FHR-8-300 (11-78)

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places Inventory—Nomination Form

For HCRS use only
received JUL 1 8 1981
date entered MAR 25 1982

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

1. Name

RECEIVED
SEP 1 5 1981
OHP

historic University of California

and/or common University of California Multiple Resource Area

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street & number Oxford between Hearst Avenue and Bancroft Way ___ not for publication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
	___ being considered	_X_ yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	___ other:

Multiple Resource

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

city, town Sacramento Berkeley state California

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, John Galen Howard, Architect; 1917

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

e) Doe Memorial Library, 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.

Condition: Excellent; Altered; Original Site

HEARST GREEK THEATRE:

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

At the top of the bowl, a grass mound descends to 19 rows of concrete benches which step down the slope to form a semi-circle facing the high Classical stage on the west. There are 11 aisles, with 9 entrances at the top and 11 at the bottom. The lowest tiers, closest to the stage, have 28 carved stone chairs. The stage is enclosed on 3 sides by a high wall with attached Doric columns and a Doric entablature, closed on both ends by square piers. The principal stage entrance lies at the center and consists of a monumental doorway in an aedicule form with a Classic entablature on consoles and egg and dart molding. Secondary entrances lie at the sides. The backstage area is surrounded by storage and utility spaces to the north and south. The entrances to the theater proper lie along a series of terraces and staircases of aggregate concrete north and south of the stage. According to Walter Steilberg, consulting engineer for the 1957 remodeling, no evidence of steel reinforcing has been found.

Condition: Good; Altered; Original Site

NORTH GATE HALL:

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

The west entrance, flanked by 2 small balconies, is connected to the main circulation corridor, a single-loaded, L-shaped, glazed galley closing the north and west sides of the courtyard. The corridor's interior wall is shingled and punctuated by casement windows. A series of spaces, originally studios, occupy the north side of the building on Hearst Avenue. The north elevation has horizontal bands of windows and 3 large studio windows of different sizes with wood mullions. These rise above the eave line of the roof, whose pitch is raised to accommodate their height. Skylights also break the roof line.

Much of the building is single-wall, wood-frame construction with the structural system exposed on the interior. The exterior is sheathed with redwood shingles, the interior with Douglas fir. The south wing library is reinforced concrete and a precast concrete panel system.

The 1913 photographs accurately reflect the current appearance of the building. Because of the growth of shrubs in front of the building and on the sides, it is not possible to take contemporary photographs that show the elevations.

Condition: Good; Altered; Original Site

HEARST MEMORIAL MINING BUILDING:

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

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

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

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

The east and west sides are identical. They consist of end bays with circular windows flanking a central section of 5 bays marked by tall chimneys projecting well above the roof. These bays have broad arched windows divided by columns with squared Ionic capitals.

The interior of the Vestibule and Museum is a 3-story high space with shallow, skylit domes on pendentives. The upper levels are ringed with galleries. The airy, steel structure is exposed and designed in an industrial

HEARST MEMORIAL MINING BUILDING: (Continued)

aesthetic which reflects Labrouste's design of the reading room in the Bibliotheque Nationale in Paris, 1858-1868. The delicate columns, lattice girders, and dome ribs are painted light green; the vault pendentives are filled with Gustavino tile laid in a herringbone pattern. The working spaces of the building have been considerably altered over the years, principally to make office space; however, much of the well-detailed mahogany woodwork in the offices is intact. The alterations do not impair the architectural integrity of the building.

Condition: Excellent; Altered; Original Site

The original campus nucleus is definable as a district bounded on the east by the roadway running along the eastern edge of the Sather Gate Esplanade, on the north by University Drive, on the south by Sather Gate and Bridge and the roadway leading eastward by Wheeler, South Hall, and along the southern edge of the Esplanade. Campanile Way bisects the district. Within these boundaries are six structures that housed important functions of the early university. The Bancroft Library, a 1949 addition to Doe Library, is architecturally compatible with the original building. With the exception of Sather Tower and South Hall, the buildings are in the Neo-Classic style that dominated the aesthetics of the Ecole des Beaux-Arts in Paris, the leading academy of architecture in the western world. South Hall, a remnant of the original campus, is in the Second Empire Style, a European style that was also fashionable in the United States at the time of its design. Sather Tower was designed in a Venetian Gothic mode because Gothic was deemed the appropriate style for towers in the Beaux Arts system. The Neo-Classic buildings all have tile roofs, used by the architect, John Galen Howard, to give them a regional quality. With the exception of South Hall, the buildings' exterior material is granite. All the buildings are sited on graded earth platforms so that they rest on one level even though the site slopes downward from east to west. The central axis of Campanile is bisected by two minor, north-south axes, one running along the eastern edge of the Campanile Esplanade and the other between Doe and Wheeler and California and Durant, terminating at Sather Gate. With the exception of the Esplanade, landscaped with plane trees and evergreens, the plantings are closely related to the individual buildings in the manner of foundation planting.

Condition: Excellent; Unaltered; Original Site

SATHER GATE:

Sather Gate is composed of a set of four masonry piers sheathed in granite with beveled edges terminating in moldings that serve as bases for glass globes held by bronze bands. Flanking the end piers are sections of Classical balustrades terminating in newel posts. The two central piers are widely spaced to accommodate the bridge across Strawberry Creek. Bronze ornamental arches span the space between the piers. The central arch is segmental; the ones at either end are flat. The central arch features the University insignia surrounded with a laurel wreath. Marble plaques on the front and back of each pier portray nude male and female allegorical figures. Removed because of objection by Mrs. Sather to the figures' nudity, the plaques were restored to their places in 1977.

The reinforced concrete bridge over Strawberry Creek has a Classical balustrade.

#20

Condition: Good; Altered; Original Site

HEARST GYMNASIUM FOR WOMEN:

A long, two-story, rectangular block of stuccoed reinforced concrete aligned with the east-west campus axis, Hearst Gym is located on Bancroft Way. Designed in the ecclectic Classic mode associated with the Ecole des Beaux-Arts, the building conveys an impression of symmetry and regularity. The south elevation has 3 rectangular pavilions with matching facades, set well out from the building block. Elevated above street level, the south facade faces a terrace whose retaining wall has a Classical balustrade punctuated by monumental urns in a free Classic style. A stair composition which descends from the side-walk to the street has low walls with round coping and a single urn. This is a rare instance of a building design on campus that is linked compositionally with the street.

The pavilions have aedicules; the overall structure has a flat root with a simplified entablature and slightly projecting cornice. The recessed portions of the facade have four windows extending from the ground to the architrave. The windows are composed of small, square panes of glass in bronze muntins and divided into two sections by a bronze frieze ornamented in the Pompeian or Florentine manner. The windows are further embellished with pairs of bronze colonettes. Superimposed, fluted pilasters with composite capitals and plain bases support the window hoods.

