

November 28, 2011

Girton Hall (Julia Morgan) Historic Structures Report

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GIRTON HALL

University of California at Berkeley

HISTORIC STRUCTURE REPORT

SENIOR WOMEN'S HALL

GIRTON HALL/SENIOR WOMEN'S HALL HISTORIC STRUCTURE REPORT

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Cover: Girton Hall (Senior Women's Hall), c1913-1914, looking east at front & west side

Final HSR
November 28, 2011



The subject of this Historic Structure Report (HSR) is the former Senior Women's Hall on the campus of the University of California at Berkeley (UCB). The structure is commonly known as Girton Hall.

The primary purposes for this HSR is to document the history of the subject property, identify historic building significance — specifically the relative significance of building areas, spaces, structures and features — and make treatment recommendations, all in order to provide and disseminate such information to those responsible for future projects that would affect the property.

Girton Hall was designed and constructed in 1911 to provide a meeting and social hall dedicated to women students and their activities. It served those purposes, in a waning capacity, between 1911 and 1969, when the building was repurposed for child care.

The structure was designed by Architect Julia Morgan (1872-1957) in the early period of her architectural career. Throughout her career, Morgan produced important architecture in the Bay Area and Northern California. Amongst her most seminal works are the Hearst Castle in San Simeon (1919-1947), the Asilomar center in Pacific Grove (1913) and, locally, the Berkeley Women's City Club (1929) — to name just several of her many projects.

In the context of Morgan's career and works, Girton Hall is easily overlooked. This is due to the building's early placement in her career and to the project's modest ambitions, yet is also in part because of its changed circumstances.

Prior to 1923, Girton Hall stood on a bucolic, wooded site overlooking Strawberry Creek and along a narrow

lane heading up to Strawberry Canyon. In 1923, the University's football stadium was constructed in the adjoining natural area to the south of Girton Hall. The roadway past Girton Hall was then turned into a stadium loop connecting to Piedmont Way off the northwest corner of the new stadium.

In the 1940s, campus development included the Gayley Road extension directly connecting the north end of Piedmont Way to the northeast corner of campus at Hearst and La Loma Avenues. Girton Hall stood in and directly adjacent to that roadway. Thus, in 1946, Girton Hall was moved to its present site. Its former site is now the site of recreation fields, and the road that the building originally stood along is no longer present.

Despite its relocation, Girton Hall is listed on the National and California Registers, and is a City of Berkeley landmark. Its identified historic significance is based on its association to "social history," and for its being the work of an important architect, Julia Morgan. While Morgan is associated with several campus buildings (Hearst Women's Gymnasium and Hearst Mining Building), Girton Hall is in fact the one and only building entirely of her authorship on campus.¹

Girton Hall was converted to child care use in 1970. In 1977, the building was structurally strengthened and architecturally upgraded. The project was undertaken by Architect E. Paul Kelly (1937-2011) a respected local firm that worked on a number of UC Berkeley buildings, including the conversion of the former Schools of the Deaf and Blind to the current Clark Kerr Campus. His passing in October of 2011, as this HSR was in process, allows mention and a measure of recognition.

¹ Morgan also designed 2232 Piedmont, a private off-campus home, that was later purchased by the University and incorporated into the Central Campus

Methodology

Prior historical records included a number of historical narratives about Girton Hall, both in the form of published articles and in several historic resource records, including a National Register record. Invaluable documentary evidence came from the Environment Design Archives (EDA) of the University's College of Environmental Design (CED), which house a folder containing original blueprints of the building (not included with this Draft HSR, pending receipt of copies). Additionally, valuable copies of sets of drawings from several previous projects were made available by the Design Services & Minor Capital Projects staff of the University's Residential & Student Services Programs.

Despite the scale and simplicity of the building, its history is relatively complex. The work required to research, record and summarize that complex history has been undertaken by UCB's Physical & Environmental Planning Analyst Steven Finacom.

This HSR work also required numerous site visits in order to photograph and record the character of the building. A representative selection of photos are included herein. Photos dated 2011 were all taken by the author.

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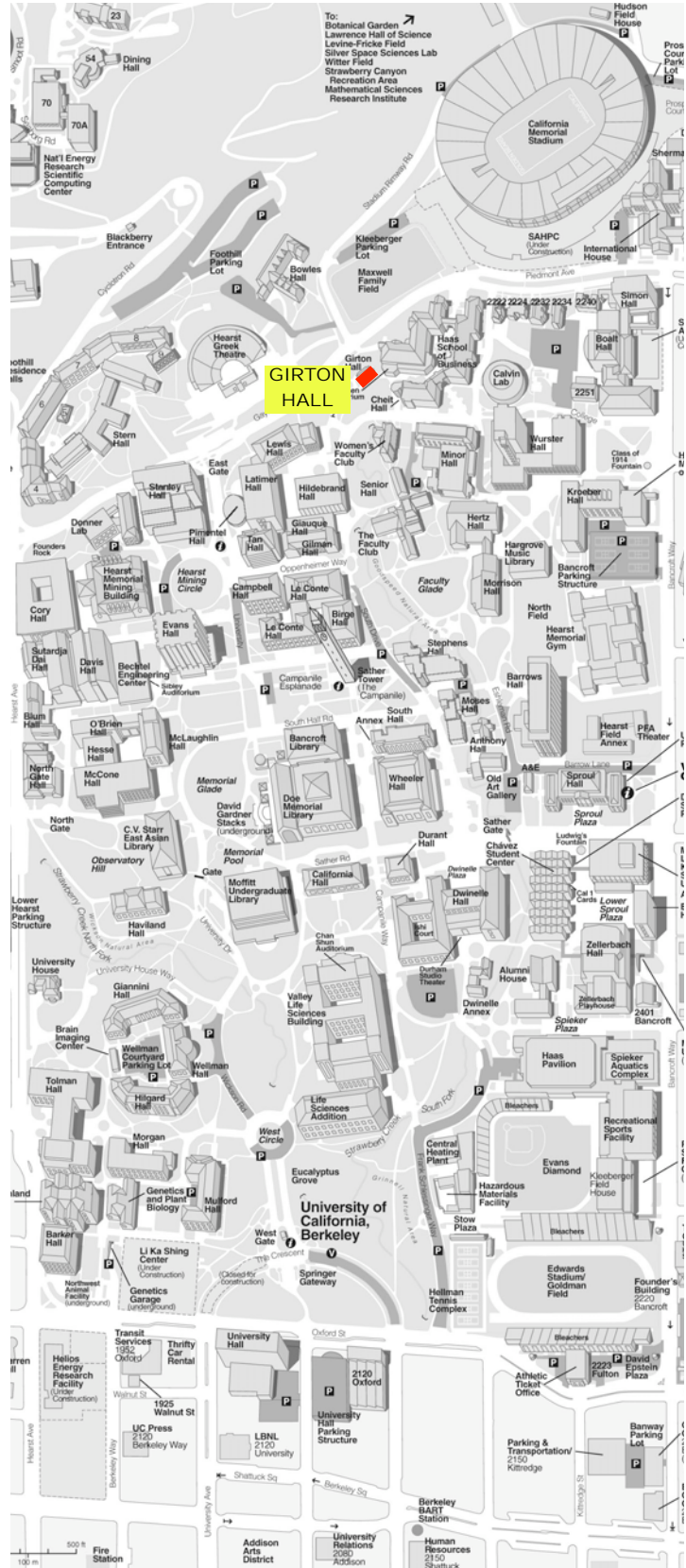


Fig.2: GIRTON HALL
Campus Map (north at left)



Fig.3: GIRTON HALL
Aerial View showing location (north at left)



GIRTON HALL HSR HISTORY

Fig. 4: GIRTON HALL

View of front facade in original location, c1915
(University Archives, Pictorial Collection, 16G:1)

GIRTON HALL IN THE CONTEXT OF THE PHYSICAL DEVELOPMENT OF THE BERKELEY CAMPUS

The Hearst Plan

A major planned transformation in the physical form of the Berkeley campus was initiated in the late 1890s when Phoebe Apperson Hearst – the first woman to serve on the Board of Regents – offered to donate a new mining building in memory of her husband, George Hearst. The University was avid to receive the benefaction, but two individuals – drawing instructor Bernard Maybeck, and Regent and alumnus Jacob Reinstein – urged on Hearst and the University leadership the idea of having a master plan for the campus that would define appropriate sites and architectural character for future permanent buildings, starting with the new Mining Building.

Hearst agreed, and funded what became known as the Phoebe Hearst International Architectural Competition which was conducted in Europe and San Francisco, and drew entries from many of the prominent architects of the era. French architect Emile Bernard won the competition but, for various reasons, was not selected as the designer to implement it. That role fell to architect John Galen Howard, Boston and Paris trained, and New York based, who relocated to Berkeley in the early 20th century to become both the University's Supervising Architect and the founder of the School of Architecture.

For the next quarter of a century Howard's design and planning imprint was firmly placed on the Berkeley campus. He designed all of the permanent buildings until 1926, with two exceptions (the Faculty Club, and Senior

Women's Hall), and modified the Hearst/Bernard plan into a revised version that better accommodated the grades and view corridors of the campus.

From about 1900 until the mid-1920s most of the permanent buildings of the campus, designed by Howard, were executed in a neo-Classical Beaux Arts style, emphasizing white granite exteriors, tile roofs, copper details, and grand, formal, character. Buildings like the Hearst Mining Building, Wheeler Hall, Doe Library, California Hall, Durant Hall and Wellman Hall form the core of this composition, arranged orthogonally in formal order on terraces stepping down the campus. In the World War I era and afterwards, as funds for more expensive finishes diminished, Howard adapted his designs – but not the overall building character – to include buildings and structures with stucco and cement plaster exteriors such as Hilgard Hall, Haviland Hall, Gilman Hall, Le Conte Hall, and California Memorial Stadium.

Howard did deviate from the Beaux Arts style in two respects. In the early 1920s when he designed one of his last buildings for the campus, Stephens Memorial Union, he chose the then popular "Collegiate Gothic" style which resulted in an asymmetrical structure that was still, nonetheless, carefully integrated into the overall plan of the campus.

Second, and more importantly, Howard became an accomplished practitioner of what is known as "Bay Region" architecture, utilizing native materials – particularly unpainted redwood shingles or board and batten as exterior wall coverings. Several of the buildings he did for the campus – including an addition to the Faculty Club, the present day North Gate Hall (originally built

as a home for the School of Architecture), the Drawing Building (now a wing of Blum Hall), the Dwinelle Annex, Senior Men's Hall, and the Women's Faculty Club, utilized this style.

In contrast to the grand stone neoclassical academic edifices of the campus these buildings were typically much smaller, some of them domestic in scale, and tucked into the natural landscape, especially along Strawberry Creek; they were adapted to small, informal sites and existing topography rather than placed on large, artificially graded terraces. They provided a rustic counterpoint to the formal Beaux Arts campus. By the second decade of the 20th century several of these buildings were in place.

Academic buildings in the Howard era ended at the Hearst Mining and the Chemistry Building. New buildings were concentrated on the middle and lower elevations of the campus, and the steeper slopes east of today's Gayley Road was not considered part of the campus proper. Although the Hearst Competition entries had initially envisioned various grand schemes for the development of the hills, and Howard himself proposed a domed observatory and a "hill town" of student dormitories there, the only major permanent development by the early 20th century in the area was the Hearst Greek Theatre. Completed in 1903, it was carved into a natural bowl of the hills that students had used as an informal amphitheatre since the 1890s.

One of Howard's staff on the Greek Theatre project was a young woman architect, Julia Morgan, recently returned from the Ecole de Beaux Arts in Paris. She had earned an engineering degree from the Berkeley campus in 1894 and had, in fact, been part of the student class that had first taken advantage of the future Greek Theatre site for performance events. This gave her early familiarity with this portion of the campus environs both as a student, and an architect.

WOMEN AND EARLY WOMEN'S FACILITIES AT BERKELEY

Unlike many American universities of the 19th century, the University of California did not discriminate in admissions against women or formally restrict their numbers or academic activities on campus.

Women students were academically admitted to the University on a theoretically equal standing with men within a few years of the founding of the University, and quickly numbered a substantial part of the student population. Eight women were among the 90 undergraduates in the second full year of University operations (1870-71), and within a decade they represented nearly a third of the undergraduates.

By 1900, when the Hearst Plan was finalized, there were 951 women undergraduates compared to 1,107 undergraduate men, and nearly the same proportion — 83 out of 183 — women among the graduate students. With such large percentages and numbers of women students there was a demand for facilities for them.

The first residential sorority for women students at UC was established in 1880, and by the early 20th century there were a number of off-campus residences for women, including sororities and rooming and boarding houses.

On campus, non-residential facilities for women students were established in embryonic form when the campus set aside a room in the basement of North Hall as a woman's club room where students could go during the day. This was a modest beginning, but should also be understood in the context that there were at the time no general or large non-academic facilities for students, men or women, anywhere on the campus. They made do with small and borrowed spaces, such as using lecture halls for meetings, or gathering outdoors for extracurricular activities.

The North Hall women's room was later either supplemented or replaced with women's rooms in East Hall, completed behind Bacon Library in 1898. But women, despite their numbers, still only had a tenuous place in campus facilities. For example, while it was taken for granted that male students would have full use of athletic facilities, women students, had to petition in the 1890s for the assignment of Harmon Gymnasium for a few hours a week to women's physical education classes in which there was a great interest. There was a campus swimming pool in Strawberry Canyon, but it was for the males only. The Faculty Club, when it was organized and built its own facility, was designed on the model of a private men's club and did not admit women to full use or membership even when a few women became tenured faculty members. Sexual mingling would not have been countenanced in sports or some other venues, although women and men did share the academic classrooms, laboratories, and library.

Hearst Improvements

At the turn of the century there was a signal improvement in campus facilities for women. Regent Phoebe Hearst had moved to Berkeley to be close to the campus during her tenure as a Regent and during the completion of the architectural competition. She rented a large home at the southwest corner of Piedmont Way and Channing (facing Channing Circle) and commissioned Bernard Maybeck to design a social hall immediately to the west, on Channing Way.

Maybeck produced what became known as “Hearst Hall”, an architecturally unique structure that resembled an overturned ship, with large, curved, laminated beams forming structural ribs and exterior towers and walls clad in oversized wooden shakes. The Hall featured a grand, vaulted, upper story gathering space as well as ground floor rooms. It quickly became a center of campus-related activities including receptions and teas.

With the Architectural Plan completed, Phoebe Hearst soon donated the building to the campus and it was moved in 1900 to a an off-campus lot she had purchased just southeast of the Faculty Glade, on what was then a northern (north of Bancroft) block of College Avenue. Dismantled and re-established on this site, Hearst Hall became not only the women’s gymnasium but a primary social and event space for women students and for the campus at large. It was on the fringe of the campus, not part of the campus proper, but was close enough to serve on a daily basis for programs and activities, a spatial relationship that would be somewhat mirrored by the siting of Senior Women’s Hall about a decade later.

Aside from the periods when it was being used for women’s physical education Hearst Hall was not restricted to use by women – mixed-sex dances, receptions, meetings, and special lectures and performances not only for students but for alumni, faculty, and even townspeople, were common there – but it was also the primary place for extracurricular activities on campus by the women students. It provided a large, physical nucleus where women could meet indoors, socialize, dine together, and plan and conduct special events and activities.

Facilities for Women

This incremental development of facilities for women students and the large percentage of women among undergraduates on campus did provide a degree of advancement and equality for women, but there were still substantial ways in which women were not fully integrated into the campus.

Until the early 20th century no women served on the faculty, although some women did have academic appointments (and, typically, lower pay than men) as researchers or assistants. There was one influential women administrator – May Cheney, who served in a variety of roles including Appointments Secretary for the University – but most non-academic university employees were also men.

Equality in admissions did not mean that women were able to pursue whatever academic career they wished as male students could. There were academic disciplines where male faculty did not regard women as suitable practitioners, and – anecdotally at least – some male

professors did not want women in their classes. A large percentage of the women students were concentrated in studies training them to be elementary and secondary school teachers.

Drawing on the evidence of student publications of the time, male students seemed to regard their fellow women students with a mixture of fascination, but also a recurrent undertone of amusement or resentment, especially as women students generally established a high degree of scholarship. Women seemed to have been seen as part of the University, but not fully a part. At best, they had formal, but circumscribed, roles. At worst, they were derided as either flighty and unserious – at college primarily to secure a husband with good financial prospects – or dull, unattractive, and un-womanly “grinds” trying to intrude on traditional male territory in academia.

This was evident in the structure of student activities. within which there were subdivisions that excluded women students. The President of the Associated Students was, for example, always a man (until World War II), with one position – the vice presidential spot – set aside for a token elected woman. Women students were not allowed in some organizations and activities. The Cadet Band (forerunner of the California Marching Band) was all-male (until the 1970s), and women could and did attend athletic events and rallies in large numbers but where not part of the formal rooting sections, which were men-only, as were the “yell leaders”.

