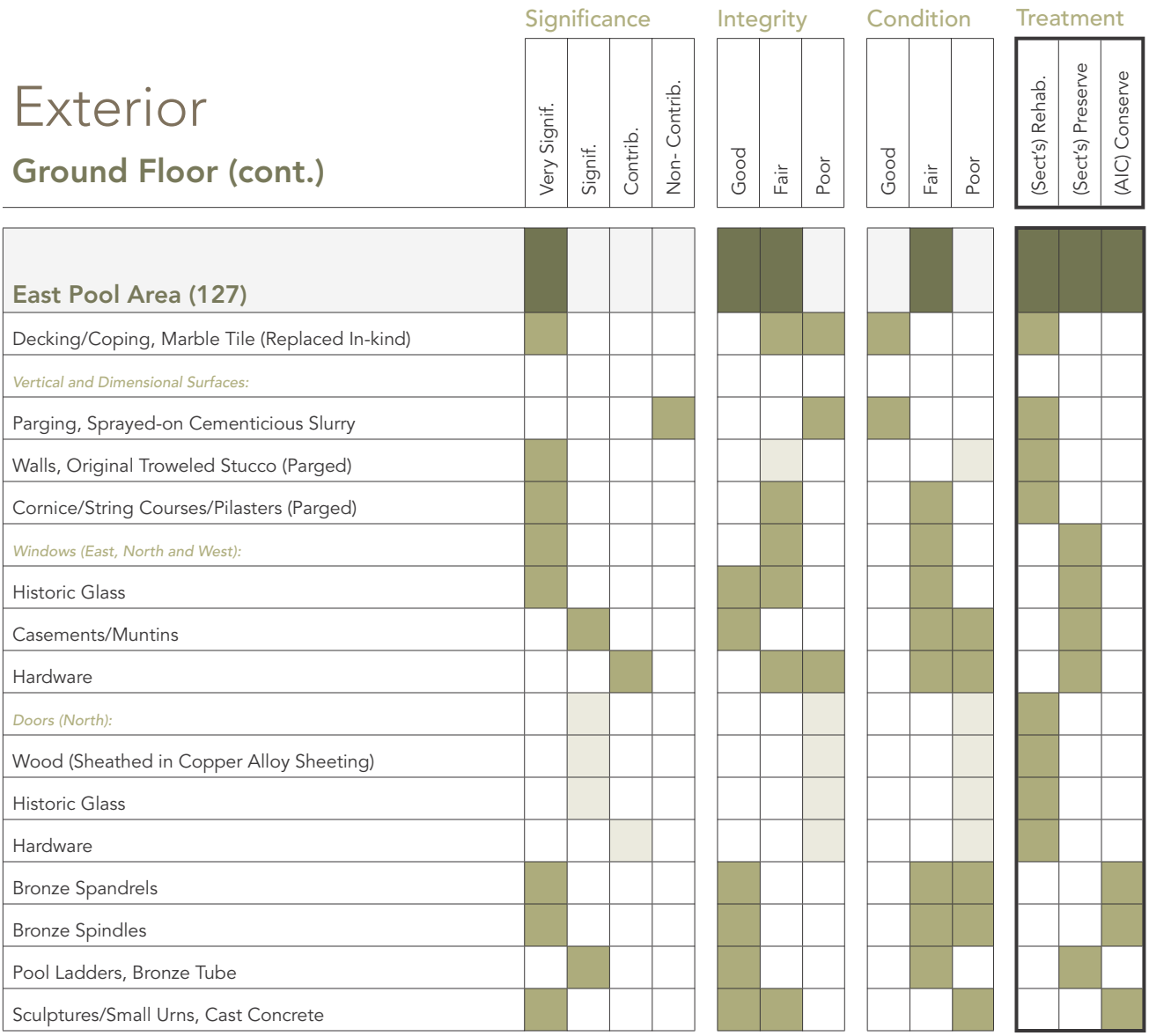
Exterior

Ground Floor (cont.)



Exterior

Ground Floor (cont.)



Exterior

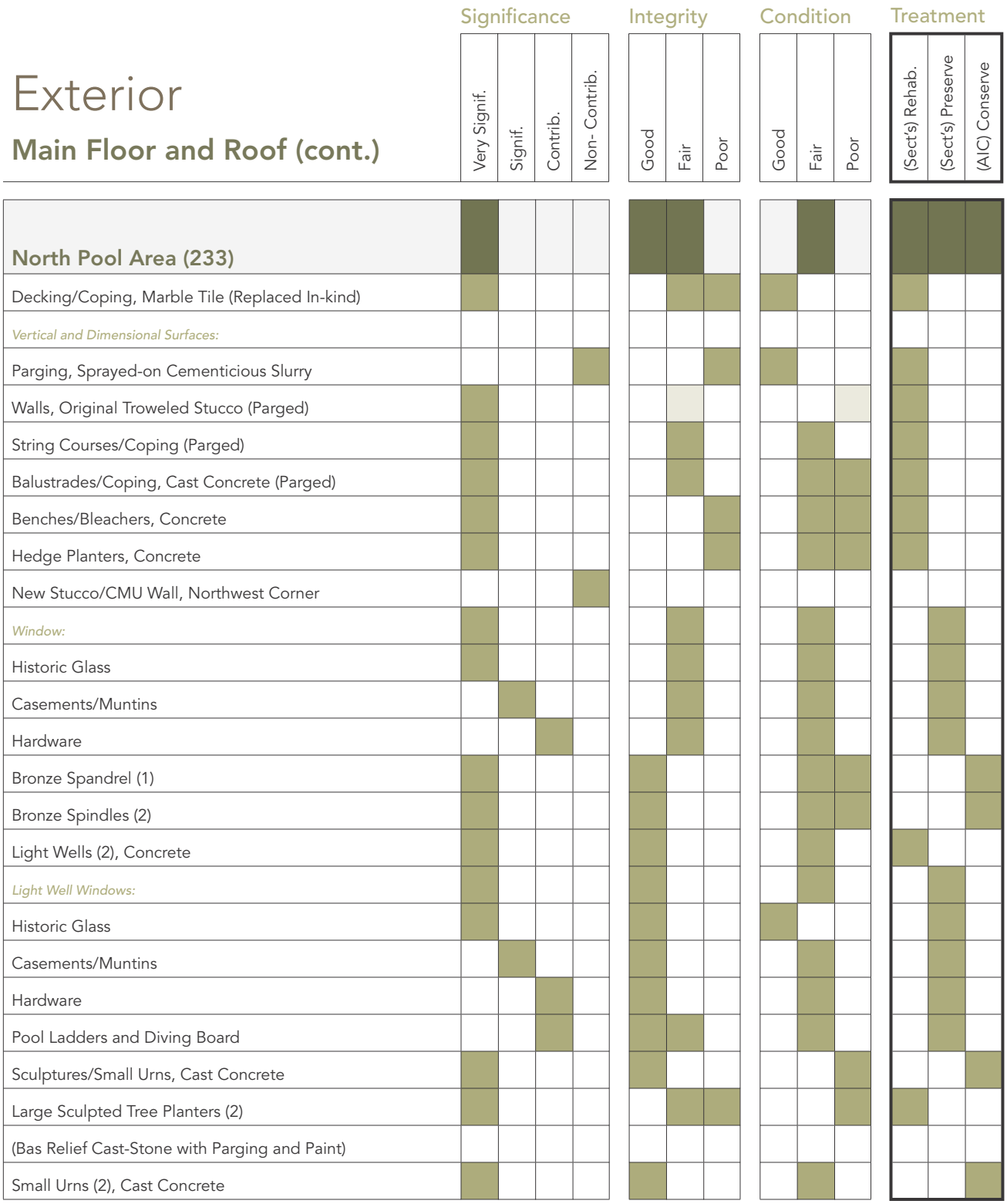
Main Floor and Roof

Exterior

Main Floor and Roof (cont.)

Exterior

Main Floor and Roof (cont.)



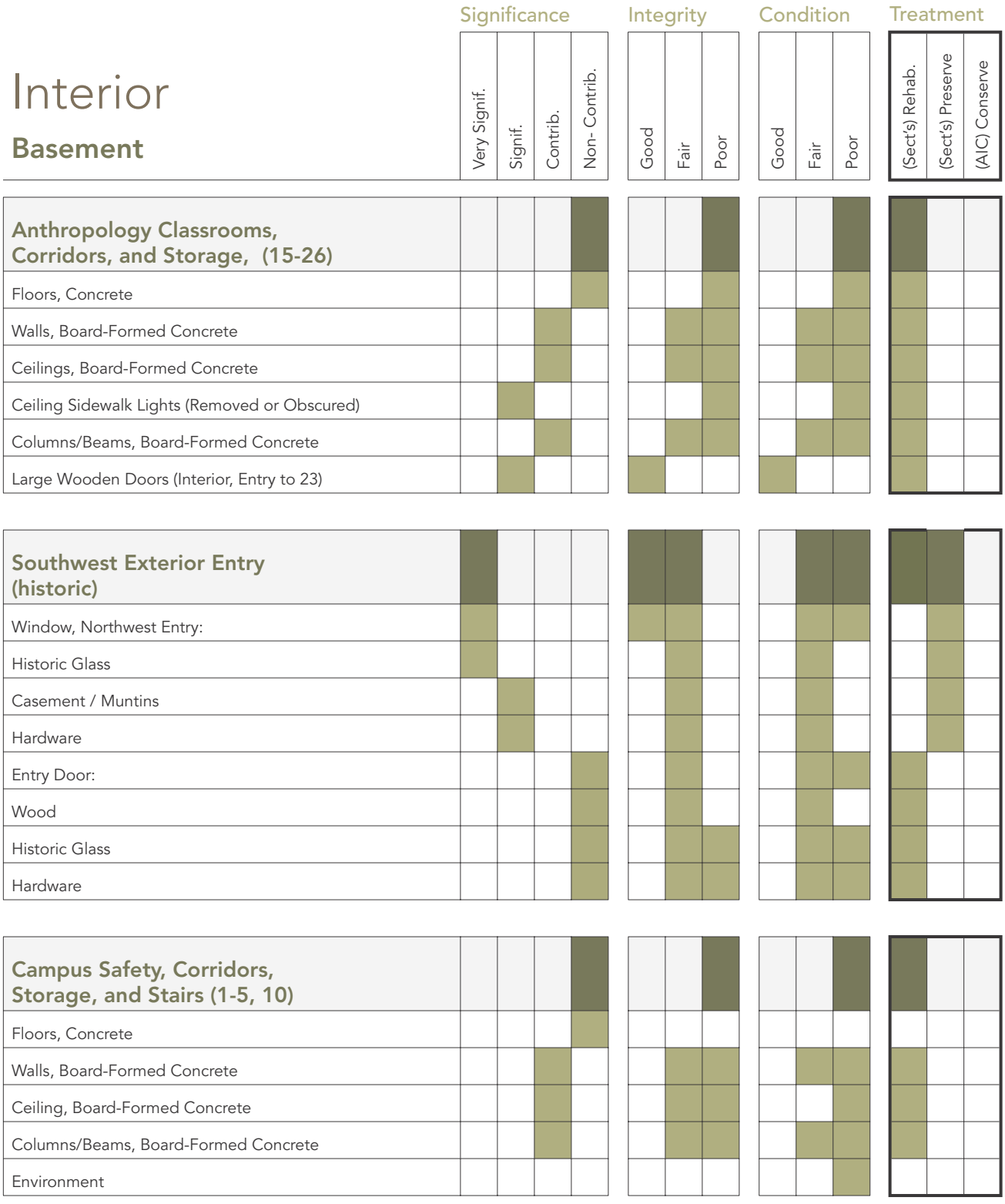
Exterior

Main Floor and Roof (cont.)

	Significance				Integrity			Condition			Treatment		
	Very Signif.	Signif.	Contrib.	Non- Contrib.	Good	Fair	Poor	Good	Fair	Poor	(Sect's) Rehab.	(Sect's) Preserve	(AIC) Conserve
Roof													
Roof Surfaces (All)				■									
Northeast Wing (240-251) :													
Parapets	■					■			■		■		
East Gym (237) (Composition Roll):													
Parapets	■					■			■		■		
Skylight	■				■				■			■	
Small Gym East (234) (Composition Roll):													
Parapets	■					■			■		■		
Skylights	■				■				■			■	
East Ramps (Tar and Gravel):													
Parapets	■					■			■		■		
Skylights	■				■				■			■	
Clerestory Windows	■				■				■			■	
Central Gym (230) (Composition Roll):													
Parapets	■					■			■		■		
Skylights	■				■				■			■	
Small Gym West (228) (Composition Roll):													
Parapets	■					■			■		■		
Skylights	■				■				■			■	
West Ramps (Tar and Gravel):													
Parapet	■					■			■		■		
Skylights	■				■				■			■	
Clerestory Windows	■				■				■			■	
West Gym (220) (Composition Roll):													
Parapets	■					■			■		■		
Skylights	■				■				■			■	
Northwest Wing (202-215) (Composition Roll) :													
Parapet	■					■			■		■		
Skylights (Physical Education Offices)	■				■				■			■	

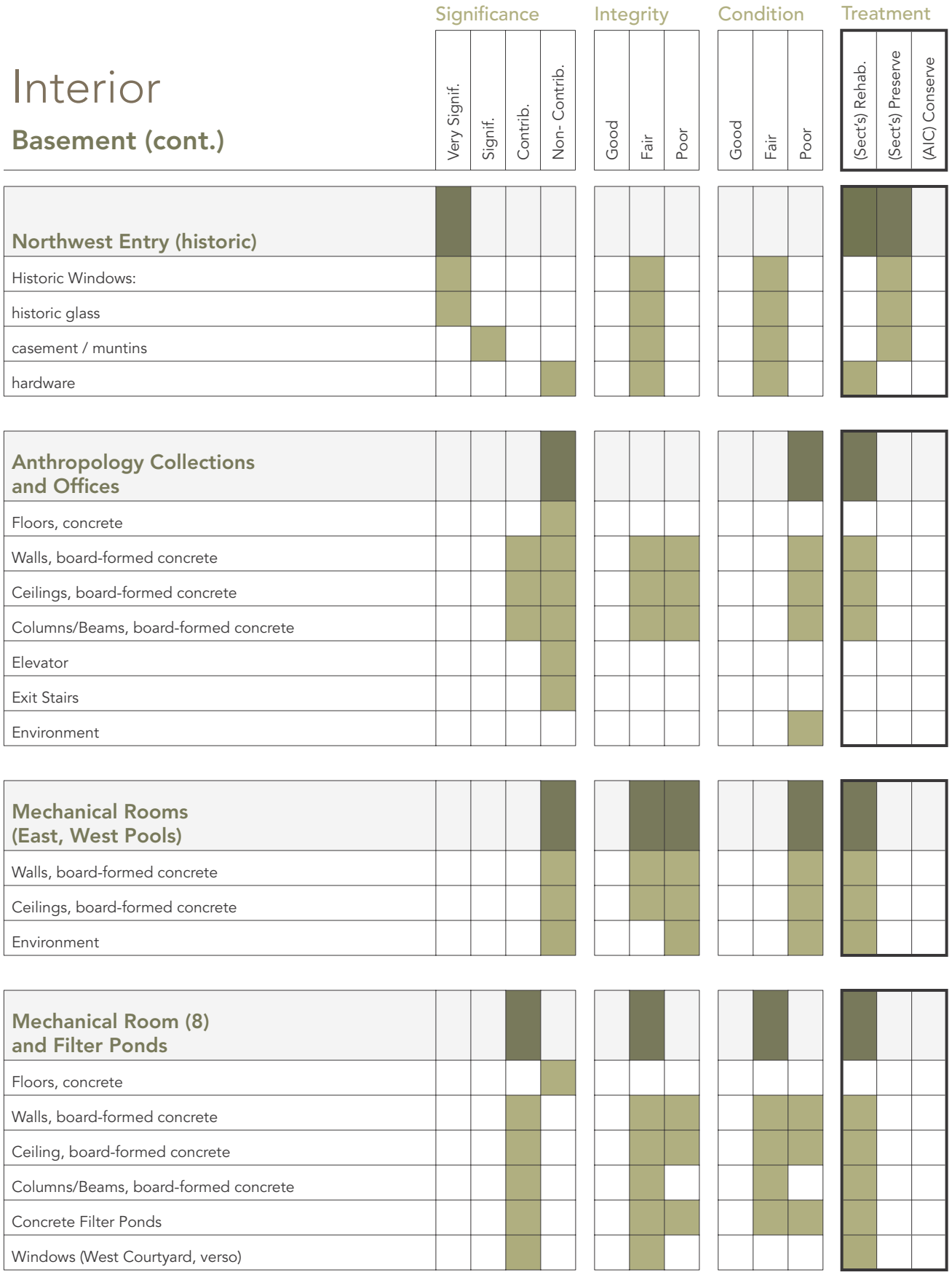
Interior

Basement



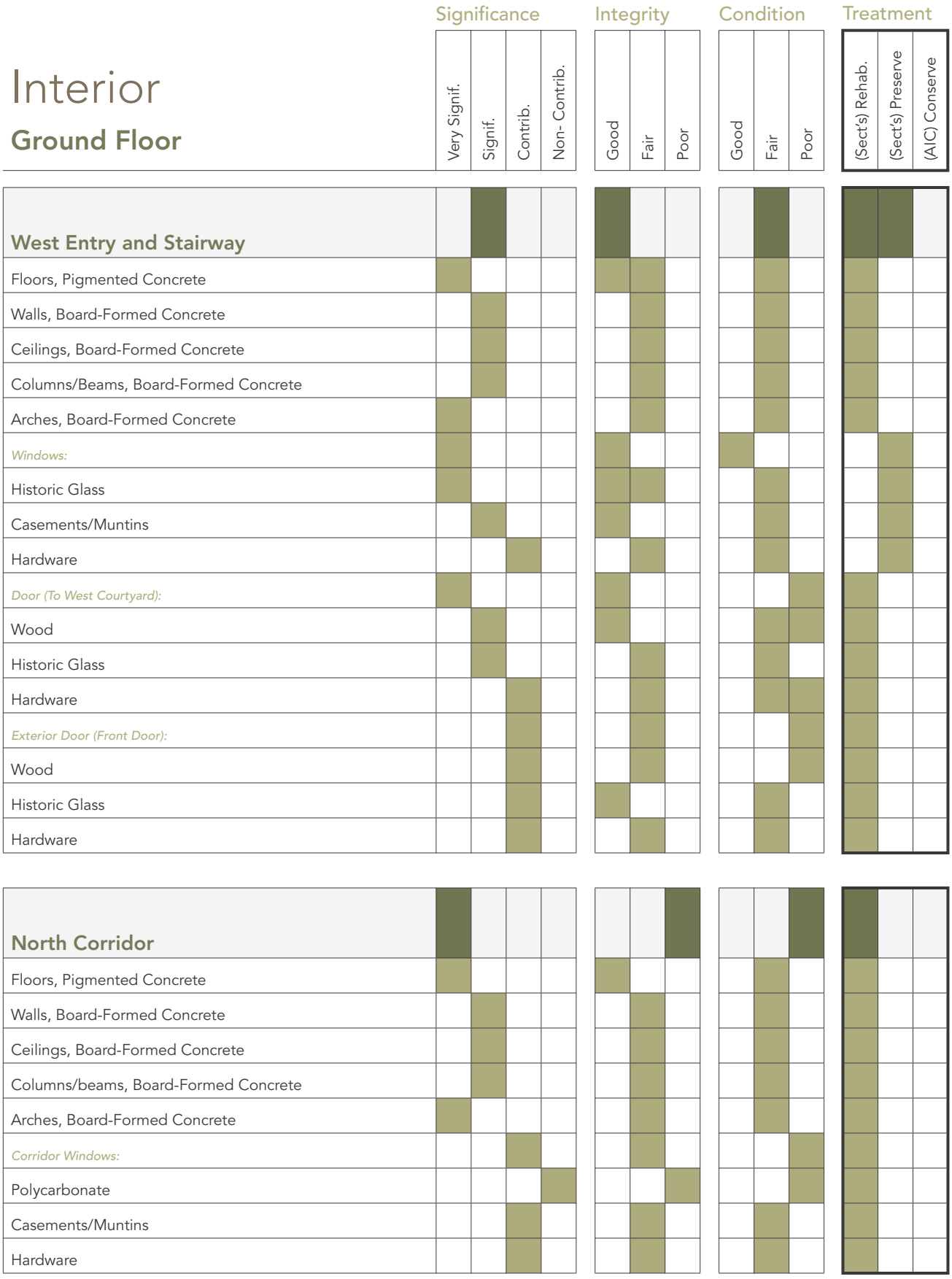
Interior

Basement (cont.)



Interior

Ground Floor



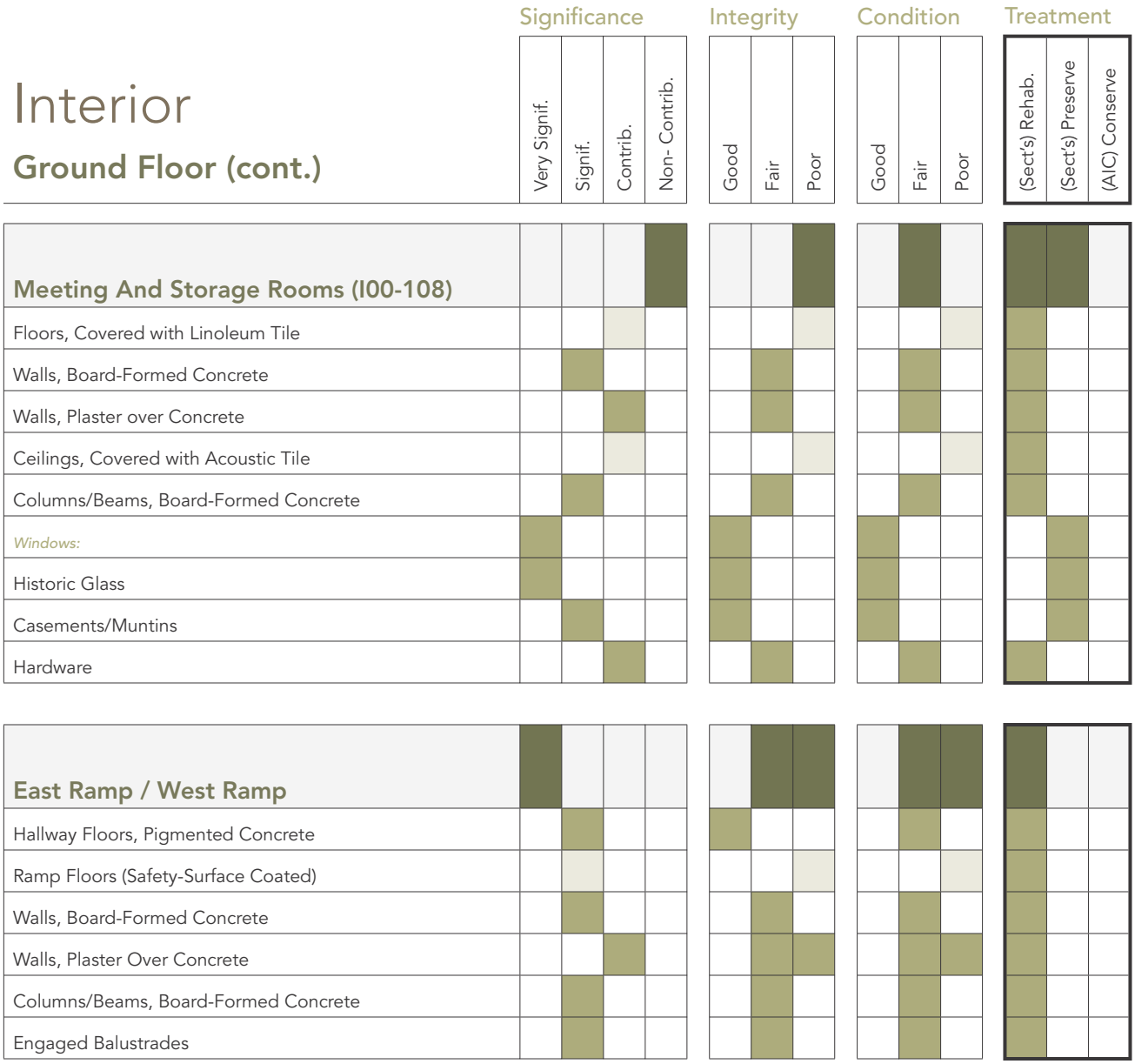
Interior

Ground Floor (cont.)

	Significance				Integrity			Condition			Treatment		
	Very Signif.	Signif.	Contrib.	Non- Contrib.	Good	Fair	Poor	Good	Fair	Poor	(Sect's) Rehab.	(Sect's) Preserve	(AIC) Conserve
Laundry Room (110)				■		■	■		■		■	■	
Floors, Pigmented Concrete		■				■			■		■		
Walls, Board-Formed Concrete		■				■			■		■		
Ceiling, Board-Formed Concrete		■				■			■		■		
Columns/beams, Board-Formed Concrete		■				■			■		■		
Windows:	■					■			■			■	
Historic Glass	■					■			■			■	
Casements/Muntins		■				■	■		■	■		■	
Hardware			■			■	■		■	■	■		
West Corridor			■		■			■			■	■	
Floors, Pigmented Concrete		■			■			■			■		
Ceiling, Board-Formed Concrete		■				■			■		■		
Columns/beams, Board-Formed Concrete		■				■			■		■		
Windows:	■				■			■				■	
Historic Glass	■				■			■				■	
Casements/Muntins		■			■				■			■	
Hardware			■			■			■		■		

Interior

Ground Floor (cont.)



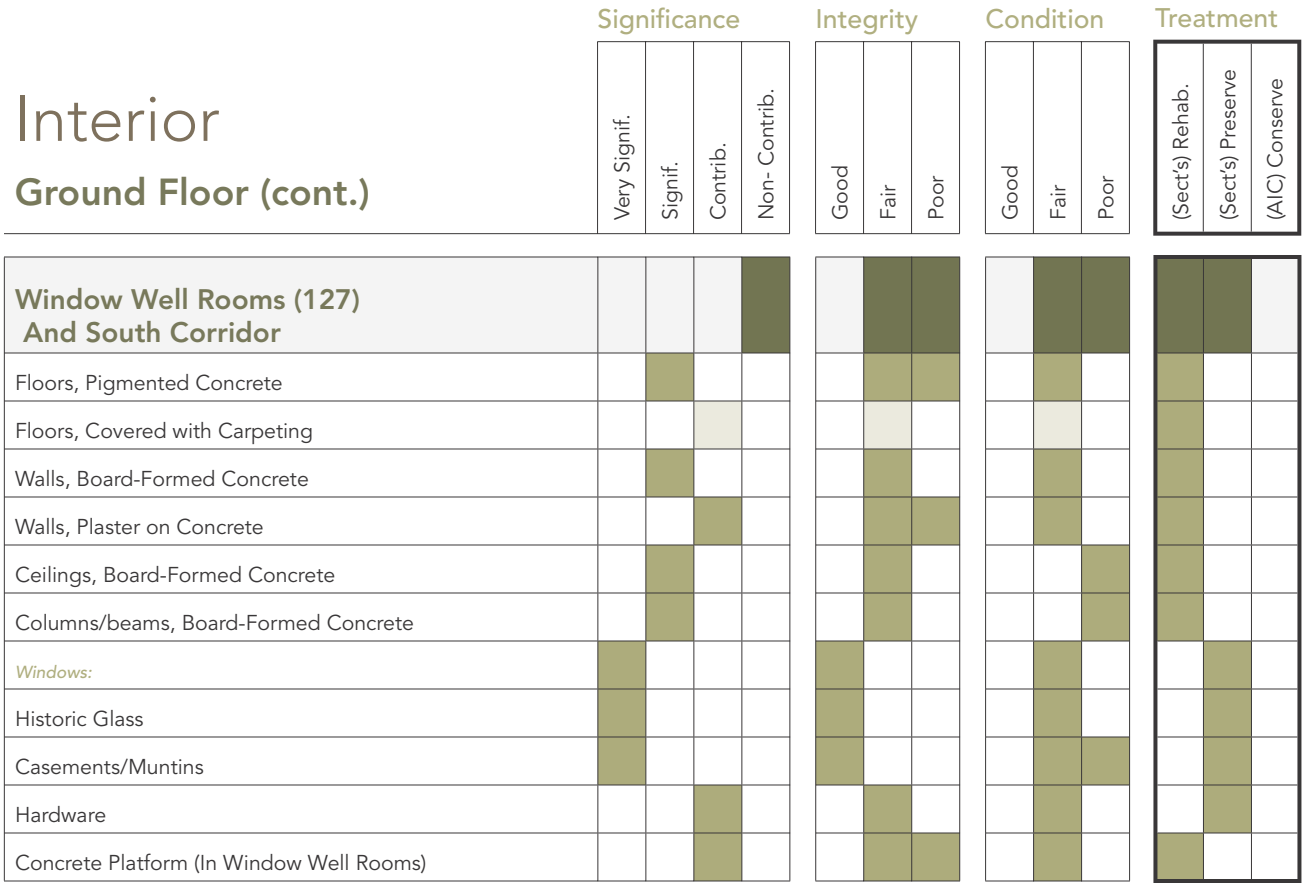
Interior

Ground Floor (cont.)

