Julia Morgan, AIA
Nomination for the 2014 AIA Gold Medal









Table of Contents

Letter of Nomination, 4

Biography | Education | Awards, 5

Notable Projects | Selected Publications, 7

Letters of Support, 10

Projects, 16

Timeline, 85

Contributors, 86

June 29, 2013

AIA California Council
The American Institute of Architects

The AIA Gold Medal Selection Committee
The American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20012

Dear AIA Gold Medal Selection Committee:

It is our great pleasure to nominate Julia Morgan, AIA, for the 2014 Gold Medal. The works of this great Architect are beloved by many. It is not often that we look to recognize an historical architect. Indeed, only seven Gold Medals have been granted posthumously. Yet, looking back is appropriate and timely when it is apparent that the legacy of a particular architect is too great to overlook, when their renown is strong among the public, and when their buildings continue to teach us lessons about the meaning and value of architecture in society.

Julia Morgan would not have applied for the AIA Gold Medal during her lifetime. While unconcerned with self-promotion, she won some of the most incredible commissions of her day through the reputation she developed for exceptional design. For over 40 years she was in high demand, creating an extraordinary body of over 700 architectural projects. With her engineering training and her Beaux-Arts background, Julia Morgan married an understanding of materials and structure, with her love of beauty in architecture, to create buildings that call us to the noblest ideals of the profession: Inspiration, Harmony, Strength and Beauty. Through her architecture, she was a leader who brought new technology into practice, applied sustainable design principles, developed the First Bay Tradition, and – in many ways - she laid the design foundation for many distinguished careers and design innovations that followed.

Julia Morgan achieved many "firsts": she was one of the first women to earn a degree in civil engineering at the University of California, Berkeley, she was the first woman to be admitted and to receive a certificate in architecture from L'École des Beaux-Arts, she was the first woman licensed to practice architecture in the State of California, and she was one of the first women to join the AIA, remaining a member throughout her career. In 1918, the *Architect and Engineer* magazine devoted an entire issue to her work, the first ever for a woman architect.

Although Julia Morgan died in 1957, interest in her work has steadily grown and numerous books about her have been published since the 1970's. Her homes are coveted and two of her projects are memorialized as State Parks and as National Historic Landmarks. In 2008, Julia Morgan was inducted to the California Hall of Fame. That was followed by California Cultural Endowment's 2012 Julia Morgan Festival statewide. On the national level, Julia Morgan was recognized in March, 2013, by the National Women's History Project as a leader and innovator in the fields of Science, Technology, Engineering, and Mathematics.

Julia Morgan, AIA, was an architect with remarkable breadth, depth, and consistency of exceptional work. She is widely known by those who practice architecture, by those who teach architecture, and by those who appreciate architecture through the quality and transcendence of her work. Please join us in our recognition of the transformative power of Julia Morgan's work and career by advancing this nomination to the AIA Board.

Sincerely,

Nicholas Docous, AIA
Regional Director

Michael Malinowski, AIA
Regional Director

Julia Donoho, AIA, Esq.
Regional Director

Biography

Julia Morgan, AIA (1872-1957), grew up in a family that supported and encouraged her getting an education during an era where few men or women were either able or inclined. She was one of first women to receive a Bachelor of Science in Civil Engineering from the University of California (UC), Berkeley. Upon graduating, she spent two years interning with Bernard Maybeck, who, seeing her talent, encouraged her to attend L'École des Beaux-Arts to study architecture in Paris. Morgan sailed to Paris in 1896 and applied three times before she was admitted as the first woman to receive a Beaux-Arts education in architecture. During her six years in Paris, she traveled in Europe and studied many of the great buildings of Western Civilization, filling several sketchbooks. At L'École, she entered every competition she could, winning 3 medals and 26 mentions for the quality of her work, advancing through the required levels in half the time of other students, receiving the number of points required for a certificate by her thirtieth birthday.

Returning to the United States in 1902, Morgan was hired by John Galen Howard to work on buildings on the campus of her alma mater, UC Berkeley, where she gained practical experience working with contractors and tight deadlines. In January 1904, Morgan was the 27th person to apply for licensure and first woman to be licensed to practice architecture in California. She opened her own office and was a principal from 1904-1950.

Her trailblazing career helped open the field of architecture to women in the United States. Today she is perhaps best known for the design and construction of publisher W.R. Hearst's legendary California coastal estate. Yet she was much more than the architect of San Simeon. She built a remarkably diverse and innovative practice, designing more than 700 buildings that are prized by owners and are now being rediscovered by architectural historians. These included churches, hospitals, museums, hotels, commercial buildings, community centers, schools, university buildings, clubs, a private zoo, various YWCA's, and numerous private residences. At least one-third of her commissions came from women's colleges and organizations that took a feminist pride in her success. Morgan was also an influential member of the Arts and Crafts movement in the Bay Area, one of the few born in California.

Julia Morgan was the seventh woman to become a member of the AIA in 1921, and remained a member until her death in 1957. Principal of her own office for 46 years, completing most of her work prior to the Depression, Morgan was a pre-modernist leader in the adoption of new technologies of construction, sustainable building practices, and in the development of the First Bay tradition. She ran her office in the atelier style that she learned at the Beaux-Arts. An incredible craftsman, she learned to work with her artisans from her first project onward, spending much of her time on the job site.

Morgan's buildings are distinguished by her client centered approach to design, her use of locally available materials, her adoption and application of historicist themes, and her integration of the varied architectural traditions of the West with the vocabulary of a Beaux-Arts background. Her popularity as an architect can be attributed to her reputation for meticulous craftsmanship and her ability to mold a project to the emotional and budgetary needs of the client.

Education and Honors

Education
1890-1894
University of California Berkeley, Bachelor of Science in Civil Engineering
1896-1898
'École Nationale Superieure des Beaux-Arts, Art Classes
1898-1902
L'École Nationale Superieure des Beaux-Arts, Certificat d'Études in Architecture,
Nov 1898- Aug 1900
Second Class (Preparatory)
Aug 1900 – Feb 1902
First Class (Upper Level)

Experience
1894-1896
Intern for Bernard Maybeck
1896-1898
Atelier of Marcel Pérouse de Monclos while taking art classes at the L'École des Beaux-Arts and travelling around Europe, exploring the History of Architecture, while applying for admission to L'École des Beaux-Arts
1898-1902
Atelier of François-Benjamin Chaussemiche, while at L'École des Beaux-Arts, Architecture Program
1902-1904
Worked for John Galen Howard, Campus Architect, at UC Berkeley
- Hearst Mining Building
- Greek Theater, Supervising Architect
- Sather Gate

1904-1907
Principal, Julia Morgan, Architect, San Francisco, her Montgomery St office was destroyed in the San Francisco Earthquake of 04/18/1906
1907-1910
Partner, Morgan and Hoover, Architects, located at the Merchant's Exchange in San Francisco
1910-1950
Principal, Julia Morgan, Architect, San Francisco

Recent Exhibitions
1976
Oakland Museum - Exhibition of Julia Morgan's drawings from Paris
Various Julia Morgan Association – tours and meetings
1970
Hearst Castle – "Julia Morgan" and various exhibits, documentary screenings, and publications

2002-05
Schlesinger Library of the Radcliffe Institute at Harvard University - "Enterprising Women: 250 Years of American Business," traveling to Washington DC, Los Angeles and Detroit
2011
The California Museum, "California's Remarkable Women"
2012
- Riverside Art Museum – Julia Morgan: Foundation and Transition
- Mills College – Julia Morgan at Mills: Lecture and Exhibition
- UC Berkeley – "Hidden Engineer – The Designs of Julia Morgan"
- UC Berkeley Extension -- Julia Morgan: Insights into Her Genius and Legacy
- Cal Poly San Luis Obispo – Exhibit of Drawings by Julia Morgan
- Chinese Historical Society of America – The Julia Morgan Legacy Project
- California State Library – Exhibit of Writings between Julia Morgan and Gladding McBean
- KCET – "Julia Morgan and LA's Female Architects"

Honors
1899-1902
Three (3) Medals received at l'École Nationale Superieure des Beaux-Arts in Stereotomy, and for Architectural Projects, as well as 26 recognitions of Mention
1929
Honorary Doctor of Laws, UC Berkeley
1937
Honorary Doctor of Laws, Mills College (declined)
1940
Certificate of Recognition, Women's Board of the Golden Gate International Exhibition, Most Distinguished California Woman in the Field of Architecture (one of ten most distinguished women in the state)
2008
Inducted to the California Hall of Fame
2012
Julia Morgan Festival Statewide (California)
2013
National Women's History Project Honoree: "Women Inspiring Innovation Through Imagination: Celebrating Women in Science, Technology, Engineering and Mathematics" (one of 18 most distinguished women in the nation in STEM fields)

National Historic Landmarks:
Asilomar Conference Grounds (1987)
Hearst San Simeon Estate (1976)

National Register of Historic Places 1974-present
Berkeley Women's City Club, Berkeley (1977)
Fairmont Hotel, San Francisco (2002)
Girton Hall, University of California, Berkeley (1991)
Goethe House, Sacramento (1982)
Hearst Gymnasium for Women, UC, Berkeley (1982)
Hollywood Studio Club, Hollywood (1980)
Hostess House, Camp Fremont, Palo Alto (1976)
Samuel Martin House/Stonedene Mansion, Suisun (1977)
Milpitas Ranch House, Monterey County (1977)
Minerva Club of Santa Maria, San Luis Obispo County (1984)
North Star House, Grass Valley (2011)
Oakland YWCA (1984)
Old YWCA, Riverside (1982)
Saratoga Foothill Club (2005)
Sausalito Woman's Club (1993)
St. John's Presbyterian Church, Berkeley (1974)
YWCA Building, Fresno (1978)
Hearst Greek Theatre (1982) and Hearst Memorial Mining Building (1982) are listed, in association with John Galen Howard.

Notable Projects *(Full list of projects exceeds 700)*

Schools, Churches, Hospitals

BERKELEY
Berkeley Baptist Divinity School
Dwight Way & Hillegas St. 1918-19
Berkeley Day Nursery auditorium
6th St. 1927
Calvary Presbyterian Church
Milvia St. & Virginia St. 1918-19
Saint John's Presbyterian Church
College Ave. & Derby St. 1908-10
Thousand Oaks Baptist Church
1821 Catalina St. 1924
University of California, Berkeley
Hearst Mining Building 1901-07
Greek Theater 1903
Girton Hall 1911
Phoebe Apperson Hearst Memorial Gymnasium for Women 1925-26
LOS ANGELES
Marion Davies Pediatric Clinic
11672 Louisiana Ave. 1930
OAKLAND
Chapel of the Chimes
4499 Piedmont Ave. 1926-30
First Swedish Baptist Church
3rd Ave. & E. 15th St. 1923-24
High Street Presbyterian Church
Courtland St. & High St. 1919-21
Kings Daughters Home
39th St. & Broadway 1908-12
Mills College, Oakland
Bell Tower 1903-04
Margaret Carnegie Library 1905-06
Gymnasium 1909
Ethel Moore Center 1916
Ming Quong Girls School 1924-25
United Presbyterian Church
College Ave. 1916-18
SAN ANSELMO
San Francisco Presbyterian Theological Seminary
118 Bolinas Ave. 1921
SAN FRANCISCO
Chinese Presbyterian Mission School
920 Sacramento St. 1908
Hamilton Methodist-Episcopal Church
1525 Waller St. 1908
Katherine Delmar Burke School
3025 Jackson St. 1916
Methodist Chinese Mission School
920 Washington St. 1907-10
Ocean Avenue Presbyterian Church
32 Ocean Ave. 1921
SANTA BARBARA
Santa Barbara County TB Sanitarium
300 N. San Antonio Rd. 1918
SANTA CRUZ MOUNTAINS
Montezuma School for Boys
Bear Creek Rd. 1910-11

YWCAs, Clubs, Community Centers

ASILOMAR
Pacific Grove Outside Inn 1913
Entrance gates 1913
Administration Building 1913
Chapel 1915
Guest Inn 1915
Saltwater swimming pool 1915
Visitors Lodge 1916
Hilltop Cottage 1918
Viewpoint Cottage 1918
Crocker Dining Hall 1918
Tide Inn 1923
Pinecrest 1927-28
Scripps Lodge 1927-28
Merrill Hall 1928
BERKELEY
Berkeley Women's City Club
2315 Durant St. 1929-30
Delta Zeta sorority house
2311 LeConte Ave. 1923
Kappa Alpha Theta sorority house
2723 Durant St. 1908
FRESNO
Fresno YWCA offices
Tuolumne St. & L St. 1924
Fresno YWCA residence
1660 M St. 1922
HOLLYWOOD
Hollywood Studio Club (YWCA)
1215 Lodi Place 1925-26
HONOLULU
University of Hawaii YWCA 1926
YWCA Metropolitan Headquarters
1040 Richards St. 1925-26
OAKLAND
Oakland YWCA
1515 Webster St. 1913-15
PALO ALTO
YWCA hostess house
27 University Ave. 1916-18
PASADENA
Pasadena YWCA
78 N. Marengo Ave. 1921
RIVERSIDE
Riverside YWCA
32457tllst. 1929
SALT LAKE CITY
Salt Lake City YWCA
322 E. 3rd St. S. 1919-20
SAN DIEGO
San Diego YWCA and hostess house
621 C St. 1917-18
SAN FRANCISCO
Chinese YWCA
965 Clay St. 1930
Emanu-el Sisterhood Residence
Page St. & Laguna St. 1921-22
Japanese YWCA
1830 Sutter St. 1930
Ladies Protection & Relief Society
3400 Laguna St. 1924-25
Native Daughters of the Golden West
500 Baker St. 1928
Potrero Hill House Community Center
953 De Haro St. 1921
The Residence (YWCA)
940 Powell St. 1929-30
SAN LUIS OBISPO
San Luis Obispo Women's Club
1800 Monterey St. 1933-34
SAN PEDRO
YWCA hostess house
1012 C St. 1916-18
SANTA BARBARA
Santa Barbara Recreation Building
100 E. Carillo St. 1914
SANTAMARIA
Santa Maria Women's Club
Lincoln St. & Boone St. 1927
SARATOGA
Saratoga Foothill Women's Club
Park Place 1915
SAUSALITO
Sausalito Women's Club
120 Central Ave. 1916-18

Commercial Properties

BERKELEY
Edmonds apartment building
2612-16 Regent St. 1904
Turner stores, offices, & restaurant
2546 Bancroft Way 1938-41
LOS ANGELES
Examiner Building
1111 S. Broadway 1915
OAKLAND
Turner shopping center & apartments
Piedmont Ave. & 40th St. 1916
SAN FRANCISCO
Cox apartment building
1720 Pacific Ave. 1910-11
Fairmont Hotel (reconstruction)
California St. & Mason St. 1906-07
Hearst Building
3rd St. & Market St. 1930s
Merchants Exchange Building Trading Room (interior)
465 California St. 1906-07
Newhall apartment building
2950 Pacific Ave. 1915-16
San Francisco Examiner Building
5th St. & Market St. 1925
Suppo apartments, shop, & workroom
2423-25 Polk St. 1925

Hearst Family Residences

PLEASANTON
Hacienda Pozo de Verona 1903-10
JOLON
Hacienda/ Milpitas Ranch 1932-36
SAN SIMEON
Cottage A (Casa del Mar) 1920-22
Cottage B (Casa del Monte) 1920-22
Cottage C (Casa del Sol) 1920-22
Main (Casa Grande) 1922-47
Neptune Pool 1924
Zoo & animal shelters 1924-35
Roman pool & tennis 1927-29
Poultry farm 1928-29
San Simeon warehouses 1926-27
San Simeon village houses 1927-29
WYNTOON
Superintendent's quarters 1924
The Chalet 1925
Bear, Cinderella, & Fairy houses 1932-33
Bridge House 1933
Pool & pool houses 1934-35
River House 1935
Tea House 1935

Private Residences

ALAMEDA
1205 Bay St. 1912
1232 Bay St. 1909
1901 Central Ave. 1909-10
1315 Dayton Ave. 1909-10
1025 Sherman St. 1913
1121 Sherman St. 1912
1326 Sherman St. 1911
BERKELEY
1320 Arch St. 1913-14
1324 Arch St. 1910
1425 Arch St. 1910-11
862 Arlington St. 1912-13
883 Arlington St. 1905-09
2924 Ashby Ave. 1910-11
2733 Ashby Place 1908
2833 Bancroft Way 1913
1732 Berkeley Way 1908
2725 Channing Way 1908-09
2728 Channing Way 1911-12
2901 Channing Way 1905
2908 Channing Way 1907
2808 Claremont Blvd. 1914
2821 Claremont Blvd. 1928
2261 Derby St. 1909-10
2740 Derby St. 1907
2742 Derby St. 1907
2836 Derby St. 1907
2900 Derby St. 1904
2514 Etna St. 1908
2525 Etna St. 1906
2616 Etna St. 1905
2618 Etna St. 1906
1 Eucalyptus St. 1920
33 Eucalyptus St. 1921
1411 Hawthorne St. 1926
1404 Hawthorne Terr. 1911
1411 Hawthorne Terr. 1909
2317 LeConte Ave. 1908
2633 LeConte Ave. 1908-09
1841 Marin Ave. 1913
2118 Marin Ave. 1914
11 Mosswood Rd. 1929
2232 Piedmont Ave. 1909
2255 Piedmont Ave. 1904
2336 Piedmont Ave. 1913-15
2905 Piedmont Ave. 1911
2723 Regent St. 1905
2731 Regent St. 1911
1220 Spruce St. 1910-11
1626 Spruce St. 1909-10
1937 Thousand Oaks 1915
160 The Uplands 1916
2307-17 Warring St. 1911
2434 Warring St. 1911-12
2516 Warring St. 1904
2608 Warring St. 1914
CARMEL
2981 Franciscan Way 1940
CHICO
341 W. Mansion Ave. 1921
COLUSA
840 Clay St. 1918-19
DAVIS
215 Rice Lane 1914
FRESNO
733 E. Peralta Way 1912-15
LOS ALTOS
13625 Hillway St. 1913
MARYSVILLE
527 6th St. 1918
326 D St. 1919
707 F St. 1916
725 F St. 1920
OAKLAND
2020 10th Ave. 1911-12
1524 29th Ave. 1911
1284 Ashmont Ave. 1925
1031 Belle Vista Ave. 1906
385 Bellevue Ave. 1922
5440 Carlton St. 1919
360 Euclid Ave. 1908
421 Fairmont St. 1912
2626 Harrison St. 1911
9 Hillcrest Court 1916
636 Hillgirt Circle 1915-17
401 Lee St. 1907-08
769 Longridge Rd. 1918-19
686 Mariposa Ave. 1908
830 McKinley St. 1906
2065 Oakland Ave. 1911-13
339 Palm St. 1913
3001 Park Blvd. 1905
120 Richmond Blvd. 1907
PALO ALTO
423 Chaucer St. 1921-22
PEBBLE BEACH
Ronda Rd. & Cortez Rd. 1923
PETALUMA
2 Brown Court 1909
617 C St. 1909-10
707 D St. 1910-11
14 Martha St. 1929
210 West St. 1935
PIEDMONT
1 Crocker Ave. 1920-21
200 Crocker Ave. 1926
62 Farragut St. 1915
216 Hampton Rd. 1938-39
27 Highland Ave. 1909-10
111 Mountain Ave. 1912
612 Mountain Ave. 1907
246 Sea View St. 1913-14
11 Sierra Ave. 1911
45 Sierra Ave. 1913-15
49 Sierra Ave. 1913-15
SACRAMENTO
3731 T St. 1916
SAN FRANCISCO
4455 Anza St. 1926-27
3531 Clay St. 1908-09
1050 Jackson St. 1907
1052 Jackson St. 1907
3630 Jackson St. 1916-17
2511 Octavia St. 1908-09
308 Parnassus Ave. 1909-10
1010 Powell St. 1908-09
36 Presidio Terr. 1911
2820 Vallejo St. 1907
2868 Vallejo St. 1909-10
34 West Clay Park 1914
75 Yerba Buena 1927
SAN LUIS OBISPO
Zegar playhouse, Mill St. 1925
SAN MATEO
518 N. Hurlingham Ave. 1912
SAN RAFAEL
47 Fairway Drive 1909
SANTA BARBARA
430 Hot Springs Rd. 1915-16
SANTAMARIA
730 S. Broadway 1927
SAUSALITO
162 Buckley St. 1910
87 Central Ave. 1919-20
VALLEJO
728 Capital St. 1908-09
WALNUT CREEK
35 Pine Crest St. 1935
YUBA CITY
364 2nd St. 1920

Selected Publications – Books, Articles, Archives, Other Media

Compiled by Julia Donoho

Aidala, Thomas. *Hearst Castle, San Simeon.* New York: Hudson Hills Press, 1981.

Beach, John. *Architectural Drawings by Julia Morgan: Beaux-Arts Assignments and Other Buildings.* Oakland: The Oakland Museum Art Department, 1976.