Men were the traditional elected or appointed heads of most student activities ranging from the student newspaper (the Daily Californian) to the yearbook and many clubs and social groups. Women, at best, could either form their own parallel clubs or secure small portions of responsibility, like a women’s section of a publication.

The sex-differentiated roles were clear during the once-every-four-years Student Labor Day, beginning in 1896, when students volunteered en masse to improve campus facilities. On those occasions the men students built pathways, bridges, and made other improvements – while the women students prepared an ample lunch for them after their labor was finished. There were also, starting in the early 20th century, annual “Women’s Days” on campus when women students were “allowed” to do things like edit the Daily Californian.

The most influential early president of the University of California, Benjamin Ide Wheeler, recognized that the campus had many women students and they could not be ignored. During his twenty-year tenure (1899-1919), he appointed, in 1906, the first dean of women, Lucy Sprague.

Sprague perceived what she would later call “the narrowness of experiences that the University offered its

women students” and worked to create activities and programs not only to engage women students, but to elevate their standing on the campus. She encouraged faculty wives to invite women students to their home, and did so herself. Every Wednesday afternoon Sprague had a standing invitation to all freshmen women to come to her own house for light refreshments and socializing. Lucy Sprague Mitchell, *Two Lives*, Simon and Schuster, 1953, page 196)

She later expanded the invitation from freshmen to all women students and “I hit on the idea of reading poetry for a half-hour or so when it was nearly time for them to go home...” (196) During one of those gatherings, she suggested a women’s only dramatic event, where women students would not only be the performers, but write the program and undertake every other production detail from costumes to staging to ticket sales. This grew into the “Parthenia”, an annual production first staged in 1912, always using a script by a woman student, and usually built allegorically around the theme of the womanhood. These events continued as popular campus activities into the 1930s and contributed to the sense that women students could have a prominent place, and space, on the campus. Sprague characterized it as *“a big cooperative undertaking, planned and executed by more than twelve hundred women students – the first they had ever conceived of....It meant a recognition of the girls through a distinctive and distinguished contribution of their own fashioning....It was reassuring that it met with such response from girls who, for the most part, had been content to attend the University without being a real part of it.”* (page 198).

CONCEPT AND PLANNING FOR SENIOR WOMEN’S HALL

A number of years into Sprague’s tenure as Dean, and a few years before the first Parthenia, the idea of a hall reserved for the activities of women students came up and caught the attention of campus women. As noted



Fig.5: GORTON HALL Concept Sketch
SF Call, 1909. The accompanying text says that the drawing is by a “Miss Lillian Rice”

above, there were women’s spaces on campus – particularly Hearst Hall – but no space that were both exclusively for, and purpose built for, women.

The genesis of this idea relates to a men’s activity. In 1900 senior men students, encouraged by some faculty and administrative staff, at the campus, formed the Order of the Golden Bear. It worked to improve University life by hosting confidential discussions among the leading male students, faculty, administration and alumni. The organization had both student and “associate” members, and met (and still meets) every two weeks during the academic year to confidentially discuss matters related to campus life and affairs.

For the faculty and President Wheeler, an early member and supporter of Golden Bear, the organization was means to have a student sounding board and a positive influence on student lives and activities without heavy handed and formal dictates. The Order of the Golden Bear followed a format of weekday evening meetings followed by a social dinner. There was no place on campus this could be undertaken in the early years, but by 1905 the organization was raising money, with the blessing of the University administration, to build a club house on the campus.

John Galen Howard donated his services to design what was initially called “Golden Bear Lodge”. It became a rustic, all-redwood log and board, cabin located east of the Faculty Club and symbolically positioned there, so Professor Henry Morse Stephens would say as the “heart” of the University, next to the “mind” – the Faculty Club itself.

Golden Bear Lodge – Senior Men’s Hall – was constructed in 1905-06, and opened for use in Fall, 1906. Ironically, although it was built by and for men, Regent Phoebe Hearst came to the rescue of the project with a donation when the fundraising fell short.

The building had two divisions. The front – a large, long, room with a large fireplace and benches and tables built of split redwood logs – was assigned as a gathering place. Behind the fireplace was a second, “secret” room with a concealed entrance. The main room was for the use of Senior men in general. The much smaller rear room was reserved for discussions of the Order of the Golden Bear.

The defining character of Senior Men’s Hall was its sex-exclusive nature. Each year there was a ceremony when the men of the graduating senior class formally handed the building over to the custody and use of the men of the incoming senior class. Women were not allowed to enter the Hall, for activities or otherwise.

By the 1906-1907 academic year, women students at Cal – who then numbered just over 1,000 out of 2,519 undergraduates – faced a combination of factors:

- Women made up fully 40% of the undergrad-

uate population (and, perhaps more surprisingly, a majority of the much smaller number of graduate students);

- Dean Sprague was encouraging women students to pursue special projects and pursuits and expand their place on campus;
- Senior men were still traditionally in charge of most student activities, and some student activities were closed entirely to women;
- The senior men had just built, with administration and faculty blessing, their own-freestanding, building exclusively reserved for their use.

Given these circumstances it is not surprising that by 1909 at the latest, women students were beginning to actively discuss having, for the first time, their own exclusive purpose-built facility on the campus, a parallel to the Senior Men's building.

They would also follow the same model as Senior Men's Hall: a stand-alone structure, with a rustic, lodge or home-like character; a multi-purpose space adaptable to a variety of activities and uses; private fundraising to construct it; donated building plans by an architect known and respected in the community; a gift of a site from the University Regents.

In explaining and recommending the Senior Women's Hall project to The Regents in 1911, President Wheeler wrote, *"If the men have one (a senior hall), the women, who are assuming also responsibility concerning order and government, feel that they should have one too. I am inclined to think they would make as much use of it as the men do of their hall."* (Wheeler to Grounds and Buildings Committee, January 17, 1911 Regents Records, [CU-I, 89:3], University Archives).

Planning of Senior Women's Hall

The first specific mentions of the Senior Women's Hall project that were found in research come from 1909. However, one of the articles researched noted in late 1909: *"The question of a suitable place for the women of the senior class for their mass meetings, their heart to heart talks when student affairs are settled, has long been a burning one for the campus."* (San Francisco Call, December 19, 1909, page 41, "Women Students Plan Senior Hall.")

Another factor was apparently the desire for an indoor space for "Senior Singing". Different from spirit rallies and formal business meetings of student groups, Senior Singing was a tradition established early in the 20th century with the encouragement of the University administration, as a way to build positive student activities in which all could participate, and camaraderie. At the time students had a large and ever-growing portfolio of

favorite college songs, many of them specific to the University of California.

In 1935, the Blue and Gold yearbook looked back and reported, *"The social custom of men's and women's Singings came about as a result of the desire on the part of senior men to convene periodically for discussion of the most vital campus and class questions. Originally, the gatherings were held in an impromptu fashion on the steps of old North Hall. In 1905, however, through the combined efforts of the seniors, juniors, alumni, and the Department of Grounds and Buildings of the University, a Senior Men's Hall was erected. A short time later the women were responsible for the building of a Senior Women's Hall. The tradition of Singings, started at this time, has continued uninterrupted down to the present and constitutes an important phase of senior activities on the campus."* (1936 Blue and Gold).

Actual fundraising for Senior Women's Hall, with the incentive of providing a place for the women to gather, socialize, and sing, apparently began in Fall, 1909, with the beginning of the 1909/10 academic year.

It was soon apparent that an active and varied fundraising effort was underway, enlisting the support of not only women students but some men as well. The Prytanean women's honor society – the female counterpart to Golden Bear – promised part of the revenues of its annual spring "fete" for the campaign.

"Ways and means of the erection of senior women's hall on the campus are rapidly being consummated under the management of a committee of which Miss Marguerite Ogden, a daughter of Judge Ogden of Oakland, is chairman. It is estimated that the new Hall will cost in the neighborhood of \$2,000, and according to the plans of the committee this sum is in view." (Berkeley Independent, December 10, 1909).

Mask and Dagger, a student society for the dramatic arts, also offered fundraising support through the proceeds of some campus plays. Since both men and women participated in the dramatic events, this is an example of male support for the project. A more direct case is the pledge by the Senate and Congress debating societies – where men were always the primary debaters – to hold a benefit. Younger women students became involved, although the project was formally a hall for the senior women alone.

The women of the Class of 1910 were not successful in completing the fundraising, so the next senior class also took on the project and saw it through their own Senior year. December 15, 1910, a newspaper reported, *"Construction on Senior Women's Hall, the proposed headquarters for women seniors of the university, will be started about March 1, according to the plans of the students. The first shovelful of earth thrown up for the foundation will be the signal for a general celebration on the part of the women. Funds for the*

building of the structure are coming in rapidly..." (San Francisco Call, December 16, 1910). (March 1 would prove a too optimistic date for the start of construction.)

By January 17, 1911, the project was sufficiently far advanced that President Wheeler wrote to the Regents Buildings and Grounds Committee formally conveying the proposal for approval. *"I enclose a petition from the women of the Senior Class repeating the petition of the last Senior Class. The place where it is proposed to locate this Senior Women's Hall is well withdrawn from observation and out of the way of any proposed building. The building planned is an inoffensive bungalow. There may be, however, objections to putting up on the university grounds a wooden building of such humble dimensions and quality. It will, however, serve, I am convinced, a purpose. The Senior men have a building which plays its part, as you know, in the regulation of student affairs and the government of the University. If the men have one, the women, who are assuming also responsibility concerning order and government, feel that they should have one too. I am inclined to think they would make as much use of it as the men do of their hall."* University Archives (Senior Women's Hall, 1911-12, CU-I 89:3)

"In accordance with the petition submitted by the Women of the Class of 1910, we, the women of the Class of 1911, do hereby petition your Honorable Body to permit the erection of a one-story building to be designed by Miss Julia Morgan with the sanction of the Department of Architecture of the University of California, and at a cost of \$3,000. The following available site, according to the plans of the Greater University, is petitioned for: the site just below the Hearst Amphitheater between Strawberry Creek and the roadway and about one block east of College Avenue.

The purpose of such a hall is to provide a gathering place for the Women of the senior classes at their regular weekly meeting and to furnish accommodations for committee work and other informal gatherings for which there is at present no available place. Through such means the Senior Women expect to develop a greater unity of interest and effort in matters pertaining to the women of the University and the University as a whole." It was signed by eight women, Leigh Stafford (chair), Blanche E. Ablere, Margaret Witter, Hazel Jordan, Marguerite Ogden, Belle Clarke, Evelyn Merritt, Mable Louise Sadler. (University Archives, Senior Women's Hall, 1911-12, CU-I 89:3)

The Regents Committee on Grounds and Buildings met on April 7, 1911 and secretary Victor Henderson wrote to Sprague on the 10th of that month, that they had *"voted permission to the women students to build Senior Women's Hall on the knoll south of the Greek Theater and a few hundred feet east from the College Avenue entrance. They voted, also, to reserve the Palmer lot on Piedmont Avenue as a site for future women's dormitories."*

Building blueprints, preserved in the Environmental

Design Archives at UC Berkeley, show plans dated as "5/1911, Revised" from Julia Morgan's office in San Francisco. The plans are marked as project "318" for her office. The blueprint bears the University stamp as a seal of approval, and also the signatures of Morgan, Secretary of the Regents Victor Henderson, and Hiram Johnson, Governor of California, who would have been fulfilling his role as a member of the Board of Regents.

Construction apparently got under way during the summer, with a Mr. Bruce and his firm building the structure. Given the permitting standards of the day (in which municipal building permits on private property consisted simply of a one page form and a phrase to describe what was being done) it would have been a relatively easy structure to stage and rapidly erect, somewhat similar to putting up a small frame house. As long as labor and materials were available, construction could proceed quickly.

Design, Character, and Siting of Senior Women's Hall

From the beginning, the architectural concept for Senior Hall seems to have been a modest, rustic, lodge-type building, that would be more consistent with the evolving First Bay Tradition style, not the monumental Beaux Arts edifices of the campus.

The first reference to design found in this research is a mention at the end of 1909 that "the building committee has prepared tentative plans of the hall, a perspective of which has been sketched by Miss Lillian Rice." (San Francisco Call, December 19, 1909).

This article was accompanied by a drawing — presumably the one mentioned — showing a very simple, gable-roofed, one story frame building, with an inset porch centered on the façade. (fig.5) Although the final building ended up differently — with a gable roof, two small wings, and an off-set entrance — the Rice sketch does express the fundamental character of what was eventually built, including a central hall, square windows high on the walls, a monumental fireplace/chimney centered in the structure, and a rustic wooden exterior.

Another December, 1909, press report said, "Though the plans for the building have not yet been definitely decided, it is generally understood that the building will be along rustic lines. It will be a shingled, square building containing one large room with a large fireplace, a kitchen and a smaller room for committee meeting." (Berkeley Independent, December 10, 1909).

Morgan modified the earlier concept — exemplified by the Rice drawing—of a single, rectangular, structure to the final design of a central hall with two, lower, wings on the sides.

The site for the Hall apparently shifted during the planning process. Most historical accounts simply state that it was sited above Strawberry Creek, south of the Greek Theatre. This may be a second and replacement site.

In 1909 one newspaper article reported “It is also generally understood that the building will be erected near Founder’s Rock on the north side of the campus, just opposite College Hall, the women’s dormitory.” (Berkeley Independent, December 10, 1909.)

However, if there was a specific proposal or plan for a Founder’s Rock vicinity site, it was set aside in 1910. By 1911 the building site was firmed up on Strawberry Creek, although uncertainty over whether dormitories would be erected there caused a flurry of discussion.

The reason given for this site was that if the University ever built dormitories for women students, they would probably be on the Palmer Estate, a large Victorian house with elaborate grounds that lay on Piedmont Avenue north of Bancroft Way, in what was then a private residential neighborhood (today, the area west of Memorial Stadium contains part of the Palmer site, north of the International House). Henderson stated that it would make sense to have the Senior Women’s Hall relatively nearby to the north, so women students could easily walk from dormitory to Hall and back.

The fact that a wooden building was planned was apparently also relevant to the siting. “Due to fire regulations, it was impossible to build a wooden building very close to other campus buildings”, it was recalled in 1924. (Senior Women’s History Committee, 1924, “The Founding of Senior Women’s Hall”, Senior Women’s Hall file in Prytanean alumni records, privately held). This was a particularly relevant issue circa 1910, when the new Doe Library was being constructed next to old, wooden, North Hall and there were significant fears on campus that if the wooden building caught fire the new Library and its collections would be endangered.

Morgan, accordingly, prepared her design for the site overlooking Strawberry Creek, south of the Greek Theatre and adjacent to the road running up to Strawberry Canyon, but a suitable distance from the permanent buildings of the campus.

CHANGES TO THE ENVIRONS AND RELOCATION OF GIRTON HALL

Period photos and a site plan show that Senior Women’s Hall was inserted on a small knoll or protection into the curving course of Strawberry Creek. Riparian trees and live oaks surrounded the building on three sides. Across the dirt road to the north there was a steep slope with a eucalyptus grove that shaded into, and surrounded, the

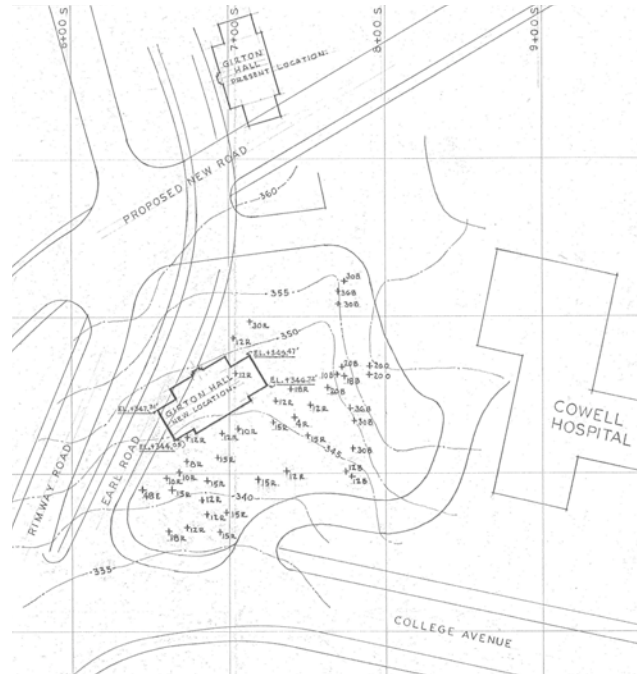


Fig.6: GIRTON HALL
Plot Plan, 1946, showing “present relocation and new location of Girton Hall”

Hearst Greek Theatre. To the south across the Creek there was private property; to the west/southwest, College Avenue came as far north as Strawberry Creek as a city street, lined largely with private homes, and a few fraternal groups. The University had started to acquire a patchwork of properties in this area – including the lot on which Hearst Hall stood – but it was still primarily an “off campus” neighborhood, not part of the central campus.

In subsequent decades the University continued acquiring the private properties, until eventually – by the 1960s – it had purchased all of the land north of Bancroft Way. Long prior to that time, however, some major campus interventions and development had occurred east and southeast of Senior Women’s Hall.

