Historic Structure Report

Durant Hall

University of California
Berkeley, California

Prepared by Frederic Knapp Architect, Inc.
San Francisco, California

July 2007
Cover photograph: Durant Hall, 1912. Courtesy of The Bancroft Library, University of California, Berkeley.
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July 2007

Frederie Knapp Architect, Inc.
I. Historic Structure Report
A. Executive Summary

Commissioned by the Physical and Environmental Planning unit of Capital Projects (PEP) in connection with the renovation of Durant Hall, this document summarizes historical information and observations of current conditions to provide a convenient reference. While intended primarily as a resource for understanding what makes this property historically important, this document also addresses historical considerations related to management and development. While the site is considered, especially in relation to the original design of the building, this report emphasizes architecture far more. Built for the University’s Department of Jurisprudence, Durant Hall remains historically tied to it even though the law school left the building more than 50 years ago and took with it the building’s original name, Boalt Hall.

This report traces the development of the building and its major architectural influences, and provides a capsule account of the formation of the law school. It includes a description of the building today, a statement of historical significance and integrity, evaluation of the significance of major spaces and architectural features and materials, and recommendations for treatment. A description of the major components of the interior spaces is included in the appendices.

Durant Hall is listed in the National Register of Historic Places as part of the 1977 multiple resource nomination which encompassed 17 of the most significant resources on the campus. It is significant at the state level for its association with important events and construction/design values. The building is a remarkable example of the classicist design principles which distinguish the work of John Galen Howard. Along with California Hall, Wheeler Hall, and Doe Memorial Library, it forms a grouping which still conveys the design ideals of Howard and his forerunner, Emile Benard, which shaped the University of California as we know it.

The exterior of Durant Hall embodies design motifs which have characterized much of Western Architecture: symmetry, proportion, order, and the use of traditional ornament and imagery. While the building uses many of the devices found on Howard’s monumental designs, it is noteworthy for its small size, making its basic massing an exercise in proportion which would not be possible on buildings like Doe Memorial Library and California Memorial Stadium. The building has seen relatively almost no exterior modifications since its
construction. The interior of Durant Hall illustrates the rational, straightforward approach
Howard’s Beaux-Arts training taught him to take to circulation, program, and interior
spaces. The basement and first floor were originally comprised of practical student-services
spaces and classrooms, respectively, lining a central corridor on each level. The architectural
core of the building was Lawyers’ Memorial Hall, the two-story high, sky-lit library on the
second floor. While the lower two levels have undergone a series of alterations which have
degraded the integrity of most spaces except for the first floor corridor, the library and the
adjoining attic stack space have remained largely untouched since construction, giving the
interior of the building a very high level of integrity overall.

The East Asian Library succeeded the law library after completion of the new Boalt Hall
building at Piedmont Avenue and Bancroft Way in 1951, forestalling potential pressures to
modify the paramount interior space. Renovation of the building – even for library use – is
likely to entail a strong impetus to change the character-defining book stacks, custom-
designed (and literally hard-wired) study furniture, and lighting which play a crucial role in
defining the library. Another major factor in balancing historical integrity and requirements
for future use will be providing access to the building. The original north and south stairs are
pure, classical compositions which cannot be altered to incorporate wheelchair ramps without
loss of integrity, and they lead to intermediate landings which are not well positioned for
addition of elevators serving all four floors. The building has no other entrances, so the
dilemma of using a secondary door for an accessible entry to avoid disfiguring the primary
entrance does not even arise at Durant Hall. On the positive side, previous alterations make
substantial alterations to basement and first floor rooms possible without significant loss of
historical integrity. If these spaces can accommodate most programmatic requirements, and
the many historically significant materials and features are preserved, the historical and
architectural qualities of the building can be retained for the benefit of future users.
B. Introduction

This Historic Structure Report (HSR) follows a general format used for decades in the United States to compile and evaluate information relating to the significance of historic properties. The purpose of a historic structure report is to research and analyze information about a historic property to convey what it is, explain why it is historically significant, and facilitate informed decisions on how to manage the property. While an HSR is not encyclopedic and does not answer every question about a property, it does strive to identify relevant resources and suggest where additional study, investigation, or testing is needed. Ideally, it therefore functions as the historic baseline document and should be useful for decades.

Organization and Media

This historic structure report begins by laying out the history and the context of Durant Hall, particularly its place in John Galen Howard’s work. Information about the individuals most important to the building rounds out this background. A description of the building follows. The exterior elevations and interior spaces, along with the primary materials and features, are classified according to their historical significance, with a list of features which should be preserved. Then the report traces the major alterations to help the reader understand the identity and role of different elements. A construction chronology provides a simple reference.

Following this history and evaluation of the building is a discussion of the current condition. The report recommends where additional study is merited, and recommends the repairs and rehabilitation necessary to maintain or restore historical integrity. The report also provides planning, landscape, and architectural recommendations.

Methodology

This report was compiled from site observations conducted by the primary preparers, background documents and information provided by the University of California, office of Physical and Environmental Planning (PEP), and archival research. The study team observed the building, using digital cameras and survey forms on paper to record conditions.
The survey did not include physical testing or use sensing instruments. The study team did not perform research about the condition and modes of deterioration of the materials. Where recommendations are offered for rehabilitation or further study, they are based on general experience in architecture. Testing, structural evaluations, and conservation assessments where recommended in this study would provide the information needed to identify specific causes of damage and materials and methods for correcting it. While this report includes information which would be useful in devising a maintenance program, it is not a maintenance plan.

The UC Berkeley Capital Projects division provided drawings of the building from the plan rooms and archives. The study team obtained additional photographs, drawings, and written accounts from the following repositories:

Sonoma State University, Rohnert Park, California:
   CHRIS Northwest Information Center
University of California on-line resources:
   Roma Pacifica: Phoebe Hearst International Competition
University of California:
   College of Environmental Design Archives and Library
   The Bancroft Library
California Historical Society, San Francisco
Berkeley Architectural Heritage Association, Berkeley

The research included primary and secondary documents at the above repositories. While primary research conveyed below traces the original design and development of the building, this report relies on secondary sources, especially the history of the Law School by Epstein, in many places. Readers should consult the primary sources for a full understanding of specific parts of the property or aspects of its development. The references cited in this report are not exhaustive; future study and design may require use of specialized information not consulted or not available for this report.

This study generally uses the National Register of Historic Places Criteria. The National Register is the official federal roster of historic properties worthy of preservation; the Keeper of the Register and the National Park Service (NPS) prepare the criteria under which potential resources are evaluated for inclusion in the Register. The NPS, state agencies, and other government and professionals in private practice have relied on the National Register Criteria for decades to determine whether properties are historically significant, and to
identify the level of significance, area(s) of significance, and historical context(s) of eligible properties. The criteria provide invaluable guidance and authoritative consistency in determining whether resources retain their historical integrity and what their character-defining features are. The National Register Criteria underlie the hierarchy of significance and the assessment of condition used in this HSR for components and elements.

When evaluating the significance and condition of buildings, architectural historians typically use a rating scale to rank the architectural and historic value of the building, its rooms or spaces, as well as individual features. The typical rating scale employs four categories: "Very Significant," "Significant," "Contributing," and "Non-Contributing." The use of the terms "Very Significant" or "Significant" here does not necessarily equate to the same meaning for those words as they are used in the context of the California Environmental Quality Act (CEQA). The fact a space or feature is called "Very Significant" or "Significant" in the Historic Structure Report does not of necessity mean that the alteration or removal of that space or the entire structure would meet the CEQA criteria for what is called a "Significant impact on the environment." For this HSR, the four categories are defined as follows:

**Very Significant (VS)**
- The element was built during the period of significance.
- It is architecturally significant.
- It contributes significantly to the overall character.
- It remains intact or with only minor alterations.
- It is in good condition.
- VS elements are highly sensitive to change.

**Significant (S)**
- The element was built during the period of significance, but
  - It is of secondary importance,
  - It has been altered, and/or
  - It is in fair or poor condition, or
- The element was not built during the period of significance, but is architecturally significant.
- S elements are sensitive to change.

**Contributing (C)**
- The element was built during the period of significance, but is not architecturally significant, or
- The element was not built during the period of significance, but is architecturally compatible with the original.

**Non-Contributing (NC)**
- C elements are less sensitive to change.
- The element was not built during the period of significance, or
- It has been subjected to major additions or incompatible alterations, or
- It is incompatible in style, material, scale, character or use with the original building, or
- It is in poor condition.
- NC elements are not particularly sensitive to change.

Condition
A visual appraisal of the current condition of building elements:

<table>
<thead>
<tr>
<th>Condition</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent (E)</td>
<td>The element is in near original condition.</td>
</tr>
<tr>
<td>Good (G)</td>
<td>The element is mostly intact.</td>
</tr>
<tr>
<td>Fair (F)</td>
<td>The element is showing signs of wear or deterioration.</td>
</tr>
<tr>
<td>Poor (P)</td>
<td>The element is badly damaged, missing, or not functioning.</td>
</tr>
<tr>
<td>Unknown (U)</td>
<td>The element is not accessible for inspection.1</td>
</tr>
</tbody>
</table>

Preparers
Frederic Knapp Architect, Inc. of San Francisco researched and prepared this report. Frederic Knapp, AIA, was principal in charge; Melissa Bleier was historical researcher; Will Dickinson acted as researcher and site survey leader; and Laurent de Martel was CAD drafter. Jill R. Johnson was consulting architectural historian. Kerry O’Banion was project manager for PEP. Planning Analyst Steven Finacom acted as researcher and document coordinator for PEP. William Benemann, archivist of Boalt Hall School of Law, generously provided extensive and valuable information, documents, and images pertaining to the building and the school.

Building Names
This report addresses the building known since the 1950s as Durant Hall. The building was originally named Boalt Hall in honor of John Henry Boalt, a San Francisco lawyer whose widow, Elizabeth Josselyn Boalt, donated most of the cost of construction. Berkeley’s law school came into being as a discrete school after construction of the building, taking its name to this day as Boalt Hall School of Law. When the Law School moved to its current building
in the 1950s, it transferred the name to the new structure at Bancroft Way and Piedmont Avenue. The original building was renamed, for Henry Durant (1802-1875), the founder of the University of California forerunner Contra Costa Academy in 1853 who was elected first president of the University of California in 1870.\(^2\) The building now known as Minor Hall had been named for Durant in 1942, the last of several previous holders of the name.\(^3\) That structure was built in 1941 to house war-time defense classes for the US Government; classes in journalism and mathematics were also held in the building. The architect, Arthur Brown Jr, was the supervising architect to the University just prior to the start of the second World War. The building was renamed in 1952 as the Optometry Building, and again renamed for the first dean of the school of Optometry, Ralph Minor. The subject of this report is referred to as Durant Hall and the current law school is referred to as Boalt Hall unless specifically noted otherwise. (Quotations often refer to the subject building as Boalt Hall.) Except where explicitly noted otherwise, this report uses the current room numbers which differ from the original numbers.

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1 University of California, Greek Theatre HSR Request for Proposals, October 24, 2006.
2 http://sunsite.berkeley.edu/~ucalhist/general_history/overview/presidents/index.html#durant.
C. Site and Building History

The University of California

The University of California was one of the sixty-eight land grant colleges established to benefit from the federal Morrill Land Grant Act of 1862. Created by the State of California, the University also benefited from a simultaneous gift of assets of the private College of California. The College, founded as the Contra Costa Academy in the 1850s, was located in Oakland. The College planned a new campus to be located north of Oakland, in what was then an area of open farmland and acquired the site, but did not have the funds to construct buildings there or relocate. In 1866 the College named this site “Berkeley,” which later was adopted as the name for not only the campus but the town which grew up around it. With funding scarce for the private college, a decision was made to dissolve the institution and donate the land holdings to the State of California. In 1868, Governor Henry Haight signed what is now known as the Organic Act of the University of California, which established the University itself, The Regents as its governing body, and the requirement that they make immediate permanent improvements to the plan and landscape of the new university.  

Frederick Law Olmsted had been commissioned to plan the College of California campus at its new Berkeley site in 1866. This original plan was never implemented since no buildings were constructed and the College never shifted operations to the Berkeley site, but its design influenced the architects who helped the campus grow in the early years. The need for a new master plan was underscored by the fact that the original Olmsted design had been created for a small college campus, and the needs of a full-fledged state university were quite different. A competition was held in 1868, with local architects John Wright and George Sanders being the winners.

Though their plan was “enthusiastically adopted” by The Regents, the architects were dissatisfied with the amount of money they were being paid and subsequently removed

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5 Ibid., p. 4.
themselves from the project. The years following saw a number of architects involved in the
growth of the University. David Farquharson and Henry Kenitzer were hired by The Regents
to continue the architectural development of the University in 1869. Farquharson and
Kenitzer were responsible for South Hall, the first permanent building of the new University
of California campus, developed for the College of Agriculture.

The Regents, as well as the architects whom they hired, continued to use Frederick Law
Olmsted’s original plans for the college site. However, by 1874, when William Hammond Hall
was hired to develop the landscape of the University, the original drawing of Olmsted’s final
campus plan had quite literally been lost. Hall, who had also drafted the primary design for
San Francisco’s Golden Gate Park, produced a revised plan for the Berkeley campus, building
on Olmsted’s concepts.

By the close of the 19th Century, the University of California was disjointed architecturally
and the design of the campus as a whole was losing its cohesiveness. Wood and brick buildings
of various styles and sizes had been sited about the grounds as funding and need dictated. By
1895, University enrollment had grown to “more than 1300 students, about seven times that
when the campus opened in 1873” and the need for a comprehensive campus plan and new
facilities was great.

The resources to create an enduring and ambitious plan came from a philanthropist who
would not only influence the direction of the University campus with a world-wide
architectural competition, but who would also become the first female regent. Phoebe
Apperson Hearst was the widow of Senator George Hearst and funded the International
Competition for the Phoebe Hearst Architectural Plan of the University of California (See
Image 2).

Already active on the University campus creating support and scholarships for women
students, Phoebe Hearst approached University President Martin Kellogg with the idea of

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6 Ibid., p. 7.
7 Ibid., p. 8.
8 Ibid., p. 9.
constructing a building for the College of Mining in order to honor her late husband. She also wanted to fund a second building, Hearst Hall. Hearst Hall was to be a “reception and women’s social hall” that would complement the Hearst Memorial Mining Building. Kellogg approached the only architect on the faculty, Bernard Maybeck. Once Maybeck had sketched a building concept for Mrs. Hearst, the question arose as to where on the campus it should be placed.

Maybeck and Regent Jacob Reinstein encouraged the creation of an overall plan for the campus to guide the siting of such new permanent structures. Considering the disparate architectural design of the campus so far, Phoebe Hearst stepped forward and offered to sponsor an architectural competition that would establish a “comprehensive and permanent plan for the buildings and grounds of the University.” Phoebe Hearst agreed to fund the two buildings she had originally planned for, and to fund the competition fully so that “the architect will simply design” while others “must provide the cost.” The competition called for a total of 28 buildings which would ignore the campus buildings that were already in existence but enhance the natural beauty of the campus itself.

Campus Design Ideals and the Hearst Competition

The City Beautiful movement – a progressive urban planning movement of the 1890s-1900s – provided the philosophical underpinnings for large-scale Beaux-Arts planning efforts of the era. The City Beautiful movement was a social construct that sought to promote moral and civic virtue through political reform and beautification of the urban fabric. Beauty, as embodied in non-academic interpretations of Classical architecture and the Beaux-Arts style, was regarded as a device to create social order and a harmonious society.

The campus of the University of California was conceived by the Phoebe Hearst International Competition as a “City of Learning,” reflecting City Beautiful planning constructs. The

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9 Ibid., p. 10.
10 Ibid., p. 10.
11 Ibid., p. 11.
campus was one of largest, most complete, permanent Beaux–Arts building complexes executed in the United States.

The allusions to ancient Greece dovetailed with the architectural influences from France which strongly affected America at the time, displacing the Gothic and Romanesque themes of the 19th Century with Renaissance principles of the 1893 World’s Columbian Exposition in Chicago and the City Beautiful movement which followed it. Emile Benard had studied at the Ecole des Beaux-Arts in Paris. His winning design reflected not only the strong classical influences of that school, but also the influence of the “historical and allegorical” principles that the architect brought to his own work. In fact, the finalists for the competition were those who were “most in the shadow of the Ecole des Beaux-Arts.” John Galen Howard had also studied at the Ecole and was influenced by that same classical heritage. His use of classical motifs did not come as a surprise to professional colleagues such as William C. Hays, who had observed that “Howard knew what architecture was. It began in Greece, and then there was some in Rome.” Howard was inspired by the similarities between Greece and Berkeley, and his fellow architects knew that he was “a profound classicist, not just in the Beaux-Arts manner.”

The Hearst Competition was announced in 1897 and was open to an international field of competitors, who had January through June of 1898 to submit their designs. There were eleven final entrants considered for the honor of designing the new campus plan. The first round of judging for the competition was held in Antwerp, and yielded no architect local to California. The final stage and announcement of the winner was held at the Ferry Building in San Francisco in the fall of 1899. The French architect Henri Jean Emile Benard was awarded the prize, with all the runners-up being American firms from the East Coast. Benard’s design was deemed beautiful, but his attitude and reluctance to work with Phoebe Hearst soon took its toll. Benard had refused to come and visit the Berkeley site during the competition, and when his plans won the Hearst prize, he found that a complete revision was

13 Woodbridge, *John Galen Howard and the University of California*, p. 34.
15 Ibid., p. 33.
16 Ibid., p. 12.
necessary. Rather than continue to work around these conflicts, The Regents dismissed Benard, even though they had adopted his revised plans in 1900.

John Galen Howard, an architect from Boston whose firm had placed fourth in the competition and who was originally appointed as a consultant for the University’s implementation of Benard’s design, replaced Benard (see Image 1). Howard was favored by many local architects such as Bernard Maybeck, as well as by Phoebe Hearst, who had chosen him to design the Hearst Memorial Mining Building. By 1901, when Howard was hired, Phoebe Hearst had already become the University’s first woman regent, and Howard had already begun the design for the Hearst Memorial Mining Building.

