

BERKELEY WOMEN'S CITY CLUB  
(Berkeley City Club)  
2315 Durant Avenue  
Berkeley  
Alameda County  
California

HALS CA-46  
CA-46

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN LANDSCAPES SURVEY  
PACIFIC WEST REGIONAL OFFICE  
National Park Service  
U.S. Department of the Interior  
1111 Jackson Street, Suite 700  
Oakland, CA 94607

## HISTORIC AMERICAN LANDSCAPES SURVEY

### BERKELEY WOMEN'S CITY CLUB (BERKELEY CITY CLUB)

HALS NO. CA-46

Location: 2315 Durant Avenue, Berkeley, Alameda County, CA  
Lat: 37.86773 Long: -122.26291

Significance: The Berkeley Women's City Club is significant as one of the early clubs organized by and for women involved in civic activities. It is also significant based on its association with architect, Julia Morgan and for the high artistic quality of the garden design.

History: The Berkeley City Club is one of only three sites in Berkeley that is a California Historic landmark, No.908, designated in 1977. It was designated as the city's second landmark in 1975, and listed on the National Register of Historic Places, also in 1977. The landmarks designation reads as follows: The Berkeley City Club was organized by women in 1927 to contribute to social, civic and cultural progress. The building, constructed in 1929, is one of the outstanding works of noted California architect Julia Morgan, whose interpretation of Moorish and Gothic elements created a landmark of California design." The six-story clubhouse building opened in 1930 and an integral component of the building were two open-air courts with loggias – the east and west courts.

Description: These garden spaces are connected to several rooms on the first floor and are visible from upper story rooms. These spaces are paved with tile, brick, stone or concrete and are adorned with plantings, a fountain and sculpture. The building and gardens create a Mediterranean atmosphere.

The Berkeley Architectural Heritage Association describes these courts as, "The east court is one of several garden courts which are a feature of the new club building, each court having some distinctive features such as the vaulted and groined tea loggia at the end of the court, fountains, seats, and shrubbery lending color and charm. The west court has as its special feature a lofty open loggia giving through its arches a vista of the open garden beyond, marked by a decorative bridge and a wall fountain." By Daniella Thompson.

The City Club also has smaller garden courts, a walled outdoor garden area behind the building, and a garden terrace off the members' lounge and assembly room that offer outdoor opportunities for events. Beneath the garden terrace is one of the premier features of the club - an indoor swimming pool, elaborately decorated with blue and turquoise tiles in detailed patterns.

Sources: Berkeley Architectural Heritage Association article by Daniella Thompson, 2004.

Berkeley Landmarks:

[http://berkeleyheritage.com/berkeley\\_landmarks/city\\_club3.html](http://berkeleyheritage.com/berkeley_landmarks/city_club3.html)

Conversation with members of the Landmark Heritage Foundation (LHF).

Collection of news clips from the club newsletter, collected by LHF.

Historian: Chris Pattillo, Landscape Architect, April 17, 2010  
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ADDENDUM TO:  
BERKELEY WOMEN'S CITY CLUB  
(Berkeley City Club)  
2315 Durant Avenue  
Berkeley  
Alameda County  
California

HALS CA-46  
*HALS CA-46*

PHOTOGRAPHS  
WRITTEN HISTORICAL AND DESCRIPTIVE DATA  
REDUCED COPIES OF MEASURED DRAWINGS  
FIELD RECORDS

HISTORIC AMERICAN LANDSCAPES SURVEY  
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## HISTORIC AMERICAN LANDSCAPES SURVEY

### BERKELEY WOMEN'S CITY CLUB GARDENS (Berkeley City Club Gardens)

HALS NO. CA-46

- Location:** 2315 Durant Avenue, Berkeley, Alameda County, California
- Present Owner:** Berkeley City Club
- Present Occupant:** Berkeley City Club
- Present Use:** Private social club and residence, historic hotel, restaurant, theatre, conferences, weddings, events
- Significance:** Together, the gardens and building of the Berkeley Women's City Club (BWCC) represent the early twentieth-century design aesthetic and methodology of their architect, Julia Morgan, as well as distinctive characteristics of formal 1930s Northern California garden design. Ever changing, the gardens breathe life into the interior and continue to provide outdoor opportunities for a variety of activities. They are important to the beauty and functionality of the building and site as a whole.
- Historians:** Sharon Entwistle and Daisy Marshall, Landmark Heritage Foundation  
August, 2013

