



UTILITAS • FIRMITAS • VENUSTAS

Northern California Chapter
Society of Architectural Historians

The Newsletter

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Program Encompassing Asilomar and Hearst Castle Will Cap NCCSAH Observance of the Year of Julia Morgan

The last issue of the NCCSAH newsletter stated that a second program to mark Julia Morgan's posthumous award of the AIA Gold Medal was in planning. The intention of the board of directors at that time was to focus on Morgan buildings, both residential and institutional, in the neighborhoods of San Francisco. Since then, following the successful Morgan-Chinatown tour, a rare opportunity presented itself.

In a program scheduled for the first weekend of November, we will explore Asilomar and Hearst Castle, on California's Central Coast. This tour of the largest, most complex and prestigious designs by Miss Morgan, commissioned through the Hearst family, will focus in particular on her genius at site planning and landscape architecture.



*Merrill Hall, Asilomar, Julia Morgan Architect.
© 2011, California State Parks*

We will gather at the Asilomar Conference Grounds (in Pacific Grove), built by the YWCA with the backing of Phoebe Hearst, on Saturday morning, November 7. Asilomar historian Michael Meloy will give an introductory talk about Asilomar's history and design. Architectural historian Bridget Maley will next discuss the later plan by John Carl Warnecke that expanded on Morgan's original design. Sandhya Sood, AIA, will present an illustrated lecture on Morgan's approach to site planning that resulted in a unique architecture at Asilomar rooted in its place. Following lunch in the Morgan-designed dining room, Meloy will give a tour that includes nine Morgan-designed buildings.

On Sunday, eminent architectural historian Victoria Kastner will lead us on a private tour of Hearst Castle and gardens. Ms. Kastner has worked at Hearst Castle for 36 years is the author of two books about its buildings and gardens, in addition to a recent book about the Hearst Ranch. *Hearst Castle: Biography of a Country House* (2000); *Hearst's San Simeon: The Gardens and the Land* (2009); *Hearst Ranch: Family, Land and Legacy* (2013).

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Julia Morgan, FAIA: California's Gold

The following essay, taken from the AIA California Council website, is reproduced here with the kind permission of its author, Sandhya Sood, AIA. Ms. Sood submitted this tribute to Julia Morgan, FAIA, at the invitation of the AIACC on the occasion of the conferral of the Gold Medal upon Miss Morgan, posthumously, by the AIA at its 2014 national convention in Chicago.

Julia Morgan's true light is far more Californian than has often been portrayed. Morgan, America's first eminent woman architect dedicated her career to the development of California in the first half of the 20th century, contributing to its glorious heyday.

Born in 1872 in San Francisco and raised in Oakland, Morgan graduated with a degree in engineering from UC Berkeley, where she met Bernard Maybeck, FAIA. An architect and mentor, Maybeck encouraged Morgan to set eyes on the renowned architecture school at the Ecole des Beaux-Arts in Paris. In 1898, after plowing through the gender bias of the academy, Morgan became the first woman to be admitted to the program. Back on home turf with architecture certificate in hand, Morgan furthered her scintillating achievements to be the first licensed woman architect of California.

In 1904, Morgan established her practice in the heart of San Francisco, producing working drawings, specifications, artistic renderings, massing studies and full size details from the helm of a bustling atelier. Her astounding output of more than 700 buildings of various types, mostly built in California, included academic, healthcare, residential, religious and institutional, (YWCA's) designed over a successful career of five decades.

Her civil engineering background, education in Paris and early experience as assistant supervising architect of the Greek Theatre (1903 with John Galen Howard) fueled her exploration of the aesthetic qualities and material properties of concrete. When reinforced, as in the El Campanil (Bell Tower) at Mills College in Oakland, it stood tall in the aftermath of the 1906 San Francisco earthquake when many buildings had collapsed and burnt. Clearly, her expertise as an architect combined with life-saving en-



Phoebe Apperson Hearst Social Hall, Asilomar, Julia Morgan Architect. © 2011, California State Parks

gineering skills was indispensable at a critical time in the history of California.

While some of her contemporaries were drawn to the exploration of built form and liberation of space, Morgan focused on climate responsive design, material conditions and spatial efficiency. In her mind, this approach could facilitate essential qualities that make buildings work, adapt and endure.