Boutelle, Sara Holmes. *Julia Morgan, Architect*. New York: Abbeville Press Publishers, 1988.

Burchard, John, and Albert Bush-Brown. *The Architecture of America: A Social and Cultural History.* Boston: Little, Brown, 1961.

Chun, G. *Architectural Drawings by Julia Morgan: Beaux-Arts Assignments and Other Buildings*. Oakland, CA: The Oakland Museum, January 1976.

Coffman, Taylor. *Hearst Castle: The Story of William Randolph Hearst and San Simeon*. Santa Barbara, CA, ARA Leisure Services, 1985.

Drexler, Arthur, Editor. *The Architecture of the École des Beaux-Arts.* New York: Museum of Modern Art, 1977.

Horton, Inge Schaefer. *Early Women Architects of the San Francisco Bay Area.* Jefferson, NC: McFarland & Co., 2010.

James, Cary. *Julia Morgan*. New York: Chelsea House Publishers, 1990.

Kastner, Victoria. *Hearst Castle – The Biography of a Country House.* New York: Harry N. Abrams, Inc., 2000.

Lo, Louise, *Julia Morgan: A Life by Design*, 1990.

Longstreth, Richard W. *Julia Morgan: Architect*. Berkeley: Berkeley Architectural Heritage Association, 1977.

Longstreth, Richard W. *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century.* Cambridge: MIT Press, 1983.

Mannis, Celeste D. *Julia Morgan Built a Castle.* New York: Viking Press, 2006.

McNeill, Karen Ann. *Building the California Women's Movement: Architecture, Space, and Gender in the Life and Work of Julia Morgan*. Dissertation, Ph.D. in History, University of California Berkeley, 2006.

Noffsinger, James Philip. *The Influence of the École des Beaux-Arts on the Architects of the United States*. Washington DC., Catholic University of America Press, 1955.

Quacchia, Russell L., *Julia Morgan, Architect, and the Creation of the Asilomar Conference Grounds.* California: Q Publishing, 2005.

Riess, Suzanne B., ed. *The Julia Morgan Architectural History Project: The Work of Walter Steilberg and Julia Morgan* (vol.1) and *Julia Morgan, Her Office and A House.* Berkeley, CA: Regional Oral History Project Office, The Bancroft Library, UC Berkeley, The Regent of the University of California, 1976.

Richey, Elinor. *Eminent Women of the West.* Berkeley, CA: Howell-North Books, 1975, ch.9.

Steilberg, Walter. "Some Examples of the Work of Julia Morgan." *The Architect and Engineer*, 55, no,2, Nov 1918.

Wadsworth, Ginger. *Julia Morgan: Architect of Dreams.* Minneapolis: Lerner Publications, 1990.

Wilson, Mark A. *Julia Morgan: Architect of Beauty.* Layton, UT: Gibbs Smith, 2007.

Articles – Selected

"An Architect from the Inside Out," LA Times, Sept 4, 1988

Anderton, Frances (September 12, 2012). "Women of Substance: Julia Morgan and LA's Female Architects." www.kcet.org/arts/artbound .

Beach, John, "The Bay Area Tradition 1910-1918", *Bay Area Houses*, 76-80, 1988.

Bohan, Suzanne, "SF hotel regains lustrous past: Fairmont reopens bar, restaurant that were designed in 1907", *Sacramento Bee*, 01/08/2000.

Boutelle, Sara Holmes (March–April 1996). "Julia Morgan, Engineer and Architect". *Old-House Journal* (Active Interest Media) **24** (2): 22. ISSN 0094-0178

Boutelle, Sara Holmes, *Toward a Simpler Way of Life: the Arts & Crafts Architects of California*, 1997.

Boutelle, Sara, "Julia Morgan", *Women in American Architecture: A Historic and Contemporary Perspective*, 79-87, 1977.

Cuff, Dana, "Julia Morgan Office", *Architecture: The Story of Practice*, 144, 1991.

Davies, Stacy (2007-10-11). "Best Architectural Wonder—The Riverside Art Museum" (PDF). *Inland Empire Weekly* (Alternative Weekly Network). p. 21. Retrieved 2007-10-13

"Eight women architects in California", *Architect & Engineer*, 110, 12/1921.

Failing, Patricia. "She was America's Most Successful Woman Architect and Hardly Anybody Knows Her Name." *Art News.* Vol. 80 (January 1981): 66-71.

Favro, Diane. ""Sincere and Good: The Architectural Practice of Julia Morgan." The Journal of Architectural and Planning Research, no.2, pp. 112-128, Summer 1992.

Gebhard, David, Winter, Robert, "Warren Gregory House, 1912", *Guide to Architecture in San Francisco and Northern California*, 258-259, 1985.

Hearst Castle. *Life Magazine* (1957).

Ito, Susan (Winter 2004). "Julia Morgan at Mills" (PDF). *Mills Quarterly* (Mills College). p. 14. Retrieved 2008-02-27.

"Julia Morgan: Architect, note", *AIA Journal*, 66: 13, 98, 12/1977.

"Julia Morgan", *Notable American women: the modern period: a biographical dictionary*, 1980.

Kastner, Victoria. "Morgan and Associates: Julia Morgan's Office Practice as Design Metaphor." *20 on 20/20 Vision,* pp.44-51.

Kieckhefer, Richard, *Theology in Stone: Church Architecture from Byzantium to Berkeley*, 127-130, 2004.

McNeill, Karen, "Women Who Build." McNeill, Karen (Summer 2012). "'Women Who Build': Julia Morgan & Women's Institutions". *California History* (California Historical Society) **89** (3): 41–74.

McNeill, Karen, "Julia Morgan." McNeill, Karen (May 2007). "Julia Morgan: Gender, Architecture, and Professional Style." *Pacific Historical Review* (University of California Press) **76** (2): 229-268.

"Obituary", *American Institute of Architects Journal*, 28: 1, 28, 5/1957.

Reichers, Maggie (Sept./Oct. 2006). "Beyond San Simeon". *Humanities* (Neh.gov) **27** (5). Retrieved 2012-09-07.

Rochlin, Harriet, "A Distinguished Generation of Women Architects in California", *AIA Journal*, 66: 9, 38-39, 08/1977.

Rochlin, Harriet (March 1976). "Designed by Julia Morgan". *Westways* (Automobile Club of Southern California) **68** (3): 26–29, 75–76, 80

Sood, Sandhya (Sept /Oct. 2012). "Julia Morgan: Architecture for Sustainability." Landmarks California – Julia Morgan 2012 Festival.

Sood, Sandhya (March 2013). "Eye to Eye with Julia Morgan" Berkeley Daily Planet.

Wilson, Mark Anthony, (2013). "Why Julia Morgan Deserves a Gold Medal from the AIA."

Winter, Robert, Vertikoff, Alexander, *Craftsman Style*, 2004.

"Women architects", *Architect & Engineer*, 58, 10/1937.

Woodbridge, Sally B. & John M., *San Francisco Architecture: The Illustrated Guide to Over 1,000 of the Best Buildings, Parks, and Public Artworks in the Bay Area*, 173, 1992.

Archival Collections

- Julia Morgan Collection, Department of Special Collections, Robert E Kennedy Library, California Polytechnic State University, San Luis Obispo, CA. Nancy Loe, Text. Catherine J. Trujillo, Curator.
  - Julia Morgan Papers
  - Julia Morgan–Sara Holmes Boutelle Collection, 1877-1958 (MS 027)
  - Edward G. Trinkkeller Papers, 1896-1999 (MS 097)
  - Camille Solon Drawings Collection, 1900-1952 (MS 106)
  - Julia Morgan–Walter T. Steilberg Collection (MS 144)
- Julia Morgan Collection of Architectural Drawings and material relating to Julia Morgan, AIA, Manuscript Collection, University Archives and other collections such as the pictorial collection, Bancroft Library, University of California, Berkeley.
- Julia Morgan Collection, Environmental Design Archives, University of California, Berkeley, and related collections such as the Bernard Maybeck and Walter Steilberg Collections.
- Julia Morgan/Forney Collection, Environmental Design Archives, University of California, Berkeley.
- YWCA of the U.S.A. Records, Sophia Smith Collection, Smith College, Northampton, MA.
- Special Collections, F. W. Olin Library, Mills College, Oakland, California.

Other Notable Media

Movie: Wells, Orson. *Citizen Kane.* 1941. Academy Award Winning film, nominated in 9 categories, and five times voted best film of all time. Plus, numerous books and movie based on William Randolph Hearst, featuring "Xanadu" referencing Hearst Castle.

DVD/Documentary: *Julia Morgan: A Life by Design*. Louise Lo, Colleen Dewhurst – Producers. San Francisco: KQED-TV, 2005.

Belinda Taylor's award-winning play "Becoming Julia Morgan" 2006-present, with performances in Sacramento, at the Bay Area Theater, and in Sausalito.

2012 – Julia Morgan Festival Statewide (California) – Landmarks California

Historical Fiction: Ware, Ciji. *A Race to Splendor.* Illinois: Sourcebooks Landmark, 2011. An historical fiction novel about a woman apprentice to Julia Morgan, set during the aftermath of the San Francisco earthquake in 1906.

Letters of Support

DIANNE FEINSTEIN
CALIFORNIA

SELECT COMMITTEE ON INTELLIGENCE - CHAIRMAN
COMMITTEE ON APPROPRIATIONS
COMMITTEE ON THE JUDICIARY
COMMITTEE ON RULES AND ADMINISTRATION

United States Senate
WASHINGTON, DC 20510-0504
http://feinstein.senate.gov

June 4, 2013

Gold Medal Selection Committee
American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20012

Dear Selection Committee:

It is an honor for me to write in support of the nomination of Julia Morgan for the American Institute of Architects (AIA) Gold Medal Award in recognition of her significant body of work and its lasting influence on the field of architecture.

Julia Morgan is unquestionably among the greatest American architects of all time and a true California gem. Morgan's legacy has only grown over the years. She was an architect of remarkable breadth, depth, and consistency of exceptional work, and she is widely known by the quality of her work by those who practice, teach, and appreciate architecture.

Uniquely trained as an Engineer at UC Berkeley and as an Architect at L'École des Beaux-Arts, Julia Morgan demonstrated incredible talent, skill and ability over the span of her over fifty year career. She brought a grand vision to her projects, integrated with exceptional craftsmanship. Her work rises to the same level of exceptional accomplishment and excels in her influence and legacy on the practice of architecture. It is only fitting that she join the list of other AIA Gold Medal Architects who have worked in California, such as Frank Lloyd Wright, Bernard Maybeck, Richard Neutra, Charles Moore, Joseph Esherick, Frank Gehry, and Thom Mayne. Julia Morgan was the first woman architect to be licensed in California, in 1904, and first inducted to the California Hall of Fame in 2008.

Millions of people from around the world visit her buildings annually. It is clear that Julia Morgan elevated the profession of architecture with her rare ability, dedication, and prolific body of work. Her legacy is significant, relevant, inspiring and will continue on into the future. The recognition of Julia Morgan with the AIA Gold Medal is both well deserved and long overdue.

As United States Senator representing the people of California, I think you for your consideration of the nomination of Julia Morgan for the AIA Gold Medal.

Sincerely,

Dianne Feinstein
United States Senator

July 2, 2013

The AIA Gold Medal Selection Committee
American Institute of Architects
1735 New York Avenue, NW, Washington, DC 20012

Re: Nomination of Julia Morgan, AIA

Wholeheartedly, I write in support of the nomination Julia Morgan for the American Institute of Architects Gold Medal. She made a long-lasting contribution to the profession by demonstrating that a woman could not only break into a field dominated by men but also create a significant body of work that endures among the highest accomplishments in 20th century design.

I have always thought that Morgan's buildings and projects are singularly important in their own right and I support her nomination based on her design achievements. Early in my career, I discovered the work of Julia Morgan and it influenced my thinking about architecture. Her work inspired me to go in new directions, as she had done in her time. Morgan's work contains many lessons that are relevant today and therefore manifest her long-term influence. For example, Morgan experimented with formal strategies of place making and symmetry before Modernism emerged, and she adapted historic motifs with modern ease, showing us how to revere history and design for a new era. She was gifted working with formal compositions, in three dimensions, and with color. Among her contributions are her interest in creating reciprocity between architecture and landscape, her embrace of local history and context, her use of local and long-lasting materials, her creation of spaces that dignify the soul, and, in much of her residential work, the sense of domesticity and human scale, which are apparent in her attention to detail and the craft of building. I find her houses to be as engaging as her large-scale work.

Morgan also excelled in the client-architect relationships that she formed with several generations of the Hearst family, producing an eclectic collection of buildings and places that are still revered. Examples include places like the extravagant San Simeon or the delightful Wyntoon, and she designed more than 700 buildings for other clients with the same attention to crafting solutions that intrigue and inspire. She had an exquisite architectural talent, allowing her the freedom to explore design possibilities. She left her ego behind and designed buildings to fit her clients, blending design strategy with structural articulation in a way that was expressive and contextual, leaving us a legacy of treasures that were as revered when she created them as they are cherished today.

Receiving the Gold Medal is a thrilling tribute for someone that is alive, as I can attest, and sometimes it is important for us to go back and recognize a significant body of work. I am so pleased that Julia Morgan's extraordinary career is finally being recognized. Morgan has had great influence on the culture of architecture, which includes certainly who practices and how we practice, and more importantly, the values that inform our work and stand the test of time. I therefore, enthusiastically, support her nomination for the Gold Medal.

Sincerely,

Michael Graves, FAIA and 2001 AIA Gold Medal Winner
Schirmer Professor of Architecture, Emeritus, Princeton University

MICHAEL GRAVES & ASSOCIATES, INC.
341 NASSAU STREET, PRINCETON, NEW JERSEY 08540 | T: 609 924 6409 | F: 609 921 0129 | WWW.MICHAELGRAVES.COM

VENTURI, SCOTT BROWN AND ASSOCIATES, INC.
4236 MAIN STREET, PHILADELPHIA, PA 19127-1696
TEL: 215.487.0400 FAX: 215.487.2520 www.venturiscottbrown.org

Robert Venturi, FAIA, Int. FRIBA, Emeritus Denise Scott Brown, RIBA, Int. FRIBA

July 9, 2013

American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20012

Dear AIA Gold Medal Selection Committee:

Writing in support of the nomination of Julia Morgan for the American Institute of Architects (AIA) Gold Medal is a real milestone. Julia Morgan had a large well-run office, 46 years of practice, more commissions than we ever saw, the trust, love and repeat work of her clients, and over 20 books written on her, alone. Her career was impressive by any standards, and now that we are taking off our blinders, we can see Morgan's greatness. It is marvelous that the AIA will now acknowledge her work and place it within the hagiography of architecture.

Morgan was a brilliant student. Americans at the Beaux-Arts often left early, but "the American girl" gained her diplomas and was legendary for the prizes she won. Her Berkeley engineering training helped her artistry, I think. Consider her rafters. Redwood fantasies, different in every project and designed to underline the meaning of the institution, they were nevertheless no bigger than needed to suit their purpose and the budget. How Modern! And unlike Nervi, whose engineering fantasies did not accept doors, Morgan's spanning adventures are part of a whole. And, she was a meticulous, prodigious architect. Setting aside San Simeon (which was private, gorgeously talented, and welcomed ketchup bottles) Morgan's larger buildings were masterful exercises in modest monumentality and tender gravitas, beautifully executed. Her homes were intimate reflections of her clients, while her churches poured inspiration into our souls. Her public and semipublic work mirrored the social and economic burgeoning of California and the changing roles of women. They are meaningful signposts today as we again agonize the role of government. And her women's clubs offer thinking points for NGOs.

Why has it been so difficult in America to recognize the work of women architects? The American (woman) in Paris would have had none of it. "Just get on with the work, and let the architecture speak" Morgan advised, but we did not listen well. Today's young architects, women and men, are changing how we listen. Using social media, they're planning the means of support and solidarity. Not relying on the patronage system of architectural criticism with all its biases, they create their own dialogue, like the Lilies of theater women, or the Pritzker Prize petition, over 18,000 strong.

With your granting this award to Morgan, this generation can now learn from Julia's self-reliance and ingenuity. She deserved the Gold Medal in her lifetime. She was a game changer from the get go. Including her now will help the profession of architecture diversify its offerings to include greater richness and creativity of expression.

Sincerely,

Denise Scott Brown

Denise Scott Brown RIBA

MARIA SHRIVER

June 17, 2013

The AIA Gold Medal Selection Committee
American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20012

Re: Nomination of Julia Morgan, AIA, for the AIA Gold Medal

Dear AIA Gold Medal Selection Committee:

It is a great pleasure to write in support of the nomination of Julia Morgan, AIA, for the Gold Medal in Architecture. Morgan was an architect of the highest caliber, creating some of the most beloved buildings in the country. People come from all over the world to visit the architectural treasures created by Morgan including Hearst Castle, Asilomar, the Fairmont Hotel, the Chapel of the Chimes, St John's Presbyterian, Mills College and numerous YWCA buildings in various states.

In 2008, Ms. Morgan was inducted into the California Hall of Fame by Governor Schwarzenegger. The California Hall of Fame, established in 2006, was conceived to honor legendary people who embody California's innovative spirit and have left a mark in history. From the Hall of Fame:

> In a field dominated by men, Morgan succeeded in becoming the one of the most prolific architects in American history, designing more than seven hundred buildings over her forty-seven-year career. Climbing scaffolds and descending into trenches in her skirts, she supervised the construction of schools, churches, stores, YWCA buildings, hospitals, houses, and apartments. At the same time, she spent twenty-eight years working on California's most magnificent building, William Randolph Hearst's home at San Simeon.

With great enthusiasm, I recommend Julia Morgan for the AIA Gold Medal. Morgan elevated the profession of architecture with her rare ability, her dedication, and prolific body of work. Through the buildings she created, she influenced the world of architecture, the women's movement, and our notions of hospitality, leaving a legacy that is significant, relevant, and inspiring. An architect of many firsts, it is appropriate that she be the first woman architect to receive the AIA Gold Medal.

Thank you,

Maria Shriver

Gehry Partners, LLP

July 8, 2013

The AIA Gold Medal Selection Committee
American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20012

Dear AIA Gold Medal Selection Committee:

I am pleased to enthusiastically endorse the nomination of Julia Morgan for the American Institute of Architects Gold Medal. Morgan closed her practice in 1950, at the age of 78, at the end of a long and exciting career, and it was only after her death in 1957, that the true quantity and quality of her work started to be revealed. Joining me in the California Hall of Fame, Julia Morgan was inducted in 2008 by then Governor Schwarzenegger and Maria Shriver, ensuring that her legacy will continue to grow and shine.

As the first woman to be licensed as an architect in California, in 1904, Julia Morgan effectively opened the field of architecture to women. She was a leader among women, completing numerous YWCA facilities in various states, showing women that they could excel, and creating spaces in which they could grow in independence and respect. Because of her remarkable and prolific career, her achievements are inspirational to others, bringing the world of architecture into lives of many Americans.

Julia Morgan did not pursue recognition for herself, in order that she could focus on being an exceptional architect. Her story tells us not to look at her gender, but to look at her work. She was an architect's architect. The body of work that she created is inspiring, eclectic, fresh, and modern. Morgan believed that a rigorous classical training such as she received at l'Ecole des Beaux-Arts, gave an architect greater freedom in the creative design process. She demonstrated incredible facility in every one of her remarkable 700+ projects to make architecture that is delightful and perfectly detailed. Her projects are personable, distinctive, and were built in a lasting and sustainable manner. Looking closely at her work one can find her playing with symmetry asymmetrically, slipping forms vertically and horizontally, orienting her buildings for climate and daylight, and expressing structure in new ways, pointing the way to modernism on the horizon.

It is a great pleasure to write in support of such a great architect. Miss Morgan had deep influence on the history and practice of architecture. The AIA will provide a positive and inspirational model for all architects, and endear themselves to the public, by awarding a well-earned Gold Medal to Julia Morgan.

Sincerely,

Frank O. Gehry, FAIA
GEHRY PARTNERS

12541 Beatrice Street, Los Angeles, California 90066
Tel: 310.482.3000 Fax: 310.482.3006

Projects

Greek Theater, 1903

Berkeley, California

BACKGROUND

Understanding the context of Morgan's education is key to her place and role in the history of American architecture. Morgan studied for a Bachelor of Science in Civil Engineering, which included courses in materials, structures, and construction, from 1890-1894. That was followed by two years' internship with Bernard Maybeck, who, seeing her talent and dedication, encouraged her to go to Paris to study at l'École des Beaux Arts. She traveled to Paris and applied for admission. It took a few tries, over a couple of years, to pass the exam and gain admission. During that time, Morgan studied art and travelled around Europe looking at and sketching the monuments of western civilization. She also worked in an atelier where she was getting to meet others involved in architecture. The first time she took the architectural entrance exam for L'École, she was flustered by the need to do math, on the spot, in French. The second time she was well prepared but they still did not admit her, not wanting to encourage women. The third time she took the exam, to show she would persevere, she placed 13th out of a field of about 200. She was 27. Since they normally accepted the top 40, they agreed to admit her, under the belief that she could not possibly complete their requirements by the time she reached thirty, the normal age by which a student must complete their education.