The first was the construction of Memorial Stadium in 1923. Although the Stadium lay some distance from Senior Women’s Hall, part of the site development involved the grading and relocation of roadways north of the Stadium, along with the culverting of Strawberry Creek. The road past Girton appears in photographs to have been somewhat widened and acquired a more durable surface and, instead of being a little-trafficked route to the Canyon, became the prosaically named “Stadium Rimway” which arced above the Stadium and connected to City streets on the other side.

The next major change in the environs was in the late 1920s when, after John Galen Howard was dismissed as

Supervising Architect, the University engaged George Kelham for that position and also received a gift of funds for construction of the first UC owned and operated dormitory, Bowles Hall.

Bowles, designed by Kelham in the still-popular Collegiate Gothic style, rose north east of Girton and above and across the road as a multi-floored, castle-like edifice.

Not long thereafter the University combined private gifts and student funds for the construction of Cowell Memorial Hospital, another Kelham project, across the Creek and southwest of Girton, facing College Avenue.

These two developments essentially flanked Girton with large, institutional buildings, although the immediate setting remained.

A decade and a half later—in the mid-1940s—it was not a building, but a roadway realignment, that resulted in the move of Senior Women's Hall. The College of Chemistry had funding for a new building, the present-day Lewis Hall, and it was decided to site it on the eastern edge of the Chemistry complex, below the Greek Theatre. This required shifting a roadway — today's Gayley Road — east from its earlier location. The road shift had two immediate impacts; it moved the traffic way much closer to the Greek Theatre, and also came very close to the Girton site, on the west.

As a result, in 1946 the University paid to have Senior Women's Hall moved about 160 feet downhill to its new, and present day, site. The new site was north of Cowell Hospital, but sufficiently far north to allow for the subsequent expansion of that building. Combined with the University acquisitions of property south of the Creek, the site shift also effectively brought Girton onto the central campus for the first time, since Gayley Road was connected to Piedmont Avenue and became a continuous thoroughfare through University property and a de facto eastern boundary of the main campus.

April 2, 1946, the Daly Californian noted "Senior Women's hall, also known as Girton hall, will be moved 160 feet down from its original location to make room for a cross-campus road, William J. Norton, University business manager, said yesterday. The building, located near Cowell hospital, will be moved when the construction of Gayley road to join Piedmont avenue instead of College Avenue begins. 'A \$40,000 contract has been signed and construction will take place sometime in the summer,' Norton added." (Daily Californian, "Senior Hall To Be Moved This Summer", Daily Californian, April 2, 1946).

After the 1946 relocation, there would be two other major changes to the context/environs of Senior Women's Hall. First, in 1970, the building was transferred to use of a new childcare program, ending its use as a

women's gathering place. A play yard was subsequently constructed west of the Hall, and modified a number of times over the years.

Second, in 1992-95 Cowell Hospital was demolished and replaced with the present day three building complex of the Haas School of Business, immediately to the south of Girton. One change in this period was temporary — Girton went from childcare use to use as a job site office for the HSB project, but was then restored to childcare. A second change was permanent; massive academic buildings rose directly south of the Hall.

The construction of the Haas complex also required a wheelchair accessible route, and a concrete pathway and ramp system was constructed immediately adjacent to Senior Women's Hall on the west and south.

USES OF SENIOR WOMEN'S HALL

The early use of Senior Women's Hall was very consistent with the goals of the fundraisers. *"Initially, its use was restricted to the senior women. Later, it was opened to all women's societies, and it continued to be used by campus women's clubs until 1969..."* (Darnell, UC Chronicle, Fall, 1998, page 62).

Through the early 1930s management of the Hall was informal. *"There was no definite procedure for the use of the Senior Women's Hall and permission to use the hall was in the control of a group of senior women and practically any senior woman who wished might have a key."* (History of Senior Women's Hall, May, 1949, Susan Thomas, Vice president of the Class of 1949, Senior Women's Hall file in Prytanean alumni records, privately held)

This procedure was revised in 1934/35, initially to place the key with staff in the Student Union, then to allow only use by "those on an approved list. In 1936, Audrey Anderson limited the use to women unless otherwise approved by the senior women's hall executive committee." (ibid).

During World War II Girton was used for parties and events for service men on campus, as well as women's groups. The campus was crowded and many facilities had been given over to military use, making spaces like Girton valuable for small gatherings and events. In 1944 an application procedure for use of the hall was formalized.

By the year the Hall was physically relocated (1946) it appears that the building did continue to fulfill its original functions as a gathering place for senior woman and senior activities, for serious meetings and student fun, and was still nominally under the control of the senior women (in association with the Dean of Women's office).

But the hall had also grown to have perhaps a broader use that originally envisioned, with mixed gender uses, student clubs beyond women's activities, use by both graduates and undergraduates, not just seniors, and outside-the-classroom academic events like faculty talks also making use of the Hall. There are mentions in various records and publications of graduate student dances on Sunday nights, a wide variety of social gatherings and meetings of groups ranging from class governments to student drama societies, and even loan of the hall when it was not otherwise in use to a staff member so he could practice the piano.

Circa 1949 financial responsibility for the Hall and its upkeep was assumed by the University. By the 1960s the management of the Hall appeared centralized in the office of the Dean of Women, with the involvement of some women students and alumni. Groups that used it regularly included several sororities, various student honor societies (including both men and women), the "U.C. Dames" (perhaps the faculty wives association), and housemothers of various sororities. Other users by the late 1960s included the Cal Band, the Afro-American Student Union, the Campus Crusade for Christ, the Polish Club, the U.C. Hiking Club, and the Student Optometric Society. Most use, a memo in the Dean of Women's office noted in 1969, took place after 3:30 in the afternoon. (Report of Committee For Senior Women's Hall, January 24, 1969, Senior Women's Hall file in Prytanean alumni records, privately held)

Interior Character of the Hall

The earliest known picture of the Hall interior, from the 1913 *Blue and Gold*, showing the Fall, 1911, opening — shows the attendees sitting on chairs and on the built in bench around the perimeter of the room. Later pictures, however, show that it was common for Hall users to be more informal, often sitting on the floor. In fact, the majority of pictures of events at the Hall found from the 1930s and 1940s show the floor crowded with seated women students. In most of the 1930s and 1940s pictures a piano is evident in the Hall — usually against the east end — and a small built-in platform high on the wall in the southwest corner of the main room appears to support a large box or perhaps an amplifier, speaker, or radio. A number of the photos show one large table, and another smaller one, as well as one or two high-backed wooden chairs.

Other seating appears to have been folding wooden chairs and a scattering of wicker armchairs and loveseats. All the furniture was moveable, except for the built in perimeter benches, and the most common photographic views of the Hall pre-World War II show very flexible arrangements, usually centered around groups of women

seated on the floor. A large rectangular area rug with a patterned border appears in several photos, but the bare — often scuffed — floor boards are also visible.

Curtains custom made to a design by a student were added to the Hall, and remained until replaced in 1949. In 1969 records there are mentions of removable chair covers and "plaid chair cushions" that have been cleaned, and plans for floor refinishing.

It seems likely, from the limited evidence available, that the Hall use became modified over the years. Instead of being a key gathering place for all senior women, it increasingly became the province of specific, smaller groups — such as committees and honorary societies — with limited memberships or invitation lists, who could comfortably assemble in the interior. In addition, women students and student groups in general more often sought out larger and better-equipped accommodations for their events.

For about a decade, after its completion in 1911, Senior Women's Hall was the small, but still sole, on-campus space exclusively reserved for the non-academic use of women students (with the possible exception of the women's rooms in East Hall; the date their use ended has not been documented). However, Hearst Hall still remained and while it had a quasi-academic use — physical education for women — and a full calendar of mixed-gender events, it was both useable and used, for larger women's events.

In 1920, however, a large new building for women's activities became available adjacent to campus. The University YWCA, founded in 1889, had previously shared quarters with the YMCA in the off-campus Stiles Hall, a brick edifice on the corner of Dana Street and Allston Way, about where the northern portion of Haas Pavilion now stands on campus. During World War I, the opportunity arose to construct a stand-alone facility, which was built at the corner of Union Street and Allston Way, just downhill along Strawberry Creek from Sather Gate.

Julia Morgan was the architect of what became universally known as the Y "Cottage", as she had been the architect of Senior Woman's Hall. The Cottage was a larger and more versatile facility for women students and although it had the overlay of being a privately operated, and religiously affiliated, facility it was in practice a place open to women students of all backgrounds and interests.

Soon after the Y Cottage opened in 1920, old Hearst Hall burned in 1922. Although the loss was widely mourned, the destruction of the building stimulated a donation from Phoebe Hearst's son, publisher William Randolph Hearst, to fund a much larger, modern, women's gymnasium.

Julia Morgan again was a designer — cooperating in this instance with Bernard Maybeck — and the building was completed and opened in 1926. Although, like old Hearst Hall, it was assigned as a space for women's physical education and recreation, it also had the capacity to accommodate large social gatherings, dances, and other events.

In addition to Hearst Gymnasium, the 20s saw the planning and completion of the new Stephens Memorial Union, the first comprehensive student union for the Berkeley campus. Designed by John Galen Howard and opened in Fall, 1923, the building was opulent and comprehensive by campus standards of the day. It contained offices and meeting rooms for student organizations and government, facilities for the alumni association, general-purpose rooms, the campus cafeteria, and the facilities of the student store. It was also centrally located, south of the Campanile, and just a walk of a minute or two from Doe Library, Wheeler Hall, and other major and heavily used academic buildings.

In addition to its other facilities, Stephens Union contained "club rooms" for men and women, and these appear to have immediately come into heavy use. They were large, well-furnished, high-ceiling, spaces which students of either sex could use either as an informal daytime lounge, or for specific campus events. Senior singings, once the exclusive province of the two Senior Halls, were periodically relocated to the Club rooms, as were other women's and campus events.

In 1930 an adjacent student service building, Eshleman Hall (now Moses Hall) was completed to house student publications and non-academic musical groups. The size and proximity of these two buildings, their convenient location, the extensive facilities and services they provided, would have all mediated against the popularity of either of the senior halls as a primary center of student — or even just senior — life.

Current Phase of Use of Senior Hall

All of these factors contributed, by the 1960s, in the primary change of use in Senior Women's Hall, and the ending of the old name and restoration of the originally suggested "Girton Hall" name.

In the 1960s students had become increasingly interested in the development of some sort of affordable, convenient, childcare services and facilities on the campus. Individual students and the ASUC became the instigator in this effort, which took tangible form in Fall, 1969. "The experiment on campus child care was launched on the Berkeley campus last fall through the efforts of two men students — Reggie Sedgwick and Bill Pumb," the Oakland Tribune reported (February 18, 1970).

The campus settled on Girton Hall as a site to lend. *"Support came from Mortar Board, senior women's honorary society, which put it at the top of its philanthropic projects, from Prytanean Alumnae, Women's Faculty Club and various other campus groups...(Project proponents) cut through a lot of red tape, securing the Senior Women's Hall for use as a facility from Dean of Women Betty Neely, and obtaining a federal fund matching grant through the Alameda County Welfare Office. The new project became a reality in its new quarters last month."*

"...the ASUC Sort Time Day Care Project — is currently being tried on an experimental basis in Girton Hall, the senior women's hall on campus. The brown shingled building, adjacent to Cowell Hospital, has been converted for daytime use by children of married students. It can accommodate 15 children (between the ages of six months and five years) per hour, with a maximum of four hours per child. It operates from 8 a.m. to 5 p.m. and the cost depends on income." (Oakland Tribune, February 18, 1970).

Thus, with the assistance of some of the women's organizations that had helped create Girton Hall more than a half century earlier, and had used it in the intervening decades — as well as the support of Lucy Sprague's administrative descendent, the Dean of Women — the building entered on its second major phase of use, which has continued to the present day.

CHRONOLOGY OF WOMEN'S AND STUDENT FACILITIES ON THE BERKELEY CAMPUS AND GIRTON HALL

- 1870s. North Hall, one of the first two buildings on the campus, contains a small basement room for use by women students.
- 1879. Harmon Gymnasium built. Functions primarily as gymnasium for male students and for teams that are precursors of intercollegiate athletics, as locker room for military training, and as multipurpose event space: special lectures, University meetings, rallies, dances.
- 1880. First sorority, Kappa Kappa Gamma, established at Berkeley. By the time Girton Hall is constructed, there will be 12 sororities at Berkeley, all located off campus.
- 1889. YWCA chapter at Berkeley founded.
- 1893. Stiles Hall constructed. Private, off-campus, building to house the University YMCA, but also used by women's groups.
- 1898. East Hall constructed on campus. Some spaces will be set aside as women's club-rooms.
- 1899. Town and Gown Club constructed four

blocks off campus as a social gathering space for women associated with the University and/or the community. One of several woman's clubs founded in this era that would construct social halls in Berkeley.

Benjamin Ide Wheeler arrives at President of the University, the first year of what will be a twenty year tenure. He promotes among the students a tradition of "student self-government" and "senior control" of student affairs, activities, and behavior.

1899-1900. Phoebe Hearst builds social hall as annex to her own residence on Channing, near Piedmont. After one year donates building to the University. It is dismantled and moved to campus as "Hearst Hall" (1901) where it serves as a gymnasium for women and for social gatherings and other events.

Early 1900. "Senior Singing" among the male students begins on campus, initially outdoors on steps of North Hall. The tradition is not only a social gathering, but also an opportunity for men of the senior class to discuss class and University matters.

1905-06. Senior Men's Hall constructed, providing a sex-segregated home for the senior men to gather for singing and discussion.

1909-1911. Fundraising for Senior Women's Hall, preparation and approval of site and plans.

1911. Senior Women's Hall constructed. First used in November.

1914. A record book to include the signature of every senior woman is placed in the Hall. It is later noted as still present in 1949.

1917. Wheeler Hall opens, the major new classroom and office building for the humanities, containing lounge for women students.

1920. YWCA "Cottage" opens one block downhill from Sather Gate, providing meeting, event, and dining spaces (including daily inexpensive lunch) for women students.

1922. Hearst Hall burns. William Randolph Hearst offers funds to build a replacement gymnasium for women.

1923. Stephens Memorial Union (Student Union) constructed. Contains women's and men's "clubrooms". Women's Faculty Club completed. California Memorial Stadium completed southeast of Girton Hall.

1926. New Hearst Gymnasium opens, with extensive facilities for women student recreation and socializing.

1928. College Women's Club completed on Bancroft Way with event spaces and two floors of residential quarters for single women with college degrees.

1929. Bowles Hall completed on the hillside above Girton Hall; first dormitory in the UC system, built for men only.

1930. Eshleman Hall constructed, adjacent to Stephens Union, providing additional quarters for student groups and activities.

Early 1930s. Berkeley Women's City Club constructed, providing off campus consolidated meeting and social facilities for several women's clubs in Berkeley. Designed by Julia Morgan. Cowell Hospital built southwest of Girton Hall.

1937. Fundraising for "Improvements" to Girton Hall discussed during senior singings (nature of improvements not specified).

1941. Stern Hall, first women's dormitory at the Berkeley campus, completed.

1946. Girton Hall moved approximately 160 feet downhill. Stove donated (unclear if this is a new feature, or a replacement).

1948/49. Kitchen and bathroom painted, new curtains added. Floors refinished.

c1948/49. University takes over financial responsibility for the Hall and maintenance/upkeep.

1959. "Y House" completed at Bancroft and Bowditch (replacing Y "Cottage" which is demolished). New building provides modern space for use of women students, off campus.

1961. First "units" of new Student Union complex opened, containing not only mixed-sex lounges and activity spaces, but also "quiet rooms" with adjacent showers and bathrooms for men and women students.

1969. Kitchen renovated at Girton Hall, with

new cabinets, sink, etc. Entry and bathroom carpeted.

- 1970. Girton Hall becomes facility for childcare, housing the first student childcare program established on the Berkeley campus.
- 1992-95. Cowell Hospital demolished, and replaced with Haas School of Business complex. Girton Hall temporarily used as project management/construction office, and Girton grounds are modified with accessible path/ramps to Haas courtyard.
- 2011. Girton Hall refurbished for childcare uses, including floor refinishing, new lighting fixtures.