	Significance				Integrity			Condition			Treatment		
	Very Signif.	Signif.	Contrib.	Non- Contrib.	Good	Fair	Poor	Good	Fair	Poor	(Sect's) Rehab.	(Sect's) Preserve	(AIC) Conserve
Women's Locker Room (120), Showers/Lavatory (130), Corridor, Staff Lounge (115/115a)			■			■	■		■	■	■	■	
Floors, Pigmented Concrete		■					■		■		■		
Floors, Covered with Carpeting											■		
Floors, Covered with Linoleum Tile											■		
Floors, Safety-Surface Coated											■		
Walls, Board-Formed Concrete		■				■			■		■		
Ceilings, Board-Formed Concrete		■				■			■	■	■		
Columns/beams, Board-Formed Concrete		■				■			■		■		
Windows:	■					■	■		■		■		
Historic Glass	■					■			■			■	
Framing/Muntins		■				■			■	■		■	
Hardware			■			■	■		■			■	
Doors To Exterior:		■				■			■	■	■		
South Elevation, Eastern Door											■		
South Elevation, Center Door (To West Pool)											■		
(Both Sheathed in Copper Alloy Sheeting)													
South Elevation, Western Door		■				■				■	■		
Wood		■			■					■		■	
Historic Glass		■			■				■			■	
Hardware			■				■			■	■		
West Elevation (To Sunbathing Terrace)		■				■				■		■	
Wood		■			■					■		■	
Historic Glass		■					■			■		■	
Hardware			■				■			■	■		

Interior

Ground Floor (cont.)

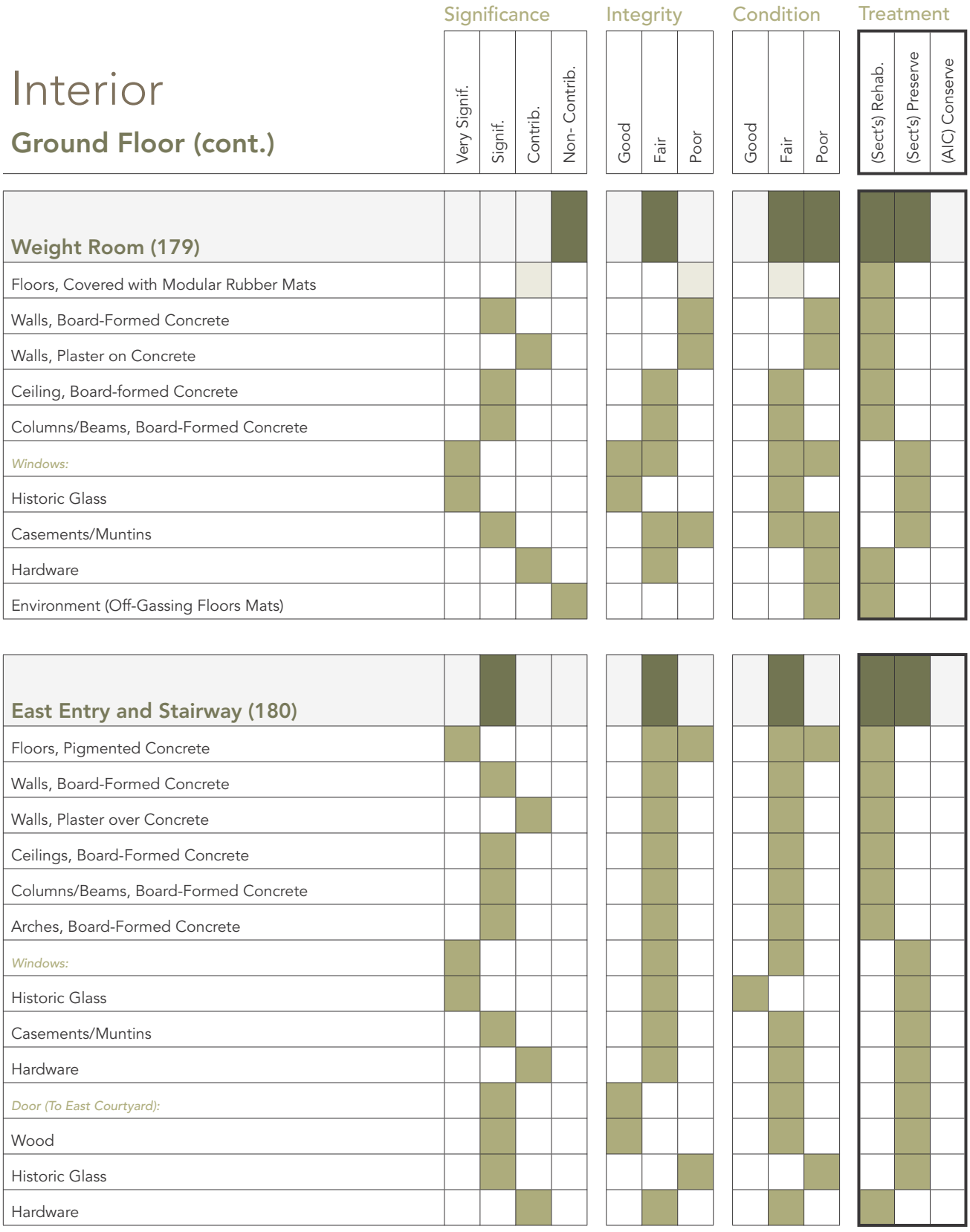


Interior

Ground Floor (cont.)

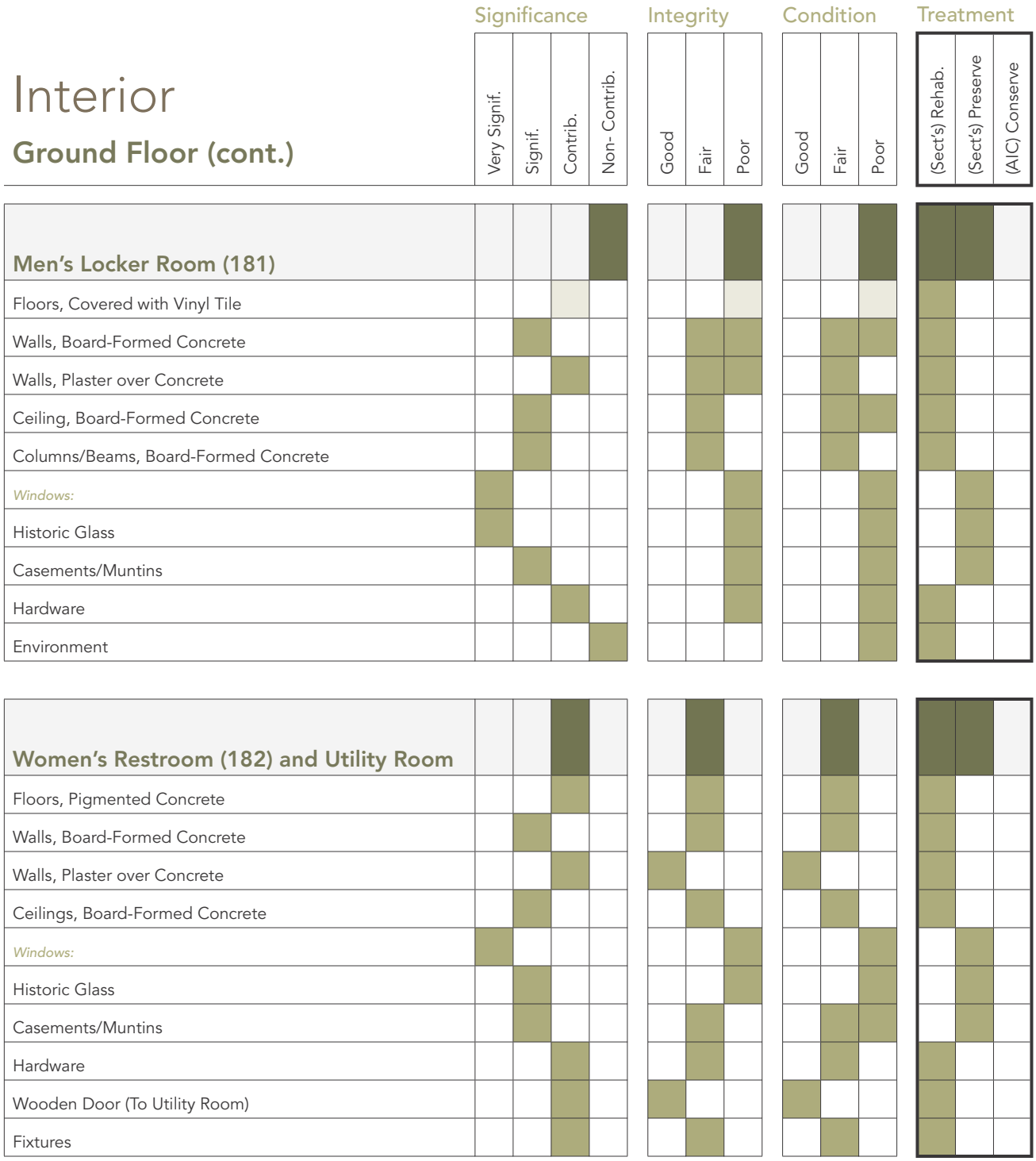
Interior

Ground Floor (cont.)



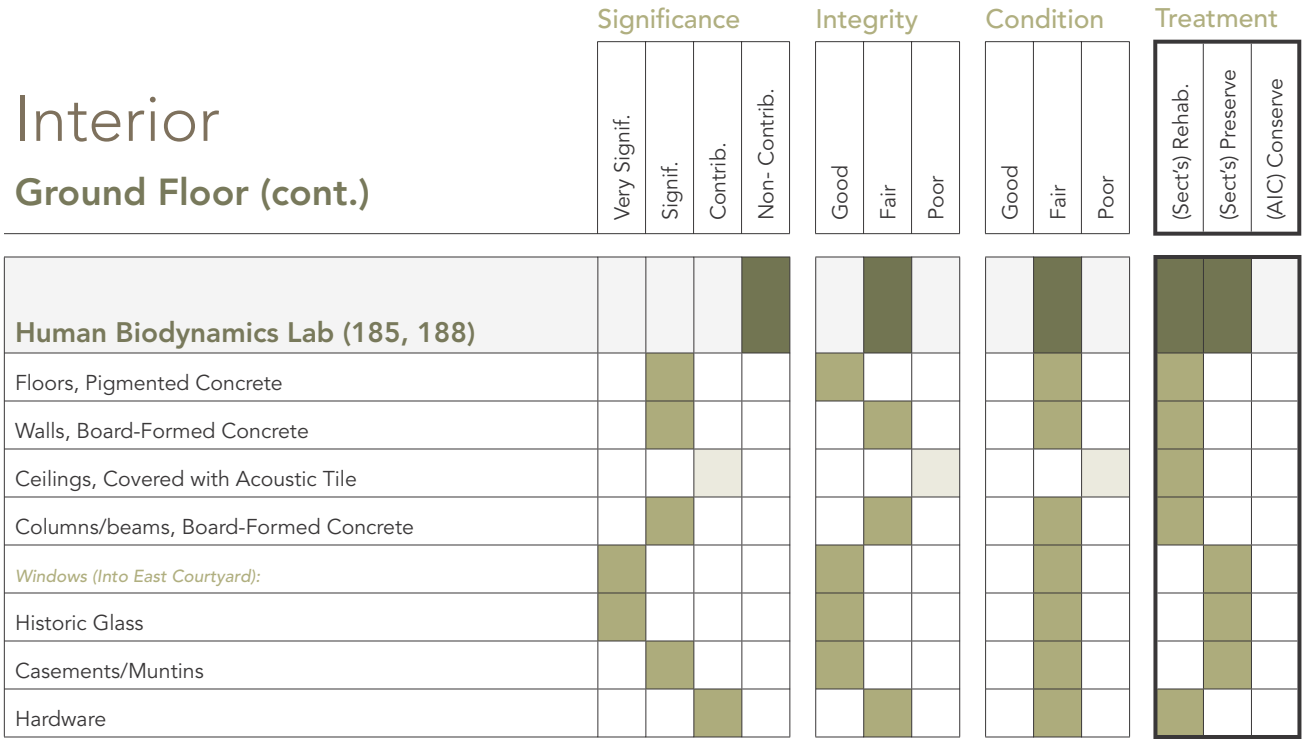
Interior

Ground Floor (cont.)



Interior

Ground Floor (cont.)



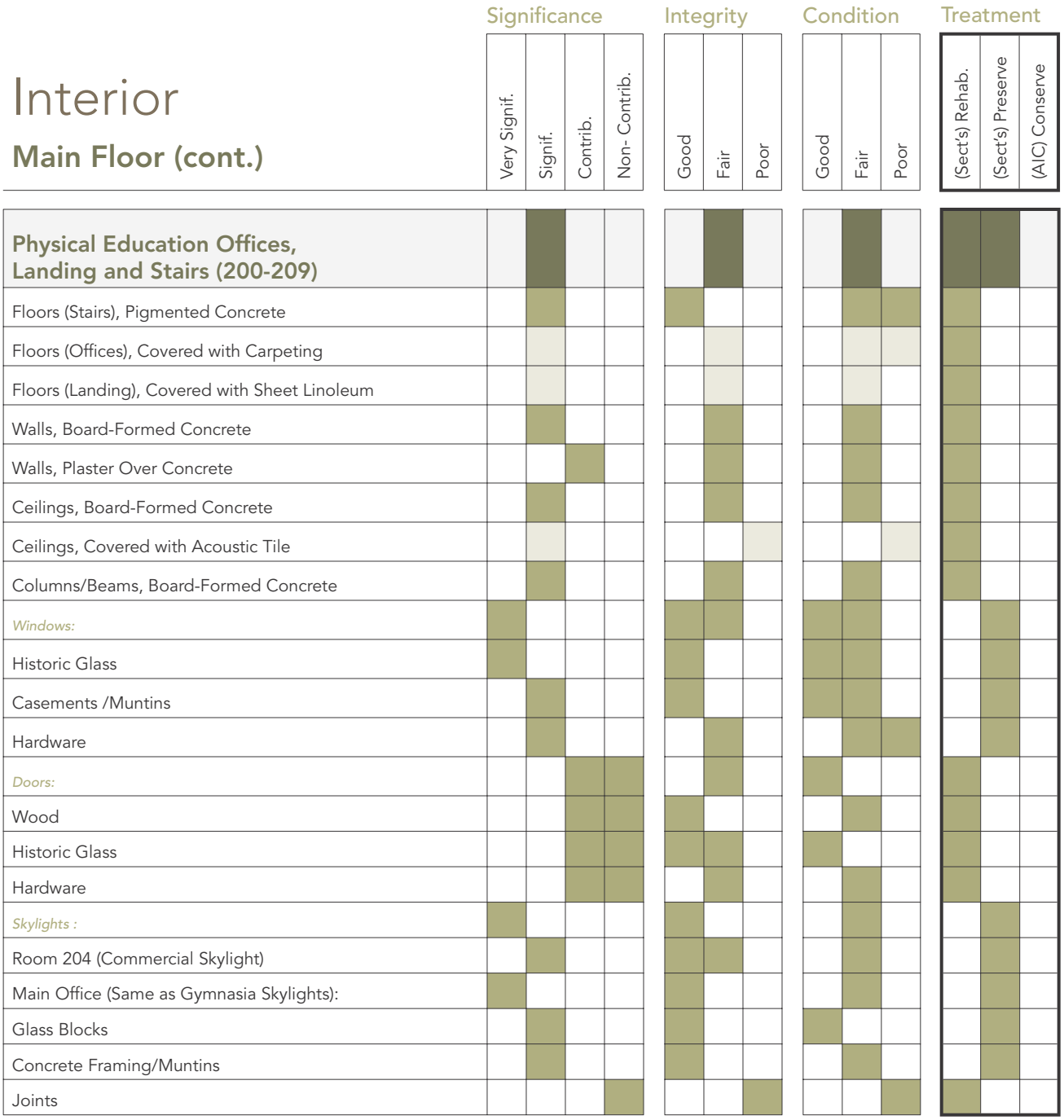
Interior

Main Floor

	Significance				Integrity			Condition			Treatment		
	Very Signif.	Signif.	Contrib.	Non- Contrib.	Good	Fair	Poor	Good	Fair	Poor	(Sect's) Rehab.	(Sect's) Preserve	(AIC) Conserve
East Ramp/West Ramp	■					■			■		■	■	
Hallway Floors, Pigmented Concrete		■			■				■		■		
Ramp Floors (Covered with Non-Skid Surface)			■				■			■	■		
Walls, Board-Formed Concrete		■				■			■		■		
Walls, Plaster Over Concrete (Clerestory)		■			■				■		■		
Ceilings, Board-Formed Concrete		■				■			■		■		
Columns/Beams, Board-Formed Concrete		■				■			■		■		
Engaged Balustrades, Cast Concrete		■				■			■		■		
Windows (Clerestories into Small Gym):	■				■			■	■			■	
Historic Glass		■			■			■				■	
Casements/Muntins		■			■				■			■	
Hardware		■				■			■			■	
Skylights:	■				■				■			■	
Glass Blocks		■			■			■				■	
Concrete Frame/Muntins		■			■				■			■	
Joints				■			■			■	■		

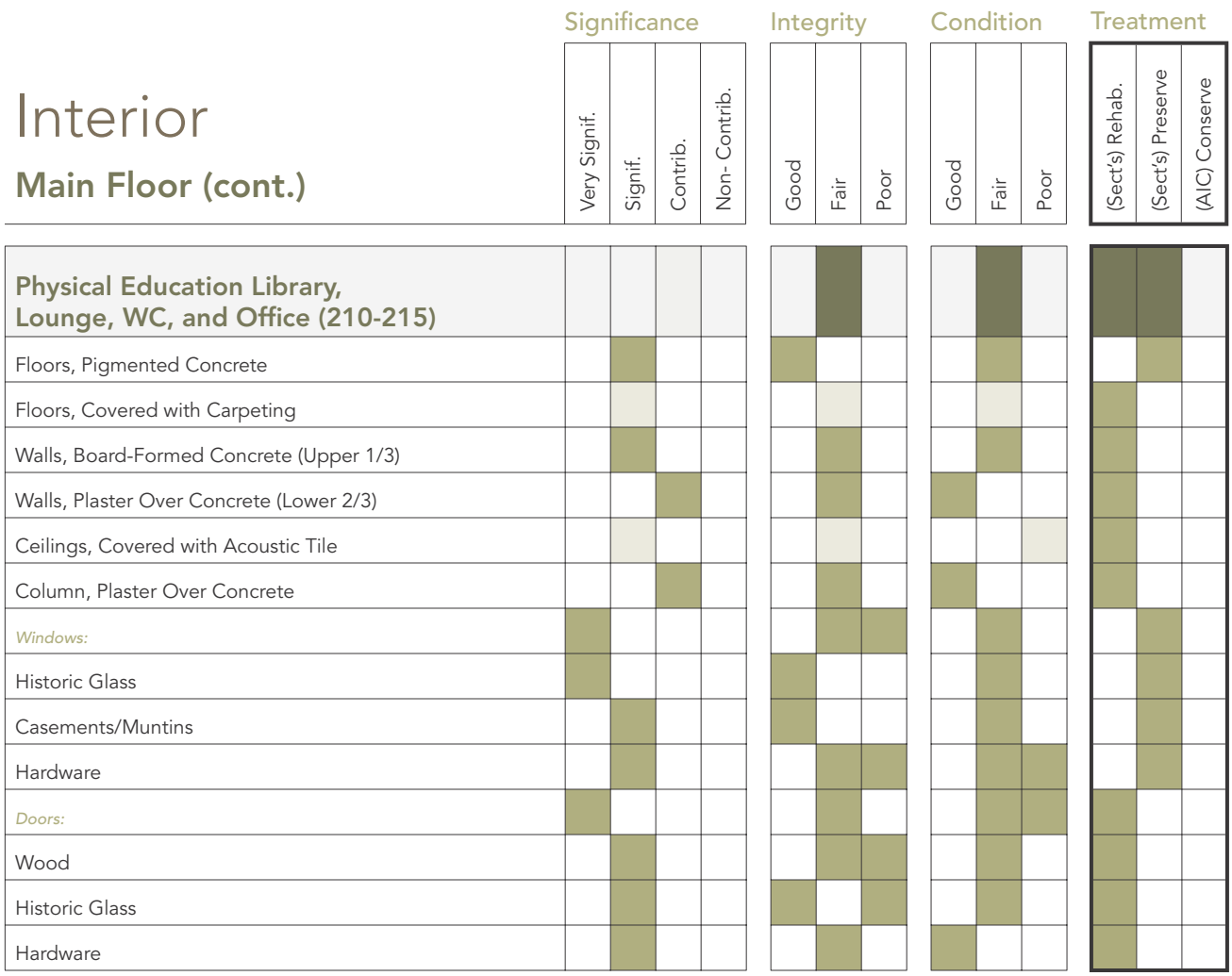
Interior

Main Floor (cont.)



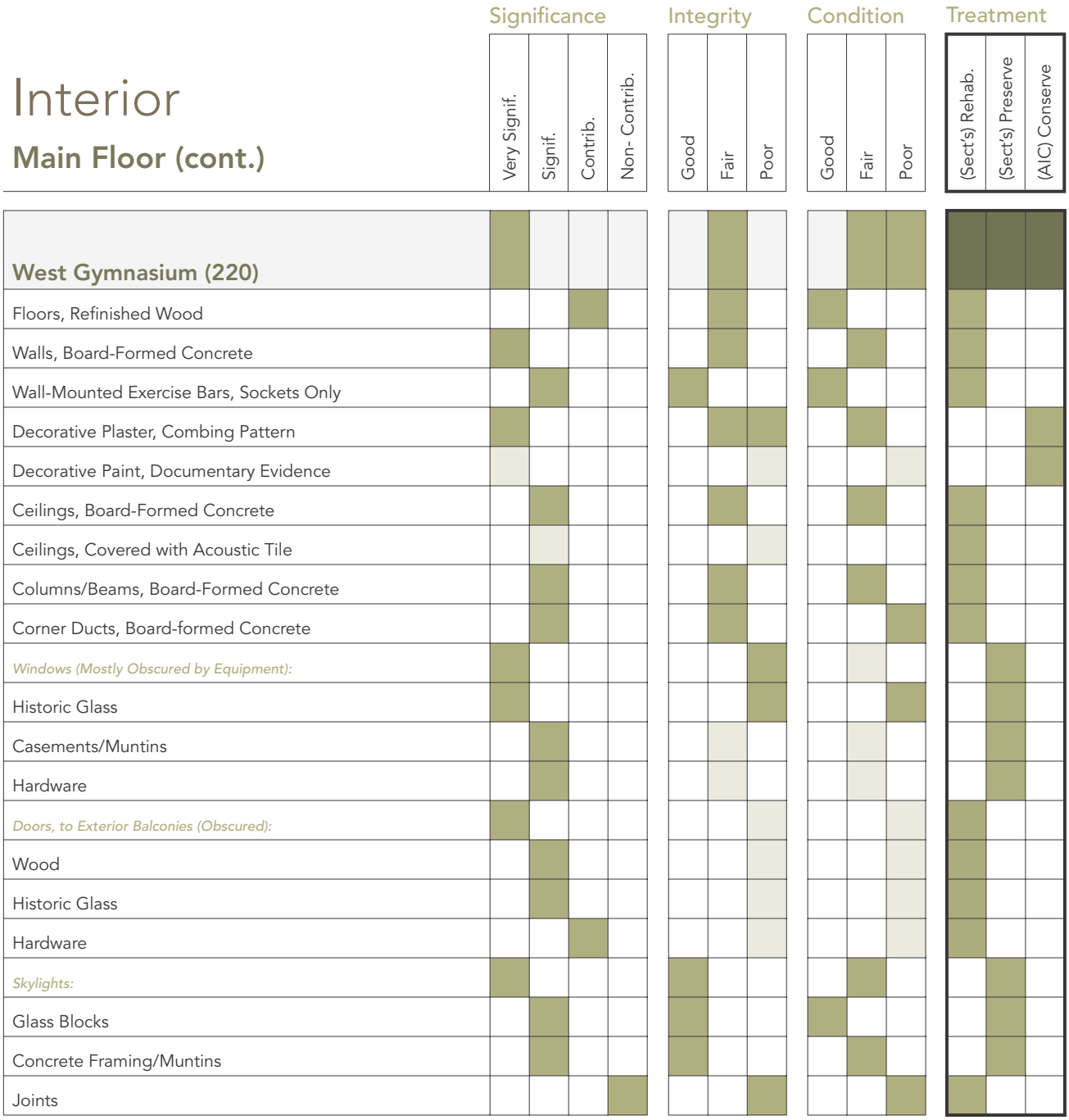
Interior

Main Floor (cont.)



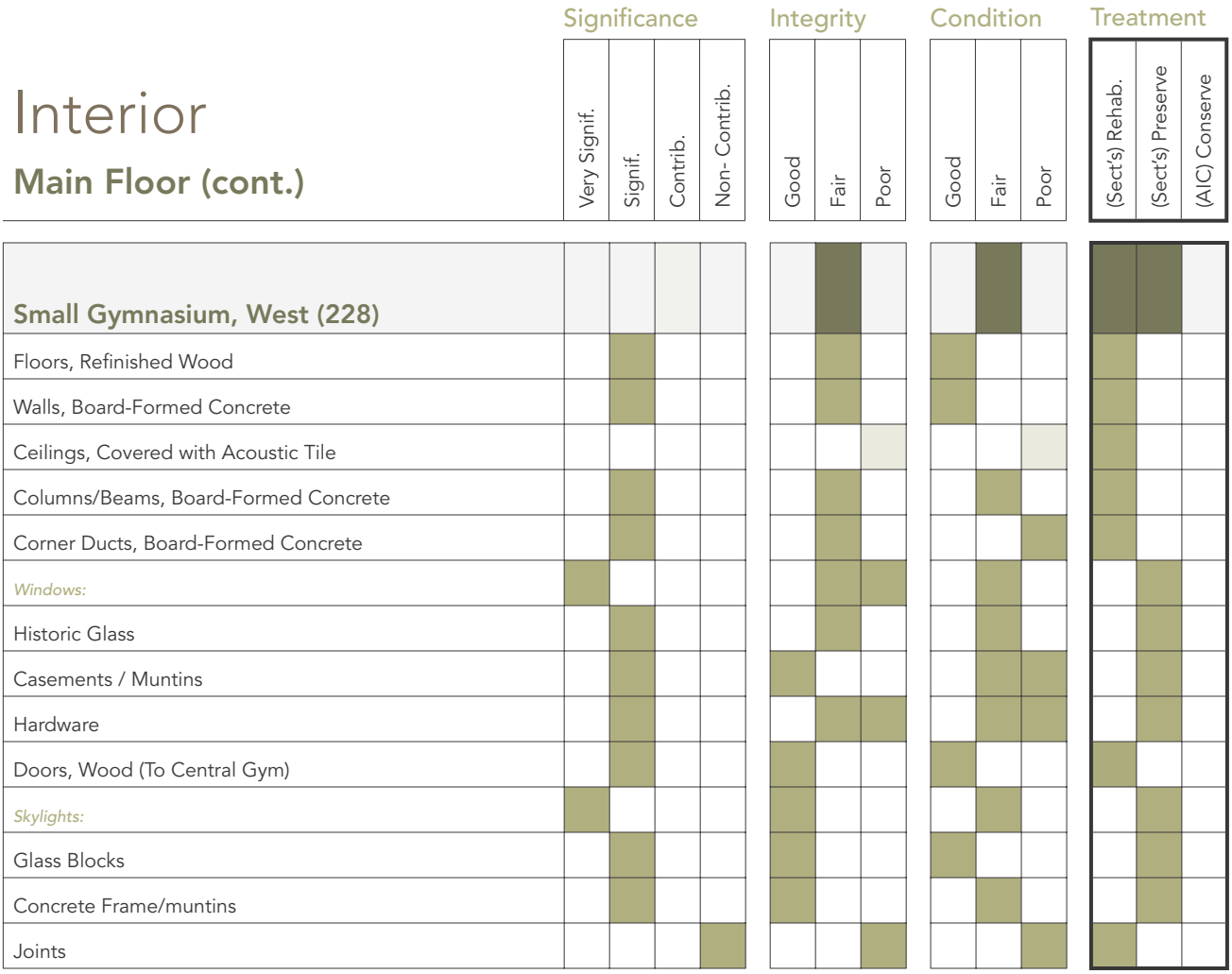
Interior

Main Floor (cont.)



