

BERKELEY ARCHITECTURAL HERITAGE ASSOCIATION



THE BAHHA NEWSLETTER



NO 142

ANNUAL PRESERVATION AWARDS NUMBER

SUMMER 2013



COMING UP !
FALL LECTURE SERIES



THE BAHA NEWSLETTER

NO. 142

SUMMER 2013



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Cover: California Faience tile showing the Campanile. Photo courtesy Dr. Kirby W. Brown. Upper left: University Art Museum. Craig Buchanan, 1978. Upper right: U.C. Press Building, Oxford at Center streets. Daniella Thompson, 2007.

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GIFTS TO BAHA

Jerry Sulliger: a collection of old telephone directories, including some from 1906 and 1907; a copy of *A Historical Review of the East Bay Exchange* (1927);

Dorothy Cahill: several books on local architecture, including an early printing of *Buildings of Berkeley* by Robert Bernhardt;

Arthur and Norma Dunlop through Dunlop Family Trust: a monetary bequest left to BAHA;

Megan Thurmond-Smith: monetary donation;

Charlotte von der Hude: monetary donation for porch repairs;

Nancy & Bayard Allmond: old BAHA newsletters, tour guides, and other archival material;

Phila Witherall Rogers: old BAHA newsletters, tour guides, and a copy of *The Closing Circle* by Mary Tolman Kent;

Carl Moore: 2 copies of *A History of the Faculty Club* by James Gilbert Paltridge;

Patricia Angell: membership renewal in memory of her husband, architect Gene Angell.

Lucia Howard of Ace Architects: Partial sets of blueprints for Julia Morgan's 1916 Turner Building in Oakland, and Walter T. Steilberg's College Women's Club, Blake House in Oakland, and Sara Bard Field Cottage. A book with a pasted-in dedication to Julia Morgan, probably by Walter Steilberg.

BAHA lost a long-time member and friend of preservation with the recent death of **Grace Buzaljko**. Grace, who knew Alice Greer, owner of the McCreary-Greer House, suggested BAHA to Miss Greer when she was looking for a non-profit organization who would accept her gift of the house to ensure its preservation. The house was given to BAHA in the summer of 1986. We are forever grateful to Grace for the part she played in this tremendous gift to BAHA.

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Produced July-August 2013. Contributing writers this issue: Susan Cerny, John English, Daniella Thompson, Awards Committee

MESSAGE FROM THE PRESIDENT



This issue of the Newsletter represents well the gamut of BAHA events and interests. We feature the Fall Lecture Series, ably assembled by Daniella Thompson; followed by notes on the most recent Berkeley Landmarks by Daniella and by Susan Cerny, whose volume, *Berkeley Landmarks*, BAHA published in 2001. The indefatigable John English comments on several key preservation issues.

The 2013 Preservation Awards occupy an appropriate six pages, since Jane Edginton and her hard-working committee have combed the city for the best rehabs and restorations of the last year, both public and private. Thus BAHA tracks the texture and quality of these projects. We hope that members of BAHA will forward their own observations on current work in the next months.

Finally, we acknowledge the many gifts and contributions to BAHA from our members and friends. We can always use more help. Please inquire. BAHA is truly lucky that Anthony Bruce has such a tenacious memory and a drive to record these matters for the members and the public.

A word about the current preservation tussles in Berkeley. As a resident of West Berkeley for the last thirty years, and an employee (at Moe's Books) on Telegraph Avenue for half that time, I have been aware of Berkeley east and west, flats and hills. In the mid-90s, I got involved in a neighborhood battle over a large project at the corner of Delaware and San Pablo, where a historic nursery disappeared. Soon after, I was recruited for the Telegraph Area Association, where I met John English and Lesley Emmington Jones. We had a lot to do with the Southside Plan, the scaling of the Presbyterian campus, and the battles over the Woolley and Blood houses. We also went on to an engagement with the Downtown Plan, where John English, the recently deceased Patti Dacey, and many others devoted their efforts to ensure a livable scale for the Downtown. The outcome is still in the balance.

I think there is a simple lesson in all these planning struggles. Often, the City or developers propose rather grand projects. It is customary for us preservationists to squawk and suggest something more in scale, more in character. Often derided for our criticisms, we may or may not prevail. At the moment, in the Downtown, we can discern two contrasting examples. On the block bounded by Oxford, Center, Shattuck, and Addison, there was once a fabulous plan for a hotel tower (where the Bank of America stands) and a rather large Berkeley Art Museum. Owing to lack of funds, the University has rethought its plans for the new museum. The unimaginable has occurred. A portion of the classic New Deal Moderne U.C. Press Building has been retained and will frame the new museum at the east and at the south. The western portion of the block remains a bank, with public amenities—the plaza at the corner of Center and Shattuck. What would have been a monolithic development has become piecemeal change. Not a bad development. We have been spared a tower that apparently is uneconomic.

However, a few blocks down Shattuck Avenue, a massive tower/block is proposed for the rear of the vintage Shattuck Hotel. The proposal is in flux. We urge all of you to look at the images on page 8 and consider what this project would do to Downtown. Please make your opinions known.