Born in Chelmsford, Massachusetts, in 1864, John Galen Howard studied first at the Massachusetts Institute of Technology, which at the time had the only architecture program in the United States. He left before he completed his degree, and went on to apprentice under Henry Hobson Richardson. Howard worked for Richardson’s successors and traveled to California, where he sketched missions and adobe buildings, becoming familiar with the vernacular character of the local architecture. Upon returning to the East Coast, Howard took a position with the prestigious firm of McKim, Mead and White. With the financial support from Charles McKim, Howard attended the Ecole des Beaux-Arts in Paris from 1890 to 1893. Though he once more abandoned his education before he could complete the degree, Howard brought back the influence and training of those three years and established a private practice with Samuel Cauldwell in New York in 1894.

After being appointed supervising architect of the University of California, John Galen Howard moved his family to California in 1902, and by 1903, the University had allocated funds to establish a department of architecture, of which Howard was appointed lead professor. In 1903, Howard’s first project, the Hearst Greek Theatre, was completed, and by 1913, he was appointed director of the School of Architecture. Howard is responsible for many buildings on campus, including the Hearst Memorial Mining Building, the Greek Theatre,

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17 www.geocities.com/SiliconValley/Orchard/8642/jghoward.html.
Durant Hall, California Hall, Wellman (formerly Agriculture) Hall, the University Library, Sather Tower (the Campanile), Sather Gate, Wheeler Hall, Hilgard Hall, Gilman Hall, Hesse Hall, (old) Le Conte Hall, Senior Hall, and elements of the Faculty Club, the Women’s Faculty Club and Haviland Hall. All these were planned as permanent structures. Howard also designed numerous “temporary” buildings, some of which have survived, including North Gate Hall, the Naval Architecture Building, and the first unit of the Dwinelle Annex.

In 1898, with the final stages of the Phoebe Hearst Competition under way, President Kellogg retired from the University. Though he had suggested several local candidates as his successor, The Regents thought that it would be more beneficial to bring an Eastern influence to their growing University. Benjamin Ide Wheeler of Cornell University was appointed president of the University of California in July of 1899 and served for twenty years, until 1919. Under his guidance, the University not only tripled in size, but began to establish its reputation as one of the finest universities in the nation. A graduate of Brown University, Wheeler came to Berkeley directly following a sabbatical in Athens. Wheeler, who had been a professor of both comparative philology and Greek during his tenure at Cornell, brought with him a “love of classical antiquity” which matched well with the Athens of the West image that the University was developing. President Wheeler was also instrumental in encouraging John Galen Howard to come to the University. He was interested in having him not only as the supervising architect but as a professor as well. Phoebe Hearst had already hired Howard as the architect for the Hearst Memorial Mining Building, and in 1901 he accepted the position as supervising architect, and began incorporating his own ideas and – more importantly – fiscal realities on the University plan. Howard had a simpler, Greek plan for the University and worked to incorporate that into the design that had been left from Benard.

20 Ibid.
21 Ibid.
23 www.berkeley.edu/about/history/#brief.
25 Cal Performances Centennial, p. 9.
27 Ibid., p. 32.
Benard and Howard University Plans

Despite his dismissal as Supervising Architect, Benard’s plan influenced the final architectural design of the University. Howard’s adaptation of the original Benard plan mirrors some aspects of the winning plan, but takes into account some major changes. Howard adopted and adjusted Emile Benard’s plans for the University, and soon developed the design which resulted in the Classic Core of the Campus Park. The Hearst Competition scheme was reminiscent of Jefferson’s plan for the University of Virginia.28 Howard, early in the adaptation of Benard’s plans, rotated the original axis of the University to match more closely an orientation towards the Golden Gate that Frederick Law Olmsted had originally proposed for the University.29

Emile Benard’s revised plan, known as the New Project, took into account the actual topography of the campus and was better suited to the natural landscape and surrounding areas than his competition entry. The New Project was designed on an east-west axis that would have paralleled University Avenue. At the eastern edge of Benard’s park, a tower similar to the Campanile can be seen. Howard decidedly chose the spot of the old wooden flag pole, a central campus meeting point, for his Campanile.30 The similarity of the two plans can be seen, both having two axes through the campus. Howard’s main axis, which turned to face the Golden Gate, and was very reminiscent of Frederick Law Olmsted’s original plan, does not have a park setting to the south, but has a secondary grouping of buildings which form Campanile Way, ending at Sather Tower.

John Galen Howard and his partner Samuel Cauldwell had submitted a very similar campus plan for the Hearst Competition. This allowed for a smooth transition between the adopted Hearst Campus Plan and the adjustments and changes that Howard as Supervising Architect would make to it.

In an article from 1906, Herbert Croly, an architectural critic from the Architectural Record, noted the University’s support from such diverse sources was a rare and impressive accomplishment. The State of California had contributed nearly $500,000 to the University to

29 Ibid., p. 17.
complete California Hall and Agriculture Hall. In contrast, an amount close to three times that amount was raised by individual gifts to the University. These gifts completed the Hearst Memorial Mining Building, Doe Library, and Durant Hall.

D. Howard and the Design of Durant

In the second decade of the 20th Century, the campus occupied a parcel narrower in the north-south direction than the current Campus Park, extending south only as far as Allston Way (see Image 9). Building on two earlier University plans, Howard’s 1914 plan for the University was organized around a major east-west axis — a natural valley planted as a botanic garden — that ran slightly north of the center of the site and slightly askew to the northern campus boundary. Howard took pleasure in the happy coincidence that the valley was aligned with the Golden Gate: “the line of natural cleavage of the University grounds tallied precisely with that visual axis.” This axis became the central organizing feature of Howard’s campus plan with buildings aligned north and south of the botanic garden. Because the axis was not centered in the site, the area to the south of the botanic garden was larger in the north-south direction than the area to the north of the garden. To divide the southern swath into building sites of more useable size, Howard created a secondary axis parallel to the central axis. Emanating from the Sather Tower site, the secondary axis was named Campanile Way.

Durant Hall was shown in Howard’s 1914 plan for the University along Campanile Way, and on the same cross axis (now Sather Road) — the extension of Telegraph Avenue — as Doe Library and California Hall (see Image 3). Although Durant Hall was completed in 1911, three years before Howard’s plan was promulgated, much of the campus organization must have been conceived by about 1908-1909, when planning for Durant Hall had begun. In addition, the zoning of campus into north-south bands, with engineering and the sciences at the east, arts and humanities at the center and agriculture and the natural sciences at the west must have been completed by the time the site for Durant Hall was chosen. The 1914 plan shows Durant Hall and building sites designated for other buildings housing arts and

30 Ibid., p. 45.
31 Ibid., p. 49.
32 Ibid., p. 49.
humanities uses — the Museum (not realized), Haviland and Wheeler Halls and the philosophy building (not realized), directly south of Durant Hall, California Hall, and Doe Library — lining Sather Road. Durant and the proposed philosophy building matched the width of California Hall and, combined, they matched its length. Doe Library and Wheeler Hall similarly mirrored each other across Campanile way; with additional similar pairings to the east (next to the Campanile) and west. Howard’s site design for these four buildings is illustrated in the Planting Scheme watercolor elevation. Although the watercolor clearly highlights three structures, the massive Wheeler Hall and Doe Library rise behind to frame the smaller set. The watercolor is undated, but it can be assumed to have been executed at some point prior to the completion of Durant Hall since the unbuilt philosophy building is included.

In a 1911 letter, V.H. Henderson described the campus development:

> A visiting college president said to me the other day that, in his opinion the University of California had made a better architectural start than any other institution of learning in America.\(^{34}\)

Designs for the campus buildings were conceived as integral components of a larger, unified campus design (see Images 5 and 6). The elements Howard used to unify the designs of the individual buildings included siting buildings along axes and cross axes; the use of simple block-like building masses of roughly uniform height; hipped, gabled or domed roofs clad with red clay tile; continuous cornices; building materials of uniform color and texture; and similar ornamentation. In 1911, V.H. Henderson described the campus development to Elizabeth Boalt:

> As the permanent buildings rise, in their white granite and red tile, each new one adds to the beauty of its sister structures, because variety in unity, and the development of a great composition, is the supreme task in architecture and the great reward.\(^{35}\)

Variety was achieved by differences between buildings, perhaps the chief of which was Howard’s stylistic differences; the use of Greco-Roman influences for Durant Hall, Doe

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\(^{34}\) V.H. Henderson, Secretary, Board of Regents, to J.L. Chamberlain, Esq., July 31, 1911.

\(^{35}\) V.H. Henderson, Secretary, Board of Regents, to Mrs. Boalt, May 3, 1911.
Library, and California Hall; the Italian Renaissance style for Wheeler Hall; and the French Baroque style for Sather Gate.

While Howard’s plan was not executed in full, most of the immediate architectural context of Durant Hall follows his intent (see Images 10-14). Until 1942, Campanile Way was known as the Center Street Path. It served not only as a picturesque walkway through the campus, but also as the first centrally located campus street with a functional access point from the western side of campus into the main campus.\textsuperscript{36} The buildings which flank Campanile Way along the same axis as Durant Hall are California Hall, directly across Campanile Way to the north, Wheeler Hall to the east, Doe Memorial Library to the north east and Dwinelle Hall to the west. Dwinelle represents the post-World-War II period of campus development, while the other three are Beaux-Arts buildings designed during the early 1900s by John Galen Howard. Information about the buildings that comprise the immediate architectural context of Durant Hall follows:

California Hall, 1903-1905

California Hall was the first occupied building that John Galen Howard completed for the University of California. The building originally contained a lecture hall, classrooms and academic offices on the first floor and the administrative offices of the University on the second floor. California Hall housed the office of the President until 1941, when it was moved to the Administration Building. The lecture hall was used for large classes on campus, such as English and botany, and faculty meetings.\textsuperscript{37}

Doe Memorial Library, 1907-1911, 1914-1917

Doe Memorial Library was built in two phases, the first from 1907-1911 and the second from 1914-1917. Both construction phases were supervised by Howard. The phased construction was a direct result of the 1906 Earthquake, which not only nearly destroyed Howard’s office, but the Hearst plans for the University as well. The 1906 Earthquake devalued the estate of

\textsuperscript{36} \textit{University of California Landscape Heritage Plan.}
\textsuperscript{37} Helfand, \textit{The Campus Guide}, p.69
Charles Franklin Doe, a San Francisco lumberman and bibliophile who provided for construction of the University the money library in his will.\textsuperscript{38} The Regents directed Howard to redesign Doe Library so that they could use the Doe funding for a “partial but fully operational” library, and plan for a second phase when the funds once more became available.\textsuperscript{39}

Doe Memorial Library is clad in the two building materials that characterize the Classical core of the Berkeley campus—Raymond granite and terra cotta roofing tiles. The design combines the styles of both Greek and Roman traditions. The front façade, which faces north and measures 225 feet, is of a Greek form,\textsuperscript{40} while the sides are more influenced by Roman architectural traditions. This Greco-Roman design satisfied both President Wheeler and Howard.\textsuperscript{41} The second phase, begun in 1914, completed the southern wing, and added two additional stories and an attic with room for stacks and library offices. Additional offices and a reading room were added, as well as a west wing.\textsuperscript{42}

Wheeler Hall, 1915-1917

Wheeler Hall, named for University President Benjamin Ide Wheeler, was built primarily as a classroom building. Marking “the transformation of a small college to a large University,”\textsuperscript{43} Wheeler Hall was built to house the ever-growing number of students (it supplied a much needed sixty two classrooms) and provide a second public auditorium for the campus.

Wheeler Hall is the last building that allowed granite cladding and carved ornamentation. World War I intervened and wartime shortages resulted in more modest construction budgets.\textsuperscript{44}

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{38} Ibid., p. 56.
\item \textsuperscript{39} Ibid., p. 56.
\item \textsuperscript{40} Ibid., p. 56.
\item \textsuperscript{41} Partridge, \textit{John Galen Howard and the Berkeley Campus: Beaux-arts Architecture in the "Athens of the West."}, p. 26.
\item \textsuperscript{42} Helfand, \textit{The Campus Guide}, p. 60.
\item \textsuperscript{43} Cerny, \textit{Berkeley Landmarks}, p 140.
\item \textsuperscript{44} Moss, \textit{The Howards: First Family of Bay Area Modernism}, p. 23-24.
\end{itemize}
\end{footnotesize}
The exterior is accented with a large colonnade which has urn shaped lanterns, intended to symbolize Howard’s unifying theme of the Lantern of Learning. The primary façade of Wheeler Hall is on the south, oriented to Sather Gate, and the north and west facades are less elaborate.\(^{45}\)

In the same manner in which Wheeler Hall complements but does not overwhelm Durant Hall, Doe Memorial Library’s simpler façade is visible behind California Hall without being intrusive.

Dwinelle Hall, 1950

Dwinelle Hall is a later addition to the campus and does not reflect John Galen Howard’s campus plan. Dwinelle Hall was built to meet the rapidly growing enrollment after World War I.\(^{46}\) Built by Edward E. Frick and Ernest E. Weihe, both trained at the Ecole des Beaux-Arts, Dwinelle was originally a three-story reinforced concrete building (with a two-story addition on top in the 1990s) meant to blend in with Howard’s Beaux-Arts campus, while adding a “California flavor.”\(^{47}\) Dwinelle Hall marks the University’s shift in the campus center towards Sather Gate, and was sited to be convenient to both the students and the faculty.\(^{48}\)

Durant was Howard’s seventh building completed on the campus, after the William Randolph Hearst Greek Theatre (1903), the Old Power Plant (1904), California Hall (1905), Senior Hall (1906), Hearst Memorial Mining Building (1907), and Sather Gate and Bridge (1910), contemporaneous with Doe Memorial Library (1911). His subsequent campus buildings and structures include North Gate Hall (1912), Wellman Hall (1912), Naval Architecture (1914), Sather Tower (1914), and Wheeler Hall (1917).\(^{49}\)

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\(^{45}\) Woodbridge, *John Galen Howard and the University of California*, p. 150.

\(^{46}\) Helfand, *The Campus Guide*, p. 75.

\(^{47}\) Ibid., p. 76.

\(^{48}\) Ibid., p. 76.

\(^{49}\) Woodbridge, *John Galen Howard and the University of California*, p. 177.
E. Education in the Law in California

The legal system in the British colonies and early United States matched the English system in many respects. But America lacked the inns of court which trained lawyers in England. Many American lawyers were trained as apprentices in law offices, some of which grew into small private law schools, the most famous of which was the Litchfield (Connecticut) School. Transylvania University near Lexington, Kentucky, appointed the first collegiate professor of law in graduate education in the United States in 1798 and Harvard University began offering legal education in 1817. After California gained independence from Mexico and was admitted to the United States, its legal system underwent a transition to American law. The relatively low Anglo population and the Gold Rush made mineral and land ownership issues important areas of the law in the new state. The state bar exam was established in 1851, with practice restricted to white males until 1878.

Law schools grew rapidly in number, enrollment, and influence in the bar in the late 19th Century: in 1870, the 31 American law schools had 1600 students and their graduates accounted for one quarter of the bar; by 1900, the 102 law schools had 13,000 students and had graduated two-thirds of the bar. Christopher Columbus Langdell at Harvard recast legal education as a science in 1870 with the case law method. California’s first law school opened in 1878, and Stanford University initiated its law department in 1893, a year before Berkeley did.

Boalt Hall School of Law

The Organic Act which created the University of California cited law as one of the academic disciplines to be covered, but the Berkeley campus was not the location of the original law school for the University. Serranus Clinton Hastings, first chief justice of the California Supreme Court, donated $100,000 to the state treasury in 1878 to establish a law school, which the Legislature designated at its foundation as the “Law Department of the University.” Hastings College of the Law opened in August, 1878 in the Old Hall of Pioneers.

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50 Epstein, Law at Berkeley: the History of Boalt Hall, p. 15.
51 Ibid., p. 23.
52 Ibid., p. 20.
53 http://www.uchastings.edu/?pid=2276.
in San Francisco. Despite the founder’s original intention of moving it to Berkeley, Hastings has always remained in San Francisco as an affiliated college of the University of California with its own board of directors. Hastings was from the beginning oriented to training for the practice of law.

In Berkeley, the University inaugurated its Department of Jurisprudence in 1894, with courses in U.S. Constitutional Law, Roman Law, International Law, and Jurisprudence. The focus of the department was academic and not just professional, and it had a cooperative, though cautious, relationship with Hastings. The San Francisco school enrolled undergraduates in keeping with contemporary requirements that did not include a prior bachelor’s degree for enrollment in law school, while Berkeley offered graduate courses.\footnote{Epstein, \textit{Law at Berkeley: the History of Boalt Hall}, p. 34.} The department’s office and lecture room were in North Hall, with the library in the basement of Bacon Hall (both buildings long since demolished). In 1896, the law library had 400 volumes, and in 1900, Jane K. Sather donated $10,000 to it.