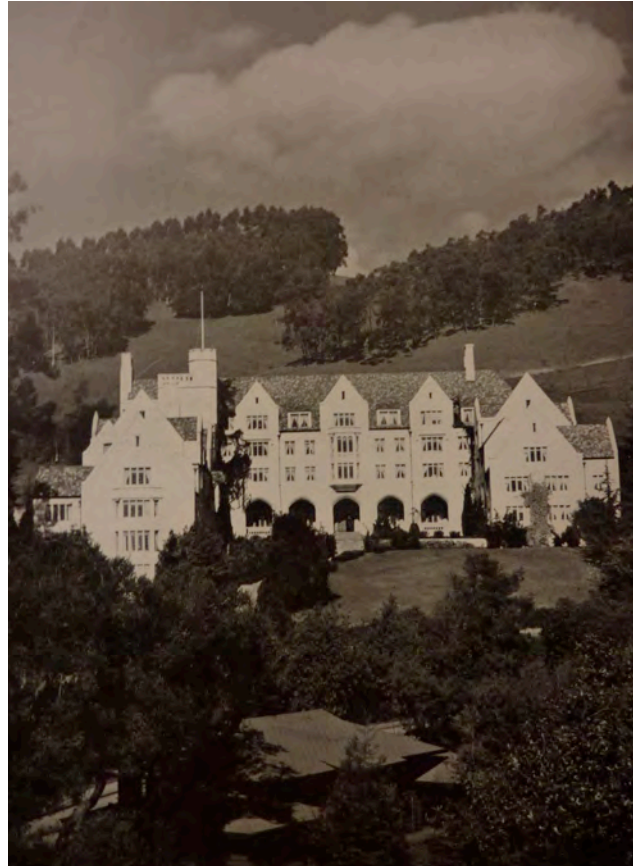


Fig.7: GIRTON HALL below Bowles Hall, c1938



Fig.8: GIRTON HALL c1913-1914, looking south (from Blue & Gold)

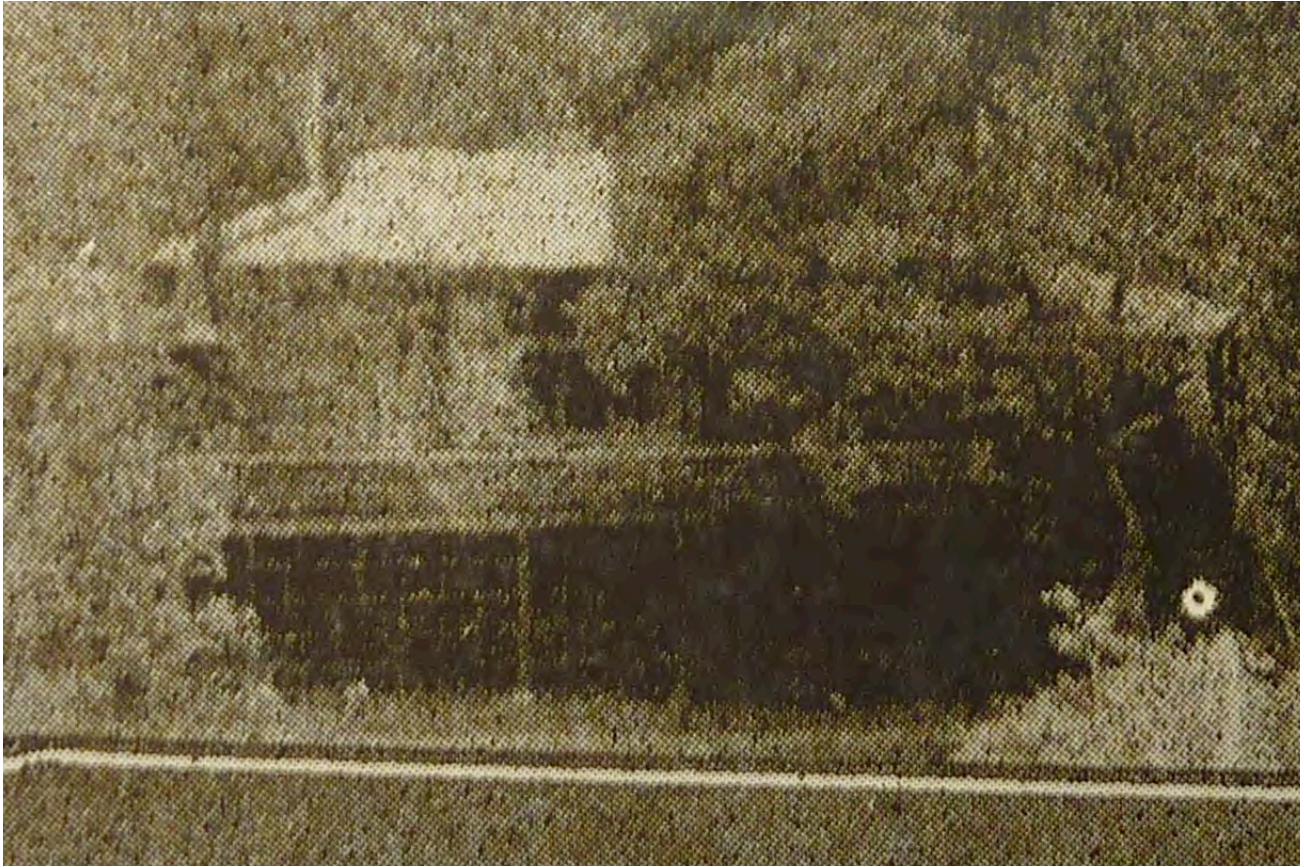


Fig.9: GIRTTON HALL, View of Rear, c1913-194 (from Blue & Gold)



Fig.10: GIRTTON HALL c1921, looking east (Univ.Arc.Pic.Collection.16G.1)



Fig.11: GIRTTON HALL MAIN ROOM, c1945 (from Blue & Gold)



Fig.12: GIRTTON HALL MAIN ROOM, c1913 (from Blue & Gold)



Fig.13: GIRTTON HALL MAIN ROOM, c1943 (from Blue & Gold)

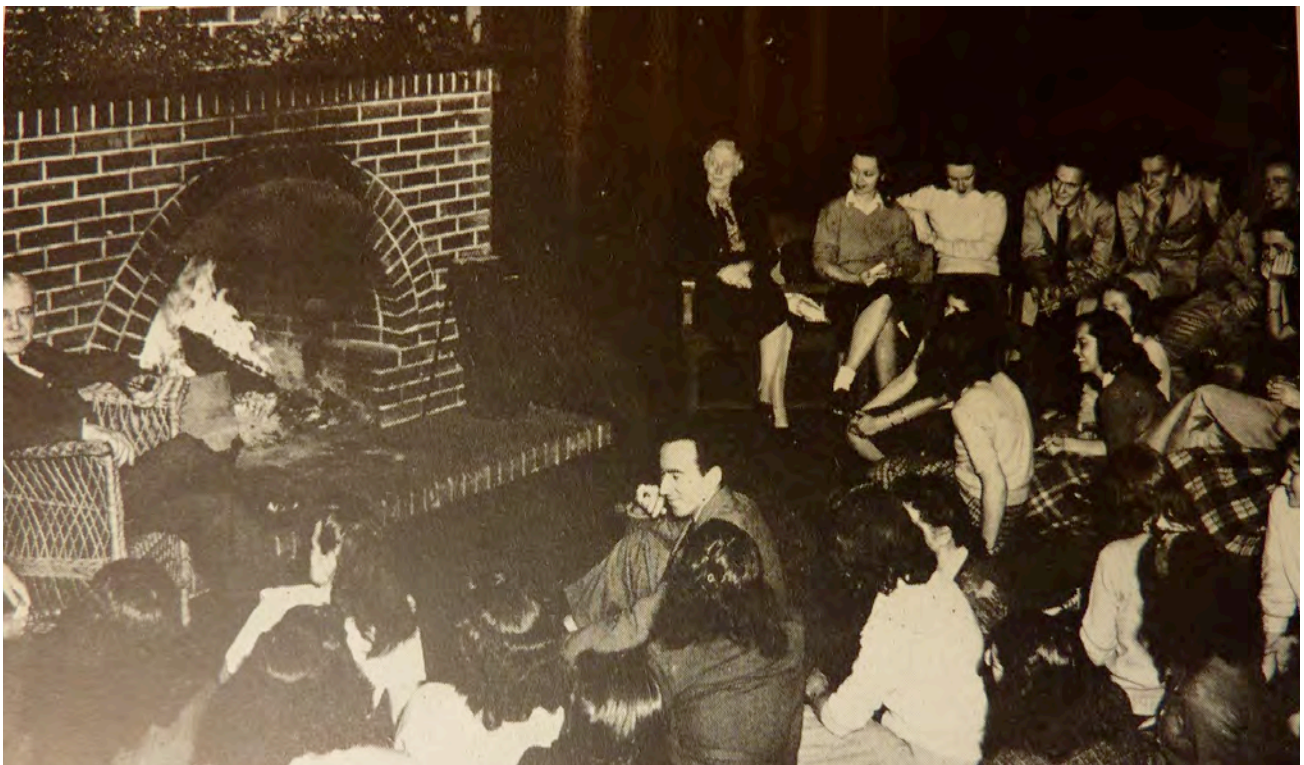
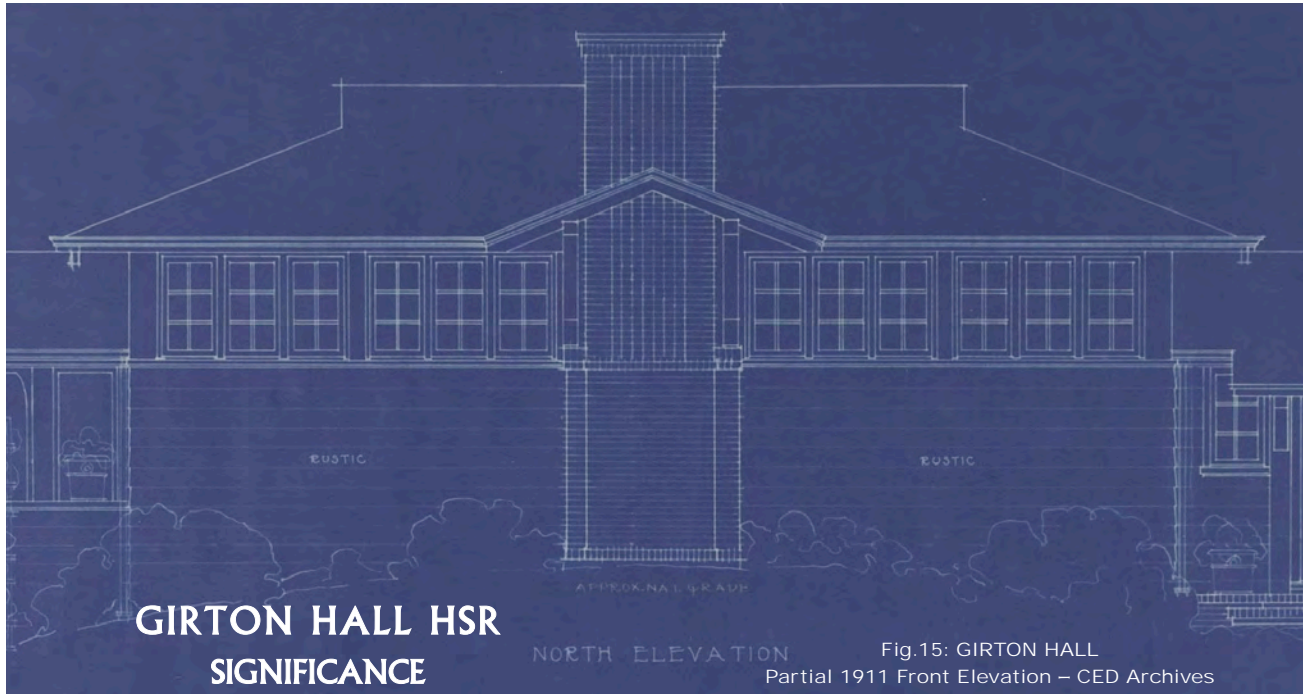


Fig.14: GIRTTON HALL MAIN ROOM c1945 (from Blue & Gold)



SUMMARY OF HISTORIC SIGNIFICANCE

Girton Hall was listed on the National Register of Historic Places (NRHP) in September 1991 (NR#91001473). The building is also listed on the State of California Historic Resources Inventory (HRI property #077089), and is a City of Berkeley Landmark (#141, 1990). For the NR, its bases for significance are identified under NR Criteria A (important events), for an important association to “social history” and, under Criteria C (distinctive features and important authorship), as an important work of “architecture.” The NRHP Registration Form states:

“The historical significance of Girton Hall [is] notable in two areas. First, by the architectural consideration..., having been designed by Julia Morgan, ...one of the west coast’s most significant architects in the early part of the century. Secondly, this building was constructed on the imperative of a group of women students, who saw the importance of having a senior gathering hall...,” [adding that] “for more than fifty years after its construction, Girton Hall was used not only for singing purposes but as a meeting hall for a number of Senior and underclass women’s clubs....” (Section 8, Significance, pp1–3)

Opened in November of 1911 (Helfand, 2002, p.229), Senior Women’s Hall was moved to its present site in 1946. The building retained its original use as a meeting and social hall until 1969 (NR, 1991, p.8/9), and was thereafter adapted to a child care facility. Though the name Girton Hall was not formalized until c1970, the title was referenced throughout the building’s history, including

during planning and on various campus maps and plans of the early 1920s.

Despite limitations on the placement of moved buildings on the NR¹, the building itself has been successfully listed, a tribute to its origins. Its site and setting are, however, of no identified historical significance.

The period of significance is identified as 1911-1941, the earlier date the building’s origins, the latter an arbitrary date 50 years prior to the NR nomination (NR, 1991, p.8/11). An updated period may appropriately revise the span of dates from 1911 to 1946, when the building was moved, or to 1969, when the building’s original use was terminated just prior to its modification for child care use.

ARCHITECTURE AND ARCHITECT

Based on its age, character and author – architect Julia Morgan – Girton Hall closely conforms to the First Bay Region architectural style (identified above as the “First Bay Traditional” style). The late architectural historian David Gebhard referred to that style as the “Bay Area Tradition.” As implied, that Tradition had several phases spanning from the late-19th century to the mid-20th. Gebhard summarizes the overall Bay Area Tradition as being “domestic, anti-urban, and often picturesque. The buildings are inevitably woodsy in atmosphere; they express a self-conscious delight in using “natural materials”; traditional materials...are lovingly manipulated as

¹ (from NR Bulletin 15: “The NR criteria limit the consideration of moved properties because significance is embodied in locations and settings as well in the properties themselves”)

both texture and structure. And because the materials and structural forms tend to be traditional, old-fashioned, and earthy, the buildings convey a sense of belonging to their sites." Gebhard succinctly defines the first phase as the "Bay Area's version of the Craftsman Building;" which he notes included the early work of Julia Morgan. [Bay Area Houses, p9]

Julia Morgan, Architect of Girton Hall, lived a long life, from Jan. 20, 1872 to Feb. 2, 1957, thus 85 years long. Morgan was born and died in San Francisco.

Following architectural education and training, first at the University of California, Berkeley (1890-1894), thereafter at the Ecole de Beaux Arts, Paris, France (1896-1902), Morgan's professional work ensued.

By all accounts, Morgan lived a dedicated professional life, never having taken the time or energy to raise a family; and a stable professional life, the Morgan offices were at a single location in downtown San Francisco from 1907 to 1951. Though it spanned almost to mid-century, Morgan's architectural inclinations were bedded in the turn-of-the-twentieth-century San Francisco Bay Area. The work of Morgan's office was solidly Academic — Beaux Arts, Shingle or Spanish Colonial. Some of the work was for who were then known as tycoons. Yet a prolific number of other works were for benevolent associations. All, regardless of the degree of flamboyance in the former cases, were manifest with coherence and clarity.

It is these qualities that, perhaps, identify Morgan's work as that of a female architect. But the gender is not all-important — the work of Julia Morgan that survives in photos and in reality does not outwardly express or represent the work of a gender of architect. The work is consistent and crafty architecture. It is altogether a solid representation of the turn-of-the-twentieth century. It first shadows then parallels the work of one of Morgan's primary colleagues, John Galen Howard, who was ten years her senior and of marked stature as the architect of the then young University of California. Like Howard, Morgan was an architect who catered to dignity via known styles, forms and materials. Their mutual Beaux Arts training was deployed throughout their careers.

Relative to Girton Hall, Morgan's work included a wide range and number of projects dedicated to women and girls, including projects on the early campus of Mills College, YWCAs (Berkeley, S.F., Oakland, San Jose, Honolulu, Vallejo, Salt Lake City, Pasadena, Riverside, plus the YWCA's Asilomar Conference Center, Pacific Grove), sororities (Kappa Alpha Theta, UCB; Delta Zeus, UCB); girl's and women's institutions (Kings Daughters Home, Oakland; Nurses' Settlement, S.F.; Emanu-el Sisterhood Residence, S.F.; Ladies Protection and Relief Society, S.F.);

and womens' clubs (Berkeley, Sausalito, Saratoga).

Additionally, Morgan was adept at the creation of communal halls. A strong contingent of her work were social, academic and religious spaces (St. John's, Berkeley; Alumnae Hall, Mills College, Oakland; Administration Building, Dining Hall, Merrill Hall, and Chapel, Asilomar; Moore casino, Santa Cruz; Hollywood Studio Club, Los Angeles) realized in the form of wooden, rectangular, gabled halls.

In the context of her career in general, and this group of works in particular, the relatively small and modest Girton Hall is a footnote. But it represents something else of Morgan. Girton Hall was designed in 1911 when Morgan was in her late-30s and when her independent work was young. Yet it was a pro-bono project, at the very least intimating a generous character.