#### PART I: HISTORICAL INFORMATION

Coming together in the mid-1920s, members of a variety of women's organizations in Berkeley determined that they should unite as a single group, combining their interests in philanthropic, cultural, and educational pursuits. In 1927, the BWCC incorporated. After vigorous recruitment campaigns, membership numbered upwards of 4,000 women and plans were begun for a clubhouse in Berkeley as a location for the activities of the club and as a residence for club members. Three lots between Bancroft Way and Durant Avenue were selected for their proximity to the University of California campus and downtown Berkeley as well as "beauty and utility." Purchase was made on January 5, 1928, structures on the footprint of the planned clubhouse were demolished, and on June 21, 1928 the Office of the City Engineer issued a Grade Sheet of the property. The prolific Julia Morgan, the first woman to be licensed in architecture in California, who had been sought by the Club as architect, accepted the position on June 28. Her initial plans, presented in October 1928, were reduced somewhat in the final version, with the building and gardens to occupy only the south section of the property facing onto Durant Ave. (Plots facing Bancroft Way were sold at a later date.) These final plans were available for public viewing in June of 1929 and on December 17, 1929 ground was broken.

**BERKELEY WOMEN'S CITY CLUB GARDENS**  
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To work on the project, Julia Morgan engaged King Parker of K.E. Parker Co., Builders as contractor, Herbert Washburn as superintendent, and as structural engineer the architect Walter Steilberg who was known to be expert in concrete. To the project she brought numerous highly skilled craftsmen who were working with her simultaneously at William Randolph Hearst's San Simeon. On November 20, 1930, the six-story BWCC opened, less than a year after construction had begun.

Julia Morgan is noted for personally overseeing every aspect of design and construction of her commissions, including gardens and landscaping. She even specified that in preparing this site, "sufficient top soil shall be stacked temporarily where directed to fill planting beds as shown to a depth of two feet."<sup>1</sup> On her drawings for the BWCC, six areas are designated for garden, including two courtyards with adjoining loggias. The architect made gifts of plants to the club, and reportedly selected and supervised early shrubbery planting.

A Garden Committee of members, formed in 1927 before a building site was selected, began planning for gardens, organized a regular series of horticultural lectures, and later oversaw development and maintenance of the gardens well into 1940. The committee won a silver cup in 1930 for their model garden at the Flower Show in connection with Better Homes week. In 1942, a demonstration garden, presumably a World War II "victory garden," was planned for the lot adjacent to the building on the east side.

In 1962, because of declining interest in dedicated social clubs and increasing inclusivity, club membership was extended to men and the club's name changed to the Berkeley City Club (BCC). Although the BCC has continued as a club and residence for both women and men members, use of the building as hotel, restaurant, and location for major events and conferences has increased dramatically, with a correspondingly increased use and appreciation of the gardens.

When the BWCC property was selected, it was expected that the gracious character of Durant "Boulevard" would not change, views would never be impeded, and the site would remain "secluded and quiet" for residents.<sup>2</sup> And so it has in the protected courtyards and gardens within the building. Yet, as must be expected in a city environment with a growing university, changes will occur. Over the years, the residences opposite the building on Durant Ave. have been converted to institutional use and a five-story student dormitory is currently under construction immediately west of the building. This structure will change the character of the surrounding neighborhood and detract significantly from the original sense of space, airiness, and light on the west side of the building and its west garden.

The Berkeley City Club is City of Berkeley Landmark No. 2 (1975), California Historical Landmark No. 988 (1977), and was listed in 1977 on the National Register of Historic Places (No. 77000282).

## **PART II: PHYSICAL INFORMATION**

### **Landscape Character and Description**

The Berkeley Women's City Club, known since 1962 as the Berkeley City Club, is one block south of the University of California, Berkeley, campus and within blocks of the main downtown thoroughfare, located in what was the "geographical center" of Berkeley when the site was selected in 1927. The neighborhood is one of churches, gracious former residences, and increasing density. The ground plane in this area of town is essentially flat, gently sloping west toward San Francisco Bay. Street trees and sidewalks line the wide street. No natural topographical or biological features are apparent.