The department at Berkeley quickly grew, with four professors and 16 courses by 1898-99. President Benjamin Ide Wheeler referred to the “incipient law department” in a letter to William Carey Jones that year and complained that too many California students had to go to the East Coast for a legal education.\footnote{Ibid., p. 36.} In 1903, Jurisprudence became a distinct unit in the College of Social Sciences, with a three-year professional program, and graduated three students with LLB degrees. The \textit{American Law School Review} judged the Berkeley “law department one of the foremost institutions of legal learning in the country” in 1910.\footnote{\textit{American Law School Review}, II (1910): 482.} A report by the University that year recommended that Berkeley establish a law school to provide expertise on mining and resource law in the state, deal with legal issues related to the new colonies the United States had taken in the Spanish American War, and establish leadership for California in the study of law in the West. In 1912, the Regents approved creation of the School of Jurisprudence, and the \textit{California Law Review} began the same year.\footnote{Epstein, \textit{Law at Berkeley: the History of Boalt Hall}, p. 67.}
William Carey Jones

William Carey Jones (see Image 4) was born in Washington, D.C. in 1954, the grandson of Senator Thomas Hart Benton. He moved to California with his family as a baby and graduated from the University of California in 1875. Two years later, Professor Kellogg appointed Jones instructor in Latin, and in 1882, Jones offered a course in Roman law. Jones taught in the History and Political Science department. Justice Hastings met Jones before founding the San Francisco law school in 1878, and Jones taught there for the 1886-87 academic year. Jones drafted the Berkeley City Charter and was a leader among the city’s progressives of the era, advocating the capacity of knowledge and institutions to solve problems.59

John Henry Boalt

Born March 29, 1837 in Norwalk, Ohio, Boalt was the son of a lawyer, great-grandson of Connecticut Governor Matthew Griswold, great-nephew of chief justices of the supreme courts of Connecticut and Ohio, and a descendant of Robert Wolcott, a signer of the Declaration of Independence. After completing his undergraduate studies at Amherst (Mass.) College he went to Germany for graduate study in mining, spending one year at Heidelberg, and two at Freiburg. He returned to the United States to enlist in the Eleventh Ohio Cavalry in the Civil War. After the war, he went to Nevada, forming a profitable partnership in Austin (Lander County) which patented a process for reducing ores. Although successful in mining, Boalt became a lawyer in Nevada and was appointed judge of Lander County. He moved to San Francisco at the end of his term, and never served as a judge in California.60

Boalt formed a law partnership, Estee & Boalt, soon after his arrival in San Francisco in 1871. That practice dissolved in 1879, and after a two-year trip to Europe with his family, Boalt returned to San Francisco and formed the firm of Garber, Boalt & Bishop which dissolved in 1895 when Boalt retired. His activities were not limited to the practice of law: he delivered a paper at the Berkeley Club in 1877 advocating “the exclusion of the Chinese race as a policy necessary to the perpetuity of our form of government and the advancement of our

59 Ibid., p. 51-54.

60 Shuck, History of the Bench and Bar of California. p. 785.
best interests.” He also delivered a lecture on evolution at the Bohemian Club and was the author of an essay on silver in the Overland Monthly in November, 1886. He was president of the Bohemian Club and a close friend of Robert Louis Stevenson during that author’s time in San Francisco. A resident of Oakland, he died at his summer house in Cloverdale on May 9, 1901.

John Debo Galloway

An early, undated sketch of the elevation of Durant Hall lists Howard and Galloway as architect and engineer. Galloway’s name does not appear on later structural drawings for the project, so the extent of his role is unclear. John Debo Galloway (1869-1943) graduated from Rose Polytechnic Institute, Terre Haute, Indiana, in 1889. From 1889 to May 1900, he worked for a railroad in the Pacific Northwest, the Healy-Tibbitts Construction Company of San Francisco, the Pacific Rolling Mill Company of San Francisco, the California School of Mechanical Arts in San Francisco where he taught drawing and mechanics and the Colusa Stone Company. Galloway began to work in private practice as a consulting engineer in May 1900.

From 1900 to 1906, he designed and supervised hydraulic and structural construction for several hydroelectric plants and served as the structural engineer for several building projects, including the St. Francis Hotel and the Shreve Buildings. He was one of the earliest advocates of earthquake-resistant design. In 1906, after the earthquake and fire, he entered into partnership with John Galen Howard, as Howard and Galloway, Architects and Engineers. The firm designed and supervised the construction of buildings and grounds for the Alaska-Yukon-Pacific Exposition in Seattle, Washington.

61 Ibid., p. 786.
62 California Information File
63 Ibid.
65 *The San Francisco Call*, May 11, 1901, p. 10.
From 1908 to 1920, Galloway practiced with Arthur H. Markwart, designing and building several railway and combined highway and railway bridges in the Sacramento Valley, a hydroelectric power plant in Yosemite National Park and serving as the structural engineer on building projects. In an allied area, Galloway assessed properties owned by utilities, investigated the expansion possibilities of hydroelectric power facilities throughout the United States and evaluated irrigation systems. He was a member of the Board of Advisory Engineers on the Sacramento Valley Division of the Central Valley Project, studying dams on rivers in Northern California in addition to the use of water in the Sacramento Valley.

Galloway was a member of the Board of Consulting Engineers for the location and design of the Moccasin Creek hydroelectric plant on the Hetch Hetchy Aqueduct and a member of the first Commission of San Francisco for the location of the San Francisco-Oakland Bay Bridge.66

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F. Design and Development of the Building

Original Howard design

Plans for a law school honoring San Francisco attorney John H. Boalt were cemented in a deed dated March 3, 1906, naming Elizabeth Josselyn Boalt (Boalt’s widow), Charles W. Slack and Reuben H. Lloyd (Trustees) and Charles S. Wheeler as parties to the document. In the agreement, Boalt pledged $100,000 of her estate, which included two lots in San Francisco that would be put up for sale, to finance construction of the law school as a memorial to her husband. The San Francisco Earthquake and Fire of April 18, 1906 affected not only the two properties, but the real estate and construction markets, creating financial strains on the project through design and construction.

In 1907, The Regents’ Committee on Grounds and Buildings recommended proceeding with working drawings for a $140,000 building, exclusive of equipment. By the time the vote was taken, the Committee included equipment and furnishings in the building cost, for a total cost of $150,000, and voted to precede with the construction documents. The Committee estimated the project would take about two years to complete. The drawings were presumably begun shortly thereafter because preliminary sketches were completed before mid-September 1908.

A rough sketch in the collection of the Archivist of the Boalt Hall School of Law and a polished perspective rendering appear to illustrate early designs for the building. Both sketches are undated, but the rough sketch appears to be the earliest of the two because it differs more with the existing building. This sketch shows two identical buildings linked by a French Baroque pergola or gateway. In form, proportion, roof type and fenestration, the elevations are similar to Durant Hall; deviations appear in the height and detailing of the roof and the ornamentation of the base, windows and spandrels. Perhaps the most salient difference lie in the broken slope of the hip roof, which is considerably taller than the roof as realized, the use of flat window hoods at the center bays of the east and west elevations and the use of bas reliefs with swags in the spandrels of the end bays at the east and west

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68 Excerpt from Regents’ Minutes, March 12, 1907, June 9, 1908, September 8, 1908, November 10, 1908.
The perspective rendering appears to illustrate an evolution in the design shown in the rough sketch and one which approximates the realized design: lower roofs, arched hoods at the center bays of the first floor windows at the east and west elevations and unornamented spandrels at the end bays of the east and west elevations. Subtle differences in the rendering and the existing building are evident in the illustration of the basement openings as ganged masonry openings and the use of a pedimented gateway and colonnade between the buildings. Whereas the rough sketch is labeled, “Boalt Memorial Hall of Law,” the perspective is labeled, “Halls of Law and of Philosophy.”

On September 15, 1908, Howard received news that the preliminary sketches—one of which may have been the perspective rendering described above—for Durant Hall had been approved by President Wheeler and George Boke, Professor of law, pending resolution of four pages of numbered suggestions and requirements, as follows:

1. Because the entire basement was to be occupied, it was suggested that the windows should be as large as possible.
2. “The building should have a marble baseboard throughout, except behind wall bookcases (sic).”
3. The project should use metal doors and trim on the library floor, from the north line of the stacks to the south end of the building, and use oak doors and trim elsewhere.
4. The library floor would use cork carpet, flooring for the toilet rooms and locker room would be terrazzo, the basement packing room and storeroom would have concrete flooring, and linoleum would be the flooring material elsewhere.
5. Window sills were to be no higher than 2’-6” high, maximum.
6. Several studio doors at the south end of the building were to be relocated.
7. It was pointed out that in the future, the law school would probably build a second law building south of Durant Hall and connect the two buildings by means of a bridge. A question was raised about whether the wall would require special treatment, given this possibility.
8. A question was raised about the inclusion of a mezzanine studio floor in future and the desire to design the windows to accommodate this possible addition.
9. Add a metal bookcase at the north wall of the reading room.
10. Provide a 3-story steel stack in area noted as ‘stacks’ on the plans.
11. The law school planned to fill the entire attic space, except for the skylight opening in attic floor, with book stacks to contain 75,000 to 100,000 volumes.
12. It was suggested the book stacks for Durant Hall and Doe Library would be bid at the same time, presumably to receive a less expensive price per unit with a larger quantity.
13. It was suggested that the air compressing machinery for vacuum cleaning in Doe Library be sized so it could serve a vacuum cleaning system in Durant in the future.
14. A tube should run from Doe Library into Durant Hall as part of the library’s pneumatic delivery system.
15. The architects were to make the entrance corridor as “cheerful, attractive, and welcoming” as possible.
16. The lecturers’ platforms and student seats were to be arranged so daylight would fall over their left shoulders.
17. Zoning of the mechanical ventilation system should allow occupants of small rooms and studios to open windows and the main reading room should have a separate thermostat and zone.
18. The authors inquired what could be done about reverberation, echo or resonance; this question is assumed to refer to the large lecture rooms.
19. Distinguish Durant hall from California Hall with a different color plaster.
20. The authors conveyed their preference to put the heating, ventilation and electric work out to bid, rather than having “Professor Cory’s department” undertake the work. (The exact meaning of this reference is unknown, but this statement may refer to a vocational training program.)
21. The design should provide floor plugs for desk lamps on each lecturer’s desk, the desk in each study, the tables in the two meeting rooms on the library floor, and the table lamps on the reading tables in the main reading room.
22. Gas service was not required.
23. Hot and cold water was desired in the toilet rooms.
24. The washstands (sinks) should be individual porcelain or enamel iron fixtures.
25. There should be a drinking fountain of the type specified for the new Library in the basement toilet room.
26. The architect should omit the windows at the ground floor of the north elevation.

The typewritten letter of September 15, 1908, appears to be a second iteration of issues concerning the design developed by Wheeler and Boke. The first iteration, handwritten notes of the same date that appear to have been made by Boke, contains 24 items, most of which were enumerated in the above typewritten letter. Several items were not repeated in the official communication, suggesting they were perhaps omitted from the handwritten list at the suggestion of one or more of the three reviewers. The items omitted from the typewritten list include:

1. A question about the windows in the north and south walls being too ‘unrelieved.’ One can only assume this means they were perceived to lack relief; in other words, to lack depth or detail.
2. “Up & down windows” were noted, indicating perhaps a preference for double-hung window sash.69

69 (Author not identified), handwritten notes, September 15, 1908, and Benjamin Ide Wheeler, President, University of California, to John Galen Howard, September 15, 1908.
On September 22, 1908, another letter to Howard outlined some additional issues, including:

- Omitting solid walls from the east and west ends of the book stacks.
- Including strips of wood in the wall surfaces of the lecture rooms to dissipate echoes and reverberation.
- Providing for the installation of desk telephones in each of the studies, the rooms in the northwest and northeast corners of the second floor, the main club room in the basement, the debating room and each of the three lecture rooms.
- Providing conduit in which to pull wiring in the future for buzzers or bells between rooms on the library floor.
- Constructing the lecture room tables in pieces so the rooms could be arranged with or without a center aisle.70

Early sketches, dating to 1908, appear to have shown casement windows, not the “up & down windows” that appeared in the notes.71 Subsequent design comments made in 1908 revolved around Henderson’s desire to more direct natural light in the basement corridor, including willingness to sacrifice a closet shown at south end of basement corridor.72 The specifications indicate the top level of the building was envisioned as future stack space before construction started, stating “The book loft will be occupied by book stacks, the arrangement of which will be determined later.”73

By 1908, it was already apparent the Boalt gift was not sufficient to fully fund construction of the building. It is not known whether inflation and material and labor shortages brought on by the 1906 earthquake and fire caused this shortage or there was a miscalculation in the estimated cost of the building. The law school responded to the shortfall with a subscription drive wherein attorneys practicing in California would be asked to collectively and voluntarily contribute approximately one-third of the construction cost. (See IV Appendices, d. List of Subscribers.) The Fall 2005 edition of Boalt Hall Transcript credits George Boke with the idea for the subscription drive. Boke appears to have been the only representative of the law

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70 (Author not identified) to John Galen Howard, September 22, 1908. The initials may be those of Benjamin Ide Wheeler. Wheeler, Boke and Jones approved the letter.
71 George H. Boke to Victor H. Henderson, Secretary, Board of Regents, October 7, 1908.
72 Victor H. Henderson, Secretary, Board of Regents, to John Galen Howard, November 23, 1908.
73 Howard, Specifications of Boalt Hall for the University of California Berkeley California, p. 106.
school to meet with attorneys in the major cities in the northern portion of the State to raise funds for construction; to:

Convince them (the attorneys) that the legal profession as a whole would benefit from a rigorous academic law program modeled on those of Harvard and Columbia … and … that the second floor of the building, where the law library and faculty offices were located, would be named “Lawyers’ Memorial Hall.”  

A prospectus was prepared in the spring of 1908 for the purpose of soliciting contributions. In it, the building is described as follows:

This building will consist of the lecture rooms on the lower floor, law-club rooms on the sub-floor, and the Lawyers’ Memorial Hall covering the entire upper floor. This Lawyers’ Memorial Hall will be the vital center of the future School of Law—here will be gathered a great library of law,—the plan providing stack room for 90,000 volumes. Ranged around the law stacks will be the day’s life of the School—on one side the workrooms or studies of the instructors, within hand reach of the stacks; on the other side will be the Reading Hall itself, where the students will work throughout the day, with access to the stacks, within touch of the instructor, and with the spirit of solidarity gathering momentum from the reactive contact of each other in such properly adjusted conditions. Off the Reading Hall will be special rooms: The Conference Room, for students desiring to talk over a disputed point without disturbing the quiet of the Reading Hall; the Lawyers’ Room, where any lawyer of the State may have a private mode of using the great library that will be gathered here; the Law Review Room, where the projected law magazine of the School, to be devoted specially to the development of

problems of the western law, such as that of mines and water, will be edited..."75

By November 1908, The Regents agreed to advance funds for the construction of the building contingent on the Boalt estate trustees transferring all available cash to the University and, as soon as possible, transferring the balance of the promised $100,000 the estate would realize from the sale of a property on the west side of Hyde Street, north of Turk Street, in San Francisco. Specifically, the parties agreed that after The Regents awarded construction contracts to the selected contractors and the contracts were approved by the Boalt trustees, the trustees would transfer $72,000 to The Regents with $28,000 to be paid upon sale of the Hyde Street lot.76 In addition, construction was contingent on Professor Boke raising $50,000 (actually $49,500) in subscriptions for Lawyers’ Memorial Hall. (As of Elizabeth J. Boalt’s death in 1917, her $100,000 gift for construction of the building had not been transferred to the University. The sale of the two San Francisco parcels earmarked for the gift was delayed for years. The gift and an additional endowment established in Boalt’s will were finalized in 1920, according to minutes of meetings of The Regents.)77

By May 27, 1909, the construction documents had been put out to bid. The bids totaled $150,000, excluding the then-estimated $20,000 to $25,000 of furnishings and approximately $10,000 of soft costs such as architect’s fees and bid advertisement costs. Subscription payments were lagging and by May 24, 1909 only 34 of the 67 subscribers had paid the first installment of their subscription for a total of $11,582.50. A letter-writing campaign ensued to collect delinquent subscription payments.78

Faced with bids that exceeded the construction budget, Howard modified the design by September 1909 to reduce the construction cost by $10,000, making changes to the granite, omitting the book lift, and substituting wood trim for the originally specified metal trim throughout the interior. An original copy of the construction specifications in the holdings of

76 Excerpt From Finance Committee Minutes, September 9, 1908.
the Environmental Design Archives (referred to in this report as the specifications), incorporating a complete specification and an addendum, contains handwritten notations, that appear to reflect changes made to the building in an effort to reduce its cost. For example, “spiral stairs and platforms” is crossed out by hand and dated “6-18-09” in the ornamental iron section, which says there is to be a future stack floor midway between second floor and attic.79 At their October 1909 meeting, The Regents’ Committee on Grounds and Buildings voted to use monies from the Permanent Building Fund to pay for any overage for construction of the building and the furnishings.80

The precise start of construction is unknown, although construction inspectors were retained by December 1908. The contractors were as follows:

<table>
<thead>
<tr>
<th>Work</th>
<th>Contractor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Structural Steel</td>
<td>McClintic-Marshall Co.</td>
</tr>
<tr>
<td>Steel Erection</td>
<td>C.A. Blume Construction Co.</td>
</tr>
<tr>
<td>Excavation and Concrete</td>
<td>E.M. Chadbourne Co.</td>
</tr>
<tr>
<td>Granite</td>
<td>Raymond Granite Co.</td>
</tr>
<tr>
<td>Plumbing</td>
<td>Thomas R. Catton</td>
</tr>
<tr>
<td>Ornamental Cast and Wrought Iron</td>
<td>Ralston Iron Works</td>
</tr>
<tr>
<td>Sheet Metal and Roofing</td>
<td>Sanitary Plumbing &amp; Sheet Metal Co. [Subcontractors: California Plate &amp; Window Glass Company [also called California Plated Window Glass Co.], Sunset Lumber Co., Pacific Metal Works, H.D. Samuels Roofing Co., San Francisco Stamping Co.]</td>
</tr>
<tr>
<td>Furring, Lathing &amp; Plastering</td>
<td>San Francisco Fireproofing Co.</td>
</tr>
<tr>
<td>Woodwork</td>
<td>A.J. Forbes &amp; Son</td>
</tr>
<tr>
<td>Marble (and Terrazzo)</td>
<td>Vermont Marble Co.</td>
</tr>
<tr>
<td>Heating and Ventilating</td>
<td>John G. Sutton Co.</td>
</tr>
<tr>
<td>Light Fixtures</td>
<td>Adams &amp; Hollopeter</td>
</tr>
<tr>
<td></td>
<td>Thomas Day Co.</td>
</tr>
</tbody>
</table>

The construction specifications consist of 19 sections, apparently issued at two times, but without dates. They include two General Conditions sections, the first one at the beginning of the specifications and the second starting on page 143. The latter section lists 14 companion drawings and indicates the building is under construction. Following the second General Conditions section and apparently referring to it is a 14-page section, entitled “Wood Windows, Doors and Finish,” which also covers the book lift, blackboards, vacuum inlets, and other items. This section is similar to the “Metal Windows, Doors, and Finish” section of

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79 Howard, Specifications, p. 60-62.
the original specification; both include an allowance for finish hardware: $1,350 in the first version, increased to $1,500 in the second. This section specifies white oak, maple, Oregon Pine, Redwood, Sugar Pine. Window frames are specified as Oregon Pine; sash are also Oregon Pine, with the interior veneered to match the room finish. The specification says the exterior doors are to be sugar pine, with mahogany veneer, with rosettes of statuary bronze. It calls for the hall side of Door #119 and all wood in halls and Rooms 202, 204, 206, and 208 to be mahogany as well, with all other wood finish of oak. Interior doors are to be sugar pine, with veneer to match the finish wood in the respective rooms. Interior wood surfaces were to be finished with one coat of paste filler and stain and three coats of shellac. The revised specification states the book lift itself is not to be installed as part of the contract, but its doors are to be installed and the shaft subdivided as closets at the basement, second floor, and attic.

