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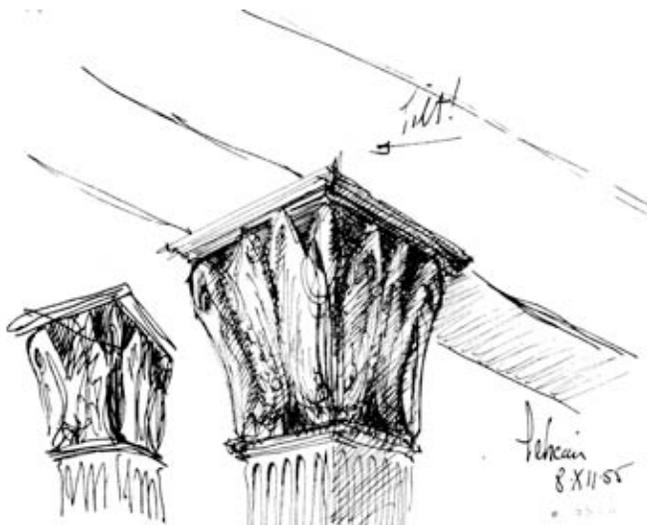
It has often been postulated that classical Greek temple architecture (think the Parthenon) is a distillation and elaboration of the details of archaic wooden temples. Classical stone triglyphs are representations of wooden beam-ends, for example. The first temples were mostly mud brick structures on stone foundations. The columns and superstructure were wooden; door openings were protected with wooden planks. The mud brick walls were often reinforced by wooden posts, in a type of half-timbered technique. The elements of this simple and clearly structured wooden architecture produced all the important design principles that were to determine the development of Greek temples for centuries. And in the mid-1950's in California they were to reappear in the Pelican building.

Perhaps because of the larger-than-life personality of Earle C. Anthony, the initial drawings and sketches done for the Pelican building were versions of classical temples, represented in a way that made what was to be a relatively small building seem quite grand and imposing. Both Joseph Esherick and the consulting Bernard Maybeck were



trained in the Beaux-Arts system and thoroughly understood classicism's relationship to institutional power. Then again, they never met a building type that they didn't radically re-envision. As built, the Pelican building expresses itself as a kind of suburban ranch-style house with its single story form and its low sloped gable roof.

Closer inspection, though, yields a constructional logic that recalls the early temple sketches that Esherick did in Maybeck's loose pastel style: a strict constructional logic of engaged columns and lintels supporting roof trusses, conjuring up memories of the austere and powerful Greek buildings. The California Pelican being a campus humor magazine, though, the logic is given an ironic twist; instead of the column capitals of



stylized heroic acanthus, we get chubby Pelicans; instead of columns we get pilasters; instead of triglyphs we get true beam-ends; instead of marble columned porticos we get concrete columns formed in an industrial manner supporting redwood trellage and wisteria; we even get mud (plaster) walls. Like the classical temple, the Pelican building is meant to be seen from all angles; like the Erechtheion, a companion building to the Parthenon on Athens' Acropolis, the Pelican building carefully uses falling topography to enrich the building's spatial characteristics. The initial



classical temple sketches were not abandoned, they were simply a stepping stone to the smaller, earlier forbearers of the classical temples, and those earlier examples supplied a fitting model for the small, clubby, temple of irony and wit.

Bernard Maybeck's magnum opus, the First Church of Christ Scientist, is a short walk from the site of the Pelican building. In that building Maybeck utilized 'crude' industrial materials



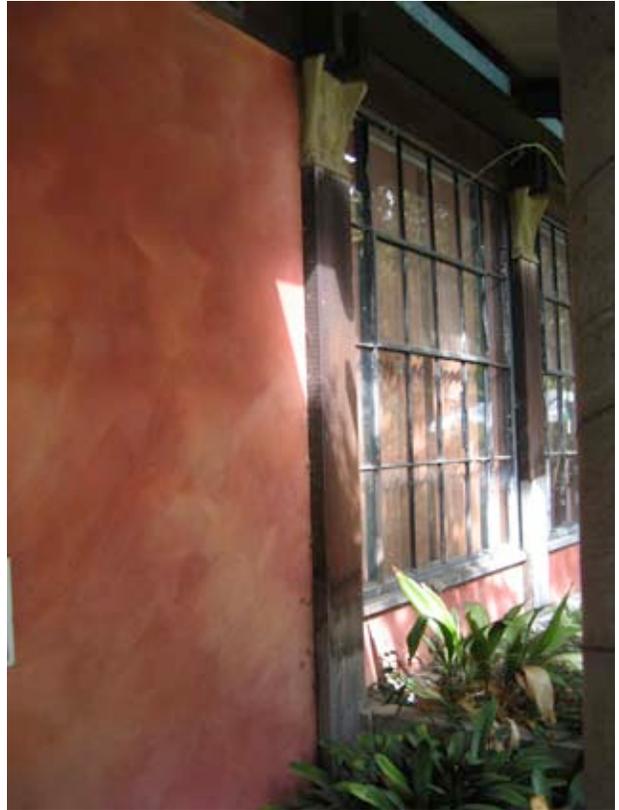
(factory sash windows, fiber-cement shingles, exposed concrete, etc.) and through some sort of alchemical genius transformed them into beautiful elements harmonious with ritual and worship. Esherick used a similar approach on the Pelican building, and likewise produced a humble building of tactile grace and surprising beauty while paying homage to Maybeck's signature palette.



The Pelican building is composed of a primary two-roomed volume which fronts Eshleman Road as it steps slightly down a sloping site; another room forms a north wing, giving the building a T-shaped plan. Other than two bathrooms, the interior of the building is an open-plan arrangement of spaces, at once achieving connectedness as well as some degree of privacy. The roof trusses lend rhythm to the spaces and the large factory sash windows allow ample light. The primary two-roomed space functioned (and still functions) as production space, while the north room has the feel of a sanctum with its fireplace and meeting table. Carved on the fireplace is the advice (corny, in Esherick's opinion and indispensable in Anthony's): "Be good; if you can't be good, be careful."



The exterior of the building is characterized by redwood pilasters topped by cast concrete pelican capitals modeled by Dick O'Hanlon. These pilasters support wooden lintels which in turn form pediments on the gable ends. The pelican motif is also incorporated in large (some, primarily Esherick, would say over-scaled) plaques located over the entry and terrace doors. The walls that fill in between the pilasters are of warmly colored plaster, hand-applied in light rust hues inspired by the Oakland Packard showroom that Maybeck did for Anthony. The creek side (rear) of the building was used as the experimental side for the plasterers, and as such one can see a spottier application which is not as subtle as that on the other sides of the building. George Homsey points out that "by [the] time [they] got to [the] front, [they] had it pretty well worked out."



The plaster walls are interrupted by large expanses of factory sash steel windows. The roof beamwork is exposed at the exterior and has its endgrain painted blue, a reference to the polychromy of Greek temples. The roof of the building is covered with terra cotta tile by Gladding McBean Company. Perhaps in another bit of homage, the rafter tails are cut to suggest dragons ala the Dining Hall at the nearby Faculty Club. Homsey calls attention to Esherick's Harold E. Jones Child Study Center as being akin to the Pelican Building in terms of materials, and colors, but without the Maybeck influence.



The entry side of the building is elaborated with an entry portico made of round concrete columns topped with a redwood trellis. These columns (and those at the creek terrace), the only free-standing columns on the site, are made using the Sono-Tube forming system, which is essentially like a very heavy paper towel roll. This system is typically used for support columns that are not exposed to view; here the finished columns are put on display and the spiral marks left by the forming tubes are quite visible. The thick paper tubes are coated on the interior with a release agent to assist in the removal of the form after the concrete has set; the release agent imparts a gloss to the finished concrete. Late in the construction process Esherick decided that the gloss should be removed so that the columns could age more readily; unfortunately the \$700 price tag

to remove the gloss was not in the budget.

The northwest portion of the site is an outdoor terrace defined by the two wings of the building and by redwood benches on the outer perimeter. This terrace overlooks Strawberry creek and the bridge that was built at Anthony's insistence (extra wide to accommodate the marching band on the day of dedication).



On the lawn facing the street is a statue of a rather insolent looking Pelican by the artist and actress Frances Rich. Although Earle C. Anthony's wishes were ignored by the University in order to house the Graduate Assembly, the pelican sculpture, along with the pelican capitals and the pelican plaques over the entry doors, leave no doubt about the building's pedigree.



History

Earle C. Anthony

The man who conceived of and paid for most of the construction cost of the Pelican Building, Earle C. Anthony, was truly an amazing individual who had significant impact in a number of fields in California during the Twentieth Century though he is not well known today, 49 years after his death. Some have called him an American example of a Renaissance man because he was adept in so many areas of endeavor including automobiles, radio and television, journalism, song writing, playwriting, promotion of the arts, promotion of sports, etc.



Anthony was born December 18, 1880 and died August 6, 1961. While based for most of his life in Los Angeles, he graduated with a degree in electrical engineering from UC Berkeley and played an important role in Berkeley and the Bay Area.

Automobiles

Automobiles were one of Anthony's many interests and he is credited with building one of the first working electric cars in California in 1897 (reconstructed and still in a museum) and by 1915 was the Packard automobile distributor for all of California, a position he held until Packard went out of business; he reportedly distributed about one seventh of all the Packard cars sold in the US. While other dealers worked under him, he also had dealerships of his own in the key markets of San Francisco (interior seen at right), Los Angeles and Oakland. At one time he had seven dealerships but in the 1920s scaled back to the three key locations. In the 1930s the Oakland location was sold to a Buick dealership and after the demise of Packard in 1948, Anthony's organization was briefly the western distributor of BMW but the car did not have the cachet then that it does



now. He was famous for providing coupons to all Packard purchasers that gave them complementary service at any California Packard dealer or gas station in their network.

Anthony also played a key role in promoting the development of car radios and was instrumental in developing the concept of the gasoline service station. Along with several other auto dealers he headed the National Supply Company, a service station chain that had a chevron as its logo. In 1913 the chain was sold to Standard Oil of California and to this day the chevron logo is still in use and is in fact the name of the giant company. Furthermore, Anthony is said to have founded the Los Angeles Auto show. Anthony was also a pioneer in inter-urban bus

transportation, founding a company that was later part of Pacific Greyhound lines.



The three auto showrooms that he built were all impressive architecturally and included the involvement of such famous architects as Bernard Maybeck and Greene & Greene.

Unfortunately only the San Francisco showroom remains while the ones in

Oakland and Los Angeles (pictured above) were demolished to make way for other projects. The Los Angeles showroom at Wilshire and La Brea had the first neon sign in Los Angeles, a technology he introduced from France. John Parkinson and Edwin Bergstrom were the architects for the grand 1911 building but the entrance and interior were designed by the “ultimate craftsmen house” masters Greene & Greene. It featured Grueby-tiled floors, walls with insets of Pewabic tile, basketlike pendant light fixtures and elaborate decorative ironwork for the elevator doors and balcony.

The San Francisco showroom at 501 Van Ness (at Ellis near the Civic Center in a historic photo at right) is San Francisco landmark number 153. Bernard Maybeck did schematic drawings while the firm of John H. Powers and John H. Ahnden did



structural mechanical and electrical drawings for his approval and Maybeck then concentrated on the decorative features. The 1927 opening was a grand affair attended by starlets and was broadcast on one of Anthony's radio stations. A booklet was provided, written by Earle Anthony himself describing Maybeck's achievement. The building as seen today at right featured rose marble from Numidia on the columns



(unfortunately now painted over if one can believe that), black marble from Belgium, travertine, lanterns from a Persian hareem, Spanish and gothic doorways and Corinthian capitals atop the columns supporting Byzantine corbels. It was called an Aladdin's Palace, mixing the Arabian nights and the middle ages. The ceiling of cypress wood came from trees infected with a particular fungus which were then stained with pigments to create a unique appearance. While the unorthodox design was reportedly not admired by Beaux Arts purists, Maybeck did his usual magic in masterfully combining disparate styles (recent photo above).

The Oakland showroom of 1928 was also built in conjunction with the firm of John H. Powers and John H. Ahnden, but Maybeck did the schematic drawings and then again focused on "decorative" features of the design, charging Anthony a straight fee for "art work." This included surface treatment and added ornament. Basically stage sets were created for the autos in these buildings and the terminology of Anthony's pamphlet was "magic carpets to carry one away to faraway places". He also wrote, "The history of mental and physical growth of the nations of the earth is in the final analysis a saga of transportation."

Radio & Television

Anthony built a 50-watt radio transmitter on a breadboard (photo at right) and in 1922 he founded the radio station in Los Angeles which would become the 50,000 watt KFI AM 640, the most powerful station on the West Coast; he controlled the station until his death in 1961. From 1929-44 he also owned KECA AM



790 (now KABC) and was an early president of the National Association of Broadcasters and oversaw the establishment of the first paid staff for the association. He was also the founder of one of the first Los Angeles TV stations KFI TV channel 9 as well as KFI-FM radio although he disposed of both in 1951. Originally the radio station was in his Packard dealership but later he



constructed a major radio station building featuring colored stripes that led from the lobby to the various studios (blue for Studio B, coral color for Studio C, etc.). The building and a studio are pictured at the left. He was a paternalist employer who reportedly treated his employees well and they were generally quite loyal to him. However, he sold his TV station to General Tire after a union strike; apparently in the early days of TV the stations were not yet profitable anyway. Anthony had to divest his second AM radio station KECA when the FCC ruled that one owner

could not have two or more stations in one market.

Anthony's letterhead (below in a missive to Esherick) shows his studio with the tall towers on top as well as the Packard name.



Earle C. Anthony Incorporated had a special temporary authorization from the FCC in July, 1934, to rebroadcast communications from the aircraft of Amelia Earhart during her successful flight from Hawaii to Los Angeles. In the 1930s and 40s KFI AM was a powerhouse that

brought the NBC radio network to much of the Southwest and it later became a Clear Channel powerhouse although AM radio is now in decline relative to other forms of content delivery.

Writing

Anthony was a published playwright with three shows presented in the years before World War I. He was also a ghost writer of scripts for NBC radio comedies and a songwriter as well. His career in writing was in full swing during his years as an engineering student at UC Berkeley when he founded the college humor magazine *The California Pelican* in 1903, of which we will speak more later. This was the year of his graduation and he was editor for one semester. That this meant something special to Anthony is evidenced by the fact that more than 50 years later he would finance a building dedicated to that magazine. There seems to be less written about Anthony's writing career than his achievements in the auto and broadcast industries but the fact that he was a published writer certainly helps round out the picture of a Renaissance man and one with a sense of humor.

Contribution to the arts, sports and entertainment

Anthony was certainly a man who promoted good architects. In addition to the work done by Maybeck and Greene & Greene on his three auto showrooms and, of course, the design of The Pelican Building by Joe Esherick consulting with Maybeck, Anthony also had homes designed by Greene & Greene and Bernard Maybeck in Los Angeles.



The Greene & Greene home was built in 1909-10 on Wilshire Blvd and featured simpler materials and designs with an L-shaped plan. In 1922 it was moved to a Beverly Hills site by a subsequent owner so that a multi-story luxury apartment building could be built at its initial location (recent photo above).

His subsequent home in the Los Feliz area of Los Angeles at 3431 Waverly Drive was designed by Maybeck and later bequeathed by a subsequent owner (Sir Daniel Donohue) to the Sisters of the Immaculate Heart of Mary and it is now known as the Cardinal Timothy Manning House of Prayer for Priests and the Immaculate Heart Retreat House. During Anthony's ownership the 8 1/2 acre estate had many famous visitors. Maybeck began with a guest house in 1925, followed



by a studio with movie theater in 1927 and finally the main house in 1929. The front entrance is seen in a contemporary photo on the left.

As a promoter of culture in Los Angeles, Anthony was active in helping to save the Hollywood Bowl during the tough times of the Great Depression, assuming leadership of the Symphony Under the Stars Fund in the early 1930s. On the sports side he helped bring the Dodgers baseball team to Los Angeles. The games were carried on his KFI radio stations and Dodgers owner Walter O'Malley was a board member of Earle C. Anthony Inc.

Anthony's only son, Kelly, was disabled in a World War II mishap and died a few months after his father in 1961; the Anthony fortune was left to a trust, mainly for endowing fellowships at the California Institute of Technology and UC Berkeley, Anthony's alma mater.

The website PBCLiberal comments that Anthony "helped build Los Angeles from a cowtown to a metropolis with arts and culture" in addition to his place in promoting the automobile and radio broadcasting; nevertheless, his place in history is unknown to most Californians. Esherick said that Anthony was full of stories and "knew everything about a lot of things" though clearly he was not an easy client to deal with.

Joseph Esherick, architect

“I get fascinated with anything I don’t understand, and since I hardly understand anything, I have a very busy life.” - Joe Esherick

Joseph Esherick was born in 1914 in Philadelphia, and studied architecture at the University of Pennsylvania under Paul Cret, a French-American architect who himself was trained at the famed Ecole des Beaux-Arts. Esherick’s Penn education replicated the rigorous traditions of the Beaux-Arts, complete with classical studies of monumental building types. While studying architecture Esherick worked doing anatomical drawings for the medical school; as pay he asked for a cadaver he could dissect, and later said that through that dissection he learned more about how buildings are assembled than he did through his formal studies. Another counterpoint to those formal studies, and recounted much more frequently than lessons learned in his Penn studio days, was the time that Esherick spent apprenticing with his uncle Wharton, a prolific sculptor and woodworker who also had an appreciation for regional and revisionist /experimental architecture. His uncle’s artistic vision, which rose directly out of the nature of the materials that he was using, as well as the rural nature of his uncle’s life, was to be a life-long inspiration. When posed with a building-related problem, Joe’s go-to internal guide was the question: “How would a farmer do it?”

For Joe, a building was a means to an end rather than an end in itself; a building should be attuned to its surroundings and thus ‘quiet’. In Joe’s lexicon one of the highest accolades for a building or detail was that it was ‘dumb’; the meaning of this, internalized by many of his students over the years, included the central notion of sufficient and plain solutions; implicit in this was the rejection of overtly showy ego-driven solutions. When Esherick moved to the Bay Area after earning a bachelor of architecture degree in 1937, it was to see things afresh, as only a traveler can. In San Francisco he found a relatively young city with a tradition of regionally based and innovative architecture. He initially worked for Gardner Dailey, a San Francisco architect known for his elegantly modern houses. The story goes that Joe’s job interview consisted of Dailey handing him a piece of paper and demanding a detail drawing of a double-hung window. Joe complied. A striking figure, Dailey would take clients to bare sites and, doffing his cape, would gesture widely while describing the placement of elegant rooms and their beautiful articulation. After the show was over and the clients had departed Dailey would say “OK, Joe, draw it up.”

During WWII Esherick served in the Navy as an aerial reconnaissance officer in the Pacific Theater. In 1946 he returned to San Francisco and opened his own office. Although his office (later called EHDD when he included three younger partners) eventually drew acclaim for large public and institutional buildings, Joe’s early practice was based almost exclusively on the design of houses. The house as an expression of time and place remained important to him throughout his career, and he is remembered as much for his houses as for any other accomplishments. It was emblematic that Joe addressed each new client, site, and program as a completely unique set

of requirements mandating a thorough re-think of any prior solutions. According to architect and author Marc Treib, Esherick was “never one to accept imported ideas without testing and modification...[he] built a humane architecture that addressed living rather than form alone.” He would approach each problem as if it were unique, as it truly was, eschewing the standard desire of architects to develop a readily identifiable signature ‘style’ at the expense of repeating elements that may not relate to the real architectural solution. Esherick once turned down a commission to design a high profile ‘signature’ building on a major university campus, stating “my signature isn’t part of the problem.”

In 1952 Esherick began teaching at the University of California at Berkeley, eventually becoming the chair of the department in the late 70’s. In the 60’s Esherick collaborated with Charles Moore, Donlyn Lyndon, William Turnbull, Richard Whitaker, and Lawrence Halprin to plan and execute an intensely regional architecture for The Sea Ranch, a community of vacation homes two hours north of San Francisco on the rugged coast.

In 1989 Esherick was awarded the gold medal of the American Institute of Architects making him one of only 47 recipients since 1907, and putting him in the company of Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, and other giants. Typically, he responded that he was “surprised that somebody whose achievements have been so modest and simple and sort of ordinary was getting recognized.” Tall, laconic, and seemingly forever bemused, Esherick was described at the awards ceremony as an “outstanding designer, an educator steeped in the arts, and a humanist with deep concern for the betterment of the profession and our society.” He would’ve said that was a gross overstatement, but it was actually quite the opposite. Some of his most memorable buildings are the Hedgerow Houses at the Sea Ranch (1966); the Cary House , Mill Valley (1961); the Bermak House, Oakland (1962); the Lyon House, Berkeley (1959); the Esherick House, Kent Woodlands (1947); the UC Berkeley campus YWCA, now a city of Berkeley Landmark; Garfield school, San Francisco (1981) with EHDD; The Cannery at Fisherman’s Wharf San Francisco (1966) with EHDD; Wurster Hall, UC Berkeley (1964) with Vernon Demars and Don Olsen; Adlai E. Stevenson College, UC Santa Cruz (1966); and the Monterey Bay Aquarium (1980); both with EHDD.