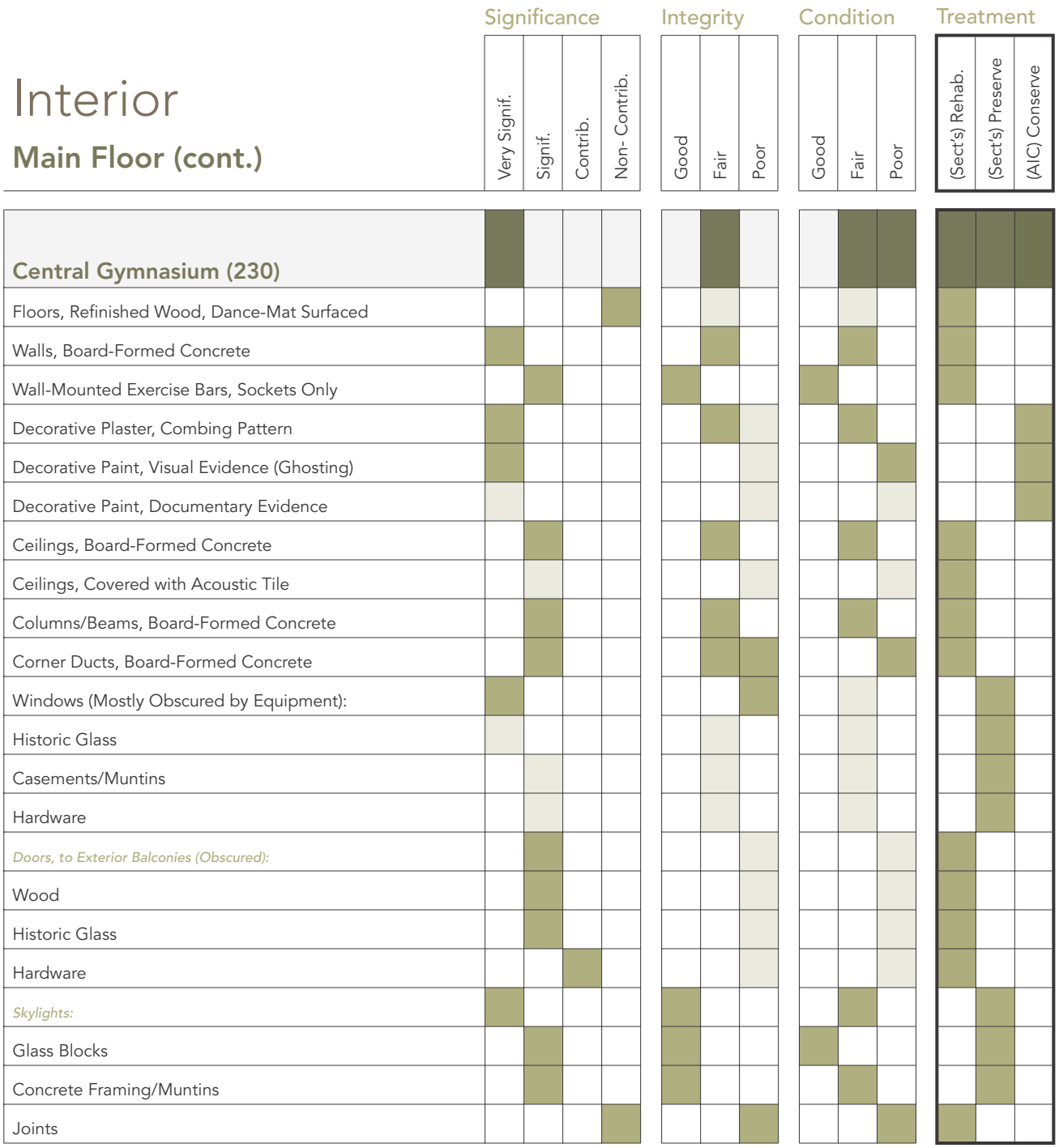
Interior

Main Floor (cont.)



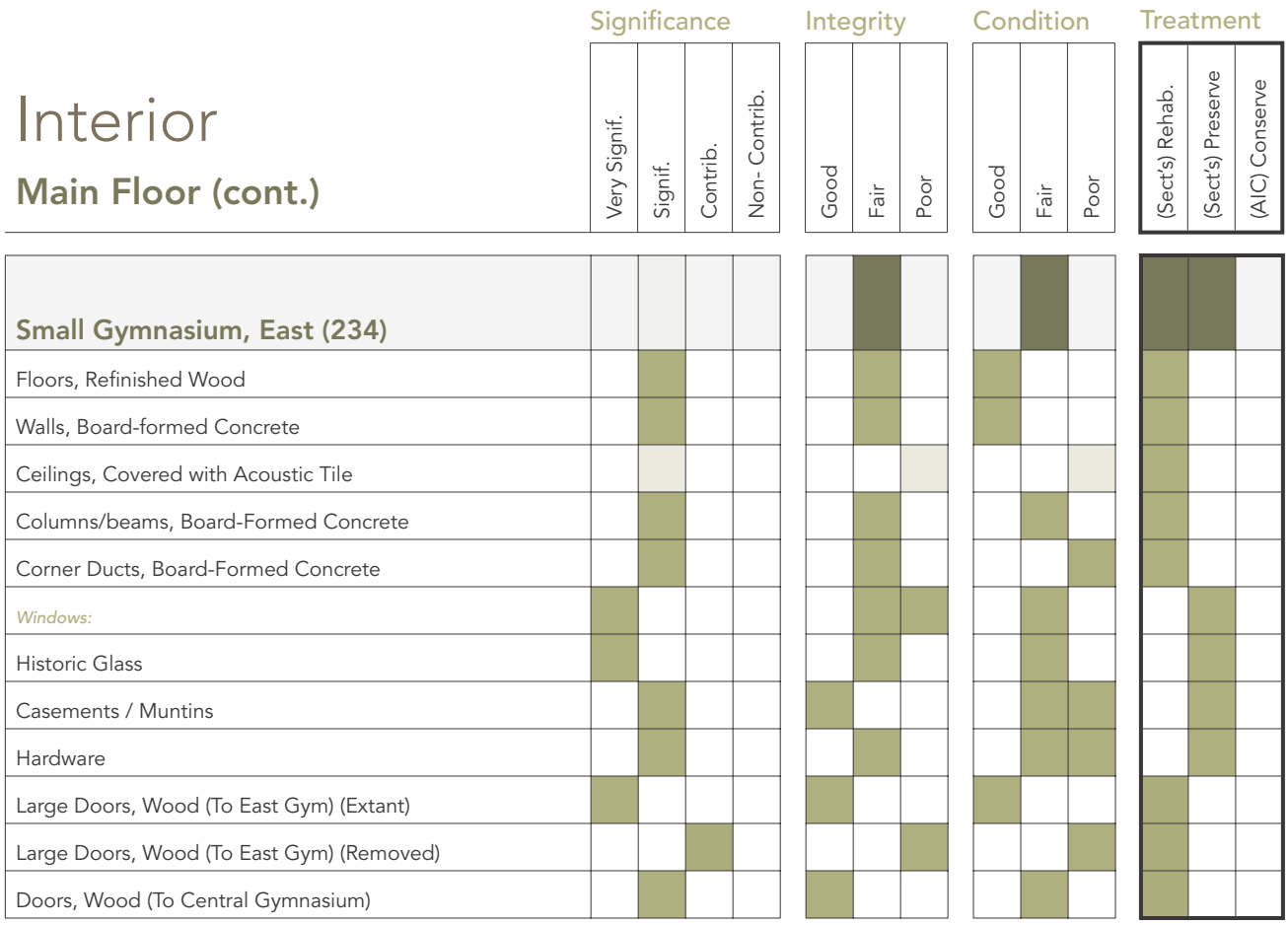
Interior

Main Floor (cont.)



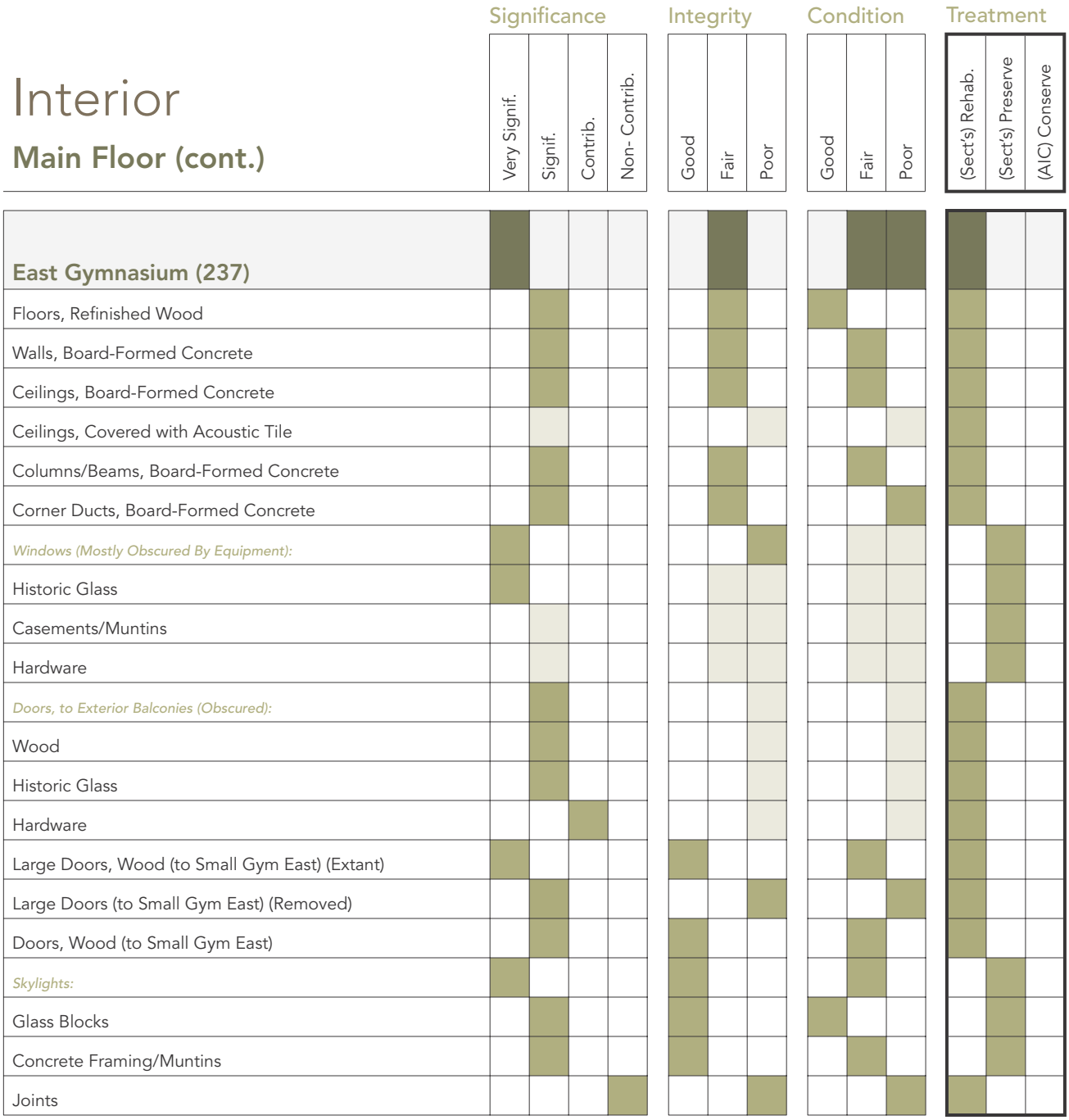
Interior

Main Floor (cont.)



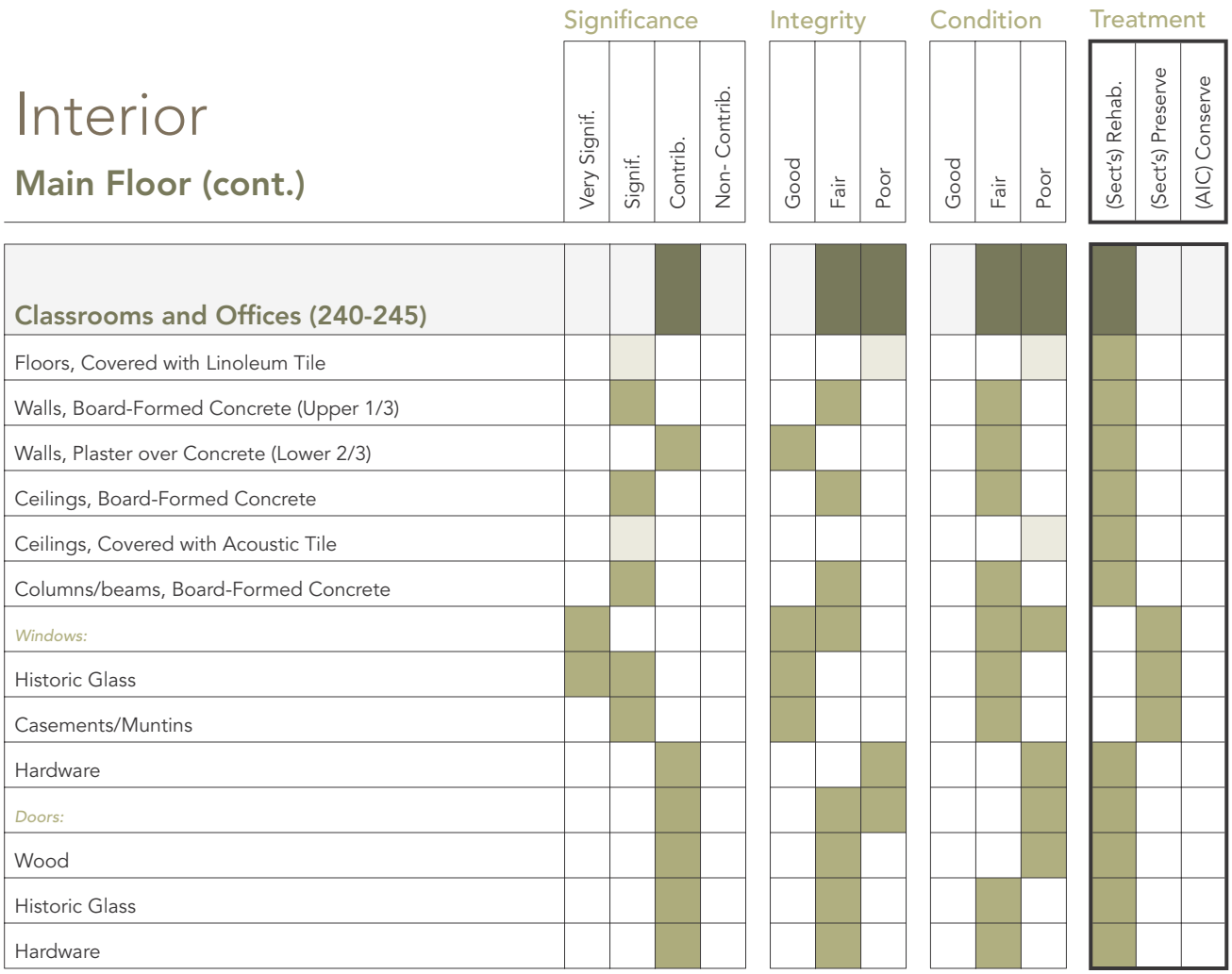
Interior

Main Floor (cont.)



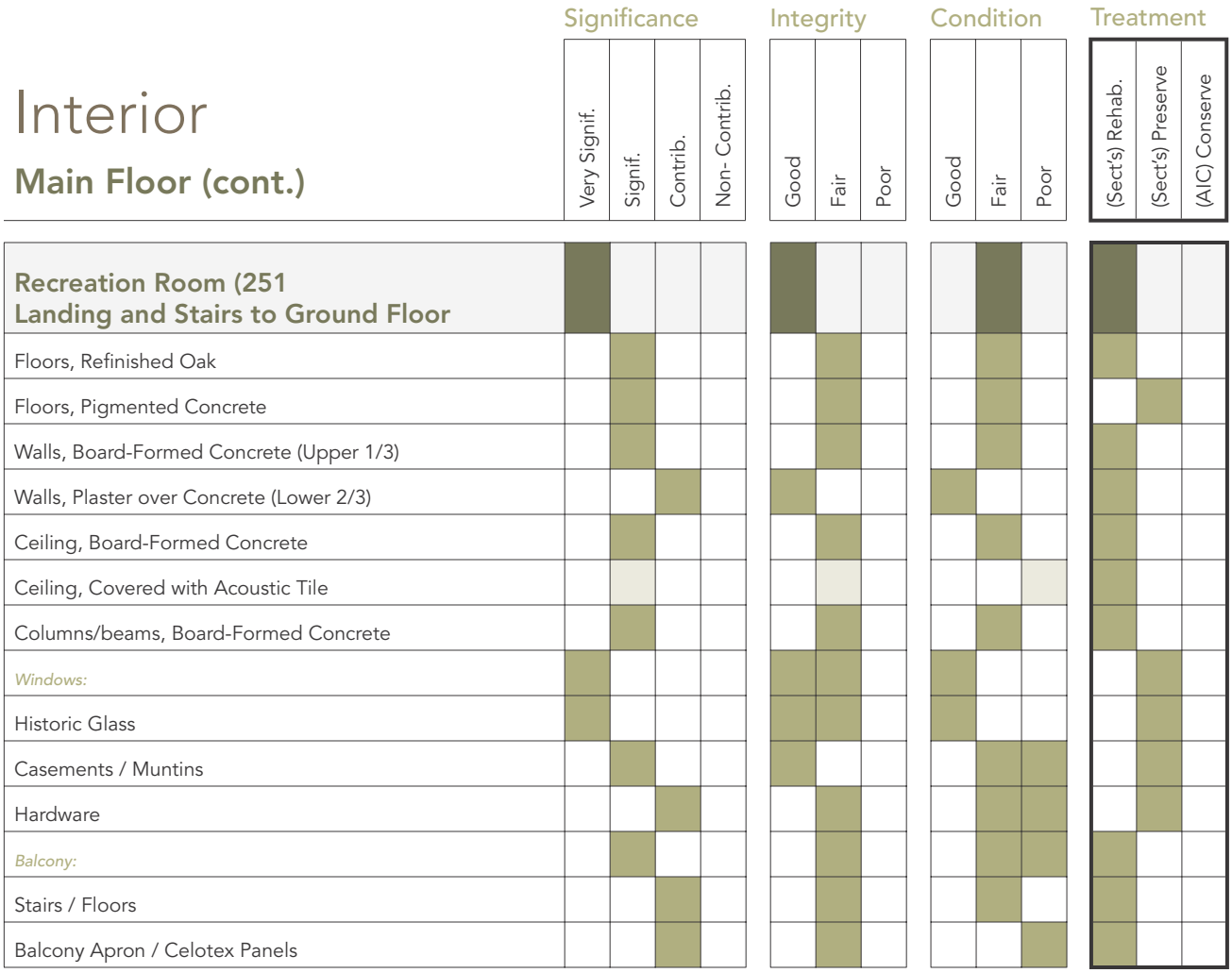
Interior

Main Floor (cont.)



Interior

Main Floor (cont.)



Recreation Room, 2005

f. Representative Conditions / Exterior

1.0 Building Pathology

Looking at the building as a system of systems—natural water movement, plumbing, mechanical systems, air quality, air movement, pressure equalization and other chemical and physical forces, climate, electrical, security, human use patterns, etc. (the list can go up to thirty or more systems on a building of this size)—building pathology is the consideration of all these systems as a whole. Without question, water behavior is the foremost concern for the built environment, as its effects can be quite broad. For Hearst Gymnasium the overarching systems of concern on the exterior are seismic activity and water movement. Seismic considerations have been studied in Part I of this Report, and of course, this brief foray into these other concerns is just that, preliminary. To preserve the building properly the conditions outlined here should be studied thoroughly, as has been recommended.

Stairs and entrance leading to Anthropology probably provides unwanted access of water

Poorly designed or malfunctioning exterior water movement systems—vertical and horizontal building envelope drainage as well as overall site drainage—can cause early deterioration or failure of structural and architectural materials. Water movement affects conditions in both the exterior and the interior of the building (see Interior Conditions in the next section) and is influenced by two main exterior phenomena—site drainage and building drainage.

Site drainage is the flow and distribution of both above-grade and below-grade water. In the first case, water moves along surfaces such as landscaped areas and hardscape materials like pavement towards the drainage point. Below-grade water movement refers to the flow and distribution of water from sources like natural aquifers, filled-in or culverted creeks or subterranean drainage associated with Bancroft Way (as even that water can be drawn toward the building given sufficient differences in pressure).

Roof drain showing signs of improper water retention.

Building drainage is the flow and distribution of water over vertical and horizontal exterior surfaces, and sometimes through the building. It is a constant cycle of the building's ability to efficiently capture and shed water—largely rain and wind-driven rain. Several factors at the Gymnasium have led to poor water movement. There appear to be inadequate horizontal or vertical water removal systems such as gutters, leaders, scuppers or downspouts to carry water away from the roofs and exterior surfaces of the building and into the underground city or campus drainage systems. The roof corner drains on the Gymnasium which should carry water vertically through the internal corner ducts of the building's large pavilions do not appear to be working properly as has already been observed in Phase I of this report. The architects specified copper flashing, but with the addition of a modern parging layer to the exterior surfaces of the building, it is not possible to tell if the flashing is still in place and functioning properly.

There are several indications that site and building drainage systems are not adequate for Hearst Gymnasium. First, there are significant intrusions of water to the interior of the building. Second, there are ground and roof level weep holes that appear to be carrying little or no drainage water. The failure of these drainage pipes may be because they are clogged with debris, corrosion or have been filled in as part of a construction or maintenance project. Third, the erosion of soil around the perimeter of the building, like at the southwest corner of the Ground Floor provides a significant access point for water intrusion. It is unclear as to whether these areas of erosion are primarily due to water movement, animal activity (like raccoons or opossums) or a combination of the two.

A full Building Pathology Study has been recommended.

Soil erosion at foundation perimeter.

Prominent exterior window showing the storage of cleaning supplies.

2.0 Architectural Changes & Replacements

While they are not often the direct cause of damage to extant historic materials, the following architectural changes to Hearst Gymnasium have sometimes replaced historic materials and usually have a significant affect upon the historic character and original design of the building.

Polycarbonate Glazing
Replacement Door and Window Glass
Replacement Doors
Concrete Masonry Unit Wall, North Pool
Fences, Barricades and Razor Wire
Light Fixtures and Electrical Conduits
North Pool Parking Lot Lights
Rooftop Service Equipment and Access Ladders
Air Handling Vents (Retrofitted into Exterior Windows)
Non-skid Safety Surfaces
North Elevator
Removed or encased Sidewalk Lights, West Terrace
Prominently placed Trash Dumpsters
Prominent Exterior Windows filled with Laundry Piles
Prominent Exterior Windows used for Supply Storage (Men's Locker Room)

Visually obtrusive north elevator.

3.0 Materials / Significant Conditions

Listed and illustrated here is a selection of the major material conditions currently found on the Hearst Gymnasium exterior.

Visually obtrusive security barriers.

3.1 Exterior Surfaces

3.1.1 Concrete & Stucco

Cracked concrete window footing (with both copper and iron staining).

Telltale water damage, cracking and spalling to concrete substrate and stucco.

Water intrusion to the parapet showing signs of salts and soil migration.

Cracking of the concrete parapet.

Maybeck and Morgan's original architectural drawings and specifications call out the design, the material composition, and fabrication techniques for the building's cast concrete frame, the architectural detailing and the stucco to cover them.

The concrete mixture they specified was quite binder-lean (a 6:1 aggregate to binder ratio), as follows: 1 part cement, 2 parts sand, 1 part gravel, 3 parts broken stone and 1 sack hydrated lime to every 10 sacks of cement where water retention was required. A lean and well-graded concrete or stucco mixture, particularly one utilizing lime, creates a slightly softer and more open (porous) material. This increases the material's ability to withstand movement without cracking; to keep water from penetrating (and being held) deeply into the body of the concrete; and, to handle the transport of water and soluble salts without disaggregating and spalling.

The stucco was applied over the entire surface of the cast concrete, with the exception of the exposed board-formed concrete foundation at the northwest corner of the building. Where the edge of the existing stucco is visible (windows from West Courtyard into the Mechanical Room) it appears to be a 2-part (layer) system totaling approximately 1-1.5" deep. The stucco mixtures, a rough coat and a finish coat, were not detailed in the original specifications.

With one notable exception (east wall, West Courtyard, top two photographs to the left), there appear to be very few areas where ferric reinforcement corrosion in the exterior concrete currently has led to concrete spalling. Spalling is the cracking and delamination of masonry materials, which creates fragments that eventually fall from the building. Spalls can be a few square inches to a few square feet in size. Typically, a spall occurs at least in part because water has reached the ferric reinforcements or pins in a masonry system and corroded (usually rust). Metals apply a significant force to surrounding materials when they corrode -- pushing the surrounding materials out in the direction of least resistance, which is normally toward the surface of the material. This is sometimes referred to as jacking. Soluble salts have the same forceful result when they fluctuate between their liquid and crystalline states inside a porous material. Most salts and subsurface corrosion can be controlled with proper water movement systems and surface conditions. It should be noted that commercial coatings are not an automatic solution to these issues and very often, and sometimes dramatically, exacerbate the problems.

3.1.2 Parging

A parging layer, a textured and pigmented (warm gray) cementitious slurry coating, was applied over the stucco in recent years. It covers approximately 95% of all exterior surfaces. Presumably, its purpose was to hide a visually uneven or deteriorated stucco surface, or perhaps to mitigate some water intrusion problems. The extensive application of the parging layer makes it extremely difficult to accurately evaluate the condition of the underlying original stucco and the copper flashing (specified at 16 oz., 5″ wide sheets).

Losses to a non-historic parging layer.

The parging also obscures conditions such as damaging ferric reinforcement corrosion, spalling or other structural instability in the concrete. Being cementitious and most likely acrylic-amended, the parging is much harder than the original stucco, and may in fact be causing deterioration to the softer original material behind it. Water, as well as water laden with soluble salts can easily be trapped behind the parging, a condition that can result in it cracking or spalling over time. A closer study of the parging should identify whether soluble salts are in fact present, and whether they are damaging the parging layer or the original stucco behind it. The cementitious layer shows differential soiling, with some areas where fast moving water has removed the dirt appearing significantly cleaner than those with little water exposure.