A great deal has been written about Morgan, including detailed biography. Of the architectural writing about her and her designs, one quote stands out as the most perceptive to this author and in relation to Girton Hall. In a piece on the Bay Area Tradition, John Beach wrote that most of Morgan's buildings "*do not attract attention; the observer must make the first contact.*" (Woodbridge, p71) This observation is especially true of Girton Hall, to a fault even. And though Morgan may have preferred it that way in her lifetime — in fact, she had much of her project documentation destroyed at the end of her career — Morgan's legacy has grown into a true reverence. In this respect, Girton Hall deserves a presence on the UCB campus that acknowledges the local and regional import of its architect.

INTEGRITY

The author of the NR record "*believed that the building is still close enough to its original location to convey its historic association.*" (NR, 1991, p.7/10) However, it is difficult to connect the current site to either of the building's historic associations. In fact, empirically, the building as presently sited and used does not successfully convey that it is a noteworthy work of architecture by a highly noteworthy architect. Nor does it presently convey an association to an important period of the social history of women on campus. Both associations are presently diminished.

Thus, with respect to the integrity of the resource, given its change of setting and context, the building appears to have suffered a partial loss of its historical integrity.

Under the NR, the term "Integrity" is defined as the ability of a resource to convey — in the present day — the property's identified historic significance. The identified significance of Girton Hall is:

- A. Its important architecture and architect, and;
- B. Its association to social history, specifically the making of a social hall by and for women.

Under the NR, there are seven separate “aspects” of integrity. Each is hereafter listed and discussed relative to Girton Hall.

1. *Location* is self-explanatory, referring to the specific location where the building was constructed.
2. *Design* refers to the combined elemental characteristics of the property’s use, form, space, structure, and style.
3. *Setting* refers to the physical environment of the resource, a more qualitative criteria than that of location.
4. *Materials* are also self-explanatory, referring to the physical elements that form the historic resource.
5. *Workmanship* refers to the historic origins of the built work, thus to the character and methodologies of its original labor and craftsmanship.
6. *Feeling* refers to the association between the building and its historical period of time.
7. *Association* refers to specific historical events and/or persons.

As Girton Hall was not only moved, but moved to a site that did not replicate its original context, the building’s integrity of location and setting are not intact. However, given that the property’s significance was defined after its move, identified significance is not based on either location or setting. Therefore, these two aspects of integrity are reduced in relevance.

The building’s distinctive architecture and its distinctive features are intact. Therefore, its integrity of design, materials and workmanship are intact.

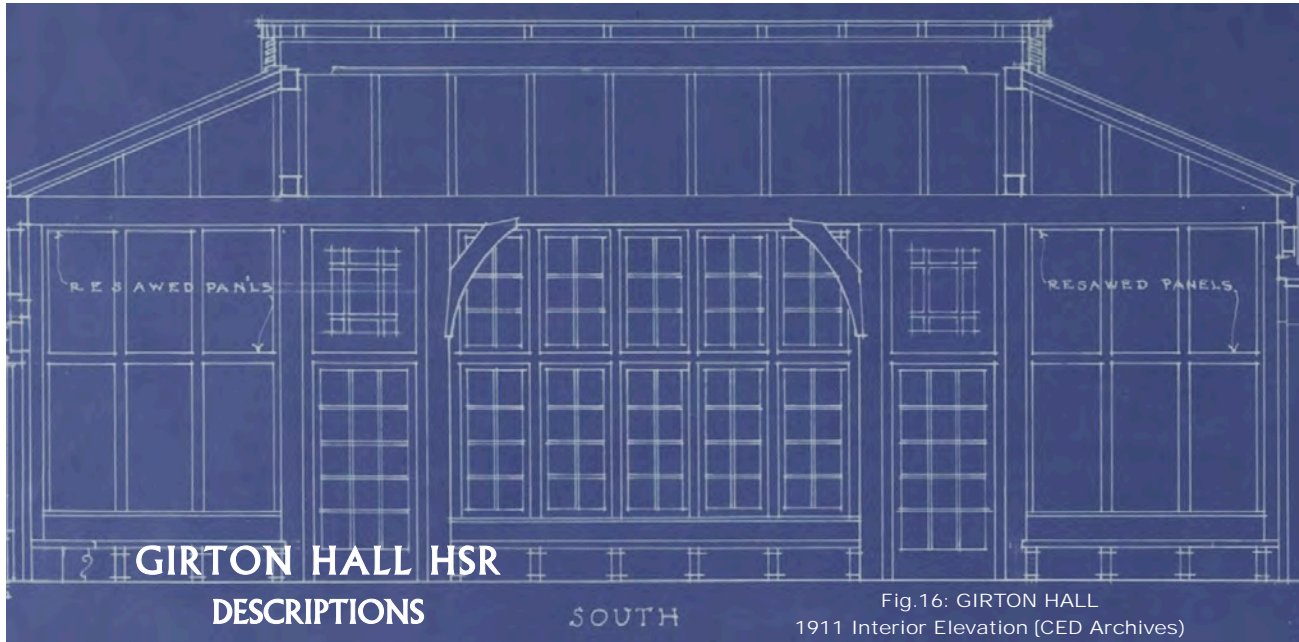
Integrity of feeling exists where a sense of the community that created the building, or the context in which it was created is conveyed by the building’s contemporary presence. The context of and surrounding Girton Hall has been changed, both as a consequence of its relocation and, since, of its changed surroundings. Yet, its original context is not entirely severed, as the building stands in the same general vicinity and setting that it did originally. And though the building very likely does not convey its original feeling based on its change of use and contemporary surroundings, it remains a quiet and evidently older building, the original material characteristics of which are largely intact. Therefore, the integrity of feeling is partially intact and partially diminished.

The same conclusion stands for its integrity of association, as Girton Hall’s architectural association is intact,

whereas its historical association — its unique origins as a social hall — is not conveyed by the resource as it presently stands and as it is presently used. Therefore, the integrity of association is partially intact but is also partially diminished. Moreover, its diminished aspect is not necessarily permanent, but is obscured by present location and use.

Altogether, the aspects of integrity most relevant to this property — those of design, materials, workmanship, feeling and association — are predominately intact. Although the latter two are diminished, those aspects of integrity are restorable. Thus, the conclusion that the building’s integrity is sufficiently intact to convey its identified meanings.

In addition to the above summary of historic significance and integrity evaluation, the identification of the relative significance of building characteristics and features is included throughout the following HSR section and summarized at the end of that section.



INTRODUCTION

This HSR section generally describes the building, its setting, and its architecture, plus a discussion and summary of alterations. Detailed descriptions are included under the Recommendations section.

Girton Hall is a simple, wooden building that is easily described. The following are excerpts from one such description, the NR record [NR, Description, ppl-2]:

"Constructed around a single main room... framed by two small wings, giving Girton Hall a symmetrical layout along a horizontal axis..."

The main front door enters into the north wing...

The two wings extend outward in the back of the hall to form the perimeters of a functional outdoor porch...

A moderately weathered wooden clapboard exterior affords Girton Hall the easy rustic, woodsy appearance of the earliest examples of First San Francisco Bay Traditional constructions."

"Girton Hall projects the outward appearance of merely a small cottage or insignificant campus meeting hall."

"An over worn shingle roof of natural redwood was replaced by asphalt shingles at some point..., which lends a somewhat more artificial effect to the entire building."

Though of course not a residential structure, Girton Hall primarily conveys a domestic character. The building is a simple form composed of a narrow range of materials and features. As noted in the NR record, the building uses "the most natural elements and materials... within the most simple expression possible." [NR, Significance, p6] Its original rusticity is less present today, due both to setting — being in the shadow of the Haas School of

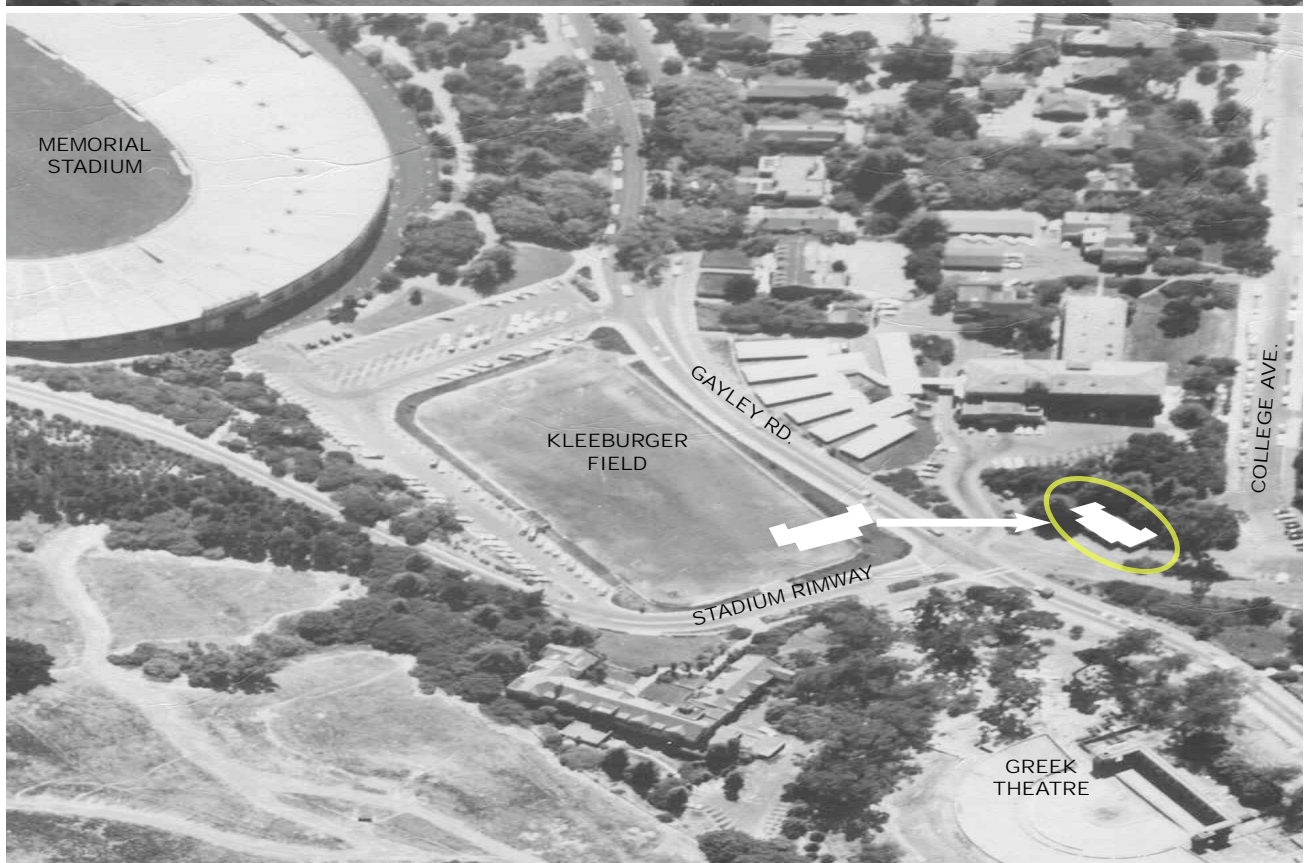
Business and amidst contemporary playgrounds; as well as to material treatments, the character of exterior finishes being one, the design of the rear, terrace wall and associated walkway another. Nonetheless, the building has an underlying simplicity of original architectural form and materials that are primarily present.

Site and Setting

Originally, the building was located on the south side of what was a dirt lane traversing the base of the hills into Strawberry Canyon [see cover and fig.1]. It stood along the roadway, with the front of the building on grade, and the rear slightly raised — approximately 5 feet above the floor level (according to later topographic information), overlooking the landscape where Strawberry Creek descended from the Canyon to the top of campus. Across the creek and its landscape were homes surrounding the cul-de-sac at the end of Piedmont Way.

In the early 1920s, the large, bucolic landscape and residential setting adjacent and to the south of Girton Hall underwent development for the University's new football stadium. California Memorial Stadium opened in late-1923. Its presence would have been a dramatic change to the former, bucolic setting of Girton Hall. Changes included the pavement and widening of the road on which Girton then stood, Stadium Way (a 1942 campus map labels it Earl Road). That wide and divided roadway, gracefully arcing eastward to the north side of the stadium then returning to the west to meet the north end of College Avenue, was essentially an extension of Piedmont Way to the south.

In the 1940s, Stadium Way and the lands that directly



adjoined and surrounded it, including the original site of Girton Hall, were subsumed by the recreation field then known as Kleeburger Field and, today, the Maxwell Family Field. Gayley Road, connecting Piedmont Way to the northeast corner of campus, was also constructed at that time. As a result, in 1946, Girton Hall was relocated a short distance to the west via a traverse immediately down Earl Road (the direct course of which is no longer present), where Girton Hall stood directly to the north of Cowell Hospital (Arthur Brown, Jr., 1928-30, demolished) and at the northern end of College Avenue, which yet ran through the campus.

Today, Girton Hall stands in that same hollow between Haas School of Business to the south, Gayley Road above and to the east, and campus drives to the north and east. The original structure was rotated when relocated, so its front facade faces now northeast into its steep hillside. The approach to the building from a drive at its northwest side faces what is nearly a blank wall. To enter the building via its front door means essentially going around the front corner of the building. Whatever frontality Girton Hall originally had has thus been altered. The open, rear of the building faces southwest to the playgrounds that are an extension of its present child care use.

Building

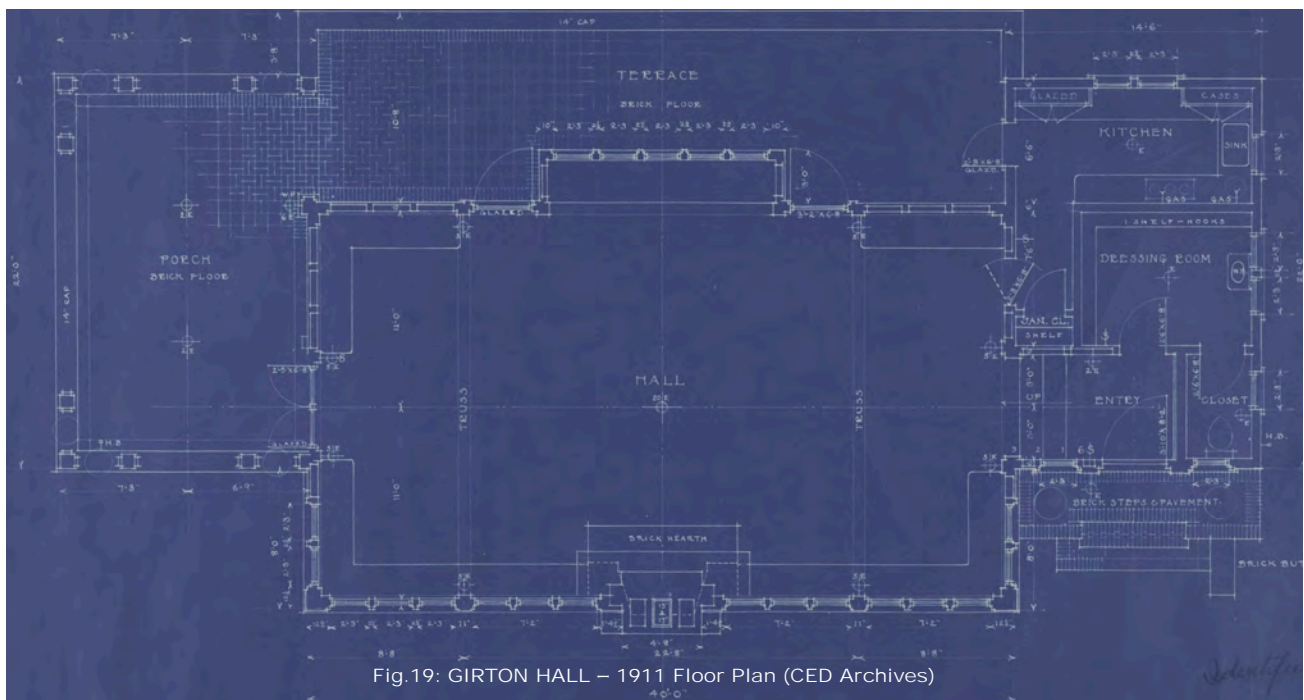
Girton Hall is essentially a one room structure. In addition to which, as a consequence of its long and narrow form, the exterior is basically two sided – front and back. A further characteristic is the relationship between

inside and out.

Exterior building forms enforce the building's centrality, with a central structure and space raised above two flanking wings. While the central form is just 40 feet long by 23 feet wide, its relative prominence lends to it a greater sense of scale. Though it is described as both simple and rustic, the building is neither in a vernacular sense, as its architectural presence, where symmetry and hierarchy are willfully employed, is considerable. It was, at least originally, a ceremonial building. Yet – per the dichotomy that is constant in the Bay Region Style – its exterior materials are simple in a vernacular sense, i.e. regular, common and understated (yet allowing that they are fine materials relative to today).