Naturally inquisitive and deeply grounded in craft, Esherick could always surprise with the breadth of his interests and the sophistication of his interpretations. As an example, one day after showing his students how to place 2 x 4s in a wall intersection in order to allow light to elegantly and simply wash the wall surface, he darkened the room and showed slides comparing the voids visible between the ornate silhouetted eaves of closely-packed Asian temple buildings with the use of the color black in the paintings of Clyfford Still. The thrill of realizing that all of this was intimately related was extremely memorable. Esherick taught at UCB for more than 40 years, and had a profound effect on generations of students. “Beauty,” he said, “is a by-product of solving problems correctly.”



Joseph Esherick died December 17th, 1998 in San Francisco, California. The following is a eulogy written by two fellow professors and long-time friends.



IN MEMORIAM

Joseph Esherick
Professor of Architecture, Emeritus
Berkeley
1914–1998

Joseph Esherick, emeritus professor of architecture and internationally renowned architect and educator, passed away after a long illness on December 17, 1998.

Born in Philadelphia in 1914, Joe Esherick graduated from the University of Pennsylvania with a degree in architecture in 1937. Shortly thereafter he moved to San Francisco, where he found part-time work with the structural engineer Walter Steilberg and later joined the firm of architect Gardner Dailey.

After a tour of duty in the Navy during World War II, Esherick established his own firm in San Francisco in 1946. His early work, mostly residential, betrays influences of both William Wurster and Gardner Dailey, who had pioneered and extended what later became known as the Bay Area Tradition of architecture. Another early and lasting influence on Esherick was his uncle, the sculptor Wharton Esherick, whose work he held up as an example to students and colleagues alike and from whom he learned to appreciate the genius of making art.

In 1972 he established a partnership with George Homsey, Peter Dodge, and Charles Davis, and the firm became Esherick, Homsey, Dodge, and Davis (EHDD). Joe Esherick, a Fellow of the American Institute of Architects since 1965, was awarded the Institute's Gold Medal for lifetime achievement in 1989. Notable among his many projects are: Wurster Hall, the home of the College of Environmental Design on the University of California, Berkeley campus, and designed in collaboration with Donald Olsen and Vernon DeMars, professors of architecture emeriti; The Cannery in San Francisco; the Adlai Stevenson College at the University of California, Santa Cruz; the Student Union at the California Polytechnic University in San Luis Obispo, California; and the Monterey Bay Aquarium.

Esherick was as active in education as he was in his practice. He joined the Department of Architecture faculty at Berkeley in 1952 from which he retired in 1985. His influence

and impact on the department's curriculum, values and spirit are felt to this day. Esherick was instrumental in bringing to Berkeley internationally known architectural theorists and educators, and in redefining architectural education in the early 1960s. The Berkeley curriculum did indeed become a model emulated by many schools across the nation. His lifelong concern for, and his sustained effort to improve the quality of architectural education, brought him the prestigious Topaz Award of the Association of Collegiate Schools of Architecture for excellence in architectural education. Upon his retirement in 1985, Professor Esherick received the Berkeley Citation, the most prestigious award given for notable achievement and service to the University.

Esherick's most enduring contribution is to be found in his teaching of design studios that has affected several generations of architecture students. He scorned aesthetic theories of design, advocating that buildings should be designed for their specific purposes and inhabitants. He taught that no two design projects were ever alike, and that each project had to be thought through from the ground up, so to speak, in view of its unique conditions and circumstances. Solutions to the problems of form and function had to be reinvented for every case.

What he taught he also practiced. The works of the most renowned architects are recognized even by laypersons by their style, that is, by features that are repeated from one project to another. The work of Esherick defies this rule; it displays an incredible range of expressions. Who would ever guess that the architect of the Pelican Building on the Berkeley campus is also the architect of Wurster Hall? It has been said elsewhere, Joe Esherick, by "approaching each project with a clean mental slate... allowed himself tremendous creative breadth." Friends and colleagues know that he applied this same approach to his hobbies—of which he had many—among them cooking and fly-fishing. He would plunge into these activities as if he had to reinvent them, and to some extent he did. His collection of self-made fishing flies was something to be seen, and the meals he cooked were memorable.

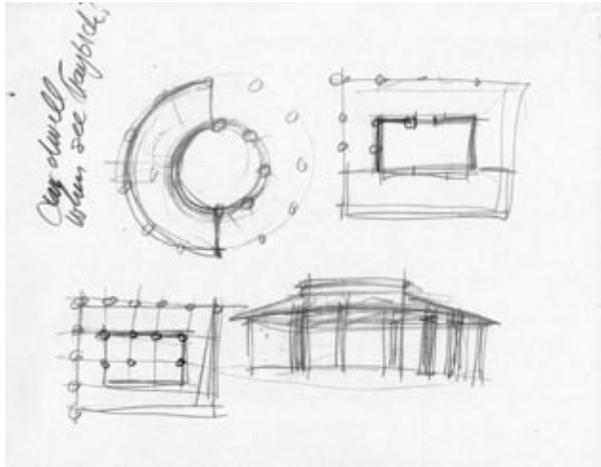
The late Horst Rittel, whom Esherick had lured to Berkeley from the *Hochschule für Gestaltung* in Ulm, Germany, wrote of the "awesome epistemic freedom in designing... nothing has to be or to remain as it is or as it appears to be; there are no limits to the conceivable." Joe Esherick showed us all how to bear the burden and to make the best of this freedom with responsibility and dignity.

Richard C. Peters
Jean-Pierre Protzen

Design and Construction of The Pelican Building from Inception to Dedication

The contract between Joseph Esherick (then a professor of architecture at UC Berkeley, as well as a private practitioner) and the University of California for the design of the Pelican Building was signed on January 30th 1956¹, but as early as September 26th 1955 Esherick had already been discussing possible designs with the proposed building's donor, Earle C. Anthony, as well as with Bernard Maybeck² at the Bohemian Club in San Francisco. Although at that time the regents had not accepted the gift, Esherick had already received congratulatory notes³ and the proposed arrangement had been announced as fact in a local newspaper on the 26th (complete with an estimated cost of \$100,000.00, whereas the contract would say \$80,000.00).

And so began a story in which perhaps only the student staff of the California Pelican humor magazine got what they wanted: a cozy clubhouse in which to concoct the next edgy issue. Though the Pelican staff was no doubt delighted to have their own base of operations, nowhere in the reviewed materials was there any mention of the staff being included in the design process as the true clients. Certainly the University did not want the magazine to have a dedicated building⁴, but perhaps just as certainly must have harbored hopes of larger future donations from Mr. Anthony.



Mr. Anthony's vision was of a classical Greek temple made of Indiana limestone.⁵ When this dubious idea (dubious for a campus humor magazine) proved to be much too expensive, the building became a much more modest structure (though still encoding Greek references, as discussed elsewhere), and became much more appropriate for its use.

Bernard Maybeck envisioned a circular, grid-formed concrete temple, but this idea was rejected by Anthony.⁶ Still feeling cheated out of the Wheeler Hall commission, Maybeck's initial response was to suggest that the university could not be trusted and that the money should

¹ Agreement UC Regents and Joseph Esherick dated 30th day of January 1956

² Notes by Joseph Esherick: Pelican 26.IX.55

³ Note: W. Merle Werdman to Joseph Esherick dated 1/25/56

⁴ Letter R.J. Evans Campus Architect to R.G. Sproul dated November 3, 1955

⁵ Confidential notes R.J. Evans Campus Architect dated 10/5/55

⁶ Notes by Joseph Esherick: UC-Anthony-Pelican 27.IX.55

instead be given to the nearby First Church of Christ Scientist. Maybeck felt that the then 50 year old church, perhaps his finest work, was under threat from the rapidly expanding university.

Anthony had initially wanted Maybeck to design the Pelican Building (since Maybeck had designed two of Anthony's premier auto dealerships and a home for him in Los Angeles), but Maybeck, long retired, had neither the office or the inclination to support such an endeavor (not to mention that his wife, a teatotaler, did not approve of Mr. Anthony). William Wurster, dean of the UC department of architecture, proposed Esherick, and at Anthony's request Maybeck was eventually hired as a consultant. As we shall see, Maybeck's design input was both early and minimal, and did not have a great effect on the building's final form; the building was Esherick's but in oblique deference to Anthony it bowed toward many of Maybeck's signature touches.

Esherick himself was caught between a demanding donor, a somewhat calculating University that also employed him to teach, and a somewhat cantankerous Maybeck, who was close to the end of his life. Although this arrangement initially had Esherick bouncing between Maybeck's Berkeley studio and Anthony's roost in Palm Springs, he seems to have thoroughly enjoyed it. Once the literal temple design was discarded, the building's design evolved to become a regionalist reflection of Esherick's (and Maybeck's) Beaux-Arts training informed by the Bay Region architectural 'tradition', and as such must have been quite satisfying for him; nevertheless, he lost a few important architectural battles with Anthony along the way. Through the inevitable difficulties Esherick was able to forge a building largely free of compromise, overcoming seemingly conflicting inputs and expectations. Though nonplussed by certain details demanded by Anthony (see the discussion of plaques and a neon-outlined pelican weathervane, below), Esherick was proud of the finished building and penned a polite but firm and proprietary response to the Oakland Tribune when, on November 25th 1957, in an article covering the building's dedication, design credit was given solely to Maybeck. Esherick makes it very clear that the building was designed by him and his staff; an accompanying letter from Esherick to Maybeck apologizes for any embarrassment that the misstatement may have caused, and goes on to apologize for references in other articles that suggest that Maybeck was a consultant on the final building,⁷ making it clear that Maybeck's input was during schematic design only and did not include a role in the final design.

To be sure, Esherick and Maybeck worked together to parse Anthony's desire for a Greek temple with its intended use. They produced very literal sketches for such buildings, and Joe made Maybeck-esque pastel drawings of heroic temples (though not round as Maybeck wanted).⁸ Esherick came west from Philadelphia in order to free himself from the stiff expectations implied by his classical training, and so it was ironic that the Pelican Building was initially an unexpected exercise in just that.

⁷ Notes by Joseph Esherick no date; internal reference November 25 (1956)

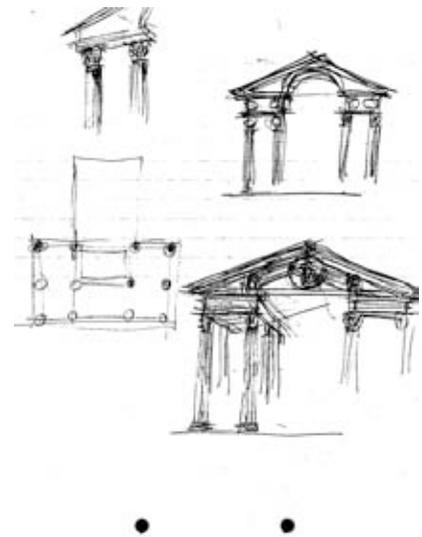
⁸ See Drawings pages 2 and 3

The literal temple schemes, never seeming to satisfy any functional demands, were put to bed at a meeting on October 5, 1955⁹ when cost estimating showed them to be five times as expensive as desired. Looked at another way, it was noted by chief campus architect R. J. Evans at one of the Bohemian Club meetings with Anthony that “if kept within the \$100,000.00 the structure would be out of scale and would be nothing more than a crypt in which to bury the Pelican.”¹⁰ At this meeting Evans also reported that Maybeck was disappointed that Anthony did not like his idea for the building, and because of Maybeck’s limited time and energy progress was very limited.¹¹ Subsequent work to satisfy Anthony’s vision, and the University’s expectations, in short to show the University that the project could be a viable one ended with a letter (December 19, 1955)¹² from Evans to Esherick serving



as formal notification that he had been appointed executive architect for the Pelican Building project by the regents at their December 16th meeting, and stating that simultaneous approval was given to Maybeck to act as Esherick’s consultant. Correspondence and meeting notes strongly suggest that by this time Maybeck’s input was already finished.

Evans was not in favor of the project. In a letter dated November 3, 1955¹³, Evans had taken pains to point out to UC president Robert Sproul all of the problems associated with the idea of a dedicated building for the *California Pelican*. Evans and the Berkeley campus planning committee, on November 2 unanimously agreed that the *California Pelican* magazine, along with numerous other publications, should be integrated



⁹ Confidential notes R.J. Evans Campus Architect dated 10/5/55

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¹¹ Confidential notes R.J. Evans Campus Architect dated 10/5/55

¹² Letter R.J. Evans Campus Architect to Joseph Esherick dated December 19, 1955

¹³ Letter R.J. Evans Campus Architect to R.G. Sproul dated November 3, 1955 p1

into the proposed Student Union building and that separation of the Pelican was not desirable.¹⁴ Evans suggested that Anthony fund instead a new publications library in the new Student Union building, to be used by all campus publications, and that it be called the Pelican Library as a memorial to Anthony.¹⁵ Interestingly, Evans goes on to say that if “as a last resort a separate Pelican Building were given and accepted, it should be done in such a manner as to insure no moral obligation to continue use in perpetuity of the building for the exclusive use of the *Pelican*. This would permit reunification of the publications group and the use of the building as a social hall or equal.”¹⁶ It is unknown if, or how, Anthony became aware of this intention, but he certainly made it a priority late in construction to make the appropriation of the building as difficult as possible.

Less than a week after the contract with the University was signed an editorial by Bob Tripp ran in the Daily Californian (February 7, 1956)¹⁷ decrying the \$100,000.00 (again!) building project as wrongheaded. “Chances are that anyone who would give \$100,000.00 to build a building for a college humor magazine has left his head somewhere besides the end of his neck.”¹⁸ While not specifying where that location might have been, the piece went on to suggest that the money could be better used to supply decent housing and schools for the poor, or, in a nod toward fiscal reality “perhaps ashtrays could be purchased for the [University’s] smokers.”¹⁹ The tone of the editorial, which ends by suggesting that “Mr. Anthony...needs to grow up and stop reliving his college glories of 50 years ago...”²⁰ is one of jealousy and sour grapes, embodying one of the University’s objections to undertaking the building at all.

Although Anthony stated that he was pleased with Esherick, he nonetheless was clearly a tough customer. A design meeting on March 15, 1956²¹ began with rapid-fire questions and observations: “What’s this terrace?” “Why the overhangs [eaves]?” “Greek temples don’t have overhangs!” and went on to include withering observations regarding the University: “All you’ve got on the campus is a marriage market...maybe we should add auction blocks...” In the midst of this Anthony also showed that he was paying attention to the architectural developments, noting that he thought that the south-facing facade had too much glass for comfort. Eventually

¹⁴ Letter R.J. Evans Campus Architect to R.G. Sproul dated November 3, 1955 p1

¹⁵ Letter R.J. Evans Campus Architect to R.G. Sproul dated November 3, 1955 p1

¹⁶ Letter R.J. Evans Campus Architect to R.G. Sproul dated November 3, 1955 p1

¹⁷ Daily Californian Tuesday February 7th 1956 p8

¹⁸ Daily Californian Tuesday February 7th 1956 p8

¹⁹ Daily Californian Tuesday February 7th 1956 p8

²⁰ Daily Californian Tuesday February 7th 1956 p8

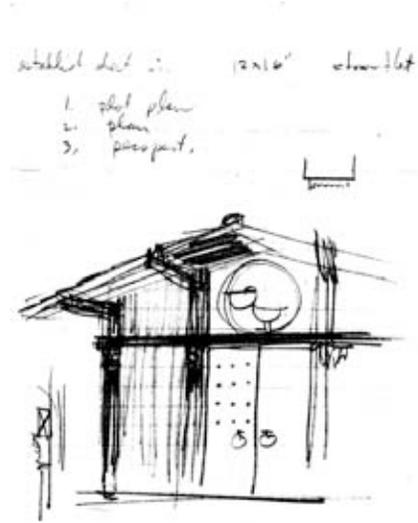
²¹ Notes by Joseph Esherick: Pelican 15.III.56

Anthony approved Esherick's design sketches "in principle"²² while stating "well, it's not exactly what I want, but I guess it's the best I can get.....yes, I approve." Damning with faint praise,



Anthony declined to sign the drawings, stating that it wasn't necessary.

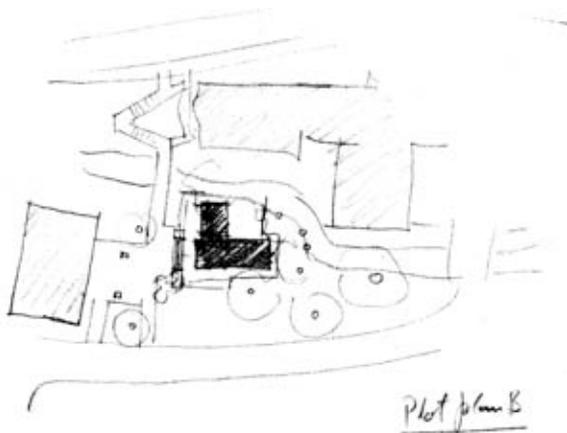
On the 23rd of March 1956 campus engineer F. K. Crouch wrote to Esherick to tell him the unfortunate news that the building site was bisected by a large underground steam tunnel, and that



expensive excavation and concrete work would seem to be necessary to bridge it. The letter also alerted Esherick that, as sited, the building would miss the trunk of the 14" diameter live oak, but also noted that

since the tree had extensive low branches some serious pruning may be required.²³

The early site plans had the entrance of the Pelican building facing west toward the Old Art



Gallery (which was actually the old steam plant - John Galen Howard, 1904, complete with WPA mosaics), and not toward the south and Eshleman Road as in the final plan. Esherick explained to University president Robert Gordon Sproul that Anthony was pleased that the building would have such a close relationship with Strawberry Creek and liked that the building would face the new walkway across Strawberry Creek. Esherick went on to describe that the gable-end (pediment) at the west-facing entrance would contain a large bas-relief of a pelican, taken from the cover of the first issue. Above the pelican would be inscribed "The

²² Notes by Joseph Esherick: Pelican 15.III.56

²³ Letter: F. K. Crouch to Joseph Esherick dated March 20, 1956

California Pelican”, and below “Founded 1903 by Earle C. Anthony”.²⁴ Clearly Esherick modified the plan and sensitively adjusted it to fit the site as the design developed; at some point the entrance migrated to the south, and apparently Anthony was neither consulted or notified. It is also interesting that at this point Esherick seems to have no problem with the commemorative plaque idea.

Esherick’s report to Sproul went on to note that Anthony was pleased that the walls of the building were planned to be of Gunitite in a light rust color to match the Oakland Packard dealership that Maybeck had done for Anthony.²⁵ The Gunitite process was thought to give the surface a feeling of softness, irregularity and mottling (Anthony would later request that the walls be smooth). Esherick went on to recount that he had told Anthony that the building would “cost every bit of the \$100,000.00 originally discussed, and not only would we have to work hard to get it for this price, but it could cost more.”²⁶ Anthony had also wanted to know if the building could be finished in 2-3 months (Anthony, a veteran of many construction projects no doubt knew that the construction would take considerably longer, but he was pushing for a dedication date in November of 1956: the morning of the Big Game). The construction took all of 8 months, and it was quick at that.