Once admitted to l'École, the first woman to be admitted to the architecture program, Morgan spent her days in another atelier, with Monsieur Chaussemiche, working really hard to learn all the traditional lessons of a Beaux Arts education, and participating in as many design competitions as possible. These were graded anonymously, and she was very successful, winning numerous competition medals and honorable mentions, that earned her points toward her certificate. Within a very short time, she finished the second level (pre-requisite) courses and moved to the first/more advanced level, earning all her points for a certificate as she turned 30. "Many American students never completed the entire program at the Beaux-Arts, including such luminaries as H. H. Richardson, Charles McKim, Louis Sullivan, and Bernard Maybeck. . .When Morgan earned her diploma the San Francisco Examiner boasted, "Another California girl is added to the long list of those who have won honor for themselves and for their State abroad." (Diane Favro, p.115)

TURN OF THE CENTURY PARIS

The era when Morgan was studying at l'École, 1898-1902, was a very interesting time in Paris. Since she came to the École and with basic engineering behind her, she also got to study structures in Paris at the most exciting time. The Eiffel Tower was built, the Metro stations designed by Hector Guimard were in construction, and the World Expo was center stage. French Rationalist heritage was strong and the technology of construction was changing. Francois Hennebique was promoting his system of Beton Armé. This system of reinforcing concrete and creating monolithic structural elements was patented in 1892, and by 1898 it had been used in 25 structures, so Hennebique moved to Paris. His construction methods were showcased at the Expo and his influence grew. By 1902, Auguste Perret (1872-1954), a contemporary of Morgan's, was building the apartment building at 25 bis Rue Franklin with the Hennebique system, changing forever the world of residential architecture by using a reinforced concrete framework, and applying decorations. Perret held that "One must never allow into a building any element destined solely for ornament, but rather turn to ornament all the parts necessary for its support." Looking closely at Morgan's work throughout her career, one sees that she embraced this principle, expressing structure as ornament. Further, Perret said, "Construction is the architect's mother tongue; the architect is a poet who thinks and speaks in construction."

Both Auguste Perret and Julia Morgan "were committed to the idea that good architecture is a result of good construction, i.e. they rejected the notion that design could be separated from execution, as pure academicism would have it. They both appreciated the medieval system where architecture was shaped by craftsmen, actively solving technical problems of structure and construction at the building site." (Russell Quacchia, p.93) Bringing this viewpoint back with her from Paris, it is clear how Morgan would want to be out on the job site with the craftsmen building her projects. Her involvement with the crafstman on her projects became a hallmark of her work.

Fresh from Paris and l'École des Beaux Arts, Julia Morgan went to work for John Galen Howard at the University of California, Berkeley, in 1902, at the age of 30. Her first assignment was drafting details on the Hearst Mining Building, and she did a beautiful job. "Mrs. Hearst was so pleased with the outcome of this building that she requested Julia Morgan be the lead designer for another of the Hearst's planned gifts to the university, the new outdoor semicircular amphitheater based on the early Greek models of antiquity." (Russell Quacchia, p.33) John Galen Howard made her the assistant supervising architect and gave her a challenging schedule – to complete the theater before graduation, in time for President Theodore Roosevelt's visit. "This project was technically unique in that Julia Morgan proposed the construction be entirely of steel reinforced concrete material." (ibid) Julia Morgan, equipped with an education in engineering and architecture, was up for the challenge.

Setting the Stage:
Supervising Architect in Office of John Galen Howard, Campus Architect UC Berkeley by Juila Donoho

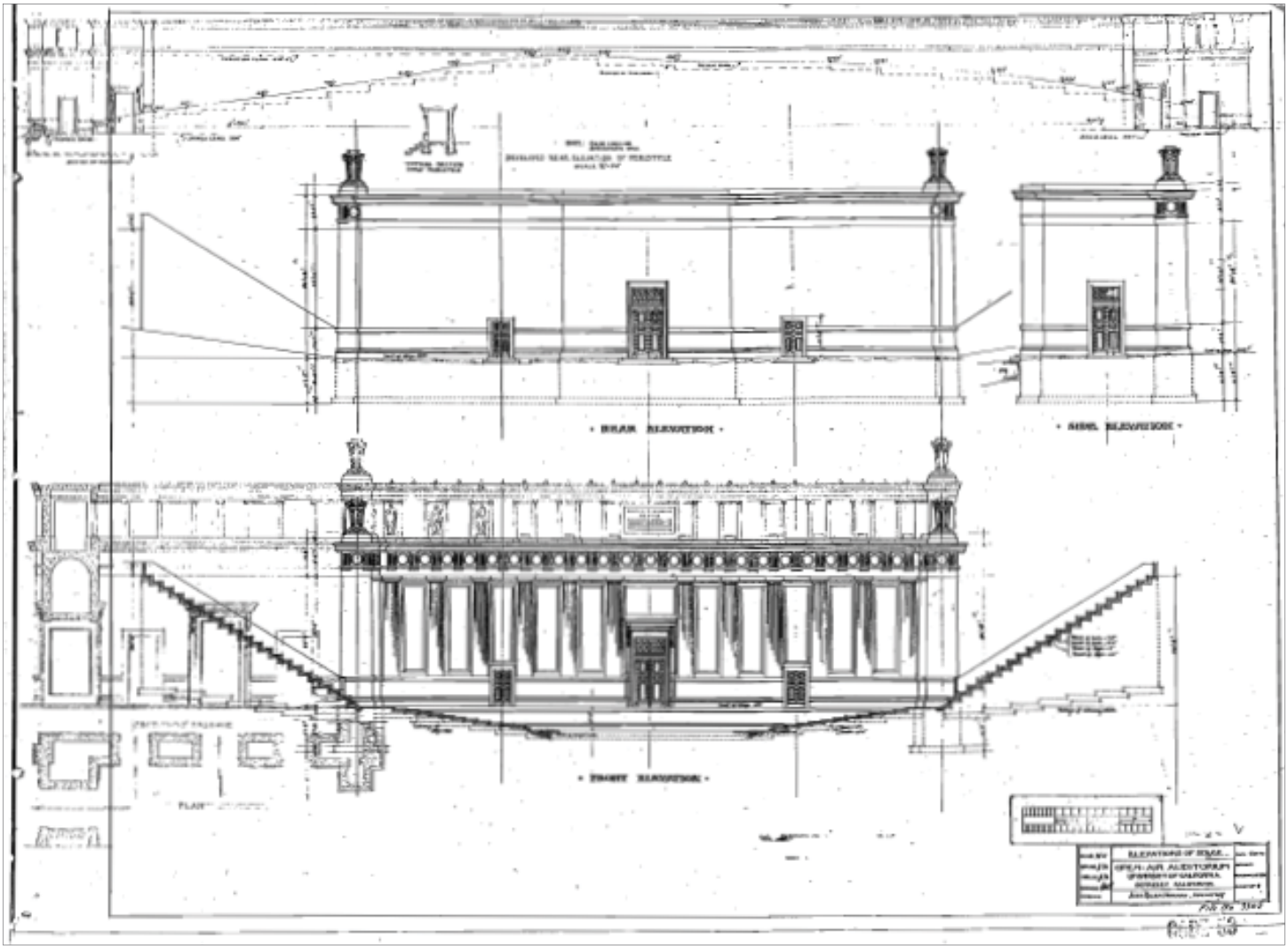
THEATRE DESIGN

"The Greek Theatre, adapted from the semicircular one at Epidaurus, was the first such classical open-air theater to be built in the New World. The cost of constructing the theater in reinforced concrete came to $447,000. . . Morgan's role in the project may have included participation in the design, her primary responsibility was to deal with the quantity and quality of the concrete necessary to provide seating for more than 6,000 spectators. She had studied ferroconcrete in l' École's construction course and had observed its use at the Paris Exposition Universelle of 1900." (Sara Boutelle Holmes, p. 52)

DRAWINGS AND CONSTRUCTION

The working drawings of the Greek Theatre bear the initials of Julia Morgan and are dated January-March of 1903. The project needed to be built by May of 1903, when President Theodore Roosevelt came to address the student body. Imagining what it must have been like to be Julia Morgan, Ginger Wadsworth writes, "Julia knew she had to work fast and not make any mistakes. Early one morning, she gathered her staff around a table and unfurled her preliminary sketches. They would be building the first classical open-air theater in the United States. . .It would be made of reinforced concrete." (Ginger Wadsworth, pp.30-31). Wadsworth asserts that Morgan successfully advocated for the first uses of this new construction technique early and often, as demonstrated at UC Berkeley (1903), Mills College (1904), and in the Hicks residence (1905-6). Mr. Hicks who supplied the concrete at the Greek Theatre was so impressed with Morgan's work, that he asked her to design his own house using reinforced concrete, a radical new choice for residential construction. The success of these structures surviving the 1906 earthquake catapulted Julia Morgan's career, and the use of reinforced concrete became a standard element in many of her buildings.

While the design for the theater had been on the boards in Howard's office since 1901, it was Morgan who brought the project to life in a very short timeframe, learning to manage a large construction project, at the same time as she set the course of her career with hard work, long nights, exquisite details, and fierce determination to meet her deadline. She also learned to work with a family that would provide her with many commissions throughout her career, giving her the freedom to explore and create. There is a lovely photo from 1903, showing two women in long skirts standing on the construction site, probably Julia Morgan with Phoebe Apperson Hearst, and behind them two men, probably including William Randolph Hearst. What a great way to begin your career as an architect. The work was challenging. Sectional drawings show that Morgan worked



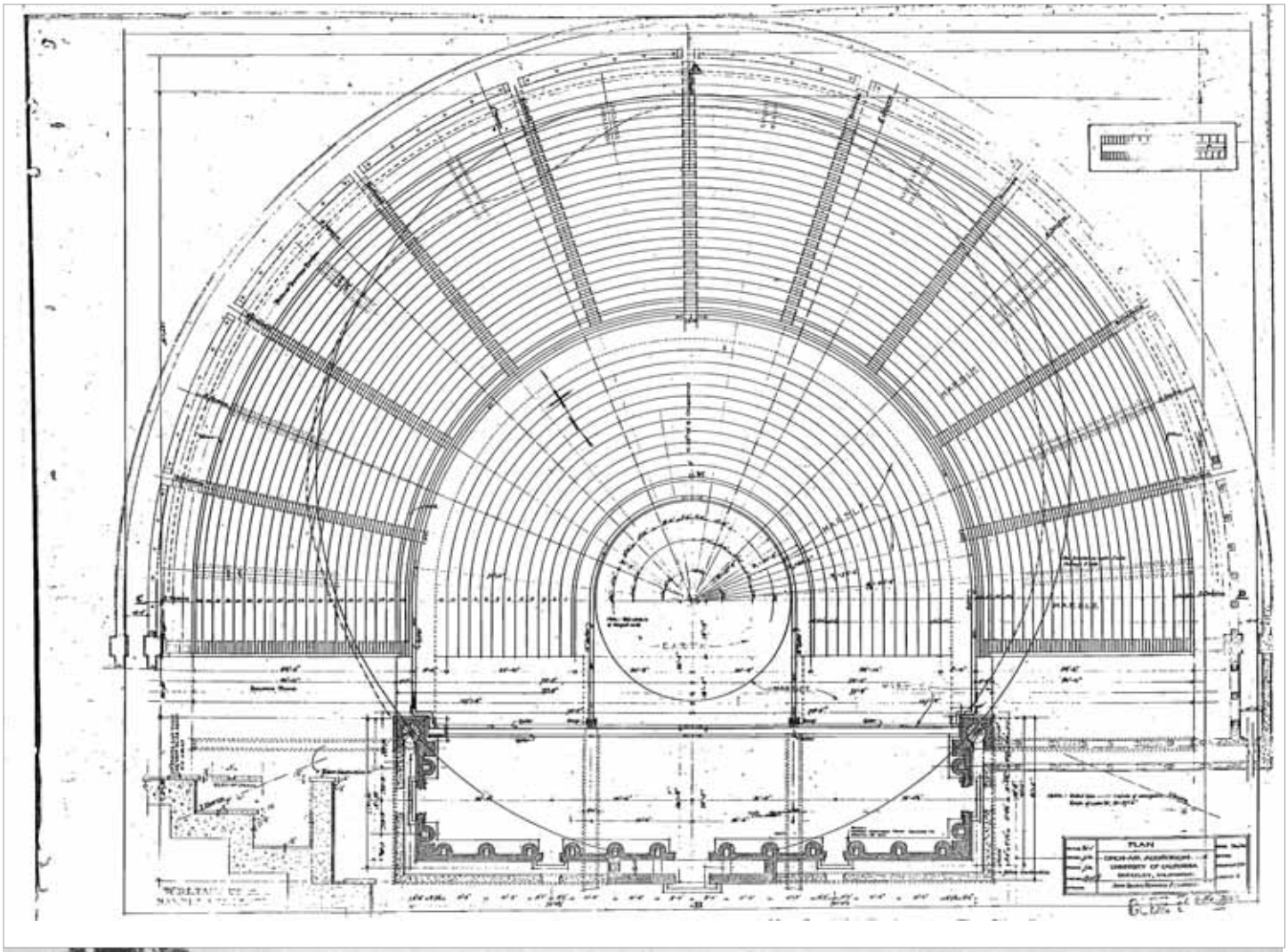
carefully with the existing topography and gave the project strong footings and beautiful details. The site proved far more difficult to grade and engineer than anticipated, leading to construction delays and budget shortfalls. Details like marble covered seating had to be abandoned for a simpler and ultimately more modern design – exposed concrete. Additionally she was challenged with a tight deadline and the records show that the project was barely done when President Roosevelt arrived, so banners were hung to cover the wet concrete. "Morgan focused on the concrete mix for more than 6000 seats; pouring, setting and establishing quality control methods on site. This experience gave way to an independent practice established in 1904, . . .that integrated her engineering skills with an architectural flair." (Sandhya Sood, "Eye to Eye with Julia Morgan") This experience helped make Julia Morgan ready to open a practice of her own, and prepared her to bring the new technology of reinforced concrete to California, where it would be tested repeatedly in one of the most earthquake prone areas of the country.

CONCLUSION

Julia Morgan was not paid well. Howard is reported to have told colleagues that he had a "wonderful drafstman he had to pay almost nothing because she was a woman." Working for Howard, Morgan realized she could not get credit for her role in the work. She quickly saw that her success depended upon having an independent practice, and her work on the Greek Theatre gave her confidence, while the work she had been doing outside the office on private residences gave her the funds to open her own office. She now had the engineering background, the classical architectural training, and the experience of supervising construction to be an independent architect, and she had work coming in her direction.

Morgan applied to the California Board of Architecture on January 15, 1904, and was the first woman in California to be licensed as an architect. Grateful for the experience, she left Howard's employ to open her own office, Julia Morgan Architect, and shortly thereafter began work on a project at Mills College, an estate for Phoebe Apperson Hearst, and various private residences. Julia Morgan returned to UC Berkeley to work on Girton Hall in 1911, and in 1926-27, she and Bernard Maybeck collaborated on the Phoebe Hearst Memorial Women's Gymnasium.

In addition to many commencement ceremonies and theatrical performances, Presidents Roosevelt (1903, 1911) and Woodrow Wilson (1919); presidential candidates Eugene McCarthy and Robert Kennedy (1960); Secretary of State Madeleine Albright (2000), Attorney General Janet Reno (2001) and the Dalai Lama (2009) are among the famous individuals who have spoken there.



Mills College, 1904-1925
Oakland, CA

El Campanil, 1904
Margaret Carnegie Library, 1906
Kapiolani Cottage, 1910
Alumnae Hall / Student Union, Ethel Moore Hall, 1916
Gymnasium, 1919 (demolished)
Ming Quong School for Chinese Orphans, now Alderwood Hall, 1925

PIONEER
Like the founding women of Mills College, Morgan was a true pioneer who challenged stereotypes and became one of the most respected women architects of all time. The trustees at Mills, including the influential Phoebe Apperson Hearst, understood the importance of hiring a woman to design the new bell tower that would literally put Mills on the map, allowing it to compete with the University of California and Stanford University for women seeking a college degree.

CONTEXT
Looking at the 1873 photo of Mills Seminary, prior to any of Julia Morgan's buildings, one can see the context of Victorian structuresin a pastoral landscape. Mills had a Main Building and a small house on the property, with massing and fenestration reflective of the period. These Victorian structures serve as the backdrop to see how modern Morgan's work was. Looking at a later photo showing the Campanil, Carnegie Library, and Student Union, it is clear the fresh and modern approach of Julia Morgan's work with simple massing and a plastic use of form. Looking more closely at the details, she brought a fresh perspective to the campus creating structures that were of the highest quality, enriching the experience of the students and faculty.

SITE PLAN
In siting her buildings, Morgan appears to have used some informal strategies for organizing them on the Mills campus. Mills invested in several master plans, by Bernard Maybeck and W.H. Ratcliff that were far more formal. Julia Morgan, however developed more casual strategies that related to the pastoral landscape. She worked with an existing oval lawn in front of the Main Building and sited her first two buildings for orientation and approach around its perimeter.

She sited the Campanil on the oval at an angle to Mills Hall on a direct North-South axis. The library, also located on the oval is at an unrelated angle but is tangent to the oval. This non-orthagonal approach gives each building its unique space yet they act in concert to create a memorable place, the heart of Mills' historic core.

An oval was used in later projects as an organizing device, and here it became the central feature of the campus, which was strengthened by the placement of the Campanil and Carnegie Library. Photos from the period show May Day celebrations and graduation ceremonies on the oval, making it the center of campus life, with Morgan's structures as the backdrop. She used the oval as an organizing strategy again at Asilomar, Hearst Castle, and Wyntoon.

EL CAMPANIL
ENGINEER AND HISTORICIST
Julia Morgan was influential in determining the architectural character of Mills College with the design of the iconic El Campanil bell tower. The tower, designed to house ten bells originally designed for the 1893 Chicago Exposition, was the first free-standing bell tower in the United States. Morgan introduced the Spanish Mission style that would characterize campus design for the next 50 years. Although the style was historic, the tower was thoroughly modern in its design, deftly using structure as a means of architectural expression.

"Morgan's background in engineering and her recent experience in working with reinforced concrete made her the logical person to design the bell tower, while her training at the École enabled her to determine how an overall plan at Mills might be developed." (Sara Holmes Boutelle, p. 55)

"Morgan designed a five story tower reminiscent of the California missions built by Spanish missionaries in the 18th century. El Campanil was built of plain, unadorned concrete, capped with a [clay] tile roof supported by heavy wood beams. Each bell occupied a separate arched opening. Because the tower was tall and slender, Morgan paid careful attention to the possibility of earthquakes. . . She tapped her engineering knowledge to design a structure resistant to the earth's tremor." (Cary James, p. 53)

Typically, a bell tower would be a square masonry structure anchored to a larger building that could carry the weight of the clock and bell and resist the swaying movement of the chiming. Julia Morgan's Campanil is tall and slender, measuring 11' deep x 25' wide in plan and 70'-8" vertically, freestanding and needing to resist the sway of multiple bells chiming at the same time. Under an Euler column analysis, the effective height is kL=141'-6", more like a 10 story building. The walls are double wythe construction, with a section that is remarkably similar to the skene wall at the Greek Theater.

The Campanil was finished at about the same time as Auguste Perret's 25 bis Rue Franklin, demonstrating the principal of expressing the structure. To resist buckling in an earthquake, Morgan reinforced the concrete of the structure and added buttresses in both directions. Morgan worked with the contractor Ernest Ransome to increase efficiency of the concrete walls while retaining strength and stability. Ransome had patented a form of reinforced concrete using spirally twisted iron reinforcing bars in 1884 and built the first structure on the West Coast, The Leland Stanford Junior Museum in 1889. Their efforts working together demonstrates her collaborative spirit, and it paid off for both of them when the tower withstood the great San Francisco earthquake of 1906, establishing their reputations for years to come. Many engineers and contractors came to marvel at the Campanil after the earthquake, Morgan's career and established her as an expert, not only in reinforced concrete design, but also in construction and craftsmanship.