3.1.3 Soiling

The exterior surfaces of the Hearst Gymnasium show extensive soiling. In this case, the soiling is mainly a consequence of the building being located in an urban environment. Particulate matter from automobiles (specifically their exhausts and their tires) which are high greasy fossil fuel by-products and sulfur easily deposit onto textured surfaces such as those on the Hearst Gymnasium. These materials not only contribute to an undesirable visual appearance, but can also be chemically damaging. For example, during rain events, sulfuric acid can form and dissolve the carbonate-based components that comprise the concrete, stucco and parging found on the building exterior. It is possible that the original surfaces of the Hearst Gymnasium were fairly weathered as a result of these phenomena over time, thus providing the impetus for the application of the parging layer. It is also likely that this weathering was uneven because of the lack of proper water movement delivery systems over the envelope of the building.

Visually disturbing differential soiling patterns.

3.1.4 Bird Nests and Guano

Active and inactive mud swallow nests are found at many locations under the eaves of the building. While the nests do not pose a physical problem to the building *per se* they are an unintended visual addition. Significant deposits of bird guano are present directly under the nests. Guano is both visually disturbing, but more importantly, is chemically damaging to both the cementitious and metal surfaces present on the building exterior.

Mud-built swallows' nest (active), top. Pigeon guano deposits on metal-clad spandrels, bottom.

3.1.5 Biological Growth

There are signs of biological growth including mold, lichens, moss and encroaching plants on the exterior surfaces of the building, and particularly on the North Elevations and returns, as is typical. Apart from the biological activity on the tree boxes (discussed below), this is not a serious condition. The presence of biological growth can be easily eliminated during the cleaning of the building.

3.1.6 Salts

Remarkably little salt efflorescence is evident on the exterior of the building (unlike the interior). On one hand, this is a positive sign as salts are evidence of sub-surface damage. On the other hand, it is disconcerting that a building constructed of materials that inherently contain sulfates and chlorides shows little to no salt activity. The lack of discernible salt efflorescence suggests that salts may be deliquescing and reforming in less easily accessible areas elsewhere in the building; this is problematic as such a condition should be monitored carefully. It is possible that salts are trapped between the original stucco and the parging layer, and that the softer stucco is being eroded by salt damage.

3.1.7 Graffiti and Graffiti Overpaint

Visually disturbing, graffiti-covering, paint.

There is generally very little evidence of graffiti on the exterior, at least on the parging layer. The graffiti is most evident on the walls of the West Elevation at the Basement Level. The University of California, Berkeley, has clearly overpainted spray-on graffiti numerous times here. It is unknown if the University tried to remove the graffiti before choosing to overpaint it. Both the overpaint and the graffiti should be removed. If an anti-graffiti coating is warranted, it should be selected with the assistance of a conservation or preservation professional. As the parging layer covers nearly all of the original stucco, the degree to which the stucco sustained vandal damage is unclear.

3.1.8 Copper Staining

Copper salt migration into concrete.

There is an extensive use of bronze sheeting in the form of window spandrels and spindles (see below) on the exterior of the building. The metal is exposed to a relatively harsh urban environment and withstands regular rain events. As a result, the bronze sheeting has corroded and deposits of copper salts are visible on its surface. When these corrosion products occur in significant amounts, they can flow in solution. [FIX] Visually, this manifests itself in green streaks and deposits on the building surface, which can be difficult to remove.

To minimize copper staining, the bronze elements should be cleaned and waxed by a conservation or preservation professional. Once this initial treatment is complete, the bronze sheet should be regularly cleaned and waxed by maintenance staff every two years.

3.2 Roof Skylights

The roof skylights, used primarily over the gymnasia and the ramp areas, are made of prefabricated glass blocks set in cast concrete grids known as sidewalk lights because they are typically installed in sidewalks to light basement areas below. The original specifications call for using Pacific Sidewalk Light Company glass that measured 6 inches by 6 inches, and was 1 inch thick. Maybeck was known to use such industrial materials in this way in his buildings. The skylights above the ramp areas were installed flat, while those above the gymnasia were installed at slight angles in keeping with the arched design of the ceilings below. The sidewalk lights are assembled in rows of individual block units.


Soiling and joint failure at roof skylights.

The glass blocks are in excellent condition. Their cast concrete muntins are in good condition, except at the joints between concrete units, and in areas of water intrusion to the interior where paint is peeling. The joints between individual block units were filled with a sealant to repel water and probably to function as an expansion joint. These joints have clearly leaked water numerous times as evidenced by multiple repair campaigns.

The most recent (1994) solution to these leaks was the installation of polycarbonate and steel domes encasing the tops of each skylight assembly. Unfortunately, a significant amount of debris and soiling on the exterior surface of the skylights was also encased under the domes, thus compromising the amount of light filtering into the areas below. While the domes have performed their function well, they do detract visually from the building. The domes themselves are in fair condition.

3.3 Urns

There are 14 urns on the exterior of the building, including 3, 4 and 7 on the east, west and south elevations, respectively. There are no urns on the north elevation. These were originally made of cast concrete, as specified by Maybeck.

In 1977, all of the urns were removed and replaced with cast sand and resin replicas, perhaps because the originals were extensively deteriorated. Unfortunately, there is no documentation of the urns from that time, and the urns themselves are lost. Although different from the original urns in material composition, the replicas are true to Maybeck's design, and were most likely cast directly from the originals and refined to compensate for deterioration.


Replacement urns made of cast sand and resin with glass fiber reinforcements.

The replacement urns are generally in good condition with the exception of one on the West Elevation, which is cracked, and another on the East Elevation, which has sustained some mechanical damage and loss. The urns are covered with some surface dirt and soiling, usually pollution particles. Biological growth in the form of accumulated plant debris, moss, mold and lichens is also common.

3.4 Tree Boxes

One of two large tree boxes at the North Pool.

There are two large tree boxes in the North Pool area. They are cast concrete similar in material to that of the original stucco of the building, but in a much lighter in color resembling a yellow marble. This material may be referred to as *cast stone*. These large, visually prominent, lighter colored elements flank the entrance to the central gymnasium from the North Pool and therefore play an important role in the design of the building, giving a strong symmetry and formality to the North Pool area.

The boxes are decorated with classically designed *bas*-relief images of women, flame pedestals and swags, and originally held trees. Probably due to water leakage, the trees were removed from the boxes and the tops of the boxes were covered with wood structures. A slurry coat, approximately 1/8-1/4″ thick, and layers of paint were applied to the outside of the tree boxes at some time, possibly to hide surface damage such as soiling, cracking or loss. Both the slurry coat and the paint are peeling to reveal superficial salt migration.

Soiling, moss and mold on tree boxes.

Once this visually disfiguring and physically incompatible slurry coat is removed, the condition of the boxes can be accurately assessed. The slurry and paint coatings are cracked and peeling, respectively. The boxes show a fair amount of soiling in the form of pollution particulates. They also have provided an opportunistic environment for the growth of black mold, which is perhaps attracted to the water retained by the slurry coat, as well as moisture held and distributed by the wood covering on the boxes. The possible presence of a water-repellent coating on the boxes may also provide an ample food source for the mold. The tree boxes should only be cleaned under the supervision of a conservation or preservation professional.

3.5 Hedge Boxes, Bleachers and Benches

Hedge boxes, bleachers and benches.

Located only in North Pool area, the hedge boxes, bleachers and benches were conceived of as one unit and are all made of the same architectural materials as the rest of the building. All three elements show original stucco, and do not appear to be completely parged. Unlike the tree boxes, they have no applied relief decoration. However, there is some physical evidence that they may have had areas of applied decorative paint that matched the color of the tree boxes. The hedge boxes were originally intended to

contain hedges; these were most likely removed because they began to leak water. The tops of the boxes have been covered with wood enclosures. Generally, all three elements are in fairly good condition with the exception of some surface weathering, and occasional cracks along sub-surface reinforcement lines.

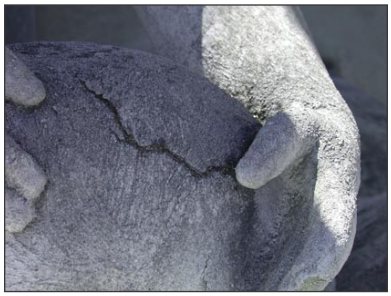
3.6 Concrete Sculpture Ensembles

Two cast concrete sculpture ensembles are found at each of the 3 pools. Each ensemble typically consists of a concrete pedestal (or base) with an urn and a recumbent cherub side-by-side. These sculptures are impressed with the artist's name and manufacture date: E. Winterhalder,1927.

Generally, these sculpture assemblies are in poor condition. The most significant condition is the structural instability of the sculptures due to the corrosion of the internal iron reinforcements. The expansion of these reinforcements has resulted in extensive cracking and spalling of the cast concrete; several large fragments of concrete are lost, and some fragments are detached from the sculptures and available on site.

Damaged concrete sculpture ensemble.

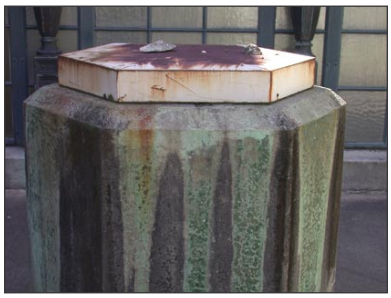
In addition to the structural problems, the ensembles are also affected by surface soiling, and biological growth in the form of lichens, moss, mold and accumulated plant debris. The ensembles in the North Pool area appear to have received a slurry coating similar to that found on the tree boxes, but different from the parging on the building. This cementitious slurry coat was likely applied to hide cracks and losses in the sculpture, and perhaps to function as a protective layer. Unfortunately, this kind of cementitious slurry can increase deterioration to the original surfaces below. Removing the slurry will be difficult.



Opportunistic biological growth in, and cracking of, non-historic slurry coating.

3.7 Bronze Sculpture and Pedestal

A geometric cast concrete pedestal is located at the south end of the East Courtyard on the Ground Floor. From limited historic documentation, it appears that the bronze sculpture originally installed on this pedestal was a female figure. It is currently missing. The pedestal is in poor condition, mainly due to copper corrosion deposits associated with the now-missing bronze sculpture, but also due to some biological growth. The iron alloy cover placed in lieu of the sculpture is severely corroded where the paint has been lost, and rust is migrating onto the pedestal.



Severely deteriorated sculpture pedestal.

3.8 Reflecting Pond, Fountain and Perimeter Curbs

Neglected reflecting pool.

The cast concrete reflecting pond located in West Courtyard on the Ground Floor Level is in very poor condition. The pond basin has been drained, presumably due to the leaking of water from the pond into the Mechanical Room and Filter Ponds below. There are serious, potentially structural cracks in the basin and in the cast concrete perimeter curbs. The pond basin shows evidence of multiple layers of aqua colored paint. The corroded metal pipe currently serving as the fountainhead does not appear to be original. The design of the original fountainhead is as yet unknown. The plantings around the perimeter of the pool are missing.

3.9 Concrete Pavement, Stairs and Landings

Badly executed crack repairs.

These concrete elements mostly found at the West Elevation Loggia and Stairway are scored per Maybeck's design, similar to the scoring found on the interior floors. These surfaces are in fairly good condition although some cracking and relatively minor displacement is evident throughout. Previous attempts to repair these cracks were poorly executed. Cracking of the pavement at the Loggia Level on the West Elevation is likely the source of water intrusion to the interior. The stairs show some signs of mechanical damage likely due to hand trucks and other equipment being used on the stairs.

3.10 Decorative Stenciling and Textured Concrete Surfaces

Decoratively stenciled and textured concrete.

Textured concrete surface showing signs of aggressive and disfiguring maintenance.

Maybeck and Morgan originally designed many exterior colored decorative surfaces, as evidenced by the several original tissues and drawings found at the CED archives. However, few of these elements seem to have survived the design development process. The stenciling found under the porch of the East and West Colonnades is therefore a very significant part of the intended decorative scheme of the building. Life-sized drawings of the original stencil work exist in the CED archives. The *in situ* design consists of pigmented stucco (in two or three warm gray tones) stenciled directly onto the original stucco of the building in the form of stylized swags and florettes.

These surfaces are in excellent condition in part because the materials used were compatible with each other, were well applied, and were protected from environmental damage by the overhanging Colonnade porches. They show some surface soiling which should not be cleaned without the input of a conservation or preservation professional. It should be noted that this stenciling decoration is not considered a fresco technique.

The alternating areas of flat and textured stucco on the long walls of the East and West Colonnades are original to the building and were probably intended to visually break up this large space, or may originally have been designated to receive additional stenciling. This is the only instance where

such textured surfaces were applied to the building. The presence of these textured areas may have been the justification for the later extensive application of textured parging to all of the exterior surfaces.

3.11 Concrete Grilles

There are cast concrete grilles in several locations on the exterior of the building—three on the Basement Level of the West Elevation, and three on the Main Floor walls above the East and West Courtyards. Several of the grilles on the West Elevation are in poor condition, having cracked and been displaced as a result of shifting loads in the building. The grilles in the West Courtyard are replacements made during 1970s seismic upgrades to the courtyard, and were installed without sensitivity to the surrounding historic materials. The East Courtyard grilles are original and are in good condition as they are fairly well protected from the elements. The original grilles on the North Elevation were removed when the North Elevator was installed.

Cast concrete window grilles.

3.12 Balustrades

The original balustrades were carefully designed and specified by Maybeck. They are cast concrete, and are of a similar appearance and texture (and therefore probably of the same mixture) as the stucco of the building. Damage to the balustrades is two-fold—there is both mechanical damage from human use, mainly physical impact, and environmental damage associated with natural deteriogens such as water infiltration. It is mainly the balusters that have sustained damage, and less so the copings and footings. Extensive water exposure has resulted in the corrosion of the rebar in the balusters, and the subsequent cracking and spalling of the concrete.

Over the years, some of the balusters were replaced, presumably because they had sustained enough damage to warrant replacement. These replacements differ from the original in the height of their plinths; the originals have 1 1/2 inch plinths while the replacements appear to have 3/4 inch plinths, with the difference in height compensated for with stucco applied after installation. There also were attempts to repair cracks in the balusters *in-situ*, but these were poorly executed and should be avoided in the future. As the structural failure of individual balusters poses a serious life-safety risk, a conservation or preservation consultant should be consulted to advise upon structurally sound and visually harmonious means to repair these elements.

Poorly repaired (top) and damaged balusters (bottom).

3.13 Doors

Main Entry doors.

Whereas most of the doors in the interior of the building have been replaced, some of the doors on the exterior appear to be original. The Main Entry doors to the building, (West Entrance, Ground Level) are original with original hardware. The doors are in fair to poor condition, suffering from both mechanical damage and damage due to weather exposure. In other parts of the building, many doors and most door hardware have been replaced as dictated by safety requirements, or by levels of damage to original elements. Glass lights on doors are largely replacements. In areas where original glass exists, it is primarily the prismatic glass.

3.14 Windows

Original ball-bearing hardware, main doors.

As was his practice, Maybeck specified the widely available commercial light and medium steel casement windows for the Hearst Gymnasium. These can be found in *Architectural Graphic Standards* (Ramsey and Sleeper, 1932.) A preliminary survey of the windows shows that 9 different configurations of windows were used. Though the specifications for the gymnasium do not mention the particular make of the windows, Maybeck often specified windows manufactured by the Fenestra Company in his other buildings. Awning vents are used for all operating windows, and range from 2-light to 6-light composite windows.

It appears that at least three different kinds of original glass panes were used in the Gymnasium. The most obviously original glass is prismatic glass, which was manufactured in the early part of the 20th century. This glass shows typical horizontal ribbing, which was thought to significantly increase the diffusion of light into an interior space. The two other kinds of pane glass (still produced today) include plain sheet glass, and wire glass. Plain sheet glass is distinguishable by the relatively minor waves and distortions on its surface. Wire, or wire-safety glass consists of wire netting embedded in the center of the glass during the manufacturing process. This results in a very strong, fire-retardant glass. Given Maybeck's and Hearst's desire to create a fireproof building, both the wire-safety glass and the prismatic glass were extensively used here.

Original prism glass, top.
Casement window showing variety of original and replacement panes, bottom.

As previously discussed, the existing large-scale replacement of historic window glass in the building is a character-inhibiting feature. In particular, the use of polycarbonate sheeting, and solar films on top of the polycarbonate sheeting is not in keeping with the original architectural design.

The most significant deterioration mechanism affecting the exterior of the windows currently is the corrosion of the steel casement surrounds and muntins. Corrosion is most severe in areas where water moves over the surface of the windows with more regularity (in lieu of proper leaders and

downspouts). Typically, the corrosion has resulted in the spalling and loss of the paint on the window elements, and in significant disfigurement of the contour of the muntins. A window survey will determine the conservation treatment needed in these areas, but it can be expected that the rust should be removed and any lost paint should be re-painted with a historically accurate paint color and type. It does not appear that any of the casements will need replacement yet and it seems as if they could all be treated *in-situ*. A thorough paint study of the windows should reveal the original and/or historic paint colors and types and whether a lead paint is present.

The muntins have been repainted several times, and some of this paint is present on the windowpanes. This should be carefully removed for aesthetic reasons. The glass panes show grime and soiling associated with atmospheric pollution and years of use. They should be cleaned. Window hardware is largely intact but often seriously damaged and corroded; many will need in-kind replacements. All window works should be specified by a conservation or preservation professional.

3.15 Spindles and Spandrels

The copper alloy (probably bronze) spindles and spandrels, or window surrounds and decorative elements, are an extremely important part of the design of the exterior of the building. There are 9 different window designs, with varying sizes and placements of spindles and spandrels for each one. Although the visual differences between the windows are only noticeable upon fairly close examination, their variations and placement add to the overall effect of geometry and formalization of the building.

The horizontal bronze spandrels are attached directly to the window casements and window framing, and probably cover structural steel members of the building. They are in rather good condition despite their extended exposure to the elements, and show little displacement from the window casements. The most obvious condition of concern for the spandrels is the corrosion of the bronze surfaces. Copper staining is found on both the bronze, as well as on the concrete and stucco surfaces of the building.

Copper alloy spindles (colonnettes), top. Cracked bronze spindle sheathing exposing internal fill material, bottom.

Bent window spindle, probably caused by climbing, top.

Surface corrosion and soiling to metal spandrel and spindle.

The spindles are hollow metal columns filled with a scrap concrete and debris mix known as breeze. Spindles are attached to the concrete window surrounds in front of the windows. As with the spandrels, the spindles are also in fair condition considering their extended exposure to the elements and their vulnerability to vandalism. The spindles located at levels of human access have sustained some damage, most likely from climbing. Otherwise, there appears to be little or no vandalism damage. Only two of the spindles, on the South Elevation of the West Gymnasium, are missing. The corrosion of metal surfaces is the most obvious condition of concern for the spindles; not only is the bronze metal susceptible to corrosion, but the breeze used to fill the spindles can contain ferric fragments that also corrode and cause cracking to the copper alloy surface as they expand. Copper staining is found on both the bronze, as well as on the concrete and stucco surfaces of the building.

g. Representative Conditions / Interior

Building Pathology

Looking at the building as a system of systems – natural water movement, plumbing, mechanical systems, air quality, air movement, pressure equalization and other chemical and physical forces, climate, electrical, security, human use patterns, etc. (the list can go up to thirty or more systems on a building of this size) – building pathology is the consideration of all these systems as a whole. Without question, water behavior is the foremost concern for the built environment, as its affects can be quite broad. For Hearst Gymnasium the overarching systems of concern are seismic activity, water movement, the presence of chlorides and human activity. Seismic considerations have been studied in Part I of this Report and, of course, this brief foray into these other concerns is just that, preliminary. To preserve the building properly the conditions outlined here should be studied thoroughly, as has been recommended.

Poorly designed or malfunctioning exterior water movement systems – vertical and horizontal building envelope drainage as well as overall site drainage – can cause early deterioration or failure of structural and architectural materials. When water breaches the exterior envelope of the building and wends its way into the inside of the building it can cause both hidden and visible damage. Obviously, this is bad for the building at a very basic level (particularly the hidden damage, of course) but water intrusion is most often first noticed as a more superficial visual or functional disturbance like peeling paint or an intractable mold problem.

At Hearst Gymnasium, active exterior water intrusion to the interior is observed as surface dampness, peeling, puddles, salts, corrosion, mold and masonry spalling or disaggregation at several locations in the building:

- the roof skylights into the gymnasia and ramp areas.
- the concrete corner ducts (internal scuppers and downspouts from roof drainage) in the corners of the gymnasia and flanking pavilions.
- the south wall of the basement, particularly where the structure is subterranean.
- the southeast corner of the basement where the access door, passage and elevator were added.
- the north wall crawl space (basement and footings) where it appears that ground and/or site drainage water are traveling.
- the west basement corridors where it appears that the ground floor stairs, planter boxes and logia are leaking.

Some internal leaking (ground floor North Corridor and basement Mechanical Room) has been resolved by the membrane and decking replacement of the North Pool area.

Additionally, there are internal water sources in almost every building (usually just standard plumbing). Hearst Gymnasium is extraordinary in that it has several very large internal water systems that hold and process massive amounts of water and chemicals. These are the three pools and the now-defunct reflecting pond. The mechanical and maintenance systems that service these pools are heavily taxed and, in some locations, not able to properly isolate the use of chloride and other chemicals to the degree desired to protect the building and create a safe and human-comfortable environment. Chlorides are capable of forming strong electrolytes, which corrode most metals, dissolve carbonates (cement is a calcium carbonate) and, in enough strength, spark in the presence of heat or electricity.

Water intrusion at skylighted clerestory showing paint delamination and salt efflorescence.

1.1 Water Intrusion from the Exterior

Surface Dampness
Water Accumulation
Salt Efflorescence
Corrosion of Ferric Reinforcements and Elements
Corrosion of Cupric Metal Elements
Masonry Spalling or Disaggregation
Plaster Disaggregation
Peeling Paint and Tide Lines
Mold

Severe water intrusion at gymnasia corner ducts (internal leader system).

1.2 Chloride Environment

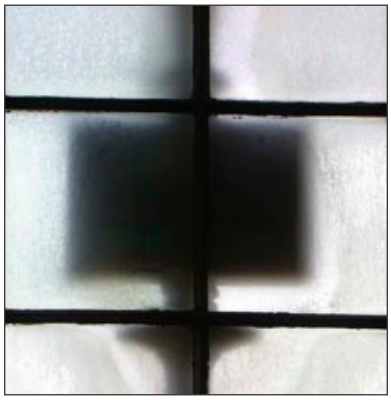
Salt Efflorescence
Corrosion of Ferric Reinforcements and Elements
Corrosion of Cupric Metal Elements
Masonry Spalling or Disaggregation
Plaster Disaggregation
Peeling Paint
Potentially Strong Electrolytic Response

Corrosion of ferric reinforcements causing jacking or spalling of surface concrete.

2.0 Replacements & Add-on Elements

Architectural replacements and add-on fixtures and elements can have a significant negative impact on a space and on historic materials, both visually and physically – visual impact because they detract from the design of the building, especially if poorly maintained and a physically negative impact because these elements so often eliminate or irreversibly damage historic materials. Since these impacts typically happen incrementally and can be relatively small, they are often overlooked for their collective effect.

Polycarbonate Glazing (3 kinds)



Polycarbonate replacement glazing.

Non-historically compatible architectural infills and additions.

Replacement Glass (3-5 kinds)
Selected Replacement Doors and Hardware
Doors, Windows and Partition In-Fills
North Corridor Lockers and Fire Doors
Acoustic Tile Ceilings and Fluorescent Light Fixtures
Carpeting, Linoleum and Non-Skid Surfaces
Gymnasium Wall Padding and Selected Sports Equipment
Telephone Booth and Wall-Mounted Table (East Entry)
Electrical Conduit and Plumbing Lines
Air Handling Ductwork and Vents

3.0 Materials / Significant Conditions

Listed and illustrated here is a selection of the major material conditions currently found in the Hearst Gymnasium interior.

3.1 Concrete

3.1.1 Board-formed Concrete Surfaces

Board-formed concrete is the dominant surface treatment of the building's interior; this is especially important on the Ground and Main Levels, and critically important in the large gymnasia. The board-formed concrete walls emphasize the variegated horizontal patterns of the natural grain of the wood boards pressed against them in the fabrication process. Generally, the board-formed concrete surfaces are in good condition except in those areas where water intrusion has been a problem and overall where the surfaces have been coated with multiple layers of non-historic overpaint – probably as a way to cover surface dirt.

3.1.2 Overpaint & Soiling

Multiple campaigns of overpaint have partially obscured the appearance and overall textural effect of the board-formed concrete and are not in keeping with the original design of the building's interior. The original architectural specifications clearly designate the concrete surfaces to be unpainted – allowing the concrete to articulate the much-valued truth in materials of the Arts & Crafts Movement.

Overall grime and soiling on the interior surfaces are from two sources -- the atmospheric pollution of the urban environment, and from the deposition of lipids from human contact and handling (concentrated of course at human height levels of approximately 3 to 6 feet off the ground). The concrete surfaces should not be cleaned without the input of a conservation or preservation professional and they should not be painted again.

3.1.3 Decorative Paint and the Gymnasia Spaces

Historic photographs show evidence for two possible decorative painting schemes in the Central and West Gymnasia. The first scheme consists of architectural elements painted onto the concrete walls creating the appearance of gothic arches and window detailing – specifically around the south window of the Central Gymnasium and on the north wall of the West Gymnasium. This surface treatment is consistent with the Maybeck and Morgan drawings found in the CED archives. Archival drawings, if followed exactly, also show the use of bright colors in these paint schemes. Today, the decorative paints are still visible under the multiple layers of overpaint (in a condition referred to as ghosting) although their actual colors and patterns will be unknown until a study is conducted.

Physical and visual evidence of original decorative paint scheme (buried under layers of overpaint).

The second scheme may be the addition of paint directly onto the concrete surfaces of the gymnasia – in a light and somewhat subdued manner. These areas of decorative paint may be on the board-formed concrete, on the decoratively combed swaths of mortar (see below) or on both. Again, until the overpaint is removed in sufficient quantities, this will remain unknown. Similarly, the condition of the original decorative paint is unknown until discreet sections of the overpaint are removed. Overpaint removal likely will be difficult, but possible. This work should be done by a qualified conservation or preservation professional.

Detail of original decorative paint evidence.

Together, the paint schemes would have served to soften the space created by the concrete gymnasia surfaces, while maintaining their overall texture and lending a more ethereal atmosphere to the spaces. This approach would have been consistent with the ideas of women's physical education at the time that emphasized body movement, mind-body development and dance rather than athletics.

3.1.4 Decoratively Combed Mortar

Again, probably in order to soften the room and provide a more ethereal space, combed decorative mortar was used in combination with the board-formed concrete with the intention of visually breaking up the space while maintaining the overall pattern of the concrete. The decorative mortar consists of swaths of mortar (probably the same materials used for the exterior stucco) applied by hand to the board-formed concrete surfaces every few feet in a pattern similar to how clouds might be portrayed. The wet mortar was then textured using some sort of comb-like or scoring tool.

Detail of decoratively combed wall surfaces.

The combed decorative mortar is in excellent condition, with no delamination of the mortar from its concrete substrate visible. However, the exact condition cannot be seen until some of the overpaint is removed. The mortar should not be cleaned without the input of a conservation or preservation professional. The mortar should not be overpainted again.

3.1.5 Pigmented and Scored Concrete Floors

Integrally colored concrete floors with evidence of architectural changes and of water damage to surface coatings.

The pigmented and scored concrete floors, stairs and landings, are all original to the Maybeck and Morgan specifications. The concrete is toned with mineral pigments although the exact formula is unknown without investigation. The original specifications name three earth pigments to be tested in mock ups from which the architects would make a selection.

The floors throughout the building are generally in good condition. They show minimal damage from typical wear and tear, which is remarkable given the age of the building and its programming demands. However, the floors have suffered potentially significant damage from some of the architectural changes made to the building (i.e., they have been drilled into, covered over, safety strips applied, etc.). Some general cracking from building movement and settlement and other cracks from the contraction of the concrete (spider cracking) due to non-ideal mixing or drying techniques are intermittent throughout the interior. These do not pose serious preservation concerns but should be monitored. If the concrete floors begin to powder or crumble, a conservation or preservation professional should be consulted for treatment.