The simple yet dignified architectural exterior gives way to a truly rustic space at the interior, in the small entry vestibule, but primarily in the crafted space of the central room. This main room is the signature part of Girton Hall, its architectural space and materials of signal importance.

While the building exterior is expressed in two vertical parts, at the main room, the interior is expressed in three vertical parts. At the base, low to the floor, is a bench course. Partially interrupted, it was not originally, and is sufficiently present to give this main room a low aspect. Above that, corresponding to the exterior, a row of horizontal elements – wood wall bridging and clerestory window sills – creates an alignment just above head height, and atop which the roofline and hipped roof caps the room. This is a definite three-part order, yet it feels



as if the floor is the most important. It is very much a club room, where people are expected to sit together on and near the floor, as early photos indicate it in fact was. Architecturally, the wooden structure enforces such character and use.

The north wing houses the redwood-finished entry vestibule, a small toilet room, a work/toilet room, and a kitchen. The latter spaces are utilitarian with painted wood walls and ceilings, various casework and equipment. A long, narrow closet, originally a hall, extends off the kitchen. A short hallway connects the kitchen to the main room.

The south wing houses an office space with no built-in features. Though with doors and windows at each wall, including a set of doors to the rear deck, this a dark room with dark wood finished walls and ceiling/roof.

ALTERATIONS

Relocation of the building to its present site, along with the development of its surroundings, has significantly altered the building's setting and, consequently, its feeling. Girton Hall is presently submerged in a redwood grove, behind a steep hill and playgrounds, and shadowed by the nearby Haas School of Business (Moore Ruble Yudell, 1992-95). The western face of Girton Hall is directly traversed by a public sidewalk, yet that face of the building conveys other than a rustic character, as the terrace wall, railing, and western base of the building are contemporary design treatments.

In keeping with its early Bay Regional origins, the original connection between the building and the landscape was more certain than it is today. While at present parked on a wooded site, with an exterior deck extending westward from the main room, the spatial and physical connections between the building and site are indi-



Fig.20: GIRTON HALL
View from West (2011)



Fig.21: GIRTON HALL
View of West Side, looking southward (2011)

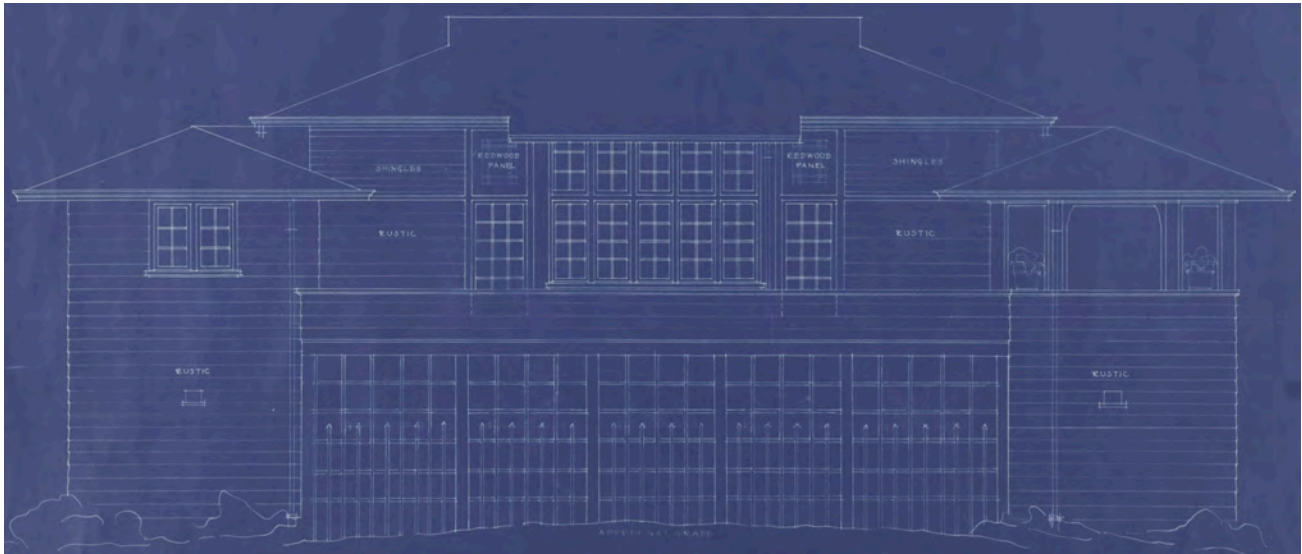
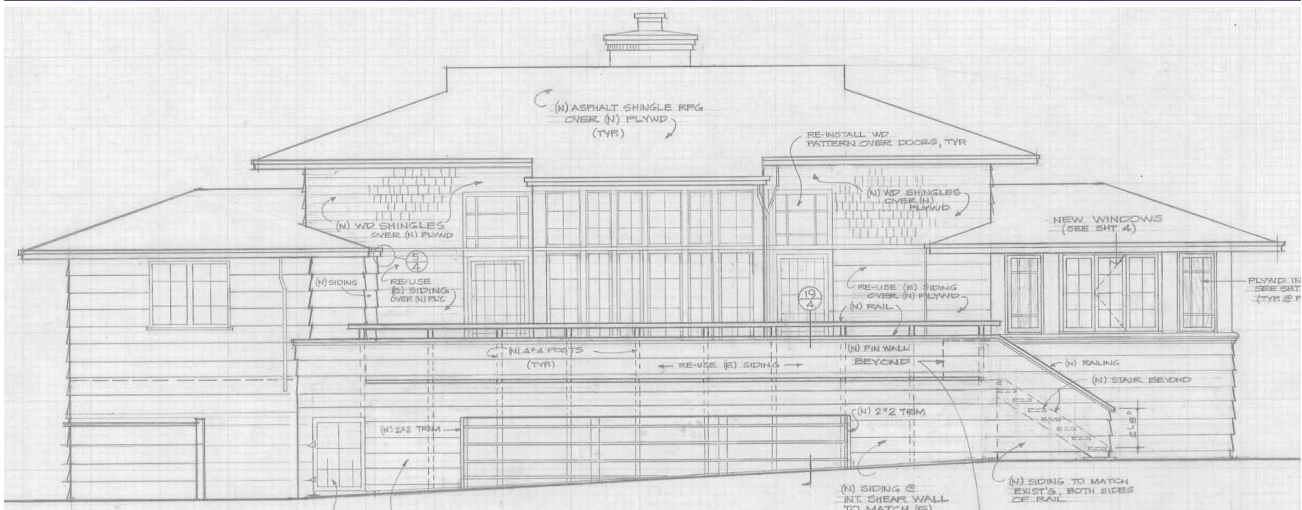


Fig. 22: GIRTTON HALL – 1911 Rear Elevation (CED Archives);

Fig. 23: 1977 Rear Elevation showing affected height resulting from building relocation



rect. Even though the current use extends into the site, the shared use of the site and the building do not feel connected.

Aside from specific alterations like the front porch, rear deck, chimney, etc. (see below), the primary structure, consisting of the central structure with two side wings, has not been altered, and roughly stands as it originally did, with the front on grade and the rear raised above grade by about 1/2-story in height. Thus, though moved, the height of its original walls did not much change, although the present sloping grade at the rear appears to differ from the original, which was a relatively level grade.

Other than the main room, the only originally enclosed space was the entry/kitchen wing at the north side. The originally roofed yet open south porch has since been enclosed. And the existing hall and storage addition at the rear deck were added to the structure.

1946 Relocation

The relocation project of 1946 is documented in one structural drawing sheet, which shows a site plan diagramming the relocation, and new foundation plans and details. Based on this drawing, it appears that the original rear terrace was also moved, as the plan of the structure in the site plan, showing the new location, outlines the shape of the terrace as originally designed.

The foundation design also includes the terrace, and the original chimney is likewise shown. The existing, brick entry porch dates to this period, as it is called out in the plan (the existing planter and patio are not shown and not of this period).

1977 Alterations

A second documented alteration project dates to 1977, when the building and structure underwent substantive work, including the removal and reconstruction of the

chimney and fireplace, the enclosure of the porch, and the small additions between the kitchen and the terrace. While the rear terrace floor framing and decking were identified as existing, the terrace wall and railing were then reconstructed, the railing raised, and the stair at the south end added (though noted to replace an existing stair). At the original porch, openings in the exterior wall were infilled with wood doors, windows and fixed panels, and the vinyl composition floor was added along with subflooring. Yet, as at the deck, the original porch floor was noted to be retained below the new floor.

New plywood was added to the exterior side of the southwest wall of the main building, at the south and north wall segments internal to the porch/office and kitchen closet, and at the exterior upper walls of the north and south elevations. This work required the removal and reinstallation or replacement of exterior redwood board siding and cedar shingling. A further change associated with this structural work was the selective replacement of wood siding at the interior in order to mask the installation of plywood.

The information about these structural changes are in the 1977 drawing set, and which is labeled an "as-built," indicating that the drawings reflect the construction work. Even with this documentation, the extent of replacement of wood siding, inside and out, is difficult to discern. However, newer wood siding is partly evident, as the newer redwood material has a vertical, machine-sawn pattern. This appears to be true at the exterior, and gives evidence that the western terrace wall is almost all newer redwood siding. At the interior, the alteration drawings show the entire west wall and the western 2/3 of the north and south walls with new 1x redwood boards between studs. That extent of this interior alteration work is not easily discerned.

Also in 1977, structural walls throughout the crawl space were strengthened with plywood sheathing. And that phase of work reroofed the building with composition shingles (whether to replace original wood shakes or subsequent asphalt shingles is not known, though the latter is more likely) over new plywood sheathing, leaving the original roof deck boards, which are visible at the interior, in place.

At the interior, the remodel of the toilet room, work room, and the kitchen and its closet date to 1977. At that time, the existing door from the entry vestibule to the toilet room was added (access to the toilet was originally from the toilet/work room).

Finally, a new furnace was installed in the crawl space with floor grilles and registers (removing and replacing then extant radiators). New lighting, electrical, and a fire sprinkler system were included.

Undated/Undocumented Alterations

Though no building use or users are indicated in the 1977 alterations, the child care use dates to c1970.

In 1977, the roof gutters were not replaced but were indicated as existing wood gutters. Therefore, the sheet metal gutters recently removed and replaced (see below) were obviously added subsequent to 1977. Yet, there is no documentary record for those subsequent gutters.

At the entry, the existing brick planter is also called out as existing in 1977. Based on drawing and material evidence – the brickwork is clearly different – that planter post dates the 1946 alterations.

The 1977 plans show the original front door as originally configured (outswinging, left-handed), so the reswinging of this door (inswinging, right-handed) is from a later date.

2010 Reroofing

One further project is documented. Recent work (2010) reroofed the building, including associated roof drainage work, repaired selected exterior wood work, and upgraded interior lighting.

SUMMARY OF EXTERIOR ALTERATIONS

Entry porch:

- Brick landing and steps reconstructed for building relocation (1946);
- Entry patio, planter and gate subsequently added (c1970);
- Wood gate replaced with new (2010).

Front entry:

- Reversal of front door swing (post-1978).

Chimney:

- Reconstruction of original chimney (similar to original), including alteration of adjacent wood framing and siding and reconstruction of chimney roof gable (1977).

Side porch:

- Original open/covered porch infilled with exterior windows, fixed wall panels and doors; vinyl composition tile flooring and plywood subfloor (1977).

Rear terrace:

- Alteration of original terrace with new foundations, wall framing, railing, and stairs (noted to replace previous stairs);
- Deck framing and decking (noted in 1977 as existing to be repaired/replaced as required).

Kitchen hall/storage extension:

- Small rear addition at juncture between south kitchen and west meeting room walls, containing hallway and an external storage closet at the terrace (at interior, this alteration also removed an original bench at northwest corner of meeting room, removed an original interior doorway at the north wall of the meeting room, and added a doorway at the west wall into the new hall).

Roof:

- Replacement of previously replaced (1977) roofing and roof drainage assemblies, including gutters, downspouts, flashings;
- New gutters are redwood similar to original (2010).

Exterior wood:

- At rear (southwest) and north and south elevations of main structure, previous structural work called for the removal of siding, the installation of plywood, and the reinstallation of siding with selective replacement shingles and new trim (1977);
- Replacement of two grilled wood panels above southwest doors to terrace (1977);
- Selected wood repairs recently completed, including replacement of redwood fascia boards, selected wood rafter tails, and selected area of wood board and cedar shingle siding at north and west walls of central building (2010).

Equipment:

- Addition of miscellaneous equipment, including sprinkler equipment and piping (1977), miscellaneous boxes, locks, signage, etc.

Summary of Interior Alterations**Entry vestibule:**

- Door added at north wall to toilet room/water closet (c1970).

Chimney and fireplace:

- Reconstruction of original (similar to original), including minor alteration of adjacent wood siding and trim at walls and roof (1977).

Kitchen hall:

- Removal of original bench at northwest corner of room; removal of original door to original kitchen hall at north wall (1977);
- Addition of door at west wall to kitchen hall; associated modification wood walls and bases (1977).

Windows and doors:

- Replacement of window and door hardware (throughout, with miscellaneous hardware);

- Screens added at operable windows.

Loft:

- And stair added to central room (c1970).

Casework:

- Addition of built-in cabinets atop bench at central room, northeast corner, and at each end of window bay.

Interior woodwork:

- Consequent to the addition of plywood sheathing at exterior, redwood boards were selectively added at west and south walls between framing elements at the interior to replicate the original wood wall finish (1977).

Flooring:

- Addition of carpet tiles (over wood) at portion of central room floor and at entry vestibule;
- Addition of composition tile flooring (over plywood) at office/porch (1977).

Bathroom:

- Conversion of original dressing room to work room/children's bathroom, including replacement and modification of fixtures, casework, shelving, etc.

Kitchen:

- Conversion of original hallway to kitchen closet, including door at kitchen;
- Replacement of casework, counters, fixtures and appliances.

Equipment:

- Replacement and addition of lighting; addition of misc. switching, wiring, outlets; addition of exit lighting, sprinklers, smoke/fire alarms;
- Addition of misc. signage.



Fig.24: View of Entry Way from North (2011)



Fig.25: View of North Side from drive (2011)



Fig.26: View of Rear (West) Side looking north (2011)



Fig.27: Main Room looking to south (2011) with original exterior porch door at center



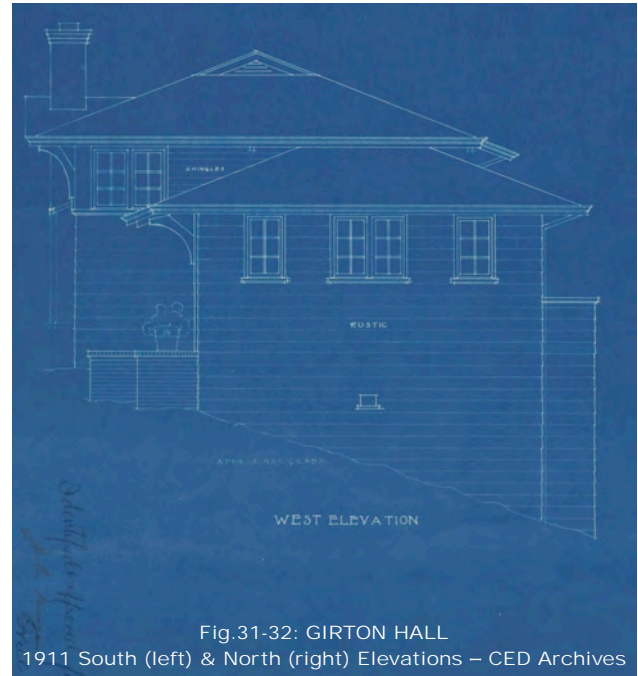
Fig.28: View of South Side (2011)



Fig.29: Window Bay at Main Room (2011)



Fig.30: Entry Vestibule (2011)



REUSE AND REHABILITATION RECOMMENDATIONS

The following summarizes a range of overall conditions specific to the use of the structure.

General

1. The existing building is generally well used and well cared for, though its historic status is not much of a priority. The current use as a day-care facility for young children – apparently designated a classroom use – has been in place since c1970, is not overly detrimental to the structure (though recent repair work may have obscured the effect of child care use), and has not required much in the way of inappropriate changes (see summary of alterations). Thus, maintaining the status quo is a minimal, practical, overall treatment approach for the facility. Nonetheless, the building isn't being used as a social/meeting place, as it was historically. From an historic architectural perspective, alternative uses are worth consideration. On this front, reinstating a social/gathering use is preferable, especially one that is part-time, as this simple building has reached 100 years of age and continuous and daily or intensive usage requires increasing intervention and alteration.¹

¹ Moreover, some changes have affected historic features – doors, for example, and the play loft, in particular, which is a detriment to the historic character of the central space – so the day care use isn't an ideal fit with respect to the historic property. There is also a necessarily extensive amount of day care related things that fill the spaces, cluttering the interior and disallowing appreciation of the original spatial qualities. This is even so in the smaller spaces, which aren't as important, yet which are diminished by the necessary clutter. Clearly, the historic building was not made to be filled with office and classroom related things – the original structure had just a janitor's closet – so would benefit from a use that would not require substantial equipment. Nor are the use or alterations associated with the day care center of any historic significance.