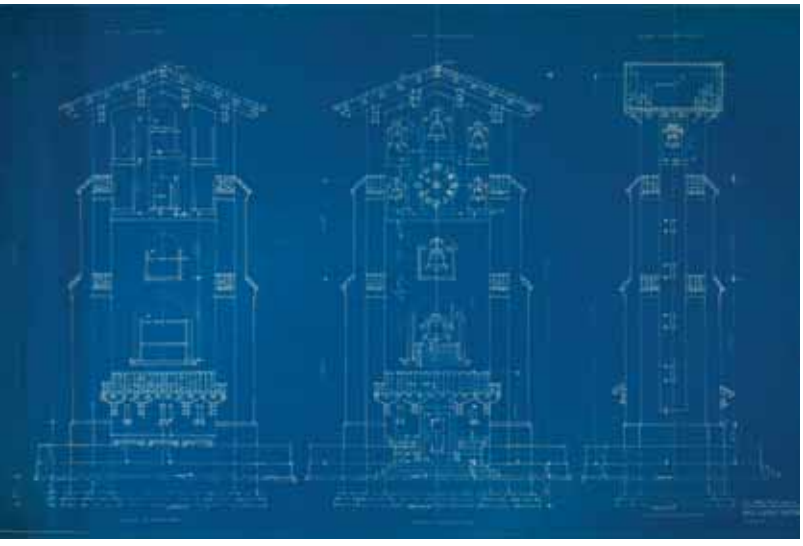
Morgan's use of reinforcing technology so early in the 20th century allowed her to develop a more modern approach to the creation of architectural forms and space. Expressing the bare concrete as the finished surface, and molding the structural form to create the architectural expression was a daring testament to the craftsmanship and the plastic possibilities of working with concrete in vertical applications.

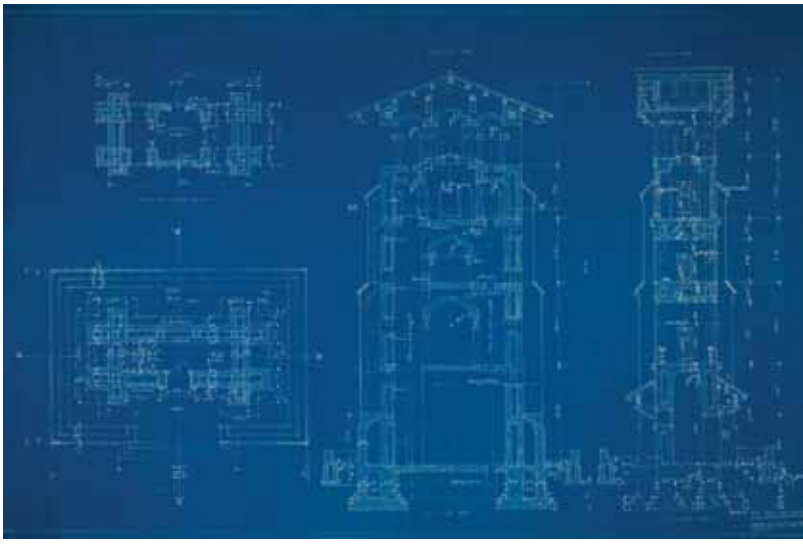
The Mills magazine (1904):

. . . work has already begun on the tower in which the chime of ten bells . . . will be hung. The plans of this building, which is soon to add new beauty to our campus have been prepared by Miss Julia Morgan, of Oakland. . . when completed this first campanile to be erected on the Pacific Slope will be a model of strength and refined sentiment. It is interesting to note that a work of so much promise has been designed by a carefully trained woman architect for a woman's college. (SHB, p.57)

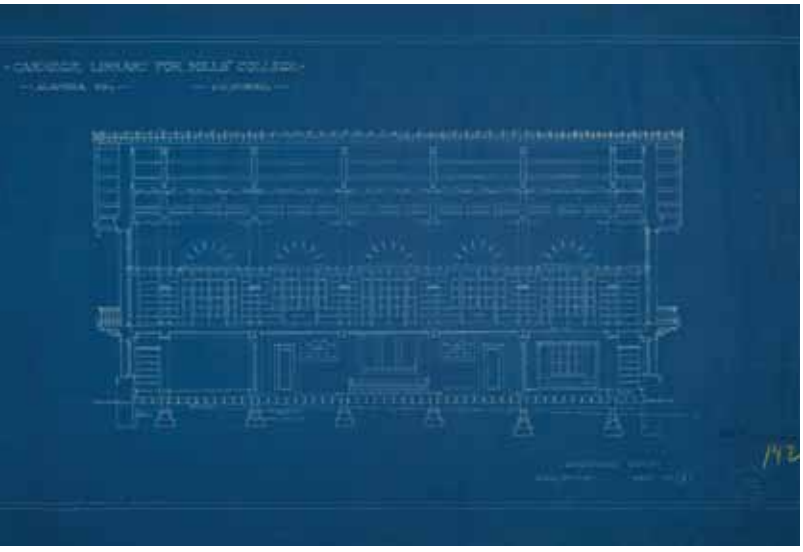
"We are among California institutions beginning to recognize a style especially appropriate to our soil. It seems fitting that the mission architecture should become identified with California, not only because of the historic accident that the Spanish Fathers once brought their simple faith to this coast and wrought out the beautiful Romanesque forms as best they might in adobe mud or stone, leaving their successors their single heritage of genuine American architecture; but because that architecture has a native charm like the charm of California itself – wide, sunny, and hospitable …It is for us what the colder, severer colonial style is to New England." (Editor of White and Gold, 1906)

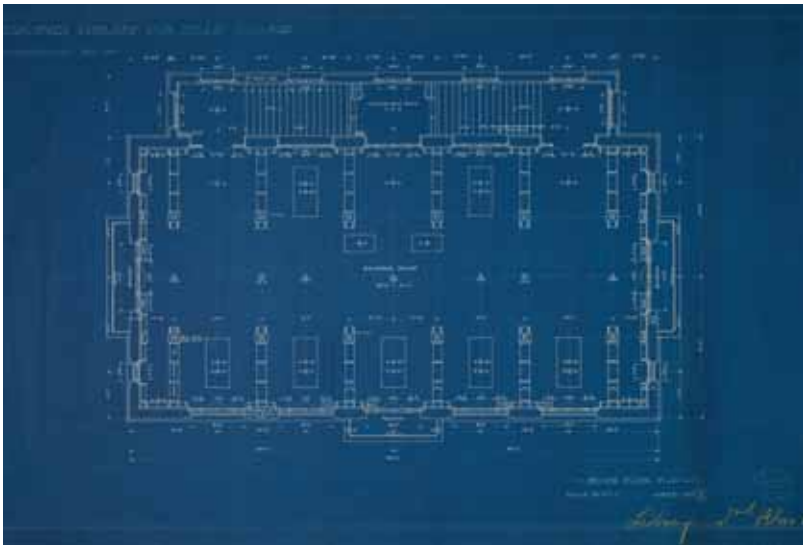

No. 6






OAKLAND CAL.





CARNEGIE LIBRARY
Old and New Traditions

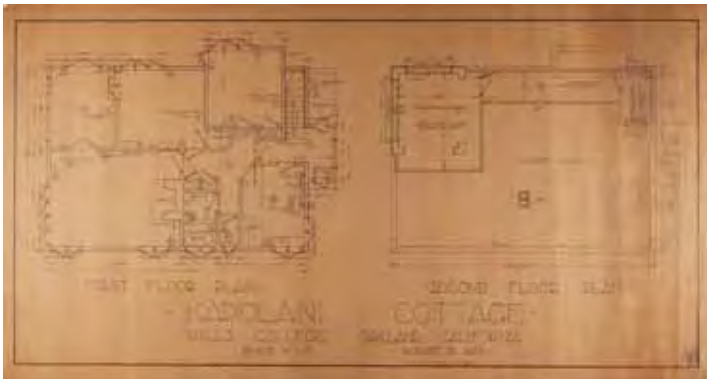
Morgan's successful handling of the bell tower led to the second Mills commission, the Margaret Carnegie Library, named for Andrew Carnegie's daughter. It is a long building with a central entrance on the transverse axis. There is a grand staircase at the back, which splits to go up in both directions to a main reading room on the second floor, that runs the length of the building, with exposed structural trusses supporting the roof, an early example of Morgan's signature spaces using the structure as ornament, and modulating the experience of space and form harmonically. Morgan's masterful use of redwood beams and trusses in the rare books reading room is one of the finest examples of craftsman style design on a grand scale.

The plan bears remarkable similarity to the Biblioteque Ste. Genevieve, designed by Henri Labrouste, a Beaux Arts architect, and built in the 1850's. This Parisian library is renowned for its expression of structure as ornament. Surely, Julia Morgan learned a few things visiting the Labrouste library while she was in Paris, which she then adapted to the Mills campus. The simple massing of the Carnegie Library exterior with the large windows of the second floor reading room give the building a monumental appearance, in comparison to the existing Main Building. The biaxial symmetry with the grand stair splitting to take you to the second floor reading room, with the clear span of its high ceilings and exposed structure, is ennobling and serves as a reminder of the progress of education and civilization. The roof was clay tile, reflecting the Mission style heritage.

Student Union

A decade later Morgan designed the Student Union. This very interesting building is visible in the aerial photo directly behind the Main Building. It employs some interesting use of simple forms with two masses nesting asymmetrically in a very modern expression. This building slips away from the formality of the biaxial symmetry to create something more casual for student's to enjoy. The use of a front porch creates a relaxed and welcoming atmosphere while the Doric columns remind us that the building is part of a larger academic institution. The main hall has the characteristic clear span, exposed structure with large fire places at each end for gathering of large groups, and the building also has smaller spaces, for various activities to the side. The redwood interior with board and batten wall panels and rough hewn trusses is a fine example of the Bay Area Tradition.

Gymansium
The gymnasium at Mills College was built around the same time that Morgan started working on YWCA buildings. Here she created the space for the young women students to exercise their physical bodies in an ennobling and relaxing environment. The pergolas give a casual atmosphere while the columns again remind us that the gym is part of an academic institution. The gymnasium building had a large indoor space for court sports and an outdoor pool for swimming.



Kaipiolani – Sleeping Porch
The Kapiolani Infirmary is a simple two-story wooden structure that originally had sleeping porches upstairs for ill or injured students to use until they recovered. Morgan believed that "the interior plan was the most important part of the design: Every room should be the proper size and relate correctly to other rooms. As she worked on a plan, Morgan sought a simple, clear arrangement of rooms: balanced and symmetrical in larger buildings, more individual in her smaller houses. She also kept in mind the character of the spaces she was creating – how high the ceilings would be, how they would be furnished, and how they would be lit by windows." (Cary James, pp. 53-54)

Chinese School for Girls -
Pillar of the Community
Morgan's final commission was for the Ming Quong School for Chinese Orphans, built to house immigrant children taken from the slave trade. Morgan chose to incorporate elements of Chinese culture into the design including a Pailu, a traditional entrance gate capped with foo dogs and a stylized lotus flower; the name Ming Quong means Radiant Light. Throughout the building Morgan has paid attention to every detail incorporating painted stenciled beams, wooden filigree work in the cabinetry and decorative glazed tiles. This welcoming building was one of over 100 projects she designed for women's organizations and those benefiting women and children.

Sustainability
Morgan's designs were inherently sustainable. She used large, operable windows for passive ventilation and daylight and oriented her buildings to allow for winter sun and summer shade. Working with a warm material palette often of redwood, Morgan created buildings that were uniquely Californian.

Living Legacy and Woman Architect
For the young women who attend Mills College, Morgan is a role model and a daily reminder that women can transcend gender barriers in traditionally male dominated professions and excel. Morgan led by example; hard work, attention to excellence, and was always the consummate professional. Morgan contributed six buildings to the historic Mills College campus, her legacy draws visitors from across the world for educational tours and to experience her buildings first hand.

Influence Beyond
"In her early work, Morgan exhibited a special talent for integrating the varied traditions of the American West with the more sophisticated elements of her Beaux Arts training. Because of her innovative approach, she would be instrumental in helping to create a new form of architecture that blended harmoniously with the California landscape. . .

The freestyle approach adopted by Morgan and some of her contemporaries was perfect for northern California. The climate invited them to minimize the distinction between indoors and outdoors, and the spectacular views encouraged the use of large panes of glass. The abundance of native materials such as redwood helped them create the finest and most genuine form of California regional architecture ever achieved. Morgan's work, however, remained quite distinct from that of other Bay Area architects, because unlike many of them, she maintained an awareness of work being done outside California." (Cary James, pp.54-55)

Fairmont Hotel, 1906-1907
San Francisco, CA

Restoring Dignity to the City of San Francisco

The San Francisco earthquake of 1906 was a major earthquake, magnitude 7.9, followed by devastating fires that killed 3,000 people and destroyed 80% of San Francisco, leaving two-thirds of the population of 410,000 homeless. It is remembered as one of the worst natural disasters in the history of the United States, along with the Galveston Hurricane of 1900 and Hurricane Katrina in 2005.

By the time the sun had risen, the Fairmont was gutted. Thirty-seven columns had buckled and a portion of the floors had settled seven feet from their normal position. It would take a major reconstruction job to bring her back to life.

She stood on the hill, her walls still intact, surrounded by rubble, a sign of strength, a survivor. Maybe that's what Herb Law saw in her, just days after the fires. At a time when most said to tear her down, he hired Stanford White, prominent New York architect, to bring her back to life. Unfortunately, Mr. White was involved in a love triangle that caught up with him, and he was shot and killed by multimillionaire Harry Thaw. Then the Law brothers made a bold and brilliant move. They hired local architect Julia Morgan, the first woman graduate of the prestigious École des Beaux Arts in Paris.

"Everyone, including Julia, knew that the Law brothers were making a daring choice in hiring her. Not only were they offering the job to an architect who had been in private practice only a few years, but to a woman. Yet no one else had her expertise using reinforced concrete."

Immediately, she laid out a step-by-step rebuilding plan. She told her staff, "Think it out at the start and finish everything as you go along." In just 60 days, 121 crippled column sections were replaced. Twisted steel girders, the horizontal beams that held up the ceilings, were either replaced or reinforced. During the following months, stairs and skylights were installed, as was a garden and grand stairway. Rooms and hallways took shape again.

Julia participated in every phase, whether big or small. She thought nothing of climbing rickety scaffolding in what she always wore to work, tailored dark suits and French silk blouses." (Ginger Wadsworth, p. 42)

The Fairmont's owners turned to Julia Morgan to do the job largely because of her reputation as being very knowledgeable about reinforced concrete materials and construction techniques. . . This reputation for competency was to serve her well in overcoming many business and social prejudices. . . The Fairmont Hotel reconstruction project brought much recognition to Julia Morgan and proved to be a major impetus to her career. (Russell Quacchia, p. 35-36)

In April 1907, the Fairmont Hotel opened its doors with a banquet for the most distinguished people in the city. It was the largest affair of its kind ever held on the Pacific Coast, and celebrated the rebirth of the city. Fifty cooks and 150 assistants prepared 13,000 oysters, 1,500 chickens, 2,000 loaves of bread, and thousands of small tarts. (Ginger Wadsworth, p.43)

Julia Morgan, circa 1906?

Tent city | San Francisco, circa 1906

Julia Morgan's Studio, Oakland, CA

RACE TO SPLENDOR

The story of the post-earthquake reconstruction has been made into an historical novel by Ciji Ware, published by Sourcebooks/Landmark, 2011. Here is a synopsis from the author:

The devastated world that faced thirty-four-year-old Julia Morgan in the wake of the cataclysmic 1906 San Francisco earthquake and firestorm was merely another mountain for this pioneering architect to climb.

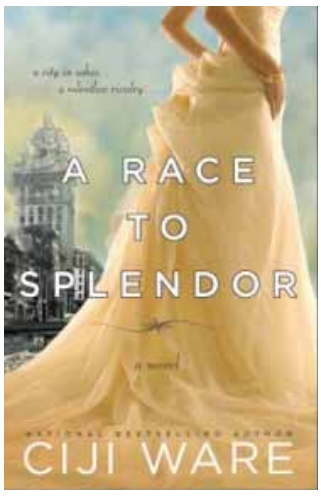
Not only was the city a smoking ruin, with 400 blocks completely leveled and some 250,000 people homeless and living in tents for up to two-and-a-half years, Morgan's office on Montgomery Street was destroyed following the 48 second temblor and a fire that lasted four days.

California's first female licensed architect couldn't even begin the project of rebuilding the Fairmont Hotel atop Nob Hill until she set up drafting and business operations in her parents' carriage barn across San Francisco Bay, a property on Thirteenth Street in residential Oakland. Her next challenge was to gather whatever staff she could recruit in the midst of the chaos.

As the first woman to gain her certificate in Architecture from the prestigious L'École des Beaux-Arts in Paris, in 1902, and first to be licensed to practice in California in 1904, Morgan was new to the professional world of architecture. With just the Greek Theatre, the Mills College Campanil and various residences on her resume, she wasn't the Fairmont Hotel owners' first choice to reconstruct their shattered building.

As a young architect compared to far better known architects, Morgan was one of very few that had any experience with reinforced concrete. She received the commission in the wake of screaming headlines that proclaimed in June of 1906: "Harry Thaw Kills Stanford White in Jealous Rage Over Actress Wife!"

In Julia Morgan, the owners of the Fairmont could not have found an architect more qualified for the job of putting Humpty Dumpty back together again. Her engineering background with her classical and rigorous architectural training in Europe, along with her client-oriented temperament and quiet determination to meet whatever challenge she faced, rendered her uniquely equipped to recreate



from the smoldering ruins a near replica of the hotel originally designed by the Reid brothers for the Fair sisters that crowned the summit of Nob Hill.

The severe structural damage to the eight-story Beaux-Arts building included some floors having fallen seven feet and interiors incinerated in temperatures in excess of two thousand degrees that had roared through the recently-completed hotel only three days away from opening its doors when the estimated 7.8 quake struck that cloudless April morning.
Image: Mills College Tower

Fortunately for Morgan's employers, their second architect had already completed the Greek Theater on the UC Berkeley campus, the Campanil at Mills College in Oakland, and a private three story residence in reinforced concrete—structures that had remained standing post-quake. These projects were a testament to her mastery not only of building with reinforced concrete, but also of marshaling the necessary craftsmen—in desperately short supply due to the demand for their construction skills everywhere throughout the wounded city—and keeping them on task in order to complete the rebuilding process in one year's time, as she brazenly promised to do.

On April 18, 1907, exactly a year to the day of one of America's worst natural disasters, the Fairmont Hotel showed the world that San Francisco would, indeed, rise from the ashes. Doors flung wide, the hotel owners greeted their guests on the first anniversary, proving that--unlike the "City…Doomed" headlines that had screamed from newspapers around the country—San Francisco was open for business once again. Julia Morgan was foremost among those who proved that the city would not, like Pompeii, fade into history. The opening party was a testament to Morgan's dedication and hard work. For Morgan, her heroic work on the Fairmont Hotel resulted in the first full-length feature article on the young architect in the San Francisco Call, which was reprinted in The Architect and Engineer, and marked her debut in the professional press.

In the Year 2000, after nearly one hundred years and a mid-century makeover by the Hollywood decorator Dorothy Draper, the San Francisco-based architectural firm of Page and Turnbull returned the Fairmont Hotel's interior to a near exact recreation of Julia Morgan's reconstruction of 1906-07.

CONCLUSION

"Her work on the hotel also generated a great deal of publicity for Morgan, and it established once and for all her reputation as an architect of the first order. Out of the ruins of earthquake-shattered San Francisco, Julia Morgan built for herself a rewarding and highly praised career." (Cary James, p.21)

During the Fairmont Hotel reconstruction, Julia Morgan was interviewed by a reporter, Jane Armstrong, who did not seem to understand Morgan's role in the project. The reporter made much of the fact that Morgan was a "woman architect," and had difficulty comprehending what that might mean. Morgan, like most women architects, was simply an architect, and preferred to be known by the quality of her work. After this experience, it appears that Morgan chose not to do any further interviews with reporters about her work, leaving her buildings to speak for her, and going onto complete a significant body of work. "Over the next decade she designed scores of churches, schools, women's clubs, and other institutional buildings. She also managed to design about 20 houses a year." (Cary James, p.55)

THREE NOVELS BASED ON DUAL PERSONALITY

"DR. JEKYLL AND MR. HYDE" IS THE TRAGEDY OF IT:
"DOUBLE TROUBLE" IS THE COMEDY OF IT:
"THE WHITE CAT" IS THE ROMANCE OF IT:

By Will Scadet

[illegible]

The Potion of Psychic Change

[illegible]

WHEN JOY FIELDING BECAME "EDNA" FROM "THE WHITE CAT"

RICHARD MANSFIELD AS DR. JEKYLL AND MR. HYDE

An Interesting Discovery

[illegible]

A Feminine Exponent

[illegible]

THE YOUNG WOMAN ARCHITECT WHO HELPED BUILD THE BIG FAIRMONT HOTEL

By Jane Armstrong

[illegible]

Asilomar YWCA, 1913-1928
Pacific Grove, CA

By: Russell Quacchia

Site Plan 1913 - 1928
Phoebe Apperson Hearst Social Hall (Administration Building) - 1913
Grace H. Dodge Chapel - 1915
Mary Ann Crocker Dining Hall - 1918
The Lodge and Stuck-up Inn - 1918
Pirate's Den - 1923
Ellen B. Scripps Lodge - 1927
Mary S. Merrill Hall - 1928

Beginning to work for the YWCA
Developing the Asilomar Conference Center, Julia Morgan was involved from the beginning, and this project became the springboard, after Mills College, for her to develop the most expansive body of architecture designed of, by and for women. How did she get involved with the YWCA? Phoebe Apperson Hearst was a big supporter of the YWCA and invited them to her estate in Pleasanton. Morgan was tasked to design temporary conference facilities for their 1912 meeting, and that was her introduction. Morgan had also been in a sorority at UC Berkeley together with Grace Fisher Richards, and she designed a house for Richards in Pebble Beach early in her practice. Richards served as the Committee Chair for the YWCA during the time they purchased the property in Pacific Grove, so that helped as well. Working on Asilomar led to more commissions. For example, Richards became the Director of the Oakland YWCA and Morgan was commissioned to design that facilitiy in 1913. Then. each year, when the Director's of the YWCA's came to the annual conference, they saw Julia Morgan's work and asked her to design their facilities in locations around the country.