—John McBride, President

FALL LECTURE SERIES

LIVING WITH ARTS & CRAFTS

BAHA is pleased to announce three new fall lectures to be held at the Hillside Club that will focus on many a Berkeleian's favorite topic. These lectures have never before been presented in the Bay Area, and two of them are being created especially for BAHA. Tickets for individual lectures are \$15; \$40 for the series. Please mail your check to BAHA, P.O. Box 1137, Berkeley, California 94701, and enclose a self-addressed stamped envelope. You may also order online at <http://berkeleyheritage.com/calendar.html>

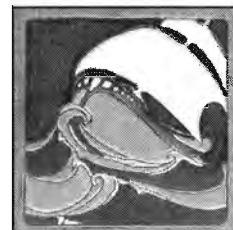
The Tiles of California Faience, Berkeley, Cal., 1913–1959

Thursday, September 26, 2013 at 7:30 pm

Dr. Kirby William Brown (with Riley Doty)

Did you know that Berkeley was once home to a prestigious ceramics manufacturer? California Faience was established by William Victor Bragdon and Chauncey Thomas, accomplished ceramicists from the East Coast. Thomas had studied at the Pratt Institute under Arthur Wesley Dow, and both Thomas and Bragdon studied at Alfred University under Charles Fergus Binns. In California, they became instructors at the California School of Arts and Crafts in Oakland.

California Faience created hand-crafted tiles and pottery for the high-end market. Their most famous and influential tile installations are to be found at Hearst Castle—a veritable treasure trove of tile. In this lecture, tile scholar Dr. Kirby William Brown, who is William Bragdon's grandson, will present a retrospective showing the entire range of beautiful pottery and tiles made by the California Faience company, including early work by Chauncey Thomas. Featured will be several unique custom tile commissions that have never before been documented, along with a review of the tiles at Hearst Castle and examples of many architectural installations in Berkeley. Dr. Brown is writing the definitive book on the subject and will curate the exhibition *Of Cottages and Castles: The Art of California Faience*, Feb. 22 to May 17, 2015 at the Crocker Art Museum in Sacramento.



A California Faience tile. Source: tiles.org

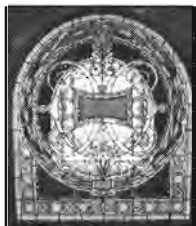


Sitting in Style: The Birth of a New Furniture Design

Thursday, October 24, 2013 at 7:30 pm

Timothy L. Hansen

In this illustrated talk, Arts & Crafts scholar Timothy L. Hansen will present little-known information about the beginnings of the American Arts & Crafts Mission-style furniture. He will focus on furniture design from 1894 to 1900 in the San Francisco Bay Area, New York, and Grand Rapids, Michigan, with a new explanation of how the American Arts & Crafts furniture style emerged, and its consequences. The talk will conclude with a reflection on why Arts & Crafts still matter today. Pre-1900 Arts & Crafts furniture will be on display.



Courtesy Theodore Ellison.

Progressive Leaded Glass in Turn-of-the-Century America

Thursday, November 14, 2013 at 7:30 pm

Theodore Ellison

In this illustrated presentation, stained-glass designer and scholar Theodore Ellison will outline the development of decorative art glass as it grew away from the European tradition toward original idioms created by progressive artists, architects, and designers all over America. Focusing primarily on domestic work, the talk will look at various regional styles and will feature rarely seen images of leaded glass installations from private residences across the country.

BERKELEY'S LATEST LANDMARKS

No. 315. Mary J. Berg House, 2517 Regent Street

William Garfield May, Designer (1901)

Designated: 1 November 2012

The Mary J. Berg House is the oldest surviving building on the 2500 block of Regent Street. It was constructed when the streets south of Dwight Way were beginning their transformation from farmland to suburban neighborhoods, and nine years before the appearance of the neighboring First Church of Christ, Scientist. This area is particularly vulnerable owing to its proximity to the University campus and to Telegraph Avenue. Close to half of the buildings that stood on the 2500 block of Regent Street in 1911 have been demolished to make way for large mid-century apartment buildings, robbing the street of much of its historic fabric.

Home to the Berg family from 1901 until 1959, the Berg House was leased to the U.S. Government in 1943 and converted to five apartments for wartime housing, accommodating workers at the Kaiser shipyards in Richmond. Since 1988, the house was owned by a series of out-of-town landlords who allowed it to deteriorate through neglect and improper remodeling, yet its street façade remains practically intact.

The building was sold again in 2011, and the new owners applied for a demolition permit. Community action resulted in a Structure of Merit designation for the Berg House. The owners appealed this designation to the City Council, but the public hearing, scheduled for May 21, 2013, was never opened.

No. 316. Harold E. Jones Child Study Center

2425 Atherton Street

Joseph Esherick (1958–1960)

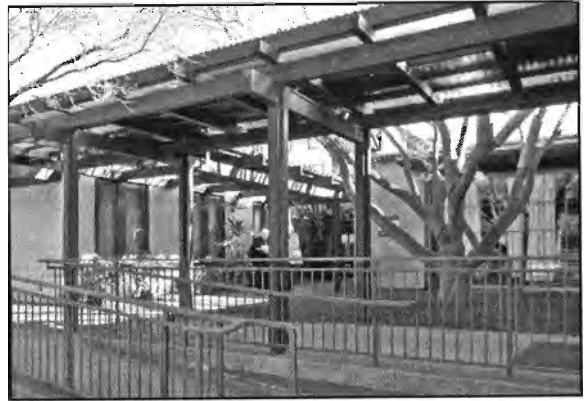
Designated: 6 June 2013

On June 6, 2013 the Harold E. Jones Child Study Center, 1960, was designated Berkeley's newest Landmark. The Landmark Preservation Commission vote was unanimous. The commission found that the center was significant for its architectural as well as for its cultural merit.

The complex, located at 2425 Atherton Street between Channing and Haste, is an important example of mid-20th century school architecture designed to maximize children's freedom of movement and independence of choice. By making the outdoor play space larger than the indoor classroom, and by differentiating structurally between children's and adult's perceptual zones (a three-foot high zone, rich with interest for children, and a higher area for adult display and storage), the designers communicate expectations congruent with a "progressive" and humanistic pedagogy.

Designed by architect Joseph Esherick (AIA Gold Medalist, 1989), it is one of Esherick's more notable public works, in contrast to his residential work. Culturally, the center is identified with the University's commitment to research in child development and is associated with studies by a number of internationally known scholars.