Minor changes were made to the design during construction (see Image 7). In February 1910, Howard requested replacing one of the urinals in the second floor men’s toilet room with a slop sink and this change was approved the following month.81 William Carey Jones suggested design changes in a letter dated April 11, 1910. Unfortunately, Jones’s letter has not been located. An April 15, 1910 response from Howard to Jones indicates that Jones’s suggested changes would make the design asymmetrical and therefore not “harmonious.”82 Because the building design is symmetrical, it appears that Jones’s changes were not implemented. In September 1910, Howard modified the picture molding detail, substituted moss glass for clear glass in the attic windows, and made several other unspecified changes to the design.83 In December, Howard added marble plinths to the trim at several second floor doors and marble borders around the mirrors in the toilet rooms.84

The drawings for the light fixtures were not put out to bid until December 1910. Howard designed two of the fixture types – Type A for corridors and alcoves of the main reading room and Type D for the class rooms and lecture rooms – to provide indirect lighting:

81 John Galen Howard to V.H. Henderson, Secretary, Board of Regents, February 19, 1910; V.H. Henderson, Secretary, Board of Regents, to John Galen Howard, March 4, 1910.
82 John Galen Howard to Professor William Carey Jones, April 15, 1910.
83 John Galen Howard to V.H. Henderson, Secretary, Board of Regents, September 19, 1910.
84 John Galen Howard to V.H. Henderson, Secretary, Board of Regents, December 6, 1910; V.H. Henderson, Secretary, Board of Regents, to John Galen Howard, December 9, 1910.
This is a comparatively new system and one which I heartily recommend where local conditions permit, i.e. comparatively low ceilings with light walls and ceiling surfaces. It protects the eyes from the direct rays of the light.

The other Howard-designed fixtures - Type B for the central portion of the reading room and Type C for the north entrance - provided direct lighting. Because the permanent fixtures would not be ready before the building was occupied, Howard suggested installing temporary light fixtures until the permanent fixtures could be installed.85

In late 1910, as the building was nearing completion, the law school occupied one or two rooms in North Hall and maintained a small collection of law books in the basement of the library, Bacon Hall. By January 1911, Durant Hall was completed, except for the installation of furnishings and the permanent light fixtures. The only mention of a post-completion problem was the discovery of narrow crack in east basement wall which leaked and was promptly repaired.86 The building was first occupied on January 16, 1911, in spite of the fact that permanent furnishings were not be installed until after commencement (see Images 15-18):

Carpenters went to work, made horses or trestles and laid on them loose redwood boards for desks. A lot of kitchen chairs was obtained. Some temporary redwood shelves for books were thrown up and the law books removed to the reading room. The charge of the library, day and night, was divided among the faculty, taking turns. The women’s corner was of ample dimensions for its two occupants.87

The department began moving law books into library on February 2, 1911.

In the many letters written by V. H. Henderson, Secretary of The Regents, to subscribing attorneys requesting payment of delinquent subscriptions, he revealed details about the construction not included in more official documents and means of communication. He wrote one subscriber the total cost of the building was $164,000, $14,000 of which was paid from the University’s Permanent Building Fund. Furnishings, including steel stacks for the law library

85 John Galen Howard to V.H. Henderson, Secretary, Board of Regents, December 6, 1910.
86 John Galen Howard to V.H. Henderson, Secretary, Board of Regents, January 17, 1911.
and furniture designed by J.H.P. Atkins of Vickery, Atkins & Torrey of San Francisco specifically for the building, cost $25,000. The furnishings, in oak for the class rooms and studies and a more muted finish in mahogany for the library, were under contract by mid-February 1911 and were to be installed after commencement.  

The building was dedicated on April 28, 1911 (see Image 8). A contemporary magazine article identified the original building uses as law club rooms and law review room in the basement, lecture rooms on first floor and the Lawyers’ Memorial Hall, consisting of the reading hall, working rooms and stacks, on the second floor. The library was designed to accommodate 90,000 volumes with work rooms or professors’ studies or “studios” on one side (south) and a reading hall on the opposite side (north) of the building. In the reading hall “…the students will work throughout the day with access to the stacks, within touch of the instructors, and with the spirit of solidarity…” A conference room, for the use of visiting lawyers, was located adjacent to the reading room.  

Alterations before November 1924 - Howard as Supervising Architect

The following are alterations made to Durant Hall before Howard was dismissed from his position as Supervising Architect for the campus in November 1924. The purchase orders discussed below do not make reference to Howard. It is not known if Howard was aware of this work, which was relatively minor in nature.

April 26, 1916: William Carey Jones suggested planting trees along the west side of Wheeler Hall (under construction at the time) to eliminate reflected light from Wheeler Hall’s granite walls. Howard followed up on this suggestion, recommending the planting of two rows of trees on each side of the path between Durant and Wheeler Halls that spring. 

May 17, 1917: Commenting on a bronze plaque bearing an inscription in honor of Elizabeth J. Boalt that was selected by the law students, Howard wrote that he regretted the panel was

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87 Dedication Address, November 9, 1920.
88 V.H. Henderson, Secretary, Board of Regents, to B.F. Thomas, Esq., February 2, 1911; V.H. Henderson, Secretary, Board of Regents, to Joseph P. Chamberlain, Esq., February 10, 1911; V.H. Henderson, Secretary, Board of Regents, to Warren Olney, Esq., January 20, 1911.
“not more artistic and monumental in character and more worthy of its purpose and the sentiments expressed.” Nonetheless, Howard suggesting installing the bronze plaque on the marble column east of the portrait of William Carey Jones.\textsuperscript{91}

September 11, 1917: A purchase order was issued for providing and laying 328 yards of brown, grade ‘A’ linoleum on the concrete floor in the attic and shelving in light golden oak.\textsuperscript{92}

October 29, 1917 and December 3, 1917: Construction and repair work orders were issued in late 1917 for electric lighting and wiring and shellacking of linoleum in the attic.\textsuperscript{93}

October 6, 1921: Eight additional bookcases to match the existing bookcases were purchased. The bookcases were described as steel with a baked enamel finish, 5-8” by 5’-5” and 8” deep, and with the same cornice and base as decorate the existing bookcases.\textsuperscript{94}

Alterations after November 1924

The following alterations were made to Durant Hall after Howard was dismissed in November 1924. From 1927-1936, George Kelham was the Supervising Architect of the campus and, from 1938-1949, Arthur Brown, Jr., was the Supervising Architect.

(This listing uses room numbers cited in the source documents.)

Building alterations made as early as 1924 and outlined below, confirm the law school was growing apace, causing uses to be redistributed within the building and physical changes made to accommodate the growing number of law school faculty, staff and students. The first reference to the growing demands on the building is in a 1924 letter from Professor Raber to Dean Woods, discussing the relocation of the \textit{California Law Review} from the second floor to the student club and fraternity room in the basement.\textsuperscript{95} The following record of room uses, prepared as a typewritten list in January 1924 and later annotated with handwritten notes and further annotated in a subsequent letter, illustrates the changes made to accommodate

\textsuperscript{90} William Carey Jones to John Galen Howard, April 18, 1916; John Galen Howard to William Carey Jones, April 26, 1916.

\textsuperscript{91} John Galen Howard to Profession William Carey Jones, May 17, 1917.

\textsuperscript{92} Purchase Order for W. & J. Sloane, September 11, 1917.

\textsuperscript{93} Construction and Repair Orders, October 29, 1917 and December 3, 1917.

\textsuperscript{94} Purchase Order for M.S. West, October 6, 1921.

\textsuperscript{95} B.F. Raber to Dean B.M. Woods, July 14, 1924.
the increasing demands on the building; it is assumed these changes were made in or proposed in about 1924;\textsuperscript{96} While not a record of physical changes per se, as addressed in this section of the HSR, it provides an introduction to the following discussion of early modifications to the physical fabric of Durant Hall and provides, in general terms, the context for these changes.

<table>
<thead>
<tr>
<th>Room Number</th>
<th>Room Use (Typewritten; Assumed to be 1924 Use)</th>
<th>New Room Use (Typewritten; Assumed to be Later Use)</th>
<th>Use as Corrected in Letter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basement</td>
<td></td>
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<tr>
<td>--</td>
<td>Machinery Room</td>
<td></td>
<td></td>
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<tr>
<td>2</td>
<td>Locker Room</td>
<td>Fraternity Room</td>
<td></td>
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<tr>
<td>3</td>
<td>Fraternity Meeting Room</td>
<td>Fraternity Meeting Room, Students’ Room, Book</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Exchange and Study Room</td>
<td></td>
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<tr>
<td>4</td>
<td>Club Room</td>
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<tr>
<td>5</td>
<td>Japanese Exhibit</td>
<td></td>
<td></td>
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<tr>
<td>6</td>
<td>Office Non-Resident Committee</td>
<td>Mr. Calkin’s Office, Faculty member and</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Regent’s Attorney</td>
<td></td>
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<tr>
<td>7</td>
<td>Storage Space</td>
<td></td>
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<tr>
<td>8</td>
<td>Vacant</td>
<td>Janitor Closet and Telephone</td>
<td>Students’ Telephone</td>
</tr>
<tr>
<td>9</td>
<td>Meeting Room</td>
<td>Study Room</td>
<td>Students’ Reading Room (14 hours/day)</td>
</tr>
<tr>
<td>10</td>
<td></td>
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<tr>
<td>--</td>
<td>Men’s Lav.</td>
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<td></td>
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<tr>
<td>--</td>
<td>Men’s Lockers</td>
<td></td>
<td></td>
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</tbody>
</table>

\textsuperscript{96} Assistant Dean B. M. Woods to Professor McMurray, January 18, 1924 and O.K. McMurray, Dean, School of Jurisprudence, to Dean B. M. Woods, January 22, 1924.
June 19, 1925: B.F. Raber recommended moving the women’s room (not the women’s toilet room) from Room 207 to Room 107 and converting Room 207 into an office. (Early plans show Room 207 as a meeting room with a small toilet room adjoining in Room 205. Barbara Nachtrieb Armstrong, the first woman law professor in the United States, had her office in Room 207.97) The faculty of the law school had grown during its first decade in the new

building and uses were redistributed throughout the building and large rooms divided to
create private offices, but Raber wrote that the faculty preferred doubling up in offices on the
first and second floors to individual offices in the basement because these rooms had small
windows, lacked views and were subject to the noise emanating from the student rooms in the
basement. In addition, Raber suggested converting Room 6 in the basement into a librarian’s
work room. Assuming this occurred, the uses of the basement rooms after mid-1925, were as
follows:

- Room 3: Lockers
- Room 4: Students’ Room
- Room 5: Office of the California Law Review (not identified above)
- Room 6: Librarian’s Work Room (not identified above)
- Room 7: Mr. Calkins’ Office (The Regents’ Attorney)

August 22, 1930: Room 106 was designed as a large lecture room, 46 feet in length, with a flat
floor and no special provisions for acoustics (see Image 19). The poor acoustics caused
students sitting in the back rows to have difficulty hearing the lectures. A graduated platform
to improve sightlines and the application of an acoustical plaster veneer on the ceiling were
included in the list of projects funded by the Campus Improvement Fund for 1930-31, if there
was a surplus at the end of the year, or 1931-32.  

Any work installed must be in harmony with the general finish of the
building. The requirement in this case would be oak risers, oak nosings
and linoleum covered platforms, all on pine framing, with the existing
oak base adjusted to conform to the new stepped floor.

The work had not been completed by late 1931. At this time, Kalite acoustic plaster was
recommended as a veneer for the ceiling and the wall surfaces above the present picture
molding, in addition to possible painting and refinishing woodwork related to this work.

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90 B.F. Raber to Dean B.M. Woods, June 19, 1925.
100 W.P. Stephenson, Superintendent of Grounds and Buildings, University of California, Berkeley, to
R. Parma, November 25, 1931.
101 W.P. Stephenson, Superintendent of Grounds and Buildings, to R. Parma, November 25, 1931; O.K.
McMurray to L.A. Nichols, December 8, 1931.
May 5, 1931: A drinking fountain, probably the existing drinking fountain in the basement, was installed by May 5, 1931. It appears the drinking fountain shown in the construction documents was eliminated from the project as a cost-saving measure.102

1935: By 1935, Venetian blinds had replaced roller shades at the windows.

October 7, 1941: The installation of new shelving in the attic, miscellaneous painting, new lighting and heating system work was planned for winter break.103

1948: In 1948, Dean Dickinson wrote to President Sproul about the need for more offices in Durant Hall, relaying the suggestion of the Architect’s Office to divide Rooms 212, 213 and 214 into two rooms each. This solution was considered necessary but not ideal because it would reduce the necessary library reading room shelving. In a separate letter of the same date, the dean made the case for more space for the law library. In 1948, the books stored off site were dispersed between two lockers in the Life Science Building, a large storage area in the Hearst Gymnasium and stacks at the Unitarian Church School, 2400 Allston Way. The dean anticipated that within the next few years, the library would need 500 lineal feet of shelving and within the next four years the library would need 1000 lineal feet of shelving.104

April 1, 1949: V.M. Smith compiled a list of desired modifications to the building, including special law review storage; soundproofing of student carrel area and ventilation if smoking was to be permitted; washbasins, preferably enclosed in cabinets, in the stenographic room and, possibly, the administrative office; locked tiers (his meaning is not known); provision for newspapers and folios in the stack area; and an intercom system between the administrative office and the library.105

November 1, 1949: The recommended solution to the demand for more private offices was again the partitioning of existing rooms. A sketch, dated November 1, 1949, shows Room 005 partitioned to create three small rooms by inserting two wood partitions with glass lights in upper portion of the panels and two corridor doors in the large rectangular room.106

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102 (Author not identified) to E.A. Hugill, Grounds & Buildings, May 5, 1931.
103 Vernon A. Smith, Assistant to the Dean, to E.A. Hugill, Superintendent, Grounds & Buildings, October 7, 1941.
104 Edwin D. Dickinson, Dean, to President Robert Gordon Sproul, May 6, 1948.
105 Memorandum from V.M. Smith to the Dean, April 1, 1949
106 Sketch, November 1, 1949.
### Construction Chronology

**1906**
Plans for a law school built in honor of attorney John H. Boalt were cemented in a deed dated March 3, 1906, naming Elizabeth Josselyn Boalt, Charles W. Slack, Reuben H. Lloyd and Charles S. Wheeler as parties. The building was to be built as a memorial to Boalt, whose stated primary concerns were for California’s welfare, progress, laws and institutions.

**1908**
A letter dated September 15, 1908 from the president of the University to Howard states the preliminary sketches for Durant Hall were approved.

**January 1911**
Durant Hall was completed, except for the installation of furnishings and the permanent light fixtures. The building was occupied on January 16, 1911, in spite of the fact that permanent furnishings would be installed after commencement.

**April 28, 1911**
Building dedicated.

**1916**
Landscape is enhanced with trees, plantings as suggested by Jones.

**1917**
Photograph taken this year shows building still lacked foundation planting.

**c. 1925**
Photograph shows two benches against west side of south elevation.

**1930**
Installation of graduated platform in Room 106 to improve sightlines and acoustics.

**1936**
Foundation planting and a bench at north end of building shown in photograph taken this year.

**April 15, 1941**
Drawing set for fan and heater layout, located on Attic Floor.

**June 1975**
Fire protection upgrade, including exit stair construction from the second floor to the first floor terminating in Room 105 and adjoining new stair in book stack from second floor to third floor. New exit stair from the third floor to the second floor at the northeast corner of the building joining main stair next to Room 207. Men’s toilet room redesigned with new fixtures, flooring, and wall.

**1992**
Roof Restoration, with Class A fire rating. Base flashing, cheneau assembly, gutter and cyma.
G. Description

Site

Durant Hall is located on the south side of the central campus core, on the southwest corner of one of the most important intersection of campus axes, Sather Road and Campanile Way. It is immediately to the south of the larger California Hall, which is another structure designed by Howard with similar classical proportions. Durant is situated on a graded terrace. To the west, the ground slopes down to the lower campus.

On the north side (see Image 20), Durant Hall is surrounded by shrubbery and foundation plantings, except for the entry landing. An asphalt path to the north connects to Campanile Way, with a branch to the east side of the building. The grade slopes very slightly up to the north, and as it reaches Campanile Way it slopes down to the west. A flat asphalt path runs along the building wall on the east side; to the east a grassy slope rises to Sather Road, with a stone stair near the south end of Durant Hall. On the south elevation, shrubbery and foundation plantings surround the entry landing on both sides, with stone Chinese foo dogs (installed after the East Asian Library moved into the building) flanking the landing. The asphalt paving from the landing leads to the east side and the stair to Sather Road, south toward the main plaza in front of Dwinelle Hall, and west to the courtyard between Durant and Dwinelle. A wide zone of shrubbery and foundation plantings adjoins the west elevation of the building, with ornamental trees at the north and south ends. Beyond this planting two asphalt paths separated by a small area of turf with two trees connect to Campanile Way. The grade slopes down to the west.

Exterior

Durant Hall is a three level rectangular building sheathed in white Raymond granite ashlar blocks capped with a hipped roof, covered in terra cotta barrel tile and crowned by a copper cheneau. A skylight in a central well illuminates the library spaces. The classically ordered north and south elevations mirror each other, as do the east and west elevations. The elevations are subtly divided into bays by Tuscan pilasters. There are massive hooded entries on the north and south elevations, where fenestration is limited to the second floor. The east
and west elevations have three levels of windows from the basement level to the second floor. Although the building has four floors (including the basement) and a mezzanine, only two and a half stories are visible on the exterior.