The main terrace level of the north elevation is occupied by the large, central pool flanked by open courtyards. Interior spaces are occupied by 6 gymnasiums, offices, library, and lounges disposed around the courtyards and pool. The pool court is framed by a low wall with a molded base, seat, and top, hollowed out to hold planting. The wall ends are stopped by monumental hollow pedestals whose sides are sculpted with dancing ladies bearing garlands. The pedestals, capped with dentiled cornices, serve as planters for small trees. The central pavilion doorway, detailed in the manner of the windows, has low balustrades to either side surmounted at the ends by statues and urns. The "stage-set" effect is heightened by a total absence of any utilization equipment except a diving board. The east and west facades are similar but of less interest.

The building has had some interior alterations that have not impaired its architectural integrity.

Condition: Excellent; Altered; Original Site

THE FACULTY CLUB:

Sited at the west end of Faculty Glade, the Men's Faculty Club is intimately tied to its natural setting. Built in 1902, before the approval of the 1908 Howard Plan, the original wing did not conform to the Benard Plan axis. Instead it followed more generally the existing axis originally proposed by Olmsted. It related informally to the 1906 Senior Men's Hall.

According to Kenneth Cardwell's description in his book, Bernard Maybeck, Artisan, Architect, Artist, (p. 80), "The exterior finish of Maybeck's section of the Faculty Club is principally a natural colored sand plaster. Redwood shingles cover a portion of the second story walls. The roof is of Mission tile. Heavy wooden corbels and projecting trellis beams are extensions of the framing members of the interior. Arched entrance and window openings suggest California Mission forms ... One room that remains essentially the same is the Great Hall. Its interior framing is suggestive of Gothic timbering. Eight built-up columns of rough 2 x 10s support a system of timbers framed as a half truss for the low pitched gabled roof. Each half truss rises up and over to join its counterpart springing from the opposite side of the room. Balanced on the columns, the trusses are tied to the foundations by a steel rod. This ingenious framing (is) designed to give a high central space without any horizontal ties.

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

Subsequent additions to the north, east, and south have more than doubled the size of the club building and changed some of Maybeck's rooms. In 1903-4, J. G. Howard added a lounge section with a double fireplace to the south. In 1914 and 1925, Warren Perry added a section with a kitchen and dining room, later remodeled by W. S. Wellington. Extensive work in 1958-59 by Downs & Lagorio remodeled a game room and other facilities in the basement. In 1972, Marquis & Stoller altered the kitchen and extended decks on the east facade of

THE FACULTY CLUB: (Continued)

the Perry section. In 1977, Christopherson and Kositzky replaced the foundation, put in shear walls, and bolted Maybeck's structure together in the Great Hall. This firm also put a layer of plywood under the roof tiles and made other life safety changes in the tower room.

Faculty Glade is a greensward bounded on the north by Strawberry Creek. The lower level along the creek rises to the south in a slope that creates a natural amphitheater. The main wings of the Faculty Club open toward the glade defining the eastern boundary. The western boundary is defined by the meandering creek and by circulation paths leading to the top of the slope. Oaks are the dominant tree; along the creek there is a variety of vegetation both native and non-native. The central part of the Glade is open.

Condition: Excellent; Unaltered; Original Site

SATHER TOWER:

Sather Tower is a steel-frame structure sheathed in granite. The seven-story shaft with an indented central section has a slit window at each floor and a clock at the top. The observation loggia above has a Classically detailed balustrade and 3 open arches. A Classic entablature supports another balustrade with 4 corner posts having pyramidal obelisks capped with bronze flames. Within is a smaller tower element which terminates in a bronze, spiked lantern. The tower is set on a raised podium with Classical balustrades around the corners called the Esplanade. It is edged on 3 sides with hedges, extends north, and has 3 flights of steps on its raised sides. Six rows of pollarded plane trees are set in squares of grass, interspersed with herringbone brick walls. At the central intersection are a drinking fountain and 4 benches. Before the entrance to the tower is a granite square inscribed to J. G. Howard. At the entrance is a steel-framed canopy designed by Gardner Dailey.

Condition: Excellent; Altered; Original Site

SOUTH HALL:

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

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

Condition: Excellent; Altered; Original Site

WHEELER HALL:

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

The attic story follows the plan of the middle zone and is punctuated with fluted pilasters that support a molded cornice capped by a blank frieze.

The interior on the southwest side is occupied by a lobby and a large auditorium with a wide hall around its periphery. The second and third stories also have hallways providing circulation for the balcony. The building has received interior alterations that do not interfere with its exterior architectural integrity.

Condition: Excellent; Unaltered; Original Site

DURANT HALL:

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

The longer east and west sides have a central section consisting on the ground floor of 3 windows with inset frames, projecting sills, and segmental, molded hoods. Decorative motifs of bound foliate forms occupy the frieze panels above the windows. The top floor windows of the central section consist of 3 paired windows divided by Doric columns in deep reveals. The central bays are divided by unfluted pilasters which project slightly from the wall plane. The end sections of the wall have double-hung windows in plain recessed frames with projecting sills. The corners of the building have the same capitals and bases as the inner pilasters but no shafts.

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

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

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

Condition: Excellent; Altered; Original Site

DOE MEMORIAL LIBRARY:

Built in two stages from 1907-1911 and 1914-1917, Doe Library consists of the earlier north wing containing the lobby sequence and the original Loan Hall, and the later section with the present Loan Hall, the stacks and offices, and service areas. The steel-framed north wing is a granite-faced, monumentally scaled structure sited on a regraded platform near the center of campus. The lower part of the structure is divided into a fenestrated basement floor resting on a rusticated base stopped by a bolection molding. Above, the loan hall rises 2 stories culminating on the interior in a barrel-vaulted, coffered ceiling studded with rosette pateras, and on the exterior in a tiled, gabled roof. The north elevation of the loan hall is articulated by a wide floor still supporting 16 engaged, fluted columns, whose composite caps feature serpents and open books. The columns are paired at the corners and on either side of the central bay. Between the paired columns are vertical panels carved with bound garlands of fruits and flowers, and pateras. The entrance composition has a stone portal approached by a broken flight of semicircular steps. The portal is ornamented with pateras and a bead-and-reel molding. The lintel, inscribed "The University Library", has a running fret and dentil course beneath the broad, flat hood supported by large, S-shaped consoles. Above, the cornice has a bronze crest of anthemions and palmettes. The doors are bronze and glass set in a patterned grid. A bronze bust of Minerva with rinceaux sits above the door. Above the portal are two Ionic columns set on either side of a bronze-framed window which, with the other ten windows set between the columns to either side, lights the interior. Above the arched windows is the entablature, with a "double key" frieze and dentil course. The molded cornice has simple modillions on its soffit.

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

Beside the lobby and stair sequence, the ground floor holds the Morrison Reading Room, a large comfortably furnished, wood-paneled room. The present

DOE MEMORIAL LIBRARY: (Continued)

Loan Hall is distinguished by a handsome polychromed, plaster relief ceiling in an Italian Renaissance style.