From Russell Quacchia and his book on the Creation of the Asilomar Conference Grounds:

Asilomar Site Development
Julia Morgan's general approach to site planning for multiple building complexes was to array the buildings around a circle or oval scheme, which can be observed at Mills College, San Simeon and Wyntoon as well as Asilomar. Although the individual buildings were usually of symmetrical design, they were sensitively arrange in a non-axial manner or otherwise off center or line, contrary to the standard École des Beaux-Arts approach. The individual buildings were sited in consideration of functional interrelationships, views, sunlight and other orientation factors. She favored this pattern of siting major buildings around a grass or garden circle or oval to perceptually establish the functional relationships between them and at the same time to enhance their relation to natural elements of the existing landscape.

In the case of Asilomar the circle or oval served as the group assembly area, as well as being the symbolic center and marker for orientation and way finding. The pathways are designed in a manner to avert approaching any building axially head on. One approaches at an angle, usually toward one corner of the building, such that the symmetrical design of the facades is not noticed and certain feeling of informality is obtained. In arranging buildings at Asilomar, Julia Morgan actively looked after the logistical service needs as well as the social and environmental considerations required to serve a large number of guests. She sited buildings on the existing soil conditions without manipulation of the naturally deposited terrain. As a consequence there is a subtle difference in site elevation suggesting an hierarchical importance between the buildings. They are arrayed around the 'commons' circle from the lowest, that of the Mary Ann Crocker Dining Hall, at the middle, and hence central, the Phoebe Apperson Hearst Social Hall, and the Grace H. Dodge Chapel being the highest sited of these.

Ensemble
Out of 16 original buildings, there are eleven remaining Julia Morgan buildings at Asilomar. All of these, along with the stone pillar markers forming the entrance gate, have been placed on the Registry of National Landmarks for Protection. Each of these buildings has its own unique feeling in spite of the fact that they collectively are of one characteristic style. Julia Morgan sought to develop "a feeling" as the essential motif of a building. She believed that buildings could have a feeling about them that constituted their personality their animation. It was expected that the feeling of a building would resonate in the experiences people would have coming in contact with it.

Julia Morgan said that buildings "should speak for themselves," meaning that they must be directly visited and appreciated as you would if you genuinely wanted to know some person, or some institution. You can only finally find them by coming into personal direct contact with them in their physical embodiments, not vicariously through verbal or written means.

Phoebe Apperson Hearst Social Hall (Administration Building) - 1913
The building was originally conceived to accommodate reception, administrative, social, chapel, library and classroom functions. All the exterior wall and pylon surface materials of the four facades are decorative: the river rock is veneered to the concrete structural walls and pylons, the ribbon frieze of half logs and the wood features that make up the "capitals" of each of the stone covered pylons are applied and fastened to the concrete substrate frame of the building. The slightly battered (sloped) stone pylons provide a subtle softening of the vertical angularity and accentuate the appearance of the roof sheltering overhangs.

As in the Carnegie Library, Morgan used exposed trusses in her main gathering space to define and heighten the experience of the room. The interior structural king trusses, held together by decoratively shaped metal plate fasteners are entirely left exposed, as are the roof joists and rafters above these trusses, for aesthetic purposes in their own right and to create the high ceilings. These two

The structures were built in the First Bay Tradition style (Arts & Crafts architectural style). The materials used were milled redwood lumber from Big Sur and granite stone from the local coastline. Re-enforced concrete was used for the foundation, and white oak for the interior flooring and thresholds. The original materials still exist today (100 years later) on the interior of her designed buildings as well as the exterior concrete and stone (the redwood shake siding and roofs has been replaced over the years). Using "local materials" that are naturally adaptable to the local area stand-the-test-of time. The dry stone work on the chimneys show no sign of sag or collapse. The buildings are landscaped in the swales and ridges of the pine forest. This helps protect the buildings from the high winds and salt spray off the ocean. The buildings are unobtrusive on the landscape; yet, when one approaches close to the building you take notice because of the craftsmanship and the structural beauty of her "wood" designed buildings. – Roxann Jacobus, State Parks Interpreter

factors along with the use of unpainted natural redwood materials, the large window bays and the huge fireplace make up the main aesthetic features of the interior space. The stone fireplace, with built-in inglenook seats to either side, center in the long wall opposite to the outlook to the Pacific Ocean, greatly contributed to the feeling of warmth and comfort of the hall.

The alpine character of the exterior is accomplished by an eclectic application of materials to a technically modern concrete structural frame, while interior character is a straightforward result of structural and functional needs refined by aesthetic interests. This strategy continued in other buildings.

Grace H. Dodge Chapel - 1915
The overall interest of the interior is achieved by the careful design and modulation of redwood panel work, the exposed structural truss work and the incorporation of large amounts of window opening, allowing penetration of light to what would otherwise be a fairly dark space in the daytime. Additionally, Julia Morgan employed the use of large folding wood partitions to either side and to the rear of the main seating area to allow for the versatility of closing off individual spaces for a variety of simultaneous uses, or left open, for greater capacity in a fuller assembly of people, and to modulate the daylight from the large windows.

Mary Ann Crocker Dining Hall – 1918
The Crocker Dining Hall was designed to seat over 250 people, with similar exterior materials and features to the previous buildings. The dining hall is unique in that it is the only facility at Asilomar where there is a single entry located at the central axis of the façade. All the other buildings have dual main entries on minor axes of their facades.. Julia Morgan, in expectation of the inevitable delay endemic to group food service, introduced a porch to provide a covered place where people can meet and pause before entering and being seated.

The interior's large space is made even more gracious by its height, and by leaving the structural trusses exposed, the roof is effectively the ceiling of the room as well. The two large fireplaces, located symmetrically at either end of the room, provided heating. The generous amounts of window in the walls and roof dormers above the trusses maximize and balance the spread of day lighting throughout the space.

The structural walls and the fireplace are poured in place concrete finished with stone cladding. The fireplaces have specially designed ceramic tile inlay features that convey Arts and Craft sensibilities. Julia Morgan's reputation for her tile designs was considerable during her career, and ceramic tile were a feature in many of her buildings.

The Lodge and Stuck-up Inn – 1918
Julia Morgan designed two-story structures for these lodging facilities. At the Lodge, this allowed her to develop a small but delightful redwood-paneled entry foyer-lobby featuring an enticingly simple stairway leading to an open lit gallery space, providing access to the two upper level wings of guest quarters. At the Stuck-Up Inn, Morgan created a living room at the center of a U-shaped plan with two doors on either side leading to the wings of the sleeping rooms. The long corridors of the wings overlook the court, with long horizontal and continuous strip fenestration.

In the living room, Julia Morgan left the roof system support exposed, this time forming debarked wood logs into a structural truss framework with a rusticity that appears almost unsystematic, even random. The exterior wood shingle wall cladding is softened by the larger sheltering roof overhangs and the exposed ends of round log roof rafters.

Pirate's Den - 1923
Here, debarked logs were used to form structural trusses supporting the roof in the small living room. Julia Morgan used this device as a means to increase the ceiling height and add visual interest to small spaces without resorting to extra expense.

Ellen B. Scripps Lodge Annex – 1927
This building has an additional twenty-three lodging rooms with a living room. The living room is entirely paneled with redwood board and batten material with a large stone fireplace on the north and a full set of windows facing south. Morgan introduces scale and rhythmic qualities through the interior articulation of redwood batts and railings.

Mary S. Merril Hall – 1928
Merrill Hall, constructed in 1928 as a large assembly hall, with capacity to seat 800 people, is conceptually reminiscent of Julia Morgan's well-known and admired St. John's Presbyterian Church in Berkeley, California, built in 1910. Despite being different in purpose, both rely on exposure of all structural material systems of their walls and roof for establishing the interior character and aesthetic effects. Both utilize the classical "basilica" clerestory space design for bringing natural lighting to the interior. Both are the result of respecting the extremely sparse budget constraints while seeking the maximum of rich and favorable experiential qualities. In Merrill Hall, Julia Morgan introduces curvatures in the truss members and in the wall framing, which are reflected on the exterior of the building as well. As she said of another project, "I wanted to introduce some curved lines in this building. . .You'll find that it always helps to have some curved lines, not everything going this way and that."

Design Achievements
Julia Morgan's inclinations toward 'subtlety' shows an extraordinary sensitivity to the tacit dimensions of architectural design not often found in architectural practices. There is always an interest generating interplay between the explicit and implicit aspects of her design formulations. This is to be found not only in site arrangements but also in her building designs as well. In general the individual buildings Julia Morgan designed for Asilomar collectively offer her 'aspiration for feelings' in the qualities of Architecture. The features and overall character of the exterior side of Asilomar's buildings in the spatial organization and ambiance of their interiors, allow the flexible accommodation of diverse activities in each and evoke the feelings of comfort, relaxation, informality, warmth, personable intimacy, social comradeship for its guests generated by the most modesty of architectural means.

In her architecture, Julia Morgan delivered individual 'personalities' to each of her buildings, and did so in the interest of cultivating the best possible practical and aesthetic character, using the methodological tool of 'composition'. In the composing of a building's form, Julia Morgan consistently sought out a flexible balance, variously combining rigorous symmetry and casual asymmetry, in arraying features generative of architectural character.

As the Architectural Historian, Sally Woodbridge suggested: "Brilliant concepts or emphasis on design as a thing in itself had little place in her work. Quality, permanence and appropriateness were paramount." These three virtues alone place Julia Morgan in a distinctive and distinguishing level of the practice of architecture achieved by few.

Sustainability
At Asilomar, "local materials were selected. Riverbed granite rock, quarried sandstone, redwood, cedar, Douglas fir, and oak materials are left unpainted and in their natural state. . .The scale and proportioning of the buildings are accentuated toward the horizontal, giving a look and feel of casual, comfortable repose that is appropriate for a place intended to be a casual retreat. The generously sloped roof shapes with large overhangs convey a strong sense of shelter. The use of porches, patios, balconies and trellis devices offer a sense of indoors and outdoor connection. . .It is assuredly remarkable testimony to Julia Morgan that these economically and aesthetically modest edifices of Asilomar, after seventy-five to over eighty-five years of existence, continue to sustain and accommodate intense use, remain physically sound, steadfastly evoke a mood of pleasantness and ease, and elicit such wide and warm admiration."

Conclusion
Asilomar is an exemplary case of Julia Morgan's design sophistication both in site planning and individual building design. There is no better testimony to an Architect's special talents then the testimony of those who experience their architecture. On behalf of Julia Morgan, and the special case of her work at Asilomar, the following consummate appraisal has been offered: "We have learned this summer together to appreciate the full meaning of Asilomar. We have grown to love it and understand the feeling it held by people all over the World as they remember the happy days they spent here.""


FORTH INTO

YWCA'S AND WOMEN'S CAMPAIGNS, 1912-1932
United States

Karen McNeill, Ph. D.

YWCA's and Women's campaigns
Sausalito Women's Club
YWCA, Fresno
YWCA, Oakland
YWCA, Pasadena – now Riverside Art Museum
YWCA Palo Alto – now MacArthur Park Restaurant
YWCA, Riverside -- now Riverside Art Museum
YWCA, Honolulu Hawaii
YWCA, San Pedro -- former World War I Hostess House
YWCA, Utah
Chinese YWCA, San Francisco
Emanu-el Sisterhood Residence, San Francisco -- now San Francisco Zen Center
Girton Hall, U. C. Berkeley
Gym, Santa Barbara
Hearst Memorial Women's Gymnasium, UC Berkeley
The Hearthstone, Redwood Forest Dyerville-Bull Creek State Park, Humboldt County
The Heritage, San Francisco
Hollywood Studio Club (YWCA), Hollywood
Monday Club Building, San Luis Obispo
The Residence (YWCA), San Francisco

Julia Morgan's twenty-year relationship with the Young Women's Christian Association (YWCA) began in 1912 when Phoebe Hearst hired her to design temporary accommodations for the annual Pacific Coast conference of the YWCA. Plans for a permanent conference were central to the agenda that year. A year later, the temporary tent houses that Morgan designed for the 1912 conference had been relocated to Asilomar, the first permanent YWCA conference center in the nation, and the newly completed, rustic social hall was ready to serve as the new center for women's leadership training. From there forward, Morgan was invited to design YWCA buildings in many locations. By the time the Chinatown YWCA opened in 1932, Morgan had designed at least thirty buildings in at least seventeen locations in California, Hawaii, Utah, and Washington, making her the most prolific architect of YWCA buildings anywhere in the country.

Founded in England in 1855, the YWCA arrived in New York City as the Ladies' Christian Association in 1858. It provided a safe haven and moral center for growing numbers of single, working women who moved from rural areas, away from the shelter of familial homes, to the dangers and temptations of industrialized urban centers. The YWCA retained a religious mission well into the twentieth century, but increasingly focused on secular concerns like education, health and recreation, job training and job placement. By the time Julia Morgan was associated with the YWCA, it was arguably the most influential women's organization in the country. In addition to its program for working-class women and girls, it provided professional opportunities for growing numbers of educated, middle-class women who otherwise faced few professional opportunities. Morgan's career benefited enormously from the patronage of such an important institution, but Morgan tended to lose money on these

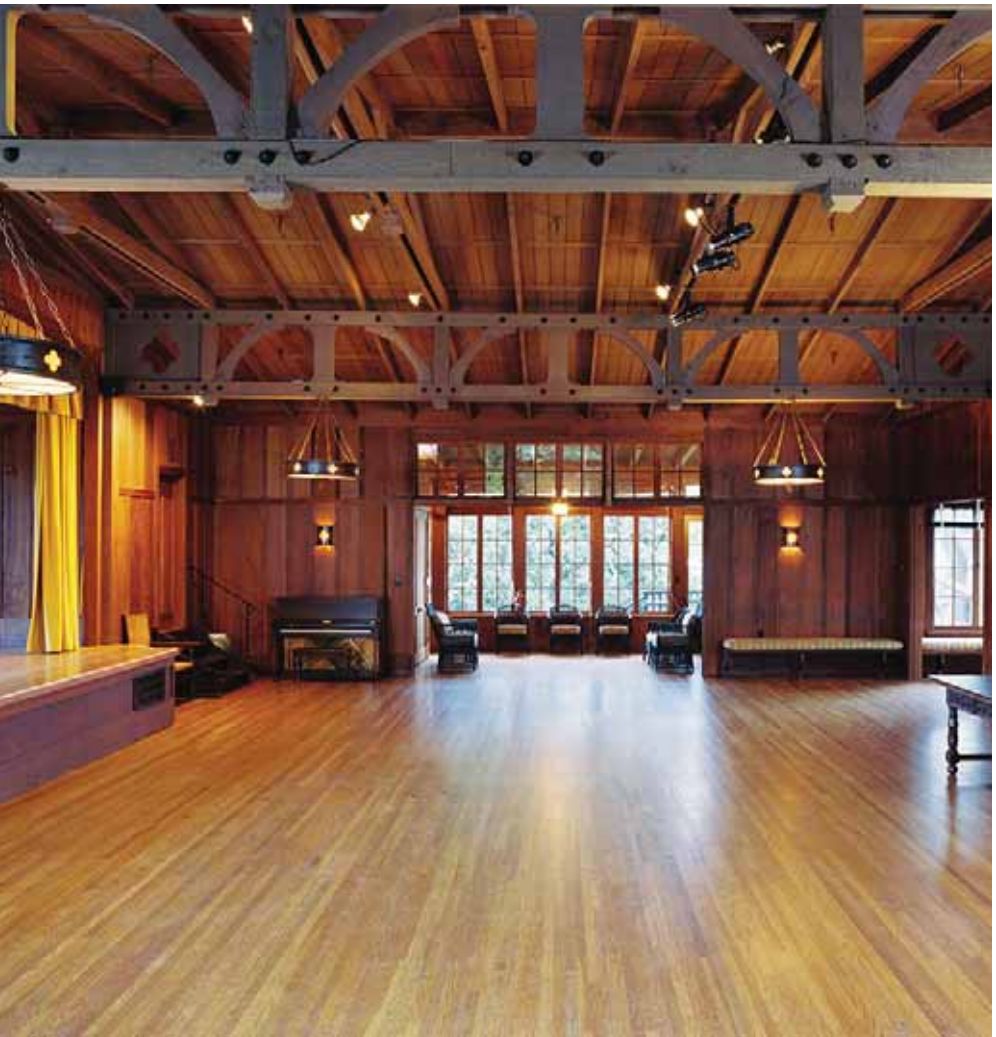
projects, cut her commission, and donate her labor and decorative objects to the associations. In her quiet way, she was a dedicated activist to the progress of womanhood.

YWCA's symbolized the increasingly diverse roles that women played in the urban landscape as workers, policy developers, and educators in the public sphere. In fact, YWCA buildings became one of the most commonly recognized urban spaces for women in the country, including California cities, and the buildings stood as idealized monuments to noble womanhood. "Women Who Build"

Julia Morgan's designs for the YWCAs exemplify the breadth of her architectural styles, her capacity to design buildings with complex programs on small budgets, and her collaborative relationships with clients. The Oakland YWCA, the first local association building that Morgan designed for the organization stands as one of Morgan's most historicist buildings, deeply reflecting her Beaux-Arts training. The exterior finds inspiration in the Medici Palazzo in Florence, Italy, while the interior court closely follows that of Santa Maria della Pace in Rome. Morgan worked with the leaders of the Riverside YWCA to fight the overweening control of the city's most powerful businessman to create the eclectic Spanish colonial and Mediterranean design of that association building.

Morgan revealed a sensitivity to the needs of all users. She designed institutional facilities to encourage interaction. . . Healthful recreational facilities were a particularly fruitful point of connection, where affluent and impoverished women exercised side by side. Morgan thoughtfully included viewing balconies in gymnasia and swimming pools to allow all club members to participate. In dining halls she opted for small independent tables rather tha long institutional rows as a means to prompt familiarity. Attractive lobbies, spacious hallways, centralized stairways, and loggias encouraged further mingling. . . Morgan's concern for the needs pf minimu wage girls was atypical fpr designers of the early twentieth century. (Diane Favro, 1992)


GARDEN COURT



Berkeley Women's City Club, 1927-1930
Berkeley, CA

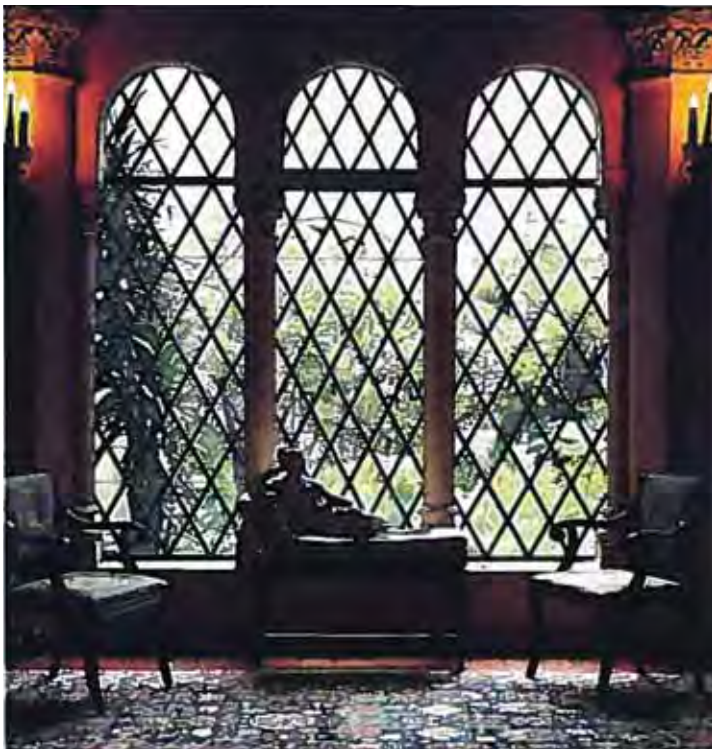
Investing in the Women's Movement by Mark Parry, AIA

In 1927, a small group of women in the Federation of Woman's Clubs hired Julia Morgan to design and supervise the construction of the Club building, also known as the "Little Castle", that would serve as a social, cultural, recreational, philanthropic, residential, and commercial center for Berkeley's women residents. The building's design emulates much of the sensibility of the Hearst Castle. It is one of eleven social clubs designed by Morgan's office, and demonstrates the maturity of a seasoned architect creating a facility which was "symbolic of the changed status of women and their broadening outlook." (McNeill quoting Julian Mesic)

The Berkeley Women's City Club opened in November 1930. It contains a total of forty-two resident rooms that are all housed in the six-story central shaft, a seventy-five-foot-long indoor swimming pool, an auditorium, spacious library, outdoor dance floor, two grand dining rooms, meeting rooms and sitting rooms, all organized expertly around two interior courtyards, one of which features a Medieval-style cloister.