The floors have been covered with coatings over the years – probably acrylic, wax, polyurethane or a combination of any of these materials. On one hand, these coatings have protected the floors from abrasive wear and tear. On the other hand, the coatings have also darkened the floors, trapped dirt and imparted a glossy surface that likely was not originally intended. Another concern is the blanching of the coating when water or air creates a space between the surface of the floor and the underside of the coating resulting in a hazy appearance (similar to the white ring left on a table when a wet glass has been left on it too long).

3.1.6 Spalling & Cracks

Water intrusion from leaking roofs and exterior decking pools into the Ground Floor and Basement of the building has reached the ferric reinforcements of the concrete, causing them to rust and expand, and in turn causing the concrete to pop off in fragments – a deterioration mechanism known as spalling.

Shotcrete repairs to damaged concrete

In the late 1970s, in an effort to repair the spalling, shotcrete, a hard and usually sulfate-containing (and acrylic modified) concrete was used as a patching material. According to the architectural plans, approximately 106 cubic feet of the interior – mostly around the substructure of the pools, the North Pool in particular – were repaired with shotcrete. While these repairs appear to be in good condition, they may accelerate deterioration to the original concrete behind them as they are probably harder and less porous

than the historic concrete. Generally speaking, when patching historic materials, the fill material should be softer and more porous than the surrounding historic materials since the softer of the two materials will always deteriorate first. Although a seemingly minor point, the repairs are not in keeping with the surfaces of the building interior. During the 1970s repair campaign, approximately 253 liner feet of crack repair was completed using epoxy grouts and adhesives. At the time, the engineering firm assessing these conditions estimated that another 3000 linear feet of epoxy repairs to cracks might be needed.

Currently, there appears to be approximately 2500 square feet of concrete surface area showing signs of water exposure in the forms of spalling, large cracking, peeling paint or salt efflorescence.

Insensitive shotcrete repairs to damaged concrete

Clerestory and skylights over the Ramp Areas

3.2 Windows and Skylights

The insides of the windows in the east classrooms of the Main Floor were painted black in recent years by faculty trying to blacken the room to view slides in Art History classes. The black paint should be easily removable with solvents and cotton.

The current use of the laundry room poses potential hazards for one or more of its casement windows. Laundry is piled against the windows in such a way as to be both potentially physically damaging as well as visually disturbing. New collection areas placed away from the windows should be designated.

Casement window assembly with remnants of blackout paint

Inappropriate use of window as a laundry repository

Light well windows were originally visible in the Shower Room

Treatment Recommendations

V.

a. Proposed Seismic and Life Safety Improvements

Substantial modifications must be made to the building to upgrade its performance in the event of an earthquake, to improve life safety conditions, and to provide accessibility for the disabled. These modifications will have an impact on all spaces within the building, and will require the reconfiguration of most program spaces at the basement level. Because the building is an important historic structure and is listed on the national Register, the design of the modifications should be carried out in accordance with the Secretary of the Interior's Standards for Rehabilitation. The removal of historic materials and alteration of historic features should be avoided, and any modifications or added structural or life safety elements shall be compatible with the historic character of the building. The provisions of the State Historic Building Code (SHBC) may be utilized in areas where the building's character defining features would be negatively impacted by alterations required by the regular code. On of the most important provisions allows the installation of an automatic fire sprinkler system throughout to substitute for required one hour fire resistive corridors.

Strengthening the gymnasia skylights in a sensitive manner is one of the most challenging aspects of the structural upgrading

In order to upgrade the building from a structural rating of "poor" to a structural rating of "good" the following structural corrective work must be conducted:

- Install a new system of reinforced concrete shear walls at the ground and basement levels to correct the deficient load paths for seismic forces. Install new tie beams in many locations to connect the floor diaphragm to the new walls. Install new continuous reinforced concrete spread footings below the new shear walls.
- Strengthen the floor diaphragm of the main floor with the addition of composite fiber to the underside of the slab.
- Strengthen existing beams in many locations with the addition of composite fiber reinforcing.
- Strengthen existing columns in many locations with the addition of composite fiber reinforcing.
- Replace existing beams and columns in several areas with new reinforced concrete members.
- Strengthen the roof diaphragm and main girders over the main gymnasia with the addition of new reinforced concrete strong link beams and collectors, and the addition of composite fiber reinforcing in the smaller gymnasium.
- Strengthen the roof diaphragm over the ramps with the addition of steel angles.
- Strengthen the bleacher structure and supporting beams with the addition of composite fiber reinforcing to the beams and reinforced concrete pilasters to the bleacher walls.
- Mitigate corrosion to the existing reinforcing by repairing corroded areas and improving ventilation to pool mechanical spaces to reduce the concentration of destructive chlorine vapors.

The proposed structural corrections will require extensive architectural, mechanical, electrical and plumbing modifications throughout the building. These modifications include:

- Reconfigure program spaces in the basement by demolishing existing partitions and re-building partitions in new locations to accommodate new shear walls and foundations. These changes will result in a revised distribution of assignable square footages.
- Reconfigure program spaces at the ground floor, including the relocation of partitions and the demolition of some rooms to accommodate new shear walls and floor diaphragm strengthening.
- Replace substantial portions of the building's roofing due to corrective structural work at the roof level.
- Remove non-historic acrylic domes covering the existing skylights, and rehabilitate the existing glass block skylights. This work is required due to the disturbance from the extensive structural reinforcement that will be installed adjacent to the skylights.
- Replace substantial portions of the building's plumbing and mechanical systems at the basement and main level due to the introduction of structural elements which will interfere with the existing systems.
- New paint, flooring and ceiling finishes at affected spaces.

To address the building's significant code and life safety deficiencies, the following modifications must be made:

- Add three new stairs between the main and ground levels in order to provide adequate exit capacity for the building's occupants.
- Add new exit doorways at the ground floor level, and upgrade exit door hardware in many locations.
- Install a new fire sprinkler system throughout the building.
- Install a new addressable fire alarm system, including a system of visual alarms, throughout the building.
- Demolish existing non-compliant exit corridors at the basement level and re-build with new code compliant fire resistive construction.
- Demolish non compliant combustible partitions at the basement level and re-build with new code compliant fire resistive construction.
- Relocate the building's main electrical switchgear from its current extremely hazardous location in the pool equipment room to a new fire rated electrical room.
- Install emergency lighting and exit signs throughout the building.
- Re-build deteriorated exterior decorative elements that pose a life safety hazard because they could fall in the event of an earthquake.
- Install lateral bracing for all mechanical, plumbing and electrical equipment throughout the building.
- Upgrade or replace stair handrails.
- Modify the corridor configuration at the ground floor to provide required exits from the women's locker rooms and east and west swimming pools.
- Install new code complaint guardrails adjacent to exiting low non-complaint balustrades around the upper level of exterior courtyards and balconies to address safety issues at these locations.

To provide adequate accessibility in spaces required to be accessible by the provisions of the California Building Code and the Americans with Disabilities Act, the following modifications must be made:

- Provide an accessible path of travel to the building by constructing a new exterior accessible path and ramp to the building from the nearest campus primary accessible route.
- Modify paving and grades at the building's exterior entries to provide accessible entrances to the building.
- Install two new elevators to provide accessibility between floors.
- Modify exiting toilet and shower rooms to provide accessible rooms and fixtures.
- Modify exterior decking and thresholds at the main level to provide an accessible path of travel.
- Upgrade doors, thresholds and door hardware at most locations.
- Modify door openings at many locations to provide an accessible path of travel.
- Modify door landings or construct new landings at many interior locations to provide the level surface required adjacent to doors.
- Upgrade existing stairs, including the addition of tread striping and handrails.
- Modify the locations of controls, including switches and accessories at many locations to provide for accessible reach.

The ramps do not provide adequate exit capacity, and are steeper than allowed by current codes

b. Treatment Recommendations—Landscape

Site-Wide Landscape Recommendations

Preserve and rehabilitate features that have integrity.

1a Repair damaged balustrades, terrace wall, and associated masonry top-rail.

Re-introduce historic elements where adequate documentation exists.

2a Around the gymnasium, paved surfaces are more extensive than they were historically. The building is surrounded on all four sides by on-grade asphalt paths. At each except on the south façade (see C.4d), consider repaving with a material that is more historically compatible (see A.4a).

2b Renew planting at the ground level on all facades, in the interior courtyards, and on the pool level. Prune trees for continued health and to ensure appropriate form for each species. More detailed planting recommendations are addressed below.

Remove incompatible landscape elements that do not contribute or obscure the historic character of the building and landscape.

3a At grade, move acorn-headed lights to the side of the path farthest from the gymnasium. Ensure that the desired campus light level of 0.5-foot candle is achieved.

Create a compatible new design for an area or feature where the original integrity has been lost or where new uses require new elements.

4a Consider re-paving on-grade asphalt paths on each side of the building (except on south facade – see C.4d), with a historically compatible material while also providing access for emergency vehicles. Where vehicular access is not needed reduce the path width to serve pedestrians rather than vehicles. Examples of suitable pavements may include modular pavers, brick on sand and/or stable base, scored concrete, and stabilized decomposed granite.

4b In order to redce visual clutter adjacent to histrocial significant areas, consolidate trash/recycling enclosures into locations serving entries, using UC standard enclosures.

4c Repair or replace irrigation to provide full coverage of planting using current university standard equipment.

4d Create a compatible new design for architectural lighting of the building's facades.

Site-Wide Landscape Recommendations

(2a) Site-Wide Landscape Elements

West Façade

Preserve and rehabilitate features that have integrity.

1a Preserve oak trees and planters at ground floor level.

Re-introduce historic elements where adequate documentation exists.

2a Plant Italian Cypress flanking the main west entry and low level planting at the new bed at the base of the building per the historic photographs and 1927 Planting Plan.

Remove incompatible landscape elements that do not contribute or obscure the historic character of the building and landscape.

3a Hold paving back from the face of the gymnasium to permit a planter bed at the base of the building. The 1927 Planting Plan shows an eight-foot plant bed.

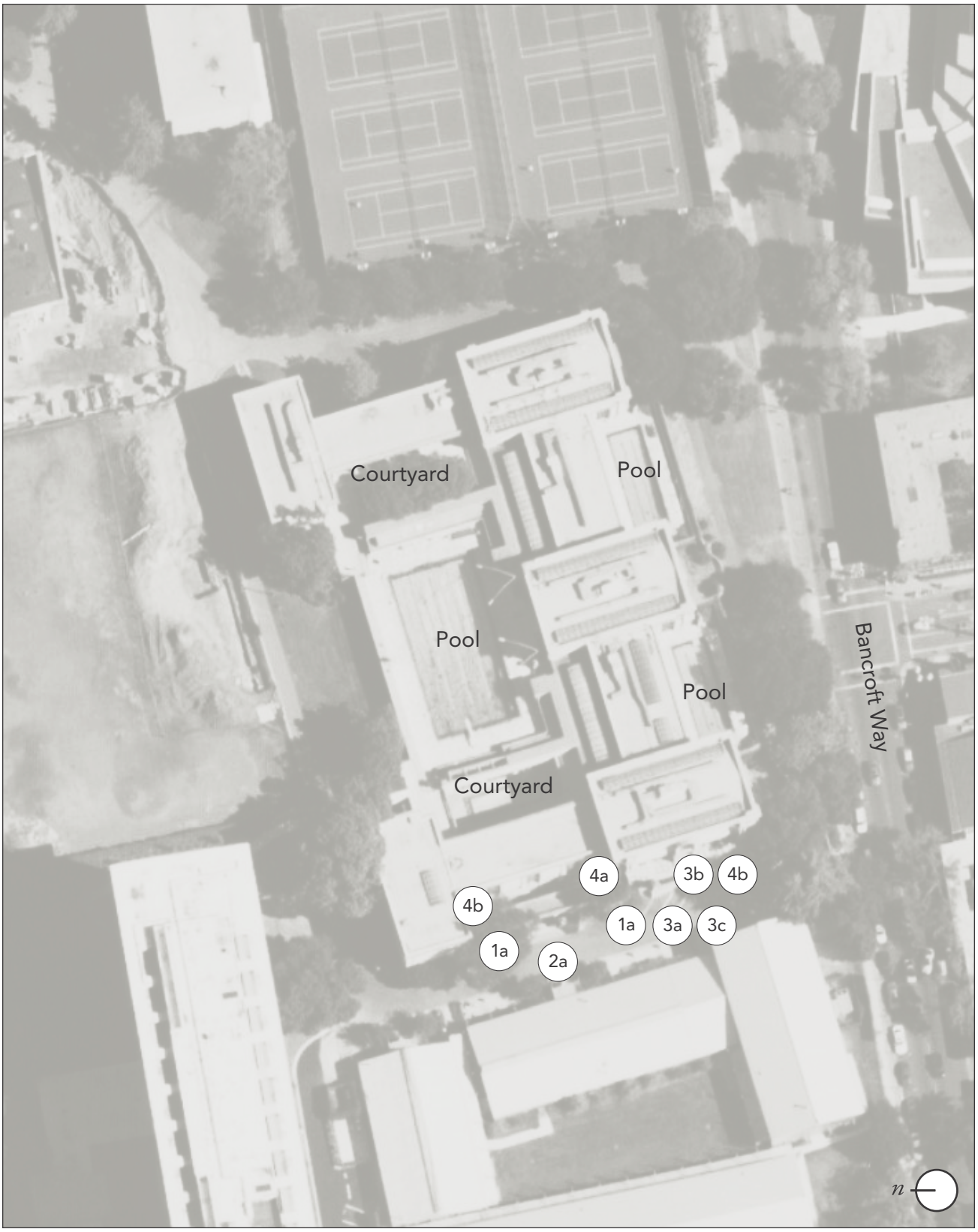
3b Remove glass and aluminum fencing. At the terrace currently accessible from the Women's Locker Room, provide cast-in-place planters, modeled on those documented by Maybeck/Morgan dated October 11, 1926 along the balustrade and plant with a species that will ensure that it is not possible to walk up to the balustrade. Make planters continuous to maximize soil volumes. Provide irrigation to planters. The intent is to ensure a pedestrian cannot stand next to the non-code compliant handrail. Ensure new pots are distinguishable from the historic fabric of the building.

3c. Consider removing existing parking spaces adjacent to the building.

Create a compatible new design for an area or feature where the original integrity has been lost or where new uses require new elements.

4a Limit access at the top of the two sets of stairs to the ground floor level, at the west side of the landings, by providing a hedge and 42-inch high metal fence. The hedge should grow to 42 to 48 inches.

4b Access to the terrace from the space currently occupied by the women's locker rooms is to remain solely from the women's locker room. The extent of terrace that would be accessible from this door is from the south side of the middle Oak planter to the south side of the southern Oak planter. Provide 42-inch high metal picket fences at these two locations.



Landscape recommendations for the West Facade

South Façade

Preserve and rehabilitate features that have integrity.

1a Replace glass block window from the central gymnasium to the south-facing terrace.

1b Prune existing Live Oak trees on the terrace level. Review pruning with Campus Landscape Architect prior to performing pruning work.

Re-introduce historic elements where adequate documentation exists.

2a Provide lawn between marble pool deck and existing hedge where it is sufficiently sunny to support lawn.

2b Renew planting on the slope facing Bancroft Way using the 1927 Planting Plan as a guide. This will include thinning trees and planting the ground plane with flowering shrubs, in addition to the planting of spiny plants as part of the landscape buffer identified below.

Remove incompatible landscape elements that do not contribute or obscure the historic character of the building and landscape.

3a Remove existing incompatible metal fencing at terrace level.

3b Remove trees in two locations to provide sight lines to the building and allow more light into the interior spaces. First at the west end of the south-facing slope remove up to two trees to increase the size of the central open lawn. Second, remove one live oak at the terrace at the east end of the south façade to permit light into the terrace area and building. This oak has an irregular form as a result of competition for light. Historic photos show this area as a sunny lawn. Review with Campus Landscape Architect prior to performing the work.

3c Remove incompatible, non-code compliant handrail at the stairs to Bancroft Way at the southwest corner of the building.

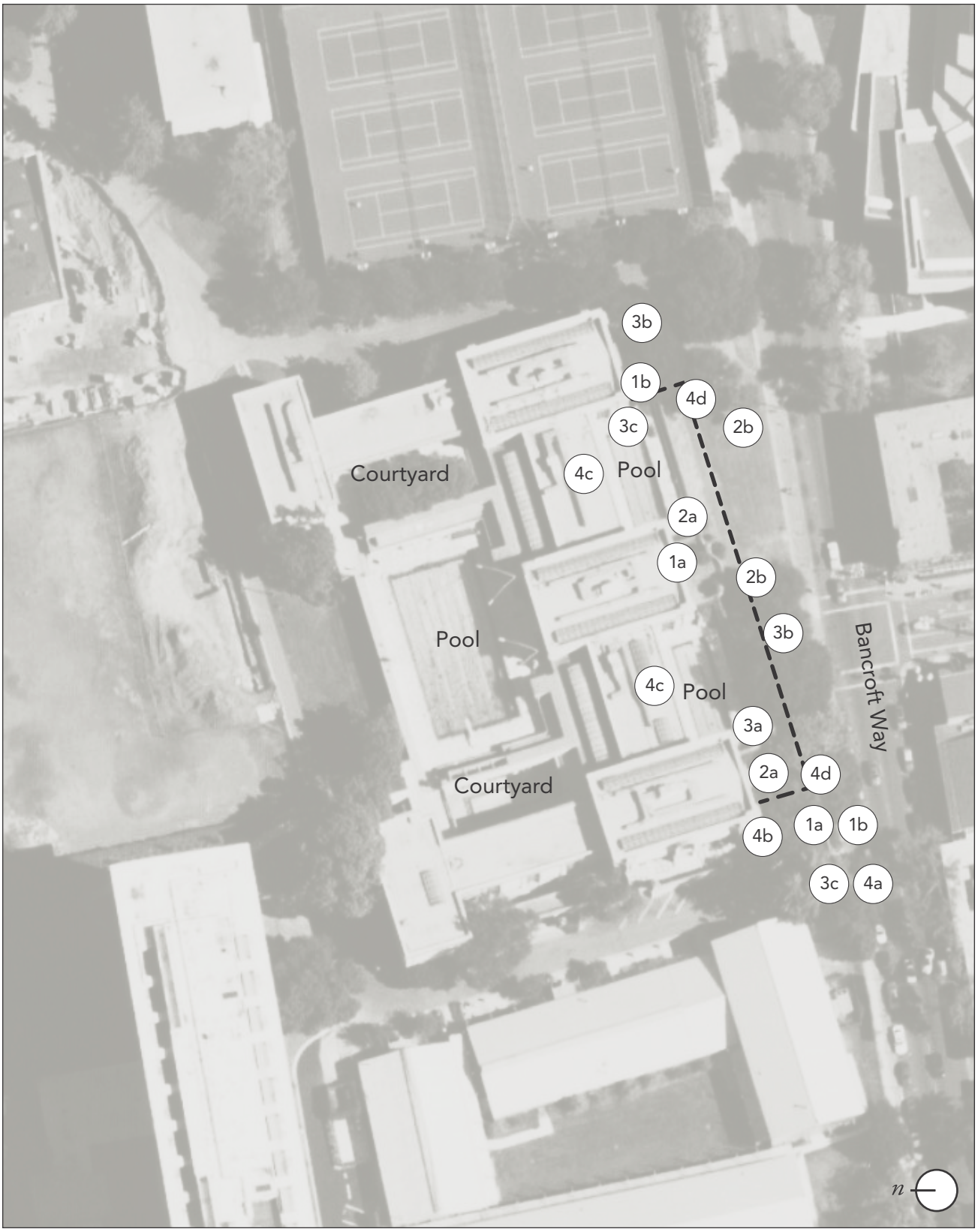
Create a compatible new design for an area or feature where the original integrity has been lost or where new uses require new elements.

4a Provide code-compliant handrails, of a compatible style and material, at the stair to the sidewalk at Bancroft Way.

4b Provide planting that is sufficiently high and prickly to limit access to the balustrade where the level change between the terrace and grade beyond is greater than 18-inches.

4c Provide a permanent barrier-free path from the building to each of the two pools decks, in character with the marble paving.

4d Consider less obtrusive layers of security to both discourage and prohibit access to the terrace and pools from the south.



Landscape recommendations for the South Facade

East Façade

Preserve and rehabilitate features that have integrity.

1a Establish a hierarchy along the east façade that reinforces the door at the northeast as the primary point of entry. Enhance the landscape experience at this entry.

Re-introduce historic elements where adequate documentation exists.

2a Reinstate the terrace and its enclosing balustrade and low wall as shown on the 1926 Ground Floor Plan and 1929 Sanborn map.

2b Provide new planting and lawn between the building and newly reinstated balustrade. The goal is to have planting in character with the west and south facades while retaining a degree of transparency to the building. As there are signs that the Magnolias and Ash trees along the east façade are struggling, perform comprehensive horticultural soil tests to guide soil treatment for improved soil health.

Remove incompatible landscape elements that do not contribute or obscure the historic character of the building and landscape.

3a Relocate four parking spaces to within the adjacent parking garage.

Create a compatible new design for an area or feature where the original integrity has been lost or where new uses require new elements.

4a Consider screening the adjacent parking garage with a tall evergreen hedge planted immediately adjacent to it.

4b Regrade at the primary east-side entry to ensure barrier-free circulation and positive drainage away from the building and doorway.

4c Provide access from the new exit door through the landscape to the path on the east side of the building.

4d Further study is needed regarding drainage and the movement of groundwater in this area. Minimal requirements may consist of installing subsurface drains parallel with the east façade to reduce the impact of saturated soils on the lower level of the building, where the absence of trees and roots makes this possible.

4e Provide drainage inlets in lawn areas where feasible to permit surface runoff to be filtered by planting before entering the campus drainage system.

4f Consider replacing the asphalt paving with a more historically compatible friendly type of paving that will add scale and texture to the paths in this area, such as unit pavers.

Landscape recommendations for the East Facade

North Façade

Preserve and rehabilitate features that have integrity.

1a Prune Magnolia grandiflora trees. Prune Camphor trees at the building's northwest corner.

Re-introduce historic elements where adequate documentation exists.

2a Renew planting along the glazed gallery including adding the columnar trees that align with the building's columns seen in the historic photographs.

2b Remove the entry and elevator added in the 1977/1980-period. Reinstate the original plant bed and planting to the interior corner of the C-shaped indentation in this location. The intent is to return the symmetry and balance to the north facade.

Remove or relocate incompatible landscape elements that do not contribute or obscure the historic character of the building and landscape.

3a Explore the relocation of dumpsters to an enclosure near the northwest corner of the parking garage, or other suitable locations. The intent is to keep the new dumpster from having a negative impact on one of the building's primary elevations. The enclosure should be accessible by a garbage truck and away or screened from pedestrian gathering or sitting areas.

3b Consider removing the path to the space currently occupied by the men's locker room if it is no longer needed.

3c Remove the shed near the northeast wing of the gymnasium.

3d Consider relocating bicycle racks to the east or west sides of the building where the primary points of entry to the building are located.

3e Consider removing at least one of the five Magnolia grandiflora trees in the northeast group to reduce canopy density and permit the return of historic views to the building.

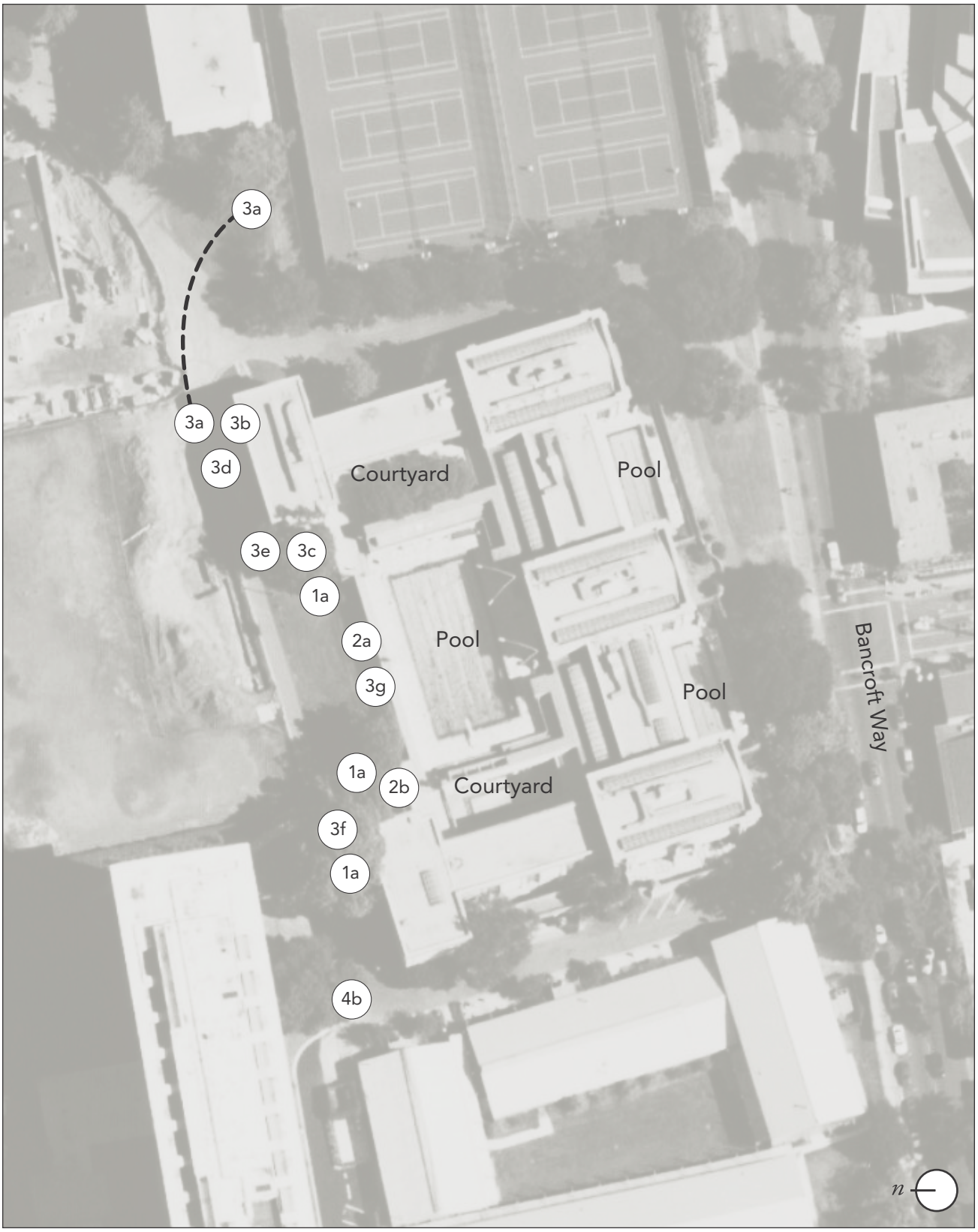
3f Consider removing the eastern most Camphor tree if it impacts the building detrimentally. Review with Campus Landscape Architect.

3g Consider removing existing visually prominent fence at the main pool level. See Pool Level recommendations for details.

Create a compatible new design for an area or feature where the original integrity has been lost or where new uses require new elements.

4a If a generator is required for the building, provide suitable space for it in a compatible enclosure.

4b Provide code-compliant handrails and landings at the stair at the northwest corner of the building.



Landscape recommendations for the North Facade

Courtyards

Preserve and rehabilitate features that have integrity.

1a At the west courtyard, repair the reflecting pool basin and fountain. Repair or replace needed mechanical, electrical and drainage systems.

1b Make minor repairs to the concrete planter curb as needed.

1c Ensure the waterproof membrane and drainage systems are functioning in the reflecting pool planter, if not provide new. Provide new irrigation, planter soil and planting.

1d Refurbish the existing pedestal, and return the original sculpture to the existing pedestal, or a compatible replacement.

1e In the east courtyard, have an arborist prune two of the three Live Oak trees for continued health and to permit increased natural light into the east courtyard.

Re-introduce historic elements where adequate documentation exists.

2a Reinstate pots with planting in the west courtyard.