The building has received some alterations, but they do not impair the architectural integrity of the exterior or the designated significant interior spaces.

Condition: Excellent; Altered; Original Site

CALIFORNIA HALL:

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

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

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

The north and south facades are three bays wide and are detailed like the east and west facades. Each has an entrance with windows to either side.

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

Condition: Good; Original Site

THE AGRICULTURE COMPLEX AND UNIVERSITY HOUSE:

The Agriculture Complex is composed of three buildings, Wellman, Hilgard, and Gianinni, grouped around a court open at the north end. The general architectural style of the complex is Neo-Classic derived from several sources and consequently of an ecclectic nature. All three buildings have hipped, tiled roofs and are regular and symmetrical in their composition. The complex is oriented to the major east-west axis of the central campus and is sited on a rise near the main, west entrance. Through its landscaped setting, the complex is tied to University House. The setting was intended to give a park-like, Mediterranean ambience to this part of the campus. The original landscaping reflected this intention through the planting of olive and stone pine trees, many of which still survive. The district is bounded by Hearst Avenue, the northern edge of the campus, and by the entrance drive to University House and the pathways marking the main circulation route around the Agriculture Complex on its west and south sides. The meandering north fork of Strawberry Creek is the eastern boundary.

The buildings are described in the following pages in the sequence noted above.

Condition: Good; Altered; Original Site

WELLMAN HALL:

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

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

Visually, the south elevation is divided symmetrically into three parts; a central, projecting apse, with an arched entrance defined by monumental, rusticated voussiors, and two flanking fenestrated bays defined by vertical bands of rusticated granite blocks. Entrance doors on either side of the apse are surmounted by arched windows whose form recalls those of Alberti's Rucellai Place in Florence. The north elevation has three fenestrated floors; the fourth is concealed in the roof. Vertically, two outer bays defined by vertical bands of rusticated granite blocks echo those of the south facade. The central portion is divided into eight bays with large, double-hung windows separated by Doric columns on the second floor. The third floor windows have recessed, ornamented copper lintels and wood frames.

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

Condition: Excellent; Unaltered; Original Site

HILGARD HALL:

A C-shaped building forming the west side of the Agricultural Complex, Hilgard conforms in height and width to Wellman.

The west, or main, facade has an engaged colonnade in a giant, modified Doric order with paired pilasters at the corners. The wood-framed, double-hung windows have 16 lights. Sgrafitto friezes on a red ground in a Florentine Renaissance style frame the wall openings and occupy intercolumnar spaces. The entrance composition has an aedicule form with Classic entablature and is decorated with a frieze of stylized California poppies. Over the door is a carved relief of a basket of fruit with an overflowing cornucopia. All the decorative detail symbolizes aspects of agriculture and animal husbandry. The attic frieze has the inscription: "To Rescue for Human Society the Native Values of Rural Life".

The courtyard facade is composed of a central portion of 9 bays marked by double-hung windows and doors flanked by angled portions with 5 bays each in the end facades. The principal feature of the end facade is a balcony composition consisting of French doors framed by paired round arches supported by ornate columns, set in a sgrafitto architrave with molded cornice head. The openings are preceded by balconies of cast stone lavishly decorated with symbols of the state's agriculture. Among these are sheaves of grain, winnowing baskets, and stylized plants. The balconies are supported on large, ornate consoles. The ground floor entrances below the balconies have architraves decorated with poppies, the state flower.

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

Condition: Excellent; Unaltered; Original Site

GIANNINI HALL:

A "C" shaped building of reinforced concrete which forms the east side of the Agricultural Complex, Giannini mirrors Hilgard across the court in massing, height, and general proportions.

Giannini is also oriented to the main campus axis through placement of the main entrance on the southeast facade. This entrance is a Regency style frontispiece in travertine marble with decorative urns and floral patterns in the upper part and a central door flanked by windows at the main level. The door itself is an elegant composition in wrought iron reflecting the Moderne Style. From the door, wide-scalloped stairs with low risers descend to a brick landing scored with marble bands. Stairs to the right and left lead to the road below.

The main entrance opens to a lobby and faces an eliptical, branching stair. The two-level lobby is distinguished by a concrete, beamed ceiling polychromed with designs reflecting a mixture of both Indian and Art Deco Styles. Metal Art Deco chandeliers also grace the interior, which, overall, is a striking departure from the generally utilitarian character of such spaces on the campus. The lobby also contains a multi-colored marble memorial to A. P. Giannini. To the right of the lobby is the elevator and stair to the second story.

The courtyard elevation has a central block with a shallow two-story loggia of nine bays. Free-standing, squared columns are interspersed with four monumental urns. In the center is a graceful, ornamental iron gateway at the head of a flight of steps. The projecting wings have entrances surmounted by balconies with ornamental iron railings. The elevation is detailed in a free Classic manner with ornament derived from plant forms. It complements the older, Classic buildings with the east facade reflecting current fashions. A notable feature of the east facade is the cast concrete figures which flank the top floor windows and hold aloft agricultural symbols such as bags of grain. These were designed by Ellah Hays, the architect's wife.

Condition: Excellent; Altered; Original Site

UNIVERSITY HOUSE:

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

The entrance stair descends to a terrace level divided into brick paths and lawn, enclosed by a clipped hedge. A second flight of stairs connects to the drive, which circles around the house. This landscaping scheme was designed by J. G. Howard, who also designed the interiors when the house changed from classrooms to the Benjamin Ide Wheeler residence. To the southwest, a round bed, edged with clipped boxwood, has an ornamental clock. This was not part of Howard's scheme, but the stone pines on the grounds, which continue the Italian landscaping of the Agriculture Complex, may be attributed to Howard. To the east, the lawn sweeps downhill to a formal garden with greenhouses and maintenance buildings on the other side. The house and grounds together comprise a tranquil enclave.

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

Interior alterations have been compatible with the architectural character.

Condition: Excellent; Unaltered; Original Site

FOUNDERS' ROCK:

At the northeastern corner of the University of California campus in Berkeley, where Hearst Avenue meets Gayley Road, is Founders' Rock, a dramatic outcropping against a backdrop of handsome eucalyptus trees. This massive rock was torn from the Hayward Fault geologic ages ago. Since there is no rock similar in composition within 25 miles, geologists conclude that it was carried to its present site and thrust up through the earth's crust by movement of the fault itself.[1]

More than a century ago the view from the rock revealed a vast meadow, dotted here and there with ancient oaks, and sloping from the hills to the sea. Cutting through fields of grain to the south of the rock was a rushing creek lined with willows and bay trees (later to be named Strawberry Creek).

Although the rock and trees today are bordered to the south and west by large laboratory and classroom buildings, the site still stands free as a transition to the wilder hills above campus and a reminder of the once open rustic slopes which now house a still expanding university.

