

# NEWS from the CASTLE

BERKELEY CITY CLUB CONSERVANCY, FUNDING THE PRESERVATION OF  
 JULIA MORGAN'S BERKELEY CITY CLUB BUILDING

2315 DURANT AVE., ROOM 306 ♦ BERKELEY, CA 94704 ♦ (510) 883-9710 ♦ WWW.BERKELEYCITYCLUBCONSERVANCY.ORG

## STRATEGIES FOR RESTORING A TREASURE

**T**HIS PAST FALL, THE BERKELEY CITY CLUB CONSERVANCY Board members and a few other volunteers interested in advancing the Conservancy's Centenary Capital Campaign to restore Julia Morgan's Berkeley City Building met in the Member's Lounge of the Club for a strategic planning retreat. Capital Campaign Chair Barbara Westover arranged this retreat to further structure and advance the campaign. The facilitator for the meeting, Marilyn Snider of Snider and Associates, also guided the strategic plan for the Hearst Castle, also designed by Julia Morgan. This day-long event proved fast-paced, was superbly organized, intense, and thorough; the agenda and presentation well organized as well. Given significant experience and skill, Marilyn Snider engaged board volunteers in an active, lively and productive workshop yielding specific actions, timelines, and metrics to sustain the Conservancy's efforts to restore the building.

One tool used to encapsulate issues was S.W.O.T, which stands for strengths, weakness, opportunities, and threats. At Snider's prompting, the audience was quick to respond with items

fitting into each of these four categories yielding a concise, serious strategic planning tool. The following day attendees received a summary document from Snider summarizing the retreat with a calendar of action items and those responsible for completing these various tasks. This was not the first strategic planning retreat for many attending. It was a time consuming effort. The consensus was this one was one of their best.

The Berkeley City Club Conservancy has a proud history of promoting the legacy of Julia Morgan including building preservation and restoration. Of particular note is past restorations which include the south facade, adding the additional elevator planned for but never completed during the building's original construction as well as restoring the existing elevator and major restorations for the pool ("described as the natorium" on Morgan's original building drawing set).

The Centenary Campaign becomes the Conservancy's most ambitious effort yet. It will only succeed if we raise a significant amount of money, and the work is badly needed. As noted in past newsletter articles, many aspects of the



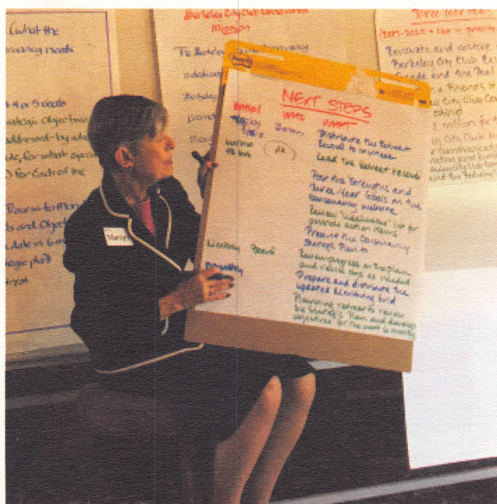
Conservancy board members planning the City Club's strategic objectives

building are in desperate need of restoration. The campaign will focus on major capital repairs and restorations such as completing the remaining three facades, restoration of the leaded glass windows and the poolroom and pool.

In the next few months the Conservancy will work to identify specific restoration efforts as well as estimate their costs. A huge challenge will be completing restorations in the way they closely follow architect Julia Morgan's original aesthetic and design elements while meeting such challenges of code compliance as well as finding the crafts-persons capable of such nuanced details. The building is approaching its 100th Anniversary. The Berkeley City Club Conservancy is working to restore the building to its 1930 opening glory and continue to offer the community a stunning legacy to the extraordinary talent of architect Julia Morgan.