This landmark designation includes the entire site and complex of two buildings, walkways, trellises, courtyards, plantings, perimeter fences, the partially covered outdoor play spaces, and the play areas not covered by roofing. The Center has integrity of location, use, and materials that include original exterior design elements such as the colored stucco, trellis and colored plastic trellis coverings, window and window trim, and pebble-embedded walkways. Only minor alterations have been made, and repairs have replicated original materials and colors.

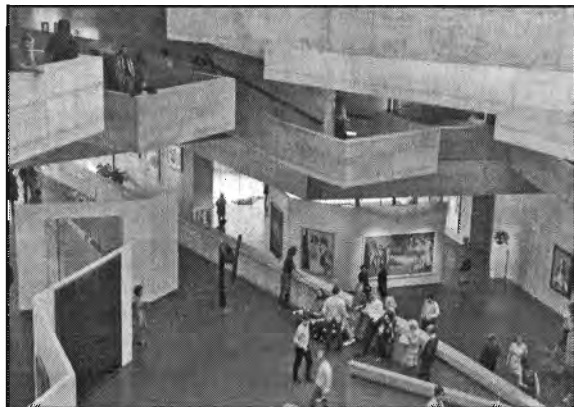


Harold E. Jones Child Study Center. Susan Cerny, 2013.

PRESERVATION BULLET POINTS

• PRESENT & FUTURE ART MUSEUMS

On its site between Bancroft Way and Durant Avenue, a unique modern building opened in 1970: the University Art Museum, now called the Berkeley Art Museum and Pacific Film Archive (BAM/PFA). In 2012 the City's Landmarks Preservation Commission officially recognized the museum's historical significance by designating it as a Landmark. But the museum ought to also be listed on the National Register of Historic Places. Though a property that's less than 50 years old can't be so listed unless it's demonstrated to have "exceptional" importance, the University Art Museum does appear to meet this test. It has had outstandingly influential programs regarding both art and film, and the Brutalist-style building is recognized as an architectural masterwork.



The University Art Museum. May Dornin, 1972

A National Register application, prepared for BAHM, was previously submitted to the State's Office of Historic Preservation (OHP) and has twice been extensively revised in response to OHP staff requests for changes and extra information. Now it's probable that the nomination will be formally considered by the State Historical Resources Commission (SHRC) at its November 8, 2013, meeting in Sacramento. Official confirmation of that date and of the meeting place is expected to come out two months beforehand. It will then be important for preservationists, and architecture buffs in general, to help support the nomination by speaking at the hearing and/or writing to the SHRC.



Construction of the new University art museum within the shell of the U.C. Press Building. John McBride, 2013.

BAM/PFA plans to relocate to a Downtown site at Center, Oxford, and Addison streets by renovating and reusing, and constructing an addition to, the 1939 Moderne-style U. C. Press Building, which is also a City-designated Landmark. (The metal-skinned and sculpturally shaped addition will mostly be along the north side but will also include a slender southward extension, across part of the 1939 building, with a café that will even jut out above the Center Street sidewalk.) At that site, preliminary work started early this year. The construction schedule aims for completion in time to let BAM/PFA's new home open to the public in 2016.

The University has announced its intention to then "repurpose" the museum's present building, rather than demolish it. However, this building's future use or uses haven't been determined yet.

• NEW SITE FOR TWO HISTORIC SOUTH-OF-CAMPUS HOUSES

At 2509 Haste Street, the landmarked 1876 Italianate-style Woolley House sits forlornly with its paint decaying, visually overpowered by the big, new UC dormitory right beside it. Two blocks away, at 2526 Durant Avenue, the 1891 Queen Anne-style Blood House, which is a designated Structure of Merit, has in the past been altered in various ways (such as applying stucco over its original wood siding). But soon both houses will (after shearing off some non-original additions) be moved to a site at Regent Street and Dwight Way and rehabilitated there. The

plan was okayed this summer by the LPC, and the applicant hopes the moving will happen this fall.

The relocation site now is almost entirely an open parking lot. At its street-intersection corner there's a tiny circa-1900 building that's sometimes referred to as the "Bonnet Box," using the name of a hat shop that at one time occupied it.

Under the approved plan the Woolley House will be in the site's northern part, with its front porch facing Dwight. New steps will be built at the side of the porch, rather than rising to its center as the steps now do. (At the LPC meeting some concern was expressed about resultant weakening of the facade's symmetry, but this may be unavoidable given the site's dimensional constraints.) The house's present main level will constitute one dwelling unit. The now-shallow lower level will be increased in height, and provided with new windows, to enable creating two units inside it. The two chimneys that the house once had will be re-created.

The two-story Blood House will be in the site's southern part, facing Regent, and will have one dwelling unit on each floor. The present surface stucco will be removed and the wood siding beneath it restored as necessary. The Bonnet Box will be attached to the house's back and used as one of the first-story unit's bedrooms.

The project will ensure long-term survival of the historic Woolley and Blood houses, in an immediate locale that's quite characterized by buildings of sympathetic scale and vintage. Indeed placing the two houses there will add to the already strong case for designating the Regent/Dwight vicinity as a Historic District.



The Bonnet Box, aka "Chez Faye," 1940s. Courtesy Faye Joyce.

• POTENTIAL WEAKENING OF DEMOLITION CONTROLS

The City Council recently considered adopting a complex set of amendments to the Zoning Ordinance's Chapter 23C.08 (Demolition and Dwelling Unit Controls). Supposedly these are meant just to clarify requirements, conserve housing affordability, and protect existing tenants. But a closer look raises serious concern about the real effects.