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1 "Its composition is interesting," writes Garniss H. Curtis, Professor of Geology and Geophysics at the University of California, Berkeley. "To begin with it was an olivine-rich intrusive rock, that is, a rock that cooled and crystallized at great depth in the earth. This olivine($MgSiO_4$)-rich rock became hydrated to form serpentine, a greenish soft rock common in California. Following this hydration to form serpentine, the rock was further altered by carbonate-rich, hot spring water which converted the serpentine into the rock we see now, a rock composed of calcium carbonate and chalcedony. We call this simply 'silica-carbonate rock!' Almost all the silica-carbonate rock we see in the Coast Ranges is in and along fault zones like the Hayward Fault." Excerpt from a statement prepared by Professor Curtis on request, for this nomination form, and dated February 1, 1979.

8. Significance

Period	Areas of Significance—Check and justify below			
___ prehistoric	X archeology-prehistoric	___ community planning	X landscape architecture	___ religion
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science
___ 1500–1599	X agriculture	___ economics	___ literature	___ sculpture
___ 1600–1699	X architecture	X education	___ military	X social/ humanitarian
___ 1700–1799	___ art	___ engineering	___ music	X theater
X 1800–1899	___ commerce	___ exploration/settlement	___ philosophy	___ transportation
X 1900–	___ communications	___ industry	X politics/government	X other (specify) Mining
		___ invention		

Specific dates 1860-1927 **Builder/Architect** Farquharson & Kenitzer, John Galen Howard, Bernard Maybeck, Julia Morgan

Statement of Significance (in one paragraph)

The Berkeley campus is the first permanent site of the University of California, established by the Charter Act of 1868 as the state's first university. The early central campus buildings are the result of an international competition, the first such to be held for a California site, which embodied the highest aspirations of the University and the State of California at the turn of the century. The winning plan was modified and largely carried out by John Galen Howard, the first Campus Architect, during his tenure from 1902 to 1924. During the ensuing decades, the growth of the campus has both exceeded the boundaries of Howard's plan and also followed planning concepts no longer influenced by the formal, academic ideals of the Ecole des Beaux-Arts. The intention of this Multiple Resource Nomination is to identify the buildings, structures, natural features, and, where indicated, interiors and landscaping settings that best represent the original Classic phase of the campus development from 1902 to 1930. The seventeen items in this nomination were given the highest preservation priority as a result of a Campus Historical Resources Survey that studied ninety-four buildings on the Berkeley campus in the context of a set of criteria which included architectural merit, historical merit, environmental merit, structural merit, and merit of one component of the building. The study also developed physical descriptions of all buildings, brief histories, and evaluative comments. An Advisory Panel then met on the Berkeley campus, toured campus buildings, reviewed materials prepared by the Campus Study Group, and formally evaluated all campus buildings. The Panel included architects and historians from the University faculty, and members of the Alumni Association, the Berkeley Architectural Heritage Association, the Council of Neighborhood Organizations, and the National Trust for Historic Preservation.

On April 16, 1860, the private College of California dedicated its new campus, 160 acres of farm land in Berkeley between the north and south branches of Strawberry Creek. The site was selected, "because of its abundant water supply, its mild climate, the absence of severe winds, the rolling landscape abundantly covered with oak, sycamore and bay trees, the superb views to the Golden Gate and Sausalito mountains, (and) the rather convenient but not pressing proximity of Oakland and San Francisco." It was, in other words, a wholesome and idyllic setting more appropriate for the future great university the founders envisioned than the present campus in the City of Oakland. In 1864, the College Homestead Association was formed for the purpose of

acquiring and selling lots in the vicinity of the college tract to funds its buildings. In two years the Association acquired an additional 320 acres for speculative residential development. A plan for development of these "college grounds" was commissioned by the College's Board of Trustees from Frederick Law Olmsted, who was at work on various projects in the State about that time.

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

Meanwhile, the Morrill Act was signed in 1862 giving land grants to states that established colleges for agriculture and the mechanical arts. In 1866, the California Legislature took advantage of this Act to found the Agricultural, Mining and Mechanical Arts College. The proposed site for this technical school was a tract to the north of that of the College of California. In view of its economic insecurity and the injurious competition certain to follow the establishment of the state college, the College of California offered its holdings to the State in 1867 on the condition that the two institutions merge to become a complete university. The Legislature accepted the proposition, and, with the signing of the Charter or Organic Act on March 23, 1868, the University of California was born, with a Board of Regents to govern it. The townsite was named for George Berkeley, Bishop of Cloyne, who had visited the colonies in 1729 with the idea of founding a college in Rhode Island. The founders, assembled at Founders' Rock in 1866 to name the new town, particularly fancied Berkeley's long epic poem, the last stanza of which reads:

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

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

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

The need for a comprehensive plan to guide the University's future growth was recognized in 1895 by Regent Jacob Reinstein, a noted San Francisco lawyer and a member of the class of 1873. Influenced by the views of Bernard Maybeck, instructor in architectural drawing, Mr. Reinstein made a plea for a "comprehensive permanent plan" which would result in the progressive construction of buildings commensurate with the pride and dignity of a great and glorious state -- befitting the best and noblest purposes of that state."

Finding the Board of Regents receptive to the need for long-range planning, Mrs. Phoebe Apperson Hearst, advised by Maybeck and Reinstein, offered to finance an international competition for a physical plan for the University. This generous proposal, which ultimately cost Mrs. Hearst $200,000, was accepted by the Regents. During 1896 and 1897, Reinstein and Maybeck travelled to the East Coast and to Europe soliciting ideas for the competition. Through the collective efforts of the University faculty, the Regents, San Francisco architect Albert Pissis, William Ware of the Architecture School of Columbia University, Julian Gaudet, Professor of Theory at the Ecole des Beaux-Arts in Paris, and Bernard Maybeck, 6,000 copies of a prospectus and 8,000 copies of the program were published in three languages in 1897. A jury of five that included Jacob Reinstein and internationally famous architects such as Richard Norman Shaw was chosen.

The competition prospectus described the grand vision:

> "It is seldom in any age that an artist has had a chance to express his thought so freely, on so large a scale, and with such entire exemption from the influence of discordant surroundings. Here there will be at least twenty-eight buildings, all mutually related and, at the same time, entirely cut off from anything that could mar the effect of the picture. In fact, it is a city that is to be created, -- a City of Learning, -- in which there is to be no sordid or inharmonious feature. There are to be no definite limitations of cost, materials, or style. All is to be left to the unfettered discretion of the designer. He is asked to record his conception of an ideal home for a University, assuming time and resources to be unlimited. He is to plan for centuries to come. There will doubtless be developments of science in the future that will impose new duties on the University, and require alterations in the detailed arrangement of its buildings, but it is believed to be possible to secure a comprehensive plan so in harmony with the universal principles of architectural art, that there will be no more necessity of remodeling its broad outlines a thousand years hence, than there would be of remodeling the Parthenon, had it come down to us complete and uninjured.
>
> "In the great works of antiquity, the designer came first, and it was the business of the financier to find the money to carry out his plans. In the new building scheme of the University of California, it is the intention to restore the artist and the art idea to their old preeminence. The architect will simply design, others must provide the cost."