Even though Morgan cross-pollinated architectural styles, her regional sensibilities enabled her to integrate industrial and native materials to respond to the variations in site, program and climates of California. She sought to moderate climate to improve comfort by use and location of thick walls, openings, shading devices, building form and orientation to sun and wind, among other passive strategies. By incorporating passive design, Morgan created sustainable spaces that benefit human lives through wellness, good indoor environmental quality and adaptability to changes in use.

Asilomar's YWCA conference center in Pacific Grove



Phoebe Apperson Hearst Social Hall, Asilomar, Julia Morgan Architect. © 2011, California State Parks

(1913-1928) was initiated by the YWCA with gifts from patrons including Phoebe Apperson Hearst, the famed philanthropist and with Julia Morgan's selection as its architect. Morgan's careful placement of sixteen buildings (eleven remain) on thirty acres of coastal topography cradles stabilized dunes while conserving the natural environment of the ocean front site. Reminiscent of a settlement with 'the circle' as its symbolic center, the focal green facilitated camaraderie and community for the girls visiting the campus. Sinuous paths embrace the cultural landscape of this National Historic Landmark, leading to accommodations and facilities nestled in the woods.

Morgan's contribution in propelling early Bay region architecture from the Arts and Crafts movement into a distinctive language is significant. At Asilomar, Morgan's unique rendition displays her ingenious building techniques that combine the strength of industrial materials with the beauty and low embodied energy of indigenous materials. Quarried stone set in cement mortar juxtaposed with native wood shakes, rustic redwood boards and split tree logs (now wood panels) protects the structure of Merrill Hall from sand and salt-laden winds of the ocean. It is not surprising that Morgan's buildings have been resilient to the ravages of adverse climatic condi-

tions and natural disasters because of her responsible designs and durable material assemblies.

If we were to look at Morgan's work with our contemporary lens of sustainability, it will be evident that early in her career, she espoused principles of sustainability. The stunning diversity in style, clients and scale of Morgan's projects can present complexities and contradictions, inspiring some critics to label her work as overtly ornate or just ordinary. However, it is Morgan's ordinary that manifests itself as extraordinary in its timeless qualities. As far as the lavish mansion at San Simeon goes, it displays Morgan's tremendous professionalism in satisfying the requirements of her client, the spirited media tycoon William Randolph Hearst for a challenging project with an inaccessible site and shifting program.

So many architects thwart their client's passions by an inability to sustain collaborative alliances. But Julia Morgan, by virtue of her sincere persona and impeccable professional service, endeavored to guide and fulfill her clients' seemingly impossible dreams.

Needless to say, Morgan's work improved the quality of lives of a vast spectrum of cli-



Merrill Hall, Asilomar, Julia Morgan Architect. © 2011, California State Parks

ents, including forward-thinking women, immigrants, benefactors, orphans, and the aged (even animals!). Because of her values of inclusivity, she did not turn away the frail or terminally ill, designing infirmaries with 'fresh-air therapy' to ease their pain. Many sought out Julia Morgan, the accomplished architect with empathy, to be their agent of change.

Modest, quiet, unassuming women do not make history, they say. And now, as the first woman to receive the AIA Gold Medal Award, Morgan (1872-1957) has once again shattered a barrier, welcoming others of her kind to follow suit.

Let us honor Morgan's golden legacy that shines through America and still breathes life into California's communities, architectural heritage and built landscape.

□ *Sandhya Sood, AIA, is an author and founding Principal of Accent Architecture+Design based in Berkeley, California. Sood's global experience enables her to integrate alternative building methods with sustainable design in contemporary and historic architecture.*

Ms. Sood is a graduate of the Master's in Architecture program and visiting critic at UC Berkeley. She has studied, conducted research and written extensively on Julia Morgan's, FAIA, work with a focus on sustainability. As the sustainability expert, her work was included in the nomination materials presented to the AIA Gold Medal Selection Committee and contributed to the success of the nomination. Ms. Sood will speak to us of her Julia Morgan research during the morning session at Asilomar, November 7.