In a letter to the Council, BAHA wrote that some proposed changes may weaken current barriers to demolishing buildings that aren't yet landmarked but are in fact historic. To illustrate, Section 23C.08.020.A's present language "a building containing one or more dwelling units" would be changed to "a building constructed prior to June 1980 on a property containing two or more dwelling units"—thereby apparently making it easier to demolish historic single-family houses. BAHA's letter also said that citizens need more time to provide input about the complex amendments, that there had been no CEQA review of the proposed changes, and that the City would need to provide evidence that the amendments wouldn't endanger historic resources.

At its July 2 meeting the City Council decided not to proceed with immediately adopting the amendments. Instead it referred the matter to the Housing Advisory Commission and the Planning Commission "for consideration." Preservationists will need to keep a wary eye on all this and provide timely input.

• HUGE DEVELOPMENT PROPOSED BEHIND THE SHATTUCK HOTEL

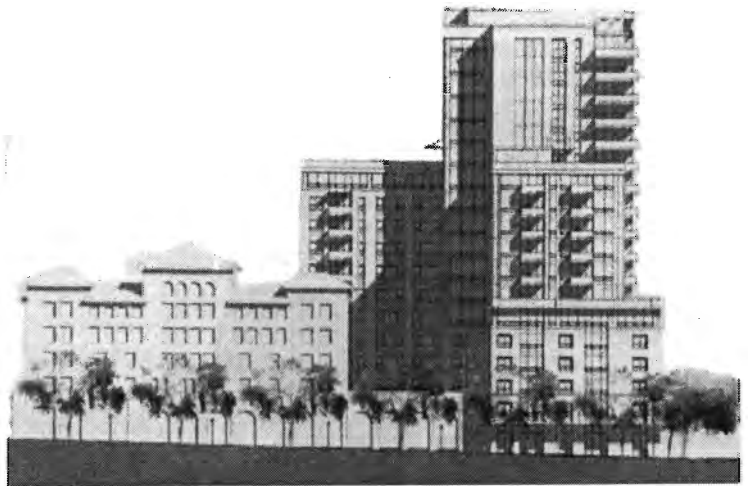
Major preservation issues are raised by a proposed massive development directly west of the Shattuck Hotel, within the block bounded by Harold Way, Kittredge Street, Allston Way, and Shattuck Avenue, all of which block is a designated landmark site.

A "conceptual application" for the project, to be named "The Residences at Berkeley Plaza," was submitted last December. It called for demolishing everything between the hotel and Harold Way, including the entire Walter Ratcliff-designed 1926 addition (with interesting tiled parapets that resonate with the Mission Revival hotel and with the landmarked Armstrong College building across Harold Way); creating a sizable mid-block plaza; and

constructing a new building of which one part would be 12 stories high and another would rise to 18 stories. The proposal also involved eliminating the present Shattuck Cinemas.

During subsequent public review there was criticism about losing the cinemas and the value of having a mid-block plaza. In response, project plans were submitted this June for two alternatives. One is basically the same as the December submittal. The other would provide six “state of the art” screening rooms and would replace the mid-block plaza with a small corner plaza—but would still include essentially the same configuration of 12- to 18-story new construction. A building that wide and tall could visually overpower the historic hotel, and one end of it would block the important vista from the Campanile steps toward the Golden Gate. Another concern is that, as depicted in the elevation drawings submitted thus far, the proposed façades have a could-be-anywhere look that fails to adequately respond to their historic surroundings.

For the Environmental Impact Report that the project will need, the crucial public scoping process could start as early as September. It will be vital for the EIR to assess a truly sufficient range of alternatives that would avoid or significantly reduce impacts on historic resources.



Elevation of the proposed apartment building, The Residences at Berkeley Plaza, viewed from Allston Way looking south, and showing the proposed new building's relationship to the existing Shattuck Hotel building at the left. From the Conceptual Project Application for the City of Berkeley by HSR Berkeley Investments, LLC, dated December 20, 2012.



The Shattuck Hotel's frontage along the west side of Shattuck Avenue between Kittredge and Allston. (Architect Benjamin G. McDougall's rendering for the 1913 extension of the building.) Postcard courtesy Anthony Bruce.

2013 PRESERVATION AWARDS

BAHA is proud of our long history of encouraging and recognizing historic preservation, since the first BAH Preservation Awards were presented in 1979. This year, we again celebrated, at the BAH Preservation Awards presentation at the BAH Annual Meeting on May 30, the best preservation and restoration projects in Berkeley that had been brought to our attention and nominated.

Thanks are due to the Awards Committee: Mary Lee Noonan, Carrie Olson, Sally Sachs, and Jane Edginton, Chair, for their time, dedication, and fine judgment. Special thanks to Carrie, who, once again, created the superb power-point presentation of each awarded building. Heartfelt thanks, also, to this year's owners, who have welcomed the Awards Committee into their homes and lives, and to the other principals in the projects, who have cooperated with the Committee in every way. We ask for and encourage your help to nominate any outstanding preservation work newly completed in the next six months.

COMMENDATIONS

1. Warren Cheney Cottage (*Carl Ericsson, designer, 1902*)

1632 – 62nd Street

Relocation

Dmitri Belser and Tom White: *owners*

Kevin Hufferd, UC Berkeley Real Estate

Phil and Celeste Joy, Phil Joy House Moving: *house mover*

Andus Brandt: *architect*

Eric Angress: *contractor*

Dan Tobin: *contractor*

Thomas Pedemonte Fine Woodworking: *woodworker*

Dale Morris, Walker Morris Painting: *painter*

Armando Esparza, Armando Plastering: *plasterer*

John Dalzell, Shelter Builders: *roofer*

Bill Rayno, R&J Consulting: *heating system*

This Swiss Chalet-style cottage was built at 2243 College Avenue as a back-garden rental cottage for Warren and May Cheney, who lived in front at 2241 College. It appears to have been inspired by Maybeck's Boke House, built nearby at 23 Panoramic Way a few months before.