On July 9, 1956 (or 9.VII.56 in Esherick’s signature notation) Esherick’s notes state that Anthony visited the site the previous Friday; “All was OK on Friday, but not on Saturday..”. Esherick’s terse notes record: “Anthony: ‘Saw it and didn’t like it.’ ‘I have a lot of things to talk to you about.’ and ‘They got it turned the wrong way...’.”²⁷ Later in the day Esherick received a note from a Miss Robb in the Chancellor’s office, which said only “Anthony at Bohemian Club - unhappy at whole business.”²⁸ Quick, attentive and persuasive work by Esherick, reported to Robert Sproul in a letter dated July 16, 1956, had Anthony happy by the end of the 10th. When Anthony complained about the building being too close to and too related to Eshleman Road Esherick explained that Eshleman Road was soon to be a pedestrian way and that cars would soon be banned from campus. He also explained that trees would be planted to screen the building from the road that as the campus expanded to the south the Pelican Building would come to be more centrally located.²⁹

Of course none of these compensations came to pass, but the vision projected by Esherick was enough to placate Anthony. Whew! On a roll, Esherick also convinced Anthony that a fireplace

²⁴ Letter: Joseph Esherick to Robert Gordon Sproul dated 23 October 1956 p2

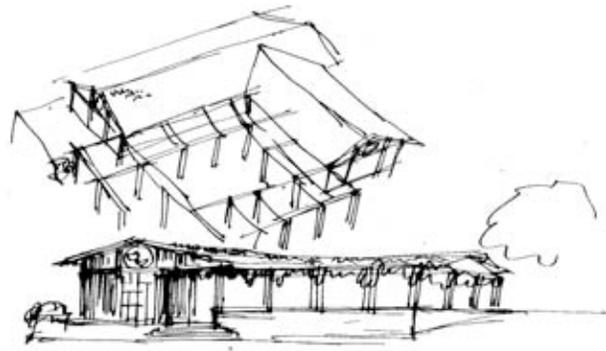
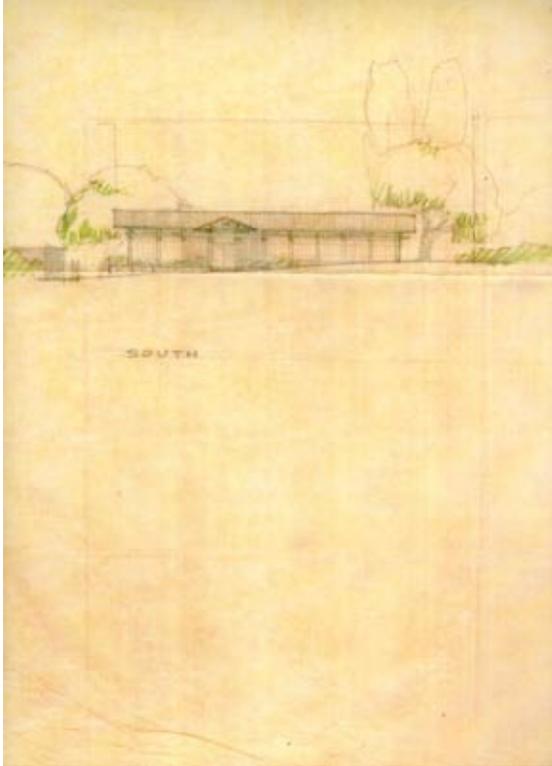
²⁵ Letter: Joseph Esherick to Robert Gordon Sproul dated 23 October 1956 p2

²⁶ Letter: Joseph Esherick to Robert Gordon Sproul dated 23 October 1956 p2

²⁷ Notes by Joseph Esherick: Pelican 9.VII.56

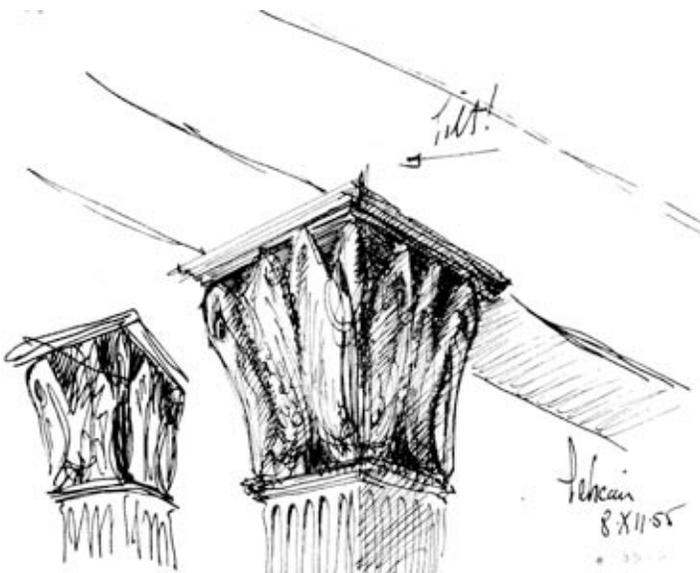
²⁸ Notes by Joseph Esherick: Pelican 9.VII.56

²⁹ Letter: Esherick to Louis DeMonte 16 July 1956



(A)

in the library portion of the building would be a good idea. Anthony acquiesced, stipulating that the mantel must be carved with the Pelican motto: Be Good - If You Can't Be Good Be Careful. Esherick had wanted to show Anthony the model for the very handsome pelican capitals that Dick O'Hanlon was preparing, but as the model wasn't ready presentation had to wait until Anthony returned from his yearly sojourn at the Bohemian Grove.



As in most every architectural project, the middle ground between budget and desire was hard to come by. On August 8, 1956, Harold W. Smith of the Dinwiddie Construction Company, sent a letter³⁰ to Esherick stating that the cost of the project would be \$80,590.00. He goes on to list possible exclusions that could get the cost down to the amount that Esherick had represented as the amount that the University had to

spend - namely \$70,000.00. As is often the case, the elements thought to be expendable to compensate for budget overruns were elements that were very important to the design of the building (maybe this is why Joe always pronounced the word 'contractor' as 'conTRACTor' rather than the common 'CONtractor'). Mr. Smith's suggestions, totaling \$5,655.00 (so falling

³⁰ Letter: Harold W. Smith to Joseph Esherick dated August 8 1956

quite short of a solution) included eliminating the terrace facing Strawberry Creek (\$895), the trellis and columns at the south face of the building (\$1,820), the cabinetry (\$735), the folding doors (\$140), the wood and glass partitions (\$495), the fireplace (\$1,300), and even the front walk (\$280). Clearly this would eviscerate the building.

Esherick had his own list, and since it predictably didn't delete important architectural elements, it did even less to rectify the building's cost. Esherick's list included using slightly smaller lumber, thin floor tile and cheaper toilets. High quality items such as copper gutters, flashing and downspouts were thought to be up for reconsideration, as was heat in the women's toilet room (these were indeed the 50's). When push came to shove, Anthony paid for all of these items as well as an additional \$10,000.00 to build a bridge across Strawberry Creek. Always with an eye toward dedication, Anthony specified that the bridge be built wider than usual so that it could accommodate the marching band on Dedication Day.³¹



Perhaps the most important element saved by Anthony's generosity was the trellis and columns on the south side of the building. The trellis made for a path from the west to the entry, recalling Anthony's preference for the western orientation, and also framed the WPA mosaics on the Howard building to the west while providing seasonal shade for the south-facing windows. The Sono-Tube formed concrete columns echoed, in a minimalist fashion, the concrete trellis columns at Maybeck's First Church of Christ Scientist, and along with the steel 'factory sash' windows formed the bulk of the homage to the consulting Maybeck's work.

For the dedication Anthony pressed Esherick to initiate the fabrication of a ceremonial blue and gold key, as well as little lapel buttons to be distributed to the staff. Anthony specified that the pins should have a white pelican on a black background, to match the pelican on the cover of the original issue, with a red eye and a red bill. Anthony went on to direct that a fire be built in the library fireplace, and "for God's sake, the motto should be carved on the mantel"³² (it wouldn't be, in time, anyway). Apparently Mrs. Maybeck's fears were well-founded as Anthony asked Esherick if punch (with spirits) could be served. When Esherick said that it could not, Anthony replied "Hell, we will anyway!"³³ Clearly flummoxed by the key and especially the lapel pins, Esherick, on October 23, 1956 asks President Sproul to appoint someone to help coordinate the dedication, as "Mr. Anthony seems

³¹ Letter: Joseph Esherick to Robert Gordon Sproul dated 23 October 1956 p1

³² Letter: Joseph Esherick to Robert Gordon Sproul dated 23 October 1956 p2

³³ Letter: Joseph Esherick to Robert Gordon Sproul dated 23 October 1956 p2

quite anxious”.³⁴ Sproul had anticipated “the need to call in reinforcements for you in the Herculean task of keeping our donor in line”.³⁵

As Dedication Day (November 24th, 1956) approached, Anthony continued to micro-manage details, requesting that Esherick double-check that the *California Pelican* magazines would actually fit in their dedicated cabinet, and that the rough redwood should be sanded and varnished.³⁶ Anthony worried that the bridge wouldn’t be finished and that the motto wouldn’t be carved (he turned out to be half-correct). He demanded that someone procure “two live pelicans and a couple of buckets of fish”.³⁷ Apparently his vision included girls wearing blue and gold dresses along with hats made out of pelicans (“If they can’t get pelicans, get ducks.”).³⁸ Additionally he made it known that that he expected to be conferred an honorary Master’s degree in engineering; “I have more experience in 53 years than they get in one year at Cornell”.³⁹ That really is the actual quote.

On November 14, 1956 a note states that Robert Sproul allocated \$6,000.00 for the bridge (“and no more”⁴⁰), and that the bridge had to be built by dedication time, now only 10 days away. On the same day Esherick’s notes indicate that Mr. W.P. Casson, Anthony’s personal secretary, emphasized that the bridge must be built and that \$10,000.00 had been added to the budget. From the University’s point of view, the \$10,000.00 was to be used both for the bridge and for furnishings since Anthony had rejected the idea of using old oak furniture from elsewhere in the University. It is unclear if Anthony understood that the money was to be so allocated.

The dedication of the building was preceded by another broadside from the *Daily Californian*⁴¹. Still emphasizing the building as being a \$100,000.00 boondoggle, the acerbic article by Rose Marie Turk serves to emphasize just how jealous the campus newspaper was of the new digs for the campus humor magazine. While misquoting the mantelpiece carving and stating that “inside the structure classic stone columns are surmounted with Pelican heads” Ms. Turk shows that she couldn’t be bothered to visit the building prior to writing about it. Unable to withhold any impulse to deride the project, Turk turns to Anthony’s penchant for control and notes that a live pelican has been requested and that Anthony had stood the tab for dresses for Janet Dent, the

³⁴ Letter: Joseph Esherick to Robert Gordon Sproul dated 23 October 1956 p3

³⁵ Letter: Robert Gordon Sproul to Joseph Esherick dated 30 October 1956

³⁶ Letter: Joseph Esherick to Robert Gordon Sproul dated 23 October 1956 p2

³⁷ Notes by Joseph Esherick: Pelican 12.XI.56 p2

³⁸ Notes by Joseph Esherick: Pelican 12.XI.56 p3

³⁹ Notes by Joseph Esherick: Pelican 12.XI.56 p3

⁴⁰ Notes by Gorge Homsey(?) for JE: Pelican 14 Nov 56

⁴¹ Daily Californian, Wednesday November 21, 1956 article by Rose Marie Turk pp.12

Pelican editor and Deane Knotts, the *Pelican* manager. The article goes on to report that Anthony had the two women to his place in Palm Springs, the suggestion of impropriety thinly veiled.

Nevertheless, the Pelican Building was dedicated at 11:00 am on Saturday November 24, 1956. The Big Game would go off at 1:00 and thus it was essential that the dedication run to schedule. As noted in the Oakland Tribune article by Elinor Hayes⁴² (with the sensational \$100,000.00 boldly appearing in the headline) “the Bears and the Indians weren’t the only ones playing on the Berkeley campus today...there was a pelican cavorting around.” Without any axe to grind, Hayes succeeds in capturing the wackiness of the event in a lighthearted way. Homer Snow did indeed bring a real live Pelican (only one after all), and UC president Sproul and chancellor Kerr indulged in witty remarks, Sproul dedicated the building to “that great truth -- a sense of humor, the saving grace of mankind”. Anthony was quoted as saying “this building is not finished yet. It will never be. Nothing is.” Ms. Hayes then notes that Anthony “then presented Dr. Sproul with a gold enameled key to symbolize his gift. He took it back later. It wasn’t finished.” Hayes registers astonishment at the price tag for the building, “a pelican is identified as a bird with a very large bill...Anthony’s bill for a gem of a building that combines a hint of oriental architecture with rustic, is also large -- \$100,000.00”. She boldly goes on to say that only one other campus humor magazine in the country, the Harvard Lampoon, has its own building. In one interesting turn of phrase she says that “the building, until it is mussed up by the staff, has the gleam and dignity of an automobile showroom.”; this might seem like a veiled condemnation to present-day readers, but in the mid-50s auto showrooms (and some of Anthony’s were certainly prime examples) were akin to palaces. The article does make one huge gaffe by attributing the building to Maybeck and not mentioning Esherick at all. Esherick then had the tricky task of correcting the factual error while at the same time not ruffling Maybeck’s feathers (see footnote 7).

Taking advantage of yet another opportunity to rain on the Pelican’s parade the *Daily Californian* ran an article on Monday the 26th with the headline “Speakers, Flea-bitten Pelly Help Dedicate Nest”⁴³. Interestingly the article has no by-line, but it does recount that Anthony as editor of the first issue had stated that the magazine would not follow the “yellow journalism” practices of the *Daily Californian*.” Apparently the bad blood between the publications was quite old. Alluding (perhaps longingly) to the editorial edge that the *California Pelican* walked in the pursuit of humor, the *Daily Cal* had to close its report on the dedication by quoting Sproul as saying that “some editors of Pelly have confused “responsible freedom of the press with poetic license...in fact Pelly has sometimes been licentious.” The guest pelican unsuccessfully scratched for fleas.”

⁴² Oakland Tribune Sunday November 25, 1956 article by Elinor Hayes

⁴³ Daily Californian, Monday November 26, 1956 article by unnamed author

The dedication done, the focus of the day turned to the Big Game, in which the Bears beat the Stanford Indians by a score of 20-18 in Pappy Waldorf's final game at Cal.⁴⁴

Meanwhile, the accounting for the construction of the building found that the cost had outrun the gift by a considerable margin. Without the bridge the cost turned out to be \$98,500.00; \$104,500.00 with the bridge. When \$30,000.00 in University fees and Architect's fees were added the cost came to \$134,500.00, of which Anthony had given \$110,000.00. On December 11th, 1956 Esherick notes that Sproul "doesn't want Anthony to know we are in hole"⁴⁵ and that the University would take care of the overages. That stance was not to apply to further additions requested by Anthony, chief among which was his request for oversized plaques for the front and rear entrances (as described for the western pediment earlier by Esherick). As stated earlier (and as corroborated in private University correspondence⁴⁶) Anthony feared that upon his death the University would pirate the building for other uses. Thus Anthony requested plaques six feet square with the text that was earlier promised. Anthony reiterated this fear to Esherick on December 12, 1956.⁴⁷

Although seemingly an advocate earlier, Esherick was, at this point vehemently opposed to the plaques as now proposed. He considered them garish, impractical, hazardous, and out of keeping with the building's scale and character. He resolved to "drag feet"⁴⁸. Anthony was a man very used to getting his way and in this case he was both insistent and indefatigable. The initial cost was set at \$3,000.00⁴⁹ (also noted was a \$220.00 charge for carving the motto on the mantelpiece, apparently still undone, December 12, 1956), which Anthony had considered, probably to Esherick's temporary relief, "unreasonable and ridiculous"⁵⁰.

On December 27th Esherick wrote to Sproul of the plaque impasse: Anthony wants his 6' plaques, but his man Casson suggests that perhaps Anthony's fears could be allayed if President Sproul wrote a letter to Anthony "indicating to him that the University fully intends to use the building as the home of the *Pelican* in the good faith in which the gift from Mr. Anthony was received." Although Esherick reminds Sproul that he (Esherick), Mr. Casson, and the campus architects all think that the plaques would be "pretty much of a monstrosity," he says that he doesn't mind the motto going on the mantel: "other than the sheer cornyness [sic] of it, I have no

⁴⁴ Thanks to Steve Oldenbourg, Big Game researcher extraordinaire

⁴⁵ Notes by Joseph Esherick: Pelican 11.XII.56

⁴⁶ Letter R.J. Evans Campus Architect to R.G. Sproul dated November 3, 1955

⁴⁷ Notes by Joseph Esherick: Pelican 12.XII.56

⁴⁸ Notes by Joseph Esherick: Pelican 10.XII.56

⁴⁹ Letter: Joseph Esherick to W.P. Casson (for ECA) dated 12 December 1956

⁵⁰ Letter: W.P. Casson (for ECA) to Joseph Esherick dated 17 December 1956

other objections”⁵¹. Esherick closes 1956 by telling Sproul that he hopes that this is the last time he has to bother him. It won’t be.

On the one hand, we have an architect defending his creation from what would be defined as an ill-conceived solution to an unmanageable problem. Surely Anthony would know that if the University wanted to pirate the building it would, plaques or no (and this is exactly what happened). On the other hand, we have a generous donor who, perhaps somewhat narcissistically, wants to insure that his money is used to produce the home for the *California Pelican* that he imagines, and that it endures. The building is already quite different than he imagined and so perhaps its endurance took on even greater importance.

On January 8, 1957 Casson writes to say that the funds for the 6’ plaques had been sent and that he hoped that the job would be completed with as little delay as possible.⁵² On January 15th the full-court press continues as Casson writes “I have sent Mr. Anthony’s check for \$3,000.00 to Dr. Sproul for these plaques (he definitely feels they should not cost this much). Dr. Sproul says that you are a good designer and now that the die is cast he feels confident that you will come up with a solution that will not mar the exterior attractiveness of the structure. Therefore, they have the money so please get it done for this figure.”⁵³

Undaunted still, but apparently increasingly desperate, Esherick, on January 31st, writes to Janet Dent, the editor of the *Pelican* at the time, and appeals to her and her staff to write to Anthony and cast a negative opinion on the proposed plaques. He even suggests that Dent might suggest to Anthony that the neon Pelican weathervane would be much more fun and a much better use of money. Apparently Esherick considered the weathervane to be much more easily reversible down the road than the plaques would be. Esherick ends the appeal by complimenting Dent on the effects that staff inhabitation is having on the building: “the building is looking better and better. The more things you put on the wall and the more you use the building as all of you would like to use it, the better.”⁵⁴

On February 11, 1957 Esherick bothers Sproul again, this time in a display of true temerity, asking Sproul to visit Anthony in Palm Springs after attending a regent’s meeting in Riverside. Esherick restates the case, calling the plaques architectural monstrosities that violate “sound principles” as well as the “high and lasting standards” expected of the University. Esherick not only suggests the visit, he suggests what should be said: “you might tell Mr. Anthony that everyone on campus was very happy with what had already been done and say, quoting Mr. Casson as best as I can recall it, ”Look here Earle, with everybody as pleased as they are you

⁵¹ Letter: Joseph Esherick to Robert Gordon Sproul dated 27 December 1956

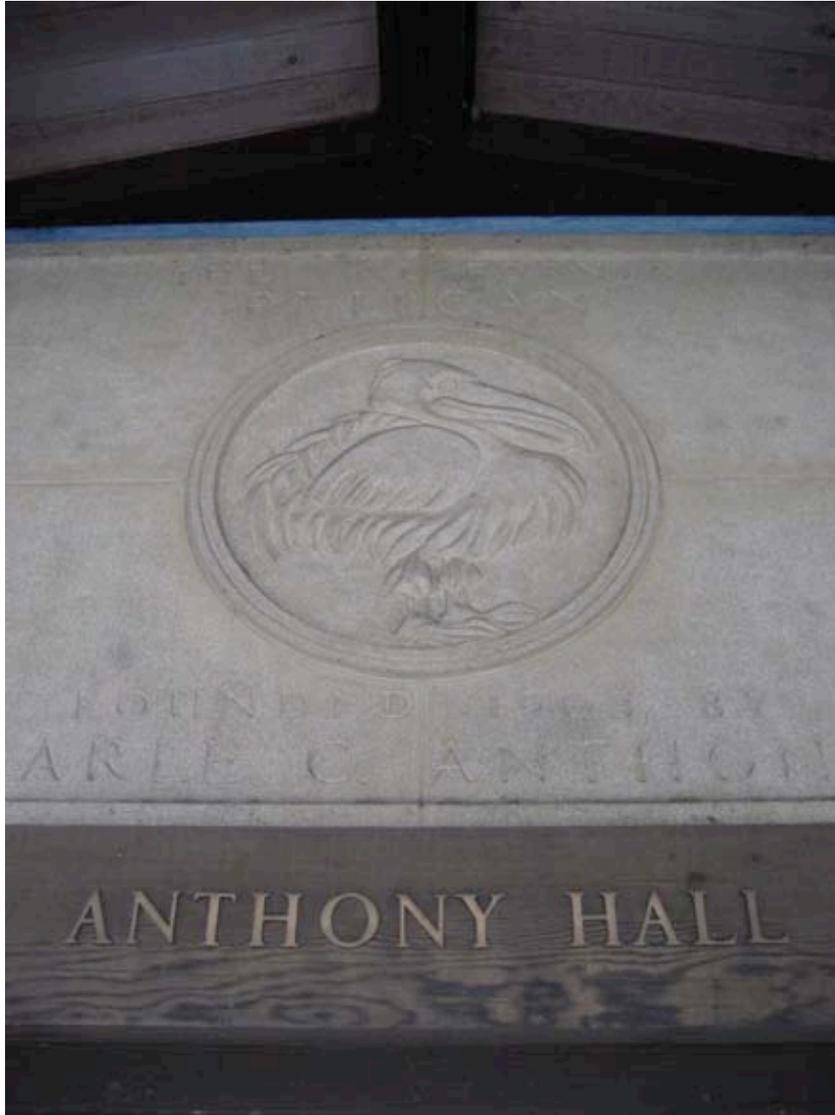
⁵² Letter: W.P. Casson (for ECA) to Joseph Esherick dated 7 January 1957

⁵³ Letter: W.P. Casson (for ECA) to Joseph Esherick dated 14 January 1957

⁵⁴ Letter: Joseph Esherick to Janet Dent, editor, California Pelican, 31 January 1957

can't just go making them unhappy in forcing something down their throats that they don't like."⁵⁵

On March 19th Esherick states to Casson "I will not do plaques".⁵⁶ Nevertheless, after eleven months of foot dragging (and one might guess ultimately some stern words from Sproul)



Esherick, on November 11, 1957, writes to Anthony that he is forwarding the drawings for the plaques.⁵⁷ At this point The Battle of the Plaques has gone on considerably longer than it took to build the entire building. Anthony replies that the drawings meet with his approval and that Esherick should make their execution his "number 1 job".⁵⁸ When billing the University for his work on the plaques Esherick somewhat bitterly points out that "I am enclosing our statement of work performed to date. I consider this high in view of the accomplishment but entirely reasonable in view of the conditions under which we have been operating. This covers innumerable unsuccessful efforts to get something suitable and at the same time acceptable to Mr. Anthony."⁵⁹

⁵⁵ Letter: Joseph Esherick to Robert Gordon Sproul dated 11 February 1957

⁵⁶ Notes by Joseph Esherick: Pelican 19.III.57

⁵⁷ Letter: Joseph Esherick to Earle C. Anthony dated 1 November 1957

⁵⁸ Letter: Earle C. Anthony to Joseph Esherick dated 1 November 1957

⁵⁹ Letter: Joseph Esherick to Louis DeMonte 19 November 1957

Thus Anthony prevailed in the matter of the plaques (but not in the matter of the weathervane!): the plaques are in place to this day, shaded and muted by the eaves that Anthony didn't understand or want, but nevertheless not monstrous at all. Plaques or no, Anthony's fears did come to pass, as years later the *California Pelican* faltered and the Pelican Building was given over to be used as headquarters for the Graduate Assembly. Perhaps to save its institutional conscience, or perhaps to mask the taking, the University now refers to the building as Anthony Hall. The bright blue "Graduate Assembly" sign carved into a prominent entry beam draws the eye away from the large Pelican plaque beyond, and no doubt has Anthony turning in his grave, perhaps not unlike a swiveling, neon-outlined pelican weathervane.