Code & Life-safety

1. Though maintenance of the status quo is a practical direction, if not one that directly focuses attention on the historic building, the structure has important functional limitations that are not presently met, access in particular. At present, the building has no access provisions in the form of parking, entrance, paths of travel, toilets, or accessible spaces. To achieve accessibility requirements will, at a minimum, require site and building alterations including, perhaps, a set of vertical lifts or an elevator, plus door and hardware alterations, in order to provide accessible entry and circulation. At least one accessible toilet room is also required.
2. Another important area of consideration is structural safety. While the structure is small and simple, it stands in a vulnerable location, and does not appear to have been evaluated or improved relative to current seismic requisites. Long range protection of the building and its present and future users in the form of structural analysis and retrofit is a primary need of the historic structure.

Site and Setting

Altogether, it is apparent that access and structural provisions alone will result in alterations that will alter the character of the identified historic structure.

Consequently, a more comprehensive approach to the building's future appears to be warranted, including site factors.

1. Despite changes, the building is of far more historic import to the campus than its presence conveys, which is that of a somewhat old yet mostly undistinguished structure. The historic structure is poorly situated. It stands as if haphazardly, without intentional consideration relative to topography, orientation or landscape. It is, consequently, diminished. Its front is buried and largely feels like a secondary façade, and its rear — originally closely connected to a landscape — is traversed by a public sidewalk, placed directly alongside a cyclone-fenced playground, and has been structurally and materially altered.

Altogether, the former Senior Women's Hall does not presently convey that it is an historic structure. As it is a dark wooden building, inside and out, it is diminished by the darkness relative to its placement in a redwood grove. Based on photo evidence, it was, originally, partially set amongst oak trees rather than redwoods, at least at its front, the former more generous in their translucence. Its front was also open to a public way, and would have remained so were the building to have stayed in its original place.

2. The NR record affirms that the setting is not of importance to the resource. Although the building has stood on its present site for more than half its age, the 1991 NR designation identifies the structure alone as the historic resource. This fact recognizes that the building has been moved. Its site is not important to the historic designation, nor is its contemporary use.

Reuse and Rehabilitation Recommendations

Several specific recommendations stem from these conditions and circumstances.

- A. Relocation to a more favorable site is recommended. Such relocation could be very near — closer to one of the adjacent roadways — or distant. A new site should be suitable for the rustic building, preferably associated with a wooded site, ideally near a creek, including a site with a planned, day lighted creek. There are a range of smaller scale, social-use buildings on campus to which Girton Hall relates: Women's Faculty Hall, Senior (Men's) Hall, the Faculty Club, the Pelican Building and former Art Gallery, Alumni Hall, and Dwinelle Annex. These structures stand in partially wooded sites directly proximate to the course of Strawberry Creek, and actually form a chain of buildings along the creek

way. Girton Hall could also be part of that collection of small, historic buildings.

- B. Generally, in order to reinstate its frontality, the building should be placed with a public way (though not necessarily a roadway) across its front. The rear should be open in some manner, whether to a landscape or to a public space. In its original setting, the front of the building and floor levels were at grade, and the rear of the building was above grade by approximately 5 feet to the floor levels. A terrace projected out the rear of the central building volume in strict coherence to the overall symmetry. Though its exact form is not known, the terrace would have overlooked and been visually connected to a wooded landscape. Additionally, a covered porch at the east side of the structure, now the enclosed office wing, was originally open to the landscape. Such characteristics of the building may be worth restoring.
- C. Given the changes that this structure has experienced, Rehabilitation is the appropriate treatment Standard. That Standard recognizes the need for appropriate reuse plus the possibility of new additions. Such an addition might allow for the provision of access, either via ramps and stairs to the podium level — if the podium level is moderately above grade — or via an elevator. Either means should be physically separated from the historic structure. Accessible entry to the building could be from the podium into what is now the northwest wing at the current kitchen extension (to be removed), so that the existing and new entry ways correlate in an equal way.
- D. A relatively flat site, disallowing any elevation change at the rear, would not be as appropriate as one with some elevation change allowing for a raised terrace and rear elevation similar to the original. Additionally, with north light originally planned to enter via clerestory windows, and a window bay and terrace facing south, if relocated, the building's orientation should avoid turning the building around.
- E. Though rehabilitation is the appropriate standard, wherever feasible, restoration of the building's original/early character is recommended. In addition to restoring original site patterns and relative orientation, restoration work could include:
 - 1) Removal of exterior alterations (kitchen hall extension w/ext. storage closet)
 - 2) Porch restoration (allowing for seasonal use)
 - 3) Removal of loft, built-ins and added doorway (to kitchen) at central space
 - 4) Reconstruction of original benches and door-

ways to replicate original at central space

- 5) Restoration of extant historic materials and assemblies (windows, doors, woodwork, etc.).
- 6) Finally, with respect to restoration, a basic yet important set of factors in such a small building are the many small devices and pieces of equipment added throughout the interior. While most are required and desired for building and user convenience and protection, their accumulation is detrimental to this small historic building interior. A plan to carefully integrate – and selectively segregate – such devices and equipment, including interior lighting, is recommended.

MATERIAL RECOMMENDATIONS

BUILDING EXTERIORS

Materially, Girton Hall is a historic wooden building. It is wood framed, clad, trimmed, with wood doors and windows. Its roof was originally sheathed in wood shakes. And while brick masonry was employed at the chimney and fire place, that original brick work was later removed and replaced with newer brick (actually veneer brick over wood framing with a metal fireplace box and flue). There was originally a brick finished entry porch, yet which was also subsequently removed and replaced (1946). A brick masonry floor was delineated in the original drawings at the rear terrace and side porch (though there is no evidence of that brickwork except for the original drawings, and it is presumed that such brick was not constructed). As a result, extant historic materials and features are wooden. The only other extant historic material is glass in doors and windows.

Generally, the building exterior is in good condition, having recently undergone a reroofing project that also tackled exterior wood repair and selective replacement. As a result, the building is in its best condition since the substantial remodel in 1977. Recommendations specific to the required repair and restoration of historic materials are therefore limited in range.

WINDOWS

Original wood windows, fixed and casements, are a softwood, likely douglas fir. All windows are true divided lite, and many lites have their original, hand-made glass. Historic window exteriors are painted, and interiors are stained (at main room and entry vestibule) or otherwise painted. Sets of wood windows similar to the original were added at the porch in 1977.

Wood conditions are dependent on exposure and use:

- Most windows are fixed, many are located in the

upper wall under deep eaves and additionally face eastward, so have minimal weather exposure.

- Fixed, protected windows are in good-fair condition.
- Curiously, one clerestory window at each north and south wall of the central room show interior deterioration (perhaps from a rodent).
- Southwest facing windows at bay, including clerestory, are unprotected so are in fair condition.
- Operable west facing windows (at bay, the central-most window above and below) are in poor material condition.
- All operable windows are in fair-poor operable condition.
- Hardware conditions throughout are poor. Some original, operating hardware remains (casement sliding adjusters), but all are in poor condition.
- Replacement window hardware is very miscellaneous, so is likewise poor throughout.

Windows – Summary of Significance

Very significant:

- Wood clerestory windows at east, north and south, 2/3 lite, 16 units total (14 fixed, 2 operable casements at east to either side of chimney)
- Projecting window bay at southwest elev. with 5 – 2/3 wood clerestory windows (center unit operable casement) over 5 – 2/4 wood windows (center unit originally operable, currently fixed)
- Misc. wood windows: 2 – 2/3 flanking entry door (fixed); 2 – 2/2 flanking 1 pair – 2/3 at northwest elev. (operable casement); 1 pair – 2/3 at southwest elev. (at kitchen, operable casement)

Significant:

- Misc. hardware: pivot hdwe. at 2/2 windows, northwest elev. (1911)

Non-Contributing:

- Exterior windows at porch/office

Windows – Recommendations

As historic window work has not recently been undertaken, repair and restoration of original windows are a primary requirement and recommendation. Window restoration work would include:

- Removal and salvage of the operable sash units, including identified historic hardware
- Removal of deteriorated coatings inside and out
- Repair of any deteriorated wood parts with matching wood materials and fillers

- Removal and replacement of operating and finish hardware with historically appropriate hardware
- Reglazing where required (preferably using salvaged glass, yet understanding that to do so is very challenging)
- Reinstallation, preparation and refinishing.

DOORS

Exterior doors are also wood. The front door is a solid, stained oak door, whereas the other two original doors (at southwest elevation, one each side of window bay) are multi-lite units that appear to be doug fir. These original doors are painted at exterior and stained at interior. The front door has one large ornamental panel inside and out. Each of the other two doors are 3/5 lites. A fourth original door stands in the exterior wall at the Kitchen hall, where it was relocated to in 1977 (from original kitchen door opening to terrace). That kitchen door has a 2/2 upper window (with wire glass) above a large fixed panel. A pair of wood, multi-lite exterior doors was added between the porch and the deck in 1977.

Doors – Summary of Significance

Very significant:

- Solid wood (oak) front door and threshold (swing altered)
- Wood doors, 2 – 3/5 lite flanking window bay at southwest elev. (1911)

Non-Contributing:

- Exterior door at Kitchen hall
- Exterior doors at porch/office

Doors – Recommendations

Like the windows, door repair and restoration work has not recently been undertaken so is a primary material recommendation.

The identified original doors and hardware should be retained and restored. This door restoration work includes:

- Historic doors and their hardware shall be removed for protection and restoration off site.
- Repairs shall be made using the materials and methods exhibited in the original doors.
- Remove and salvage all existing hardware.
- Remove all deteriorated paints and coatings.
- Repair deteriorated surfaces and elements by removing affected areas and replacing with new pieces and/or fillers to match the existing materials.
- Reglazing where required.

- Refinish, relubricate, reinstall, and adjust existing hardware. Provide new hardware parts, where missing or irreparable, to match the equivalent, restored existing.
- Where deterioration is determined to be too extensive to repair, selective replacement of door units with new to match the restored existing is allowable. Where feasible and allowable, hand-made glass lites shall be retained and reused.
- Non-historic doors may be removed.

WOOD AND TIMBER FRAMING

In addition to the “rustic” board siding, of particular distinction is the building’s structural frame. Called single-wall construction, exterior siding and roofing necessarily cover the framing, yet there is no interior wall or ceiling finishes, so the framing and the inside face of both siding and roof sheathing is exposed. Like the exterior siding and trim, the quality of these exposed framing and sheathing materials is high – clear redwood, in fact. The walls are graciously framed with 4x4 studs, blocking and bridging. The roof is framed with 3x4 rafters. Behind the framing lies the inside faces of the wall and roof sheathing with typical face dimensions of just less than 9”. And two timber roof trusses composed of 6x6 and 3x8 members are spanned by a 6x14 timber ridge beam.

It is evident that the original substructure is, in part, of large redwood beams and posts (though no crawl space access has been completed as part of this effort). Given the age of the structure, such timber is old growth redwood, and given its size, it is basically invaluable material – i.e., extinct from the construction market. Such old growth materials are a primary characteristic of this building era. However, these structural elements are not visible, as is also the case with the floor and deck framing and sheathing. Despite which these elements are structurally important to the building, so cannot be historically discounted.

Wood and Timber – Summary of Significance

Very significant:

- Redwood wall and roof framing, including pair of roof trusses at interior

Significant:

- Redwood substructural timber and framing (1911)

Non-Contributing:

- Kitchen hall and exterior storage closet addition
- West terrace wall, railing, stair and foundations
- Exterior enclosure at lower level, northwest corner

Wood and Timber – Recommendations

Material conditions at original sub-structure and framing appear to be good, yet have not been reviewed at any level of detail. As noted above (under Use Recommendations), it is recommended that structural investigations be undertaken to determine the building's structural and seismic safety.

WOOD SIDING AND TRIM

The exterior walls of Girton Hall are subdivided, vertically, into two parts – bottom and top – which parts are delineated by a horizontal trim course that wraps the central structure at the line of the clerestory window sills. This horizontal line is a substantial means of design order. The walls of the central structure are sided with wood boards below and shingles above. The lines of the roof eaves of the two wings are generally aligned with this sill course, with the walls of the wings below this line and their roofs above. Given the various heights of the structure above grade, relative to the top, the bottom portion increases substantially at the rearward elevations.

Other visible wood features at the exterior include fascia boards, rafter tails and the underside of the roof deck boards at projecting roof eaves. Two sets of ornamental wood brackets carry distinctive roof features – one being the roof extending over the front entry, and the other the gabled roof at the chimney (which was reconstructed in 1977, yet assuming the original bracket materials were reused).

Exterior wood materials are generally in good condition. Wood siding and trim at the exterior are uniformly painted a dark brown. Whether the building exterior was uniformly painted and whether this is an original color has not been determined. Given the quality of the original materials, it is possible that the original exterior was unpainted.

Areas of wood siding were recently repaired and selectively replaced, including the fascia boards, selected rafter tails, and areas of wood board and shingle siding (at the south end of the main rear elevation, and at the upper northeast and southwest sides). As summarized under Alterations, relatively substantial interventions previously altered wood materials. So, altogether, a surprising extent of exterior repair and alteration work has been undertaken on this small structure.

Wood Siding and Trim – Summary of Significance

Very significant:

- Redwood “rabbeted bevel” siding
- Wood (cedar) shingles (at ext. upper walls and in pediments atop roof hips, central structure)

- Redwood trim: sill course, window casings and sills, door casings
- Redwood brackets: 2 pairs at roof adj. to front door and chimney; 1 int. pr. at window bay

Significant:

- Redwood substructural timber and framing (1911)
- Redwood roof gutters and fascia boards (2010)

Contributing:

- Ornamental redwood panels – 1 ea. above southwest doors to terrace (1911, reconstructed 1977)

Wood Siding and Trim – Recommendations

At this juncture, as well as for the near future, there is no specific need for repair recommendations or work at exterior siding and trim. However, maintenance of wood work is always requisite. Otherwise, any required alteration or repair work would be relative to associated alterations. In that event, several general recommendations are in order:

- Retain original materials.
- Repair rather than replace.
- If required, replace to exactly match the form and materials of the existing/original.
- Evaluate the building colors to confirm the original exterior color palette, including whether the original building was stained or painted.

ROOFING AND ROOF DRAINAGE

Roofing consists of composition shingles, which replaced the previous shingles in 2010. That reroofing work also replaced roof-related flashings, removed the previous metal gutters and replaced them with shaped redwood gutters (similar to the original), and replaced metal downspouts with new.

Roofing and Drainage – Summary of Significance

Significant

- Shingle roof, roof sheathing and flashings (2010)
- Redwood roof gutters (2010)

Roofing and Drainage – Recommendations

The building's roofs and roof drainage assemblies are therefore in very good condition and should require no work in the near or mid-term other than maintenance. (Again, excepting if recommended exterior alterations are undertaken.)

BRICK MASONRY

Two areas of brick work, though not original, are identi-

fiably of historic significance: the entry porch and steps (1946), and the brick chimney and fireplace (1977). Though the latter dates to beyond the potential period of significance, it was a general if not faithful reconstruction of the original brick chimney, which was one of the most important characteristics of the original building. The new chimney is, however, a wood frame structure with brick cladding. Nonetheless, the reconstructed chimney is identified herein as a contributing element.

The brick porch was constructed when the building was relocated. It is plausible that the extant brickwork is original to the building, having perhaps been reused.

Brickwork at the chimney and fireplace are in good condition. The brick entry porch and steps, including joints, are generally in fair condition. Several cracks in the brickwork are present, a central one having been roughly patched. The bricks that serve as step nosings are in fair-poor condition. All are deteriorated and several are replacements. The steps also have an applied warning strip that is deteriorated.

Brick masonry – Summary of Significance

Contributing:

- Brick masonry chimney/fireplace (1911, reconstructed 1977)

Non-Contributing:

- Brick planter at entry porch

Brick masonry – Recommendations

At minimum, selective repairs are in order, including resetting nose bricks, replacement of warning strip with an appropriate material, repointing and cleaning. If the building undergoes reuse and/or relocation, a more substantial reconstruction of the brick landing and steps will be in order.

With respect to repointing mortars, it is most important that the appearance of the existing mortars be replicated wherever new pointing is put in place. Setting and pointing mortars shall match the historic mortar.

Any replacement bricks and repointing mortars must be specified on the basis of identification of the existing brick and mortar materials.

MISCELLANEOUS ELEMENTS

Miscellaneous structures and elements include:

- Wood stair and railing assembly at rear deck
- Concrete work at foundations
- Grilles and access panels to crawl space at rear elevation

Miscellaneous Elements – Summary of Significance

Each of these structural and building assemblies were added or altered, and though some original elements may have been retained (ex: crawl space access door), each are non-contributing features.