North Elevation and South Elevations

Classical restraint characterizes the north and south elevations, which are dominated by massive hooded entry portals with Doric window bays above, divided by columns (see Images 23 and 24). The central bays are framed by the slightly projecting solid end bays. The solid end bays are themselves framed by implied pilasters defined by Tuscan capitals and bases but lacking shafts which project from the adjacent wall surface.

The podium or base consists of a rusticated course surmounted by a water table. The podium is punctuated by the entry portals. Granite landings extend from the portals, each with three steps descending on all three outer sides. The risers have a recess at the base, making them float visually. The massive framed entry portals extend from the landing nearly to the sill of the second level windows. The entry on both elevations consists of double-leaf, glazed oak doors with brass rosettes and brass hardware surmounted by a vertically divided five-light transom. The hood is crowned by a cymatium course and supported by massive consoles detailed with floral designs. The opening of the north portal is lower than that of the south, corresponding to the lower ceiling inside the north portal underlying the upper run of the north stair. The frieze panel on the north elevation at one time contained the original name plaque reading “Boalt Hall.” The significantly shorter frieze panel on the south elevation contains no text and is framed by recessed rosettes.

In the central bays, Doric columns in the round divide the three second story window openings. The window lintels are ornamented by a thin course of egg and dart or ovolo surmounted by a course of meander. The cornice displays a cymatium character and is crowned by a marble gutter. The cornice soffit contains fluted modillion blocks with a scroll pattern and central finials on the interior sides.
The double-hung wood windows on the first and second levels contain small bolts for era-specific window washing equipment. Since the second floor columns are in the round, the projection of the abacus and capital beyond the lintel causes a slight offset from the face of the window. In order to keep a proportion on the interior side of the lintel, a recess occurs between the lintel and the window.

East and West Elevations

The east and west elevations have three stories of classically ordered fenestration. The five bays of each elevation are divided above the water table by Tuscan pilasters, with the three center bays slightly recessed. The two center pilasters project in relief their full height, while the end bays are framed by implied pilasters, similar those on the north and south elevations.

The five basement windows are framed by rusticated bands which extend to the top of the water table to frame the windows. The rusticated bands are smooth on the interior and exterior edges. The first floor windows in the center three bays are framed and have arched pediments. A frieze panel below the pediments contains a fasces relief bracketed by rosettes. Howard used the fasces repeatedly through the building, a direct reference to Roman government and law. Fasces were sticks bundled to create a combined strength greater than each had individually; they symbolized the collective power of society through government. An axe was typically part of the Roman fasces, which the lictors carried in victory and funeral processions.\textsuperscript{107} The symbol was adopted in ancient Rome and continued in Renaissance architecture (see Images 21 and 22)\textsuperscript{108}. Howard omitted the axes in the fasces on Durant Hall. He also used the fasces on the handles of the entry doors and on the custom latchsets on the interior (see Image 37). Fasces continued to be a symbol of American law, appearing on a relief tablet in the East Courtroom of the 1935 U.S. Supreme Court Building entitled \textit{The Defense of Human Rights and the Safeguard of the Liberties and Rights of the People}.\textsuperscript{109} The fasces on the U.S. Supreme Court relief lack the axe, like Howard’s version.

\textsuperscript{107} Mollett, \textit{An Illustrated Dictionary of Art and Archaeology}. p. 137.

\textsuperscript{108} Speltz, \textit{The Styles of Ornament}. pp.30-81.

\textsuperscript{109} United States Supreme Court. “About the Supreme Court.” \textit{Symbols of Law}. http://www.supremecourtus.gov/about/symbolsoflaw.pdf
The curved pediment is another Roman reference, complementing the fasces and, with the Tuscan pilasters, outweighing any Greek reading the Doric columns would engender. The three pairs of second floor windows divided by Doric columns match those of the north and south elevations, as does the cornice and gutter course.

Roof

The hipped roof clad with red clay barrel-tile encloses the third floor and is crowned with a copper cheneau which extends around its peak and contains ornamental finial corner elements. The central light well extends about ten feet below the roof peak and illuminates the third floor book stacks through clerestory windows on its side walls. Two aisles between the side walls and the skylight provide access and drainage for the light well. The diffuse roof panels, cheneau, and parapet flashing were replaced in 1992.

Interior

The building is entered from either the north or south portals at entry landings between the basement and first floors. The first floor corridor is accessed up a half flight of marble steps from each landing and divides the building longitudinally with a series of equilateral vaults supported by faceted pilasters. The corridor is double loaded with rooms accessed by wide single paneled oak doors.

The basement is accessed by either the single marble north stair or split south stair. The central basement corridor which is currently partitioned at either stairwell was originally continuous like that on the first story. The basement contains a series of similar rooms as well as the toilet and mechanical rooms. The rooms, primarily used for collections storage and office space, were originally for law school clubs.

The second floor is accessible by the north stair. The double-story library reading room ceiling is supported by fluted Siena marble columns at lintel crossings and is lit by a central lay light. The adjacent integral book stack is ringed by offices. The stack rises to the third floor. The third flood occupies the space under the hip roof and contains additional shelves for the library.
Basement

The basement corridor (see Image 29) contains the lower termination of the north stair as well as the access to the mechanical rooms, toilet rooms, and the main entrance to the suite of rooms now used for library services. A ceramic drinking fountain is situated on the north wall. The ceiling is flat plaster with exposed wiremold. The walls contain a marble base and a wood picture rail. The whole area is lit with fluorescent fixtures and two original brass bowl up lights. With the exception of Rooms 7A, 8, and 13, the basement rooms are typically rectangular with one window each, a transom window and a door at the original corridor, and the same wall condition as the basement corridor. The women’s toilet room contains marble partitions; it was likely installed before World War II. The men’s toilet was remodeled in 1975; the floor, walls, and fixtures were changed from their original condition with exception of the terrazzo floor of the bathroom entry hall and the sloped marble window sill and wall returns.

Room 13 was the originally the central basement corridor, but relatively recent partitions at either end allow it to function as the center space of the non-public basement rooms, now used for library services. The original lighting still exists with copper four- bowl up light fixtures. The door and wall conditions are original and characterized by an eight-inch marble base with a two-inch wood cap and a six-inch marble border. The door casing and picture rail throughout the basement floor is six inches with the base of the rail beginning six feet, eleven inches above the floor. The rail has a flat center band framed by half rounds.

The mechanical room located under the north stair and north entry landing is accessed either from the basement corridor and from Room 3 (see Image 27). A connecting exterior tunnel for heating extends to the east.
First Floor

In the first floor corridor, the equilateral groin vaults atop plastered walls with cornice and marble base extend unbroken from the north stairway to the south entry (see Image 27). At the south entry, the center stairs extend down to the entry landing. The marble base course continues as marble wall cladding down to the basement in the north and south stairs. The corridor is double loaded with wide oak panel doors framed by six-inch marble plinth blocks. The doors contain the original, custom latchsets with fasces emblems designed by Howard. Each door has a beveled cast brass threshold that extends the full depth of the wall partition.

Marble floor borders extend six inches from all the walls. The corridor is floored with twelve-inch battleship linoleum tile. The ceiling vaults are supported by faceted pilasters and the walls are capped with a tripartite plaster cornice from which the vaults spring. The corridor contains vacuum inlets, recessed fire hose cabinets, and side-throw fire sprinkler heads at the apex of the wall faces of the vaults. Pendent brass tripartite “Lamps of Learning” illuminate the corridor. The lamps contain the seal of the University of California on their bases.

A series of rooms and suites open into the corridor. The typical rooms have flat plaster walls with six-inch marble base, oak chair rail three feet from the floor, oak picture rail, a flat plaster ceiling (generally with wiremold), and battleship linoleum tile flooring. Modifications include the replacement of the base with wood or rubber, covering the floor with carpet, and adding textured plaster to the ceiling or installing a new ceiling below the original one. The lighting is generally surface fluorescent fixtures.

The Room 101 suite was heavily modified in 1975 with the addition of new flooring and interior partitions, dividing what was originally a single lecture room into four spaces. The original windows and walls retain most of their character-defining features, but the newer partitions do not match these.

The Room 102 suite at the northwest corner of the building was divided by a new wall to create a small corridor and two other rooms. It has molding and wall details that are consistent with the original interior design scheme, with the exception of the oak base on the
south wall of Room 102A. The original blackboard remains in Room 102A and new oak bookshelves occupy the walls.

Room 103 had its shape modified by the intrusion of the 1975 exit stair partition on the south wall. The blackboard was apparently relocated to accommodate the stair. The wall configuration is likely original on the east and west.

The Room 104 suite consists of two rooms. The department office is in front and the rear room is a recently partitioned office.

The Room 105 suite has two offices and a storage room for the library, connected by a narrow corridor with a low ceiling containing the exit from the second floor exit stair. The perimeter walls of the suite which are separated from each other by the newer partitions display the typical base and trim condition.

The Room 106 suite has an ell-shaped main room, with the standard first floor base and trim on the south and west elevations. Room 106A, a computer lab which is separated from it by a modular partition in the southwest corner, has the same conditions on these walls.

Second Floor

The marble clad top landing of the north stair provides access to the offices on the north side of the second floor as well as providing a transitional zone for entry into Lawyers’ Memorial Hall (the library reading room). The space is detailed more simply than the first floor, having a flat ceiling with three “Lamps of Learning” suspended from it. Like the first floor corridor, the landing has a marble base and floor border, but with a marble wainscot. The flooring is twelve-inch battleship linoleum tile. The landing contains exposed side throw sprinkler heads.

The library reading room is the largest, most ornate space in the building, with the highest quality finishes. The entry to the library is framed by a shallow wood vestibule open to the interior. Four fluted Siena marble Doric columns support a rectangular lay-lit reading room with alcoves on the east and west containing exterior windows. Siena marble Doric pilasters frame the entry as well as the corners of the reading room. A cornice breaks the two-story volume from which a cove ceiling springs to the lay light. Two beams in each direction divide
the lay light into nine sections; each section consists of a grid of square lights with patterned glass.

Four chain-suspended chandeliers are anchored at the crossings of the lay light beams and hang at the cornice level, modulating the vertical scale of this relatively large interior. The chandeliers are glass bowl fixtures with brass bands radiating from the bottom finial to a cast bronze band at the top. Floral scroll ornament the bands. Four cast bronze handles provide linkage to eight sections of chain that extend to anchors at the lay light crossings.

Eight of the glass lay lights have been replaced by modern electric down light fixtures with high-intensity discharge (HID) lamps. The interior walls of the reading room have two courses of shelves open on the lower levels and cabinets with lockable glass doors above. The alcoves are illuminated by “Lamps of Learning.” The flooring is twelve-inch battleship linoleum tile.

The book stacks are a three-level unit with which extends to the third floor level (see Image 33). The stack levels are on the second floor, second floor mezzanine (which occurs only in the stacks), and third floor. The stacks are an integral, modular system combining structure, shelves, and floors. The shelves rise uninterrupted the full height of the assembly, with discontinuous floor plates. The floors consist of translucent glass panels set in steel frames. On the second level, a cast iron balustrade runs across the north edge of the stacks at the reading room. The rail has ornamented corbels on its underside. Supplemental shelving has been added between aisles as well as on the walls. Cast ornamental wreaths adorn the stack ends on the reading room at the second floor level. The stacks are illuminated by an attic lay light which diffuses through glass floor panels on the third and mezzanine levels. An open steel and concrete stair system was constructed in the east part of stacks in 1975, providing access to the mezzanine and third floor; an enclosed flight of this system runs from the second floor down to the first floor in Room 105.

Offices surround the book stacks on the east, south, and west. They have undergone little change from their original configuration. The typical wall configuration includes a six-inch marble base with oak cap, and a four-inch oak picture rail which begins six feet eight inches from the floor. A typical ceiling has smooth plaster with surface florescent lighting. However, the condition of rooms 216 and 211 are different in regards to exposed junction boxes,
wiremold, early fluorescent fixtures and school house pendants. Shelving and personal work stations obscure many wall elements.

The two offices flanking the second floor north stair landing, 201 and 207, are similar to the offices surrounding the books stacks. Room 207 has bookshelves that have been scribed to fit the marble base and cap. Room 201 exhibits a high degree of historical integrity and is a good example of typical wall, ceiling, and floor conditions.

Room 203, adjacent to room 201, is the second floor toilet room. The room has one marble toilet stall, one free-standing urinal, and one utility sink. The floor is terrazzo with a six-inch marble border. A five-foot marble wainscot is set flush with floor and circumscribes the room. The interior doorway has six-inch marble framing.

Third Floor

The third floor lies under the hip roof ringing the skylight well over the library reading room and stacks (see Image 34). There are clerestory windows on the east and west elevations into the skylight well, and on the north and south elevations into the interstitial space between the skylight and the lay light (see Image 35). These windows open to allow air to escape outdoors through the interstitial space and the skylight; this system was originally incorporated in LeConte Hall as well and functions in a manner similar to passive ventilation systems currently featured in sustainable designs.

The outer perimeter of the third floor lies under the slope of the hip roof. The single space on this floor consists entirely of book storage. Bookshelves line the wall below the clerestories and row the outer walls of the floor. The shelving on the third floor consists primarily of wood, mainly oak. A row of small wooden panel closets occupies the north wall of the third floor. Each wooden closet is lit with an interior light. The closets have beadboard walls and wood shelving and are now used for book storage.

Two interior doors provide access from the book stacks and book stack stair. The roof is accessed through the clerestory windows which ring the upper interior wall of the third floor by two iron ladders bolted into the walls. The weather skylight is accessed by side panels on
both roof aisles (see Image 36). Beneath the weather skylight a steel truss spans the light well north to south, providing support for the skylight and lay lights.

Stairs

The north stair (see Images 25, 28, 31, and 32) provides the access to the basement, first, and second stories. From the basement, it is a single marble stair which returns on itself as it extends to the entry landing. There is a non-original wood and masonite storage cabinet at the intermediate landing. At the main landing is the north entrance as well as a small utility closet. A wood handrail extends on both sides of the stair from the basement level to the second floor. The handrail is of Mexican mahogany with turned knobs at the ends. The handrails are carried on solid bronze rosette brackets spaced about feet apart. A central handrail has been added to the flight of stairs extending from the entry landing to the first floor corridor.

The second floor landing has a marble wainscot three feet six inches high and with a seven-to-nine-inch marble floor border. A wide marble-clad railing two feet, six inches high divides the landing from the north stair well. A twelve-inch crown molding extends around the landing and begins eleven feet, six inches from the floor.

Several wood-framed bulletin boards with glass doors and brass pulls exist in the building. Two examples are on the walls of the second floor landing. These were likely contemporary with the period of significance.

The south stair consists of a central, six-tread marble stair ascending from the south entry landing to the first floor corridor and two narrower flanking flights which descend to the basement. Two identical cast iron balustrades bracket the central stair (see Image 26). The balustrade newell posts are capped with spherical finials. On the outer side of the lower newell posts are cast iron reverse consoles very similar in design to the ones under the exterior entry door hoods. The balusters are cast iron rhomboid frames attached to the stair bases by acanthus leaved bases. There is a floral pattern on the cast iron newell post and frames.
New exit stairs were installed in 1975 to provide two means of egress from each floor. One stair (described above) runs from the second floor stacks to Room 105. The other stair runs from the third story down to the north stair in the second floor, adjacent to Room 207.
H. Selected Architectural Elements

Exterior

Granite

The classical exterior is clad in Raymond Sierra granite ashlar blocks. Individual solid granite elements include consoles and columns. The original specifications state the granite is to match that on California Hall, Doe Library, and Hearst Mining and be a minimum of four inches thick, on concrete or brick backing.

Roof

The roof consists of unglazed red earthenware Mission tiles, which the specifications say are to match those on Hearst Mining and California Hall. The hip roof terminates in a cheneau, the original 16-ounce copper construction based on a plaster model, according to the specifications.

Doors

The massive entry ways have mahogany doors and transoms. The doors have a fixed, steel center astragal which is not original. Brass medallions ornament the doors as do brass kick plates.

Exterior Metals

In addition to the cheneau (see roof), the building has brass or bronze hose bibbs on all elevations, rosettes on the doors, window washer hooks, a name plaque on the north elevation, and assorted other elements.
Interior

Marble

White Vermont marble is used on the interior wall paneling, sills, wainscots, floor borders, wall bases, stair risers, and stair treads. On the south stair, marble cladding extends to the basement. Yellow Siena marble is used for the fluted Doric columns, caps, bases, and pilasters in the library reading room. All original stairs in the building from the basement to the second floor are white marble.

Metal Elements and Hardware

Ornamental cast iron and brass detail occurs throughout the building. In the north stair, ornamental brackets attach the wooden hand rails to the wall. Cast iron balusters extend from the south entry landing to the first floor corridor. The specifications state these balusters are to be cast iron with “Duplex” electro-bronze plating. The wood cap is specified as Mexican mahogany. The rails on the mezzanine level of the book stacks also contain ornamental metal elements. Specially designed latchsets with a fasces emblem remain on most original interior doors (see Image 37). Closers were incorporated into many of the original doors.

Plaster

The primary wall and ceiling material is painted flat plaster. Interior cornice courses are made of plaster. Three-coat lime plaster is specified with Manila fiber or jute, and cattle hair and a finish coat of lime putty, plaster of Paris, and white marble dust. The specifications say the ornamental plaster may be run or cast. The specifications state the exterior walls are to be furred and lathed; interior walls being constructed on metal studs and lathed on both sides. The plaster specification calls for metal lath and furring, with two-inch steel channel studs. The ceilings are hung on wire from the structural slab above.
Doors

The rooms on all three levels have various size one or two paneled oak doors, many of which are glazed. The original specifications called for metal-clad wood doors (Kalomein construction) in general, with copper cladding at the exterior doors, but the undated specification which was apparently a revision changed the doors to wood, with wood veneer. The doors on the first floor are notable for their extra width. The central panels on some of the doors contain clear glass, knobby glass, or wood panels. A number of doors have been altered, with a wood panel installed where glass was apparently used originally. (See door survey in appendices.) It does not appear that steel doors were used in the southern portion of the second floor, as recommended by Boke and Wheeler in their memo of 1908.