To view the slide show that accompanied the original publication of Ms. Sood's article, go to <http://www.aiacc.org/2014/06/23/julia-morgan-faia-californias-gold/>

Milestones in a Ground-Breaking Career

- 1898 First woman admitted to Ecole des Beaux-Arts
- 1904 First woman licensed to practice architecture in California
- 1904 Opened her own office, in San Francisco
- 1904 Designed first of six structures for Mills College, El Campanil, an early reinforced concrete structure on West Coast; survived 1906 Earthquake undamaged
- 1905-1910 Residential designs in East Bay contributed to development of the local expression of the Arts and Crafts movement later known as the Bay Region Style
- 1906 First major project in San Francisco: restoration of Fairmont Hotel, gutted by fire in the great quake
- 1913 In Oakland, designed first of some thirty facilities for the YWCA, including the western regional conference center at Asilomar and the Chinese and the Japanese Ys in San Francisco
- 1919 Began work on San Simeon for William Randolph Hearst and continued intermittently until 1947
- 1922 Designed a transitional residence for single Jewish women moving to the city, for the Emanu-el Sisterhood (now the Zen Center), at 300 Page Street, San Francisco
- 1925 Designed The Heritage, a home for elderly women in San Francisco's Marina District for the Ladies' Protection and Relief Society
- 1951 Julia Morgan closed her practice and retired, after producing more than 700 structures, including examples of nearly every building type. She died in 1957, at the age of 85.
- 2014 First woman to receive AIA Gold Medal

'Tired of Camping Out': Julia Morgan Provides a Castle

"Just the right placing, the isolation, the way the thing 'fits' makes one ready to declare that this is the one unique romantic architectural event in America." San Francisco landscape designer Bruce Porter on San Simeon, 1923.

Julia Morgan had a long and fabled association with the Hearst family that spanned three generations between the time she returned from the Ecole des Beaux-Arts in 1902 to the mid-1940s. The range of projects included not just high profile commissions like Hearst Castle for William Randolph Hearst but also remodeling, additions, and new building at Phoebe Hearst's estate *Hacienda del Pozo de Verona* (no longer extant) near Pleasanton, major buildings for Hearst newspapers and even radio transmission/receiving stations on the San Francisco Peninsula. Morgan also designed many buildings at the Hearst family summer retreat *Wyntoon*, near Mt. Shasta.

Phoebe Apperson Hearst, one of California's greatest philanthropists, took a particular interest in promoting the careers of women who graduated from the University of California, Berkeley, and in particular Julia Morgan's. Mrs. Hearst, the first woman U.C. regent, financed the international competition to develop a U.C. Berkeley campus plan. She also financed the design and construction of the Hearst Mining Building and Hearst Hall, a women's social center and gymnasium, at U.C.

Morgan worked with architect Bernard Maybeck on the drawings for Hearst Hall while still at the Ecole. She also assisted John Galen Howard with the Mining Building project in 1902.

Mrs. Hearst helped Morgan get the commission for the YWCA Asilomar conference center. Morgan's first major project for Phoebe Hearst's son, William Randolph Hearst, was the massive Mission Revival

Style Examiner Building completed in 1915, in Los Angeles.

The Hearst Castle project began in April 1919, when William Randolph Hearst visited Morgan's office in San Francisco to talk with her about designing a

house for him at San Simeon, the large ranch his father George Hearst had purchased in 1865. Hearst reportedly told Morgan of his visits to San Simeon: "I am tired of camping out and wanted something more comfortable on the Hill." Hearst's rather modest initial proposal included a "Jappo-Swisso bungalow". The close collaboration of Hearst and Morgan continued

for decades and resulted in the largest, most famous commission of her career. Morgan first visited San Simeon in August 1919 and then returned almost every weekend for about eighteen years between 1920 and 1938 (the trip from San Francisco took about 8 to 10 hours by train and taxi); she visited the site 558 times during this time period.

The original construction supervisor at Hearst Castle was Henry E. Washburn, who had worked with Morgan on Asilomar. Attracting workmen to the primitive living conditions (tents and shacks) at this isolated building site led Morgan to design houses in the harbor area for the most important workmen and their families. Nigel Keep, the gardener, had a Mediterranean villa, the "head cowboy" had a smaller house nearby, and one of the most charming designs was the poultry farm house. A more expansive



Photo above: William Randolph Hearst and Julia Morgan at San Simeon

house was built for contractor Camille Rossi (later occupied by George Looz who worked here 1932-40). The large on-site construction crew ranged in size from about 30 (1924) to 93 (1931). Morgan designed four warehouses and a pier at San Simeon Village where architectural elements could be unloaded and stored.