In 1939, the University of California purchased both Cheney houses for its expanding campus. Used as offices, the houses suffered much abuse. In 1990, they were designated City of Berkeley Landmarks. Their site, which lay between Boalt Hall School of Law and the Haas School of Business, was targeted for development, and in October 2009, UC issued a request for the purchase and relocation of the houses.

The Cheney House (1885) found no takers and was demolished in March 2010. The Cottage was acquired for \$17 and moved in two pieces—first to University Village in Albany, where it sat for a year while the new owners navigated Berkeley's inscrutable permit process; then to the 62nd Street lot,



The Cheney Cottage undergoing restoration at its new location. Tom White photo.

where an Italianate Victorian had to be moved to the rear so the Cheney Cottage could take its place at the front.

On site, the cottage's two floors were reattached, and the long restoration work began. Redwood paneling, beams, and casework in the living room, dining room, stairway, and second floor hallway were scraped clear of many paint layers, sanded, and shellacked. Missing features, such as the built-in benches and the corbels at the entrance, were created. Plaster walls and ceilings were hand-troweled with new plaster. Electric and plumbing systems were updated, kitchen and bathrooms fitted for use. After more than 70 years of shabbiness, the Cheney Cottage is habitable again. The efforts of all involved have been no less than heroic.



The newly restored Pelican Building (now Anthony Hall). Carrie Olson, 2013.

2. Anthony Hall (formerly Pelican Building)

(Joseph Esherick, architect, 1956)

University of California Campus

Renovation and Repair

Regents of the University of California: *owner*

Teri Mathers and Tom Leffler, UC Berkeley Capital

Projects: *project managers*

Noll and Tam Architects: *architects*

McCarthy Building Company, Inc.: *general contractor*

A charming pavilion sheltering under oaks and redwoods on the south bank of Strawberry Creek, Anthony Hall is a modern interpretation of a Maybeck-designed building, and not by accident. It was a gift to the University from broadcasting and automobile magnate Earle C. Anthony, who had founded the campus humor magazine *California Pelican* in 1903 and wanted to give it a permanent home.

Anthony admired Maybeck's work and engaged him in the 1920s to design his Packard showrooms in San Francisco, Oakland, and Los Angeles, as well as his Los Angeles mansion. But by 1954, when Anthony decided to donate \$90,000 for a building for the Pelican, Maybeck was already in his nineties and referred the commission to Joseph Esherick.

The Pelican Building is Esherick's tribute to Maybeck, exemplified by wide, sheltering roof eaves; unfinished redwood posts and beams; dragon-head beam ends; industrial steel-sash windows; rough stucco tinted a blotchy red; a colonnaded trellis; and cast-concrete post capitals bearing pelican reliefs.

The building was recently seismically strengthened and ren-

ovated. As part of the work, the pelican reliefs were cleaned and reset. The four Sonotube-formed concrete columns on the front porch had deteriorated and were replaced with reinforced replicas. Graffiti removal was also done.

Inside, staples were removed from walls and woodwork. The wood was removed, smoothed, and replaced.

The iconic pelican statue in front of the building had been deprived of its upper beak more than once. To prevent further mishap, the beak was reinforced with a steel bar and concrete. The surrounding lawn was removed and replaced with vegetation requiring less maintenance and less water.

AWARDS

1. Frederick Johnson House (1904)

2823 Benvenue Avenue

Restoration

Jenny Harrison: *owner*

Harrison Pugh: *son and collaborator*

Bob Buckter: *exterior paint colors*

Victor Stuart: *interior paint colors*

Alex Diaz: *landscaping and woodwork restoration*

This graceful Colonial Revival house, with its uncommon, asymmetrical façade, was built for a San Francisco lumber merchant. The second owner, Thomas Montgomery Earl, was a shoe manufacturer. In more recent years, the house fell upon leaner times, serving as student housing. In 1999 it was purchased by the current owner, who set about to restore it to its former beauty. Both exterior and interiors benefitted from years of patient and dedicated work. Inside, the redwood in doors, windows, moldings, and wainscots, originally coated with linseed oil and blackened over the years, was laboriously sanded, stained, and finished to its current glow and satiny smoothness. The worn-down fir stairs were replaced with oak, the present owner doing the carpentry work. In the dining room, where original wall paneling and sideboard had been removed by a previous owner, restoration took years of trial and error, until the correct period look was accomplished. Now, gleaming new board-and-batten wainscoting matches the original. A newly designed fireplace and a modified, auction-bought sideboard look as if they've always been there. Throughout the house, carefully selected period light fixtures strike the right note. The charming kitchen is entirely the present owner's creation. Both beautiful and practical, it demonstrates how

an old house can be successfully adapted for the 21st century while retaining its historic character. Outside, the corbels under the roof eaves are a recent recreation of the original ones. Although the owner had never seen the latter, her replicas are just right. Fine-tuning the exterior paint colors took several iterations until she was satisfied.

2. Wallace-Sauer House (*John White, architect, 1905*)

1340 Arch Street

Restoration of House and Garden

Karyn and Jack Newman: *owners*

Gary Earl Parsons: *architect*

Zander Brennan, Zanderbuilt: *contractor*

Chris D'Andrea: *garden gate contractor*

The physical beauty and climate of Berkeley inspire the goal of building with nature, an ideal that was perhaps first fully realized by Maybeck and his circle in the chalet houses of the Berkeley hills. Among them is the gracious home perched high above the corner of Arch and Rose streets, designed by John White, Maybeck's brother-in-law. The remarkable restoration of both the house and garden has resulted in the reaffirmation of the relationship between the two.