## OLD BAR MADE NEW

**T**HANKS to the efforts of BCC and B3C members, an outpouring of more history and intrigue now fills a revamped lounge at Julia's, the French restaurant led by noted Bay Area Chef, Fabrice Marcon. A massive and ornately carved Dutch bar made by craftsmen in Holland in the mid-1880s was donated to the club by John Lineweaver, a club member. The vintage piece was refurbished to shine brighter than it did at "The Rat" downstairs at Larry Blake's Restaurant on Telegraph Avenue in Berkeley. Blake once wrote that the hulking wooden masterpiece came around the Horn to San Francisco and was hauled by a team of horses to the old silver-mining town of Dayton in Nevada. (Continued on next page)



Marilyn Snider leads Conservancy board members in a daylong strategic planning retreat.



## NEWS FROM THE CASTLE WINTER 2017

*News from the Castle* is the official newsletter of the Berkeley City Club Conservancy. The Conservancy is a tax-exempt charitable organization dedicated to the preservation of the unique Julia Morgan-designed building that is home to the Berkeley City Club.

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The Executive Committee of the Conservancy meets monthly to approve projects and disbursements. The Conservancy Board will meet monthly starting in 2018, except the month of August. Anyone is welcome to attend these meetings; call (510) 883-9710.

Public tours are sponsored jointly by the Conservancy and the Berkeley City Club the fourth Sunday of every month except December. For public tour details or information on group tours, contact Sarah Gill (510) 540-0444 or email: drsarahgill@gmail.com

### ◆◆◆ BERKELEY CITY CLUB CONSERVANCY

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The Conservancy office is staffed afternoons on Tuesday through Friday

## OLD BAR MADE NEW (Continued)

He purchased the bar for \$150 from the grandson of the Dayton bar owner and sold off half of it for \$900 to a buddy before installing it in his sawdust-laden basement.

BCC board member Dan Zimmerlin took it apart and recruited help to restore it. "It was a lot of fun and gratifying to see this very old and battered bar turn into something that will be very beautiful," said one volunteer, who joined other Club members for the many sanding sessions needed before reconnecting the pieces and applying a new varnish and stain.

The Bar Research and Restoration Team are stirring things up in the lounge to make it swankier for sipping with kindred spirits. They've devised a new menu including cocktails named for Morgan, with a nod to the 1930s era. Join us for the grand opening on March 3 to celebrate Julia Morgan's birthday with a toast to their hard work and a roaring new lounge to come.



The bar before and after the renovation.

### DRAFTING A MORGAN COCKTAIL



#### Paris '86 Champagne Cocktail:

- 2 oz. champagne
- 1 oz. gin
- Simple syrup & lemon juice
- Shake with ice and strain into a champagne flute
- Top with more champagne

Toast to the year Julia went to Paris. Sip it with fellow docents in the Courtyard of the Club after successfully completing my docent training program.

*Sarah Gill*  
(Docent Coordinator,  
Club Archivist, Conservancy  
Treasurer)

#### Beaux Art Boost:

- Brew strong espresso
- Melt chocolate into mug
- Add a vodka & ice
- Garnish with mint

Nurse from a mug at the Asilomar Conference grounds, designed by Julia Morgan.

*Belinda Taylor* (playwright,  
"Becoming Julia Morgan")

#### Tinted Slurry:

A persimmon margarita with a spicy twist to invoke Morgan's plaster mixes of cement, beach sand, water, lime juice and cattle hair (she loved color!)

- Blend Persimmon puree (the fruit selected for its color & shape)
- Reposado tequila & Simple syrup (1:1)
- Ginger threads & fresh lime then garnish with paprika or cinnamon. Sea salt the rim and add a lime wheel.

*Sandhya Sood* (Principal Architect at Accent Architecture +Design; Morgan Historian)

#### The Bell Tower:

- 2oz Whiskey
- 8oz 7Up

Serve in a super tall, slim glass, using a cherry as the ringer, to recall the buildings at Mills College, designed by Julia Morgan.

*Barbara Westover* (Architect, Conservancy Vice-President)

#### Julia's Chocolate Surprise:

Inspired by Julia's god daughter, Lynn Fourney Smith. Her mother was Julia's office manager for 30 years so Lynn grew up playing in the office and says Ms. Morgan lived on coffee and chocolate bars and always had a little chocolate in her pocket for Lynn.