The club building rises mid-block on the north side of Durant Ave. The landscaping is understated, in deference to the grand façade, with a narrow green lawn and curves of low foundation plantings to either side of the formal building entrance. Many of the original Mediterranean plant selections remain. The June 1928 Grade Sheet for the property shows several palm trees on the original site, including four on the street west of the proposed entrance. In early 1931, the club's Garden Committee requested "two shamrock palms for the east parkway," at least one of which appears in early photographs with the four palms on the west. (See photo CA-46-11)

### **Character Defining Features**

Known for integrating garden design into her building designs, Julia Morgan planned the six-story, reinforced concrete, Mediterranean-Romanesque-style clubhouse and residence to integrate interior and exterior spaces. The arched entry introduces this concept of interrelating gardens and building: It is encircled with stylized rosettes of cast concrete, with a course of eleven rosettes above and one large one embellishing each of the paired Romanesque windows of the balcony above. (See photo CA-46-12) Similar stylized rosettes of various sizes and forms are found above ground-floor windows, in tracery openings of the façade, and throughout the interior on various surfaces.

Two lushly planted interior courtyards are principal features of the clubhouse, which is built around them. (See photo CA-46-13) There are two walled garden areas to the north, and lawn and planting areas in a narrow east-side garden, as well as on the south, street side of the building. Balconies and decks outside the second-story public areas and some upper-story resident rooms were designed for planters. Faucets, drains, and "Josam" interior drainage specified by the architect for the decks and sixth-floor window boxes<sup>3</sup> are still in place. Original glazed terra cotta flowerpots remain on the balconies of the second-story façade, just as on opening day. More glazed and unglazed urns, jars, and saucers in sizes, shapes, and colors specified by Morgan<sup>4</sup> are in use on the Garden Terrace and throughout the gardens. The terra cottas, teals, and turquoises are subtly reflected in many interior decorative elements.

Once inside the building, the indoor-outdoor aesthetic is immediately apparent. The reception area and north-to-south Gallery are warmed by light through lattice-patterned leaded glass

windows and doors that open onto the garden of the central East Court, as in a cloister. (See photo CA-46-14) This same light floods the second-floor areas that overlook the two courtyards below. Every public room opens onto or offers views of a garden area.

The East Court, one of two interior courtyards, was planted early on with rhododendrons, some of which still exist. Referred to familiarly as the "Rhododendron Court," it has always been lush with plantings that vary from season to season. In March 1931, just three months after construction was completed, it was reported as having thick grass, emerging daffodils, and shrubs looking "as though they had been growing for years and years."<sup>5</sup> By May, the "rhododendron court is a rhythm of line and color" with tulips, columbine, and yellow jasmine, as well as pink rhododendrons. A lyrical club newsletter article on the gardens at the building's first anniversary tells of the "courts and gardens which suddenly burst into bloom in the most arid season of the year" and mentions issues of light, air currents, and growth patterns in the East Court that were concerns of the Garden Committee in this first growing year.<sup>6</sup> Apparently also thriving then were laurels, woodwardia ferns that are still massed under the windows to the south, an eight-foot-tall *Aralia papyrifera* growing in an alcove, and two *Pleroma splendens*. Potted *Ficus elastica* in the arches of the Gallery corridor are mentioned, and begonias and sedums in pots may be the plants ornamenting the arches of the open Loggia that are shown in photographs. (See photo CA-46-15, -16) Today, there remain other plants thought to have been planted in the early days of the club. Still more may be in-kind replacements growing in the same areas. Impressive tree ferns were considered in a 2003 garden survey as more than seventy years old. An immense *Tetrastigma voinierum* is also thought to be an early planting, as is one of several azaleas planted in the western bed. The vine climbs up the east and south walls and twines across the framework of the awning over the second-story Garden Terrace. Although not original to the 1930s courtyard, the nearly twenty-foot-tall *Strelitzia nicolai* at the north end and the Norfolk pine were early members' houseplants. The *Strelitzia* may have early replaced a tall banana tree near this location in a 1931 newsletter photograph.