The California Pelican and the subsequent building history

The *California Pelican* humor magazine (sometimes referred to just as the Pelican or the Pelly) was founded April 16, 1903 by Earle C. Anthony in his apartment with a staff of 10. In 1910 the English Club tried to take it over and in the 1920s the magazine was sponsored by the Associated Students (ASUC). In 1904 it moved to North Hall and in 1923 to Stephens Union (now Stephens Hall) and then in 1931 to Eshleman Hall (now Moses Hall) along with other student publications. Finally in late 1956 *The California Pelican* staff was able to move to the newly dedicated Pelican Building (now Anthony Hall) and ended up sharing the space with other student publications although all of these were kicked out circa 1978 to make way for the Graduate Assembly offices. The magazine was also referred to as “The Pelly, “The Old Bird” and “The Dirty Bird”; it was also called the “Old Girl” while Stanford’s equivalent publication was nicknamed the “Old Boy.” Around the time of its founding the word pelican was supposedly derogatory slang for coeds scurrying to classes although we have heard that in San Francisco it could also refer to prostitutes.

The magazine lasted approximately 80 years with some breaks in its publishing. The California Pelican and its writers and graphic artists was ranked consistently near the top by sources such as the MIT *Voodoo* and the Ohio State *Sundial*. Student editors generally served for one semester but in some cases for a couple of years. It was the first “successful” or enduring student humor magazine at the University of California Berkeley.

Other UC humor publications

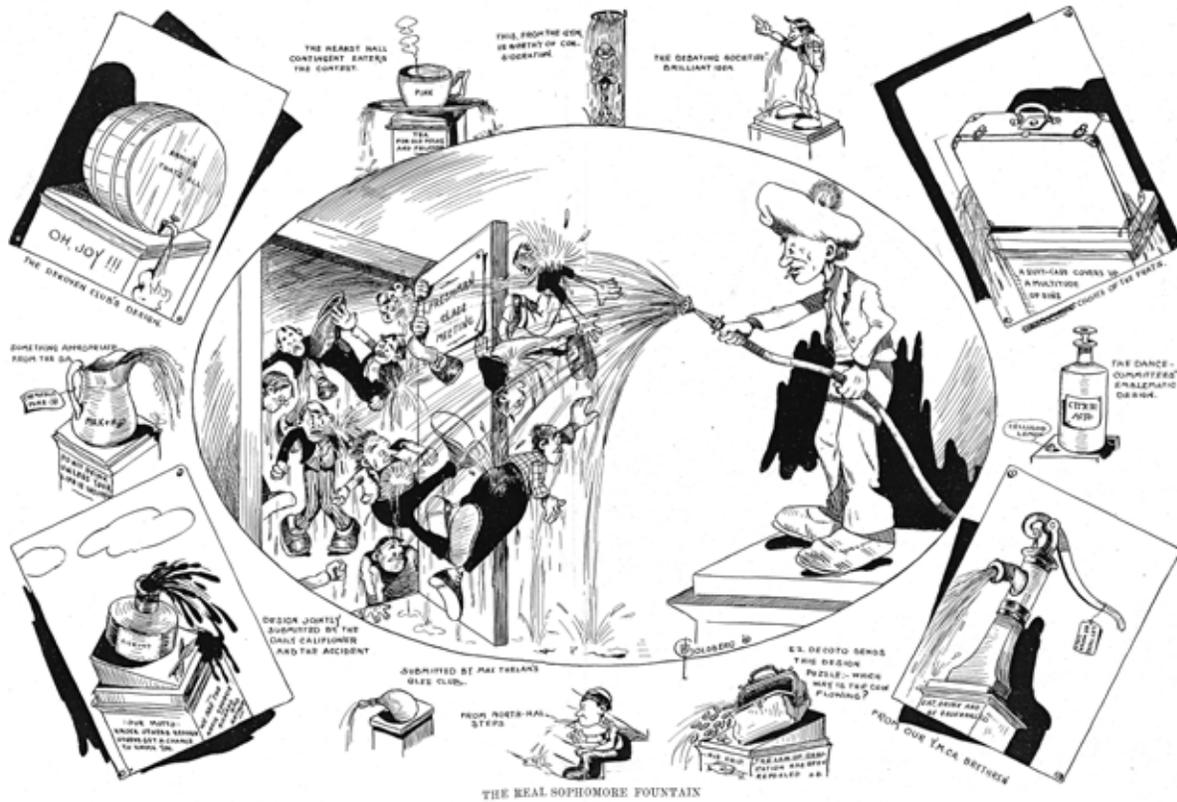
There were previous humor publications at UC such as *Smiles* in 1891, which had only 3 issues; then *Josh* was published from 1895 to 1897 for students at both UC and Stanford. *The Dill Pickle* was a lampoon style newspaper published occasionally from March 1916 by members of Istyc, a women’s group interested in journalism and later by Theta Sigma Phi, a women’s journalistic society. It was suspended by university authorities in April 1928 but ran again from July 1928 to 1935; *The Raspberry Press* was a similar men’s paper published from 1915 to 1928 when it was also suspended and then ran again from 1929 under the name *The Razzberry Press*. Since 1991, UC has been served by the *Heuristic Squelch* humor magazine, publishing 3-4 times per semester and also available currently online



Well-known *California Pelican* alumni

The *California Pelican* featured cartoons, poetry, original humor articles and short jokes--some of which were reprinted from other college humor magazines such as the University of Pennsylvania *Punchbowl* and the Dartmouth *Jack-O-Lantern*. [sample pages at end of Appendix]

A number of its contributors went on to achieve national or regional renown. Perhaps the most famous was Rube Goldberg, who drew cartoons for *The California Pelican* as a student. He is the first person whose name actually became a term of common usage in the dictionary (Merriam-Webster in 1931) while he was still alive. In the number 3 issue of 1904 one can already see hints of the complex and convoluted cartoon style that would make him a household name. Goldberg, who contributed to *The California Pelican* when Anthony was editor and who continued supplying cartoons after he graduated said he “had great admiration” for Earle Anthony...When he accepted one of my drawings it gave me a greater thrill than a good mark in calculus or geology.” The illustration below shows how Goldberg in those early days with the humor magazine was already moving toward the style that would make him famous.



Another nationally famous cartoonist who contributed to the magazine was Ted Key, creator of the “Hazel” cartoons that ran for many years in *The Saturday Evening Post* and other publications; the Hazel cartoons were also the basis for an early TV sit-com of the same name. Science fiction author Ron Goulart wrote for *The Pelican* and later reprinted one of his contributed articles professionally.

Jon Carroll, the *San Francisco Chronicle* columnist, was editor of *The Pelican* in the 1960s and was among the most prolific writers for the magazine despite the fact he left school after his sophomore year; he often used pseudonyms such as J Chester Langworthy and had a strong eye for human folly. Also active for *The California Pelican* was Dexter Waugh, a well-known *San*

Francisco Examiner reporter. Contributor Susan McCorkle was one of the best Pelican writers and contributed biting satirical pieces, mainly under the name Susan Savage; she later wrote fiction and non-fiction; moreover, under the name Susannah McCorkle she became a well-known and critically acclaimed jazz singer.

Grant Gaston, a caricaturist, was a contributor as was Joel Beck, who later became a highly acclaimed cartoonist and artist especially for his underground comics such as *Lenny of Laredo* although he was not a Cal student; a poll of humor magazine editors choose him as the Nation's Top College Cartoonist in 1966. John Dvorak, well-known nationally as a columnist and broadcaster on technology and computing, also worked at *The California Pelican*.

Another former editor, Mitchell Chefitz, wanted to be a novelist but facing a military obligation, became an officer in the Navy aboard a guided missile frigate; he then went through years of rabbinical school and took over a congregation. In recent years he did indeed become a novelist, publishing several detective series involving both detection and Jewish mysticism. Betty Drake, another former editor is a city planner and recently served as a city councilmember in Scottsdale, Arizona.

The California Pelican at its height in the 1960s

We were able to interview former editors Dick Corten and Bob Wieder, both of whom went on to careers in writing; Bob said that "he owes his career to *The Pelican*." Jon Carroll, with whom he worked at *The Pelican* helped him get a job at *Oui* magazine. During his long stint on the staff of the UC humor magazine, Bob noted that he "learned many things, some of which had to do with writing". Dick was editor of the *California Monthly* among other jobs in his career of writing and graphic design.

Dick Corten wrote and drew for *The California Pelican* and was editor in 1962-63 and again in 1964-65, making it a polished, literate and witty publication. Dick was on the staff from 1961-65 and Bob from 1962-68. When Bob Wieder took over as editor in 1965 he says that he specialized in slapstick and scatology and pop culture compared to the more literate and classy magazine that Dick had produced. In 1968 Wieder did a 48 page screed against all things "decent, patriotic and wholesome" which sold almost 8000 copies.

During the 1960s the magazine was generally published three times a semester; it had a circulation ranging from 3,000 to 7,000, making it at the time the second largest campus publication after the *Daily Californian* newspaper. Issues sold for 25 cents each and were actively hawked near Sather gate by staffers who utilized stunts including a famous cardboard box with someone inside (sometimes armed with a bean shooter) to get attention. The box was destroyed by a campus fraternity's Saint Bernard but was later resurrected as a svelt silver-painted "Superbox" which was subsequently "killed off" Robin-Hood style in a big ceremony in front of Sproul Hall by the singer John Gary who utilized his expert archery skills.

Bob Wieder noted that there are some elements of college humor that are “evergreen” such as making fun of campus teachers, the administration, certain kinds of students as well as some elements that are more topical. For example in the 1960s there was the influence of Vietnam, free speech, and drugs and there were items on how to beat the draft, a Pelly-goes-to-a-pot-party feature, the first nude Miss Pelly etc. According to Wieder there were two all-nighters for staff each issue, on deadline night and layout night. He called *The Pelican* quarters “hobby, obsession, dating service, crash pad, study hall, vice den, and hideaway...”

The magazine became more vulgar and “free” in the era of the 1960s free speech movement without the kind of university crackdown that might have been seen at an earlier time. In the 1960s the university took a hands off attitude toward the magazine in general. There was no faculty advisor or prior “censorship” although there was sometimes criticism after publication and in 1961 editor Don Wegars was not only removed from the magazine but kicked out of



school for a year for reportedly “libelous” comments about a state politician (a no-no for a state-supported university) and content deemed “obscene” though perhaps tame by later community standards. Don later became a *San Francisco Chronicle* writer. This was before Saturday Night Live or *The National Lampoon*, an era of free humor but also of grim news of assassinations, war, student riots, beatings and killings. The magazine folded after Bob left with the last issue in October 1970 but was revived off and on as either a straight feature magazine or a humor magazine until finally withering away in the 1980s. Supposedly it was again popular when revived in 1978 as a humor magazine; a short dialogue between two students in silhouette summed it up “*The Pelican* isn’t as good as it used to be” said one; “It never was,” said the other (here is an earlier version illustrating the same line)

During the 1970s there were actually several relatively short-lived attempts to revive *The California Pelican* and in 1988 it finally “sputtered and died”. Bob and Dick pointed out that college humor magazines have declined in importance because the genre now has little franchise--humor of this type is now everywhere from TV to the Internet. However there are still early copies in the Bancroft Library and at the UCLA Southern Regional Library Facility. The 1943 book *Sweetness and Light* featured the best of Pelican art from 1903 to 1943 (as well as campus photographs from 1868 to 1943).

History of the Building

Around the time of the The Pelican Building's dedication Anthony said to the magazine's staff that the more they used the building and put things on the wall the better. He said the purpose of the building is "to teach young people how they can get on in journalism and make it pay and they have to stand on their own feet"; he also said the building should make maintenance easy but it should also cause staff to feel pride so that they take care of it.

As with any project, not everyone at UC Berkeley welcomed the building and we surmise that UC officials grudgingly accepted it in hopes it would spur other largesse from Anthony. As noted earlier the *Daily Californian* criticized Anthony for spending money on the building rather than charity. Seeing how much Anthony accomplished in his life, one can perhaps forgive him for reveling in an element of his college life and wanting to help the students then involved in that publication. One can detect an element of sour grapes from the *Daily Californian* which did not have such a dedicated building. Some ill will between the publications seems to go far back as in its very first issue in 1903 *The California Pelican* criticized "the yellow journal tendencies of the *Daily Californian*."

Initially the Pelican Building was designed for and used exclusively by *The California Pelican* humor magazine from late 1956/early 1957 but at some point other publications moved in to share the space; this may have been in 1969 when the magazine temporarily folded or perhaps in 1971 when *The Pelican* became a straight feature magazine and had little staff or money. Earle Anthony had feared that after his death the university would take the building for other purposes and eventually this did happen although not until after several years of legal wrangling. [a Joe Esherick note dated 12/11/56 says "Anthony afraid they'll take the name off the Pelican and use the building for something else"; there was a long battle about a large marble plaque with the building name that Anthony wanted to help secure its use but which the architect felt was out of scale with the structure.]

The UC Berkeley Graduate Assembly, the organization for graduate students at UC, felt that it needed better offices and sought to appropriate The Pelican Building. As graduate students became recognized as older and more mature and as they were also perceived as having different aims and needs than undergraduates, there was a push for a separate, autonomous governing body for them. Both the ASUC (Associated Students of UC) government and the Graduate Assembly function under and are financially overseen by an entity known as the ASUC Auxiliary which pays employees of ASUC and arranges contracts with vendors such as those that run the student store.

In October of 1977, the ASUC voted against the Graduate Assembly's grab for the Pelican Building so that six student publications could remain there; five of them had earned awards from the National Endowment for the Arts. The Graduate Assembly, was unhappy and planned a petition for an initiative. It claimed it did not have adequate space to serve 9000 graduate

students. A Graduate Assembly proponent argued that UC's obligation to the Anthony trust had "expired" and that in any case the new use would still be in the spirit of Anthony's trust since its own publications, the *Berkeley Graduate* and *Industrial Relations Lab Journal* would be published there. Many others argued that the move was legally questionable and there was no doubt on the morality of this grab. The ability to allocate the space had been relinquished to ASUC by the University in August 1974. As noted above there was an awkward separate but equal arrangement for ASUC and the Graduate Assembly.

The ASUC Operations Committee (and full ASUC?) voted no for all the good it did as in 1978 the GA took over the building, with UC changing the name to Anthony Hall as a token crumb to its late donor. We have not come across an exact date for when the GA took possession of the building but a *Cal Monthly* article from December 1978 notes that the *California Pelican* had been recently revived (again) as a humor magazine but that it no longer had its space which was occupied by the "muscular Graduate Assembly."

Bob Wieder still regards it as the most beautiful building on campus and said it was a great place to work in a quiet environment and it was a very pleasant place to be, well designed with spaces for the editorial and business sides. The conference room was not used much--although some times for card games or in the way one might use a living room or den as humor magazine staffs are not big on meetings. The long counter may have been designed for layout and was certainly very useful for that. The building is now more crowded with desks and has cubicles whereas previously it had only glass partitions. It was like a clubhouse, a home away from home, where staffers worked on the magazine, studied, goofed off, recovered from exams and sometimes slept. The pelican statue was a hole in one of the first frisbee golf courses in the country (1973). The statue was created in 1958 by Frances Rich, a sculptor and former actress who was the daughter of silent-movie actress Irene Rich. Anthony directed that the bird be no saint and thus it has a mischievous grin. The beak has been broken off on more than one occasion by students and it is now reportedly longer than it was originally.

Although one may argue about the methods by which the Graduate Assembly asserted itself, the building seems to have been reasonably well cared for under its stewardship. The primary exterior and interior features remain quite intact and anyone familiar with the building in its early days would have no trouble recognizing it today.

Significance

The Pelican Building/Anthony Hall is significant under the following LPO criteria:

3.24.110.1b Architectural merit; Properties that are examples of the more notable works of an architect-- this is an important work by the nationally recognized and honored (AIA Gold Medal) 20th century Bay Area architect Joe Esherick. The building embodies the evolution of the First Bay Tradition (Maybeck) to later expressions of that tradition

3.24.110.2 Cultural value- a structure associated with the evolution of the nationally praised campus humor magazine *The California Pelican*, a publication which persisted for almost 80 years and occupied this purpose-built structure as its own for more than a decade.

3.24.110.4 Historic Value- this is a structure that carries a multi-layered historic significance for its intimate connection with its patron the California Renaissance man Earle C. Anthony, its architect Joe Esherick and his consultant Bernard Maybeck, the nationally acclaimed humor magazine *The California Pelican*, and as a small segment of the evolution of UC Berkeley.