The program was more circumspect:

> "The University of California possesses extensive and well located grounds; besides, it has at its disposal sufficient resources to begin the erection of a great center of learning. But it will require many years to complete the work in all its parts, and it is to be expected that the Programme of each division will undergo

some modifications before the general work is completed. The special arrangements of each division or department cannot, therefore, be settled at the present time.

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

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

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

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

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

The Benard Plan embodied the aesthetic principles of the pre-eminent French architectural academy, the Ecole des Beaux-Arts. It featured formal axes, bilateral symmetry, monumental scale, and an eclectic Classic style for the buildings. The belief that a design in accordance with universal architectural principles would insure "that there would be no more necessity of remodeling its broad outlines a thousand years hence than there would be of

remodeling the Parthenon", was stated in the program. Still, the plan was not insensitive to the peculiarities of the site. The Olmsted axis from the hills to the Bay was accepted but shifted northward to line up with the grid of the City of Berkeley, which now had a population of over 10,000. This shift combined with changes in the land contours reflected the shift of emphasis from natural order to urban order. However, a concession to natural order left Strawberry Creek free to meander through the campus.

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

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

In 1919, President Benjamin Ide Wheeler's long, autocratic administration ended. With the loss of his most powerful supporter, Howard's opposition to such proposals as the siting of the Memorial Stadium on a natural bird and wildflower sanctuary at the mouth of Strawberry Canyon was increasingly viewed as indicative of inflexibility and an unwillingness to cooperate with the Regents. In 1922, the commission for the Hearst Memorial Women's Gymnasium was given to Bernard Maybeck and Julia Morgan without his approval. In 1924, the rift between Howard and the Regents was irreparable; his contract as Supervising Architect was not renewed. In 1927, he resigned as Director of the School of Architecture although he continued to teach there until his death in 1931.

In 1927, George W. Kelham, a prominent San Francisco architect, succeeded Howard as Supervising Architect. Although Kelham favored the continuation of Howard's 1914 Plan, the planning decisions were removed from the responsibilities of the Supervising Architect after 1930 and given to a faculty Committee on Campus Development and Building Location. This change resulted in actions that extended the boundaries of the campus and initiated the process of altering the 1914 Plan. This nomination, therefore, concludes with the completion of the Agricultural Complex, a prominent part of both the 1908 and 1914 Plans by the design and construction of Giannini Hall in 1930.

Period: 1900-present
Areas of Significance: Architecture; Education; Theater
Specific Dates: 1902-1903
Builder/Architect: John Galen Howard, Ernest Born (Additions)

HEARST GREEK THEATRE:

The architectural and environmental merit of the Greek Theatre are inseparable. As Howard himself said, "Combining as it does the monumental and festive character, this form of building is at once impressive and graceful ... The pure, simple, big classic forms harmonize exquisitely with the forms of hill and canyon." Historically, the structure symbolized the combined intellectual and democratic ideals of the early University. It was the first permanent outdoor theatre modeled on a Greek prototype to be built in the State.

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

The site, called "Ben Weed's Amphitheater", after its discoverer, had been used since 1894 for the annual Senior Extravaganza. President Benjamin Ide Wheeler persuaded William Randolph Hearst to pay for its conversion into a more substantial setting for University functions. According to historian Joan Draper, architect, patron, and University president clearly saw parallels between Berkeley and Greek life. The Greek Theatre was modeled after the theater at Epidaurus. Howard intended to crown the back wall with carytids, encircle the seating area, which accommodates 10,000 people, with a double colonnade, and cover all exterior surfaces with marble, but costs proved prohibitive. Private donors provided the inscribed marble chairs (designed by Earle Cunnings, instructor in modeling in the Department of Architecture, and based on Greek models). Julia Morgan worked with Howard on the plans, and may have supervised the construction. It was used for the first time (before completion) on May 16, 1903, when President Theodore Roosevelt delivered the commencement address there. Formal dedication came on September 24, 1903 with the presentation of selections from Aristophanes' The Birds in the original Greek. Ernest Born added new dressing rooms, approaches, lighting, and roof in 1957. Since the additions are either separated from the main structure or unobtrusively attached to it, they do not impair the architectural character.

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Period: 1900-present
Areas of Significance: Architecture; Education
Specific Dates: 1906
Builder/Architect: John Galen Howard, Walter Steilberg/Howard and Galloway

NORTH GATE HALL:

North Gate Hall housed the first School of Architecture in the State of California. Architecturally, the building is a major landmark in the development of the regional architecture of the San Francisco Bay Area. This regional style is characterized by a generally low, horizontal profile, the integration of indoor and outdoor spaces, straightforward expression of structure and materials, and a general warm, woodsy ambience. Although Howard considered the "Ark" a temporary building, it has gained a permanent place in the history of the campus and the affection of generations of students and faculty.

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

Continued growth prompted an addition of three drafting rooms and a studio in 1908. These were designed by Howard & Galloway. In 1912, the same firm added a gallery along the south side of the building and an auditorium, studio, and exhibition hall. In 1935, Walter Steilberg added the west corridor and the fireproofed library. This last addition created the courtyard, further developed by students and faculty in succeeding years. All additions were compatible with the original structure.

During Howard's tenure, students referred to the building as the "Ark" and to Howard as "Father Noah". Many other important architects have studied and taught in North Gate Hall. The building was last used by the Architecture Department in 1964.

Period: 1900-present
Areas of Significance: Architecture; Education; Engineering; Mining
Specific Dates: 1902-1907
Builder/Architect: John Galen Howard

HEARST MEMORIAL MINING BUILDING:

No building is more important, architecturally or historically, to this campus. The exterior design best illustrates Howard's ability to vigorously reinterpret the Classic tradition in a regional context. The interior is a sophisticated and elegant interpretation of 19th Century structural aesthetic associated with feats of engineering.

Historically, the building housed the State's first School of Mining and is associated with two of California's most prominent citizens, George and Phoebe Apperson Hearst.

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

Howard felt the building should express the nature of mining. "There is something about it", he said, "something essentially elementary, something primordial; and its impression in architecture must, to be true, have something of the rude, the Cyclopean." At the same time, this building was to serve as the prototype for subsequent University structures and, therefore, had to project a suitably dignified image. Finally, Howard had studied the California missions on a sketching trip in 1888 and felt that this key building for the State University should reflect something of the spirit of California as well.

Although the design strongly reflects the eclectic Classic mode of the Beaux-Arts, a variety of details along with the tiled roof contributes a Meditterranean, if not California Mission, flavor to the building.