Remove incompatible landscape elements that do not contribute or obscure the historic character of the building and landscape.

3a Remove central Coast Live Oak tree in east courtyard. Review with Campus Landscape Architect.

Create a compatible new design for an area or feature where the original integrity has been lost or where new uses require new elements.

4a Rebuild concrete paving at entries to the courtyards to provide barrier-free access. Match paving color, finish and scoring.

4b Coordinate with the mechanical engineer to minimize the amount of chlorine gas exhausted into this courtyard. Consider the possibility of using fewer or less odiferous chemicals.

4c Provide irrigation to planting where feasible. Access is likely via the mechanical space below the west courtyard to the fountain plant bed and possibly to stub-outs at pavement level to pots. Surface piping is not acceptable. If it is not possible to irrigate pots, provide pots with reservoirs.

Landscape recommendations for the Courtyards

Main Swimming Pool Level

Preserve and rehabilitate features that have integrity.

1a Repave the two terrace areas on this level to provide concrete paving with color, finish, and scoring to match the original.

Re-introduce historic elements where adequate documentation exists.

2a Remove the cap from the pool area tree boxes and bleacher planter boxes; repair the waterproofing and drainage systems. Provide cleanouts pipes, new planter soil, irrigation, and planting per the 1927 Maybeck/ Morgan Planting Plan.

2b Remove the added block wall and return the original bleacher, bleacher planter, tree space, and planting. Provide planting as described above.

2c Provide plants in pots at the terrace areas as shown in the historic photographs. Pots may be longer than those in photographs to allow a greater volume of soil to be contained; this will decrease the maintenance needs and increase the success of the plants. These pots may be difficult to irrigate, optimally irrigation would be entirely hidden from view and would serve all plants. Pots with reservoirs may be considered an alternative if irrigation cannot be extended to planter pots.

Remove incompatible landscape elements that do not contribute or obscure the historic character of the building and landscape.

3a Remove 1970s-era lighting over main swimming pool.

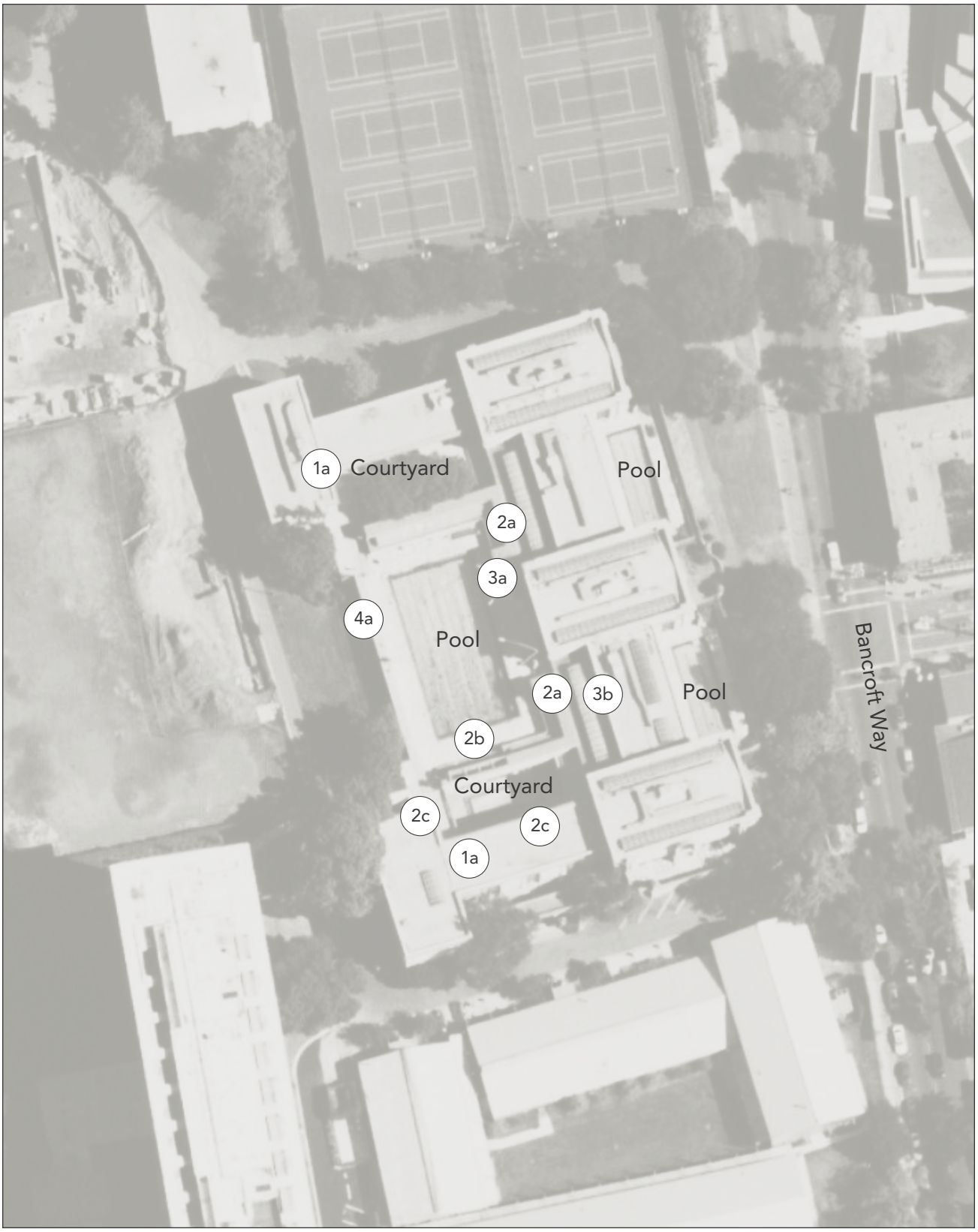
3b Relocate mechanical equipment so that it is not visible from the pool, deck, bleachers or adjacent terraces.

Create a compatible new design for an area or feature where the original integrity has been lost or where new uses require new elements.

4a Consider replacing the northern fence with a metal picket fence to 42-inches or 48-inches high with a horizontal top rail; pickets should terminate at the top rail. It should be code-compliant and address security concerns.

4b Consider options to address life safety issues relative to the non-code complaint height of balustrades around the courtyards. Options include providing signage indicating the historic condition, installing planters to limit access to the balustrade edge, and adding new guardrail sections in higher traffic areas.

4c Provide pool lighting. Consider adding lighting within the pool itself, or adding compatible new fixtures around the pool area.



Landscape recommendations for the Main Pool Level

c. Treatment Recommendations: Building Exterior and Interior

Exterior

General

		High Priority	Medium Priority	Low Priority
1. Preserve Existing Historic Features of Significance				
1.1	Clean the building exterior using the gentlest means possible, per the Exterior Surfaces Study.	■		
1.2	Repair or replace damaged balusters; clean and repair all balustrades, per the Balustrade Survey. (see Recommendations for Further Investigation).	■		
1.3	Restore bronze window surrounds, spandrels and spindles, per Window Survey.	■		
1.4	Refurbish or replace window casements, window glass and hardware, per the Window Survey.	■		
1.5	Gently clean window glass, door glass and skylights of grime; remove over-paints at edges of glass (from multiple casement and muntin paint applications).	■		
1.6	Rehabilitate historic doors, per Door Survey.		■	
1.7	Develop a Maintenance Plan for historic materials and features; conduct training. (see Recommendations for Further Investigation).		■	
1.8	Clean large urns (3 East Elevation, 4 West Elevation, and 6-7 at the South Elevation); research material and fabricator for possible future replacements or treatment.		■	
2. Re-introduce Lost Historic Features of Significance				
2.1	Remove all polycarbonate glazing, primarily found in the North Corridor, the five gymnasia, and the east Classrooms (Main Floor). Replace with replica historic glass (clear or prism).	■		
2.2	Replicate and replace all exteriors doors and windows that have been removed and filled-in with boards, glass blocks and other modern materials.	■		
2.3	Consider re-establishing the building's natural ventilation system.		■	
2.4	Research potential historic lighting replacements.			■
3. Remove Incompatible, Non-Historic Features				
3.1	Remove security barriers and fences at the North, South, and West Elevations. Replace with a compatible security solution. See Section V.c.: Landscape Recommendations.	■		
3.2	Remove Parging from Exterior Surfaces, or allow to delaminate naturally. Test parging for asbestos prior to removal			■
4. Create Historically-Compatible, New Design or Technical Elements				
4.1	Complete seismic and life safety work, as recommended in Part I.	■		
4.2	Redesign external water movement systems to prevent internal water intrusion, per Building Pathology Study.	■		
4.3	Consider other methods and materials to consolidate historic stucco surfaces that do not detract from the original design and diminish the architectural legibility of the building.			■
4.4	Develop a New Lighting Plan and a New Security Scheme.			■

Vents and grilles should be removed from the historic window assemblies, such as this window near the west entry

Exterior

West Elevation

		High Priority	Medium Priority	Low Priority
1. Preserve Existing Historic Features of Significance				
1.1	Clean West Entry stairs, landings and loggia.	■		
1.2	Rehabilitate sidewalk lights on West Terrace.		■	
1.3	Carefully remove graffiti-covering overpaint and graffiti to expose consistent, albeit parged, wall surface of the West Elevation. Do not apply an anti-graffiti coating.			■
1.4	Refurbish stucco and parging around concrete grilles on the West Elevation. Reset grilles as needed			■
2. Remove Incompatible, Non-Historic Features				
2.1	Remove grilles, vents and mechanical systems from window and door assemblies, such as those at the laundry room.		■	
3. Create Historically-Compatible, New Design or Technical Elements				
3.1	Consider means to address existing the non code complaint height of balustrades at the loggia, including restricting access. (See section V.c)			■

West Elevation Recommendations

Exterior

South Elevation

		High Priority	Medium Priority	Low Priority
1. Preserve Existing Historic Features of Significance				
1.1	Restore cast concrete sculpture and urns ensembles at East and West Pools		■	
2. Re-introduce Lost Historic Features of Significance				
2.1	Re-establish three terraces at the South Elevation.			■
3. Remove Incompatible, Non-Historic Features				
3.1	Remove security barriers and fences. See Section V.b.		■	
3.2	Remove grilles, vents and mechanical systems from window and door assemblies, such as those at the central pavilion (women's shower room).		■	
3.3	Consider removing, or refurbish Anthropology elevator and stairway at southeast corner of building in order to address drainage problems.			■
4. Create Historically-Compatible, New Design or Technical Elements				
4.1	Install a compatible security solution. See Section V.b.			■

South Elevation Recommendations

Exterior

East Elevation

		High Priority	Medium Priority	Low Priority
1. Re-introduce Lost Historic Features of Significance				
1.1	Re-establish contiguous balustrades and sidewalks on East Elevation; replicate original concrete appearance in color, texture and weathering. See section V.c.			■
2. Remove Incompatible, Non-Historic Features				
2.1	Remove grilles, vents and mechanical systems from windows along the elevation, such as at the weight room vents adjacent to the east entry.		■	

East Elevation Recommendations

Exterior

North Elevation

		High Priority	Medium Priority	Low Priority
1. Preserve Existing Historic Features of Significance				
1.1	Preserve exposed board-formed concrete foundation at northwest corner (North Elevation) in its current and original condition.			
1.2	Remove windowsill overpaint at northwest corner (North Elevation).			
2. Remove Incompatible, Non-Historic Features				
2.1	Consider removing north elevator and elevator enclosure, and adjacent canopy and entrance. Replace with new elevators located within the footprint of the building.			
2.2	Move trash dumpsters from in front of the northeast pavilion (Men's Locker Room). See section V.c.			

North Elevation Recommendations

Exterior

Courtyards, North Pool, Colonnades and Roof

		High Priority	Medium Priority	Low Priority
1. Preserve Existing Historic Features of Significance				
1.1	Address waterproofing condition at benches and bleachers. Carefully clean benches and bleachers at the North Pool (original stucco).	■		
1.2	Refurbish historic skylights; remove joint sealants and install new waterproofing sealant assemblies.	■		
1.3	Restore tree box planters at North Pool; re-establish trees after water retention and drainage have been confirmed. See Section V.c.: Landscape Recommendations.		■	
1.4	Restore cast concrete sculpture and urns ensembles at North Pool.		■	
1.5	Rehabilitate the reflecting pond and fountain in the West Courtyard.		■	
1.6	Restore concrete and steel sculpture pedestal in West Courtyard.			■
1.7	Clean and examine pool ladders and diving board as needed.			■
1.8	Clean marble decking at all three pools as needed.		■	
1.9	Rehabilitate commercial skylight above room 204.		■	
1.10	Hand clean historic stucco-stenciled decorations in the porches of the East and West Colonnades.			■
2. Re-introduce Lost Historic Features of Significance				
2.1	Refurbish hedge planters at North Pool; re-establish hedges after water retention and drainage have been confirmed. See Section V.c.: Landscape Recommendations.		■	
2.2	Replace sculpture (bronze female figure) in West Courtyard			■
3. Remove Incompatible, Non-Historic Features				
3.1	Consider removing elastomeric surfaces from the Colonnades. Evaluate the condition of the original concrete decking, and the potential for preservation and rehabilitation.		■	
3.2	Remove modern skylight domes which obscure the character of adjacent historic features.		■	
3.3	Remove rooftop mechanical equipment and access ladders that are visible from the north pool deck or colonnades areas.		■	
3.4	Remove cobra head light fixtures over the North Pool, and replace with compatible lighting.		■	
3.5	Remove CMU wall in North Pool Area after alternate seismic reinforcements to that area are complete			■
4. Create Historically-Compatible, New Design or Technical Elements				
4.1	Consider means to address existing the non code complaint height of balustrades at the courtyards.			■
4.2	If rehabilitation of existing elastomeric decking at the colonnades is not feasible, replace with a scored decking material similar in character to the historic decking.			■

Courtyards, North Pool, Colonnades and Roof Recommendations

Building Interior

General

		High Priority	Medium Priority	Low Priority
1. Preserve Existing Historic Features of Significance				
1.1	Document areas of water intrusion on drawings. Perform repairs to all damaged areas – ranging from clearing areas of peeled paint on concrete or plaster, to repairing concrete spalls and losses to reinforcements.	■		
1.2	Gently clean window glass, door glass and skylights of grime; remove over-paints at edges of glass (from multiple casement and muntin paint applications).	■		
1.3	Conduct Window and Door Surveys (see Recommendations for Further Investigation).	■		
1.4	Rehabilitate historic doors, per Door Survey.		■	
1.5	Refurbish or replace window casements, window glass and hardware, per the Window Survey.		■	
1.6	Conduct Paint and Color Study for interior elements. (see Recommendations for Further Investigation).		■	
1.7	Develop a Maintenance Plan for historic materials and features; conduct training. (see Recommendations for Further Investigation).		■	
1.8	Evaluate condition of original pigmented concrete floors and their potential for preservation and restoration. Treat pigmented concrete floors and stairs as needed.			■
1.9	Treat historic wall plaster as needed.			■
1.10	Gently clean overpainted board-formed concrete walls – all levels. Do not repaint until Paint and Color Study is complete and an overall wall surface treatment is agreed upon.			■
2. Re-introduce Lost Historic Features of Significance				
2.1	Consider re-establishing the building's natural ventilation system.		■	
2.2	Research and re-introduce historic lighting, where possible and historically appropriate.			■
3. Remove Incompatible, Non-Historic Features				
3.1	Remove all polycarbonate glazing – primarily found in the North Corridor (Ground Floor), the five gymnasia (Main Floor), and the east Classrooms (Main Floor) – and replace with replica historic glass (clear or prism).		■	
3.2	Replace insensitively routed conduits, fixtures, mechanical ductwork and panel boards with conduit routed in more strategic and less visible locations		■	
3.3	Replace deteriorated and incompatible water fountains, trash receptacles, lockers, and phone booths, especially at historically significant entry areas.		■	
3.4	Remove all overpaint from most board-formed concrete surfaces – walls, ceilings, arches, columns/beams – on the Ground and Main Floor levels. Do not repaint.		■	
3.5	Remove all wall-to-wall carpets, vinyl and non-historic linoleum on the Ground and Main Floors.			■
3.6	Remove incompatible light fixtures. Replace per new lighting plan.			■
4. Create Historically-Compatible, New Design or Technical Elements				
4.1	Complete seismic and life safety work, as recommended in Part I.	■		
4.2	Redesign internal water movement systems to prevent water intrusion, per Building Pathology Study.	■		
4.3	Develop a New Security Scheme to replace incompatible fencing.		■	
4.4	Develop a New Lighting design with compatible fixtures for both exterior and interior			■

Interior

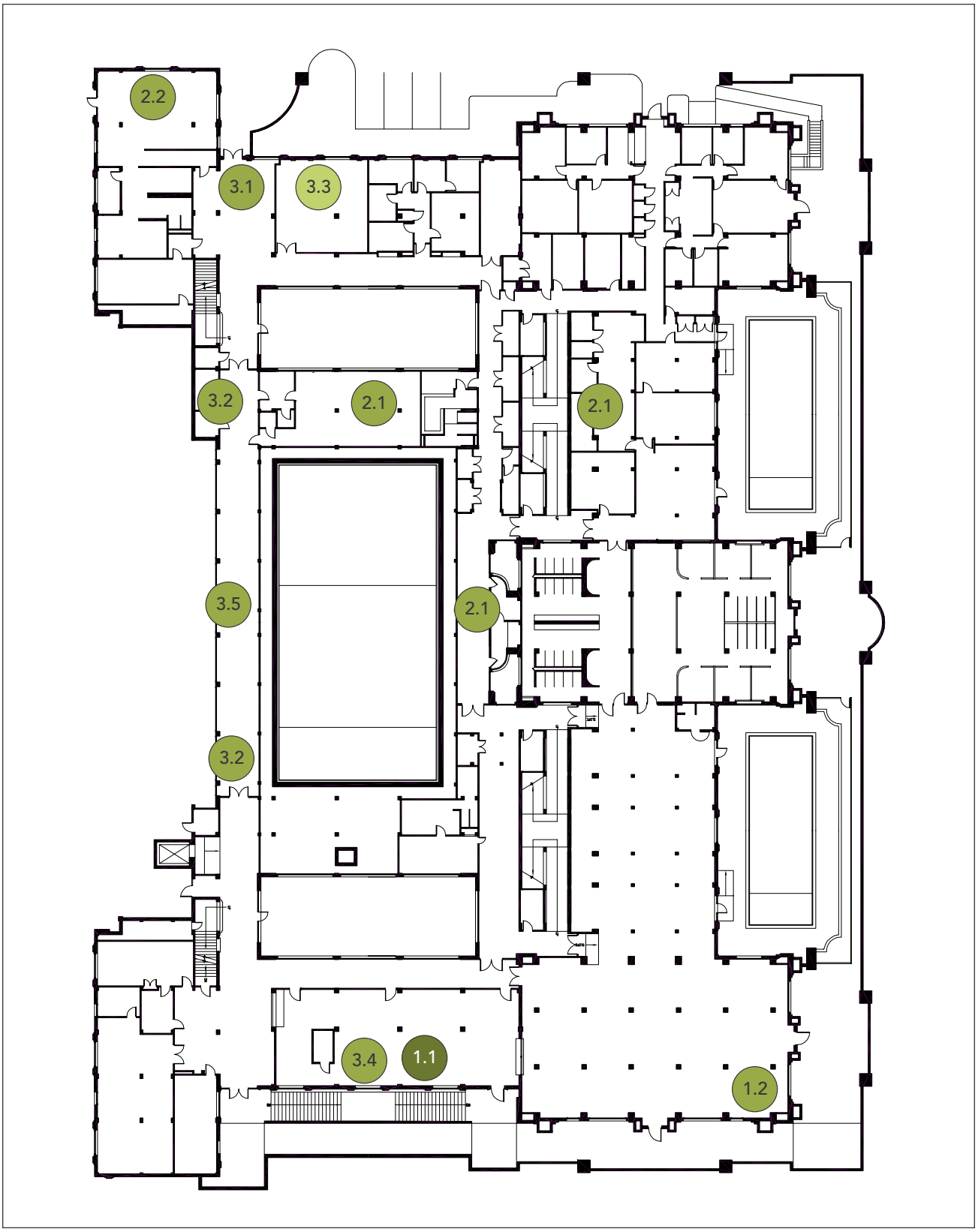
Basement

		High Priority	Medium Priority	Low Priority
1. Preserve Existing Historic Features of Significance				
1.1	Preserve large utility doors in basement (entry to room 23) Re-introduce Lost Historic Features of Significance			
1.2	Re-establish sidewalk lights that provided daylight into the Anthropology office area.			

Interior

Ground Floor

		High Priority	Medium Priority	Low Priority
1. Preserve Existing Historic Features of Significance				
1.1	Change the configuration of work areas in the Laundry Room to prevent the accumulation of laundry against the historic windows, and subsequent damage to the windows. Inform personnel of the change and its physical and aesthetic reasoning.	■		
1.2	Preserve remaining obsolete features like the stacked radiators in the Woman's Locker Room.			■
2. Re-introduce Lost Historic Features of Significance				
2.1	Re-establish the open character of the ground floor by removing partitions that obscure the small light wells, the visibility of the large courtyards and original open character of the ramps.		■	
2.2	Re-establish the openness and transparency of building spaces near the east entry that were originally visible from the exterior by replacing the men's locker room with a more public function.		■	
3. Remove Incompatible, Non-Historic Features				
3.1	Consider removing partitions that obscure the character of historic features, such as the partition at the Weight Room which demises into a historic window assembly adjacent to the East Entrance.		■	
3.2	Consider removing doors and partitions in the North Corridor.		■	
3.3	Consider removing modular rubber mats from the Weight Room.			■
3.4	Remove grilles, vents and mechanical systems from historic and highly visible windows, such as the laundry vents at the west entrance, the weight room vents at the east entry , and the south facing central pavilion at the women's locker room.		■	
3.5	Consider removing North Corridor lockers, and lockers at East Entry.		■	
4. Create Historically-Compatible, New Design or Technical Elements				
4.1	Create a new architectural plan to reflect the historic character of the ground floor, including historic circulation and use of daylighting as an orientation device.		■	

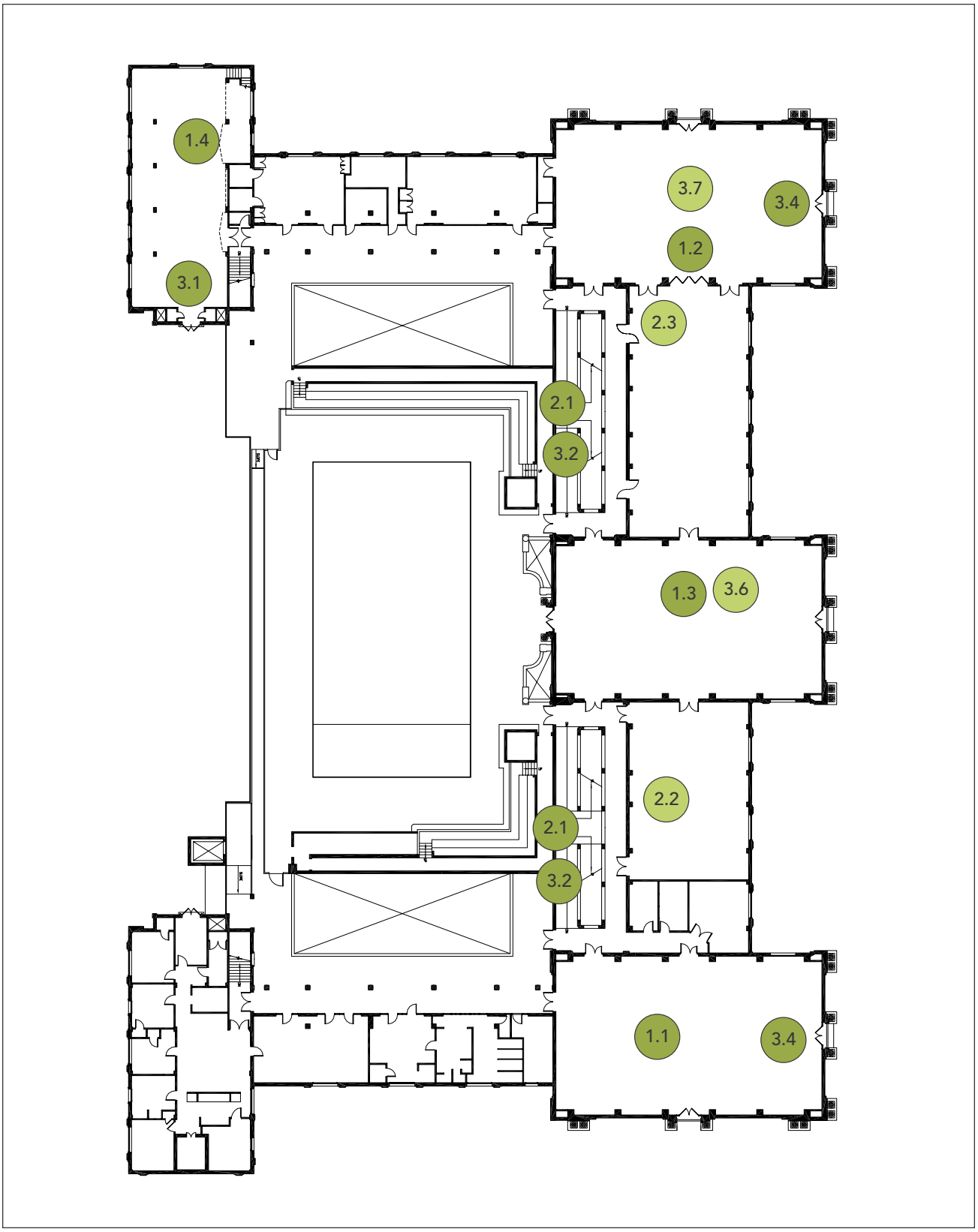


Ground floor Recommendations

Interior

Main Floor

		High Priority	Medium Priority	Low Priority
1. Preserve Existing Historic Features of Significance				
1.1	Carefully remove overpaint from the West Gymnasium walls, ceiling and structural elements, after the Paint and Color Study is completed.		■	
1.2	Preserve extant Wilson doors (large wooden pocket doors) in East Gymnasium		■	
1.3	Conserve original decorative combing and paint in Central Gymnasium (potentially also in the West gymnasium, depending upon discovery resulting from the Paint and Color Study).		■	
1.4	Preserve Celotex panels in the balcony apron of the Recreation Room.		■	
2. Re-introduce Lost Historic Features of Significance				
2.1	Remove overpaint from the engaged balustrades in the East and West Ramp areas.		■	
2.2	Consider re-establishing doors into small gymnasia from ramp area hallways.			■
2.3	Consider re-placing missing Wilson doors (large wooden folding doors) in East Gymnasium – two sets, flanking the extant set.			■
2.4	Consider re-fabricating and installing new wood-dowel, wall-mounted exercise bars in the East, West and Central Gymnasia.			■
3. Remove Incompatible, Non-Historic Features				
3.1	Remove closet and partition that obstructs the French Doors on the west side of Recreation Room 251.		■	
3.2	Consider removing elastomeric type coatings/coverings from the East and West Ramps. Evaluate condition of original concrete decking floors, and their potential for preservation and restoration.		■	
3.3	Consider removing sports equipment and wall padding from the gymnasia, where possible. Restore areas of installation (or wear and tear) to walls, floors, ceilings, windows and doors.		■	
3.4	Replace plywood shutters obscuring the windows and French doors at the gymnasia with compatible window safety screens that allow the windows to be seen and will provide natural light.		■	
3.5	Consider removing acoustic tile ceilings – both dropped and adhered; evaluate condition of board-formed concrete work underneath for it potential preservation and restoration.			■
3.6	Carefully remove overpaint from the Central Gymnasium walls, ceiling and structural elements, per the Paint and Color Study.			■
3.7	Remove overpaint from the East Gymnasium walls, ceiling and structural elements, after the Paint and Color Study is completed.			■



Main floor Recommendations

Recommendations for Further Investigation

CAD Drawings

Produce CAD Elevation Drawings for all vertical surfaces – interior and exterior – and Reflected Ceiling Plans for the large gymnasia and other selected spaces of significance. These will be used for detailed condition-recording, to produce repair specifications and throughout the construction phase for quality control.