Today, that history and stunning early Italian Renaissance architecture is preserved for people of all generations as it has a preservation easement and is maintained by an organization founded specifically for the purpose of preserving this landmark, registered with the National Register of Historic Places in 1977 and named City of Berkeley Landmark No. 2.

The plans were completed by Julia Morgan's office in June of 1929, and the building was entirely finished in a remarkably short eleven months. Notably, the first California building code was adopted by the Pacific Coast Building Officials conference in October 1927. The six-story concrete and steel structure exceeds that code's requirements significantly, particularly in exiting and material strategies. Miss Morgan had been a pioneer in the design of large concrete assembly buildings long before the building code was conceived. Indeed, not long before he died, Walter Steilberg, who worked with Morgan, cited this building as the most complicated engineering problem of his long career and, as of 1976, probably "the most complicated concrete structure in this part of the country."



The rigor of plan, organization and sheer poetry of her spaces are now legendary. In her time Miss Morgan was clearly a pioneer and inventor in the design and detailing of concrete construction. Only the auditorium features wood beams in the ceiling; any other "wood" beams are painted concrete; a gigantic mirror in the ground-floor dining room in set in-situ in an ornately decorated concrete frame; while windows are generally paired or in threes, no room features the same window style (some are square, some arched, etc); and form follows function in the steel-frame wall of windows overlooking the east court.

The users of the building can marvel at the beauty of the detailing, deft use of light, material and exquisite proportions in its spaces. The owners may appreciate the utility, function and grace of the spaces designed. An architect will marvel at the shear brilliance of the integration of these aesthetic concerns with the practical issues of life, health and safety.

The 1937 Uniform Building Code contained an advertisement by the Portland cement association titled "Making architectural news". Miss Morgan's buildings had, since 1903 and the completion of the Greek Theatre at Berkeley, been utilizing the plastic nature of concrete, exquisitely detailed and expertly engineered. The ad describes perfectly the contribution of the work of Julia Morgan in the Berkeley Women's City Club and her other magnificent concrete structures. They made news in her day by the use of concrete because:

"when carefully observed concrete permits the design of enduring buildings to meet every requirement, structural as well as architectural."

Hearst Castle, 1919-1947
San Simeon, CA

Commission of the Century by Victoria Kastner

Site Infrastructure – Roads, Bridges, Water Supply
Landscape architecture
Casa Del Monte
Casa Del Sol
Casa Del Mar
Casa Grande
Roman Pool
Neptune Pool
Zoo
Pergola
Estate Village
Model Farm
Cowboy bunkhouse
Airport
Family hacienda

Publisher William Randolph Hearst first retained Morgan in 1910 for a residence in Sausalito, but it was never built. In 1915, she completed a notable Mission Revival building for the Los Angeles Examiner, Hearst's flagship newspaper. Hearst was so delighted by the structure that he commissioned Morgan to design his legendary estate at San Simeon, situated on a crest of the Santa Lucia Mountains of central California. Known today as Hearst Castle, the estate is now a state historical monument that has attracted more than 35 million visitors since it opened to the public in 1958.

Morgan's classical Beaux-Arts training, joined with her civil engineering degree and expertise with reinforced concrete, made her the ideal architect for this commission, which absorbed both architect and client from 1919 to 1939. Morgan designed the main building (Casa Grande), and guesthouses ("A""B" and "C" Houses), workers' housing, grounds and terraces, indoor and outdoor pools, tennis courts, zoo and aviary, poultry ranch, greenhouses, warehouses, animal shelters, a five-mile pergola, and a seaside village for the estate's supervisors. She also designed fountains, lamps, tilework, cornices, and many other architectural elements to tie the compositions together, and to delight decorative artists for many years to come.

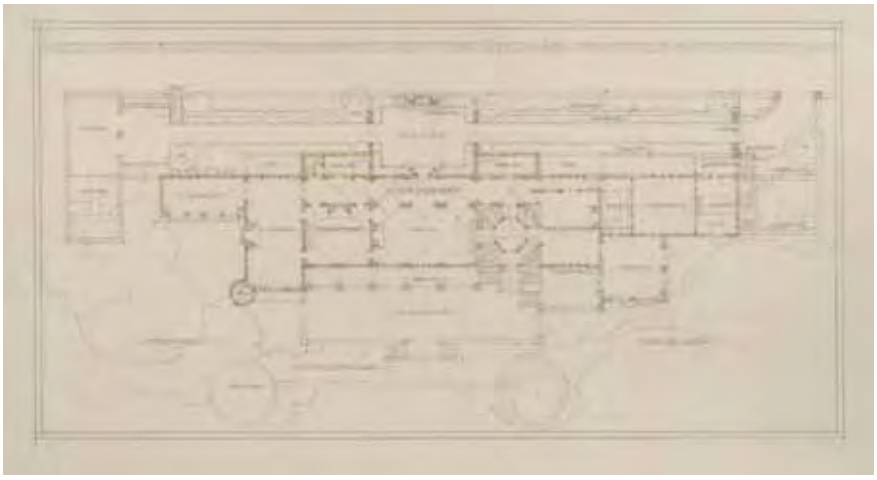
Excerpted from Hearst Castle: The Biography of a Country House by Victoria Kastner

Newspaper tycoon William Randolph Hearst and his legendary California estate occupy a place in the popular imagination through Orson Welles's Citizen Kane. But Hearst was far from the tormented egotist portrayed in the film, and his exuberant castle was hardly a brooding Xanadu filled with meaningless junk. For once the truth is better than fiction.

Hearst Castle is America's most glamorous and fascinating country house. It is also an example of one of the most spirited, productive, and long-lasting architect-client relationships in American history. Hearst and Julia Morgan, the first prominent woman architect in America, collaborated for twenty-eight years on the creation of La Cuesta Encantada, or the "Enchanted Hill." Nonetheless, the magnificent 165-room estate on 250,000 breathtaking acres near the remote seaside hamlet of San Simeon, halfway between Los Angeles and San Francisco, was never completed. Chronicled in nearly 5,000 letters exchanged between Hearst, Morgan, and their staffs from the 1920's through the 1940's, is the story of the evolution of this extraordinary Mediterranean-inspired compound, its two spectacular pools, and its astounding collection of art and antiquities. Included in the Castle are Spanish ceilings and other architectural fragments, medieval tapestries, Renaissance furniture, nineteenth-century sculpture, and wide ranging examples of European decorative arts, including ceramics, metalwork, textiles, and more.

Despite its grandeur, the Castle was a joyful and unpretentious place, where costume parties, trail rides, and movie screenings were regular events. A notorious public figure with voracious appetites for art and life, Hearst and his companion, the vulnerable and charming movie star Marion Davies, presided over a version of café society remarkable for its time, yet commonplace in ours: an unusual blend of Hollywood elite, business associates, political leaders, and literary figures, with the East Coast society that Hearst disdained pointedly excluded. Among the luminaries are Jean Paul Getty, Bernard Shaw, Calvin Coolidge, Winston Churchill, P.G. Wodehouse, Cecil Beaton, Anita Loos, Frances Marion, Louis B. Mayer, Irving Thalberg, Samuel Goldwyn, and almost every

Robert A. M. Stern, Pride of Place, 1986:
Incorporating a large portion of Hearst's vast and varied collection into the design for the mansion, Morgan brilliantly combined the ancient and the contemporary, the found and the commissioned, the genuine and the ersatz into a seamless, coherent compositional whole glued together in poured concrete. San Simeon was like a museum of architecture, its treasures subsumed by the Spanish and Spanish Colonial architecture – a not inappropriate choice of style, given the castle's location along the coast between important missions at San Luis Obispo and Carmel.



Hollywood star of the era – Mary Pickford, Douglas Fairbanks, Buster Keaton, Charlie Chaplin, Louise Brooks, Gary Cooper, Jimmy Stewart, Greta Garbo, and Cary Grant – all of whom were fortunate to live it up at Hearst's beloved "ranch."

On June 2, 1958, the private story of La Cuesta Encantada ended and the public one began. When the Castle opened as a State Monument, California's park administration was unprepared for the outpouring of interest that began on that first day and has continued unabated. The fantasy aspect of the buildings, the spectacular hilltop setting, the wide-ranging art collection, and the voyeuristic appeal of seeing firsthand such a legendary home and hearing about the love story that took place within it have always been a hit with the public. Critical acclaim, however, was far less favorable in the 1950's and 60's. Beginning in the 1970's, statements in defense of the ensemble started coming from the critical press.

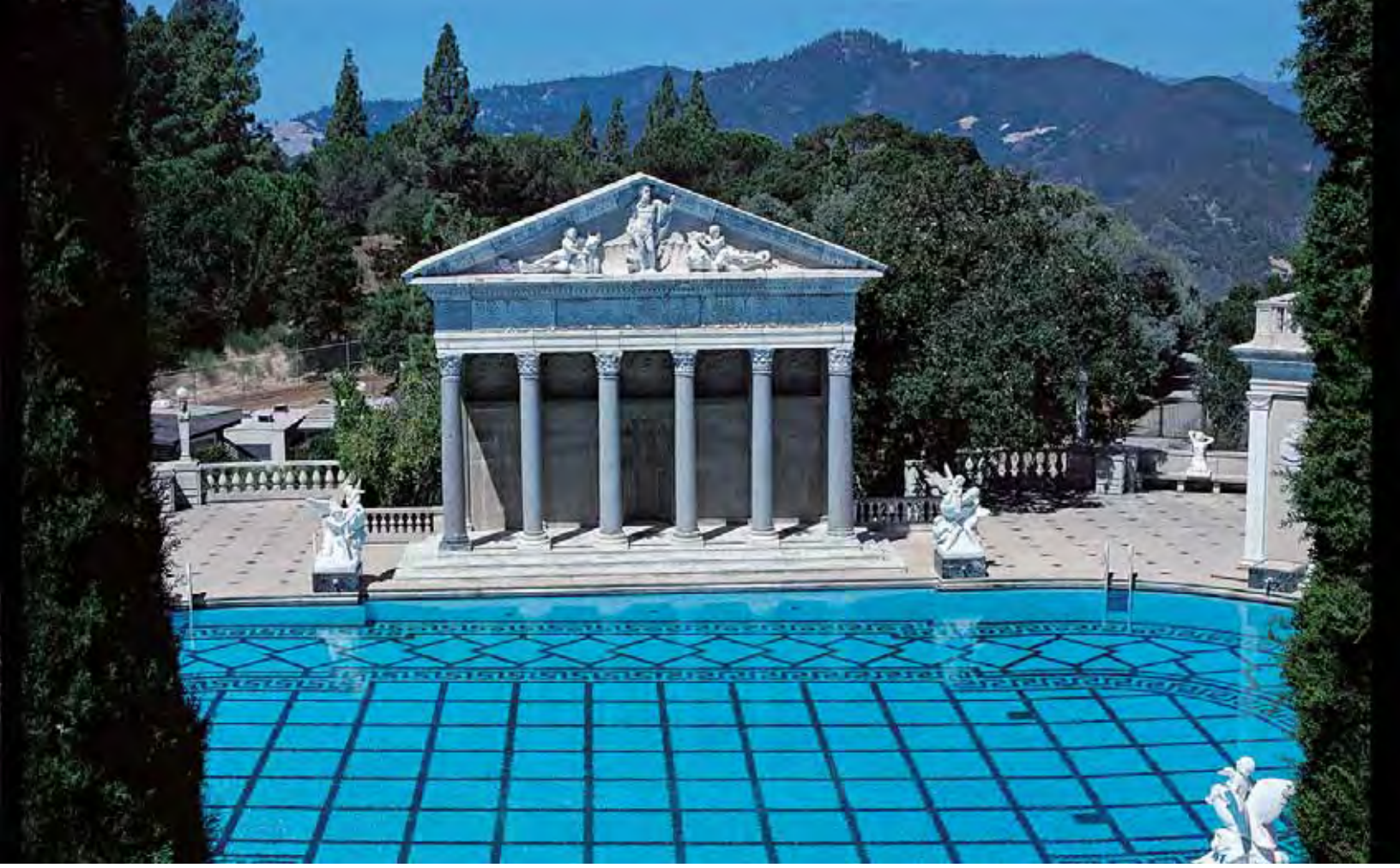
CONCLUSION

La Cuesta Encantada's grand exuberance speaks eloquently for the lives of William Randolph Hearst, Marion Davies, and Julia Morgan, all of whom created it through their spirit and dedication. . .[It] displays the same layered complexity of objects and styles developed in English country houses only by the collective efforts of generations of family and centuries of acquisition. Presided over by a movie star, its informality reflects the eroding class barriers and the growing primacy of celebrity in America's social hierarchy. Designed by a woman architect, its lighthearted assemblage blends accommodation with grand gesture, skillfully expressing William Randolph Hearst's romantic and theatrical taste. . . It is the quintessential twentieth-century American country house.

Charles Moore, Water and Architecture, 1994:
In a sense to contemplate means to look both back to the past and toward the future. Mythic proportions and classically heroic aspirations inflate the two swimming pools at San Simeon – William Randolph Hearst's palatial mountaintop retreat. . .The outdoor pool was designed as a tribute to Neptune, god of the oceans. . .In this grand liquid ballroom, Hollywood Olympians lucky enough to be granted coveted weekend invitations. . .swam high above the mortal realm fanning out below. With its antique trappings, the pool recalls the past while the views out toward the infinite skies inspire imaginative visions into the unknown. Its still water, like Giverny's, at one time contained something more

Allan Temko, No Way to Build a Ballpark and Other Irreverent Essays, 1993:
[T]he castle in the end was the key to the Morgan mystery. The swimming pools, in puritan terms, were sorcery. So were the guest suites, so sensitively designed for lovers, with carefully designed views over the countryside from the enormous beds. . .It was a supreme work of surrealist art. Half palace, half cathedral, the castle emanated from the deepest realms of [Hearst and Morgan's] beings. . .Miss Morgan – it was always "Miss Morgan" and "Mr. Hearst" – turned dreams into buildings for her imperial client-patron-collaborator. Neither could have done it alone.

Mark Alan Hewitt, The Architect and the American Country House, 1990
It is tempting to view the…approach…of pastiche or assemblage of architectural fragments from actual buildings, as a method requiring no skill or originality whatsoever. Julia Morgan. . .would not have seen it that way, however. Though much of the material in that vast historical pile was salvaged or removed from European buildings, Morgan was required to act as artist, scholar, scene designer, and decorator in her synthesis of architectural elements. The building she designed had no precedent in architecture, yet evoked the historical auras of the various fragments Hearst had collected. Like many eclectic designers, she was equally willing to work with fragments or from scratch. Working within the restrictions imposed by the preexisting elements created an artistic challenge.



John Julius Norwich, Great Residences Illustrated Perspectives on Power, Wealth, and Prestige, 1994: Hearst Castle [is] a palace in every sense of the word, though unique. ,in being the creation, not of a king or an emperor, but of a private citizen. . .My own recollection of Hearst Castle . . .is one of wonder and delight. The house is undeniably a hotch-potch, in which French tapestries rub shoulder with Dutch pictures, English furniture, Spanish tilework and heaven knows what else; but the quality of everything is so superb, the blending with the surrounding architecture so confident and assured that one cannot find it in one's heart to criticize. I went prepared to mock; I remained to marvel.

Religious Architecture
Northern California

Mark Anthony Wilson

First Baptist Church of Oakland – 1906-08
Holy Trinity Episcopal Church, Richmond – 1908
St. John's Presbyterian Church, Berkeley (now Julia Morgan Theater, Berkeley Playhouse)– 1908-16
St. Peter's Episcopal Church Mission, Oakland – 1913
First Baptist Church, Modesto – 1915
United Presbyterian Church (now College Avenue Presbyterian Church), Oakland– 1917 -18
Calvary Presbyterian Church, Berkeley – 1918
Palo Alto Baptist Church, Palo Alto – 1920
High Street Presbyterian Church, Oakland – 1921
Ocean Avenue Presbyterian Church – 1921
Federated Community Church of Saratoga – 1923
Hamilton Methodist-Episcopal Church gymnasium, San Francisco – 1923
St. James Presbyterian Church, San Francisco – 1923
Thousand Oaks Baptist Church, Berkeley – 1924
First Swedish Baptist Church (now Lakeside Baptist Church), Oakland – 1926
Chapel of the Chimes, Oakland -- 1928
Church of San Carlos of Borromeo, Meterey (demolished or never built) – 1928
Chapel of the Chimes, Santa Rosa - 1938

Between 1906 and 1927, Julia Morgan designed and built many churches in the Bay Area. The stylistic variety and sophisticated design features make these buildings some of the most interesting and original commissions of her entire career. An examination of the unique qualities of two of these churches will demonstrate Morgan's dedication to craftsmanship and innovative design philosophy.

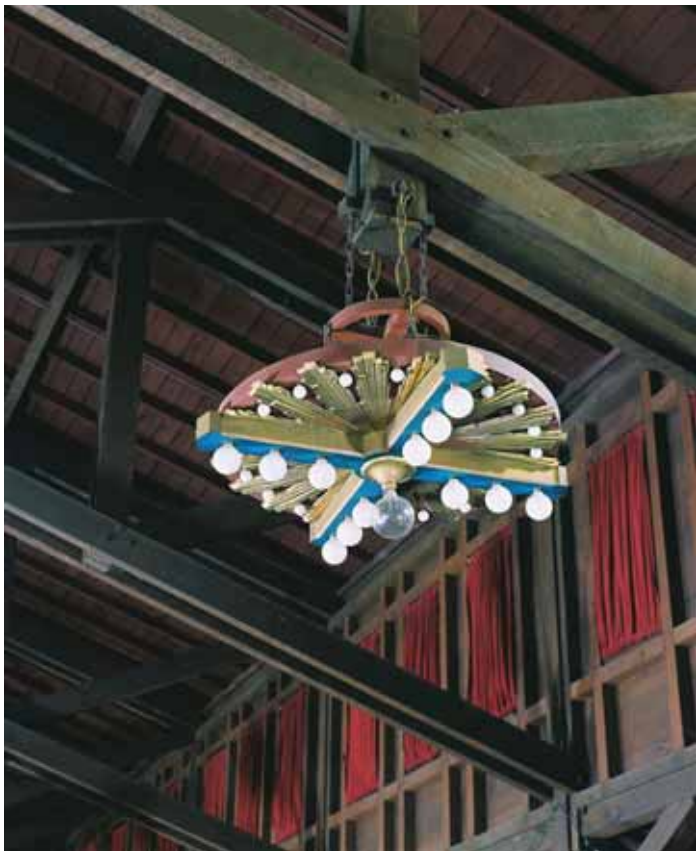
The First Baptist Church of Oakland was one of Julia Morgan's first independent commissions. In January of 1906 the congregation hired Morgan to design a building to replace their unfinished sanctuary. She submitted a full set of plans just before the San Francisco earthquake in April. The existing partial structure was severely damaged by the quake, so Morgan was authorized to pull rebuild the damage in addition to finishing the sanctuary. The building she designed incorporated the squared corner towers, rusticated stone façade, and Romanesque Revival style of the former structure, but the building's solid massing, symmetrical façade, and intricate stain glass window designs were her features. It is on the interior where Morgan's genius is displayed most impressively. The spacious and magnificent nave is entirely herwork. Here visitors are surrounded with the aesthetic warmth and visual richness that marks Julia Morgan's institutional work, even at this early stage of her career. The soaring hipped roof is supported by an enormous octagonal wood frame ceiling, which has massive redwood beams projecting upward from the top of the walls that connect to a central ring of beams just below the peak. This ingenious engineering device is both ideal for the purpose of supporting a heavy roof spanning a large open space, and also creating a sense of historic authenticity that harmonizes with the rest of the interior.

Julia Morgan's greatest essay in the nature-based design philosophy known as the First Bay Tradition, and one many historians consider her masterpiece, is the complex of structures known collectively as St. John's Presbyterian Church, at 2640 College Avenue in Berkeley. There were four characteristics that all First Bay Tradition buildings had in common, and which mark them as early examples of sustainable architecture, (or what today is called "green design"), and therefore ahead of their time.

1. They utilized undisguised natural materials from the local environment, such as redwood, cedar, and oak.
2. They combined historic motifs such as Gothic arches and neoclassic porticos, and traditional craftsmanship, with modern building materials and construction methods, such as reinforced concrete and plate glass windows.
3. They were carefully integrated with their surroundings, both through their use of site-sensitive designs and local natural materials.
4. Each building was a unique design unto itself, an original work of art that filled the specific needs of the client and the community.