Period: 1800-1899; 1900-present
Areas of Significance: Architecture; Education; Landscape Architecture
Specific Dates: 1873-1917 (1949, Library Annex)
Builder/Architect: John Galen Howard, Farquharson & Kenitzer, Arthur Brown, Jr. (Library Annex)

The group of buildings discussed below, together with the landscaped setting defined by the district boundaries, comprises the original core of the permanent campus of the first State University in California. The buildings are grouped and sited in accordance with the first official plan for the Berkeley campus, the Phoebe Apperson Hearst Architectural Plan, adopted by the Regents in 1914. One of the buildings, South Hall, is the oldest campus building and was the setting for the first University graduation held on the Berkeley campus in 1873. In addition to the important collection of the main library, that of the internationally known Bancroft Library is housed in the district in an annex of the main library.

Since the founding of the University, Campanile Way, running east-west on axis with the Golden Gate, has symbolized its link with what was then the country's principal western gateway. Two minor north-south axes further define the grouping of the buildings, create vistas, and provide major circulation paths for the campus as a whole. The lower axis continues through Sather Gate to Sproul Plaza and Telegraph Avenue, the campus' main public gateway on the south side and an historically famous intersection of "town and gown". On the eastern edge of the district, the Esplanade of Sather Tower (Campanile) is the most important formally designed and landscaped space on the campus.

In respect to important events and people, the associations of the central district are immeasurably rich; an adequate chronicle of them is not possible within the limits of this document.

Period: 1900-present
Areas of Significance: Architecture
Specific Dates: 1908-1910
Builder/Architect: John Galen Howard

SATHER GATE:

The historical significance of Sather Gate lies in its original function as the Telegraph Avenue entrance to the campus. As such, it was a major rallying spot for student activities, protests, and political demonstrations from 1914 when it was completed until the 1950s when the public entrance was removed one block south for the purpose of constructing the new Student Union and Dining Commons. Although it is no longer the official gate to the campus, Sather remains an important symbol with a rich store of associations.

Architecturally, the structure is an elegant expression of Neo-Classic design applied to a significant element in the landscape that frames an important vista.

Sather Gate was built with the help of a $40,000 gift from Jane K. Sather as a memorial to her husband Peder Sather, a San Francisco banker and trustee of the College of California from 1860-1863.

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.

Period: 1900-present
Areas of Significance: Archeology-Prehistoric; Architecture; Education; Landscape Architecture; Social/Humanitarian
Specific Dates: 1902; 1958-1972 (later additions)
Builder/Architect: Bernard Maybeck, J. G. Howard, Warren Perry, W. S. Wellington; remodelings and additions by Downs & Lagorio, Marquis & Stoller, Christopherson & Kositzky

THE FACULTY CLUB:

The Faculty Club is among the earliest of the campus buildings; its wealth of association for members of the faculty and the community is unequaled by any other campus building. In spite of numerous additions and alterations, the building has grown organically and is architecturally harmonious. The regional spirit of its design makes it particularly appropriate for the Berkeley campus. In addition to its important ties with those associated with the University, its design was authored by such historically important architects as Bernard Maybeck, John Galen Howard, Warren Perry, and W. S. Wellington.

Faculty Glade, of which the building is an integral part, has served continuously as a social setting for ceremonies and gatherings such as graduation receptions. It is, therefore, rich in historical associations for a variety of individuals and groups associated both with the University and the community. Environmentally, it is one of the campus' loveliest landscaped settings.

Originally called the Men's Faculty Club, the club evolved out of the Dining Association which, as Edmond O'Neil, one of the club's founders and presidents, stated, "provided warm lunches at reasonable prices". Well before the white man arrived, the Ohlone Indians had a campsite and burial ground in Faculty Glade. The campus grounds with the stands of oaks provided fall forage. During the excavations for the building, a variety of Native American utensils, ornaments, and other artifacts were found along with skeletons. The original club was financed by faculty subscriptions; it has greatly expanded its services and membership over the past decades. In addition to dining, lodging facilities are also available. Perhaps the most famous resident was Henry Morse Stephens, who privately commissioned Maybeck to design the tower room over the north entry where he lived for the rest of his life. The list of famous members and lodgers is long. Many of the rooms are named after famous members: Clark Kerr, John Galen Howard, Wendell M. Latimer, and Edward C. Tolman, for example.

Period: 1900-present
Areas of Significance: Architecture; Education; Landscape Architecture; Music
Specific Dates: 1914
Builder/Architect: John Galen Howard

SATHER TOWER:

Sather Tower is the prime symbol of the Berkeley campus. Although the structure makes a notable contribution to the architecture of the campus, its historic significance extends to the community of Berkeley and the Bay Area in general where it serves as a major landmark both for residents and visitors. Together with the landscaped esplanade around its base, the tower is the central campus shrine. In the words of its designer, John Galen Howard, the tower served to "point the University's way upward ... unifying its ideals and punctuating its message".

Completed in 1914, the tower was built with a $200,000 gift from Jane K. Sather as a memorial to herself. The structure was nicknamed "the Campanile" for its resemblance to St. Mark's Campanile in Venice of which it is a free version. The chimes were cast by John Taylor & Sons, Loughborough, England; their delivery was delayed by World War I. They were first played on November 2, 1917 and dedicated on Charter Day, 1918. The clock is dedicated to William Ashburner, a Regent from 1880-1887.

Period: 1800-1899
Areas of Significance: Agriculture; Architecture; Education
Specific Dates: 1872-1873 (1968, renovation)
Builder/Architect: Farquharson & Kenitzer

SOUTH HALL:

Historically, South Hall has the highest significance for the University of California and the Berkeley campus because it is the oldest surviving building, the setting for the first graduation held in Berkeley, and the first home of the College of Agriculture, one of the original University colleges.

Architecturally, South Hall's importance lies in its being a now rare example, particularly on the West Coast, of a European architectural fashion, now called the Second Empire Style, that swept the country in the latter half of the 19th Century. According to its restoration architect, Kenneth Cardwell, its construction may represent an early conscious attempt to design an earthquake-proof building.

The surviving building of the original University nucleus, the cornerstone for South Hall was laid October 9, 1872; the structure was completed in the fall of 1873. The building derives its name from its position at the south corner of the triangle completed by North and Bacon Halls, razed in 1917 and 1961. South Hall was designed by David Farquharson, a Scottish immigrant to California, who also designed the first State Capitol building and the first Bank of California in San Francisco. The Second Empire style was in fashion for institutional buildings and was represented on other campuses, as in Harvard's Boylston Hall of 1857 and the nearby Mills Hall, by Samuel Bughee, of 1871. Designed to house laboratories for agriculture and the physical and natural sciences, South Hall also housed the University's library of 1,800 volumes in 1873 and the office of the President from 1899-1906. The building's structural system of walls of brick cells rather than continuous masonry reveals an early approach to fireproofing. In fact, this aspect of the building and not its style gave it a higher preservation priority than North Hall. Consequently, though it was stylistically incompatible with the academic Classic style of Howard, it continued in use for a variety of departments shifted about during various building campaigns. For instance, from 1912-1923, the Physics Department occupied the whole hall. It currently houses the School of Library and Information Studies.