The work undertaken on this City of Berkeley Landmark by new owners restored the house for family living while reintroducing appropriate period style in areas altered by previous remodels. Small sinks, bathrooms, and a back staircase were removed. The kitchen renovation is in harmony with the style of the period, even reintroducing a breakfast nook where one had obviously been lost. Whether in the elegant master bathroom or on the private deck near the back door, one has the sense of being in a wonderful tree house.



The Wallace-Sauer House, from Arch Street. Carrie Olson.



The Johnson House. Carrie Olson, 2013.

New French doors, crafted to re-create the originals, open from the dining room to the expansive garden, which has been totally redesigned. The surrounding fence was rebuilt, incorporating new gates that open to welcoming patterns of access. Disparate garden uses are gracefully integrated into a series of virtual rooms: a children's play area, a vegetable garden, herbs, a chicken yard and coop, a compost area, and a more formal area to relax on the lawn or amble along the flowered paths.

3. Marion Beadles House (*John Hudson Thomas, architect, 1925*)

1464 Le Roy Avenue

Restoration

Shirley and Michael Issel: *owners*

Jim Williams, Jetton Construction: *project coordinator*

Jerri Holan: *permit plans*

Nathan Wood: *master carpenter*

Richard Spenser, Berkeley Plastering: *stucco/plaster*

Chris Mast; Eric Clausen: *coppersmith; ironsmith*

Peitsa Hirvonen and Gregory Potter, SESCO: *electrical*

Bob Sloat, Boss Mechanical: *HVAC 2-zone system*

Stephan Ligne, Tri Color: *painting*

Steve Peterson: *cabinet finishing*

Keith Oppelt; Ragnar Boresen, Sink Factory;

Cathy Strahan, Anawalt: *plumbing and fixtures*

Carlos Canno and Redalfo Rizeo, WestCo:

slate roof and gutters

Riley Doty; Phylece Snyder; Michelle Nelson:

tile work and design

Thomas Pedemonte; Isaih Abbatiello: *woodwork*

Theodore Ellison: *stained glass*

Tom Brown: *cabinets*

Baker Marble & Granite: *counters*



Beadles House lantern. Carrie Olson, 2013.

After Marion Baker Beadles, a home economics teacher in the Berkeley and Oakland public schools, lost her home in the 1923 Berkeley Fire, she engaged John Hudson Thomas to design a replacement. The architect's unmistakable hand is evident in the cascading roof-lines, rough plaster walls, heavy beams, and unusual spaces. When the current owners purchased the house in 1979, it required much work. During those early renovations, disaster struck when workers set the top of the house on fire while burning old paint.

Over time, the owners came to understand the language of the house and developed a strong feeling of stewardship. In their recent restoration project, they appear to have channeled John Hudson Thomas' sensibilities. Major structural and seismic reinforcements were accomplished with no visible marks. On the roof, the old cedar shingles were replaced with thin slate, which requires minimal additional support.

The kitchen and bathrooms were remodeled within their original footprints; their casework matches Thomas's original designs in the house. Artisan tiles from Motawi Tile Works and McIntyre Tile, and period-compatible materials and fixtures lend the right note. Throughout, the quality of craftsmanship is exquisite.

4. North Berkeley Branch Library

(James W. Plachek, architect, 1936)

1170 The Alameda

Exterior & Interior Restoration

City of Berkeley: *owner*

Tom Eliot Fisch: *architect*

Cathleen Malmstrom, Architectural Resources Group:

historic architectural consultant

BHM Construction: *contractor*

Rene Cardinaux: *project manager for the City of Berkeley*

Rachel MacNeilly: *North Berkeley Branch manager*

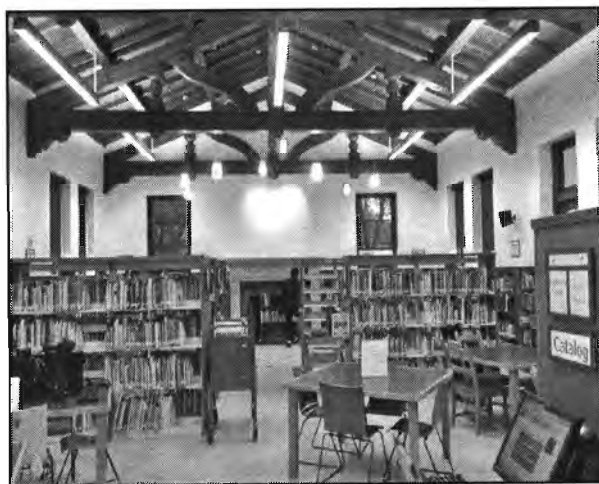
Donna Corbeil: *director of library services*

Decades of heavy use had taken their toll on this beloved North Berkeley landmark. Added to that, the structure was not seismically safe by 21st-Century standards. Berkeley voters came to the rescue, voting funds for restoration and upgrades. Demands on the budget also included the need for a new community room, library offices, and facilities in the ample rear of the parcel.

The original portico at the main entry was restored, and the stenciled ceiling of the main dome was made viewable again after six decades of being obscured by dropped fluorescent lighting. And the glorious missing lamp—a large pendant—was recreated in the center. Original shelving was refinished, the walls were stripped down and replastered and soundproofed where warranted, and spaces repurposed for their digital collection.

The new uses in the library include a teen-only room, a computer area, a community room in the new lower level, and new bathrooms on both levels.

The exterior received a fresh coat of paint; the color scheme matches Karl Kardel's 1970s hand-mixed colors, obtained from crushed Northbrae Rhyolite—the yellowish rock endemic to North Berkeley. For comparison's sake, that original paint is left in the name-plate panel above the front entrance that bears the name of the library.