The original small pond in the northeast corner of the East Court appears in Julia Morgan's plans, early sketches, drawings, and photos, and remains a calming feature. Although fish, water lilies, and other water plants have been natural features throughout the years, it was not until 1969 that the pond's plan was fully realized, with the gift of a fountain. "The Mirth Peddler," a lead fountain in the shape of a small boy, was donated and installed, completing the architect's vision. A decorative concrete bench was a gift for the garden in November 1930 along with a carrara statue (*pastorella*) which still stands in the southeast corner. A damaged concrete rosette from the building façade was added in recent years as ground decoration near the pond. Plants in original glazed pots add visual interest.

In 1934 and 1935, the East Court underwent significant changes: The lawn, which had suffered from "lack of sun" and damage from "heels sinking into it,"<sup>7</sup> was removed and replaced with large cement slabs. Paving also allowed for additional seating and tables. (See photos CA-46-7, -8) The distinctive Loggia at the north end of the courtyard, referred to on a sketch made during construction as "tea loggia" and originally open to the courtyard, was used as an out-of-door living room, a common practice at the time. (See photo CA-46-16) In 1935, the columned

arches were enclosed with leaded glass windows and door between, matching those throughout the building. By adding steam heat, the club had yet another room for "dining and entertaining" with a garden as backdrop.

Overlooking the East Court to the east is the second-floor Garden Terrace, essentially the roof of the Plunge (swimming pool), which connects with both the Members' Lounge and Assembly Room (now called the Ballroom). As early as 1927, members foresaw "delightful tete-a-tetes" on the Terrace,<sup>8</sup> which became reality. (See photo CA-46-17) The Terrace has been in continuous use for weddings, receptions, summer luncheons, and dances, as well as the *tête-à-têtes*. Although a fountain at the north end mentioned in a 1940 *Record* is no longer in place, planter boxes on the north and south walls provide a softening element. Original pots once filled with shrubs are still in use.

From the beginning, the West Court, reached through the leaded glass doors of two first-floor club rooms, the Drawing Room and the Patio Room (now Theater), has been well developed and maintained. Here two architectural features stand out: "Youth," on the west wall, a tall white marble bas-relief, which is visible from the Drawing and Patio rooms and upper-story rooms; and the lofty open loggia to the north, "giving way through its arches a vista of the open garden (Yard) beyond."<sup>9</sup> (See photo CA-46-2) The bas-relief, by Clara Huntington, was a gift on opening day, donated in memory of a club member. It was unveiled a year later<sup>10</sup> and installed on the west wall of the court, as Morgan had specified on her drawings. (See photo CA-46-3) Fuchsias, in vogue at the time and including at least one salvaged from the original property,<sup>11</sup> were planted along the walls, interspersed with azaleas, begonias, cineraria, and ferns, with seasonal color from cyclamen and tulips. In May 1931, the alternate name "Fuchsia Court" had been adopted for the area and by November, the fuchsias were described as "twisted" and looking "years and years old."<sup>12</sup> In April 1933, it was reported that the fuchsias had struggled through the winter but would soon be blooming with bleeding heart, begonias, and pansies. Ultimately, they did not thrive, were replaced by camellias, and the alternate name Camellia Court substituted. Camellias have graced the area ever since.

Although Julia Morgan's architectural plans indicate lawn for the West Court, a photograph from the first year shows the center area paved with flagstone, and club members were soon donating moss to plant between the stones. (See photo CA-46-18) The flagstone was advertised by the supplier as "colorful Valley of the Moon natural rock."<sup>13</sup> Original flagstones were reset in 2009 over a gravel bed to correct drainage and what had become an uneven walking surface. Stones were laid closer together and the spaces filled for a short time with decomposed granite before baby tears was introduced. Original decorative patinated copper downspouts provide distinctive "wall" features here, as well as in the East Court. There is a modern-vintage wooden bench and original large glazed ceramic flowerpots that are regularly moved about. Added within the last few years on either side of the Drawing Room doorway are two giant globes discarded from old street lamps.