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Appendix

Footnote 1

THIS AGREEMENT, made and entered into this 28 day of January, 1956, by and between THE REGENTS OF THE UNIVERSITY OF CALIFORNIA, a corporation of the State of California, hereinafter called "Corporation," party of the first part, and **JOSEPH ESHERICK**, an individual, of San Francisco, California,

hereinafter called "Architect," party of the second part,

WITNESSETH:

THAT WHEREAS, Corporation proposes to erect on the Campus of the University of California, Berkeley, California, Pelican Building,

which said Pelican Building is hereinafter called the "Structure," the estimated cost of construction of which, as determined by Corporation, is **Eighty**

Thousand and No/100 - - - - - Dollars (\$ 80,000.00- - -); and

WHEREAS, Corporation desires to employ the services of Architect in connection with the designing and construction of the Structure;

NOW, THEREFORE, IT IS AGREED that Corporation does hereby employ Architect as the architect for the Structure, and Architect hereby accepts such employment, on the following terms and conditions:

1. It is agreed that for all purposes of this Agreement the following definitions are accepted and approved by the parties hereto:

(a). "Estimated cost of construction," and "estimated cost of the Structure," shall mean Corporation's estimate of the cost of the work to be done in the execution of plans and specifications prepared by or under the direction of Architect;

(b). "Work of construction," or "work of constructing," shall mean the work done or to be done in the execution of plans and specifications prepared by or under the direction of Architect;

Contract P2

(g) The Arch shall employ one
Bernard Maybeck

FF

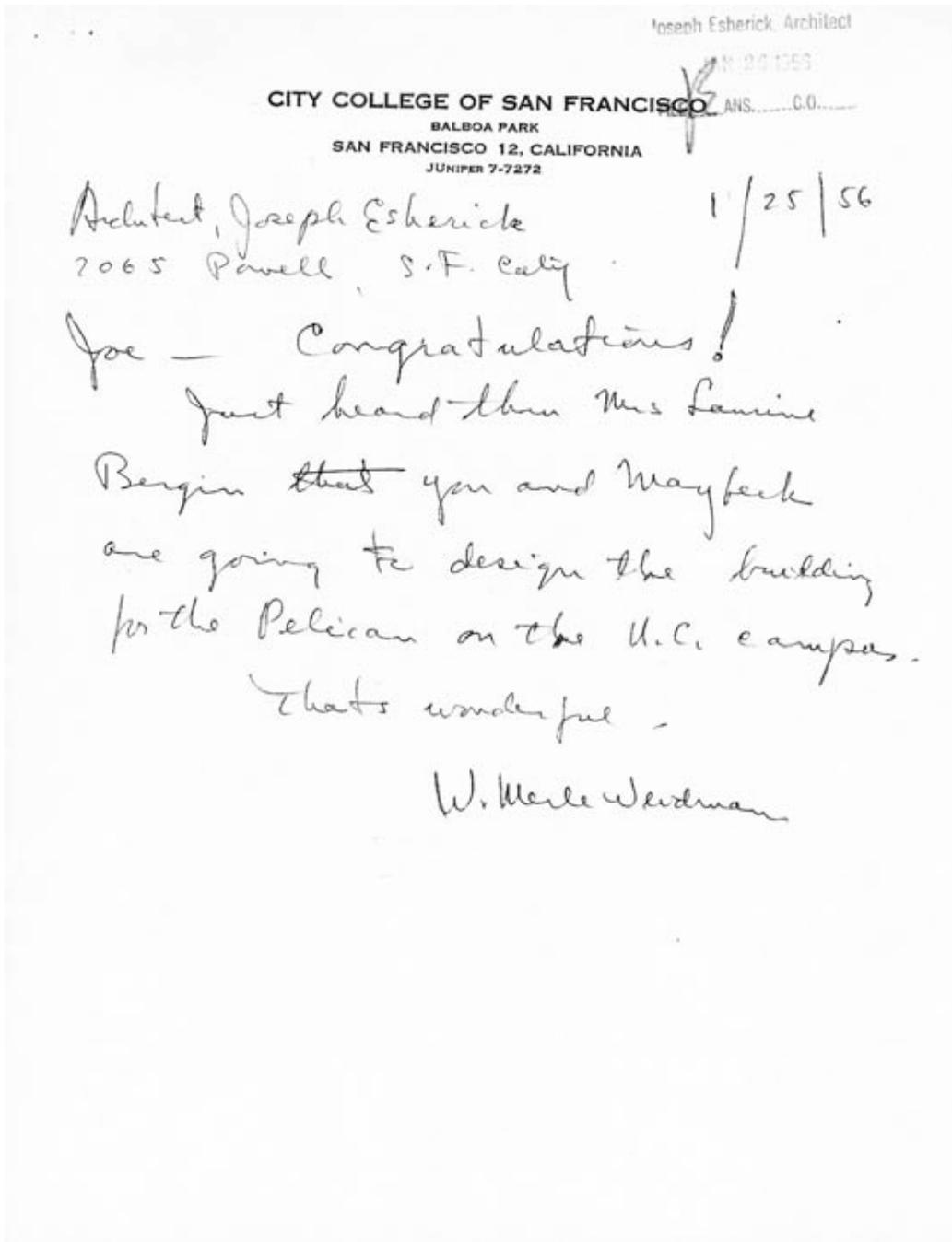
12·XII·56

Footnote 2

Pelican
26.11.55
Maybeck and I see
Anthony at the Bohemian
Club ~~++~~

see him Wednesday

Footnote 3



Office of
Architects and Engineers
Berkeley 4, California

Joe Escherick

November 3, 1955 Escherick, Architect

NOV 4 1955

FILE *JE* ANS. C.O.

PRESIDENT SPROUL:

Re: Pelican Building

Mr. Escherick and the writer met again with Mr. Anthony October 26 and presented three architectural concepts tending towards something that might be more compatible with function and potential sites. It appeared that we were making some general headway and Mr. Anthony said he would be back in two or three weeks, or if in the meantime we had something to contact him by mail. It is essential that this matter be settled before the end of the year, . etc.

Mr. Escherick and I agreed later that if the plan was to be presented to the Regents as a proposal along with the offer of gift, it was essential that we quit working on wind-pile and get specific - also that with specific planning and site restrictions or requirements would be ~~able~~ to support a scheme and sell it to Anthony.

These points were reviewed with Dean Wurster on Monday, the 31st, and a possible site was viewed.

Yesterday the writer talked confidentially with Wally Fredericks concerning the problem and the following points were revealed:

1. That from the management point of view separation of the Pelican was not desirable.
2. That because of intra-publication cooperation in matters of clerical work pool-staff loans, etc., it is doubtful that the student policy board would vote for separation of any one unit.
3. That while a separate building might attract a larger and better staff for the Pelican, it would introduce serious social club problems.
4. That due to the probable limitation of space in the new student union, the publications group would not be able to develop sufficient area to provide for its reference library which at present is an outstanding and useful feature. If Mr. Anthony would fund the library it could be made into a suitable Pelican Library as a memorial to Earl C. Anthony.
5. That if as a last resort a separate Pelican Building were given and accepted it should be done in such a manner as to insure no moral obligation to continue use in perpetuity of the building for exclusive use of the Pelican. This would permit re-unification of the publications group and use of the building as a social hall or equal.

Last night the site proposal was reviewed with the Berkeley Campus Planning Committee (all members present) which unanimously agreed to substantially the following:

President Sproul

-2-

November 3, 1955

The Committee believes that the facilities for the Pelican magazine can be developed with an appropriate degree of entity in the location now set aside for the Student Union and that the gift should be accepted provided that the design and siting be considered simultaneously with the plan of the Student Union.

The writer concurs with the Committee. Recognizing the already complex program for the Student Union, however, he believes that a broad interpretation will be required on "appropriate degree of entity".

The donor's attitude and time schedule are obviously in conflict with the above recommendation, since it will be impossible to have a specific graphic proposal for the Pelican related to the Union by December.

Since Mr. Anthony will be back in town with great expectations prior to the November Regents' meeting, I have drafted the attached letter with the thought that either you or I should warn him of possible delay.

Please instruct.



R. J. Evans
Chief Architect

RJE:BLA
cc: J.H. Corley
L.A. Delmonte
R.A. Weaver

CONFIDENTIAL

Memo of Meeting

Re: Pelican Building

10/5/55 - Bohemian Club, San Francisco
2:30 to 4 p.m.

E. C. Anthony, Joseph Esherick, R. J. Evans

Insenh Esherick Architect

OCT 8 1955

Mr. Evans advised Mr. Anthony that we were in a bind on two counts:

(a) Mr. Esherick explained that Mr. Maybeck was disappointed that Mr. Anthony did not like his scheme for the building and because of the limited time and energy he could devote to the project progress was very limited.

(b) Costs: The type of Greek monumental design executed in marble or stone that Mr. Anthony wanted was out of the question financially.

Cost data and photos of the Hager Memorial in Forest Lawn indicated a unit cost of \$200.00/sq.ft. in today's market. Translated to the area requirements for the Pelican Building this would require from \$500,000 to \$600,000.

If kept within \$100,000 the structure would be out of scale and would be nothing more than a crypt in which to bury the Pelican.

It was suggested that Mr. Esherick be permitted to take a fresh approach to the problem with Maybeck serving as a consultant. Mr. Anthony agreed.

Mr. Anthony wants to get things going, to get the project accepted "over there". Because of tax problems he has to give the University \$35000 this year.

Subsequently Mr. Evans and Esherick agreed on a general approach to design with the understanding that confirming direction would be required from the Berkeley Campus Planning Committee.

Mr. Anthony will be back in town on October 25.

Contact in the meantime can be arranged through his Secretary Mrs. Williams in his San Francisco Office or 1000 Hope Street, Los Angeles.


R. J. Evans

cc: J.H. Corley
J. Esherick ✓
C. Kerr
R.C. Sproul
R.A. Weaver

AS3-6678 Mrs Benjamin ^{"just 88"} ^{Grand} ^{the}
w/ Mr Maybeck ^{born in his den."} C. Anthony-Pelican
27.17.55

Not interested in any thing for University - interested
in Unitarian Church -

University is building club buildings & going to
destroy church - if Mr Anthony wants to put
100,000 let him give it to the church.

University has been doing the wrong thing for too
long -

Bernard won competition (legitimately) -
Architect for Wheeler Hall - (poor acoustics) Bernard
knew what he was doing (sleazy) - Wheeler came along and wanted
a building & his architect put it any place.
Howard's first sketches of Mining Building good -
but professor in charge of building didn't
know much about mining and nothing about
architecture - He told Howard to lower his 15' ceilings
to 12' and Howard did. When Howard did -
Bldg he wanted it granite but it was built of
concrete. Howard complained about that later
but he never complained about the 12' ceilings.

Didn't want to see Mr Anthony.

Mr Wheeler is very good at getting things in
the right place - in arranging things.

Don't use your head

Mr Wheeler used his head - draw with your
heart -

Get the black board

Draw the church you saw in San Rafael

Draw round pencil -

arches inside - correct proportions -

grid form walls - thin walls - deep piers
or buttresses. No arches on outside walls
steps alright -

^{Nov 25th}
In your story on the opening of the Pelican
Building on the Berkeley campus the
statement is made that ~~the~~ the
building was designed by Bernard
Maybech. While I may be flattered
~~that~~ that someone would think that
Mr Maybech designed a building I had
designed, I must ~~be~~ correct your error.
The Pelican Building was designed by
me and my staff.

~~I trust that you will print this~~

~~I trust~~ ^{trust} ~~hope~~ That you ~~would~~ will make
known to Mr. Maybech this
correction.

Dear Mr. G.

Encl. is a copy of a letter to the
Oakland Tribune correcting an error
in their Nov 25th issue. I hope it has
caused you no embarrassment.

A. Orr

¶ I am sorry also that other newspaper articles have implied you were a consultant on the final building. While I do not wish to suggest that your talks were ^{not} of great value and ^{more} that you and your work have ~~always~~ ^{been a great inspiration to me,} I think it is unfair to you to put your name on something without your direct approval. I do not know who released this information to the press but I regret ~~it~~ that you were never consulted.

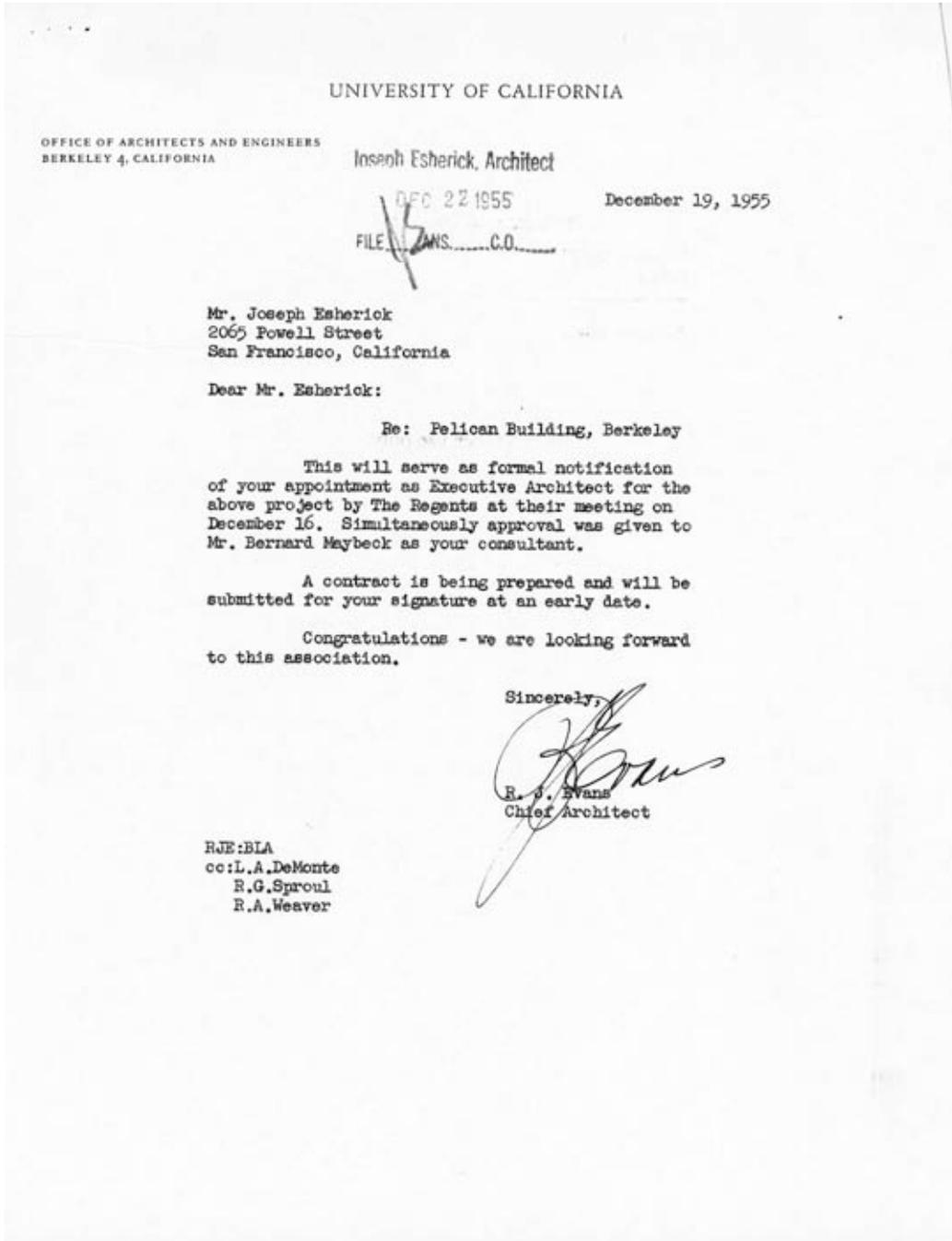
On the other hand, if you like the building and would like to have your ^{good} name associated with it, nothing would please me more.

I hope to find the time soon to call on you. My best regards to you,

Sincerely yours.

cc. de Mente
Maynard Morris
Wallace Fredric
Spruel -) of both letters

Footnote 12



Lair, when there are any, move rapidly and we have never had to wait more than five minutes to get a complete lunch.

for selling old books too. Selling old books always helps to pay for new books. (By the way, does anyone want to buy a vitriolic type-

is just about as convenient as can be. Why don't you come up and see it sometime?

—Jay Bardwell

Letters to the Ice Box

Pelican's windfall is misplaced philanthropy

TO THE EDITOR: Perhaps former Pelican editor Earle C. Anthony failed to remove his head from the bird's beak when he graduated in 1903. In any event, something is wrong with Anthony. Chances are that anyone who would give \$100,000 to build a building for a college humor magazine has left his head somewhere besides the end of his neck.

It isn't that I've got anything against the Pelican. Heaven forbid! The Pelican is a fine old institution, even though its attempts at humor sometimes fail. But surely Anthony could find a more worthwhile building to construct with his money. Perhaps Anthony is unaware that, in spite of America's current seige of prosperity, there are some people who don't

live in decent housing and some children who don't have decent schools to attend or adequate equipment to use—even in rich, fertile California. I'm sure that \$100,000 could be put to better use on the University campus than for a humor magazine building. Perhaps ashtrays could be purchased for the smokers.

We're being forced to join the ASUC so that a new student union can be built. Can't Pelican's expansion await that new structure?

I'm sure Mr. Anthony is a fine old gentleman. He just needs to grow up and stop reveling in his college glories of 50 years ago.

—Bob Tripp



"He likes to tell the boys about his new drawing course."

Page Eight
Daily Californian
EDITORIAL PAGE
Tuesdays, February 7, 1956
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JE/bk

<p>left at Braun out - Thru Roversich - Jack Rabbit trail -</p>	<p>why not, why not may bech - never practical What's this tract? What are these columns? Why Prooverhang? Greek temples didn't have overhangs - see in Bldg. troubles w/ Beverly Hills bldg - and many architects -</p>	<p>of the Establisment. I don't know. What's as f.</p>	<p>How much - at least 100,000 As we has nothing to do with Pelican Bldg. Flat roof "scoop" - tilt - Floor of building the Braun make -</p>
<p>"The Daily Californian" letter from Ruyfe - Shady side so they'll get which is shady side tell (put John Ruyfe's name on shady side)</p>	<p>"The Magnificent Messieurs Deep Purple -</p>	<p>Approvals in principle Start how soon?</p>	
<p>All you've got on the campus is a marriage market up there - and no blocks -</p>	<p>Soon as we can but in school hope to start this year good sooner the better do you approve?</p>	<p>Will it's not exactly what I want but I guess it's the best I can get - yes I approve -</p>	
<p>Comic masks Instructions re Philalip Sel - Founded 1903 by Earle C. Anthony</p>	<p>Signatures not nec. go</p>		

UNIVERSITY OF CALIFORNIA

OFFICE OF ARCHITECTS AND ENGINEERS
BERKELEY 4, CALIFORNIA

March 20, 1956

Mr. Joseph Esherick
2056 Powell Street
San Francisco, California

Joseph Esherick, Architect

MAR 23 1956

FILE.....ANS.....C.O.....

Dear Mr. Esherick:

Re: Pelican Building, Berkeley Campus

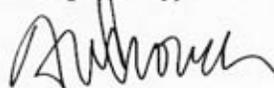
We are forwarding herewith a print of the latest revision to the Topographic Survey Plan, our file number 9605. We have checked tree sizes and locations and have made some revisions to the plan. We have also picked up elevations along the stairway at the west end of Eshleman Hall.

We have sketched the proposed building outline as taken from your scheme "C" dated February 20, 1956 on our print of the site topography and offer the following comments for whatever they may be worth.

The east building line containing the fireplace runs almost exactly over the center line of the steam tunnel and at the manhole location passes through two openings in the tunnel, one being an access manhole and the other being an air vent grating. It would not be impossible to accommodate the steam tunnel to the foundation loads imposed but it would appear to us that some expensive excavation and concrete work will be required to maintain the present access and vent features.

The 14" oak tree at approximately 960 S and 618 W will clear the building as far as the trunk of the tree is concerned but the branches of this tree are low and rather extensive and appear to us to interfere with the walls of the building indicating that rather serious pruning or perhaps removal of the tree might be required.

Respectfully,



F. K. Crouch
Engineer

FKC:BLA
cc:L.A.DeMonte

20 March 1956

President Robert Gordon Sproul,
University of California,
Berkeley, 4, California.

Dear President Sproul:

Last Thursday afternoon, the 15th of March, I called on Mr. Anthony in Palm Springs to show him the drawings we have done of the new Pelican building. We had an extremely pleasant afternoon and I would like to report to you what transpired.

I first showed Mr. Anthony the typical plot plans that we had worked out and I believe that he was inclined to favor the one that is more or less T shaped with a small wing projecting to the north toward Eshleman Hall. In any case, he did not favor any major projection to the south, and felt as we do that the building should have a dignified simple appearance from Eshleman Road. We reviewed the entire site development and I think he was pleased with the idea of having the building so closely related to Strawberry Creek. He also liked the importance that the building had in relation to the new walkway that will cross Strawberry Creek near the west end of the building. As you know, Mr. Anthony has an unusually keen grasp of drawings and architectural ideas and he not only completely understood but also was quite pleased with the siting of the building and the related paths and walks.

When I showed Mr. Anthony the perspective drawings he was at first concerned with the overhang, commenting that Greek temples didn't have such overhangs. We discussed this at some length and I pointed out the necessity of some protection in the Berkeley area and that the shadow that the overhang would cast would help to blend the building more easily into the shady wooded setting. We went on to discuss the columns on the outside of the building as well as the columns for the pergolas. I drew him a sketch of the column capital which is made up of two pelicans; he was quite pleased with the idea. He also suggested the use of ornamental conic masks that might be used in various places for decorative purposes.

Mr. Anthony felt that one of the sketches I showed him indicated too much glass on the south side and I think he is right. I told him we would change this and use considerably more solid wall, but that we would still have the engaged columns as we originally planned.