From Hearst's idea of a modest bungalow house, the project soon grew into a complex ensemble of engineering, architecture and landscape, all designed by Julia Morgan. The Main Building, known as the *Casa Grande*, at the center, has a series of guest cottages oriented in a variety of angles to take advantage of sea and mountain views, all planned around courts, pools and gardens. Each cottage was designed as an independent building but each also contributed to a coherent whole. Morgan's engineering talents played a significant role in planning the roads, paths, courtyards and terraces of this complex on a steep site over five miles into the hills from the ocean. According to historian Sarah Boutelle, "Morgan emphasized that the terrain and terrace were of great significance in creating the special charm of the Hearst estate. The success of the landscaping was largely due to the architect's effort. . . ."

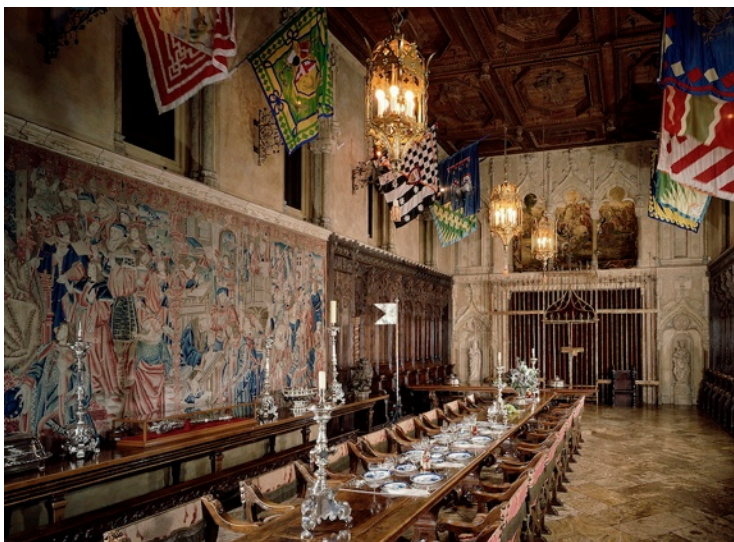
Part of the complex landscape plan ranged from designing Hearst's private zoo to the highly sculptural neo-classical outdoor Neptune pool, one of the most iconic features at Hearst Castle, consid-



Aerial view Hearst Castle Courtesy @Hearst Castle/State of CA/V. Garagliano©. All Rights Reserved

ered both an engineering and aesthetic triumph. The pool holds 345,000 gallons of water and hangs by concrete beams from a concrete retaining wall. Morgan later designed the equally impressive indoor "Roman bath" a "luminous space lined with blue and gold tile" according to Sara Boutelle. The smallest building Morgan designed in the complex, called "the shack", was where she worked and conferred regularly with Hearst.

The design of the Spanish Renaissance Style Main Building—inspired by a church in Ronda, Spain—evolved over several years. The building originally had one tower. Later Morgan decided to include two towers because she liked the "looming up" effect in the approach to the building by automobile. Construction on the large reinforced-concrete building (faced in stone) on the highest part of the site began in 1922; the building cost almost \$3 million. Morgan wrote at the time that "The vista from the mezzanine floor scaffolding is superb and vast." Vastness extended to the interior of the building where the two-story Main Assembly Room measures eighty by thirty feet. There are a total of 127 rooms in the Main Building and the guesthouses: fifty-eight bedrooms, forty-nine bathrooms and eighteen sitting rooms.



Hearst Castle Dining Hall Refectory Courtesy @Hearst Castle/State of CA/V. Garagliano©. All Rights Reserved

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The Hearst Corporation has generously offered to host a lunch and tour in San Simeon Village, the “estate village” largely designed by Julia Morgan. *This is a rare opportunity to see many wonderful Julia Morgan buildings in an area not open to the public.* Ms. Kastner will present a slide lecture on the history of Hearst Ranch during lunch.

In the “Village” Morgan designed four charming, but architecturally sophisticated, Spanish Colonial Revival houses for the ranch manager and the construction managers, in addition to a Mission Revival warehouse for William Randolph Hearst's huge art collection. Hearst referred to this architecturally harmonious group as our “little Spanish village”.

For those who can stay over, NCCSAH member Phil Bellman has made arrangements on Monday morning for us to visit the Benjamin Patterson Ranch north of Paso Robles. The ranch has been in the same family for five generations. Ranch buildings, including the main ranch house (1896) and the smoke house, are constructed of adobe and “rammed earth”. The ranch also has its original blacksmith complex, a wagon shed, a large redwood barn and many pieces of antique farm equipment. *No additional charge for this tour.*

Related article, by Dave Weinstein, special to the *Chronicle*, August 10, 2002: “Rare adobes/Central Coast ranchers try to preserve rammed-earth houses--and a way of life”
<http://www.sfgate.com/homeandgarden/article/Rare-adobes-Central-Coast-ranchers-try-to-2785282.php>

Registration

The cost of the tour for NCCSAH members is \$140, non-members \$160. A bargain! The tour includes the opening session, lunch and tour at Asilomar on Saturday, the Hearst Castle tour, and the San Simeon Village lunch and tour on Sunday.