At the north end of the West Court, an open Loggia, with original pendant light fixtures and furnished with wicker and potted plants, continues its original purpose as a pleasant out-of-doors conversation area. (See photo CA-46-4) Steps lead down from the Loggia to the Yard, now referred to as the Northwest Garden. A *Tetrastigma* has been trained over the western edge of the steps, reaching into the Loggia. Old electrical conduits indicate that lamps must once have lighted the Loggia and the Yard beyond. Replacement lamps are being considered. One of four jacarandas, thought of in 1931 as the "prize of this court, and perhaps of all the grounds,"<sup>14</sup> remains today. (Only four others were known to exist in Berkeley at the time.) At that time, a central lawn was surrounded by a border of shrubs, ceanothus, buddleias, and heathers. Young acacias provided a temporary screen behind these shrubs, to be removed when the other shrubs had made sufficient growth to hide wire fencing. Gladioli, columbines, delphiniums, stocks, and annuals lined the border. In April 1933, fruit tree blossoms, camellias, ceanothus, and flowering almonds were described as forming a background for hyacinths, tulips, ranunculus, violas, and a donated tree fern. After the early years of lush planting, the area became untended and inaccessible, and by the 1990s, according to the gardener at the time, bamboo had taken over. Most of the bamboo was cleared and surviving camellias, rhododendrons, a large southern magnolia, and ferns began to make a comeback. Gradually more and more landscaping was accomplished, with planted beds and some original pots from Gladding McBean Co. and Howard Studios introduced. In 2005, seating was donated as memorial to a long-time member. (See photo CA-46-5) Flagstone was laid throughout the central area in 2007, with a center island of succulents surrounding a concrete birdbath. A small statue of St. Francis, which photographs show in several garden locations over the years, hangs on the building's east wall. As we write in summer 2013, the high west wall, pavings, and most plantings in this garden have been removed as a result of construction of a large, five-story student dormitory building immediately adjacent on the west. Some of the plants have been potted up temporarily. With replacement and rehabilitation, this garden area will undergo another phase of its evolution.

The garden to the north, called the Rear or Northeast Yard, is reached from the end of the first-floor Gallery. Although the area is not shown on any plans as destined for plantings, the club's Garden Committee immediately began developing it as an old-fashioned "outing" or "cutting" garden. Members were asked to donate plants from their own gardens and soon there were flowers for the dining room throughout the year. Early photographs show the area as developed with lawn, vines, shrubs, flowers, and trees, giving a peaceful vista through the arched north windows of the Plunge. (See photos CA-46-19, -9, -10) More recently, a small flowerbed encircled by Mission roof tiles was created in the central lawn. A small area at the west, which for years served simply as storage space, was cleared and a pathway and plantings added. This provided yet another garden view from the interior, here from the Beauty Parlor.

Outside of the Plunge is a narrow area, the East Sideyard, which on Julia Morgan's plans is shown as "Lawn and Planting." Two months after the building opened, this was the only garden spot entirely planted,<sup>15</sup> and by November 1931 it was a "parterre" with a strip of turf, yellow jasmine along the high wall, and yellow chrysanthemums, daffodils, and yellow tulips giving "delightful vistas" from the street through wrought iron gates. It was thought that a "pleasing gift from some loyal member would be a birdbath or fountain to center the view at the end of the parterre," with lilacs and other shrubs in the rear (north) garden forming a background.<sup>16</sup> The

planted parterre would originally have been visible to swimmers through the Plunge's leaded glass windows (since replaced with opaque glass), providing two garden views. The garden, which now extends beyond a fence to border the parking lot, has been comparatively neglected in recent years, with most existing plants requiring little care. Two jacaranda trees remain to bloom in summer.

The Mediterranean-Romanesque-style clubhouse that Julia Morgan created for the BWCC was especially suited to her clients and for the vernacular gardens that have been its hallmark since opening day in November 1930. The early club members envisioned open-air courts, statuary, fountains, and terraces, all of which were common to California's 1930s-era southern European building and garden design. The BWCC's passages and yards that allowed for flow of air and light were also considered important.<sup>17</sup> In 1927, the newly formed member's Garden Committee began planning for a site yet to be selected. Throughout the early days of the club, the Committee continued planning and design, and indeed provided much of the garden care. John McLaren's horticultural ideas for the Panama-Pacific Exposition held in San Francisco in 1915 influenced some of the planting decisions.<sup>18</sup> Some plants were recommended and donated by the architect<sup>19</sup> who was working on the gardens and buildings of San Simeon at the time. Other selections reflected what was popular, as seen in the advertisements by local nurseries in contemporary newsletters and in the gifts that were transplants from members' own gardens. Over the years, plants and garden ornaments have been donated by members, a practice that continues on a smaller scale today.