The exteriors of the adjoining structures at St. John's Presbyterian Church display all the essential characteristics of First Bay tradition design. First, the modest scale of the buildings integrates so well with the one-and-two-story wood-shingled homes that are all around it, that at first glance the complex appears to be a large, rambling Craftsman style house rather than a church. Thus the complex is one of the first examples of "street scale" architecture in the Bay Area. Second, the rust-stained redwood clapboards on the façade, the exposed redwood roof beams, and the redwood shingles along the back wall are all made of natural materials taken from the local environment. Third, the wooden carved Celtic cross above the main gable, and the Gothic-arched windows of the clerestory along the top of the sanctuary walls are historic motifs, while the banded plate glass windows above the front door of the sanctuary and along the walls of the adjoining Sunday school and Fellowship Hall are modern features using modern materials.

The interiors of St. John's Church employ the principles of First Bay Tradition architecture to produce unique, aesthetically pleasing spaces. This is especially true in the serene elegance of the sanctuary, which was constructed entirely of exposed redwood. The ceiling is supported by open cross-strut beams, creating a strong sense of rhythm. The walls are paneled in deep, rich redwood. The chandeliers are done in a modified Mission Revival style. There is a wide, extra deep stage, which was perfect for worship services, as well as musical performances with a large a choir. And the soft yellow tint of the clerestory windows casts a mellow glow over the interior during the daytime, which helped induce a state of quiet contemplation among the parishioners. Perhaps the most remarkable fact of all is that Julia Morgan completed this building with a budget of $2 per square foot, a paltry sum even in 1908! No other building by an American architect more perfectly suited the needs of its client. As the Julia Morgan Theater of the Berkeley Playhouse, this complex still serves the needs of the community and its current client quite well, making it a prime example of a sustainable building that was well ahead of its time.




MAUSOLEUM
CHAPEL OF THE CHIMES

Private Residences, 1906 -1940
United States

Residential Architecture of Julia Morgan by Mark Anthony Wilson

It was in her single-family residences that Julia Morgan's incredible versatility, her amazing productivity, and her attention to client's needs was most evident. Morgan's residential work also demonstrates her skill at applying the principles of the nature-based design philosophy that she was one of the leading practitioners of. During her 44 years of active residential work, Morgan designed and completed over 500 houses in communities across California. These range from simple Craftsman bungalows, to larger homes in the First Bay Tradition mode, to grand mansions in Tudor, Georgian, or Renaissance Revival style. In every one of these homes, no matter what the budget she had to work with, she applied her dedication to craftsmanship and attention to detail that made her residences so pleasing to her clients.

The earliest extant example of Morgan's domestic work is in Berkeley, a multi-unit residential building she designed for Annie Edmonds, at 2612 Regent Street in 1904. In keeping with the context of the other buildings on the street, the two-and-a-half story Edmonds residence looks like a single-family home in scale and style; it features an unpainted brown shingle exterior, a clinker brick chimney, low-angled overhanging eaves, and latticed windows. French doors flanked by full-height latticed windows open onto a shallow balcon with wood balustradey, creating an indoor-outdoor relationship and providing residents with marvelous views of the East Bay Hills. This is a simple yet elegant example of Julia Morgan's nature-based design philosophy in her earliest work.

One of the first major residential commissions Morgan completed was a three-story house she designed in 1905 for William Colby, a leading mining attorney and charter member of the Sierra Club, and his wife Rachel Vrooman Colby, a sorority sister of Julia Morgan. Located at 2901 Channing Way near the UC Berkeley campus, this massive, eight-bedroom residence commands a steep, narrow lot. Morgan took full advantage of this challenging site by orienting the main living spaces of the house east-to-west, to ensure the residents would enjoy bay views. Morning light floods the bedrooms and the evening light shines in the living room and dining room. Its brown-shingle exterior, banded plate glass windows, and horizontal massing make the Colby House seem to be part of the landscape, and mark it as an early example of Morgan's First Bay tradition work.

The George Wilson House at 728 Capitol Street in Vallejo was designed in 1907 and completed in 1909. For this residence, Morgan deftly blended elements of the Swiss chalet style with neoclassic Beaux-Arts features. This two-and-a-half story house has a dramatic low-gabled roof with overhanging eaves and exposed beam ends reminiscent of a Swiss chalet. The elegantly carved pattern on the barge board and brackets is typical of Morgan's use of fine wood craftsmanship. The front of the house is symmetrical, with banded widows flanking the balustraded balcony on the second floor and the stately portico around the entrance. On the east side, Morgan placed a covered balcony above a large sunroom with banded plate glass windows to catch the morning sun. This is one of Morgan's finest residences in the First Bay Tradition mode.

In Ojai, near the Pacific Coast in Ventura County, Morgan constructed her earliest Southern California residence, the F.B. Ginn House built in 1907. This two-story house sits in the middle of a wooded parcel above Thatcher Street; it has no street address. Here Morgan used a sophisticated, highly original blend of the First Bay Tradition mode with Prairie elements. The first floor of the Ginn House is made of warm fieldstone, as is the massive end chimney. The windows on the first floor are deeply carved into these stone walls, which taper slightly inward. The second story is made of wood with brown shingle sheathing, banded windows, and wide overhanging eaves with exposed beam ends. These First Bay tradition features are complimented by the horizontal massing, low-angled roof, and unadorned walls, which are Prairie elements.

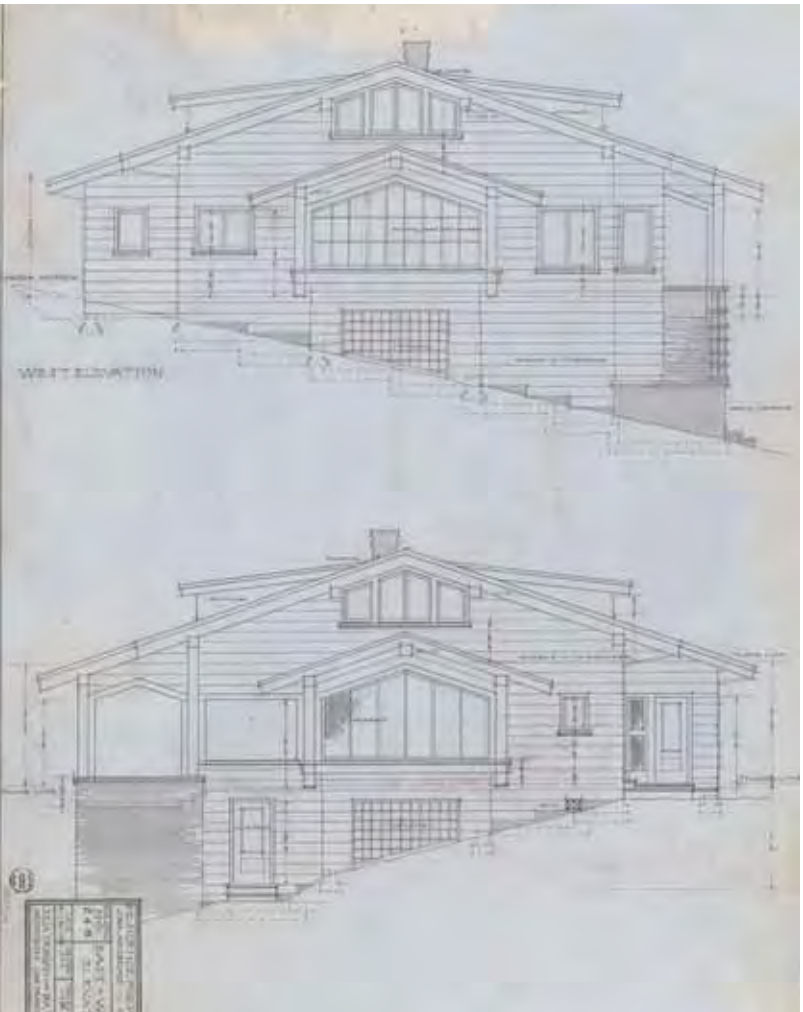
In Pacific Grove in Monterey County, Morgan designed a seaside residence the skillfully blends Arts-and-Crafts and Prairie elements for the Lena Dinsmore house, which was completed in 1916. This two-story overlooks Monterey Bay at 104 First Street. The low-sloping rooflines with cantilevered eaves, banded picture windows facing the ocean, and the horizontal massing give it a Prairie feeling. The use of local natural materials, such as redwood shakes and fieldstone steps, exposed rafter tails, and the way the home seems to have grown out of its natural setting are classic Arts-and-Crafts/First Bay Tradition features.

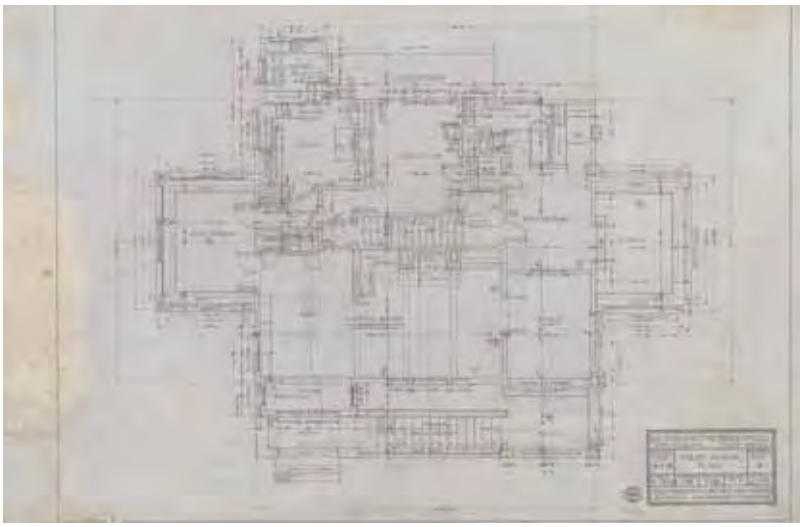
One of Julia Morgan's finest Period Revival residences is the Seldon Williams House, a Renaissance Revival masterpiece at 2821 Claremont Boulevard in Berkeley. Morgan designed this magnificent, two-story palazzo in 1928. All the features of this home display Julia Morgan's skill at incorporating authentic period details carried out with the highest level of craftsmanship to achieve the desired historic effect for her clients. The Williams house a hipped roof with red clay tiles, pastel stucco walls, a wrought-iron balcony above the main entrance, a heavy oak front door with superbly carved bas-relief coffered panels, and a colorful fresco design around the doorway. All the windows on the south side have intricate, Venetian Gothic tracery, and the windows in the sunroom at the south end are sliding aluminum frame picture windows, one of the first uses of this type of window in the Bay Area.

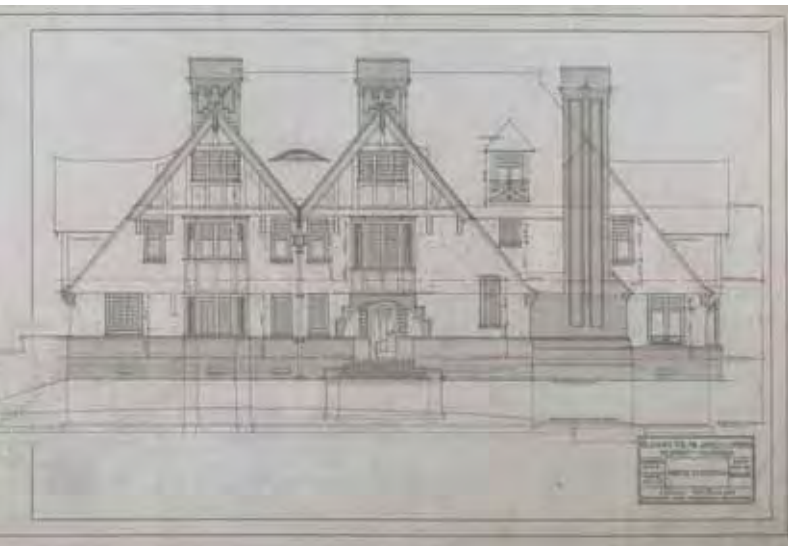
Upon entering the Seldon Williams House, visitors are overwhelmed by the beauty, elegance, and warmth this residence radiates. These qualities are evident in every room, but are most noticeable in the two- story entry hall. This impressive space is overlooked by a second story balcony, while straight ahead the tall picture glass window looks out onto the lushly landscaped back yard, and is graced with a wonderful pattern of Moorish tracery across the upper half.

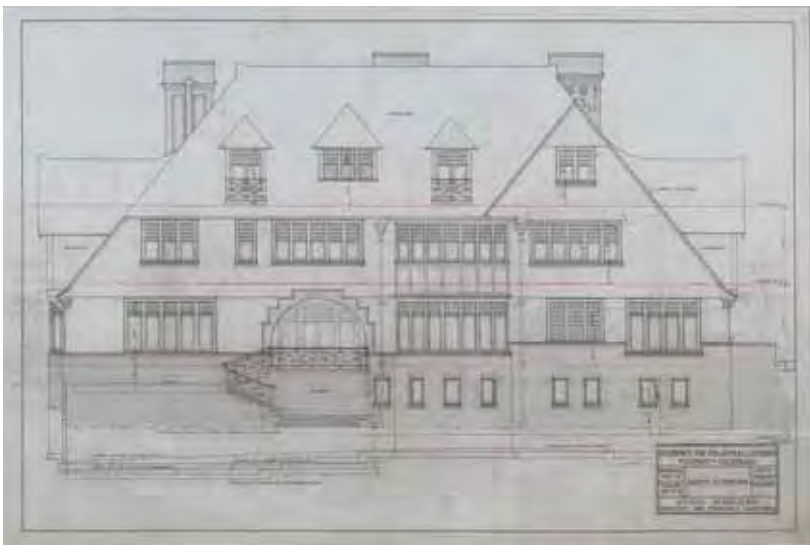
This home was lovingly restored by its current owners a few years ago, who spared no expense in preserving the original beauty of Morgan's design---a testimony to the way owners of Julia Morgan's houses feel about the pleasure they get from living in them.

Julia Morgan's residential work marks her as one of America's most important architects of the 20th century, for three reasons. First, she was the most prolific sole practitioner in American history, completing over 720 commissions, nearly 200 more than her nearest competitor, Frank Lloyd Wright. Second, she was one of the two leading practitioners, along with her mentor Bernard Maybeck, of the innovative, nature-based design philosophy known as the First Bay Tradition, and thus she was a pioneer in what today is called "green design". Third, she had an unusual ability to create a pleasing synthesis of elements from various architectural modes, such as Prairie School and First Bay Tradition, to create unique works of art, much as the painter Raphael did when he synthesized techniques from both Leonardo Da Vinci and Michelangelo to create his own unique works of art. Therefore, Julia Morgan deserves to be placed among the top ranks of American architecture.


WEST ELEVATION







"Honorary degree LL.D., the highest award of UC Berkeley, conferred upon Julia Morgan, AIA – "distinguished alumna of the University of California; artist and engineer; designer of simple dwellings and of stately homes, of great buildings nobly planned to further the centralized activities of her fellow citizens; architect in whose works harmony and admirable proportions bring pleasure to the eye and peace to the mind." UC President William Wallace Campbell. 1929

Office and Practice Management, 1904 -1950
San Francisco, CA

Karen McNeill Ph.D

456 Montgomery Street, SF, CA, 1904-1906
Carriage House, Oakland, CA, 1906-1907
Merchant's Exchange, 465 California St, SF, CA 1907-1950

Excerpted from "Julia Morgan: Gender, Architecture, and Professional Style" UNO

OFFICE SPACE
Attending L'École des Beaux-Arts, Julia Morgan was introduced to the atelier style of office, where the designers shared one large space. An atelier had some advantages for collaboration, though it could be a very competitive place, which she learned the hard way. When she started her own office, she sought to create a stimulating atmosphere while emphasizing a different work culture. Julia Morgan's first office in 1904 was located on Montgomery Street, but it was short lived as it burned down in the aftermath of the earthquake in 1906, taking many of her papers and some folios from Europe with it. For a year or so she operated her office from her parents Carriage House, in Oakland, lining up drafting tables one after the other.

In 1907, she opened a new office in the Merchant's Exchange Building where she stayed until she closed the office in 1950. The Merchant's Exchange, a thirteen story skyscraper designed by Daniel Burnham in 1903, was one of the most prestigious addresses in the city, the hub of San Francisco's financial district. Morgan's office was very busy in the aftermath of the earthquake, and with her increased reputation, her services were in high demand. Nevertheless, locating her office on the top floor of this powerhouse of activity was a bold move.

She was not alone among professional women to locate her office in a financial district, but this decision was not an obvious one. . .[T[he precise location and use of space in Morgan's office played an integral role in establishing and maintaining her authority, especially in relation to clients and employees. With a space to call her own, Morgan also had the chance to foster a work culture such as she had never previously known, one that emphasized camaraderie over competition and hierarchy, generosity over profit, and merit and skill over gender.

Morgan divided the office into four distinct areas: the central drafting room; a small office for the secretary and bookkeeper; a library with hundreds of books on art, architecture, and design; and her own private office. Greeting a client on arrival at the thirteenth floor office, she would bring them through the drafting room, possibly introducing them to some of the draftsmen, engineers, and model makers, move into her office to discuss the project, then move into the library where they could lay out plans or look at examples from her books.

DESIGN MANAGEMENT
Though she had many employees over the 43 year she spent at the Merchant's Exchange, Morgan maintained control over the design direction of all her projects. She had her own drafting table in the central drafting room, and had very clear expectations about the execution of her designs. "She was . . . quiet in her manner. She never raised her voice or got angry, but she was very particular in her work. She was demanding and everything had to be right; and she did it in a ladylike manner." Everything she did was a team effort. She never said "I," it was always "We." (Cary James, p.62) This attention to detail ensured that a Morgan commission was a Morgan commission start to finish with the same attention to detail and craftsmanship that had earned her her reputation, and enabled her to run the most profitable and prolific architectural firm run by a woman in the United States.

CRAFTSMANSHIP
"A defining aspect of her practice was her appreciation of craftsmanship. . . She maintained decades long relationships with wood carver Jules Suppo, decorative painters Camille Solon and Frank Humrich, ironworker Ed Trinkkeller, cast-stone and plaster workers Theo and John Van der Loo, sculptor Frank Miletin." (Victoria Kastner, p. 47)

COLLEAGUES

Many of her colleagues held Morgan in high esteem. Bernard Maybeck had originally trained her, and later collaborated with her on the Phoebe Apperson Hearst Memorial Gymnasium for Women. Arthur Brown Jr. competed with Morgan, and considered her one of the best architects in the city. Walter Steilberg, and engineer who worked for her said, "Not only was she one of the most talented of West Coast architects; she was also far more accomplished in the area of building technology than any of the men I have known." And, "Miss Morgan was tops as a construction craftsman in her cautious but unhesitant courage in making inspections." (Sara Holmes Boutelle, p.45) Albert Evers, longtime president of the northern chapter of the AIA, talked of his respect for Morgan and her work, although he also complained of her insistent refusal to serve on committees or to enter competitions sponsored by the AIA. (Boutelle, pp.48-9)

EMERGING PROFESSIONALS

Morgan ran her office like an atelier. "Working there was very educational, with an emphasis on drawing and a focus on historic precedents. . .staff was expected to make frequent use of her architectural library." (Kastner, p.47) The apprentices were paid ten dollars a week and she lost money, employing them for a year while they developed their drafting skills. . .She heaped upon them constructive criticism , giving them the most thorough training in the region. Their skills and productivity improved, while fostering an atmosphere where men and women worked side by side in the more or less egalitarian space of the drafting room. "During the Panama-Pacific International Exposition of 1915 Morgan bought tickets for her six draftsmen to spend half a day there once a week to make sketches of whatever interested them. She wanted her staff to learn, and she herself was always a student, sketching and taking notes." (Boutelle, p.45)

GENEROSITY

Julia Morgan treated her employees like family, sharing profits during good years, hosting holiday parties, lavishing gifts upon them and their children even after they left her employ, and offering help and support when tragedy struck. Her generosity kept office morale and productivity high.

The office staff for Miss Morgan was very close. I have pictures of them sailing on San Francisco Bay. I also have pictures of them cutting each other's' hair at lunch hour, when Miss M. wasn't there. . .The staff also kept in touch forever. . .Miss Morgan was the one to watch over her own family , and she treated the staff the same way. They were her extended family. (Lynn Forney McMurray, Introduction to Julia Morgan: Architect of Beauty)

The Morgan atelier, remembered with fond respect by her employees, colleagues, and clients was responsible for between seven and eight hundred projects during its forty-seven years of operation.