Schedule of Events

Saturday, November 7, 10:30 a.m. gather at Asilomar for introductory presentations. Tour follows lunch. Program concludes about 3:30 p.m.

Sunday, November 8, guided tour of Hearst Castle begins at 9:00 a.m. Hosted lunch and tour at San Simeon Village. Program ends about 4:00 p.m.

Monday, November 9 (optional) visit to Patterson Ranch

Lodging

Because a shuttle bus from the Visitor Center taking us to the Hearst Castle will depart Sunday morning at 9 a.m. *sharp*, we encourage you to make lodging reservations in

Registration for Asilomar-Hearst Castle Tour

[please print]

Name _____

Affiliation _____

Address _____

City/State/Zip _____

Email address _____

Registration: \$140 members / \$160 nonmembers

Total Enclosed _____

Please make checks payable to NCCSAH and mail to:

Ward Hill
NCCSAH Asilomar-Hearst Castle Tour
3124 Octavia Street, #102
San Francisco, CA 94123

For more information please contact Ward Hill at whill@pacbell.net.

Nonmember cost also includes one year's membership in NCCSAH.

Space is limited; reserve your place now!

An e-mail notice around [date] will provide registrants with additional tour information.

San Simeon (or nearby Cambria) as soon as possible for Saturday, November 7. The San Simeon Chamber of Commerce provides a good list of available lodging:
<http://sansimeonchamber.org/accommodations/>

The drive from San Francisco to Pacific Grove takes about two hours; the drive from Pacific Grove to San Simeon is about two and half hours. The drive back to San Francisco from San Simeon is about four and half hours.

Send your check made out to “NCCSAH” to Ward Hill, 3124 Octavia Street #102, San Francisco, CA 94123. Please include your name, email, and telephone. Space is limited for this tour so send your check as soon as possible. Current members will have priority.



Hearst Castle Casa Grande Courtesy
©Hearst Castle/State of CA/
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By 1942 Hearst's financial problems led to construction work on the Castle coming to a halt. In the 1940s, Hearst sold a substantial portion of the Hearst Ranch to the United States Government (later Fort Hunter Liggett) to raise funds. Because of increasingly serious health problems, Hearst's visited San Simeon for the last time in 1947; he died in 1951. California Department of Parks and Recreation took over Hearst Castle in 1958.

Ward Hill

Please use the form on page 7 to sign up for the Asilomar-Hearst Castle Tour and the form on the last page for membership dues.

Other Events Of Interest

NCCSAH Northwest

Annual conference of the Marion Dean Ross/Pacific Northwest Chapter SAH. Ashland, Oregon, October 23-25, 2015. Details at: <http://www.sahmdr.org/> And <https://sahmdr.wordpress.com/>

California Historical Society

Exhibition: *City Rising: San Francisco and the 1915 World's Fair*
678 Mission St., San Francisco, now through December 6, 2015.
Palace of Fine Arts, now through January 10, 2016
http://www.californiahistoricalsociety.org/exhibitions/current_exhibitions/

San Francisco Heritage 2015 Lectures

- September 17, 6:00 p.m., *Short Stories: Five Women of the PPIE*
Metropolitan Club, 640 Sutter St., S.F.
- October 15, 6:00 p.m., *Ingleside Presbyterian Church and the Evolution of the Western Neighborhoods*, 1345 Ocean Ave., S.F.
- November 19, 6:00 p.m., *High Spirits: The Legacy Bars of San Francisco*, Swedish American Hall, 2174 Market St., S.F.
www.sfheritage.org

Architecture and the City Festival 2015, Play: Design in Action

September 1 - 30. AIA/SF and Center for Architecture + Design. Walking tours, home tours, films, exhibitions, lectures and more.
www.archandcity.org

32nd Annual California Preservation Awards

Friday, October 2, 2015, Julia Morgan Ballroom Merchants Exchange Building, 465 California St., S.F. Tickets: www.californiapreservation.org

LA County Museum of Art

Exhibition: Frank Gehry. September 13, 2015 - March 20, 2016
<http://www.lacma.org/art/exhibition/frank-gehry>