Windows and Lay Lights

The windows are double-hung wood sash on the first and second floors. The original specifications called for metal windows, but the undated specification which was apparently a revision changed them to veneered wood. On the first floor many contain wire glass. The top rails of the upper sash of the first and second story windows have recessed metal receptacles for an operator pole. The basement windows are wood hoppers with non-original protective exterior metal screens. Glass lay lights illuminate the library reading room and are protected by a weather skylight at the roof level (see Image 36). The specifications dictate glass panels one inch thick to be set in the steel-framed lay lights. The clerestories in the third floor are wood casements and horizontal-axis pivot units.

Wood Wall Trim

The marble wall bases are typically capped with clear finished oak. Chair rails and picture rails are oak. The doors and windows are wood framed. The desks in the main reading room are mahogany. Oak is used for the door framing. Virtually all the oak is clear finished.
Flooring

Battleship linoleum is the most widely used interior flooring material. The original specifications require ¼-inch thick “Battleship linoleum, U.S. Government standard,” but do not state whether it is to be tile or sheet goods. Like most such linoleum, it is a uniform brown color. The large expanses of interior floor are covered with twelve-by-twelve-inch battleship linoleum tiles. The third floor has larger sheets of linoleum; inset panels appear to be patches. The linoleum on this floor appears to have been coated at different times in different places. The reason for the patches and coatings is not readily apparent. The specifications and construction correspondence document the use of cork flooring, but it does not exist now.

Oak Shelving

Shelving covers many walls throughout the building, obscuring the underlying wall condition. Most of the shelving is oak, but there is a variety of grain and finish, as well as shelf configurations and details. Much of this shelving is not original, as the building has decreased the size of its meeting spaces in favor of partitions creating more space for repository of its collections as well as offices. As shown in the 1908 design suggestions by Wheeler and Boke (see above), the marble base was omitted from the walls at original bookshelves. This variant wall condition has been complicated by the construction of new shelves and new partitions with varying base and trim details.

Casework

The wood carrels in Lawyers’ Memorial Hall were designed for the building by Howard. While furniture is generally not considered part of a building under the National Register Criteria, these items are part of Durant Hall as a historic property.

Blackboards

Several blackboards are visible on the first floor walls. They framed in oak on all four sides. The original specifications require single slate slabs five feet high by ten feet long.
Light Fixtures

The original specifications indicate all light fixtures were to be brass or bronze. Fixtures in service spaces were to be sand-blasted and finished to match the hardware; toilet room fixtures were to be nickel plated, and other fixtures were to have a “Pompeian green bronze finish.” The specifications required clay and plaster models of all cast components. Construction-phase correspondence documents two companies supplied the light fixtures, Adams and Hollopeter and Thomas Day Co. The former company cast the custom-designed fixtures and supplied 165 table lamps and vestibule lamps. The latter firm provided olive bronze case lights and desk lamps and 40 dark bronze table lamps. The predominant light fixtures throughout the building are surface fluorescents installed after the period of significance. Modern HID down lights also illuminate the library reading room. Significant historic fixtures include the chain-suspended chandeliers in the library reading room and the “Lamps of Learning” on the first and second stories. Brass bowl up lights of various configurations are present in many rooms as well as schoolhouse pendants. The reading lights attached to the mahogany desk systems in the main reading room are integral to the functionality of the desks as well as containing ornamentation that complements the Howard design. Modern light fixtures at the two entries have replaced the glass globe fixtures seen in historic photographs. Most of the other electrical devices appear to be modern or modified. The library book stacks have push-button switches which appear to date from the period of significance.

Plumbing

The women’s toilet room finishes, water closet, and lavatory are not original but appear to date from the period of significance, along with the marble toilet partition. The second floor toilet room water closet, janitor’s sink, and lavatory appear to be original. The fixtures (and finishes) in the men’s toilet room are relatively recent. The basement corridor has a white

cereal drinking fountain which is probably the one installed in 1931. There is a non-original water cooler near the second floor toilet room.

Book lift

A two-foot-by-one-foot book lift shaft extends from the basement level to the second floor. It is no longer in working condition and no pulleys or waiters exist. At its terminus in the basement is a two by two foot wood hatch. On the second floor the shaft has been converted into additional office shelving. It is not known whether a conveyance mechanism was ever installed in the shaft.

Metal Book Stack System

The prefabricated shelving units compose the book stack section of the library. These are modular components with three levels of discontinuous flooring. They are lit by modern fluorescent lights as well as glass floor panels

Mobile Shelving Units

There is a modern compact shelving system in the rare book room (Room 9).

Steel Frame

The building is supported by a riveted steel frame.

Mechanical Systems

The building has steam radiators and ventilation ducts with exhaust fans on the third floor which appear original. Many of the exhaust grilles appear to be original. Most rooms have steam convectors under the windows; they do not appear to be original but may date from late in the period of significance.
Fire Suppression System

The building has fire sprinklers with exposed heads. The rare book rooms (Rooms 9 and 9A) in the basement have a halon automatic fire extinguishing system.

Vacuum System

Small brass ports of a central vacuum system are located in baseboards throughout the building.
I. Conditions

Exterior

Granite

Water staining is visible at the water tables and podium courses. The granite exhibits signs of soiling and discoloration generally expected for this material.

Roof

The roof and flashing were repaired in 1992. The cheneau and gutters were re-flashed. The skylight was refurbished at the same time.

Doors

The exterior entry doors have peeling varnish. The doors and hardware were altered to accommodate the new metal astragals.

Exterior Metals

The building has a variety of exterior metals in addition to the cheneau (see roof). They are generally in fair to good condition.

Interior

Marble

A central handrail has been added to the flight of stairs extending from the north entry landing to the first floor corridor. Its installation cracked the marble stair trends. Damage has
been stabilized with epoxy injections. Black traction strips have been added on the south stairs.

Metal Elements and Hardware

One ornamental brass support bracket from the stair rail extending from the basement on the north stair is missing. The finials are missing on the brass pulls on the northeast window on the north stair lobby.

Plaster

A large leak is evident on the northeast corner of the library reading room lay light. Apparently since repairs were carried out on the skylight and roof flashing, leaking and water damage have decreased significantly.

Doors

The interior doors are generally in good condition, but they exhibit a variety of alterations (see door schedule). Most door hardware does not appear to meet accessibility requirements.

Windows and Lay Lights

The wood windows are generally in fair to good condition. While the coatings need replacement, the wood frames and sash have not generally deteriorated significantly. This study does not encompass an individual survey of window units. The basement windows have been altered significantly by the installation of exterior steel security grilles. The lay lights appear to be in good condition, except where the HID down lights have replaced the original glazed panels.
Wood Wall Trim

The trim is generally in good condition. It has been painted or otherwise refinished in a few rooms. In areas where the original walls have been altered or bookshelves or casework has been added, the wood trim has often been modified.

Flooring

The battleship linoleum is generally in good condition.

Oak Shelving

The shelving is generally in good condition. The original shelving does not appear to have been modified so much as it has been augmented over the years. Some of the shelving does not match the original in size, wood (grain, color, and finish), profile, and details. This report does not include a complete survey of all the shelving in the building.

Casework

The carrels in Lawyers’ Memorial Hall are generally in good condition, as are their custom-designed light fixtures. (The operation of light fixtures was not surveyed for this report.)

Blackboards

The two extant blackboards are in good condition.
Light Fixtures

At one time glass domes existed on the “Lamps of Learning”; they are no long present. The globe of one school house fixture has a hole in it; this globe appears to be glass. The “Lamps of Learning,” brass bowl up lights, and other school house fixtures appear to be in good condition. (The operation of light fixtures was not surveyed for this report.)

Plumbing

Fixture conditions vary. This report does not include a complete survey of plumbing, mechanical, or electrical systems.

Metal Book Stack System

In 1975 the original book stack stair was removed and the a new stair was constructed on the east side of the stacks. Evidence of this change in configuration is visible in welds and new beams are at the south central side of the stacks. A number of glass floor panels have been replaced with solid material. The system is otherwise in good condition.

Mobile Shelving Units

There is a compact shelving system was originally electrically operated. The librarian stated that the electric mechanism broke soon after installation. It can be cranked manually.

Other Building Systems

The operation of the mechanical systems, fire sprinklers and fire hoses, and vacuum system was not assessed for this report.
J. Significance and Integrity

Significance

Durant Hall is significant under National Register Criteria A and C. It is significant at the state level under Criterion A (event) for its association with the development of the University of California (planning and construction of the campus). It is significant at the state level under Criterion A for its association with Boalt Hall School of Law. It is significant at the state level under Criterion C (design/construction) because it is the work of a master and possesses high artistic value. The building exhibits a high degree of control and discipline in the design of its exterior facades, and is one of a handful of Howard’s buildings designed and still experienced entirely in the round, with no façade that is in any way secondary to the others. Its architectural language is especially strongly connected with the department for which it was designed: Howard carefully articulated Roman themes on the exterior, while school founder William Carey Jones introduced the teaching of law at Berkeley with a course on Roman law.

Historic Context

Durant Hall is significant in the historic context of classical revival campus architecture of the early 20th Century and the City Beautiful Movement of urban design, an outgrowth of Beaux-Arts design and planning. It is also significant in the historic context of the development of the University of California.

As the United States industrialized and urbanized in the late 19th-Century and post-Civil War stylistic trends in architecture matured, a powerful movement emerged to find an architectural style and planning framework fitting the country’s growing economic and political status and address social and functional shortcomings of cities which had been growing almost overnight. Architects turned to classical influences, heavily influenced by the Ecole Nationale des Beaux-Arts in Paris where design harkened back to the Renaissance and Greek and Roman classical period. In 1893, the World’s Columbian Exposition in Chicago sparked a generation of national influence in city planning with the “White City” which
embodied both Beaux-Arts architecture and formal, grand urban design ideals. The selection of Emile Benard’s entry in the Hearst Competition, and Howard’s execution of the campus design and its buildings are tied directly to this trend and remain important illustrations of it. The siting of Durant Hall and the relation between its facades and architectural context are significant in this historic context.

A closely related context is the development of the design of university and college campuses and academic buildings in the United States. Like cities, American universities were growing at the beginning of the 20 Century, and campus design and architectural styles also embraced the formal planning of the City Beautiful movement, increasing emphasis on landscape design and use of classical architectural language. As part of Howard’s campus plan, Durant Hall is significant for its meticulous execution of classical building form, symmetry, and proportion.

The University of California is one of the most prominent institutions of higher education in the United States, and has played a significant role in the development of the state. The University began on the Berkeley campus, and Boalt Hall was the first law school on a comprehensive campus in the University system. While Hastings College of the Law is older, it did not occupy a purpose-built home until the 1950s.

Period of Significance

The period of significance of the building under Criterion A for development of the campus is 1910-1912, when it was designed and constructed. The period of significance for association with the law school is 1911-1951, the years the school occupied the building.

Integrity

National Register Bulletin No. 15 defines integrity as "the ability of a property to convey its significance. To be listed in the National Register of Historic Places, a property must not only be shown to be significant under the National Register criteria, but it must have integrity."111

111 National Register of Historic Places Bulletin No. 15, How to Apply the National Register Criteria for Evaluation, p. 44.
The National Register criteria has codified seven qualities a property must retain, in various combinations, to possess integrity. These qualities or aspects of integrity are:

Location: Location is the place where the historic property was constructed or the place where the historic event occurred. Location is important to an understanding of why the property was created or why a historic event occurred, critical to imparting a sense of a historic property's time and place.

Design: Design is the combination of elements that create a property's form, plan, space, structure, and style.

Setting: Setting refers to the physical environment of a historic property, in contrast to location which refers to the specific place a property was built or an event occurred. Setting refers to the character of the place during the property's period(s) of significance. Setting often takes into account the physical conditions under which a property was built and the functions it was intended to serve. The relationship of the historic resource to its surroundings, whether natural or manmade, constitute its setting and include such elements as topographic features, vegetation, manmade site features and relationships between buildings, site features and open space.

Materials: Materials are the physical elements used to create a historic resource and reveal the information about design intent and period materials and technologies.

Workmanship: Workmanship refers to evidence of craftsmanship indicative of period technological practices and aesthetic principles.

Feeling: Feeling is a property's expression of the aesthetic or historic sense of a particular period in time. Feeling is a critical concentration of physical features that collectively convey the property's historic character.

Association: Association is the intellectual link between an important historic event or person and a historic property. A property retains integrity of association if it is the place where a historically significant event or activity occurred and it remains sufficiently intact to convey that relationship.
Integrity Assessment

A property’s integrity must be evaluated within the context of the criteria under which a resource is considered eligible for listing in the National Register. While each aspect of integrity is assessed individually in a nuanced approach, the overall integrity of a property which is determined holistically from the synthesis of the seven aspects is ultimately a binary determination: either the property retains integrity or it does not.

Location: The building retains integrity of location with respect to each mode of significance.

Design: On the exterior, the building retains full integrity of design with respect to each mode of significance. While the interior has been altered, it continues to convey almost undiminished its significance under Criterion A for its association with campus planning and construction (which is more closely tied to the exterior in any case). Despite the changes in the basement and in the former lecture rooms on the first floor, Durant Hall retains integrity under Criterion A for its association with the law school and under Criterion C. The most important interior spaces have scarcely been modified.

Setting: The setting of Durant Hall has been altered since the period of significance chiefly by the construction and expansion of Dwinelle Hall. Although this has diminished somewhat the integrity of association under Criterion A for association with the design and construction of the campus, the changes have not been of sufficient magnitude to impair it. Integrity of setting has been affected less for significance under Criterion C, and almost not at all under Criterion A for association with the law school.

Materials: The building retains a relatively high degree integrity of materials with respect to each mode of significance. Some original materials, such as the cork flooring in the library, the radiators, parts of partitions and floor plates, and many light fixtures have been lost, but the great majority of the original building’s materials are still intact.

Workmanship: The building retains integrity of craftsmanship with respect to each mode of significance. Despite changes in partitions, addition of exit stairs, and a significant change in academic use, the building retains its character-defining examples of workmanship, including marble, plaster, wood, the book stacks, the shaft for the book lift, the custom study carrels in the library, and custom marble, lighting and hardware.
Feeling: The building retains integrity of feeling with respect to each mode of significance.

Association: Durant Hall strongly retains its integrity of association with respect to its significance under Criterion A for its association with design and construction of the campus and under Criterion C, especially because of the high degree of integrity of the exterior. While the School of Law no longer occupies the building, the library and to a lesser degree the basement and first floor the spaces convey enough of their original character to retain integrity of association for significance under Criterion A for development of the law school. Although the library is no longer a law library, it is still a library and conveys very much the character it originally had physically and functionally.

Overall, the building retains a high degree of integrity with respect to all three areas of significance.
K. Ratings of Significance

All four exterior facades, the roof, and the two entry steps are Very Significant. They exhibit John Galen Howard’s meticulous execution of Beaux-Arts design principles and his restraint in articulating the design in a Roman mode. The use of fine materials and good condition of the exterior bolster its significance.

The Lawyers’ Memorial Hall is Very Significant. This includes the reading room, with its sizable lay light and prominent chandeliers, the alcoves opening to the east and west, and the three-tier integral steel and glass book stacks. This library retains a remarkable degree of integrity and is notable as a nearly monumental, but highly unified, space clearly designed to meet a specific programmatic goal.

The primary circulation spaces, the north stair, south stair, and first floor corridor, are Very Significant. Their layout is characteristic of the simplicity and rationality of Beaux-Arts design, while their articulation and detailing mark them as hierarchically important. The carefully detailed plaster walls and ceilings, ample marble in the flooring and trim, and innovative light fixtures with unique details emphasize the importance of these spaces.

The second floor offices ringing the library on the east, south, and west are Significant. While not highly detailed or marked by fine materials, these spaces illustrate the straightforward interior layout, careful proportioning of spaces, and thoughtful attention to matters such as adjacencies and natural light which characterize Howard’s work. They generally retain a high degree of integrity.

The attic (used for book stacks since 1917) and most rooms in the basement, and northeast corner room on the second floor are Contributing. The basement spaces were of secondary importance and have undergone a series of minor building systems alterations, but they retain many original materials and details. Room 207 is similar to the other rooms on the perimeter of the second floor, except for the intrusion of an exit stair which diminishes its integrity.

A variety of significantly altered spaces which were originally more important, and service spaces, are Non-Contributing. These include all the first floor rooms, and Room 13 (originally the basement corridor, but created after the period of significance by construction of partitions at its north and south ends.)
Significance of Elements and Materials

The following materials and elements are Very Significant:

Exterior:
Granite
Clay roof tile
Copper cheneau
Entry doors
Entry stairs (north and south)

Interior:
Plaster: Vaulted ceiling at first floor corridor
Marble flooring, floor border, base, wainscot, stair treads and risers
Wood windows: double-hung and hopper units
Plaster walls with marble base and oak cap, oak chair rail, and oak picture rail
Doors: original oak doors
Original door hardware: latchsets with fasces emblem, hinges, closers
Ornamental balustrade at south stair
Light fixtures: “Lamps of Learning,” brass bowl up lights, chandeliers in Lawyers’ Memorial Hall
Casework: carrels in Lawyers’ Memorial Hall
Lay light in Lawyer’s Memorial Hall
Metal book stack system in Lawyers’ Memorial Hall

The following materials and elements are Significant:

Exterior:
Weather skylight

Interior:
Plaster: original walls and ceilings
Doors: original oak doors which have been somewhat altered, e.g. solid oak panel substituted for glazing
Clerestory windows on third floor
Original wood wall trim (except as noted above and below)
Battleship linoleum flooring
Historic Structure Report

Schoolhouse pendent light fixtures
Original and period plumbing fixtures

The following materials and elements are Contributing:

Exterior:
Original building systems, e.g. brass hose bibs

Interior:
Wood wall trim which is not part of the Very Significant wall design
Vacuum system
Original and period electrical elements, e.g. push-button switches
Original ventilation grilles
Fire sprinkler system (except halon)

The following materials and elements are Non-Contributing:

Exterior:
Light fixtures at entry
Non original signage, standpipes, and miscellaneous related gear
Metal screens on basement windows

Interior:
Partitions added since period of significance
Flush doors
Non-glass glazing
Fluorescent and HID lighting
Wiremold and other surface conduit
Modern shelving and casework
Compact shelving in basement
Halon fire sprinkler system
Non-original mechanical, plumbing, and building systems items including second floor water cooler, basement men’s toilet room fixtures and finishes.
L. Recommendations

Landscape

Durant Hall is located at the intersection of Sather Road and Campanile Way, one of the most important locations on the campus. The New Century Plan, Landscape Master Plan, and Landscape Heritage Plan have all devoted careful attention to this place, which has its origins in campus designs pre-dating Howard and Benard. Landscape treatments on the north and east sides of the building should take their cue from longstanding studies and goals instead of trying to revolutionize this place which lies at the heart of campus identity. Greater leeway makes sense on the south and west sides of the building. The existing landscape features may be retained, as none of them is distinctly problematic. If security of the basement windows – or a programmatic need to alter them unobtrusively to provide more light to the basement – is an issue, the shrubbery and foundation plantings on the west side offer the opportunity to make subtle changes which are not instantly obvious to passersby.