Julia Morgan's design methodology, of which the integration of landscape features with building elements was so much a part, has in many ways facilitated the perpetuation of the BCC's vernacular gardens and their evolution over the more than eighty years of their existence.

## NOTES

1. Specifications for Club Building for the Berkeley Women's City Club, p. 5
2. "The Building Site," *Bulletin of the Berkeley Women's City Club*, January 1928, p.1
3. Specifications, p. 45
4. Specifications, p. 32
5. "What March Will Bring," *Women's City Club Record*, March 1931, p. 7
6. "Our Gardens Are One Year Old," *Record*, November 1931, p. 11
7. "Garden Committee," *Record*, June 1934, p.10
8. "Advantages of Membership," *Bulletin*, August 1927, p. 3
9. *Greater Berkeley, California Year Book, 1930*, p. 23
10. "Bas Relief Unveiled," *Record*, December 1931, p. 16
11. "Our Gardens Are One Year Old," p. 20
12. "Bas Relief Unveiled"
13. From an advertisement of Alpine Wood and Supply, the paving supplier, *Record*, February 1931, p. 16
14. "Our Gardens Are OneYear Old," p. 20

15. "Garden," *Record*, January 1931, p. 7
16. "Our Gardens Are One Year Old," p. 20
17. *Greater Berkeley*, p. 22; Mesic, Julian C., "Berkeley Women's City Club." *Architect and Engineer*, Vol. 105, No. 1, April 1931, p. 27
18. "Our Gardens Are One Year Old," p. 11
19. "Our Gardens," *Record*, April 1933, p. 8

### **PART III. SOURCES OF INFORMATION**

#### **Photographs and Plans**

Julia Morgan's Berkeley Women's City Club architectural plans are courtesy Environmental Design Archives, University of California, Berkeley

Contemporary photographs CA-46-1 through CA-46-10 are by Steven Quiñones-Colón, Photographer, August 2012. See HALS photography documentation.

Historic photographs CA-46-11 through CA-46-19 are from the *Landmark Heritage Foundation/Berkeley City Club Image Archive*

- CA-46-11: BWCC façade, looking northwest, with added palms, 1930s
- CA-46-12: Stylized concrete rosettes of façade, 1940s
- CA-46-13: First Floor Plan, Berkeley Women's City Club. Julia Morgan Architect. Courtesy Environmental Design Archives, University of California, Berkeley
- CA-46-14: East Court through Gallery windows, Ca. mid-1990s. Peg Skorpinski, Photographer.
- CA-46-15: East Court through Open Loggia, showing pots, pond, and lawn, early 1930s
- CA-46-16: Open Loggia, early 1930s
- CA-46-17: Garden Terrace, early 1930s
- CA-46-18: West Court through Loggia, looking south, early 1930s
- CA-46-19: Rear or Northeast Yard, looking east, early 1930s

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Specifications for Club Building for the Berkeley Women's City Club, Julia Morgan  
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*Women's City Club Record*, Berkeley Women's City Club 1930-1962

#### **PART IV: PROJECT INFORMATION**

The project was initiated by Mary Breunig, Landmark Heritage Foundation. The Historic American Landscapes Survey team was led by Christine G. Pattillo, historic landscape architect, PGAdesign. Field measurements were prepared by Marilyn Novell, Daniella Sawaya and Kris Zhang, students from the University of California, Berkeley, with Sarka Volejnikova, landscape designer, Robert Towar, PGAdesign, and Celia McCarthy, Cultural Resource Planner. Landscape drawings were prepared by Sarka Volejnikova and Jennifer de Graaf, landscape architect, and Robert Towar, PGAdesign. Sarah Gill made the HALS photography possible, and Steven Quiñones-Colón accomplished the 2012 photographic documentation. Sharon Entwistle and Daisy Marshall conducted the initial research, with field assistance from Shannon Carroll, and prepared the historic narrative.