In honor of the University's Centennial, South Hall was renovated in 1968 under the direction of Professor Kenneth Cardwell. At that time, the alterations listed above were made. They are architecturally compatible and do not interfere with the building's integrity.

Period: 1900-present
Areas of Significance: Architecture; Education
Specific Dates: 1917
Builder/Architect: John Galen Howard

WHEELER HALL:

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

Architecturally, the design is stylistically in tune with the earlier buildings such as Doe Library. Wheeler reveals the high qualities that architect and critic, Irving Morrow, attributed to it in a 1917 article in The Architect and Engineer, "... unity, clarity, restraint, poise, centrality of intent pursued with a calculated economy of means". The building anchors one corner of the original campus building group, reinforcing both the Campanile Way and the east-west walk along Strawberry Creek.

Wheeler Hall marked another stage in the growth of the University. The cornerstone was laid March 23, 1916; the structure was completed in 1917. From an 1899 enrollment of 2,500, the University grew, during Benjamin Ide Wheeler's tenure, to 6,000 students by 1916. Wheeler Hall provided office space and classrooms for many departments, including: Economics, Education, English, Greek, Mathematics, and Political Science. The English Department, which subsequently moved to Dwinelle Hall when it was completed in 1952, returned in 1964 and took over the majority of Wheeler's office space.

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

Period: 1900-present
Areas of Significance: Architecture; Education; Landscape Architecture; Law
Specific Dates: 1911
Builder/Architect: John Galen Howard

DURANT HALL:

Historically, Durant Hall's significance lies in its relationship to the original campus nucleus, its use as the first home of the Law School, and its name which commemorates the third President of the University.

Architecturally, Durant is one of the most important campus buildings. The design reveals Howard's considerable talent for restructuring the Classic vocabulary of form and detail. The building also contains one of the few original interiors that exemplifies the high standards observed in the construction of the early University buildings. Since Philosophy Hall was never built, Durant plays a major role in the extension of the east-west axis across Campanile Way to Sather Gate.

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

The building housed the Law School from 1911 to 1951. The ground floor was planned to house club rooms and service spaces, while the main floor contained lecture and debating rooms. The third floor and the fourth floor loft under the sloping tile roof constituted the Lawyers' Memorial Hall. This consisted of stack space for 90,000 volumes and a central two-story skylit reading room with meeting rooms and instructors' offices nearby. It was hoped that Boalt would become the Western rival of Harvard and Columbia in the East.

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

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

Period: 1900-present
Areas of Significance: Architecture; Education
Specific Dates: 1907-1917
Builder/Architect: John Galen Howard

DOE MEMORIAL LIBRARY:

Historically, Doe Library has the highest significance because of its central relationship to the original campus nucleus and its evocation of Greco-Roman temples symbolizing the University's early aspiration to be the "Athens of the West". Conceived as the physical and intellectual centerpiece of the campus, the 1911 portion of Doe remains the most powerful archiutectural symbol of the original campus concept. A luxurious use of materials and lavish detail, combined with forceful siting and masterful interiors such as the original reading and loan hall, give Doe national architectural significance.

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

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

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

Period: 1900-present
Areas of Significance: Architecture; Education
Specific Dates: 1903-1905
Builder/Architect: John Galen Howard

CALIFORNIA HALL:

California Hall was one of the first buildings to be erected following the adoption of the new campus plan for the University as a result of the Hearst Competition. The building has served continuously since its opening as the administrative center of the campus. Its relationship to the other buildings designed by John Galen Howard in this original campus core is also of prime importance.

Although the interior has lost its original character, the exterior is unaltered and exemplifies the disciplined richness initially envisioned for campus buildings.

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

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

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

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

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

Period: 1900-present
Areas of Significance: Agriculture; Architecture; Education; Landscape Architecture
Specific Dates: 1912-1930
Builder/Architect: John Galen Howard, W. C. Hays

THE AGRICULTURAL COMPLEX AND UNIVERSITY HOUSE:

The creation of a College of Architecture was a mandate to the Regents from the 1868 State Legislature embodied in the Charter Act that established the new University. The College was subsequently of prime importance in the initial development of the campus. In giving the College a prominent site near the main campus entrance, the University proclaimed its importance to all comers.

Architecturally, the complex reflects the architect's desire to fuse an idealized image of a Tuscan farm with the Classical design precepts of the Ecole des Beaux-Arts, the world's leading architectural academy. Though the buildings were not constructed at the same time, their general format conforms to the original scheme, conceived by Howard before the 1908 plan. Much of the architectural significance of the complex lies in its achievement of a harmonious expression of the evolution of a general Classic theme over a time period in which architectural fashions underwent significant change.

Historically, the College is associated with experimentation in agriculture and related fields of horticulture and entomology.

Period: 1900-present
Areas of Significance: Agriculture; Architecture; Education; Landscape Architecture
Specific Dates: 1910-1912
Builder/Architect: John Galen Howard

WELLMAN HALL:

Wellman Hall is historically important through its association with the history of agricultural education and development in the State of California. Wellman was the first building of the Agricultural complex to be built and remains its centerpiece. Architecturally, it is a notable example of the flexibility of the Classic tradition in architectural design.

Originally Agriculture Hall, the building was dedicated November 20, 1912. It was renamed in 1967 for Harry Richard Wellman, then Acting President of the University, who held degrees in Agricultural Economics.

Howard specified the finest materials: "All granite to be of best quality ... It must conform in color, texture, composition and general appearance with the stone used in California Hall, the Mining Building and the Library ... All marble shall be equal to the best grade of white California marble, as free as possible from veins or markings ... without defects of any sort." High quality copper and terra cotta were also specified.

The Entomology Department occupied the new building with other elements of the College upon its completion in 1912. In 1913, Dean T. F. Hunt introduced the Division of Landscape Gardening and Floriculture. Drafting spaces took advantage of the large north windows; part of the apse became the Landscape Library. In 1965-1966, Landscape Architecture became a department of the new College of Environmental Design and moved to Wurster Hall. Wellman was then remodeled for sole occupation by the Entomology Department. The remodeling does not impair the exterior architectural integrity of the building.

Period: 1900-present
Areas of Significance: Agriculture; Architecture; Education; Landscape Architecture
Specific Dates: 1916-1917
Builder/Architect: John Galen Howard

HILGARD HALL:

In addition to its association with Eugene W. Hilgard and its historical importance as the second building to be added to the Agriculture complex, Hilgard is architecturally important as an unusual variation on the Classic theme, an attempt to incorporate Northern Italian Renaissance motifs into an academic, Neo-Classic design.