Survey of Exterior Surfaces

Conduct a detailed Survey of Exterior Surfaces to examine and document (flat vertical surfaces, capitals, pilasters, pediments, string courses, columns and other decorative or dimensional concrete elements):

- the condition of the parging or slurry coating on the historic stucco; test parging for asbestos and other hazardous materials
- any evidence of stucco condition (hidden under parge coat, for the most part);
- any evidence of deterioration or loss of the copper (or other) flashings. These were specified and called out by Maybeck in his original specifications and drawings, but not currently visible (and assumed to have been covered over by the parging);
- any evidence of concrete substrate condition or overall structural conditions;
- and, to more closely identify and map historic versus modern materials.

Clean the Building

Clean the building using the gentlest means possible (likely to be a water misting and/or soft abrasive system). Cleaning specifications are to include precautions derived from the Exterior Surfaces Survey. Recheck exterior conditions for changes to the initial Exterior Surfaces Survey and revise documents. Produce specifications for parging, stucco, and concrete repair. Full building scaffolding will be required for several months or more. Some of the surveys listed below should be coordinated with the Exterior Surfaces Survey in order to take advantage of the access provided by scaffolding.

Window Survey

Conduct a Window Survey to record specific conditions for all glass, iron casements and muntins, hardware, operability, bronze spandrels, bronze surrounds and bronze spindles – and to more closely identify historic versus replacement materials. Will require the removal of some sports equipment and window protections. Produce written and graphic specifications for window repair and rehabilitation. Scaffolding or boom-lift required for some locations.

Door Survey

Conduct a Door Survey to record specific conditions for all wood, glass, hardware, and operability – and to more closely identify historic versus replacement materials. Will require removal of some sports equipment, door protection or selective removal of some door in-fill materials. Produce written and graphic specifications for door repair, rehabilitation or replacement. Scaffolding or boom-lift required for some locations.

Balustrade Survey

Conduct a detailed Balustrade Survey to record specific conditions, to more closely identify and map historic verses replacement materials, and to produce written and graphic specifications for repair or replacement. Scaffolding or boom-lift required for some locations.

Building Pathology Study

Conduct a Building Pathology Study to evaluate the sources and movement of water over, through and around the building – and how those paths effect the building adversely both in the short and long term. This study may be most useful if conducted while scaffolding is both up and not – in order to evaluate both gross and macro conditions. The study should look at the whole building and site holistically but also would focus on those areas know to present problems such as the southeast corner, the south slope, the north and northeast slopes, the west stairs and loggia, and the building's horizontal and vertical removal systems. In addition, because there are water storage and treatment systems required to maintain the swimming pools, this study should look at those systems in conjunction with evaluations done by others in regard to air quality, ventilation, human safety, and chemical use and storage.

Paint and Color Study

Conduct a Paint and Color Study to determine if and where original paint schemes exist, the likelihood of exposing them with minimal damage, and the potential costs associated with exposing, conserving and maintaining them successfully. Based on documentary and physical evidence, it appears that only the three large gymnasia, the bleachers, the two large tree planter boxes and the Recreation Room walls would need to be investigated.

Treatment Proposals

Produce detailed condition reports and Treatment Proposals to conserve:

- the historic wall plaster on the Ground and Main Floors.
- the pigmented concrete floors and stairs on the Ground and Main Floors.
- the decorative stenciling and stucco in the Colonnades on the Main Floor;
- the two large tree planter boxes and adjacent sculptures and urns, North Pool;
- the sculpture ensembles at each of the smaller pools on the Ground Floor;
- the urns surrounding the building at the West, East and South Elevations;
- the extant Wilson doors connecting the East Gym with the Small Gym, East;
- and, the Celotex panels in the Recreation Room balcony.

The two large tree planter boxes at the North Pool will need to be evaluated for water retention (leakage) and drainage, as will the North Pool hedge planters and the West Elevation Loggia tree planter boxes as part of the Building Pathology Study. Perhaps these can all be done at the same time.

Maintenance Plan

Create a Maintenance Plan for character-defining historic materials, including but not limited to: pigmented concrete floors, board-formed concrete, windows and doors, gymnasium and Recreation Room floors, decorative stenciling in the East and West Colonnades, skylights, the reflecting pond and sculpture in the West Courtyard, historic light fixtures, historic pavements, balustrades, decorative combing and paints in Central and West Gymnasia, the marble pool decking, the historic pool equipment, the cast concrete sculpture ensembles, urns and planters, the North Pool bleachers and benches, etc.

New Lighting Scheme

Produce a New Lighting Scheme for both the interior and exterior of the building.

New Security Plan

Produce a New Security Plan for the building – primarily the exterior.

Programming Needs

Evaluate the Programming Needs of the building occupants and users in comparison with the preservation and life safety needs of the building.

Environmental Study

Conduct and Environmental Study of the building – particularly of the basement (Campus Safety, Anthropology, Mechanical Room, and Pool Filters area), the activity rooms of the Ground Floor (locker and restrooms, Weight Room, Laundry Room, and the Biodynamics Lab), and the exercise areas of the Main Floor (large gymnasia, small gymnasia, and Recreation Room) – to determine target environmental goals for human occupation, systems maintenance and the preservation of historic materials; to assess current environmental conditions; and to recommend changes. This study should be done in coordination with the Building Pathology Study since data and recommendations may overlap.

Methodology, Bibliography and Sources

Methodology and Research

The building history and historical context were prepared by Michael R. Corbett, an architectural historian who meets the qualifications of the Secretary of the Interior's Standards. Limited research assistance was provided by Stephen J. Hardy, an experienced researcher, in the University Archives, and by Marcella Leath, a student, in the Mills College library. Site visits and research were conducted in May 2005. The principal site visit was made on 17 May 2005 in the company of Molly Lambert, conservator, and Andrew Wolfram, architect with SMWM. This report was prepared in late May and early June 2005.

The purpose of Part III of this report is to present the history of the Hearst Memorial Gymnasium for Women in its historical context in such a way as to illuminate and clarify its historical significance and period of significance in relation to the National Register. This is important for the identification of character defining features (see the following section of this report) and for establishing priorities in the treatment of the building and grounds. Although it was listed on the National Register of Historic Places in 1981 as part of a multiple resources nomination, it was only briefly recorded, according to the standards of that time, and did not include the level of documentation or analysis required today.

The Hearst Gymnasium for Women is documented and has been analyzed in an abundance of sources. Because of its construction for the University of California, its conception, design, and construction are amply documented in the files of the University Archives housed in the Bancroft Library. The files include official reports: photographs; correspondence of the president, deans, the comptroller, and the head of the Department of Physical Education for Women, and minutes of the committees of the Board of Regents, especially the Finance Committee and the Buildings and Grounds Committee. Because of the magnitude of this material, the workload of the reference staff due to the temporary (four to five month) closing of the Bancroft Library on 1 June 2005, and the time constraints on the schedule for this project, the material on the Hearst Gym in the University Archives has only been sampled. In addition to samples of correspondence (CU-13.9, Box numbers 1.1, 1.5, 1.6, 1.7, and 1.9), samples from the Minutes of the Finance Committee of the Board of Regents (CU-4 fin m, 1923/1924 and 1926/1927), and Photographs (UARC PIC IIT), a student report (Sipe and Stephenson 1973) on Hearst Gymnasium with numerous copies of documents and correspondence provided useful material for a chronology and overview of the history of the gym. Additional research in these materials would add not only important details to the history presented in this report, but also, perhaps, changes in the way the history as a whole is understood.

Because the Hearst Gymnasium was built largely with money from William Randolph Hearst, there may be correspondence and other materials pertaining to it in the many boxes of his papers at the Bancroft Library. These were not consulted. In ten biographies of William Randolph Hearst on the shelf in Doe Library, most did not mention the gymnasium or the larger Hearst memorial project. A few mentioned it briefly.

Because the architects of the buildings, Bernard Maybeck and Julia Morgan, are two of the best-known and most significant architects in California during the first half of the twentieth century, there are voluminous materials on them as well. In particular, there are extensive materials on the gymnasium and the larger Hearst Memorial, of which it was a part, at the College of Environmental Design Archives (CED Archives) in Wurster Hall. Among these are sketches and colored renderings made over many years (ca. 1922 to 1929) in the development of proposals for the memorial, including the gym, by Bernard Maybeck; architectural plans produced in the office of Julia Morgan; details produced by Bernard Maybeck; specifications; correspondence; and documents. Most of these were reviewed for this project. In addition, the Capital Projects office of the university provided a set of architectural and engineering drawings from 1925.

Because of the prominence of the architects and the project, the gymnasium and the Hearst Memorial as well as the architects have been addressed in numerous publications. Books and articles (cited in the bibliography) by Woodbridge, Boutelle, Cardwell, Helfand, Harris, and Brechin were particularly helpful.

In addition, because the structural engineer, Walter Leroy Huber was among the most prominent of his day, biographical information on him was readily available.

For the history of the use of the gymnasium, the principal source was an article by the former head of the Department of Physical Education for Women (Park 1988). Additional history of the use of the gym may be gathered through an index to the *Daily Cal* at the Bancroft Library, unavailable from June to October (estimated) 2005.

In addition to the history of the building itself, various historical contexts within which the building was built were also researched. Specifically, these were: the history of the campus and the planning and development of athletic facilities on the campus; the history of facilities and programs for women at the University of California; the role of the Hearst family at the University of California; the history of attitudes toward physical activity for women in the United States; the history of physical culture, physical education, and women's athletics at the University of California; and the wider practices of the architects. In addition to the sources mentioned above used

in researching the specific history of the gymnasium, several other sources were also consulted.

For the history of the campus and its athletic facilities, in addition to a number of published sources (especially Clark, Clausen and Sidener, Corbett 1992, Pickerell and Dornin, Sibley, and Siegal & Strain) an exhibition of photographs in the hallways at Doe Library was particularly useful.

On the role of the Hearst family at the University of California, it was surprising not to find a recent biography or other substantial source on Phoebe Apperson Hearst, although she is discussed in many sources including a reprint of a 1928 biography (Bonfils).

Material on the history of attitudes toward and facilities for physical activity for women in the United States was drawn primarily from research for a recent study of the Women's Athletic Club of San Francisco (Corbett 2004).

The history of the architecture and social aspects of gymnasiums is available both in architectural periodicals of the twentieth century and in a few longer sources. These were barely investigated for this report.

Finally, the discussion of the evaluation of the Hearst Gymnasium, its cultural importance and period of significance is based on *National Register Bulletin 15* (United States Department of the Interior). Information on governmental designations comes from the City of Berkeley Landmarks Preservation Commission (Berkeley City Landmarks), and the Northwestern Information Center at Sonoma State University (California Register of Historical Resources and National Register of Historic Places).

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Appendices

A. Architectural Plans, Original Conditions

B. Architectural Plans, Current Conditions

C. Historical Designation Documents

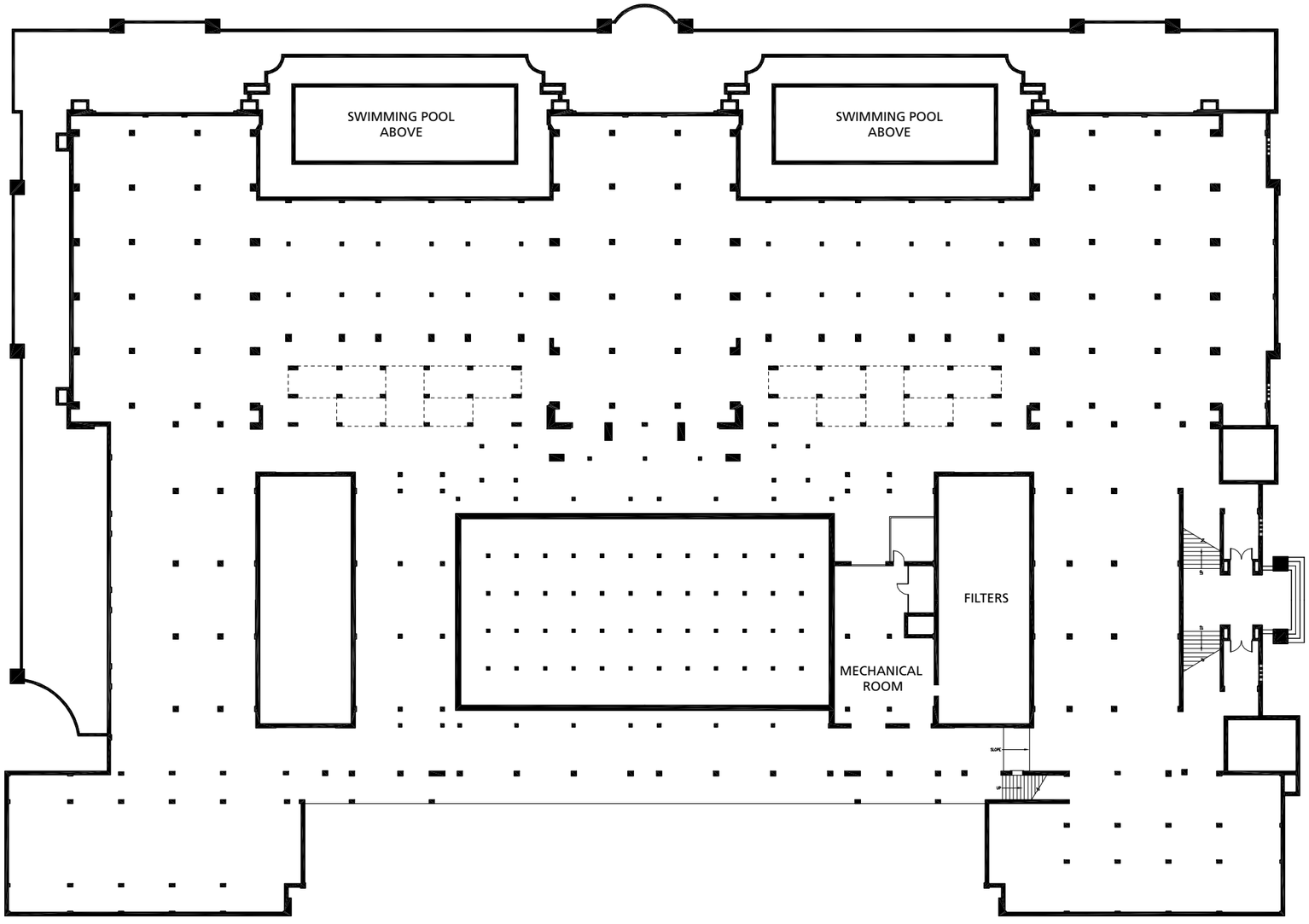
National Register of Historic Places, completed Nomination Form

D. Secretary of the Interior Standards for the Treatment of Historic Properties

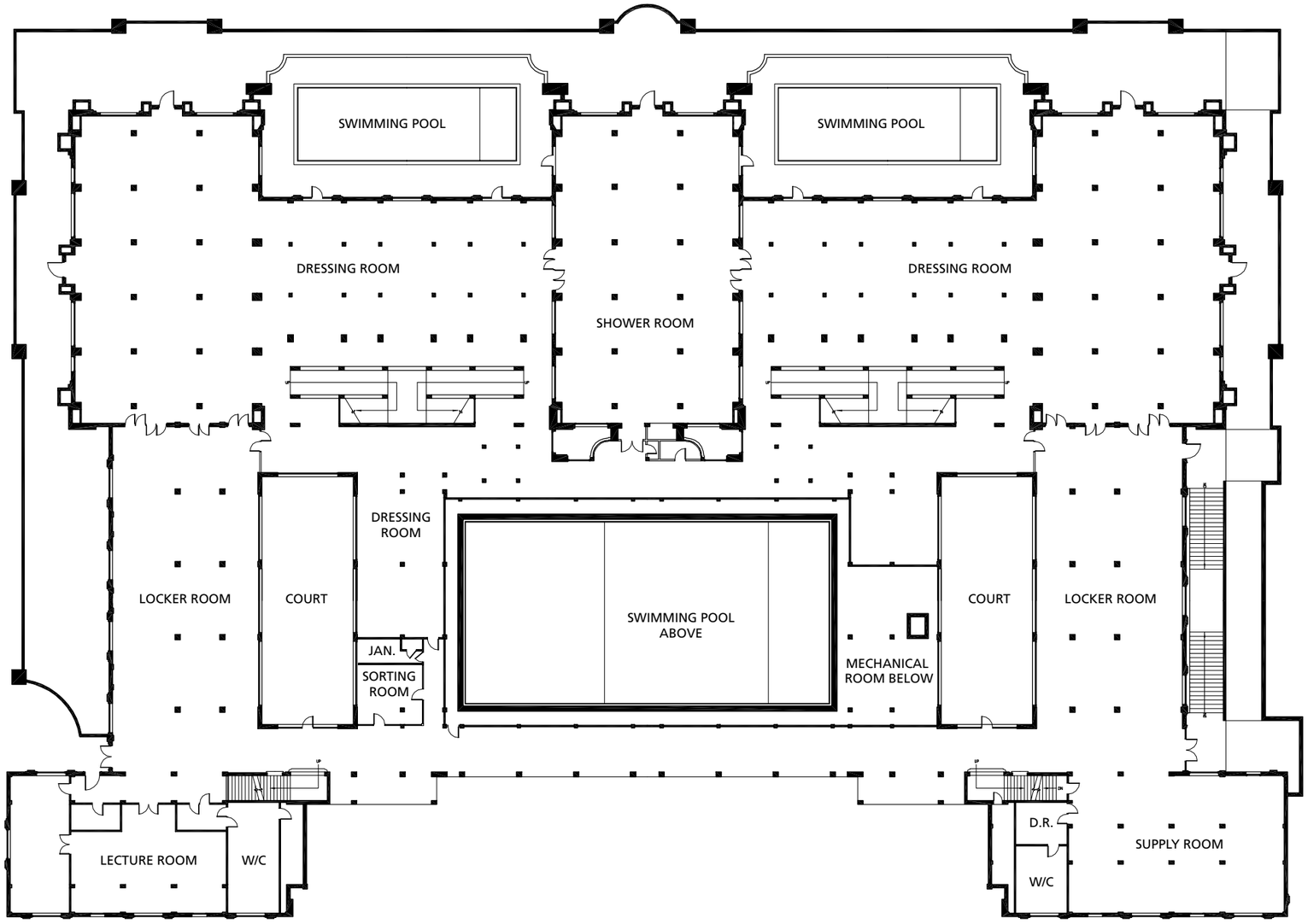
E. American Institute for Conservation of Historic and Artistic Works, Code of Ethics and Standards of Practice

Architectural Plans

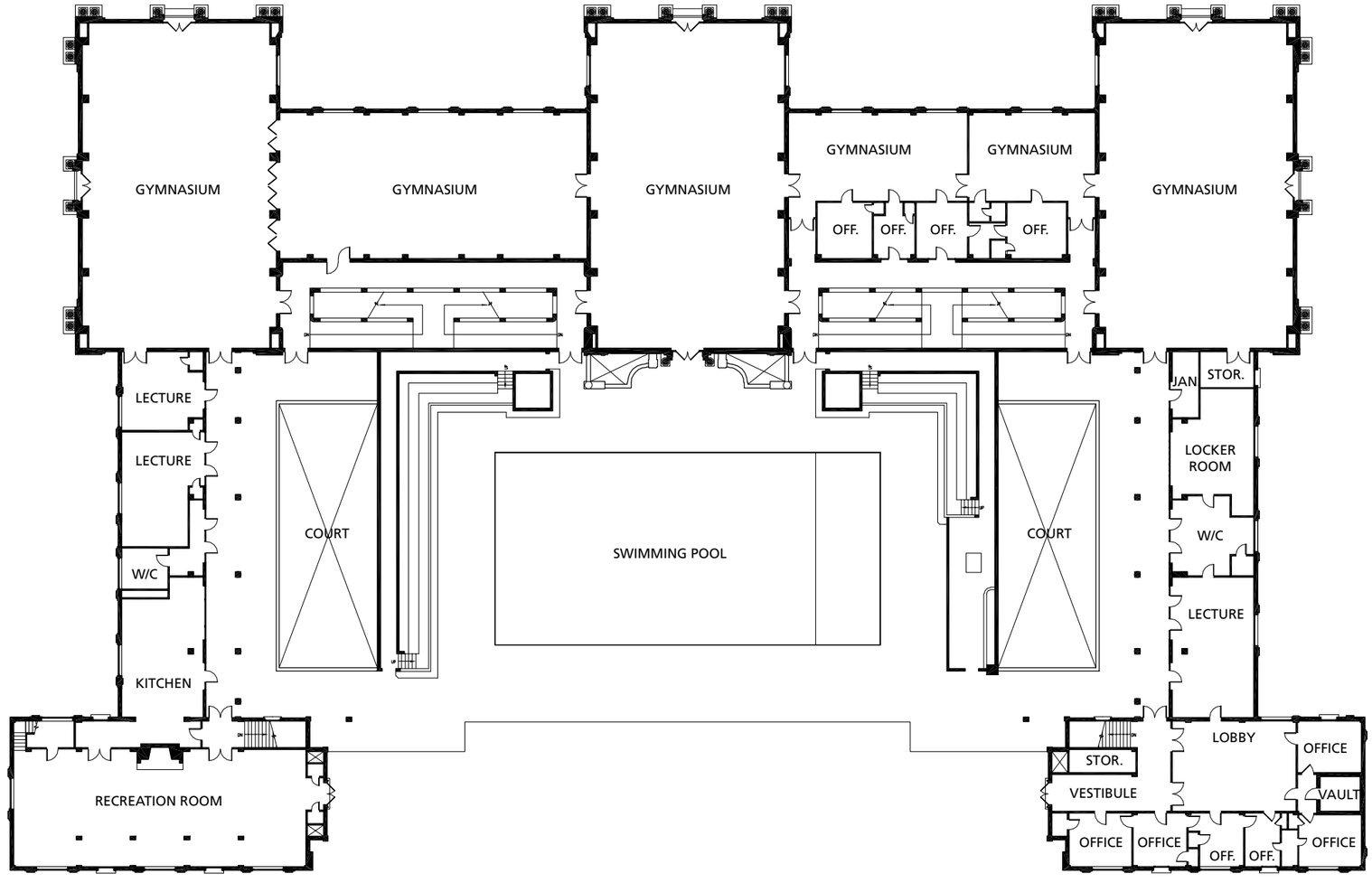
Original Conditions



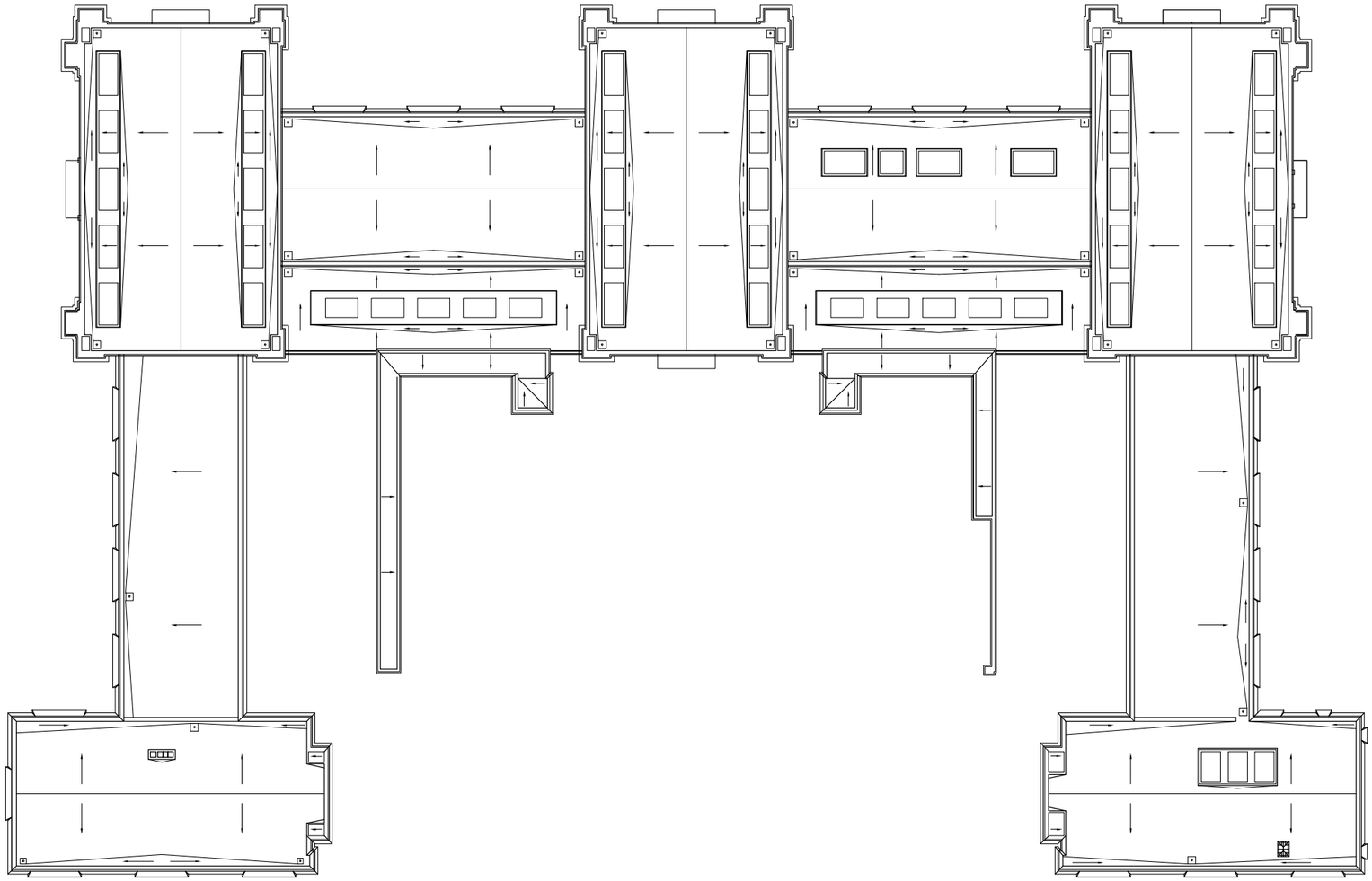
Historic Basement Plan (1925)



Historic Ground Level Plan (1925)