Architectural

Spaces, features, and materials should be treated as described in the University’s definitions of significance for HSRs and according to the Secretary of the Interior’s Standards for the Treatment of Historic Properties. Especially significant and vulnerable to loss of integrity are the exterior elevations, first floor corridor, north and south stairs, and Lawyers’ Memorial Hall.

Very Significant spaces should be restored; previous changes and added features which are Non-Contributing may be reversed, but otherwise the design should avoid visible changes. Spaces rated Very Significant should not be altered in plan or section unless it is unavoidable for mandatory code measures. Programmatic decisions for Very Significant spaces should adjusted where needed to avoid impacts. New openings and noticeable new features (such as building systems, lighting, signage) should be limited to those required by code or basic programmatic needs which cannot be provided otherwise. Existing features and materials
rated Very Significant, Significant, and Contributing should be retained and restored. Paint colors should be based on historic colors substantiated by documentation or paint analysis.

Significant spaces should be retained as is (with reversal of previous Non-Contributing work) wherever possible; changes required by code or vital to the program should be compatible with the character of the space. The architectural approach to Significant spaces should be adjusted where needed to avoid impacts. Changes in plan and section, new openings and noticeable new features (such as building systems, lighting, signage) should defer entirely to the character of the space except where they are unavoidable in order to prevent impact on Very Significant spaces. Existing features and materials rated Very Significant or Significant should be retained and restored; those rated Contributing may be altered in a manner compatible with the character of the space as needed for code and important programmatic requirements. Paint colors should be compatible with historic colors substantiated by documentation or paint analysis.

Contributing spaces should be retained as is (with reversal of previous Non-Contributing work) to the degree feasible within code, programmatic, and architectural design requirements without altering their fundamental character. The architectural approach to Contributing spaces should acknowledge and reinforce their historic character overall. Changes in plan and section, new openings, and noticeable new features (such as building systems, lighting, signage) should be compatible with the character of the space except where they are needed to prevent impact on Very Significant and Significant spaces. Existing features and materials rated Very Significant or Significant should be retained and restored; those rated Contributing may be altered in a manner compatible with the character of the space. Paint colors should be compatible with the character of the space and building.

Non-Contributing spaces may be altered, combined, or sub-divided. Where possible, Non-Contributing spaces should be returned to their original layout and character. Changes should be generally compatible with the historic character of the building, especially where they are readily visible from the exterior and spaces rated Contributing or higher. Features which are Very Significant should be retained in place if feasible or moved to an appropriate location if necessary. Significant features should be retained in place or moved if feasible. Contributing features should be retained wherever achievable within the project goals.

Non-Contributing features may be removed wherever they occur in the building.
Life Safety Issues

This report does not include a life safety study. Proposed uses and building programs should be considered with an eye to code requirements so that the integrity of Durant Hall is not impaired because of a choice of use which was not informed. The State Historical Building Code and alternative technologies should be carefully studied for required code upgrades.

Accessibility Issues

Durant Hall has two accessibility conditions of overriding importance: both entries have stairs on the exterior and interior, and there is no interior elevator. In addition, the toilet rooms do not meet accessibility requirements of the California Building Code or the Americans with Disabilities Act, nor do the interior stairs, the library book stacks, or doors. This report is not an accessibility survey, but a cursory check indicates the alarm system, signage, drinking fountains, and at least some of the storage also are not accessible.

Recommendations: Materials and Features

The significant materials and features are in notably good condition overall. While careful cleaning and refinishing can improve their appearance, no attempt should be made to make the granite, roof tiles, flooring, entry doors, and interior oak and marble look new or perfect.

Exterior

Granite

The granite exhibits signs soiling and discoloration generally expected for this material. Careful cleaning with a very mild agent (probably a simple detergent) and application method is appropriate. Strong chemicals, excessive use of water, or high water pressure should be avoided. Sand-blasting should not be considered, and the stone does not have the type of discoloration or soiling which merit the use of micro-abrasives (which can be appropriate but
must be used with great care). While a stone conservation study would be helpful, it appears unlikely that further research would indicate that unusual cleaning methods or the application of a protective stone coating or chemical treatment is advisable. The mortar appears to be in good condition generally; it should be re-pointed where missing or deteriorated, using mortar which matches the existing material in strength, color, and grain.

Roof

The roof was recently refurbished. The completeness and condition of that project should be verified. It does not appear necessary to do other roof work in the near future. The skylight is reportedly in good condition. If the clay tiles must be removed for any reason during construction, they should be surveyed beforehand, carefully removed so that breakage is kept to an absolute minimum, and then re-installed to match their original appearance. The campus has successfully used this approach on other historic buildings and should not consider replacement of the tiles unless physical testing shows they are defective and cannot be repaired.

Doors

The exterior doors should be carefully refinished. The non-original fixed astragals may be removed if desired, or may be left in place. If possible the door hardware should be restored without invasive modification for accessibility, especially if the entry landings are not made wheelchair-accessible.

Exterior Metals

The cheneau was recently replaced along with the roof (see above). The exterior metals appear to be in good condition. They should be cleaned using mild cleaners to remove surface soiling and repaired where mechanically damaged or locally deteriorated. It is not advisable to remove oxidation as a cosmetic approach, even if metals are immediately patinated chemically.
Windows

The windows should be restored. The wood frames and sash should be prepared and re-coated on the interior and exterior. The single-glazed windows do not have high performance in terms of insulation, air-tightness, shading, reflecting (desirable) infra-red radiation back to the interior, or impeding sound. They are highly significant historic features, made of high-quality materials, and executed with great workmanship. They should not be replaced or significantly altered. Cracked or broken glass should be replaced in kind; concealed weather stripping may be installed to reduce air infiltration and improve acoustic performance; and interior shades may be installed. This massive building has so much thermal inertia, and the windows are a small enough percentage of the exterior, that the payback period (and justification for discarding the embodied energy in the existing windows in favor of using energy and natural resources to replace them) for new windows would probably not be attractive anyway. Similarly, application of shading or heat-reflecting film on the glass would be unlikely to yield an energy or comfort improvement comparable to the stark loss in historic integrity it would cause. The windows historically had both roller shades and Venetian blinds during the period of significance, offering considerable leeway in conforming to the Secretary’s Standards while upgrading window performance.

Non-Original Building Systems and Signage

While these elements are not particularly obtrusive, they should be removed where it is possible to replace them with concealed or less noticeable elements. The building’s signage is generally compatible with its character.

Interior

Marble

The marble should be retained and restored. The marble is generally in good condition, but has a variety of cracks and previous repairs which are not compatible with the original
material visually. The marble should be cleaned with a mild chemical cleaner and polished. Discolored cracks which are narrow should be cleaned, probably with a poultice. Wider cracks may be ground and filled with color-matched grout if desired, but careful thought should be given to leaving stable cracks alone if their only drawback is cosmetic.

Interior Metal Elements

Missing elements should be replaced in kind wherever feasible. Removal of major soiling and general cleaning is desirable. Removal of oxidation and repatination should not be undertaken.

Walls and Ceilings (including Plaster, Base, and Trim)

Where local damage or alterations occur on sizable areas of original walls which are otherwise intact, they should be restored if possible. Successful rehabilitation projects guided by the Secretary’s Standards take advantage of opportunities to restore missing or damaged elements in areas where historical integrity can be regained; this helps retain the integrity of the overall building even if changes required by code or unavoidable programmatic needs trigger changes elsewhere. Oak trim and woodwork that has been painted or refinished should be returned to the original clear finish.

Flooring

The battleship linoleum is a character-defining element of the building. It is generally in good condition. Linoleum, composed mainly of linseed oil and clay pressed under high pressure onto a jute backing, has gained recognition recently as a long-lasting material made of non-toxic materials without using large amounts of energy or scarce resources. Wholesale replacement of the battleship linoleum could not be explained under the Secretary’s Standards or common-sense approach to sustainability.
Shelving, Casework, and Blackboards

Original items should be retained and restored. Non-original items may be removed or modified, though they should be retained as much as feasible where they occur in Significant or Very Significant spaces and are compatible with original features. The carrels and lights in Lawyers’ Memorial Hall should be refinished and retained in place. They play a vital role in conveying the history of the building. The remaining blackboards should be retained.

Light Fixtures

The character-defining fixtures should be retained and rehabilitated. They may be replicated where missing in order to recreate the original lighting layout. While the Secretary’s Standards generally address lighting fixtures more than light itself, careful consideration should be given to the design of light levels, patterns, and color. Howard boasted that the up lights were an innovation in lighting, and the lay light in the library and book stacks and clerestories in the attic were important light sources. Modern building standards require much higher light levels in work areas than were common in 1911, but the character of the building may require deference to historic lighting levels in spaces where basic programmatic requirements can be met while retaining the original lighting patterns.

The chandeliers in the library and the “Lamps of Learning” should be retained in place and restored. If possible, globes matching the original ones should be fabricated and installed on the “Lamps of Learning.” The HID downlights in the library should be removed and the lay light restored. If desired, a new lighting system for the library can be installed above the lay light. The brass bowl up lights should be restored; they should be left in place in the major corridors, but could be relocated in the smaller rooms if desired. The school house fixtures should be restored and retained; additional school house and brass bowl up light fixtures could be replicated and installed if desired. The brass bowl up lights and school house fixtures could be converted from incandescent lamping to fluorescent (or conceivably HID) lamping as long as the appearance of the fixture itself does not change and the light performance is appropriate. Historic fixtures with exposed incandescent lamps should be lamped the way they were historically. Because the building uses fluorescent lighting for the most part, this may be incorporated in the new design for Non-Contributing spaces.
Metal Book Stack System

This element is Very Significant and should be restored and retained. While it could be reconfigured to a limited degree, the stack system is vital to conveying the history of the building.

Building Systems

Where possible, the significant visible elements of building systems, including plumbing fixtures, ventilation grilles, vacuum ports, fire hoses, and fire sprinkler heads should be retained in place or replaced with visually similar elements. Where new fixtures, fittings, and systems are required, they should be as unobtrusive as is practical.
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III. Images
Image 1. Aerial perspective of the campus by John Galen Howard showing his early concept for the layout of campus precincts and his differentiation of major axes. Image courtesy of XXXX.

Image 2. Portion of Emile Benard’s winning plan for the University, Hearst Competition, 1900. Note similar disposition of buildings and landscape areas. Image courtesy of University Archives, Bancroft Library, University of California.
Image 3. Rendering by John Galen Howard of the west elevation of California Hall (left), Durant Hall, and the never-built philosophy building at right. Doe Library is behind California Hall and Wheeler Hall is behind the buildings on the right. Image courtesy of XXXX

Image 4. Perspective from the southwest showing (from left to right) California Hall, Durant Hall, and the never-built philosophy building. Note the projecting center bay on the south elevation of the philosophy building which is discernable — and appears larger — on the elevation rendering. Image courtesy of XXXX.
Image 5. Construction photograph of Durant Hall, dimension stones being placed on the steel frame of the building, Environmental Design Archives, University of California, Berkeley?

Image 6. Durant Hall post construction completion 1920s Environmental Design Archives, University of California, Berkeley?
Image 7. Central portion of Classical Core, seen from above, looking east. The open space now occupied by Dwinelle Hall gives a sense of the open spaces at the southwest part of the campus shown in Images 1 and 2. Image courtesy of XXXX.

Image 8. Campanile Way, looking east, in XXXX. Durant Hall is on the right. Image courtesy of XXXX.
Image 9. Durant Hall from the northwest in XXXX. Trees on Campanile Way are recently planted. Image courtesy of XXXX.

Image 10. Durant Hall from the northeast. Note sizable trees on Campanile Way and lack of shrubs around foundation. Image courtesy of XXXX.
Image 11. Durant Hall (right front), California Hall (left front), Doe Library (left rear), Wheeler Hall (right rear), and Campanile from southwest. Original flagpole is visible in front of California Hall.

Image 12. View similar to Image 11, but taken XX years later, in XXXX. Trees on Campanile Way and west of Durant Hall have grown. Image courtesy of XXXX.
Image 13. Main corridor, first floor, looking north, before installation of light fixtures. Note lack of fixed astragal at exterior doors. Image courtesy of XXXX.

Image 14. Lawyers’ Memorial Hall, with temporary lighting, folding kitchen chairs, and study desks without light fixtures. Image courtesy of XXXX.
Image 15. Lawyers' Memorial Hall, after installation of chandeliers and custom furniture. Image courtesy of XXXX.

Image 16. Lawyers’ Memorial Hall, with counters, additional study tables, and upper bookshelves on north wall with glazed doors. Image courtesy of XXXX.
Image 17. Aerial view of Durant Hall from the northwest. Image courtesy Atkinson Archive.


Image 30. Attic with wood bookshelves at perimeter under hip roof; clerestory windows are visible high on left wall. Will Dickinson photograph, 2007.

IV. Appendices
a. Significance Diagrams
b. Original Drawings
The following drawings are provided in the report:

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<th>J. G. Howard - original</th>
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<td>Floor plans</td>
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<td>Elevations &amp; Sections</td>
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<td>Cut stone details Entrance console etc</td>
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<td>418A</td>
<td>Metal balustrade</td>
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Other drawings in the University’s collection (Capital Projects) not reproduced in this report include:

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<td>Cut stone details 1st floor windows</td>
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<td>Cut stone details 2nd floor windows</td>
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<td></td>
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<td>Cut stone details Main cornice</td>
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<td>Metal balustrade &amp; Hand rail brackets</td>
<td>1/07/10</td>
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<td>1 of 1</td>
<td>Fan &amp; Heater layout Attic</td>
<td>April 15, 1941</td>
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<td>Ventilation improvements</td>
<td>10/20/66</td>
<td>Unknown - JRH</td>
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<td>Alterations Ground Fl. Men’s Room</td>
<td>9-24-73</td>
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<td>Angell Lockwood &amp; Associates Oakland</td>
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<td>1</td>
<td>Step 1 &amp; 2 Fl. Plans</td>
<td>(N) stair 2-attic</td>
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<td>2</td>
<td>Bsmt Fl. Plan, Door Schedule</td>
<td>12 June 75</td>
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<td>Stack Stair Plan, Dets.</td>
<td>12 June 75</td>
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<td>NE Stair Plans &amp; Sections, Details</td>
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<td>RF1,2 R1-R6 Fire protection</td>
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<td>Cover, plans, sections, details</td>
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c. Room Survey
Door Hardware, (latchsets, closers and hinges):

**Basement Floor Door Schedule**

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<thead>
<tr>
<th>Type</th>
<th>Material</th>
<th>Rating (Leaf)</th>
<th>Hardware (latchsets and closers)</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>001 Two glass Panels</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td>New closer, Surrounding windows clear glass with blinds, 4.75” Trim</td>
</tr>
<tr>
<td>002 Two Panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Currently contains the Halon Control System. 6” trim.</td>
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<tr>
<td>003 One Panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>5’ door</td>
</tr>
<tr>
<td>004 One Panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Fascia latchset</td>
</tr>
<tr>
<td>005 One Panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Fascia latchset</td>
</tr>
<tr>
<td>006 One Glass Panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Fascia latchset, 6” trim.</td>
</tr>
<tr>
<td>007 One Panel</td>
<td>Oak</td>
<td>S</td>
<td>S</td>
<td>Fasces latchset (N)</td>
</tr>
<tr>
<td>008 One Panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>New Closer, Fascia latchset.</td>
</tr>
<tr>
<td>009 One Glass Panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Old closer, 6” trim.</td>
</tr>
<tr>
<td>010 One Panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Door Vent</td>
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<tr>
<td>011 One Panel</td>
<td>Flush</td>
<td>NC</td>
<td>S</td>
<td>Fasces latchset, modified.</td>
</tr>
<tr>
<td>012 One Panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Accesses mechanical closet</td>
</tr>
<tr>
<td>013 One Panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>A post WWII addition, Bottom vent</td>
</tr>
<tr>
<td>014 Two Panel One glass</td>
<td>Oak</td>
<td>NC</td>
<td>VS</td>
<td>Moved door</td>
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<tr>
<td>015 One Panel</td>
<td>Oak</td>
<td>NC</td>
<td>NC</td>
<td>New room</td>
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<tr>
<td>016 One Panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Fasces latchset</td>
</tr>
<tr>
<td>017 Two glass Panels</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td>Double partition glass, New closer, Surrounding</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>windows clear glass with blinds</td>
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</table>
### First Floor Door Schedule