Hilgard was dedicated October 13, 1917. The structure was originally to be sheathed in granite like Wellman; however, economy measures imposed by World War I changed the material to cement-washed concrete. The $350,000 for construction came from a $1.8 million bond issue from the Regents, provided by a 1914 State initiative. Twenty-five thousand dollars of the cost was for equipment. The building was begun August 1, 1916 and completed on schedule in 1917.

Hilgard was intended to house seven divisions of the College of Agriculture: Agronomy, Citriculture, Forestry, Genetics, Pomology, Soil Technology, and Viticulture. The ground and main floors were devoted to lecture halls, classrooms, and laboratories, while the third and fourth floors would contain offices. The attic of the west elevation was planned to contain an inscription which President Wheeler and Howard at first wanted to apply to the work of Professor Eugene Hilgard who established the first U.S. agricultural experiment station at the University and served as the first Dean of the College of Agriculture (1874-1904), but they could not come up with an appropriate motto. In April, Howard suggested, "Given by the People of the State of California A.D. 1915," and in May, Wheeler suggested, "To bring food for the peoples from the breast of the earth." Wheeler changed his mind and in September suggested, "To (help) rescue for human society the moral values of rural life," which was changed to "To Rescue for Human Society the Native Values of Rural Life."

Period: 1900-present
Areas of Significance: Agriculture; Architecture; Education; Landscape Architecture
Specific Dates: 1930
Builder/Architect: W. C. Hays

GIANNINI HALL:

Giannini is historically important as the building that completed the important Agriculture complex. It also deserves importance from association with Amadeo P. Giannini, an important figure in the history of banking.

Architecturally, the building is a successful example of design in a contemporary idiom that is also respectful of an older stylistic context.

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

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

Giannini Hall was dedicated October 21, 1930.

Period: 1900-present
Areas of Significance: Architecture; Education; Landscape Architecture
Specific Dates: 1900-1911
Builder/Architect: Albert Pissis, John Galen Howard

UNIVERSITY HOUSE:

In addition to its historical importance as the official residence of presidents and chancellors of the University of California, the building is a representative example of the Mediterranean villa type popular around the turn of the century. The style was considered particularly appropriate as a symbol of the fledgling University's ties with Mediterranean culture.

Although ground was broken for University House by Mrs. Hearst in 1900, the building was not completed in its present form until 1911. The lengthy building period was caused by inconsistent financing and changing suggestions for the building's use. At one time, it was proposed as an architecture and law building. In 1910, Howard redesigned the interior and made a landscaping plan for Benjamin Ide Wheeler and his family, who moved there in 1911. Until 1958, it was called the President's House. It is now occupied by the Chancellor.

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

Period: 1800-1899
Areas of Significance: Exploration/Settlement
Specific Dates: Not applicable
Builder/Architect: Not applicable

FOUNDERS' ROCK:

Founders' Rock is significant for its association with events at the founding of the University of California and for its continuing role as a symbol of the relationship between the natural and social environment at the Berkeley campus.

On April 16, 1860, a small group of trustees of the College of California met to dedicate the site of the new campus. The "great rock", the most prominent feature of the site, served well as a landmark for their simple ceremony. James H. Warren, present at the occasion, remarked upon the view from Founders' Rock, looking across the vacant site to the Golden Gate:

> "It is the spot above all others we have yet seen or heard of where a man may look in the face of the nineteenth century and realize the glories that are coming on. Before them was the Golden Gate opening into the great Pacific. Ships were coming in and going out. Asia seemed near. Many nations a few years hence, as their fleets with the wealth of commerce seek these golden shores, will see the university before they see the metropolis and their first thought of our greatness and strength will be impressed upon them by the intelligence and mind-shaping within the walls of the college."

James Warren, Pacific News, quoted in W. W. Ferrier, Origin and Development of the University of California (Berkeley 1930), p. 213.

Founders' Rock has continued to serve as the site for important university commemorative events. It was at Founders' Rock in a May 1866 meeting of the college trustees that the name, Berkeley, was chosen for the budding community surrounding the campus. The plaque presently commemorating Founders' Rock was dedicated by the graduating class of 1896. Important ceremonies were conducted at Founders' Rock on the fiftieth and one hundredth anniversaries of the founding of the University, on April 22, 1910 and April 22, 1960, respectively.

Campus structures, particularly the Greek Theater and Wheeler Hall, have today largely unsurped the role once played by Founders' Rock as the site for university-related commemorative and ceremonial occasions. This unique natural landmark, however, continues to serve as a symbolic link with the formative era of university planning and development and with the natural landscape.

9. Major Bibliographical References

See appended Bibliography

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10. Geographical Data

Acreage of nominated property See Continuation Sheet

Quadrangle name Oakland West & Richmond **Quadrangle scale** 1:24000

UMT References See Continuation Sheet

	Zone	Easting	Northing		Zone	Easting	Northing
A				B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

See Continuation Sheet

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
n/a			

11. Form Prepared By

name/title Sally B. Woodbridge, Architectural Historian and Consultant to

organization The University of California **date** March 1980

street & number 2273 Vine Street **telephone** (415) 848-4356

city or town Berkeley **state** California 94709

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

X **national** ___ **state** ___ **local**

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature Kenneth Mellon

title SHPO **date** 7/9/81

For HCRS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

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Multiple Resource Area
Thematic Group

dnr-11

Name University of California Multiple Resource Area
State California

Nomination	Type of Review	Decision
1. California Hall	Substantive Review	William H. Brackman 3.25.82
2. Doe Memorial Library	Substantive Review	William H. Brackman 3.25.82
3. Durant Hall	Substantive Review	William H. Brackman 3.25.82
4. Faculty Club	Substantive Review	William H. Brackman 3.25.82
5. Founders' Rock	Substantive Review	William H. Brackman 3.25.82
6. Giannini Hall	Substantive Review	William H. Brackman 3.25.82
7. Hearst Greek Theatre	Substantive Review	William H. Brackman 3.25.82
8. Hearst Gymnasium for Women	Substantive Review	William H. Brackman 3.25.82
9. Hearst Memorial Mining Building	Substantive Review	William H. Brackman 3.25.82
10. Hilgard Hall	Substantive Review	William H. Brackman 3.25.82
11. North Gate Hall	Substantive Review	William H. Brackman 3.25.82
12. Sather Gate and Bridge	Substantive Review	William H. Brackman 3.25.82
13. Sather Tower	Substantive Review	William H. Brackman 3.25.82
14. South Hall	Substantive Review	William H. Brackman 3.25.82
15. University House	Substantive Review	William H. Brackman 3.25.82
16. Wellman Hall	Substantive Review	William H. Brackman 3.25.82
17. Wheeler Hall	Substantive Review	William H. Brackman 3.25.82
18.	-	
19.	-	
20.	-	
21.	-	
22.	-	
23.	-	
24.	-	