Interior of the North Berkeley Library after restoration. Carrie Olson, 2013.

5. Berkeley City Corporation Yard

(Walter H. Ratcliff, Jr., architect, 1916)

1326 Allston Way

Renovation

City of Berkeley: *owner*

Jeff Egeberg: *project manager*

Ratcliff: *architect*

Page & Turnbull: *preservation architect*

Doree Friedman, Fine Line Construction: *contractor*

Degenkolb: *structural engineer*

Guttmann & Blaevoet: *mechanical & plumbing engineer*

O'Mahoney & Meyer: *electrical engineer*

Kister Savio & Rei, Inc.: *civil engineer*

Moore Iacofano & Goltsman: *landscape architect*

When the City of Berkeley decided to consolidate its City vehicles in the early years of the 20th Century, the plan was to have a central location fitting all needs, both horse-drawn equipment and motor vehicles. The Corporation Yard's state-ly brick building was a place where hard work was done.

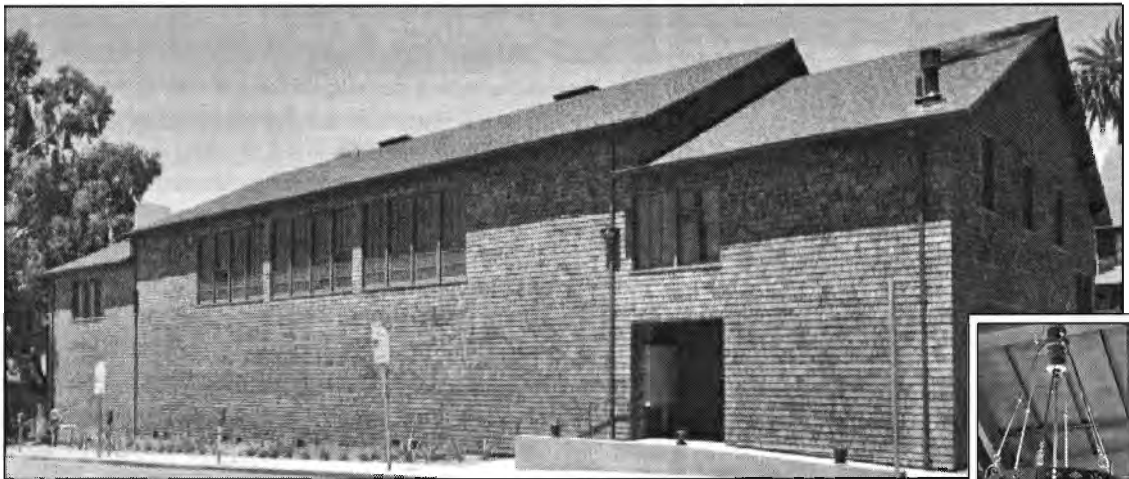
Now the building incorporates City offices, and the transformation is nothing short of amazing. The roof trusses



Corporation Yard. Carrie Olson, 2013.

have been left exposed. Modern offices have been installed throughout. Original doors, windows, and entries were restored. The east wing, built as horse-and-wagon stalls, has been largely demolished, although there are pieces of the original incorporated into the replacement.

The main conference room plays on the multi-faceted ceiling of the western portion of the main building, and the floors are raised four feet off the grade to house the wiring, plumbing, cables, and networks underneath panels that can be removed for servicing.



Anna Head School Alumnae Hall and detail of lamp on the interior. Carrie Olson, 2013.

6. Alumnae Hall, Anna Head School, 2537 Haste Street

(Walter H. Ratcliff, Jr., architect, 1926)

Restoration

Regents of the University of California: *owner*

Kate Bolton, UC Berkeley Capital Projects:

project manager

Jake Skaer, UC Berkeley Capital Projects: *on-site coordinator*

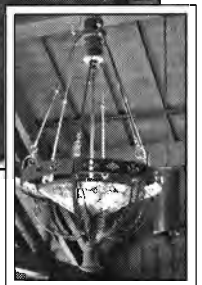
Keith Wainschel, Cody Anderson

Wasney Architects: *architect*

Kevin Mancuso, BHM Construction,

Inc.: *general contractor*

Twenty-four years after the Anna Head School opened, it had grown to the point where it needed a special gathering place for the morning assembly (or Chapel), for dances, plays, and



concerts—in short, for its life as a community. UC acquired the Anna Head campus by eminent domain in 1963, and all its buildings were slated for demolition to make way for a parking structure that providentially was never built. For many years, this building was used as a child care center by the University. Now in its third incarnation, it can once again open its doors to the community and realize its potential as an event and performance space.

The last building to be built on the Anna Head campus, Alumnae Hall, is now the first to be rehabilitated. With faithful respect for the original design and consistent craftsmanship, the project provides both a high standard for the future and an inspiration for the renovation of other buildings in this historic complex. The reconstruction of the balcony on its south side and the removal of the aluminum windows have restored the symmetry of the interior. Steel beams assure seismic strength. Surfaces—the exterior shingles, the interior’s decorative stenciling (lively touches of polychrome), and gleaming wood floor—have come back to life.

Let us hope that this project will mark a turning point in the life of the Anna Head complex. With imagination and energy, it can finally become a respected, vibrant part of the community.