Hearst Wyntoon Estate, 1925 - 1946
McCloud River, CA

Superintendent's Quarters
Servants' Quarters
Stables
Caretaker's House
The Chalet
Bear House
Cinderella House
Angel House
Bridge House
Pool & Pond Houses
Offices
River House (remodeled)
Tea House
The Bend
The Gables

In 1933, Hearst commissioned Julia Morgan to build a Bavarian village on the McCloud River at Wyntoon, his northern California estate, to replace his mother's Maybeck-designed castle that was destroyed by fire in 1930. Like San Simeon, Wyntoon was designed to accommodate a large number of guests, periodically, or a smaller number of guests on a regular basis. While working on this project, Morgan traveled to Europe, including a tour through Austria to study the style of the region. The result was a Bavarian inspired fantasy of forms, artistry, and craftsmanship designed to delight and inspire.

THE DEVELOPMENT OF WYNTOON by Taylor Coffman ©

Hearst's mother hadn't left that property to him at her death in 1919. Instead, he had to persuade his cousin Anne Apperson Flint (a favorite of Phoebe Hearst's) to sell him Wyntoon Castle in 1925. The established Hearst-Morgan partnership, active at San Simeon since 1919, was at no liberty to do serious work at Wyntoon until the late 1920s. After the fire of 1930, that client-architect pair was intermittently active on the McCloud River site.

Hearst was seventy by 1933. Morgan was sixty-one. They had more than a decade of grand-scale work to their credit at San Simeon. The new plans for Wyntoon were, in essence, an extension of their efforts that had long been focused on The Enchanted Hill. Thus did Wyntoon become a strong supporting character in a drama that had been unfolding for some time.

The catch was, 1933 spelled poor timing, even awful timing. The Depression may not have been as grim then as it was in 1931 or '32. Yet the crisis was still affecting everyone, wealthy people like Hearst included. If he and Morgan were to accomplish something enduring at Wyntoon, they'd have to sharpen their pencils and proceed cautiously.

The new job—we can call it the New Wyntoon—was fully under way by the summer of 1933. That's when the familiar Bavarian Village got going, a project that in the usual Hearstian mode would see steady tinkering for several years to come. The arrangement of Hearst as the main dreamer, Morgan as the main architect, Fred Stolte as the main contractor, and Loorz as his dynamic partner (but otherwise still based at remote San Simeon) proved eminently workable.

A span of six consecutive years can be cited in Julia Morgan's case, 1933 through 1938, for the majority of the Wyntoon projects, each one a unique gem. By '38 the Bavarian Village was in good shape, The Gables had been enlarged and redone at least once, and serious headway had been made at The Bend. Those highlights at Wyntoon were measurable against lesser but still impressive creations like the Servants Chalet.

SITE PLAN
At Wyntoon, Julia Morgan designed a Bavarian village with structures organized around a large grassy oval clearing in the midst of the forest, with the back of each house paralleling the river as it curved downstream. A half a mile downstream there was an area for sporting activities and entertainment and another half mile farther was The Bend.

HOUSES

In the forest at Wyntoon, Morgan constructed three separate three-story cottages named after fairy tales. Bear House where Hearst lived had murals on the outside walls telling the story of Snow White and Rose Red, while Cinderella House had murals of Cinderella, and Angel House had murals of Sleeping Beauty. These structures housed and showcased his collection of Germanic art together with pieces from Central Europe, and eclectically enhanced with Early American . Each house was designed in a Germanic style with half-timbering and very intriguing roofscapes. The interiors were defined with elaborately crafted woodworking juxtaposed with the artwork.

Near these houses were some additional structures that are even more sculptural and unique. The Bridge House was designed to serve as a movie theater, with nightly screenings for guests. A "temporary" shingled tower with gabled sides, it recalls in its lofty angularity the Maybeck castle that was destroyed by fire in 1930. The multipurpose entertainment facility, the Tea House, includes a boat dock, a pavilion for dancing, and a terrace for drinking tea and having picnics with space for games. It is a delightful four square pavilion with a delightfully shaped, steeply pitched roof, rising to a pointed metal spire, on a strong stone base.

SUSTAINABILITY

"Julia Morgan's plan for Wyntoon makes marvelous use of the natural features of the site in the manner of her best First Bay Tradition designs. . . [E]ach structure integrates with the environment in a way that is quite site-sensitive, both in its use of local materials and in its specific placement and purpose in relation to the riverbank itself." (Mark Anthony Wilson, p. 133)

Julia Morgan's involvement with Wyntoon represented almost as great a part of her practice as San Simeon had, much of it concurrent with the latter. "Just as at San Simeon, work on the Wyntoon estate was never completely finished. Yet at both of these sites, Julia Morgan had created ideal, self-contained romantic worlds. San Simeon and Wyntoon present images of remarkable beauty, which incorporate the materials and vistas of their magnificent natural settings, while exhibiting the exquisite craftsmanship and attention to detail that are the hallmark of their exceptional architect." (Wilson, p. 137)

Sustainability

Sandhya Sood AIA, CGBP

As presented in the seminal article "Julia Morgan- Architecture for Sustainability" Morgan's visionary approach to sustainable architecture across a broad range of scale and project types was not only aligned with industry established principles of sustainability but also exemplifies innovative practices in sustainable design and construction, as early as over a century ago. Laying emphasis on the placement of buildings on natural terrain, Julia Morgan's was especially skilled at site planning with particular emphasis on orientation, setting the building contextually to its setting.

Building in harmony with nature, Morgan's structures were oriented to take advantage of desirable views without intruding on the existing topography. Such an environmentally sustainable approach to architecture was not pervasive at the time nor considered a mainstream philosophy the way it is now.

Morgan's building material vocabulary was selective, partly owing to the limited availability at the time but specifically to benefit the resultant spatial composition as a memorable user experience …"warm and calming enclosures that are earthy and magnificent at the same time"

Her palette of low embodied energy materials acquired locally included quarried stone juxtaposed with rustic redwood planks; brick and thick stucco, cedar shingles and even canvas used to shade sun porches. It is the elegance with which she assembled these handful of materials that expresses their integrity, creatively integrating form with function. In the minimalist interior of St. John's Presbyterian Church (1908-1910), a City of Berkeley Landmark (now Julia Morgan Center) the bare wood beams and posts define a human scaled yet spiritually uplifting space.

Morgan was adept at designing for flexibility by placing elements such as movable partitions to permit multiple uses within an allocated space as well as embedding flexibility at a broader scale.

Morgan's robust and durable buildings have seen several changes in use, adapting to contemporary culture and lifestyles over the decades. .. Girton Hall, UC Berkeley, built for Senior Women's activities in 1911, is listed on the California and National Register of Historic Places. This Morgan designed structure was relocated from its original site in 1946 and later adapted to its use as a day care facility.

"She had integrity in her use of materials, which leads to durable architecture. Her buildings all possess those three attributes that Vitruvius said were essential to good architecture: commodity, firmness and delight. In other words, they perform a necessary function, their design fits the needs of that function, and they delight the senses… Her buildings really have a timeless quality; she created architecture in which people continually experience a sense of well-being, even a century or so after they were built. People want to preserve her buildings because they can keep using them, and adapting them to their current needs. And people want to preserve both the exterior and interior of her buildings as much as possible, because of their high quality of workmanship, and the integral nature of her whole designs." Kit Ratcliff to Mark Anthony Wilson, p. 198

"I've noticed that Julia Morgan's buildings have lasted because they have evolved and been put to new use by later generations. Many of her buildings have been put to new use that have equal or greater value to society than their first use, yet retain their original qualities of beauty and exquisiteness because of her attention to detail and dedication to excellence in all her designs. The modern practice of sustainable design in architecture really echoes the main principles of the First Bay Tradition, with its emphasis on using local, natural materials, and integrating into the environment." Kristina Feliciano to Mark Anthony Wilson, pp. 200-201.

Julia Morgan designed buildings and houses are especially recognized for their ability to bring the freshness of the outdoors in, with operable and fixed fenestration, facilitating cross ventilation and adequate daylight.

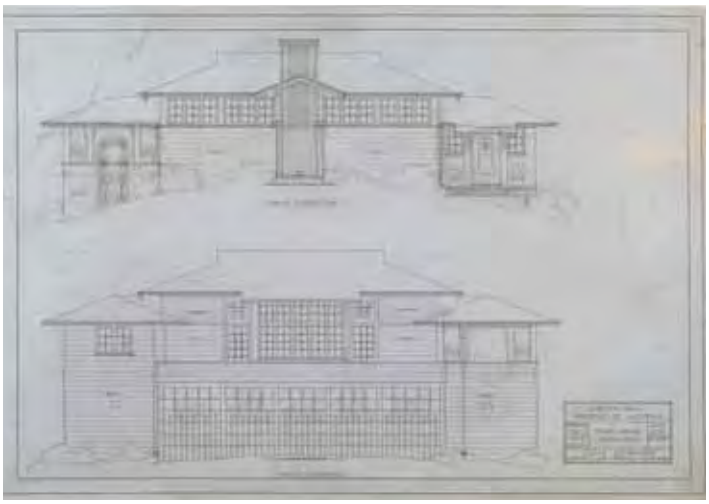
Courtyards, breezeways and verandas connect indoors to the outdoors, gracefully allowing the building to breathe… Rooms with shaded windows, clerestory and skylights are still bursting with daylight. Openings are located at varying heights to capture the changing quality of natural light; from diffused in the morning to golden at sunset. "Julia Morgan: Architecture for Sustainability"

As early as 1904, Julia Morgan incorporated local materials with low embodied energy and the microclimate as a guiding principle by using climate responsive design to keep the building cool and shaded in the summer while bringing in warmth of the sun in the winter.

Even though we now have established measures rating the "greenness" of new buildings, the passive solar design and "healthy" strategies such as those found in Morgan's buildings established their own standard over a century ago. These sustainable design interventions are simple, affordable and have no running cost since they are integral to the building design. More relevant today than ever, they facilitate resource conservation and longer building life cycles, thereby contributing positively to diminishing the pressures of climate change. (Julia Morgan: Architecture for Sustainability)

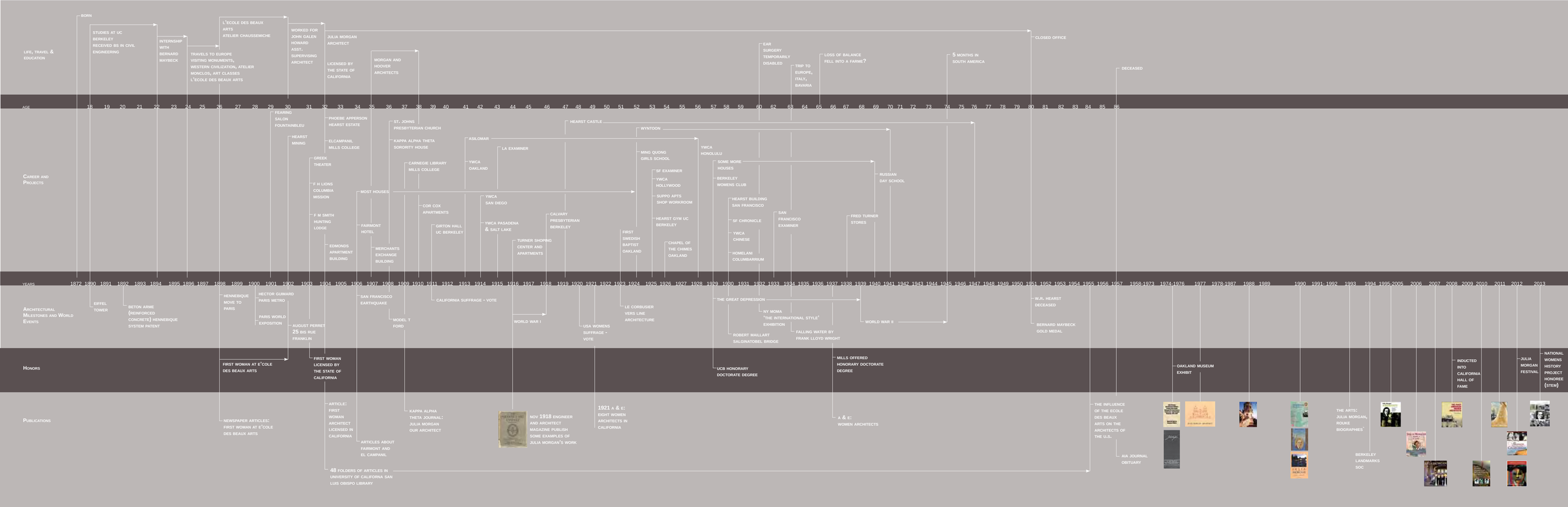
Julia Morgan's architecture has endured the passage of time, creating built environments that are sustainable, efficient, comfortable, and beautiful. Her buildings continue to exude joy and tranquility; graciously embracing the challenges of many centuries to come.

"Julia Morgan said her buildings would speak for her, long after she was dead. Indeed two of her projects have become State Parks showcasing her work are retained in California for all its citizens to experience, her work at Asilomar and Hearst Castle. Other buildings have been transformed from YWCA's to Art Museum, or Women's Club to Hotel and Conference Center. But diving into the details we find that Morgan's work demonstrates a deeper consciousness of detail and devotion to environmental protection and reduced energy demands of her buildings. Being designed before the advent of air conditioning, Morgan had to use passive methods to make her buildings comfortable in various climatic conditions, and the strategies she employed can point the way for us today"– Julia Donoho, AIA



Girton Hall is interesting with all the First Bay Tradition elements Morgan favored - it has the extended roof overhangs, the chimney projecting through the roof detail she liked, an assembly space with all redwood craftsmanship, the interior exposed structure with well-crafted trusswork, intersecting forms in the massing (very modern use of form), and strip windows (in 1911). She loved to play with symmetry asymmetrically. A large picture window faced north allowing in the daylight, while the strip of windows tucked under the overhanging eave were on the south side to keep cool in summer, with a fireplace to keep warm in winter, creating a design response to the changing environment. The effect in the room is a feeling of well-being. Girton Hall is the only building on the UC campus that is solely "Julia Morgan Architect." It was designed and used as a "Senior Women's Hall" from 1911-1969, then made into a child care center for many years and is now being moved a third time to the botanical garden.

Timeline | 1872-2012


LIFE, TRAVEL & EDUCATION
BORN
STUDIES AT UC BERKELEY RECEIVED BS IN CIVIL ENGINEERING
INTERNSHIP WITH BERNARD MAYBECK
TRAVELS TO EUROPE VISITING MONUMENTS, WESTERN CIVILIZATION, ATELIER MONCLOS, ART CLASSES L'ECOLE DES BEAUX ARTS
L'ECOLE DES BEAUX ARTS ATELIER CHAUSSEMICHE
WORKED FOR JOHN GALEN HOWARD ASST. SUPERVISING ARCHITECT
JULIA MORGAN ARCHITECT
LICENSED BY THE STATE OF CALIFORNIA
MORGAN AND HOOVER ARCHITECTS
EAR SURGERY TEMPORARILY DISABLED
TRIP TO EUROPE, ITALY, BAVARIA
LOSS OF BALANCE FELL INTO A FARME?
5 MONTHS IN SOUTH AMERICA
CLOSED OFFICE
DECEASED
AGE
18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86
CAREER AND PROJECTS
FEARING SALON FOUNTAINBLEU
HEARST MINING
PHOEBE APPERSON HEARST ESTATE
ELCAMPANIL MILLS COLLEGE
GREEK THEATER
F H LIONS COLUMBIA MISSION
F M SMITH HUNTING LODGE
EDMONDS APARTMENT BUILDING
MOST HOUSES
FAIRMONT HOTEL
MERCHANTS EXCHANGE BUILDING
ST. JOHNS PRESBYTERIAN CHURCH
KAPPA ALPHA THETA SORORITY HOUSE
CARNEGIE LIBRARY MILLS COLLEGE
COR COX APARTMENTS
GIRTON HALL UC BERKELEY
ASILOMAR
YWCA OAKLAND
LA EXAMINER
YWCA SAN DIEGO
YWCA PASADENA & SALT LAKE
CALVARY PRESBYTERIAN BERKELEY
TURNER SHOPING CENTER AND APARTMENTS
HEARST CASTLE
WYNTOON
MING QUONG GIRLS SCHOOL
FIRST SWEDISH BAPTIST OAKLAND
SF EXAMINER
YWCA HOLLYWOOD
SUPPO APTS SHOP WORKROOM
HEARST GYM UC BERKELEY
CHAPEL OF THE CHIMES OAKLAND
YWCA HONOLULU
SOME MORE HOUSES
BERKELEY WOMENS CLUB
HEARST BUILDING SAN FRANCISCO
SF CHRONICLE
YWCA CHINESE
HOMELANI COLUMBARRIUM
SAN FRANCISCO EXAMINER
FRED TURNER STORES
RUSSIAN DAY SCHOOL
YEARS
1872 1890 1891 1892 1893 1894 1895 1896 1897 1898 1899 1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1973 1974 1976 1977 1978 1987 1988 1989 1990 1991 1992 1993 1994 1995 2005 2006 2007 2008 2009 2010 2011 2012 2013
ARCHITECTURAL MILESTONES AND WORLD EVENTS
EIFFEL TOWER
BETON ARME (REINFORCED CONCRETE) HENNEBIQUE SYSTEM PATENT
HENNEBIQUE MOVE TO PARIS
HECTOR GUIMARD PARIS METRO
PARIS WORLD EXPOSITION
AUGUST PERRET 25 BIS RUE FRANKLIN
SAN FRANCISCO EARTHQUAKE
MODEL T FORD
CALIFORNIA SUFFRAGE - VOTE
WORLD WAR I
USA WOMENS SUFFRAGE - VOTE
LE CORBUSIER VERS LINE ARCHITECTURE
THE GREAT DEPRESSION
NY MOMA 'THE INTERNATIONAL STYLE' EXHIBITION
ROBERT MAILLART SALGINATOBEL BRIDGE
FALLING WATER BY FRANK LLOYD WRIGHT
WORLD WAR II
W.R. HEARST DECEASED
BERNARD MAYBECK GOLD MEDAL
HONORS
FIRST WOMAN AT E'COLE DES BEAUX ARTS
FIRST WOMAN LICENSED BY THE STATE OF CALIFORNIA
UCB HONORARY DOCTORATE DEGREE
MILLS OFFERED HONORARY DOCTORATE DEGREE
OAKLAND MUSEUM EXHIBIT
INDUCTED INTO CALIFORNIA HALL OF FAME
JULIA MORGAN FESTIVAL
NATIONAL WOMENS HISTORY PROJECT HONOREE (STEM)
PUBLICATIONS
NEWSPAPER ARTICLES: FIRST WOMAN AT E'COLE DES BEAUX ARTS
ARTICLE: FIRST WOMAN ARCHITECT LICENSED IN CALIFORNIA
ARTICLES ABOUT FAIRMONT AND EL CAMPANIL
48 FOLDERS OF ARTICLES IN UNIVERSITY OF CALIFORNIA SAN LUIS OBISPO LIBRARY
KAPPA ALPHA THETA JOURNAL: JULIA MORGAN OUR ARCHITECT
NOV 1918 ENGINEER AND ARCHITECT MAGAZINE PUBLISH SOME EXAMPLES OF JULIA MORGAN'S WORK
1921 A & E: EIGHT WOMEN ARCHITECTS IN CALIFORNIA
A & E: WOMEN ARCHITECTS
THE INFLUENCE OF THE ECOLE DES BEAUX ARTS ON THE ARCHITECTS OF THE U.S.
AIA JOURNAL OBITUARY
THE ARTS: JULIA MORGAN, ROUKE BIOGRAPHIES
BERKELEY LANDMARKS SOC

Contributors

Steering Committee:

Julia Donoho, AIA, Esq. - Chair
Karen McNeill, Ph.D. - Editor

Graphics:
Kimberly Perette, Associate AIA
Schuyler Bartholomay, Associate AIA

Contributing:
Ciji Ware
Diane Favro, FAIA
Frederic Knapp, AIA
Ginger Wadsworth
Inge Horton
Joel Puliatti, Photographer
Karen Fiene, FAIA
Lynn Forney McMurray
Mark Anthony Wilson
Mark Parry, AIA
Monica Lee, Photographer
Richard Longstreth
Roxann Jacobus
Russell Quacchia
Sandhya Sood, AIA
Sara Holmes Boutelle (In Memoriam)
Taylor Coffman
Victoria Kastner
YWCA Honolulu

Special Thank you to AIACC :

Michael Malinowski, AIA Regional Director
Nicholas Docous, FAIA Regional Director
Frank Bostrom, AIACC President
Paul Welch, AIACC Executive Director
Anne Laird-Blanton, FAIA, Director California Architectural Foundation

Appreciation for Letters of Support:

Diane Feinstein, United States Senator
Maria Shriver
Michael Graves, FAIA
Denise Scott Brown, RIBA
Frank O. Gehry, FAIA
Richard Guy Wilson, Architectural Historian
Representative Barbara Lee
Representative Mike Thompson
Mimi Morris, California Cultural Heritage Endowmnent

"I did not know that talent was gender based!" – Julia Morgan

"My buildings . . . will speak for me long after I'm gone." – Julia Morgan