- 2 -

Our sketches showed the solid walls as gunite concrete in a light rust color. I had in mind trying to duplicate as nearly as possible the color Mr. Maybeck achieved on the Packard building in Oakland. Mr. Anthony was pleased with this and particularly pleased that we would be using gunite which would give a certain amount of softness and general mottling to what could otherwise be harsh flat surfaces. He thought the idea of a Spanish tile roof was a good one and suggested that it be made by Gladding McBean Company.

We discussed in some detail the west gable end of the building where we would have a large bas-relief of a Pelican taken from the cover of the original issue of "The Pelican". Above this would be the words "The California Pelican", and below "Founded 1903 by Earle C. Anthony."

Mr. Anthony asked me how much the building was going to cost and I said that the price would be every bit of the \$100,000.00 originally discussed and not only would we have to work hard to get it for this price, but it could cost more.

I then asked Mr. Anthony whether he approved the drawings. He said that they were not exactly what he had in mind but he thought that they were close enough. He wanted to know if we could finish the building in two or three months and I told him the way things were today it was impossible. I agreed however to press forward with the drawings as rapidly as possible and to keep things going so that the building could be put out to bid at the earliest possible date. He said that this was good and the sooner the better. I asked him if he would care to sign the drawings (not because I felt that we needed any further indication of his approval, but just that I would rather like to have had a drawing with Mr. Anthony's signature) and he said no, it was not necessary, to go ahead and build it.

We also discussed the history of the Pelican, the Weisners, Mr. Anthony's plays, cowboy music, and what was the best way to drive to Los Angeles. He said that all we had on the campus was a marriage market and that perhaps we ought to incorporate auction blocks. We not only had a fruitful afternoon, but a very pleasant one. I always enjoy seeing Mr. Anthony and this particular visit was especially enjoyable.

I think I have covered everything; please call me if there is any additional information I can give you.

Sincerely yours,

Joseph Escherick

cc: Mr. Earle C. Anthony
Mr. Louis DeMonte

JE/bk

Pelican
9.VII.56

v Louis -
meeting at site Friday -
apparently everything OK Friday -
but not Saturday.

TU 5-2440 -
Anthony -
Said it & don't like it
I've got a lot of things I have to talk to
you about -
They've got it turned the wrong way -

Pelican
9.11.56

✓ Miss Lobb - in Chancellors office -
Anthony at Bohemian club -
unhappy at whole business

Joseph Esherick, A. I. A.
Architect

2065 POWELL STREET, SAN FRANCISCO II GARFIELD 1-3643

16 July, 1956

Mr. Louis DeMonte
Office of Architects and Engineers
University of California
Berkeley 4, California

Re: Pelican, Berkeley

Dear Mr. DeMonte:

Following your call and Miss Robb's call last week I met with Mr. Anthony at 2:30 on the afternoon of the 10th of July at the Bohemian Club. Mr. Anthony started by saying quite firmly that he felt that the building was not facing into the campus at all, that it was too close to the cars parked in the street, in short the location was remote and inappropriate as a center of vital student activity.

We discussed this at some length and I pointed out to Mr. Anthony that the future plans of the University call for making the service road to Eshleman Hall essentially a pedestrian way, that it is the University's intention to get all cars off the campus so that the parking problem will no longer exist, and the campus will be extended in a southerly direction by some two blocks in the area generally south of the Women's Gym and that it is quite possible that a building may be built for academic purposes south of Pelican Building site and west of the Women's Gym. I also showed him in as much detail as possible how we plan to bridge Strawberry Creek immediately to the north of the Pelican Building at the west end. I feel that Mr. Anthony realized that while the short term location of the building might not appear to be central, within a very short period of time the campus will have so developed that the building will be in the very heart of things.

We discussed at some length the crossing of Strawberry Creek and I mentioned that we had hoped to be able to dam the creek at this time to create a little pool on the north side of the building. This appealed to Mr. Anthony very much and he hoped that we will be able to do it. We then discussed the closeness of the building to Eshleman Road. Mr. Anthony did not realize that our plans include planting of good size trees along the sidewalk line to achieve two purposes: To cut off the automobiles from the Pelican Building and to create the impression of the building being in a small grove around the creek at this point.

I reviewed again with Mr. Anthony exactly how the plan would work and how since my earlier discussion with him we have decided to make a separation of the editorial and managerial departments, leaving the library for executive or staff meetings or other functions of the Magazine. I believe that he approves of our decisions in this respect.

Mr. Louis DeMonte
Page 2

16 July, 1956

He was skeptical about the necessity of the fireplace but he finally said that if we did have it we should have the old Pelican motto inscribed over it - "Be good; if you can't be good be careful".

Mr. Anthony was pleased that we were using the Gladding McBean Spanish tile for the roof. We discussed the general colors of the columns on the outside and the color of the exterior plaster. He felt that we should definitely change the exterior plaster to a Gunitite finish and that we should make every effort to try to get Mr. Maybeck to mix the colors. I concur in this completely. I think the only difficulty might be that if we do get Mr. Maybeck down to mix the colors and the word gets out, the crowds of spectators may be greater than the campus police will be able to cope with.

Mr. Anthony emphasized that the purpose of the building is to teach young people how they can get ^{on} in Journalism and make it pay and they have to stand on their own feet. We agreed that the general character of the building was such as to make maintenance easy but still such that a feeling of pride would be generated by the Pelican staff and that they would feel responsible and take care of it. I arranged to meet with Mr. Anthony as soon as Dick O'Hanlon's models for the column capitals had progressed far enough to be checked by him. We were unable to do this before Mr. Anthony left for the Grove but I would arrange for a meeting upon his return.

We also discussed a variety of other things such as when Mr. Anthony had managed to secure No. 6 kite from the top of the flagpole which used to be where the campanile now is and how the kite flew for three days and had to be cut down by a professional pole climber. All in all it was a pleasant meeting and I am quite sure that now that Mr. Anthony understands the future development plans of the University and our own whole program with relation to the development of the Pelican project as such, he is quite pleased with everything.

Sincerely yours,


Joseph Esherick

JE/nw
cc: Mr. Earle C. Anthony

DINWIDDIE CONSTRUCTION CO.
CROCKER BUILDING
SAN FRANCISCO 4, CALIFORNIA

August 8, 1956.

ADDRESS ALL COMMUNICATIONS
TO THE COMPANY

YUNOH 6-2718

Mr. Joseph Esherick, Architect,
2065 Powell St.,
San Francisco 11, California.

Joseph Esherick, Architect

AUG 9 1956

Dear Sir:

Re: Pelican Building, University of California, C.O.

On July 26, 1956, we received the finished drawings for the above job bearing the revision date of June 29, 1956. Prior to that time, the plans which we had were not complete enough to take firm sub figures. We have now taken sub figures and completed the estimate. Our estimate, including fee, is \$80,590.00.

During the progress of taking sub bids, we advised your office that we thought the estimate was going to run over \$70,000.00 and your office has asked us for suggestions on economies which might bring the cost down to the amount of money the University has to spend - namely, \$70,000.00. The following omissions are suggested economies:

- | | |
|--|-----------|
| 1. Omission of entire trellis including column | \$1820.00 |
| 2. Omission of terrace | 885.00 |
| 3. Omission of interior cabinets | 735.00 |
| 4. Omission of folding doors | 140.00 |
| 5. Omission of wooden glass partitions | 495.00 |
| 6. Omission of the fireplace | 1300.00 |
| 7. Omission of the front walk | 280.00 |

In addition, we should like to call your attention to the fact that, in our opinion, there could be a modification in the heating as the low figure for the plumbing and heating was \$9392.00. The electrical figure of \$6516.00 also might be modified to result in some saving. The mill figure, not considering the suggestions above mentioned, amounts to \$11500.00. This figure looked excessively high to us and the mill man informs us that a good deal of this high cost is involved in the use of large dimensional material and heavy trim members. The sheet metal on this job runs to \$1600.00. The floor covering, \$2500.00, and the tile work \$1300.00. These figures also, might be reduced considerably by a change in materials.

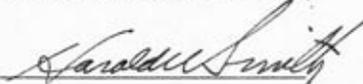
The job has reached a point where very little can be done until the millwork is settled and let. We, therefore, await your further instructions as it is our understanding from Mr. Weaver, when he gave us the job, that the job would have to be cut to fit the money available.

Very truly yours,

DINWIDDIE CONSTRUCTION CO.,

HWS:LFS

By



23 October 1956

President Robert Gordon Sproul,
University of California,
Berkeley-4, California.

Dear President Sproul:

As you know from my conversation Saturday, I spoke to Mr. Anthony on Friday, and now have just received another call from him covering some additional things unmentioned in the Friday conversation.

In Mr. Anthony's call on Friday, he mentioned first the bridge across Strawberry Creek which he said should be at least 8' wide and perhaps it could be a little wider, but that 10' was enough. He went on to say that the opening had been set for the morning of Big Game day and that we would have to get moving so that things would be ready. He wanted the building to look finished and as well landscaped as possible.

He said that he hadn't received any photographs recently and he was anxious to see what was going on. He said that an anniversary issue of the Pelican should be published, to come out on the morning of the dedication. He was glad that we had gone ahead with the fireplace and he stated that the old Pelican motto, "Be Good, If You Can't Be Good, Be Careful" should be carved on the mantelpiece. Mr. Anthony is giving a full set of bound copies of the Pelican to be kept in the library and requested that a bookcase with glass doors that could be locked be provided. He asked about the plaque which was to be a copy of the Pelican on the original issue and which is to be mounted over the entrance door and I was able to tell him that the mould has been made and it is being cast and should be out of the mould ready to be installed in the early part of November.

Mr. Anthony's call today mentioned several of the things that he discussed on Friday. He said that he was disappointed that he had only received one photograph and that was of me leaning up against some scaffolding. I asked him if it was a good likeness and he said that it was satisfactory. He went on to say that we could have the money for the bridge, but that it had to be 8 to 10 feet wide.

He then said that we should have a weather vane made with a profile of the Pelican on it, and it is hard to believe that I was hearing correctly, but I understood him to say that he wanted the outline of the Pelican in neon so that it would light up at night. He

went on to say that the trick is to keep the contact at the point where the shaft rotates.

He mentioned again the bookcases in the library for the bound copies of the "Pelican". He went on to say that he didn't like the results of the UCLA game and that the anniversary issue of the "Pelican" had to be out on the morning of the dedication. I had discussed at an earlier date the possibility of using old oak furniture in the building frankly because I think it would be appropriate and since it is bound to get beat-up eventually it might as well start out that way. Mr. Anthony, however, brought this up and said that he didn't want to see old furniture but that there should be new desks and drawing boards.

He instructed me to have a key made for the front door in gold with the word "Pelican" in blue enamel on both sides of the key. This key he would present to the Regents. He said that it really wouldn't work in the door and if you tried it it would break. He implored me, ("For God's sake") to get the motto carved on the mantel in a hurry. He asked me to have little lapel buttons made to be distributed to the staff. These are to be a white Pelican on a black background with a red eye and a red bill; the same Pelican that is on the cover of the original issue.

At one point he said, "We can't serve punch, can we?" and I said that I didn't think that we could and he replied, "Hell, we will anyway". He further instructed me to get some ivy or some other kind of vines growing on the trellises and to put east, north, south and west designations on the weather vane. He wanted to know if the fireplace would draw and he suggested that I have a few pieces of wood burning there on the day of the dedication. He again asked me to be sure about the bookcases for the bound issues of the "Pelican" and to be sure that they would fit in the bookcase.

He asked to have me have the editor of the "Pelican" call him in Palm Springs.

The architectural items I can take care of, and in architectural items I include such things as getting the gold key, the weather-vane, etc. I will work with Mr. DeMonte in the Architects and Engineers Office on these matters. I will also work out with him by what means the building is to be furnished. I think it goes without saying that so far as the weathervane is concerned we will probably stop at the weathervane and forget the neon fringe. I don't know who should tackle the problem of the lapel buttons, but frankly I don't know where to begin on this. By a copy of this letter to Mr. Frederick, the Graduate Manager of Student Publications, I pass on the information regarding Mr. Anthony's request for an anniversary issue of the magazine. Also, by a copy to Mr. Morris, the Public Relations Officer, I pass on the implied requests of Mr. Anthony for additional photographs. I have discussed this with Mr. Morris and suggested that perhaps we get an architectural photographer to take a rather comprehensive series of progress photographs, but he has informed me that his budget won't cover this.

Footnote 31, 32, 33, 34, and 36, cont'd

Finally, President Sproul, could you appoint someone to work with me in coordinating our actions in reply to Mr. Anthony's requests. Since mine appears to be one of the few telephone numbers he has up here, I dare say I will be receiving further requests and I would also hazard a guess that even more of the requests than at present may be somewhat outside the field in which I can operate most effectively. Mr. Anthony seems to be rather anxious, but also seems to be quite pleased with what we are doing. I feel quite sure he will be very happy with the building when he sees it on dedication day.

Sincerely yours,

Joseph Esherick

cc: DeMonte
Morris
Frederic

JE/bk

THE UNIVERSITY OF CALIFORNIA

ROBERT GORDON SPROUL
President of the University

Joseph Esherick Architect

1 NOV 1956

FILE____ANS.....C.O.....

October 30, 1956

Mr. Joseph Esherick
Architect
2065 Powell Street
San Francisco 11, California

Dear Mr. Esherick:

Thank you very much for your letter of October 23, which I found on my desk today when I returned from a week in southern California -- not including Palm Springs.

Proceeding from the end of the letter to the beginning, rather than in the reverse, normal order, I am glad to be able to tell you, and I'm sure you will be glad to hear that, before I had received the letter, I had anticipated the need to call in reinforcements for you in the Herculean task of keeping our donor in line. As a beginning on this, I sent Professor Garff Wilson to Palm Springs to talk with Mr. Anthony last week end. Professor Wilson, as you probably know, is the man who represents me in the preparation of public ceremonies, including dedications. I have not yet had a report from Garff on what happened but I am hoping for the best.

As to all the other items in your letter, I am suggesting to Professor Wilson that he have a talk with you and with Mr. Frederick of the ASUC. For the guidance of all persons named in this letter, and all to whom you sent a copy of your letter, I may say that I am in accord with the views, hopes and fears expressed by you.

Yours sincerely,



PELICAN

12.8.56

✓ Miss Robb -

call Anthony - rough redwood -

wants to varnish redwood -

Palm Springs 5678 -

② Tensen -

re catch basin - feels not nec. with
new grading system -

② Mr Anthony -

Bridge has to be done -

No use to open unless bridge

Stain & wax redwood -

Has laryngitis & can't think
very well -

Wants walls smooth -

I don't care if they have to pay
overtime - bridge has to be
done -

You'd better get the carving
m -

He will be there Friday before
opening

Mr. Casson - going up Tues a.m.

I want it right - on the opening
bridge has to be in for the sand to
walk across -

Master of gold w/ blue "Pelican"
to turn over to Mr. Sprout -

2 live pelicans & a couple of
buckets of fish -
Told Ed get Blue ' gold dresses - hats made out of
pelicans

2

If they can't
get pelicans, get ducks -

Pelican
12.11.56

Wants masters. degree in
engineering - he has
more experience in 53 years than
they get in one year at Cornell.
Sending up own loud speaker
equipment - U.C.'s is no
good.

~~██████████~~ Billing all office equip
to himself -

Sand redwood smooth, stain it
& wax it -

Henry Moore Stevens - prof of English
used to take 6-8 to office in
faculty - served stem of beer
& church warden pipes -
These to go on mantle
Having stem made with C on it.
locate 2' long church warden pipes

Footnote 38, and 39, cont'd

You can do anything if they want
~~to~~

Be college humor - don't try
to imitate New Yorker -
Then I'll give the key to Dr
Sproul. very short.

PELICAN
14 Nov 56

Mr. De Monte

President Sprout has authorized
\$6,000⁰⁰ for bridge - etc. &
no more - bridge to be built
by dedication time -

Pelican nest has unusual artifacts, staff

By ROSE MARIE TURK

Earle C. Anthony, class of 1903 and first editor of the Pelican, decided last spring that the humor magazine needed a home—a new \$100,000 home.

So Joseph Ehrick, associate professor of architecture and San Francisco architect, and Bernard Maybeck, Berkeley architect, went to work to design the Pelican building, which will be dedicated at 11:00 a.m. Saturday.

The building, located on the south bank of Strawberry creek, incorporates pelicans, a catchy slogan, and the "Old Berkeley" style made famous by Maybeck.

Inside the structure, classic stone columns are surmounted with pelican heads. In the library, over an open-hearth fireplace, is the slogan used by Anthony in his editing days: "If You Can't Be Good—Be Careful!"

Anthony has suggested that the rest rooms be distinguishingly marked by a pelican with powder puff and mirror for Hers and a pelican standing before a redwood tree for His. According to pelican associate editor Alan Hislop, University authorities have objected to this decoration, which was to be over the door of the men's rest room.

Supposedly there will be a weathervane, in the shape of a pelican (what else?) atop the new edifice. However, Carl Wilson, assistant to President Robert Gordon Sproul, is rumored to have convinced Anthony that it is inadvisable to outline the

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2392 Telegraph Ave



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Supposedly there will be a weather-vane in the shape of a pelican (what else?) atop the new edifice. However, Cliff Wilson, assistant to President Robert Gordon Sproul, is rumored to have convinced Anthony that it is inadvisable to outline the vane in neon.

With the new architectural achievement near completion, Anthony invited Janet Dent, Pelican editor, and Denise Knotts, manager, to an editorial conference at Palm Springs.

Anthony will be at the dedication ceremony. He has requested that a live pelican be on hand for the dedication ceremonies.

A San Francisco man is reported to have offered his trained pelican, Perry, for the occasion. Perry is said to be fond of people. His best trick is rolling over.

Miss Dent and Miss Knotts will also fulfill another Anthony request. The women will wear new dresses which were selected by them. Anthony will pick up the tab.

Fee for each seminar \$2.50

Massey Seminars

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A well-fed,
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2278 UN
One Block W

1956 New \$100,000 'Cage' for U.C. Pelican Is Dedicated

By ELINOR HAYES

BERKELEY, Nov. 24 — The Bears and Indians weren't the only ones playing on the Berkeley campus today... there was a pelican cawing around.

The large bird was brought by trainer Homer Snow as the official representative of the feathered world at the dedication of the University of California's humor magazine building, The Pelican, which brought out wry wit from the university's top executives—Dr. Robert Gordon Sproul, its president, and Dr. Clark Kerr, its chancellor.

In the words of Dr. Sproul, his research brought him nothing "in the whole history of the university even remotely applicable, but only woefully inadequate, to the dedication of a cage for pelicans."

GIFT FROM ANTHONY

Dr. Sproul accepted the structure, the gift of Earle C. Anthony, who advanced from being its student founder to become one of Southern California's largest auto dealers and radio station magnates.

The pelican is identified as a bird with a very large bill. True, it had Anthony's bill for a gem of a building that combines a hint of oriental architecture with rustic, also is large—\$100,000.

Anthony, now 78, apparently

is a man who remembers a joke He founded the humor publication 53 years ago and during a long and eminently successful business career probably never had the same fun.

At least he beamed as he inspected the redwood building that looks like a summer home set amid academic halls that gave him the last laugh. He said he had gotten tired of The Pelican having to "act like a coo-coo."

20-YEAR GOAL

"I've been planning this for 20 years, only 20 years ago I didn't have the money."

It is the most expensive home ever had. Only one other college humor magazine has its own building. That is the Harvard Lampoon.

Anthony's benefaction to the

university brought about the one-story structure on Strawberry Creek designed by famed architect Bernard Maybeck.

It is complete with a managerial office, editors' sanctum and a pillared patio off the library. The building, until it is muscled up by the staff, has the gleam and dignity of an automobile showroom, with light inset in its redwood beams and walnut tables and desks.

In his dedication, Dr. Sproul termed it a building of "pillars and pelicans." That was the nicest thing he could have said about it. A bas-relief of a pelican surmounts the gilt lettering over its door that says "founded 1903 by Earle C. Anthony." Wooden pillars surrounding the edifice each have a pelican inset.

Dr. Kerr explained the name

"Pelican" for "this reasonably spotless if not always honorable institution" by quoting its first edition:

"Why the pelican?"

"Why not?"

Adding their youthful vim to the proceedings were James Kidder, president of the U.C. Associated Students, Janet Dent, the Pelican editor, the U.C. Glee Club and Band.

Anthony told the crowd "this building is not finished yet. It never will be. Nothing is."

He presented Dr. Sproul with a gold enameled key to the building to symbolize his gift. He took it back later. It wasn't finished yet.

Dr. Sproul dedicated the building to "that great truth—a sense of humor, the saving grace of mankind."