SAH Awards Gala

Celebrating Our Past, Building Our Future. Chicago, Friday, November 6, 2015, 6-9 p.m.
<http://www.sah.org/conferences-and-programs/awards-gala>

National Trust for Historic Preservation

Conference, *PastForward 2015*: November 3 - 6, 2015, Washington D.C., <http://www.preservationnation.org/resources/training/npc/>

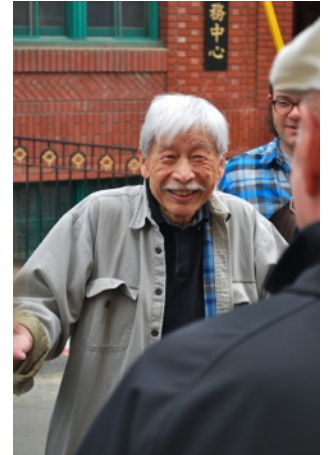
SAH Annual International Conference

Pasadena: April 6 - 10, 2016
<http://www.sah.org/conferences-and-programs/2016-conference---pasadena-la>

Vernacular Architecture Forum

Conference, *From Farm to Factory: Piedmont Stories in Black and White*. Durham, NC, May 31 - June 4, 2016.
<http://vernaculararchitectureforum.org/event-1962945>

Marking the Year of Julia Morgan in Chinatown



(Above left) View from YWCA Residence on Powell, looking out over roof of Chinatown YWCA. Photo: Ian Berke

(Bottom left) Looking into garden courtyard from inside the YWCA. Photo: Ian Berke

(Above right) Phil Choy shares a lighter moment with NCCSAH members on Julia Morgan-Chinatown tour. Photo: Bill Kostura

(Above middle) Choy points out detail at Morgan-designed Gum Moon House on Washington Street. Photo: Ian Berke

On two successive weekends this spring, NCCSAH's day-long Julia Morgan-Chinatown program drew capacity attendance. Leading the program on both Saturdays, May 30 and June 6, architect and historian Philip Choy peppered his insightful commentary on the architecture and development of San Francisco's Chinatown with anecdotes drawn from his experiences growing up in that community.

The day's focus was the work of Julia Morgan for the Chinese community, including the YWCA, the Y residence and Gum Moon House, all viewed and understood within the context of that historic neighborhood. An excellent dim sum at City View Restaurant provided participants the opportunity to relax mid-way through the day's activity and to catch up with friends and associates gathered around a pair of large round tables.

In the afternoon, Mr. Choy pointed out the most typical examples of the "orientalized" architectural details adopted by building owners in the post-1906 reconstruction intended to make the district attractive and exotic to tourists. A visit to the historic Tin How Taoist temple was also a highlight of the day.

We are most grateful to Phil Choy for agreeing to take on this program for us and especially for gaining access for our group to the interiors of the Morgan-designed buildings.



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The mission of the NCCSAH is to further the objectives of the Society of Architectural Historians of which the Northern California Chapter is an affiliate; promote the study and discussion of our region's architectural history and its related fields; visit significant works of architecture; and increase public awareness and appreciation of our architectural heritage. Membership is open to anyone interested in architectural history and its related fields who agrees to pay the annual dues and subscribe to the bylaws of the organization.

NCCCSAH Officers

President, Rich Brandi
Vice President, Paul Turner
Treasurer, Ward Hill
Secretary, Don Andreini
Membership, Ian Berke

Remember you do not have to be a member of the National SAH to become a member of NCCSAH

Join or Renew Now!!

Individual \$20.00

Student \$10.00

Make checks payable to NCCSAH

Please send your ideas or comments concerning The Newsletter to:

Don Andreini

NCCSAH Newsletter Editor

dandreini@sbcglobal.net

To become a member of the Northern California Chapter of the Society of Architectural Historians

or to renew your dues return this form
and your dues check for \$20 made out to NCCSAH
to

Ian Berke, NCCSAH
Ian Berke Real Estate
2824 Clay Street
San Francisco, CA 94115

Name _____

Affiliation _____

Occupation _____

Street Address _____

City, State, Zip _____

Home Phone _____

Work Phone _____

Fax Number _____

E-mail address _____

For your convenience: Renewing members who sign up for the Asilomar-Hearst Castle Tour may include their \$20 membership dues in a single check with their payment for the tour. In that case, use the address on the tour registration form shown on page 7.