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<th>Hardware (latchsets and closers)</th>
<th>Notes</th>
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<tr>
<td>100 Double Leaf glass Panel</td>
<td>Oak</td>
<td>VS</td>
<td>VS</td>
<td>Varnish rubbed off on the outside, Rosettes.</td>
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<tr>
<td>101 One panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td>Partition Door</td>
</tr>
<tr>
<td>102 One glass panel</td>
<td>Oak</td>
<td>VS</td>
<td>VS</td>
<td>R106 Hall door, 6” trim.</td>
</tr>
<tr>
<td>103 One glass panel</td>
<td>Oak</td>
<td>VS</td>
<td>VS</td>
<td>R 105 Hall door, 6” trim.</td>
</tr>
<tr>
<td>104 One panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td>Small wire glass window, Metal door frame</td>
</tr>
<tr>
<td>105 One panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td>Emergency exit stair door. Metal door frame</td>
</tr>
<tr>
<td>106 Two Panel and one glass panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td>2” trim.</td>
</tr>
<tr>
<td>107 Two Panel and one glass panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td>2” trim.</td>
</tr>
<tr>
<td>108 Two Panel and one glass panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td>2” trim.</td>
</tr>
<tr>
<td>109 One glass panel</td>
<td>Oak</td>
<td>VS</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>110 One glass panel</td>
<td>Oak</td>
<td>VS</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>111 One glass panel</td>
<td>Oak</td>
<td>C</td>
<td>VS</td>
<td>Moved from original location.</td>
</tr>
<tr>
<td>112 One glass panel</td>
<td>Oak</td>
<td>VS</td>
<td>VS</td>
<td>Door has brass push bars</td>
</tr>
<tr>
<td>113 One panel</td>
<td>Oak</td>
<td>VS</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>114 One panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td></td>
</tr>
<tr>
<td>115 One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>6” trim, 6” stile, 1’ bottom rail</td>
</tr>
<tr>
<td>116 One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Not in original location.</td>
</tr>
<tr>
<td>117 One glass panel</td>
<td>Oak</td>
<td>VS</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Panel Type</td>
<td>Material</td>
<td>Finish</td>
<td>Stain</td>
</tr>
<tr>
<td>----</td>
<td>--------------------------------</td>
<td>----------</td>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>118</td>
<td>One panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
</tr>
<tr>
<td>119</td>
<td>One panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
</tr>
<tr>
<td>120</td>
<td>One panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
</tr>
<tr>
<td>121</td>
<td>One glass panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
</tr>
<tr>
<td>122</td>
<td>Double Leaf Single glass Panel</td>
<td>Oak</td>
<td>VS</td>
<td>VS</td>
</tr>
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</table>
Second Floor Door and Opening Schedule

<table>
<thead>
<tr>
<th>Type</th>
<th>Material</th>
<th>Rating (Leaf)</th>
<th>Hardware (latchsets and closers)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>200 One panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td>Not part of original plan.</td>
</tr>
<tr>
<td>201 One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>202 One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>203 One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>204 One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>205 One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>206 One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>207 One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>208 One glass panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Push bars</td>
</tr>
<tr>
<td>209 One panel</td>
<td>Oak</td>
<td>C</td>
<td>A</td>
<td>This Closet Door was likely moved from its original location.</td>
</tr>
<tr>
<td>210 One panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td>New glass door, Partial height door1” trim</td>
</tr>
<tr>
<td>211 One panel</td>
<td>Oak</td>
<td>NC</td>
<td>NC</td>
<td>Blocked by bookshelves on either side of wall, Can see 2” wood trim, now part of book shelves Interior part of book shelves</td>
</tr>
<tr>
<td>212 Double Leaf, One glass Panel</td>
<td>Oak</td>
<td>VS</td>
<td>VS</td>
<td>Library Entry doors with interior hood in library. New Push bar installed, 2’6” with 6” wood trim</td>
</tr>
<tr>
<td>213 One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Fasces latchset, 3’-6” door, trim oak 3”</td>
</tr>
<tr>
<td>214 One panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td></td>
</tr>
<tr>
<td>215 One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>Fasces latchset, 3’-6” door, trim oak 3”,</td>
</tr>
<tr>
<td>216 One glass panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td>2’-5” door, trim oak 3”</td>
</tr>
<tr>
<td>217 One panel</td>
<td>Flush</td>
<td>NC</td>
<td>NC</td>
<td>Blocked door, 4” framing same as picture rail</td>
</tr>
<tr>
<td>201 O</td>
<td></td>
<td></td>
<td></td>
<td>7” Doorway, 9” Marble trimmed vest</td>
</tr>
<tr>
<td>2020</td>
<td></td>
<td></td>
<td>7’ Doorway, 9” Marble trimmed vest</td>
<td></td>
</tr>
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</table>
### Third Floor Door and Opening Schedule

<table>
<thead>
<tr>
<th></th>
<th>Type</th>
<th>Material</th>
<th>Rating (Leaf)</th>
<th>Hardware (latchsets and closers)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>300</td>
<td>One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>301</td>
<td>One panel</td>
<td>Oak</td>
<td>S</td>
<td>VS</td>
<td></td>
</tr>
<tr>
<td>302</td>
<td>One panel</td>
<td>Flush</td>
<td>C</td>
<td>NC</td>
<td>Several bead board doors containing extra book shelving</td>
</tr>
</tbody>
</table>
Room Survey

Basement Corridor

Flooring 12” battleship linoleum tile
Ceiling flat plaster, wiremold
Wall gypsum board at south west corner
original marble cap and original picture rail
original picture rail at north and east walls
Lighting two bowl brass up lights

Basement Rooms 3, 4, 5, 6, 7A, 8, 9, 9A, 10, 11, and 11A

Room 3

Flooring 12” battleship linoleum tile
Ceiling flat plaster
Wall original condition, cabinets on south wall
Lighting three double bowl up lights

Room 4

Flooring 12” battleship linoleum tile
Ceiling flat plaster
Lighting surface fluorescent
Sprinklers exposed

Room 5

Flooring 12” battleship linoleum tile
Ceiling flat plaster
Wall opening to Room 4
marble base without cap
exposed ducts
Lighting two pendants and surface fluorescent
Sprinklers exposed halon

Room 6

Floor 2” battleship linoleum tile
Ceiling flat plaster
Window oak panel under window at original area way
Wall 11” base plaster
no picture rail
access panel to book lift, 2’ W x 2’ H
Lighting: four surface fluorescent with wire mold
1 transom, knobby glass
Oak shelving not original
Sprinklers 2 surface

Room 7
<table>
<thead>
<tr>
<th>Room</th>
<th>Floor</th>
<th>Ceiling</th>
<th>Lighting</th>
<th>Wall</th>
<th>Sprinklers</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>12” battleship linoleum tile</td>
<td>flat plaster</td>
<td>double brass bowl at entry / five surface fluorescent</td>
<td>miscellaneous shelves</td>
<td>halon</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>12” battleship linoleum tile</td>
<td>flat plaster</td>
<td>surface fluorescent</td>
<td></td>
<td>halon</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>12” battleship linoleum tile</td>
<td>flat plaster</td>
<td>surface fluorescent</td>
<td>Four mobile compact shelving units</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>not surveyed</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
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</table>

**Men’s Toilet**
- Stall: metal, not original
- Wall: plaster; original marble finish at window returns
- Floor: ceramic tile (not original)
- Fixtures: three lavatories, three urinals, and four water closets not original
- Lighting: fluorescent

**Women’s Toilet**
- Stalls: marble with wood doors
- Fixtures: one lavatory and two water closets
First Floor

First Floor Suites: 101, 102, 103, 104, 105, and 106

Room 101 Suite

Room 101
Floor carpet
Ceiling textured plaster
Lighting pendant fluorescents
Wall gypsum board
Sprinklers exposed

Room 101A
Floor carpet
Ceiling textured plaster
Lighting fluorescent
Wall gypsum board

Room 101B
Floor carpet
Ceiling textured plaster
Lighting fluorescent
Wall east partition 8'-0" high gypsum board
Window: Stop replaced

Room 101C
Wall separated from 101 by a 8'-0" high partition
other walls match 101

Room 102 Suite

Room 102A
Floor 12" battleship linoleum tile
Ceiling flat plaster, with access panel
Lighting fluorescent
Wall gypsum board
original bookshelf, southwest wall and east wall
blackboard in original configuration

Room 102B
Floor 12" battleship linoleum tile
Ceiling flat plaster, with access panel
Lighting fluorescent
Wall east partition 8'-0" high gypsum board
Room 102 Remnant
Floor 12” battleship linoleum tile
Ceiling: flat plaster, with access panel
Lighting fluorescent

Room 103
Floor carpet, 1”x 6” vinyl base
Ceiling textured plaster, with access panel
Lighting fluorescent
Wall blackboard (moved)
textured plaster above picture rail

Room 104 Suite

Room 104 A
Floor 12” battleship linoleum tile
Ceiling flat plaster, with access panel
Lighting fluorescent pendant
Other non original oak counter

Room 104 B
Floor 12” battleship linoleum tile
Ceiling flat plaster, with access panel
Lighting fluorescent; two abandoned ceiling pendant junction boxes
with wire mold to new lights
Doors flush doors 36” wide
Wall west wall gypsum board with glass transom

Room 105 Suite

Room 105
Floor 12” battleship linoleum tile
Ceiling suspended ceiling (non-original)
Lighting fluorescent pendant

Room 105A
Floor 12” battleship linoleum tile
Ceiling flat plaster, with access panel
Lighting fluorescent pendant

Room 105B
Floor 12” battleship linoleum tile
Ceiling flat plaster
<table>
<thead>
<tr>
<th>Lighting</th>
<th>schoolhouse pendant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other</td>
<td>book lift</td>
</tr>
</tbody>
</table>

Room 105C

<table>
<thead>
<tr>
<th>Floor</th>
<th>12” battleship linoleum tile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceiling</td>
<td>flat plaster</td>
</tr>
<tr>
<td>Lighting</td>
<td>fluorescent pendant</td>
</tr>
<tr>
<td>Other</td>
<td>blackboard</td>
</tr>
</tbody>
</table>

Room 106 Suite

Room 106

<table>
<thead>
<tr>
<th>Floor</th>
<th>Carpet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceiling</td>
<td>textured plaster</td>
</tr>
<tr>
<td>Lighting</td>
<td>fluorescent pendant</td>
</tr>
<tr>
<td>Window</td>
<td>bronze pull, 2 latch bolts at bottom sash. Nailers at top rail, pulley (possibly for blinds which have been removed)</td>
</tr>
</tbody>
</table>

Room 106A

<table>
<thead>
<tr>
<th>Wall</th>
<th>modular partition with flush doors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>carpet</td>
</tr>
<tr>
<td>Ceiling</td>
<td>textured plaster with access panels</td>
</tr>
<tr>
<td>Lighting</td>
<td>fluorescent pendant</td>
</tr>
<tr>
<td>Window</td>
<td>bronze pull, 2 latch bolts at bottom sash</td>
</tr>
</tbody>
</table>
Second Floor

Rooms: 201, 207, 210, 211, 212, 213, 214, 215 and 216

Room 201
- Floor: 12” battleship linoleum tile
- Ceiling: textured plaster
- Lighting: 2 schoolhouse pendants

Room 207
- Floor: 12” battleship linoleum tile
- Ceiling: furred plaster on south wall
- Walls: textured plaster above picture rail
- Picture rail original
- 6” marble base cap original
- Chair rail original
- West - moved oak shelves, stair interrupts north wall
- Lighting: brass pendant up light
- Window: bronze pull

Room 210
- Floor: 12” battleship linoleum tile
- Ceiling: flat plaster
- Lighting: two surface fluorescents
- Wall: built in oak cabinets in northeast corner

Room 211
- Floor: 12” battleship linoleum tile
- Ceiling: flat plaster
- Lighting: one schoolhouse pedant, three surface fluorescents
- Wall: metal shelves on west
- Window: glass deflector

Room 212
- Floor: 12” battleship linoleum tile
- Ceiling: flat plaster
- Lighting: 2 surface fluorescents
- Wall: oak cabinets

Room 213
- Floor: 12” battleship linoleum tile
- Ceiling: flat plaster
- Lighting: 2 surface fluorescents

Room 214
<table>
<thead>
<tr>
<th>Room 215</th>
<th>Room 216</th>
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<tbody>
<tr>
<td><strong>Floor</strong></td>
<td>12” battleship linoleum tile</td>
</tr>
<tr>
<td><strong>Ceiling</strong></td>
<td>flat plaster</td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td>2 surface fluorescents</td>
</tr>
<tr>
<td><strong>Floor</strong></td>
<td>12” battleship linoleum tile</td>
</tr>
<tr>
<td><strong>Ceiling</strong></td>
<td>Flat Plaster</td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td>2 surface fluorescents</td>
</tr>
<tr>
<td><strong>Wall</strong></td>
<td>door casing 6” painted oak</td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td>one school house pedant, three surface fluorescents</td>
</tr>
</tbody>
</table>
d. List of Subscribers
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Warren Gregory</td>
<td>Merchants Exchange Bldg.</td>
<td>500</td>
</tr>
<tr>
<td>Warren Olney, Jr.</td>
<td>Mills Bldg. (Balfour Bldg.)</td>
<td>500</td>
</tr>
<tr>
<td>W.H. Chickering</td>
<td>Merchants Exchange</td>
<td>500</td>
</tr>
<tr>
<td>Sidney V. Smith</td>
<td>Mills Bldg., 2150 Monterey Blvd., Berkeley.</td>
<td>500</td>
</tr>
<tr>
<td>W.H. Beatty, Judge</td>
<td>Merchants Exchange Bldg.</td>
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<tr>
<td>Edward J. McCutchen</td>
<td>Balfour Bldg.</td>
<td>500</td>
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<tr>
<td>C. Irving Wright</td>
<td>Merchants Exchange Bldg.</td>
<td>500</td>
</tr>
<tr>
<td>Frank H. Powers</td>
<td>Union Trust Bldg.</td>
<td>500</td>
</tr>
<tr>
<td>William Thomas</td>
<td>256 Sansome St.</td>
<td>500</td>
</tr>
<tr>
<td>John S. Partridge (Judge)</td>
<td>U.S.P.O. Bldg.</td>
<td>500</td>
</tr>
<tr>
<td>J.W. Rothchild</td>
<td>Mills Bldg.</td>
<td>500</td>
</tr>
<tr>
<td>Warren Olney, J.R.</td>
<td>1235 Merchants' Exchange</td>
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</tr>
<tr>
<td>T.C. Coogan</td>
<td>Merchants' Exchange</td>
<td>500</td>
</tr>
<tr>
<td>W.E. Creed</td>
<td>Balfour Bldg. 215 Market</td>
<td>500</td>
</tr>
<tr>
<td>Henry Eickhoff</td>
<td>604 Mills Bldg.</td>
<td>500</td>
</tr>
<tr>
<td>Hiram W. Johnson</td>
<td>Mills Bldg.</td>
<td>500</td>
</tr>
<tr>
<td>L.M. Heffler</td>
<td>Russ Bldg. 673 Market</td>
<td>500</td>
</tr>
<tr>
<td>Wm. C. Van Fleet</td>
<td>U.S. District Court</td>
<td>500</td>
</tr>
<tr>
<td>Frank P. Deering</td>
<td>Union Trust Bldg.</td>
<td>6 - 250</td>
</tr>
<tr>
<td>J.S. Tobin</td>
<td>Hibernia Bank Bldg.</td>
<td>500</td>
</tr>
<tr>
<td>Nathan H. Frank</td>
<td>Merchants Exchange Bldg.</td>
<td>1000</td>
</tr>
<tr>
<td>A.W. Morrison</td>
<td>Crocker Bldg.</td>
<td>1000</td>
</tr>
<tr>
<td>W.B. Cope</td>
<td>Crocker Bldg.</td>
<td>1000</td>
</tr>
<tr>
<td>Joseph Hutchinson</td>
<td>Claus Spreckels Bldg.</td>
<td>1000</td>
</tr>
<tr>
<td>W.D. Goodfellow</td>
<td>430 California St.</td>
<td>1000</td>
</tr>
<tr>
<td>M.C. Bliss</td>
<td>Wells Fargo Bldg.</td>
<td>1000</td>
</tr>
<tr>
<td>Chas S. Wheeler</td>
<td>Union Trust Bldg.</td>
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</tr>
<tr>
<td>Selah Chamberlain</td>
<td>Russ Bldg.</td>
<td>5,000</td>
</tr>
<tr>
<td>Joseph P. Chamberlain</td>
<td>Clement Park</td>
<td>5,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$10,000</td>
</tr>
</tbody>
</table>

Additional Subscribers:

Chamberlain, Selah          | Russ Bldg., S.F.                             | 7,500  |
Chamberlain, J.F.           |                                   | 7,500  |
Warren Gregory              | Merchants Exchange, S.F.                 | 500    |
W.O. Van Fleet             | U.S. Dist Ct., S.F.                     | 500    |
Chas S. Wheeler             | Union Trust Bldg.                        | 5,000  |
J.S. Tobin                  | Hibernia Bank                             | 500    |
Chas Page                   | Merchants Exchange Bldg.                 | 500    |
J.F. Leeb                   | I.W. Hellman Bldg.                       | 400    |
G.H. Gould                  | Santa Barbara                             | 100    |
F.C. Samborn                | 290 McAllister St.                       |        |
<table>
<thead>
<tr>
<th>NAME</th>
<th>ADDRESS</th>
<th>Sub.</th>
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<tbody>
<tr>
<td>O'Melveney, Stevens &amp; Millikin</td>
<td>419 Wilcox Bldg.</td>
<td>$1000</td>
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<tr>
<td>McKinley, Hon J.W.</td>
<td>434 Pacific Electric Bldg. 1000</td>
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</tr>
<tr>
<td>Lawler, Allen, Van Dyke, and Jutten</td>
<td>Equitable Savings Bank Bldg. 1000</td>
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<tr>
<td>Gibson, Track, Dunn &amp; Crutcher</td>
<td>712 Pacific Electric Bldg.</td>
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<tr>
<td>Shirley C. Ward</td>
<td>511 L.A. Trust Bldg.</td>
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<td>Percy R. Wilson</td>
<td>405 Wilcox Bldg.</td>
<td>500</td>
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<tr>
<td>Edwin A. Masselar</td>
<td>L.A. Trust Bldg.</td>
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<td>Denis &amp; Leventhal</td>
<td>440 Wilcox Bldg.</td>
<td>500</td>
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<tr>
<td>Title Ins. &amp; Trust Co. (W.H. Allen, Jr.)</td>
<td>New High Street.</td>
<td>500</td>
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<tr>
<td>Hunseker &amp; Britt</td>
<td>707 H.W. Hallman Bldg.</td>
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<tr>
<td>S.P. Mulford</td>
<td>1056 So. Hill St.</td>
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<tr>
<td>Gray, Barker &amp; Bowen</td>
<td>Eq. Savings Bank Bldg.</td>
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<td>H.W. Hallman Bldg.</td>
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(Fresno)

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(Santa Barbara)

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