Printers End Strike

BUENOS AIRES, Nov. 24 — Newspapers appeared on the streets in Argentine cities tonight for the first time in 12 days. A printers' strike ended this afternoon with signing of a new contract.

Brown Insurance

State Att-

Brown belie California insurance insurance without pay-

Brown as terday in a man Willie Monteblanco

Assembly into Finance and Munnell re from the ato

it was repor- mia insurance shared in some- mission on many of the service

BROWN'S LI

Brown wro "If there'll there is no re- surance cos through salar- ployees who- insurance agent

Pre-holiday Special Purchase
of brand new gift-worthy
washable
SPORT SHIRTS



Speakers, flea-bitten pelly help dedicate nest



ASZI speaks to the rally in Wheeler

Amid the rallies, riots and festivities of Big Game weekend, Pelican "solemnly" dedicated its new root Saturday.

Marked as a "milestone in the history of student publications on this campus," Pelly dedicated its new home with a roster of speakers and guests which included President Robert G. Sprout, Chancellor Clark Kerr, Pelican founder Earl C. Anthony, and a live, but apparently flea-bitten pelican.

The new building was given to

the University by Anthony, who was the first editor of the 53-year-old campus humor magazine.

Discussing the Pelican's first issue, Chancellor Clark Kerr noted that its editor had promised the

Law talk set

Herbert Hart, professor of jurisprudence, Oxford university, will speak on "Caution in ordinary life" at 8 p.m. today in 145 Evenden hall.

readers that time-worn topics would not be discussed in Pelly's columns. The editor also promised that the magazine would not follow the "yellow Journalism" practices of the Daily Californian.

New topics for Pelly discussion, said Kerr, included ROTC, sweaters for girls and an axe-swinging prohibitionist named Carpe Nation.

Anthony made a short speech in

which he urged staff members to keep the Pelican "funny . . . not a sophisticated humor magazine."

Explaining several of his past problems in connection with Pelly, President Sprout said that some editors of Pelly have confused "responsible freedom of the press with poetic license . . . in fact Pelly has sometimes been licentious."

The guest pelican unsuccessfully scratched for fleas.

ry rally

(from page 1)

ing: American student University service fungarian students urnia colleges.

contributions all from Stanford, Cal is, University of rnia.

ding gifts immedi-

(1) provide esti- 00 refugee students id. (2) Basic main-

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cial student camp. scholarship funds.

Hungary if good nnelis awarded. entative Vienna. t least 1300 Hun-

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Studio B — "BEAUTY & THE DEVIL" — 8:00
Studio C — "BRAVE BULLS, FEAR" 7:30, 10:30
"THE STROLLERS" — Ann Vicki — 8:52 p.m.

California Broadway & Shattuck AS. 3-0600
"YOUNGERS THE UNKNOWN" — W. Holden, L. Nolan
"VAGABOND KING" — Kathryn Grayson, Donald

CAMPUS 2400 Broadway 19th AS. 3-9923
"TROUBLE WITH HARRY" — Furze, Madeline
"THE SEVEN YEAR ITCH" — Moore, Tom Ewell

CINEMA GUILD & STUDIO Telegraph & West
GUILD — "BROTHERLY" — Garry Currie
"THE THREE LITTLE PIGS"
STUDIO — "BASKINBOON"

U.C. 25th & Shattuck TH. 3-6889
"TEA AND SYMPATHY" — Deb. Kerr, John Kerr
"BACK FROM ETERNITY" — A. Edberg, R. Ross

OAKLAND THEATERS

11.XII.56

de Monte
has talked to Sprout.
RGS doesn't want Anthony
to know we are in hole -
no request to go to Anthony
thru. G.C. to care of additions -

does not apply to re doing plaque
shades, etc -

These extras to Anthony -

wrote memo to Sprout re no plaque -
impractical
hazardous
out of scale & character

	marble 6x6	cost - see ref	Pelican 3x4 12x11x36 marble or cast stone
plag. (M-K) sets	800.-	500.-	
struct.	250.-	250.-	
patching & refin.	150.-	150.-	
inst.	<u>150.-</u>	<u>150.-</u>	
	1350.-	1050	
+20% contingency	<u>270.-</u>	<u>210</u>	
	1620.-	1260	
fees 20%	<u>320</u>	<u>240</u>	
	1940.-	1500.-	1500.-

Anthony afraid They'll take name off
Pelican name & use bldg for
something else.

redo - new Pel & ent	no cost	20%	750
			150
Calif. larger	<u>100.-</u>		900
lib - redo employee	400.-	200	1080
lettering -	<u>250</u>		total
	750.-		

Pelican
10.XII.56

a) Louie -

estimate total over run for
Casson -

plaques over door?
drag feet on this ↑

our costs -

on 100,000 budget - bldg 70. -

on 110,000 " bldg 80. -

30,000 req'd for UC & JE fees -

assume Dinwiddie gets fee -

D - 95,

incid 3,500

Briefs 98,500

6

- 18,500 - over

- 24,500 - over

12 December 1956

Mr. W. P. Casson,
The Bohemian Club,
San Francisco, Calif.

Dear Mr. Casson:

In accordance with our discussion this morning, the following is a summary of the costs of additional items for the Pelican Building on the Berkeley campus. All of these items are things for which no budget was set up to begin with, or are additional items requested by either the Pelican staff or Mr. Anthony. Further, they should be considered as additional items simply because all of the funds donated by Mr. Anthony to the University have been used for the building and the bridge.

For blinds:

On the south windows of the Editorial & Managerial offices	\$200.00
Managerial office, west	80.00
Library, west (two required)	160.00
Total	\$440.00

Inasmuch as no additional funds are available for this, the Pelican staff has requested that these blinds be taken care of in the furniture budget being paid directly by Mr. Anthony.

For finishing of the interior woodwork: Spray lacquering	\$375.00
---	----------

For door to Managerial office: Door, hardware, installation, painting, glazing	\$120.00
---	----------

For plaques over the entrance door: If the present plaque is removed, and the present lettering also removed & a new marble plaque installed	\$1,940.00
---	------------

For plaques over the entrance door - continued If the same plaque is made up in cast stone using raised bronze letters on the plaque, the total size of the plaque to be approx- imately 6' x 6'	\$1,500.00
For the plaque over the door from the Library to the terrace: In marble or cast stone	1,500.00
For redoing the existing entrance plaque: The present cracked plaque to be replaced and a smaller plaque to be added over the Library door	1,080.00
For carving the Pelican motto on the mantle	\$20.00

I would like to comment more fully on the various proposed plaques. First of all, I feel that any plaque larger than the type presently installed would become an extremely hazardous thing and it is very difficult to secure it properly against the potential earthquake damage. A large part of the cost of installing any of the large plaques is in providing adequate structural support, patching and refinishing of the interior and exterior walls where this is done, and the actual installation and bolting of the plaque. In addition, I do not feel that the marble plaque would at all accomplish Mr. Anthony's objectives in getting something which would be more easily seen. It should be borne in mind that the plaques will almost always be in shade and therefore the relief modeling will be very hard to distinguish. If the plaque were in direct sunlight it would be another matter, but in shade I think it will be very difficult to see the form of the Pelican and the letters will be almost indistinguishable from the background of the plaque. This is not the case with the bronze letters which we have presently used which will eventually weather a nearly black color and be quite strong by contrast.

I would strongly urge that the \$1,080.00 alternative of redoing the entrance plaque be accepted. We could get the present cracked plaque replaced at no additional cost; we could use the same basic mold, but cut down the border for the plaque over the Library thus saving the cost of making a new mold or model for the little Pelican emblem. In addition I would propose enlarging the word California over the entrance doors and going ahead with similar lettering to that presently installed, over the Library door.

I greatly appreciate your help in getting the building finished up. I hope you will convey to Mr. Anthony my feeling that the plaque as we have it is the best and most fitting thing and that when the letters darken with age and weathering they will be amply visible. I trust you will also convey to Mr. Anthony my very best wishes.

cc: Pres. Sproul
Mr. De Monte
Mr. Casson

Sincerely yours,

Joseph Escherick

JE/bk

Packard

SAN FRANCISCO 9
LOS ANGELES 15
BEVERLY HILLS



RADIO STATIONS
KFI
KFI-FM
KFI-TV
(1930-1956)

Insenh Esherick Architect

Carl C. Anthony, Inc. 8 DEC 1956

SINCE 1904
CALIFORNIA DISTRIBUTOR
MOTOR CARS
Los Angeles 15
December 17, 1956

FILE _____ ANS. ... C.O. _____

Mr. Joseph Esherick
2065 Powell Street
San Francisco 11, California

Dear Mr. Esherick:

With further reference to our conversation in your office and your letter of December 12, I discussed these various matters with Mr. Anthony on Saturday, December 15, with the following result.

Mr. Anthony will pay \$280.00 for the slat blinds in the Editorial, Business and Manager's Office. Also, \$220.00 for carving the Motto on the mantle. He prefers that Drapes be used on the 2 windows in the Library and he will furnish these and pay for them direct to the vendor. Will you please advise when the orders have been placed for the first two items and when they expect to be completed?

With reference to the Lacquering of the Woodwork and Door to the Manager's Office, - he feels that both of these items were a part of the original contract (or should have been) and he will not assume any additional amounts for these.

Also, he insists that his original instructions to you were for a Plaque with raised letters, and that this is part of the original contract, - and that a price of \$1500.00 for this out of cast stone is unreasonable and ridiculous. He would not listen to my suggestion of having the present plaque erected over the patio door and the replacement made "no charge".

I am at a loss to know what to do now but have a possible idea. Will you please call me at Richmond 9-4044 collect and I will discuss it with you? Best regards and a Merry Christmas.

Sincerely yours
W. P. Casson
W. P. Casson

WPC ANTHONY SERVICE IN DAYLIGHT SHOPS
hs

Joseph Esherick, A. I. A.
Architect

2065 POWELL STREET, SAN FRANCISCO II GARFIELD I-3643

27 December 1956

President R. G. Sproul,
University of California,
Berkeley, 4, California.

Dear President Sproul:

I hate to keep bothering you with Pelican details, but I think we have come to the kind of an impasse that only you can surmount. I have had several meetings with Mr. Anthony's Secretary, Mr. W. F. Casson, and several telephone conversations with him in recent weeks and everything seems to be ironed out to Mr. Anthony's satisfaction with the exception of two items.

First, Mr. Anthony is quite insistent that the plaque over the entrance doors be removed and be replaced by a 6' x 6' plaque into which the lettering is firmly anchored. I am told by Mr. Casson that part of Mr. Anthony's reason for wishing this is that he is afraid that the University will remove the Pelican plaque, the name of the building and his name immediately upon his death. Mr. Casson is in sympathy with our feelings in the matter and has suggested that the only answer at this point would be a letter from you to Mr. Anthony indicating to him that the University fully intends to use the building as the home of the Pelican in the good faith in which the gift from Mr. Anthony was received. Further, he suggests that you simply tell Mr. Anthony that the large plaque would be inappropriate and out of keeping in such an enormous size and that the present plaque is architecturally pleasing and in such a scale that it is harmonious with the rest of the building.

Mr. Casson had also requested that I obtain a price for carving the old Pelican motto, "Be Good, If You Can't Be Good Be Careful," on the mantel. I informed him that this would cost \$220.00 and Mr. Anthony has said that he will pay this. Thus, you will receive one of these days \$220.00 earmarked for this project. I have received instructions from Mr. Anthony via Mr. Casson to go ahead and have the work done, but obviously I need authority from the University to proceed with it. Architecturally I have no objections, and other than the sheer cornyness I have no other objections.

My principal objective, and Mr. Casson's, is to forestall any potential embarrassment in the event that Mr. Anthony does decide to give an additional twelve to fifteen hundred dollars for the new plaque which Mr. Casson, the University Architects, and myself feel would be pretty much of a monstrosity. Again my apologies for bothering you. I hope for my sake as well as yours that this will be the last time.

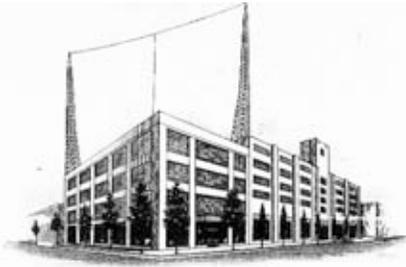
Best regards,

JE/bk

Joseph Esherick

Packard

SAN FRANCISCO 9
LOS ANGELES 15
BEVERLY HILLS



RADIO STATIONS
KFI
KFI-FM
KFI-TV
(TELEVISION)

*see also
letter Jan 5
in F.F.*

Carl C. Anthony, Inc.
SINCE 1904
CALIFORNIA DISTRIBUTOR
MOTOR CARS

Los Angeles 15
January 7, 1957

Joseph Esherick, Architect

JAN 1957

FILE.....ANS.....C.O.....

Mr. Joseph Esherick
2065 Powell Street
San Francisco 11, California

Dear Mr. Esherick:

I was unable to talk Mr. Anthony out of the Plaques as you will note from the enclosed copy of letter which I wrote to Doctor Sproul on Saturday. Since you told me the University was not inclined to issue orders unless the money was in their hands, I had Mr. Anthony's approval to include payment for the additional items in his final check.

Regarding the Plaques, - there is one point on which I am not quite clear. Your letter states "using raised bronze letters". Am I correct in my understanding that these letters are placed in the soft cast stone and they will come out in stone and not bronze? I know Mr. Anthony wants them in the cast stone and I just want to be sure.

I know erecting these plaques presents quite a problem but I hope these problems can be worked out and the job completed with as little delay as possible. Will you please let me know what the schedule is for completion?

With kindest regards and best wishes for the New Year.

Sincerely yours

W. P. Casson
Assistant to Mr. Anthony

WPC hs

"ANTHONY SERVICE IN DAYLIGHT SHOPS"

Packard

SAN FRANCISCO 9
LOS ANGELES 15
BEVERLY HILLS



RADIO STATIONS
KFI
KFI-FM
KFI-TV
(TELEVISION)

Carl C. Anthony, Inc.
SINCE 1904
CALIFORNIA DISTRIBUTOR
MOTOR CARS
Los Angeles 15
January 14, 1957

Joseph Esherick, Architect
15 JAN 1957
FILE ZANS.....C.O.....

Mr. Joseph Esherick
2065 Powell Street
San Francisco 11, California

Dear Mr. Esherick:

On receipt of your letter of January 10, I immediately phoned to Mr. Anthony, and then sent your letter to him, I am glad I raised the point about the Bronze Letters because he very definitely does not want bronze letters such as are on the building now. The letters are to be cut into the stone. Doesn't a model or mold have to be made of the Pelican? Then couldn't the letters be made on this at the same time and the whole thing pressed into the cast-stone mix. It doesn't seem to me that making these letters in the mold would cost any more than bronze letters and the time of attaching them.

I have sent Mr. Anthony's check for \$3000.00 to Dr. Sproul for these plaques (he very definitely feels they should not cost this much). Dr. Sproul says you are a good designer and now that the die is cast he feels confident you will come up with a solution that will not mar the exterior attractiveness of the structure. Therefore, they have the money so please get it done for this figure.

Mr. Anthony insists on the drapes in the library and I have ordered these through Schwabacher-Frey. They are not to have a Valance but the bookcase will have to be altered to accommodate them. Mr. Homsey made a sketch and Mr. Anthony has returned it to Schwabacher's approving the one on the right without a valance. Sorry to disagree with you but Mr. Anthony insists on traversed draperies on this window and I certainly hope you will go along with him on this.

I tried to reach you by phone before writing this letter but in case I do not reach you today I want you to have Mr. Anthony's thinking so the job can be gotten under way without further delay. Best regards,
Sincerely yours,
W. P. Casson
W. P. Casson

WPC hs ANTHONY SERVICE IN DAYLIGHT SHOPS

31 January 1957

Miss Janet Dent, Editor
The California Pelican
Pelican Building,
University of California
Berkeley, 4, Calif.

Dear Janet:

I'm writing you in the hopes that perhaps you and the Pelican staff can give us something of a hand in our latest problem. We have a request from Mr. Anthony, and he has in fact given the money for the execution, of two enormous 6 ft. by 6 ft. plaques to go over the entrance door and the library door. We have tried very hard to make something of the idea and find that it is quite impossible to produce anything that is anywhere near as good as what was originally done. For your information, and so that you can see that I'm not kidding, copies of our drawings are enclosed.

Would you, or others on your staff, presuming you agree with our opinion that the plaques spoil the two entrances, mind writing Mr. Anthony and saying that you have seen the drawings and that you think that things are better as they are and that either the money donated should be used for landscaping or someother purpose or simply be returned to Mr. Anthony.

I've always been able to work quite well with him, but in this case I seem to be completely helpless. A final thought occurs to me; maybe you could suggest that the Pelican weather-vane would be much more fun and a much better use of the money, again presuming that you agree.

I'm really pretty disturbed at the state of affairs and anything you can do to help would be very much appreciated.

For your information, we are going ahead with the carving of the mantle, the roll blinds for the south side of the editorial and managerial offices, plus the west side of the managerial office. Also we will have to cut back the bookcases for the draperies that Mr. Anthony is sending out.

The building is looking better and better. The more things you hang on the wall and the more you use the building as all of you would like to use it, the better.

Best regards,

Joseph Esberick

JE/bk

11 February 1957

President Robert G. Sproul,
University of California,
Berkeley 4, California.

Dear President Sproul:

I have not wanted to bother you with a personal meeting about the plaques Mr. Anthony has requested for the Pelican Building, so I am taking the liberty of writing you and discussing the latest conclusions of Mr. Casson, Mr. Anthony's assistant, and myself.

We have made a sincere effort to produce a design using the large plaques that Mr. Anthony has requested, but we have not been able to come up with a solution that would really accomplish what Mr. Anthony hopes. The plaques are out of scale and not at all pleasing and I'm afraid we would be open to severe criticism for what appear to me to be architectural monstrosities.

Mr. Casson has been very understanding in all of this and appreciates the fact that we at the University do have certain responsibilities to the public and the student-body in the way of adhering to sound principles and in setting examples that represent distinction and the adherence to high and lasting standards. Mr. Casson and I have concluded that the happiest solution, if this could be possibly worked, would be a call or visit to Mr. Anthony after the Riverside Regents Meeting by you, at which time you might be able to explain the above indicated feelings. Mr. Casson further suggested that you might tell Mr. Anthony that everyone on the campus was very happy with what had already been done and say quoting Mr. Casson as best I can recall it, "Look here Earle, with everybody as pleased as they are you just can't go making them unhappy in forcing something down their throats that they don't like."

I realize that this is an uncommon display of temerity in asking anyone as busy as you to take over such an unattractive task. However, this could perhaps finish things for good and all inasmuch as we are doing all of the other things that Mr. Anthony has requested.