- 1/2 cup strong hot espresso
- 1/2 oz. white crème de cacao
- 1 shot of vodka or bourbon
- Top with a dollop of whipped cream and a shaving of fine chocolate

Serve in glass coffee cup with a pencil-shaped straw.

*Karen Fiene* (Architect, Mills College, Conservancy Board Member)

*Note: These drink recipes were originated by devotees who share a deep affection and appreciation for Julia Morgan. These drinks are imaginary. The new Morgan's Bar & Lounge has created actual specialty cocktails to celebrate its opening.*





Sarah Gill, Conservancy Treasurer and Luanne Bradley, Conservancy Director

**L**EAVE IT TO A former professor to make us buy a textbook for her course. But Sarah Gill knows what she's doing and in fact, knows more about the Berkeley City Club than most. We were thrilled when the historian rejoined the Conservancy, and even more delighted when she announced she would be starting a new docent training session at the club using her recently debuted book as a primer to cover all nooks and columns. *Julia Morgan's Berkeley City Club: The Story of a Building* will be used by all prospective docents who sign up for the next training course in the winter of 2018. Gill donates \$10 from each purchase to the Conservancy for the preservation for the clubhouse as part of a royalty-sharing agreement. So far, almost \$2,000 has been raised to aid our efforts. Gill spent a year researching the archives to write her enlightening account of the rich history of the clubhouse since its inception in 1930. Boardmember and newsletter editor Luanne Bradley asked her how her book emerges as the textbook for the tours:

## TOUR JULIA'S LITTLE CASTLE

**Q.** Your book provides a foundation about who Julia was as a feminist when she was commissioned for the project in 1927. How is this important for understanding the building?

**A.** It's very important to understanding what the building is all about. Julia was a major architect, yet her work wasn't really well known or celebrated until twenty years ago, so the Women's City Club is part of the larger story of the improvements of the lives of women in California. It started with the Early Women's Movement in the middle of the 19th century and she was part of that. Her mother encouraged her to go to college where she graduated in engineering with honors and to apply to the Ecole des Beaux-Arts in Paris, and she paid for it all. Julia was commissioned by a group of 12 women's clubs in 1927 to design a community clubhouse and that isn't emphasized very much.

**Q.** How does your book teach docents about Julia's training at the Ecole and her iconic blending of styles?

**A.** The second part of the book analyzes each room so you can see what a creative artist she was in her handling of space and light. Each public room on the first two floors is different. She was ingenious, and each one shows a marvelous handling of light and space. The ceiling lights vary, the windows vary, and the dimensions of each room are different. The ballroom is huge, 24 feet high, very expansive with windows on both sides and it can be expanded farther if you open the doors in the back to the Venetian room. It's very grand. The members' lounge is intimate, with lower ceilings and the beams curved like welcoming arms. The lighting is reduced in the lounge and feels more intimate with real wood in the back of the room, library shelves, and a surround of the fireplace. Docents take people around each of the rooms and need to say what is different about each one. Each one is amazing. It's not a cookie cutter building or a glass box.

**Q.** In terms of attracting members, was it the Early Women's Movement that helped in that effort?

**A.** Well, the concept of the community clubhouse really caught on in Berkeley from the beginning, and by the late 1930s, 5000 women had joined the Berkeley Women's City Club, and it boasted one of the largest memberships of a women's clubhouse in the United States. They had a lot of money and commissioned a 46,000 square-foot building, one of the largest women's clubhouses ever built. From the beginning, it served the community with three meeting rooms, each with its own restroom, kitchenette, and other amenities. The first two floors have four dining areas and a huge assembly room with a grand piano donated

by members in the '30s and an indoor pool – one of the first in Berkeley. The last part of the book deals with membership, and docents learn how she made a clubhouse that is very attractive to the community and still serves the community with weddings, bar mitzvahs, meetings, and concerts.