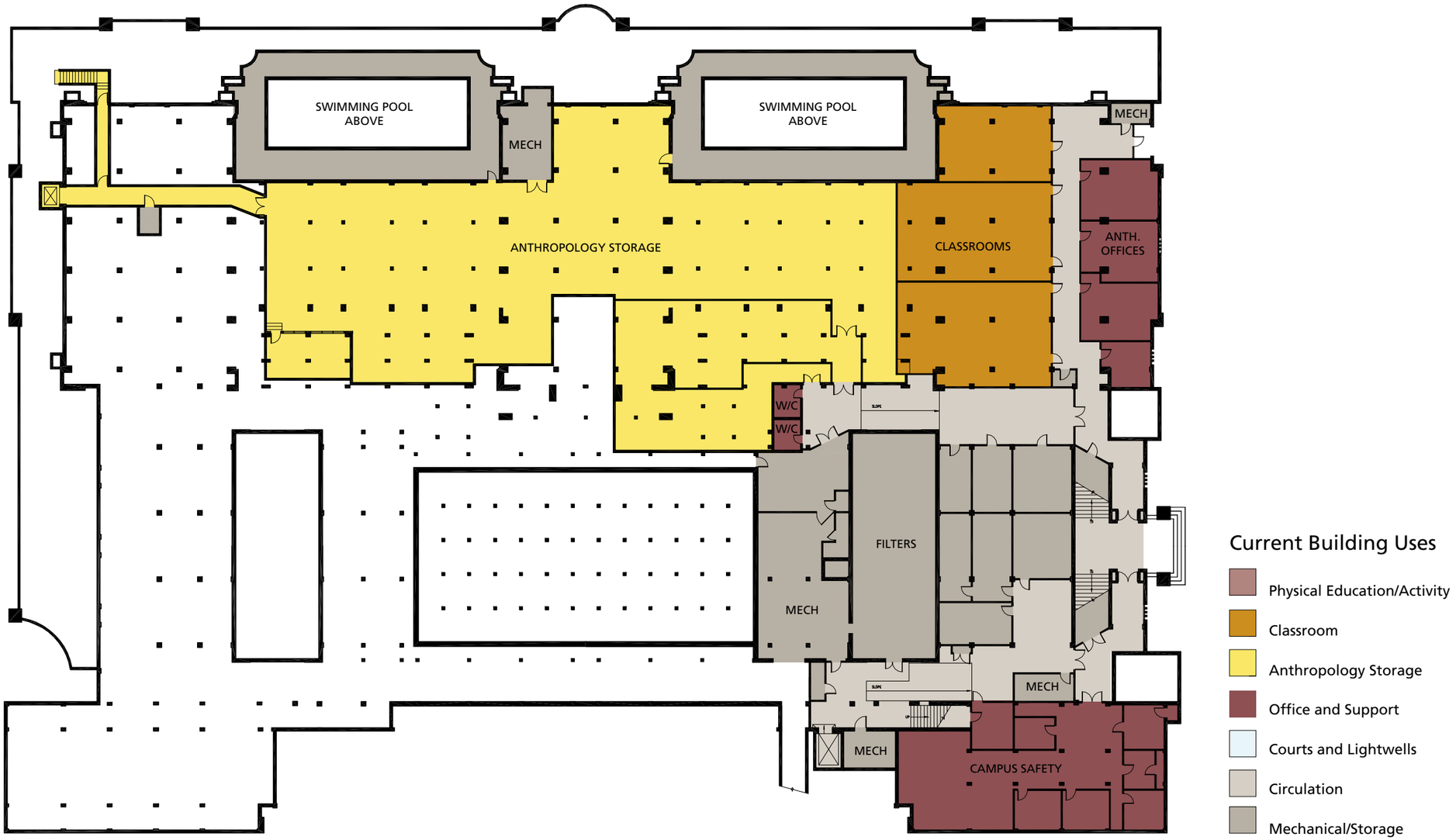
Historic Main Level Plan (1925)



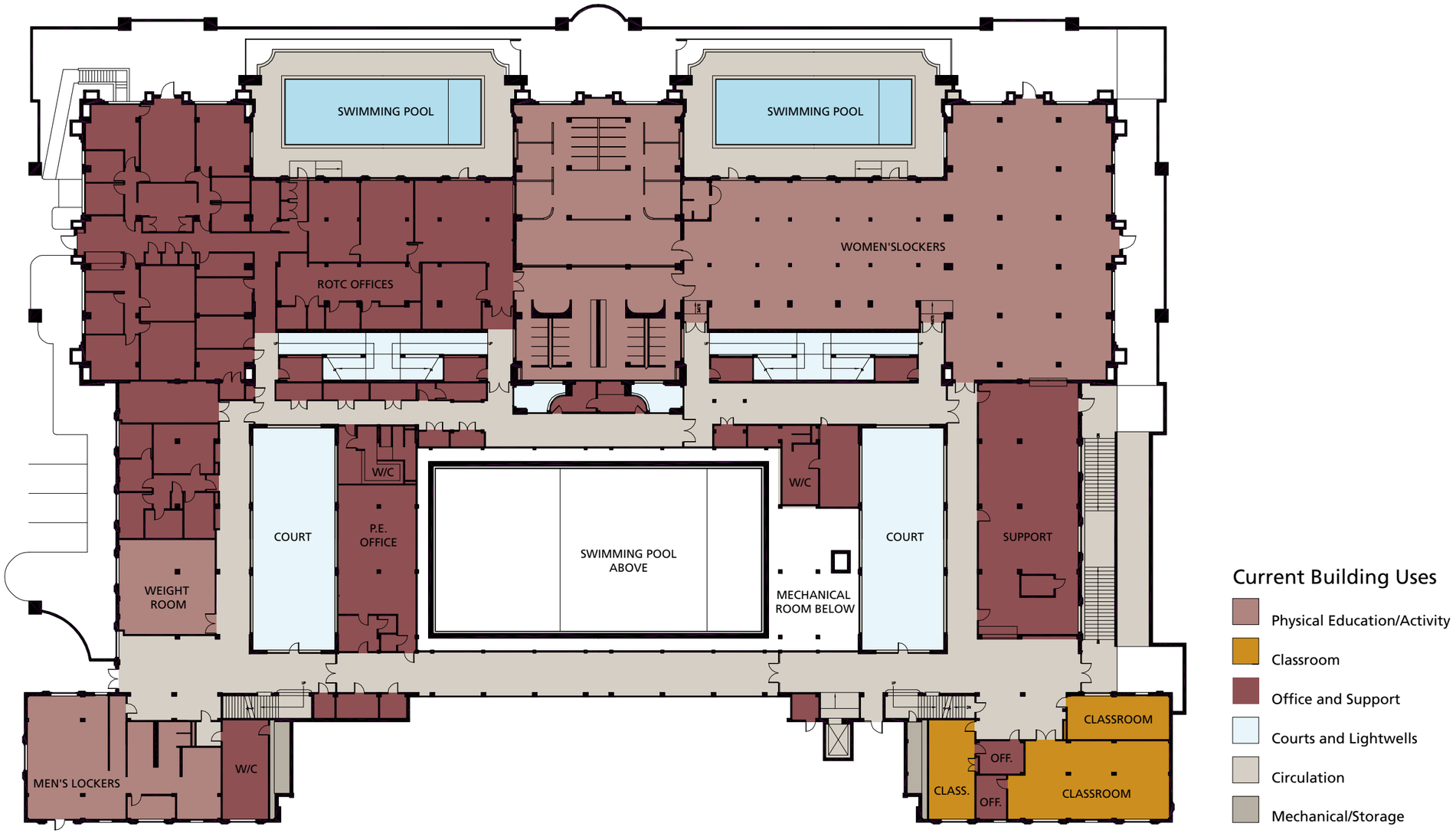
Historic Roof Level Plan (1925)

Architectural Plans

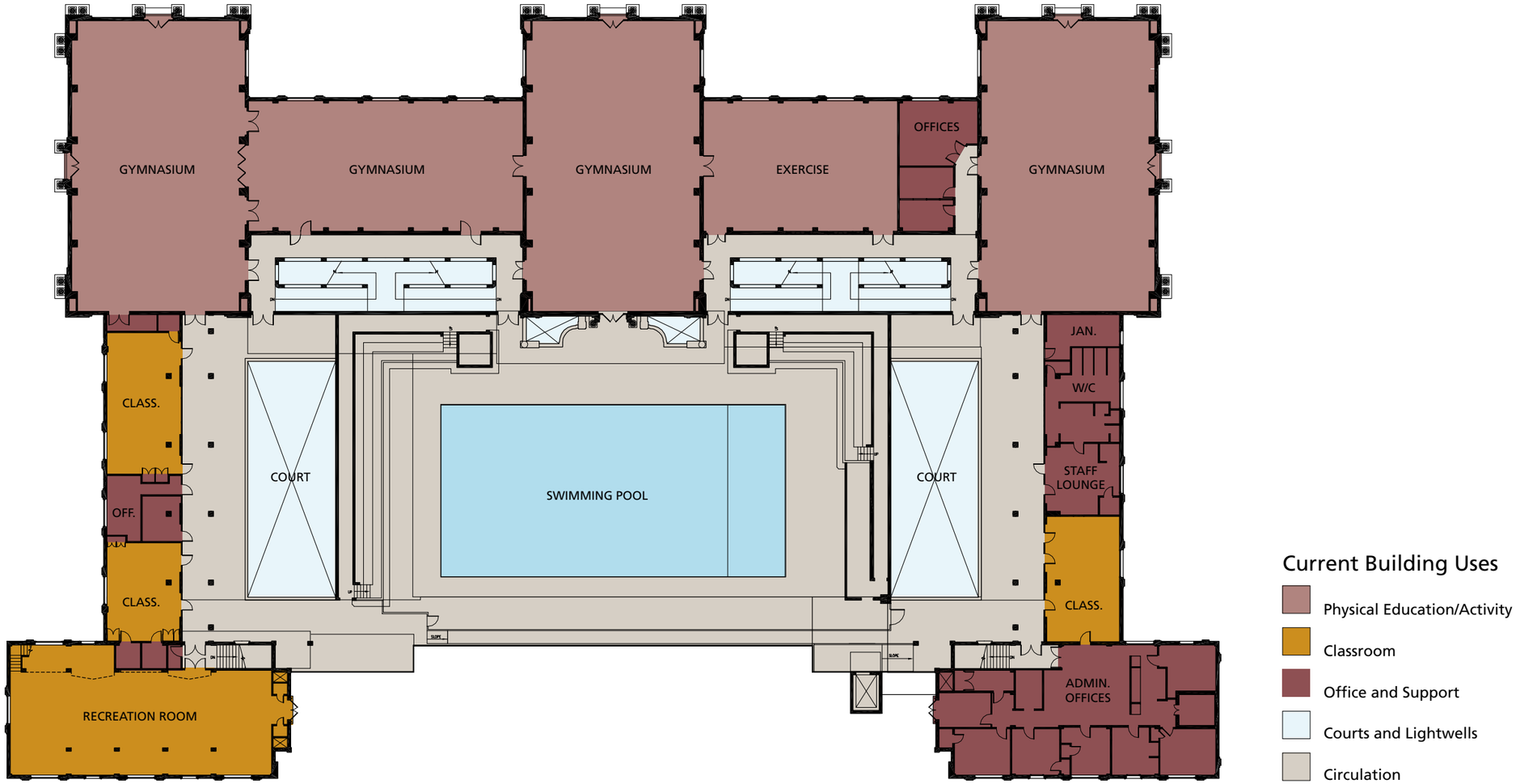
Current Conditions



Existing Basement Plan (2005)



Existing Ground Level Plan (2005)



Existing Main Level Plan (2005)

Historical Designation Documents

National Register of Historic Places, completed Nomination Forms

California Registered Landmark (UC Berkeley Campus)

State Historic Resources Inventory

City of Berkeley Landmark

1982-03-25

Approved in 1980 for National Register Listing. Listed 3/25/82

NPS 82000960

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic The University of California

and/or common

2. Location

street & number Oxford between Hearst Avenue and Bancroft Way ___ not for publication

city, town Berkeley ___ vicinity of congressional district 8

state California code 06 county Alameda code 001

3. Classification

Category	Ownership	Status	Present Use	
___ district	_X_ public	___ occupied	___ agriculture	___ museum
_X_ building(s)	___ private	___ unoccupied	___ commercial	___ park
_X_ structure	___ both	___ work in progress	_X_ educational	___ private residence
_X_ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
___ object	___ in process	___ yes: restricted	___ government	___ scientific
Multiple Resource	___ being considered	_X_ yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	___ other:

4. Owner of Property

name Regents of the University of California

street & number 2200 University Avenue

city, town Berkeley ___ vicinity of state California 94720

5. Location of Legal Description

courthouse, registry of deeds, etc. Alameda County Courthouse

street & number 1225 Fallon Street

city, town Oakland state California 94612

6. Representation in Existing Surveys

title Historic Resources Inventory, and the Campus Historic Resources Survey has this property been determined elegible? ___ yes ___ no

date 1977 ___ federal _X_ state ___ county _X_ local

depository for survey records State Historic Preservation Office, College of Environmental Design, U.C. Berkeley

Caption

FHR-8-300A
(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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DATE ENTERED

CONTINUATION SHEET ITEM NUMBER 8 PAGE 13

Period: 1900-present
Areas of Significance: Architecture; Education; Social/Humanitarian
Specific Dates: 1925-1927
Builder/Architect: Bernard Maybeck and Julia Morgan

HEARST GYMNASIUM FOR WOMEN:

At the time of its design and construction, the Hearst Gymnasium for Women was unrivaled in the State as a lavish recreational facility for women associated with an institution of higher learning. Its high architectural significance lies both in its authorship by two of the State's leading architects, Bernard Maybeck and Julia Morgan, and in its conception as a work of romantic Classicism comparable to Maybeck's other work in the same mode, the Palace of Fine Arts for the Pan-Pacific Exposition of 1915 in San Francisco. The building derives further historical significance through its association with prominent California citizens, Phoebe Apperson Hearst and her son, William Randolph Hearst. William Randolph gave the building as a memorial to his mother. It replaced a previous gymnasium and social center, Hearst Hall, designed by Maybeck that burned in 1922. Hearst Gymnasium was conceived as a complete retreat for women with convenient, comfortable rooms for lounging, eating, and sleeping to benefit those women students who commuted and spent long days at school. When completed, it was alleged to be the largest and most modern gym for women in the country. The 325,000 gallons necessary to fill the pools forced the City of Berkeley to build a new water treatment system on Bancroft Way.

Caption

7. Description

Condition		Check one	Check one
X excellent	____ deteriorated	X unaltered	X original site
X good	____ ruins	X altered	____ moved date _____
____ fair	____ unexposed		

Describe the present and original (if known) physical appearance

Sixteen of the seventeen items comprising this Multiple Resources Nomination are structures; one item, Founders' Rock, is a natural feature of the campus. The manmade structures are located on the central campus of the University of California (see appended maps). By their location, orientation toward major and minor axes, and Neo-Classic architectural style, they define the formal, turn-of-the-century concept of the University. Although a few of the structures have received exterior and interior alterations, their general architectural integrity is high.

The items are divided into the following categories and described in sequence on the continuation pages.

a. Individual Buildings or Structures

1) Hearst Greek Theatre, John Galen Howard, Architect; 1903

2) North Gate Hall, John Galen Howard, Architect; 1906

3) Hearst Memorial Mining Building, John Galen Howard, Architect; 1907

4) Sather Gate and Bridge, John Galen Howard, Architect; 1910

5) Hearst Gymnasium for Women, Bernard Maybeck and Julia Morgan, Architects; 1927

b. Buildings or Groups of Buildings and Their Landscaped Settings

1) Faculty Club

a) (Men's) Faculty Club and Faculty Glade, Bernard Maybeck, Architect; 1902

2) Campanile Way and Esplanade

a) Sather Tower (Campanile) and the Esplanade, John Galen Howard, Architect; 1914

b) South Hall, David Farquharson, Architect; 1873

c) Wheeler Hall, specifically the principal south facade, John Galen Howard, Architect; 1917

d) Durant Hall (formerly Boalt Hall) including its library, John Galen Howard, Architect; 1911

Caption

FHR-8-300A
(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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CONTINUATION SHEET ITEM NUMBER 7 PAGE 2

e) Doe Memorial Library, specifically the east and west facades of the north wing and the original Loan Hall and Reading Room, John Galen Howard, Architect; 1911/1917

f) California Hall, John Galen Howard, Architect; 1905

3) Agriculture Complex and University House

a) Wellman Hall, John Galen Howard, Architect; 1912

b) Hilgard Hall, John Galen Howard, Architect; 1918

c) Giannini Hall, William C. Hays, Architect; 1930

d) University House, Albert Pissis, Architect; 1911

4) Founders' Rock

Senior Men's Hall and the Naval Architecture Building are on the National Register of Historic Places.

In respect to significant archeological sites on the Berkeley campus, Faculty Glade and the undisturbed land bordering Strawberry Creek stretching down to the western edge of the campus offer potentially rich archeological sites. However, most of the central campus area has been so disturbed by regrading and excavation for construction that it is unlikely that any significant sites remain.

Caption

Secretary of the Interior

Standards for the Treatment of Historic Properties

Standards for Preservation

PRESERVATION IS DEFINED as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Preservation as a Treatment

When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment.

Standards for Rehabilitation

REHABILITATION IS DEFINED as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not

destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Rehabilitation as a Treatment

When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment.

American Institute for Conservation of Historic and Artistic Works

Code of Ethics and Standards of Practice

Code of Ethics of the American Institute for Conservation of Historic and Artistic Works

Preamble

The primary goal of conservation professionals, individuals with extensive training and special expertise, is the preservation of cultural property. Cultural property consists of individual objects, structures, or aggregate collections. It is material which has significance that may be artistic, historical, scientific, religious, or social, an d it is an invaluable and irreplaceable legacy that must be preserved for future generations.

In striving to achieve this goal, conservation professionals assume certain obligations to the cultural property, to its owners and custodians, to the conservation profession, and to society as a whole. This document, the Code of Ethics and Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works (AIC), sets forth the principles that guide conservation professionals and others who are involved in the care of cultural property.

I. The conservation professional shall strive to attain the highest possible standards in all aspects of conservation, including, but not limited to, preventive conservation, examination, documentation, treatment, research, and education.

II. All actions of the conservation professional must be governed by an informed respect for the cultural property, its unique character and significance, and the people or person who created it.

III. While recognizing the right of society to make appropriate and respectful use of cultural property, the conservation professional shall serve as an advocate for the preservation of cultural property.

IV. The conservation professional shall practice within the limits of personal competence and education as well as within the limits of the available facilities.

V. While circumstances may limit the resources allocated to a particular situation, the quality of work that the conservation professional performs shall not be compromised.

VI. The conservation professional must strive to select methods and materials that, to the best of current knowledge, do not adversely affect cultural property or its future examination, scientific investigation, treatment, or function.

VII. The conservation professional shall document examination, scientific investigation, and treatment by creating permanent records and reports.

VIII. The conservation professional shall recognize a responsibility for preventive conservation by endeavoring to limit damage or deterioration to cultural property, providing guidelines for continuing use and care, recommending appropriate environmental conditions for storage and exhibition, and encouraging proper procedures for handling, packing, and transport.

IX. The conservation professional shall act with honesty and respect in all professional relationships, seek to ensure the rights and opportunities of all individuals in the profession, and recognize the specialized knowledge of others.

X. The conservation professional shall contribute to the evolution and growth of the profession, a field of study that encompasses the liberal arts and the natural sciences. This contribution may be made by such means as continuing development of personal skills and knowledge, sharing of information and experience with colleagues, addi ng to the profession's written body of knowledge, and providing and promoting educational opportunities in the field.

XI. The conservation professional shall promote an awareness and understanding of conservation through open communication with allied professionals and the public.

XII. The conservation professional shall practice in a manner that minimizes personal risks and hazards to co-workers, the public, and the environment. XIII. Each conservation professional has an obligation to promote understanding of and adherence to this Code of Ethics.

Guidelines for the Practics of the American Institute for Conservation of Historic and Artistic Works

The conservation professional should use the following guidelines and supplemental commentaries together with the AIC Code of Ethics in the pursuit of ethical practice. The commentaries are separate documents, created by the AIC membership, that are intended to amplify this document and to accommodate growth and change in the field.

Professional Conduct

1. **Conduct:** Adherence to the Code of Ethics and Guidelines for Practice is a matter of personal responsibility. The conservation professional should always be guided by the intent of this document, recognizing that specific circumstances may legitimately affect professional decisions.

2. **Disclosure:** In professional relationships, the conservation professional should share complete and accurate information relating to the efficacy and value of materials and procedures. In seeking and disclosing such

information, and that relating to analysis and research, the conservation professional should recognize the importance of published information that has undergone formal peer review.

3. **Laws and Regulations:** The conservation professional should be cognizant of laws and regulations that may have a bearing on professional activity. Among these laws and regulations are those concerning the rights of artists and their estates, occupational health and safety, sacred and religious material, excavated objects, endangered species, human remains, and stolen property.

4. **Practice:** Regardless of the nature of employment, the conservation professional should follow appropriate standards for safety, security, contracts, fees, and advertising.

4a. **Health and Safety:** The conservation professional should be aware of issues concerning the safety of materials and procedures and should make this information available to others, as appropriate.

4b. **Security:** The conservation professional should provide working and storage conditions designed to protect cultural property.

4c. **Contracts:** The conservation professional may enter into contractual agreements with individuals, institutions, businesses, or government agencies provided that such agreements do not conflict with principles of the Code of Ethics and Guidelines for Practice.

4d. **Fees:** Fees charged by the conservation professional should be commensurate with services rendered. The division of a fee is acceptable only when based on the division of service or responsibility.

4e. **Advertising:** Advertising and other representations by the conservation professional should present an accurate description of credentials and services. Limitations concerning the use of the AIC name or membership status should be followed as stated in the AIC Bylaws, section II, 13.

5. **Communication:** Communication between the conservation professional and the owner, custodian, or authorized agent of the cultural property is essential to ensure an agreement that reflects shared decisions and realistic expectations.

6. **Consent:** The conservation professional should act only with the consent of the owner, custodian, or authorized agent. The owner, custodian, or agent should be informed of any circumstances that necessitate significant deviations from the agreement. When possible, notification should be made before such changes are made.

7. **Confidentiality:** Except as provided in the Code of Ethics and Guidelines for Practice, the conservation professional should consider relationships with an owner, custodian, or authorized agent as confidential. Information derived from examination, scientific investigation, or treatment of the cultural property should not be publish ed or otherwise made public without written permission.

8. **Supervision:** The conservation professional is responsible for work delegated to other professionals, students, interns, volunteers, subordinates, or agents and assignees. Work should not be delegated or subcontracted unless the conservation professional can supervise the work directly, can ensure proper supervision, or has sufficie nt knowledge of the practitioner to be confident of the quality of the work. When appropriate, the owner, custodian, or agent should be informed if such delegation is to occur.

9. **Education:** Within the limits of knowledge, ability, time, and facilities, the conservation professional is encouraged to become involved in the education of conservation personnel. The objectives and obligations of the parties shall be agreed upon mutually.

10. **Consultation:** Since no individual can be expert in every aspect of conservation, it may be appropriate to consult with colleagues or, in some instances, to refer the owner, custodian, or authorized agent to a professional who is more experienced or better equipped to accomplish the required work. If the owner requests a second op inion, this request must be respected.

11. **Recommendations and References:** The conservation professional should not provide recommendations without direct knowledge of a colleague's competence and experience. Any reference to the work of others must be based on facts and personal knowledge rather than on hearsay.

12. **Adverse Commentary:** A conservation professional may be required to testify in legal, regulatory, or administrative proceedings concerning allegations of unethical conduct. Testimony concerning such matters should be given at these proceedings or in connection with paragraph 13 of these Guidelines.

13. **Misconduct:** Allegations of unethical conduct should be reported in writing to the AIC president as described in the AIC Bylaws, section II, 12. As stated in the bylaws, all correspondence regarding alleged unethical conduct shall be held in the strictest confidence. Violations of the Code and Guidelines that constitute unethical conduct may result in disciplinary action.

14. **Conflict of Interest:** The conservation professional should avoid situations in which there is a potential for a conflict of interest that may affect the quality of work, lead to the dissemination of false information, or give the appearance of impropriety.

15. **Related Professional Activities:** The conservation professional should be especially mindful of the considerable potential for conflict of interest in activities such as authentication, appraisal, or art dealing.

Examination and Scientific Investigation

16. **Justification:** Careful examination of cultural property forms the basis for all future action by the conservation professional. Before undertaking any examination or tests that may cause change to cultural property, the conservation professional should establish the necessity for such procedures.

17. **Sampling and Testing:** Prior consent must be obtained from the owner, custodian, or agent before any material is removed from a cultural property. Only the minimum required should be removed, and a record of removal must be made. When appropriate, the material removed should be retained.

18. **Interpretation:** Declarations of age, origin, or authenticity should be made only when based on sound evidence.

19. **Scientific Investigation:** The conservation professional should follow accepted scientific standards and research protocols.

Preventive Conservation

20. **Preventive Conservation:** The conservation professional should recognize the critical importance of preventive conservation as the most effective means of promoting the long-term preservation of cultural property. The conservation professional should provide guidelines for continuing use and care, recommend appropriate environmental conditions for storage and exhibition, and encourage proper procedures for handling, packing, and transport.

Treatment

21. **Suitability:** The conservation professional performs within a continuum of care and will rarely be the last entrusted with the conservation of a cultural property. The conservation professional should only recommend or undertake treatment that is judged suitable to the preservation of the aesthetic, conceptual, and physical charact eristics of the cultural property. When nonintervention best serves to promote the preservation of the cultural property, it may be appropriate to recommend that no treatment be performed.

22. **Materials and Methods:** The conservation professional is responsible for choosing materials and methods appropriate to the objectives of each specific treatment and consistent with currently accepted practice. The advantages of the materials and methods chosen must be balanced against their potential adverse effects on future examination, scientific investigation, treatment, and function.

23. **Compensation for Loss:** Any intervention to compensate for loss should be documented in treatment records and reports and should be detectable by common examination methods. Such compensation should be reversible and should not falsely modify the known aesthetic, conceptual, and physical characteristics of the cultural property, especially by removing or obscuring original material.

Documentation

24. **Documentation:** The conservation professional has an obligation to produce and maintain accurate, complete, and permanent records of examination, sampling, scientific investigation, and treatment. When appropriate, the records should be both written and pictorial. The kind and extent of documentation may vary according to the circumstances, the nature of the object, or whether an individual object or a collection is to be documented. The purposes of such documentation are:

    - *to establish the condition of cultural property;*
    - *to aid in the care of cultural property by providing information helpful to future treatment and by adding to the profession's body of knowledge;*
    - *to aid the owner, custodian, or authorized agent and society as a whole in the appreciation and use of cultural property by increasing understanding of an object's aesthetic, conceptual, and physical characteristics; and to aid the conservation professional by providing a reference that can assist in the continued development of knowledge and by supplying records that can help avoid misunderstanding and unnecessary litigation.*

25. **Documentation of Examination:** Before any intervention, the conservation professional should make a thorough examination of the cultural property and create appropriate records. These records and the reports derived from them must identify the cultural property and include the date of examination and the name of the examiner. They also should include, as appropriate, a description of structure, materials, condition, and pertinent history.

26. **Treatment Plan:** Following examination and before treatment, the conservation professional should prepare a plan describing the course of treatment. This plan should also include the justification for and the objectives of treatment, alternative approaches, if feasible, and the potential risks. When appropriate, this plan should be submitted as a proposal to the owner, custodian, or authorized agent.

27. **Documentation of Treatment:** During treatment, the conservation professional should maintain dated documentation that includes a record or description of techniques or procedures involved, materials used and their composition, the nature and extent of all alterations, and any additional information revealed or otherwise ascertained . A report prepared from these records should summarize this information and provide, as necessary, recommendations for subsequent care.

28. **Preservation of Documentation:** Documentation is an invaluable part of the history of cultural property and should be produced and maintained in as permanent a manner as practicable. Copies of reports of examination and treatment must be given to the owner, custodian, or

authorized agent, who should be advised of the importance of maintaining these materials with the cultural property. Documentation is also an important part of the profession's body of knowledge. The conservation professional should strive to preserve these records and give other professionals appropriate access to them, when access does not contravene agreements regarding confidentiality.

Emergency Situations

29. **Emergency Situations:** Emergency situations can pose serious risks of damage to or loss of cultural property that may warrant immediate intervention on the part of the conservation professional. In an emergency that threatens cultural property, the conservation professional should take all reasonable action to preserve the cultural property, recognizing that strict adherence to the Guidelines for Practice may not be possible.

Amendments

30. **Amendments:** Proposed amendments to the Code of Ethics and Guidelines for Practice must be initiated by petition to the AIC Board of Directors from at least five members who are Fellows or Professional Associates of AIC. The board will direct the appropriate committee to prepare the amendments for vote in accordance with procedures described in Section VII of the Bylaws. Acceptance of amendments or changes must be affirmed by at least two-thirds of all AIC Fellows and Professional Associates voting.

Commentaries

31. **Commentaries:** Commentaries are prepared or amended by specialty groups, task forces, and appropriate committees of AIC. A review process shall be undergone before final approval by the AIC Board of Directors.

Credits

UC Berkeley, Capital Projects

Emily Marthinsen, Physical and Environmental Planning

Diane Abbott, Project Management

SMWM

Architecture

Cathy J. Simon, FAIA, Principal-in-Charge

Andrew Wolfram, Project Architect

Liz Ogbu

Michelle Tarsney

Graphic Design

David Schellinger

Architectural Conservation, Inc.

Historic Preservation

Molly Lambert, Principal

Michael Corbett

Architectural Historian

PGA Design

Landscape Architect

Cathy Garrett, Principal

SMWM

989 Market Street
San Francisco, CA 94103

www.smwm.com