Best regards,

CC Mr. Casson

Joseph Escherick

JF/hb

Pelican

19. III. 57

v Cassan -

- 1) I will not do plagues -
- 2) write word on blinds

1 November 1957

Mr. Earle C. Anthony
339 Vereda Norte
Palm Springs, California

Dear Mr. Anthony:

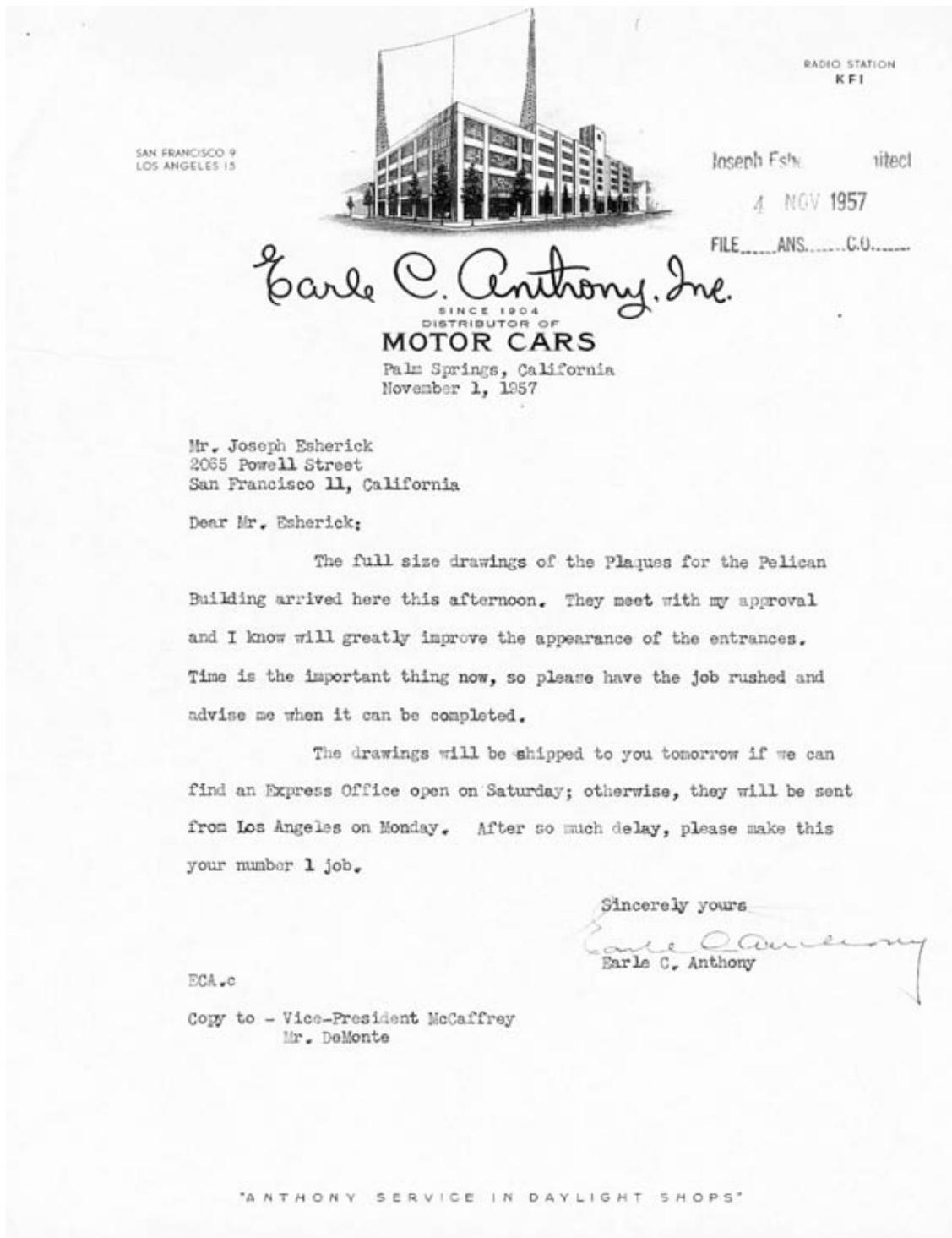
By now you must have received the full-sized drawings of the plaques. These were sent off to you yesterday by Air Express because they were too large to mail. Although they are insured I would appreciate hearing from you about their arrival.

We will need them back in order to go ahead with the final work with the contractor so as soon as I receive them here we will be able to go ahead that much faster with the work.

Best regards,

Joseph Esberick

JE/jj



19 November 1957

Mr. Louis DeMonte
Office of Architects and Engineers
University of California
Berkeley 4, California

Dear Mr. DeMonte:

This is to confirm our telephone conversation of today finally estimating that the cost of the new Pelican Building plaques will come up to approximately \$3000.00. The exact breakdown is as follows:

Robert Wilson (wrecking, framing new plaques including setting, flashing, stucco, patching, etc., etc.)	\$1881.00
Richard O'Hanlon (mold for Pelican)	\$ 300.00
Mallette Dean (design and supervision of lettering on plaque)	\$ 200.00
Architect's fee (including approximately \$440.00 in work already accomplished)	\$ 700.00

All of this seems to be reasonable and we are assuming that we should proceed with the work. There will be a slight delay however inasmuch as Mallette Dean will not be able to start work on the lettering immediately. His work should be completed however within three weeks from this date.

I am enclosing our statement of work performed to date. I consider this high in view of the accomplishment but entirely reasonable in view of the conditions under which we have been operating. This covers innumerable unsuccessful efforts to get something suitable and at the same time acceptable to Mr. Anthony. I do not imagine that

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Office of Architects and Engineers
University of California
Berkeley 4, California

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Page 2

we can possibly run into more than \$250.00 worth of work for what lies ahead. I would normally estimate that the amount would be one half of this but my experience has been such on this project that I am doubling the amount to be safe. I am sure that you realize that we are not attempting to make a project of this and will do the work as inexpensively as possible.

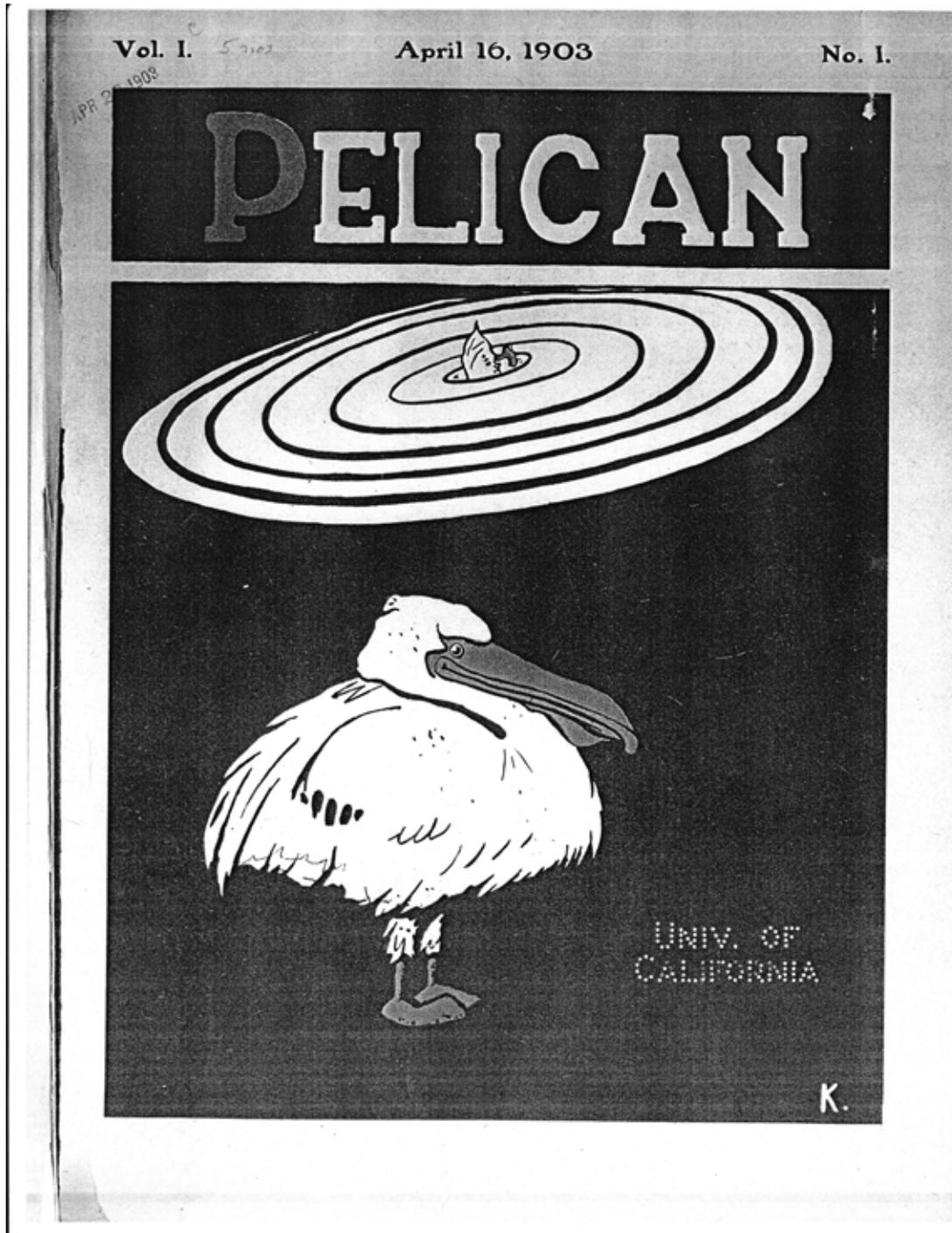
Would you be good enough to confirm my assumption that we should proceed at once with the work.

Sincerely yours,

Joseph Esherick

JE/jj

Cover of first issue of *The California Pelican*





Vol. 1 BERKELEY, CALIFORNIA, APRIL 16, 1903 No. 1

Published five times a term by the PELICAN PUBLISHING CO. Subscription rates \$1.00 per year in advance. Advertising rates upon application

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All contributions should be addressed to the Editor, 1500 Bancroft Way, Berkeley, California.
All business communications to be sent to the Manager, 1408 Bancroft Way, Berkeley, California.

"Be good; if you can't be good, be careful"



HAVING felt, for some time, the need of a more or less humorous publication, and having in vain waited for some enterprising band to fill the vacancy—and incidentally their own pockets—PELICAN has at last decided to take the initiative. So she has dusted off her desk, preened her feathers and polished up her ax, and is now prepared to give her weighty opinion on such matters as may be brought to her notice.

Long and earnestly has she searched for a suitable name, but being unable to find any which would satisfy her discriminating fancy, with the usual modesty and tendency to shrink from publicity shown so well by the other university publications, she has decided to call her periodical after herself—PELICAN.

"But why PELICAN?" will be asked. Still the name is not so inappropos. Like the type more commonly known to the Student Body, she has reached the age of discretion, she has a sharp tongue, she likes to hear herself talk, and lastly she has the everlasting habit of "sticking in her bill." So, in answer to the query, "Why PELICAN?" she will simply say, "Why not?"

A few words are still needed for a further introduction. PELICAN will publish five numbers during the term, at irregular intervals, endeavoring to appear "every little while." She desires original contributions, both literary and artistic, preferably but not necessarily with a local flavor; with a few exceptions. She does not care for comments on:

- | | |
|--|---|
| 1. The co-operative store. | 4. Dining Association meals. |
| (a) Prices. | 5. The red-tape of the Recorder's Office. |
| (b) Management. | 6. Analytic Mechanics. |
| (c) Rebates. | 7. The yellow journal tendencies of the |
| 2. The unstable condition of North Hall. | <i>Daily Californian.</i> |
| 3. Drill. | |

As these are worn out. But she *does* desire bright flashes of humor, dainty pen sketches, cartoons, short skits, unique doggerel, light verse and such material.

And here it might be well to explain her policy. PELICAN will indulge in no direct per-

The Pelican

sonalities. Except in exceptional cases, and unless the occasion is aggravated or the individual very prominent, she will leave the field to her very able friend, the *Blew in Gold*, who will, she thinks, attend to the matter in a very satisfactory manner. Nor will she indulge in the sledge-hammer blows of her rival, the *Accident*. For she believes that as a weapon, ridicule is more efficient than vituperation, and that as a moving factor laughter has argument backed into a corner.

Furthermore, she is not running a newspaper. The function of supplying daily news of what has (and frequently what has not) happened, she wishes to leave in the hands of the *Daily Casiflower*, whose successful efforts, with its "least longest wire in the world," to emulate the policy of the yellow journals should make even the *Examiner* turn green with envy.

But she has, in common with the rest of her sex, her opinions and she means to fearlessly express them, believing as she does that the field is wide for a properly conducted humorous magazine, and that she can do some little good for the University which she calls her home. And, in the words of our beloved *Prexie*, "It is good to be here."



AND now come the Basket Ball girls, clamoring incidentally for recognition from the Executive Committee and more particularly for Big "C" sweaters, which the Committee with its unromantic and unfeeling heart, has refused to grant.

Surely for once the Committee is wrong. Why should not these doughty Ladies of the Tan Bark Court be rewarded for their courage and bravery in these nerve-shattering and beauty-destroying contests? Do they not, like their brothers on the gridiron, come off the field all weary and battle-scarred? Do they not unselfishly give the best that is in them to their Alma Mater, at the expense of stray locks of hair missing and sundry broken finger nails? True, the Powers have lately tried to propitiate them by permitting the sanctity of the game to be defiled by the staring Eye of Man, but even this does not satisfy them.

PELICAN says give the girls their sweaters! Only let this be a condition—that the sweaters are to be worn to college and not hidden away in the innermost depths of the feminine world. For if the Associated Students pay for them, why should they not be given the benefits of their use?



WELL, now that *Chappie* of Stanford has celebrated Junior day in fitting fashion, we of California would like a little confab. We like *Chappie's* looks. Behind his cap and bells we can see the shrewdness glittering in his eyes. And we find a sound sanity in the fashion he holds up his mirror to the foibles of a foolish world.

But we have a small sized hammer of our own with which we intend to drive a few wholesome truths home.

In the first place, *Chappie*, California has not the swell head. Though we evince the highest respect toward his highness, the Bishop of Berkeley, and though we do occupy a goodly portion of the foothills of "beautiful Berkeley," yet we are modest. We do not pose as being Berkeley even though the town denizens may think that we are it. The humble but euphonious title of California suits us to a T.

So, *Chappie*, we wish to drive home with our little hammer that California is our name. We can recommend to you a careful perusal of the next Carnot Medal you may see; and there find it inscribed to the students of California and of Palo Alto.

And again, *Chappie*, we can congratulate Stanford on having such a consoling philosopher with his philosophy on tap. It is only too true that "Berkeley (California, *Chappie*) has a pretty clean list of victories this year, and a fair chance at the remaining events."

From such a prospect as this most Stanford men could derive but a gloomy consolation. But, *Chappie*, you show you are the real stuff by philosophizing a bit. "Stanford athletics are not to be measured in the prizes of a year." 'Tis true, indeed. Up California way we might phrase it thusly: "Stanford athletics are to be measured in the lack of prizes of a year." But then you see, *Chappie*, we are not philosophers. It does our hearts good to hear that Stanford's athletes keep busy, "too busy to win victories," in fact. Stanford's athletes have a habit of keeping busy in this style. But, strangely enough, *Chappie*, they have time enough afterward to tell how it all happened.

And now, *Chappie*, old man, we hope our little hammer has not been wielded in vain. In the future "California," if you please. And may the ashes of the good Bishop Berkeley rest in peace.

The Pelican

7

"Saw my pet cow? Followed you around like a pet dog, eh?"

"Like a dog! Why of course. That's the reason why she decided not to climb up my tree. Never saw a dog climb a tree. But she followed all right."



Already Receptive

"Go in, old man, you've got it," whispered the anxious second.

"Have I missed getting any thing that has been offered me yet?" growled the brutal prize-fighter trying to open one eye.



"One drop too much," murmured the repentant murderer as he shot through the deadly trap.



THE ELASTIC LIMIT.



No Cinch

"I'll be hanged if I stand this," yelled the exasperated defendant.

"No, you're wrong," said the judge—"sixty years. Next case!"



A Butt In

I.
She smiled,
It seemed
She beamed
At me.

II.
She stopped,
It seemed
She'd beamed
At him.



Prof. (severely)—"We have a happy faculty for—"

Gentleman Student (incredulously)—"A what?"

Prof. (blushing)—"Excuse me. I see—we have a faculty for etc., etc."

"That's a darn good stunt," said a man in the gallery when the dwarf comedian left the stage.

The Pelican

Noah was Tight

Ham leaned over the side of the float,
On such fishing he certainly did dote;
Then startled his father
By saying, "Oh bother,
There's only two damn worms on the boat."



Thought you and Bill were not in yesterday!"
"Were. Six bottles."
"But you just said you were out."
"Was—six bottles—were in my room."



"Hello, what's the matter? you look bad!"
"That's it."
"What do you mean—that's what?"
"I don't feel it. So that must be it, if there is any."



Hits the Mark

"How does that lunk-head happen to be such a big gun in society?"
"I've heard it said he was a smooth bore."

Quite So!



"In rushing, it is not the actual deed we distrust, it is the probable result. We fear the tendency to rush is not stamped out."—
Faculty Report.



Brother Dan seems so queer,
The other day when he was near
Upon his breath I smelt some bear.
"Why brother Dan! where have you been?"
Were the words I then put in,
And these words were brother Dan's
"Why I only called at Annie's."
—JOE KITTY.

Teacher—"Why did they kill the fatted calf, Fred?"
Fred, the Butcher's Son—"It was a steer."



"He won't burn up North river," wrote the prex to the doting pa, "but if it froze up I'll back him to skate plum to the head waters."



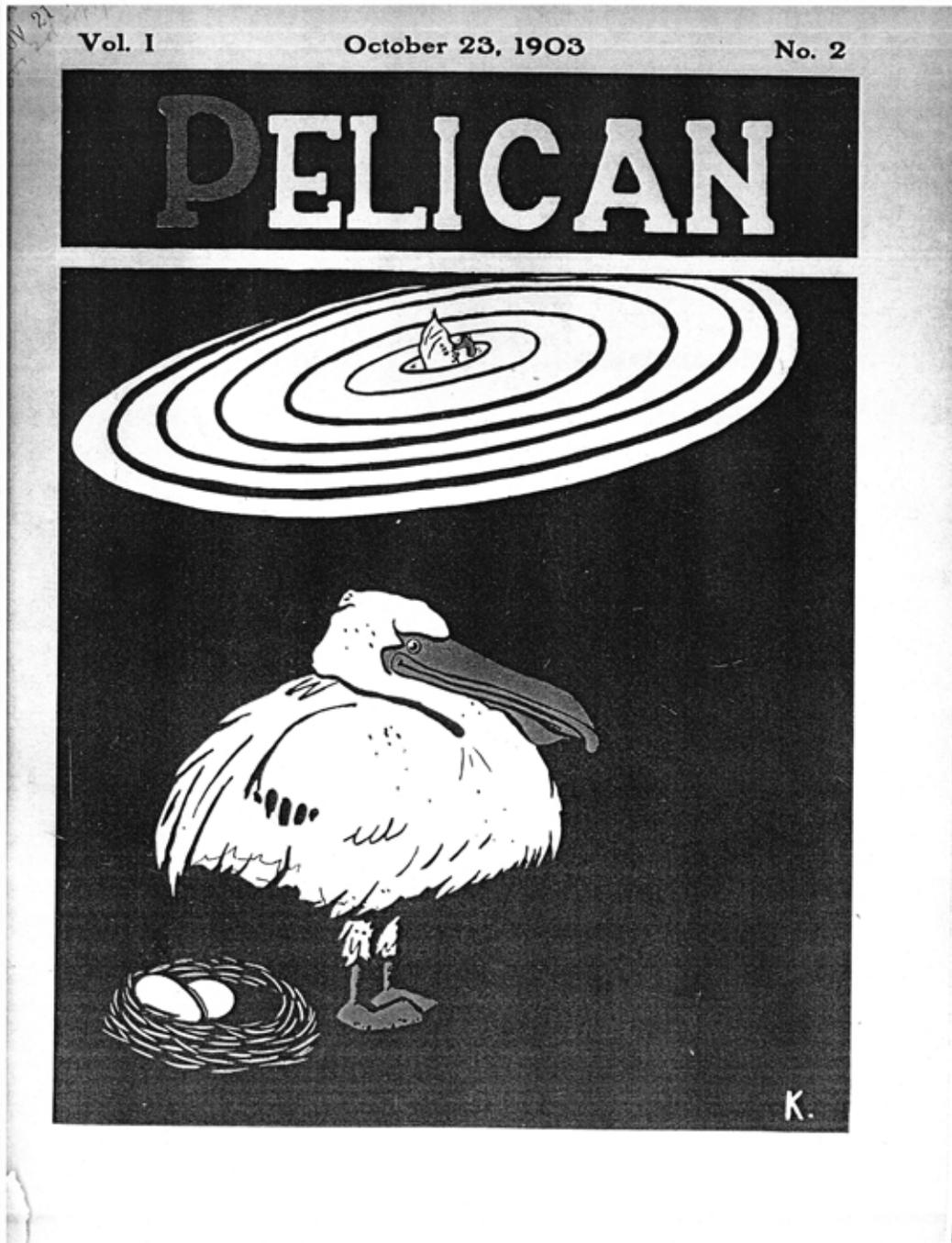
Patient

"But," said the weeping relative, "uncle ain't dead yet!"
"Never mind," the magnanimous undertaker replied, "I'll wait."



"I'm tired of being a fake," sighed the paper as the printing press made it into a lottery ticket. "When I was rags I helped make a man with hock bottle shoulders look like Jeffries."

California Pelican second issue cover page--note the eggs in nest



Another early *California Pelican* page with Rube Goldberg illustration



Your Labor Day

You've got a board an' strategic best
A Eureka mile, wid th' burst an' heat
An' talk, an' jaw, an' job, an' cloth
An' hats wid ribbons on, an' hostile goes
T'ween engineers an' classic plugs
Who joyus whales each others mugs
An' gulls about who rustles stuff
To keep the soul an' body snuff
Together in the biggotted mass,
And fills his courage so he can
Brave up pluckily when he goes
To thow out his masly chest an' pose
For sister's camera, and mother stan'
Alookin' at her little man.
With papa's worn, old, yellow pants
And lookin' tough to get de chance
Of showin' the college guys that you
Aint made an' putty, brass an' glue.
So stay at workin' if you can
An' perhaps you'll bea union man