BUILDING INTERIORS

INTERIOR WOODWORK AND CASEWORK

From the interior, this is a stout building of noble material. The interior of the central room is like a wooden cage, to the character of which the surrounding divided-lite windows and doors add.

Building wall and roof frames are exposed at interior. Typically rough carpentry, in this building the framing is finished carpentry of high quality materials and workmanship. Consequently, the building's wall and roof framing and sheathing are integral to the interior architecture.

Clear wood is used throughout the entry vestibule and central room, and painted wood is employed at the original adjunct spaces (toilet and toilet/work room – the kitchen is sheetrock finished at walls and ceilings). At the entry and central room, exposed clear wood is surfaced smooth at lower walls, resawn at upper walls, and left rough above.

Redwood framing includes 4x4 wall studs, bridging and blocking, and 3x4 roof rafters. At the central room, there are built-up pilasters with 2x8 face boards at each side of each opening and along the east wall, and a continuous collar beam tops the walls with a 2x12 face board. Two shaped timber brackets frame the opening of the window bay. Exposed board siding completes the wooden composition. As noted, some of the inside facing boards were added at the interior when plywood sheathing was added at the exterior.

Other original interior woodwork includes:

- The wood fireplace mantel, which is likely to be the original mantel, as it appears aged as well as generally matching the original, and was identified in the 1977 chimney/fireplace reconstruction drawings to be reused "if possible."
- Built-in wood benches around the main room. These are oak consisting of a broad bench, typically 22 inches deep except for an additional depth at window bay, and are solidly stained. They are integrated into the wall and have a low (approximately 12") back riser formed with wood trim (apparently allowing for electrical runs). Finally, there are two oak stair treads in the entry vestibule stepping up to the central room.

Unpainted wood interior materials are stained. Though not uniformly, all of the interior wood, including windows and doors, has a redwood stain color. There is no evidence of a sealer, nor of what was applied or when. However, at 100 years of age, natural redwood left to age would be far darker than the existing, in addition to the fact that wood was burned in the fireplace for many years. So it is possible that the interior was cleaned and even refinished in the 1977 renovation project.

The interior of the porch/office is the exterior wood board siding and trim at walls, and the exposed roof framing and sheathing original to the building when this space was an open, covered porch. No interior finishes were added to this space when it was enclosed. The board siding covers the northern wall of this space, and is also located below the continuous, low sill line at the three originally open walls. All of the exposed wood in this room is dark painted, similar to the exterior though apparently darker (perhaps simply because it is in a poorly lit interior).

The interior wood work is also largely in good shape.

Interior Woodwork & Casework – Significance

Very significant:

- Redwood wall and roof framing, including pair of roof trusses at interior
- Redwood siding and panels
- Redwood trim: sill course, window casings and sills, door casings
- Built-in, solid wood benches

Contributing:

- Solid wood mantel
- Ornamental redwood panels – 1 ea. above southwest doors to terrace (1911, reconstructed 1977)

Non-Contributing:

- Loft and stair at central space
- Built-in cabinets at main room
- Built-in cabinets, casework and counters at Kitchen and Work/Toilet room

Interior Woodwork & Casework – Recommendations:

Generally, wood care (cleaning and refinishing) are in order. Recommended repairs are limited to those associated with recommended use alterations, specifically the removal of the loft, the installation of which altered some of the redwood structure (though thoughtfully left the original bench intact).

A further recommendation is to remove many of the existing elements secured to the interior walls; signage,

wiring, conduits, pins, screws, etc.. Preservation standards direct that it is inappropriate to attach things to character defining features and materials. This is an applicable standard for the interior of Girton Hall, yet understanding that it cannot be completely abided by. Many campus and regulatory signs are required. But electrical and telecom wiring and controls should be minimally attached (concealment is recommended). For notices and for the display of artworks or photos, bulletin boards with a small number of reversible anchors should be used to consolidate such signage, information and messages.

Also, should restoration of the building follow a reuse scenario, as recommended, then a program of detailed interior wood restoration would also be in order. Restoration work will include:

- Clean interior woodwork, including an overall, light sanding and fiber-bristle brushing
- Remove any surface coatings by manual means or by appropriate solvents (based on testing)
- Selectively repair damaged areas (scrapes, scuffs, divots, etc.) via manual, light sanding and minor filling
- Selectively fill holes resulting from removed anchors
- Sand more heavily at areas of greater deterioration: wood window sills and casings; water and solvent stained areas directly above the floor; walls alongside steps
- Patch unused openings and holes to match the existing wood
- Reapply finishes to all interior woodwork

INTERIOR DOORS

Original interior doors appear to be limited to the dutch door into the work/toilet room, and the closet door at the kitchen, though it is not certain that either are original, nor are either of historic importance. Therefore, there is no material recommendations specific to historic interior doors. (The existing doors between the central room and porch/office are original exterior doors, so are addressed under building exteriors.)

Interior Doors – Significance

Very significant:

- 1 pair – 2/5 lite wood doors at southeast wall between main room and porch/office (1911)

Significant:

- Misc. hardware: ornamental bolts at southeast door to porch/office

Non-Contributing:

- Interior door alterations (see diagrams)

WINDOW AND DOOR TREATMENTS

Existing window treatments consist of pull down shades at each of the west facing windows and doors, and a pair of sliding curtains at the bay window. The shades are mostly in poor condition, the curtain fair-good.

Originally, all of the windows at the central room were outfitted curtains that associated with the the building's origins. None remain.

Window and Door Treatments – Significance

Non-Contributing:

- Window and door shades and blinds

Window and Door Treatments – Recommendation

The existing shades are a utilitarian choice for this building. Based on its current orientation, some shading is needed at the west.

FLOORING

Original wood [oak] flooring remains at the entry vestibule and at the central room, though the entry and a large part of the central room have a carpet tile finish. The exposed wood floor at the central room was recently uncovered, repaired and refinished.

Resilient tile and sheet flooring exists throughout the adjunct spaces of the building, and a resilient tile floor also exists in the porch/office.

Overall, resilient flooring is in fair-good condition.

Flooring – Significance

Significant:

- Solid wood flooring and wood steps at main room and entry vestibule

Non-Contributing:

- Carpet and vinyl composition tiles

Flooring – Recommendation

Retain flooring in good condition. When replacement is in order, investigate the original flooring and replace with compatible vinyl tiles. If no evidence of original flooring, then replace the existing as needed.

FIREPLACE

Two areas of brick work, though not original, are identifiable of historic significance: the entry porch and steps (1946), and the brick chimney and fireplace (1977). Though the latter dates to beyond the potential period of significance, it was a general if not faithful reconstruction of the original brick chimney, which was one of the most important characteristics of the original building.

The new chimney is, however, a wood frame structure with brick cladding. Nonetheless, the reconstructed chimney is identified herein as a contributing elements.

The brick porch was constructed as when the building was relocated. It is plausible that the extant brickwork is original to the building, having perhaps been reused.

Brickwork at the chimney and fireplace are in good condition.

Fireplace – Significance

Significant:

- Fireplace accessories (c1911)

Contributing:

- Brick masonry chimney/ fireplace/ hearth (1911, reconstructed 1977)

Non-Contributing:

- Metal fireplace and flue

Fireplace – Recommendation

Given that interior masonry appears in good condition, no work is recommended.

FLOORING

Original wood [oak] flooring remains at the entry vestibule and at the central room, though the entry and a large part of the central room have a carpet tile finish. The exposed wood floor at the central room was recently uncovered, repaired and refinished.

Resilient tile and sheet flooring exists throughout the adjunct spaces of the building, and a resilient tile floor also exists in the porch/office.

Overall, resilient flooring is in fair-good condition.

Flooring – Significance

Significant:

- Solid wood flooring and wood steps at main room and entry vestibule

Non-Contributing:

- Carpet and vinyl composition tiles

Flooring – Recommendation

Retain flooring in good condition. When replacement is in order, investigate the original flooring and replace with compatible vinyl tiles. If no evidence of original flooring, then replace the existing as needed.

PLUMBING FIXTURES

No original plumbing fixtures remain. The conditions of the existing fixtures is fair.

Plumbing Fixtures – Summary of Significance:

Non-Contributing

- All plumbing fixtures and equipment.

MISCELLANEOUS INTERIOR EQUIPMENT

Various equipment, including fire extinguishers, strobes, exit signs, pull boxes, thermostats, etc., have been added to the interior space.

As noted elsewhere, the array of equipment excessively clutters the inside of this building.

Interior Equipment – Significance:

Non-Contributing

- All miscellaneous interior equipment.

Interior Equipment – Recommendations:

It is recommended, where feasible, to selectively remove miscellaneous equipment and, where required, replace with new that is installed semi-concealed. As noted, in the event of a reuse and rehabilitation project, interior equipment should be carefully planned and installed to protect historically significant interior spaces, materials and finishes.

SUMMARY OF SIGNIFICANT CHARACTERISTICS AND FEATURES

Characteristics

- One-room structure with small wings flanking each end
- Central meeting space (Main Hall)
- Entry foyer/restroom/kitchen wing
- Side porch/office wing
- Rear terrace

Features

Very significant

- Redwood wall and roof framing, including pair of roof trusses at interior
- Redwood “rabbeted bevel” siding
- Wood (cedar) shingles (at ext. upper walls and in pediments atop roof hips, central structure)
- Redwood trim: sill course, window casings and sills, door casings
- Redwood brackets: 2 pairs at roof adj. to front door and chimney; 1 int. pr. at window bay
- Solid wood (oak) front door and threshold (swing altered)

- Wood clerestory windows at east, north and south, 2/3 lite, 16 units total (14 fixed, 2 operable casements at east to either side of chimney)
- Projecting window bay at southwest elev. with 5 – 2/3 wood clerestory windows (center unit operable casement) over 5 – 2/4 wood windows (center unit originally operable, currently fixed)
- Misc. wood windows: 2 – 2/3 flanking entry door (fixed); 2 – 2/2 flanking 1 pair – 2/3 at northwest elev. (operable casement); 1 pair – 2/3 at southwest elev. (at kitchen, operable casement)
- Wood doors, 2 – 3/5 lite flanking window bay at southwest elev.; 1 pair – 2/5 lite at southeast wall between main room and porch/office (1911)

Significant

- Redwood substructural timber and framing (1911)
- Redwood roof gutters and fascia boards (2010)
- Shingle roof, roof sheathing and flashings (2010)
- Misc. hardware: ornamental bolts at southeast door to porch/office; pivot hdwe. at 2/2 windows, northwest elev. (1911)
- Fireplace accessories (c1911)

Contributing

- Brick masonry chimney/fireplace (1911, reconstructed 1977)
- Ornamental redwood panels – 1 ea. above southwest doors to terrace (1911, reconstructed 1977)

Non-Contributing

- Brick planter at entry porch
- Exterior windows and doors at porch/office
- Kitchen hall and exterior storage closet addition
- West terrace wall, railing, stair and foundations
- Exterior enclosure at lower level, northwest corner
- Loft and stair at central space
- Interior door alterations (see diagrams)
- Built-in cabinets at central room
- Kitchen cabinets, counters, appliances, etc.
- Work room shelves, counters, appliances.
- Plumbing fixtures



Fig.33: North Side with drive (2011)



Fig.34: Entry (2011)



Fig.35: Bracket at entry roof (2011)



Fig.36: Rear Deck, looking north (2011)



Fig.37: Rear Deck, looking south (2011)



Fig.38: Rear Wall with railing and underfloor vents and access (2011)



Fig.39: Underfloor access door (2011)



Fig.40: Rear Storage Enclosure (2011)



Fig.41: Hall Addition (2011)



Fig.42: Rear door – North (2011)



Fig.43: Rear window (2011)



Fig.44: Rear doors at Porch/Office (2011)





Fig.49: Door addition at wst wall, Main Room (2011)



Fig.51: Rear Door from Main Room to Deck (2011)



Fig.50: Original Doors to Porch/Office (2011)

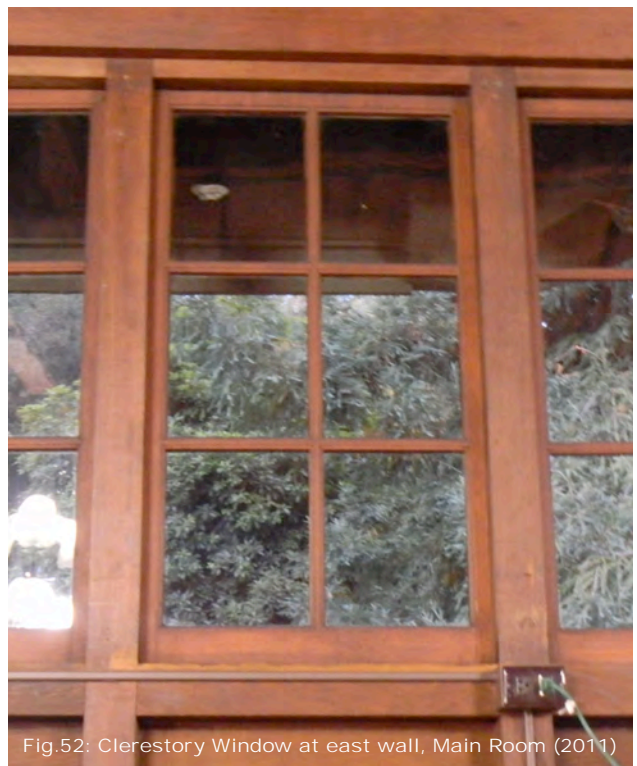


Fig.52: Clerestory Window at east wall, Main Room (2011)



Fig.53: Interior Wall to Deiling Detail (2011)



Fig.55: Window Detail (2011)



Fig.54: Work Room (2011)



Fig.56: Kitchen (2011)

ASSESSMENT OF HISTORIC AREAS AND ELEMENTS

Following the Resources page are a set of colored plans and elevations (attachment A). Those drawings intend to establish a rehabilitation framework by illustrating the building via historic zones, the hierarchy of which are primarily based on the integrity of original use and design as well as on the degree of public access. The delineation of a property into historic zones establishes the differences between more and less significant exterior and interior areas. Exterior and interior areas are divided into three historic zones – Very Significant, Significant and Contributing; and a non-historic zone – Non-Contributing.

The intent of historic zoning is to prioritize an historic property by defining zones of greater and lesser historic significance and, therefore, greater and lesser sensitivity to maintenance, alteration, rehabilitation or change. Such an assessment defines what is most important about a resource, and thus what deserves the greatest attention with respect to preservation. Conversely, designating relative significance allows for the consideration of what is of lesser significance and least sensitive to change, thus suggesting where necessary alterations or additions may best be focused.

Historic zones are further described below, with plan and elevation diagrams applying these zoning principals attached.

Very Significant

The Very Significant zone consists of the primary and intact original areas, spaces, structures, and their identified elements. Very Significant spaces are primary to the significance of this resource.

Very Significant areas and elements are highly sensitive to alteration. Retention, protection and preservation are the priority. At such locations, every effort shall be made to restore elements and materials to match their original locations and forms, and to repair rather than replace deteriorated materials. Where replacement is necessary due to extensive material deterioration, failure or loss, replacement materials shall match the original materials and forms.

New additions and alterations to Very Significant areas are discouraged but may be allowed if they strictly meet the Secretary of the Interior's *Standards*. In particular, new work shall not destroy identified historic fabric, and is also recommended to be modestly different from the historic character, elements and material while, at the same time, being compatible. Where past alterations have been made that are identified as non-historic, such alterations may be removed or further altered.

Significant

Exterior and interior areas, spaces and structures that are of secondary importance to the historic property, or of less public prominence than Very Significant zones, or potentially very significance spaces that have suffered past alterations affecting their significance, are herein identified as Significant.

Significant areas and elements are sensitive to alteration. Retention, protection and restoration are the priority.

Significant spaces, elements and materials are recommended to be retained and repaired rather than replaced, and missing or altered historic features may be restored. Where past alterations have been made that are identified as non-historic, such alterations may be removed for restoration of original conditions..

New additions and alterations to Significant areas may be allowed, but must strictly meet the Secretary of the Interior's *Standards for the Treatment of Historic Properties*. In particular, new work shall not destroy identified historic fabric, and is also recommended to modestly differ from the identified historic character, elements and material while, at the same time, being compatible.

Contributing

Exterior and interior areas of tertiary importance are herein identified as Contributing.

Most contributing areas, spaces, structures and elements have experienced alterations. Therefore, rehabilitation is the priority.

Like the Significant zone, Contributing exterior and interior spaces and features are recommended to be retained and preserved, or repaired rather than replaced, and missing or altered historic features may be restored. Whereas preservation is the goal within Significant zones, rehabilitation is recommended within Significant areas.

Non-Contributing

Non-Contributing areas are primarily areas, spaces and structures that have been altered so that their historic identity is absent, or else are additive alterations. Non-Contributing zones are not specifically limited by preservation recommendations. Rehabilitation and alteration are the priorities. Their uses and elements may be altered or changed, but not without consequence to the historic property and, therefore, the *Standards* generally apply. Where alterations have been undertaken, their removal and further alteration is allowable.

GIRTON HALL HSR

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