**Q.** I know at Hearst Castle and many of her other 700 buildings she personally supervised much of the décor. Is that covered here?

**A.** At the end of the book is an appendix with all of the art in the club you need to know. We've lost a lot of pieces so we don't emphasize talking too much about the wonderful works of art. Much was donated in the beginning including three grand pianos and a whole bunch of rugs. Works of art were donated over the ages -- sculptures and paintings. Morgan donated a Japanese family shrine in the member lounge, a gift from the Phoebe Hearst estate in Pleasanton, and the big painting of flowers and fruits in the lounge on the east wall, which represents a happy marriage, so the ladies of the club were happy to have it.

**Q.** I have a playwright friend who's mother lived in one of the residences before she died. Was that typical?

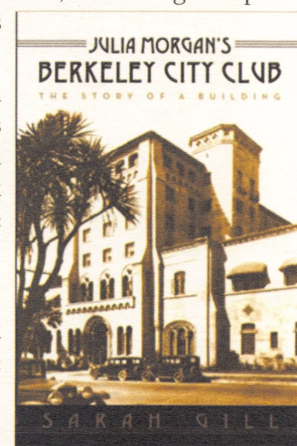
**A.** Yes, the more than 40 resident rooms were filled, with waiting lists, by women desiring a safe place to live. The club became a historic hotel in 2012. This has made the club more financially feasible because membership went down after World War II and there was much deferred maintenance.

**Q.** So docents in your training course basically use your book to do a complete walk through the clubhouse, and then go deeper to learn about the history and members contributions over the years?

**A.** Yes, they become experts on the building and learn about what has been done over the years. I'm doing an update, a second edition, to come out in 2020 on the 100th anniversary of the building.

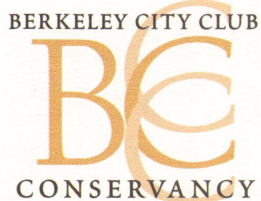
**Q.** Where do I sign up?

**A.** I'll announce the next 6-week course in *The Record*. There's no fee and all members are welcome to attend. It will start on April 8, 2018 in the clubhouse and run on consecutive Sundays from 1 to 3 p.m.



Julia Morgan's Berkeley City Club: The Story of a Building by Sarah Gill





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## SEND US YOUR EMAIL! GO GREEN AND KEEP INFORMED.

Dear Supporter,

The Berkeley City Club Conservancy exists to restore and save the beautiful Berkeley City Club building designed by Julia Morgan. We ask you to remember the Conservancy as you make your giving and gift plans. With your help we can proceed with pressing projects to protect and repair our beloved building.

Preserving this unique landmark has not been without great effort. Like any building of its age Julia Morgan's "Little Castle" needs repairs and restoration. Since our founding, we have raised more than two million dollars. In 2016 the Conservancy provided \$30,000 to help restore the rosettes in the swimming pool, make repairs to the Drawing Room ceiling, and start the restoration of the beautiful leaded glass windows in the ballroom. The cost is \$26,000 per window. That's why we are asking you for your help.

The club building has been designated a City and State Landmark and is on the National Register of Historic Places. Contributions to the Conservancy for its preservation and repair are fully deductible under state and federal tax law.

We know you receive requests from many worthy causes.

We hope you will consider a donation to the Conservancy so we can continue to preserve and protect Julia Morgan's landmark building.

Your tax-deductible gift can be

..by check to BCC Conservancy

..securely through our website [bccconservancy.org](http://bccconservancy.org)

..with gifts of stock; your broker can advise you on the procedure

Thank you for your continued support.

*All donations are appreciated. The Conservancy has two general-purpose funds: the Unrestricted Fund and the Endowment Fund. The Unrestricted Fund is available for renovation and for costs of keeping the Conservancy in operation. Interest earned by the Endowment Fund is available for the same purposes as the Unrestricted Fund, but the Endowment Fund principle is invested and not spent. Either fund would be appropriate for donations made to the Berkeley City Club Conservancy in memory of Mary Breunig.*