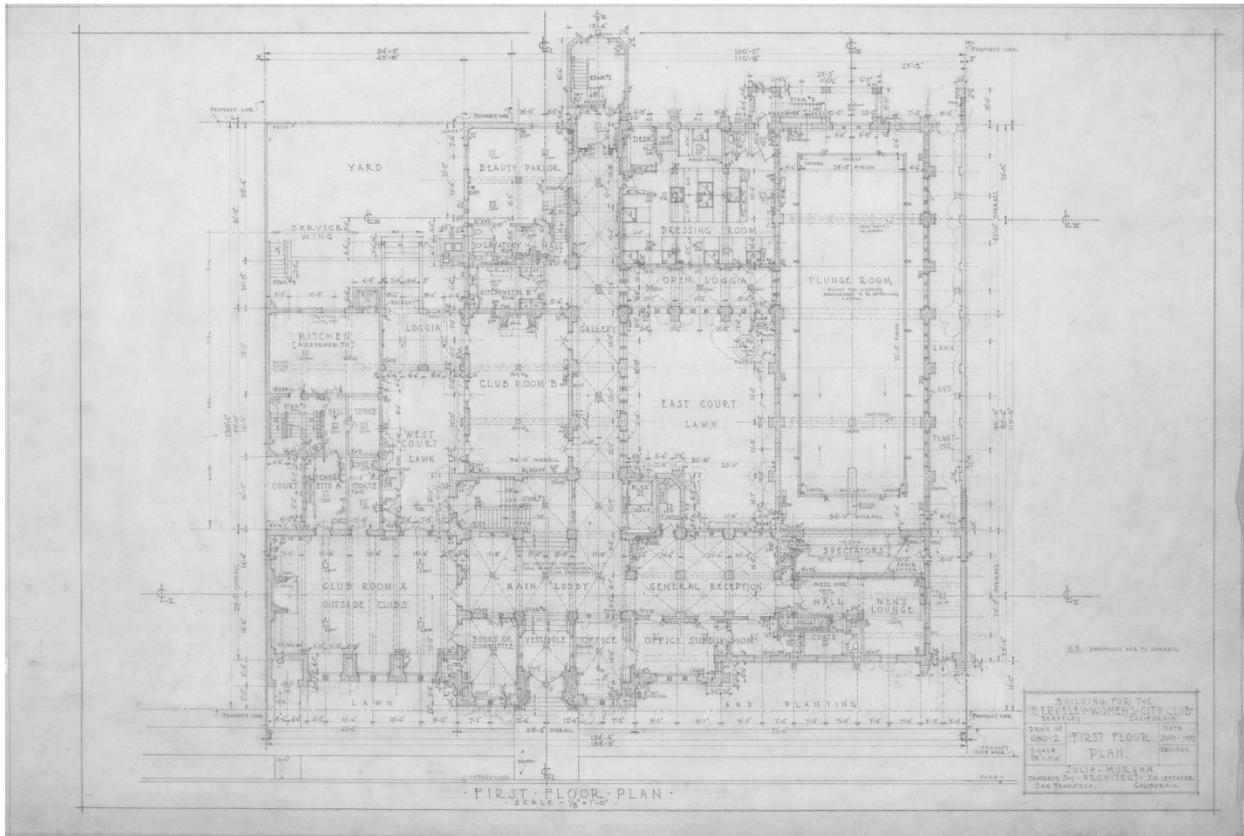


CA-46-11: BWCC façade, looking northwest, with added palms, 1930s



CA-46-12: Stylized concrete rosettes of façade, 1940s

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CA-46-13: First Floor Plan, Berkeley Women's City Club. Julia Morgan Architect. Courtesy Environmental Design Archives, University of California, Berkeley



CA-46-14: East Court through Gallery windows, Ca. mid-1990s. Peg Skorpinski, Photographer.



CA-46-15: East Court through Open Loggia, showing pots, pond, and lawn, early 1930s



CA-46-16: Open Loggia, early 1930s



CA-46-17: Garden Terrace, early 1930s



CA-46-18: West Court through Loggia, looking south, early 1930s



CA-46-19: Rear or Northeast Yard, looking east, early 1930s