7. Hearst Greek Theatre

(John Galen Howard, architect, 1903; Ernest Born, architect, 1956 alterations)

University of California campus

Seismic Stabilization and Backstage Renovation

Regents of the University of California: *owner*

Nick Peterson, UC Berkeley Capital Projects:

project manager

Chris Wasney, Cody Anderson Wasney Architects:

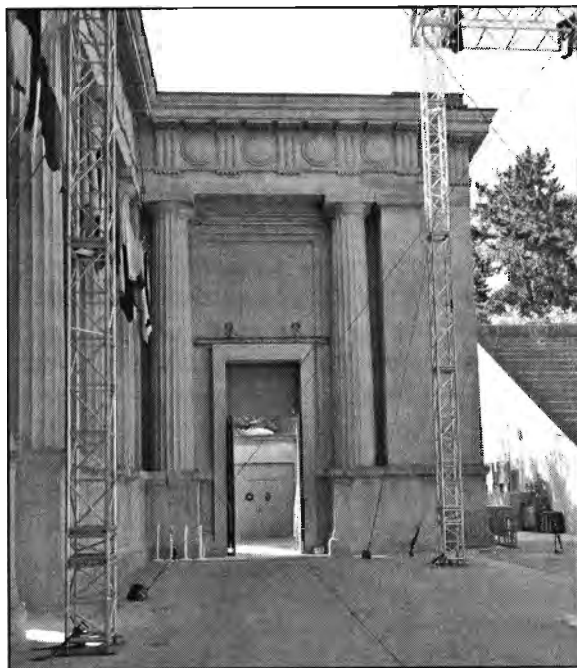
architect

Michael Korolyk, SE, Tipping Mar: *structural engineer*

Grant Giddings, Project Manager, Overaa Construction:

general contractor

At its best, architectural preservation saves the jewels inherited from the past and gives them a new lease on life. Where can we find a better illustration of this ideal than the recent seismic retrofit of the Greek Theatre and the renovation of its backstage area? According to Chris Wasney, the project architect, “this is one of those projects where we strive to leave no fingerprints. If no one notices any changes to the historic structure, then we’ve done our job well.”



Newly renovated stage of the Hearst Greek Theatre. Carrie Olson, 2013.

The physical challenges were enormous. The Hayward Fault lurks behind the trees on the east side of the amphitheater. The soil beneath the unreinforced concrete of 1903 had settled, leaving the walls at risk of falling in an earthquake. The six-month time limit set for the project, between November and early May, was daunting. A potentially wet Northern California winter lay ahead.

Fortunately, these challenges were balanced by several significant advantages. Internal voids in the stage walls and piers gave the engineers room for the structural steel beams which, together with fiberwrap, modern concrete, and rebar, would knit the building back together securely. The winter was unusually dry. And the team that had been assembled to save the theatre was remarkably ingenious. Invisible to all, the “backstage” (which is actually underground) was also totally renovated, bringing all the mechanical systems and facilities up to modern standards and renewing the dressing rooms.

We rejoice that the Greek Theatre will continue to be not only a symbol of the university’s intellectual aspirations but also a beloved part of countless lives.

WELCOME NEW MEMBERS

BAHA welcomes the following people who have joined BAHA since the last Newsletter went out. Tell your friends about BAHA and encourage them to join, too!

David Barr
Kathy Bibeau
Kevin Block
Judith Brady
Bill Bodell &
Rosanne Chloupek
Benay & Alec Dara-Abrams
Jane Ellis & Jack Litewka
Gail Evans

Annamarie Finneral
Jennifer Fortson
Will Galloway
Wilma Wright Gardner
Dorrit Geshuri
Harriet Goldman
Tanya Goldsmith
Jim Gorton
Joan Guilford &

Richard Jackson
John Hammond
Robert Houghteling
Aran Kaufer
Nancy Larsen
Stephanie Lee
Yuko Matsumoto
Thomas McCoy
Eve Newell
Karen Forsstrom
Nippa &
Brian Nippa
Jonathan Owyang

James Pillsbury
Glenda Robinson
Peter Samuelson
Karen Scott
Mary Starkey
Delia Taylor
Sara Warshaw
Weller House
Kevin Wrest-Killebrew
& Vanessa Jones

CONTRIBUTING
McGuire Real Estate

HONORARY
Penelope & Charles
Finnie
Naomie & Charles
Kremer
Meike & Peter Maag
Kathleen Morris
& Brad Wrubel
Chris & Peter Reynolds
Maria Salgado
& Gustavo Manso
Nicole & Rob Wrubel

... AND MEMBERS RENEWED!

Jane Alexiades, Nancy & Bayard Allmond, Daniel J. Alvarez, Keith Alward & Barbara Seales, Judy & Gary Amado, Carson Anderson, Laura L. Anderson, Sheila Andres, Jeff Angell, Leslie Avant, Georgia Becker, Robert Wallace Blake, Annamaria Blower, Steve Booth, Stephanie Boris, Roland Brändel & Ellen Peterson, Ann Branson, Robert Brecker, Rita Brenner, Annie May de Bresson:

Judy & Pat Thomson, Dan P. Thornton, Megan S. Thurmond-Smith, Garth Tissot, Lisa Titus, Pat Tondhuter, Marc Tonia & Karen Burks, Dr. David & Sylvia Tower, Frances Townes, David Trachtenberg, Margaret Jory Tracy, Elsa & Re-van Tranter, Katherine Trow, Bill Tuikka:

Renée & Jerry Wachel, Sara M. Wages, Anne Wagley & Gregory Pedemonte, Aleta Wallace & Peter Nussbaum, Jason Wallace, Rebecca Waring, Suzanne L. Weakley, Mrs. James L. Weinberger, Dave Weinstein, Madeline F. Wells, Robin Wells, Diana Weltum, Judith & Richard Wesell, Judy Wessing, Patty Whisker, Mary White, Tom White & Dmitri Belser, Katie Whitmer, Catherine Whyte, Paul Widess, Gloria Will, Marilyn B. Willats, George Williams, John B. Williams, Roderie Williams, Thomas T. Williams, David S. Winkler, Alha Witkin, Brenda L. Wong, Kelly Wong, Cynthia & James Wood, Heather Wood, Bill Woodcock & Audrey Plonk, Harold Wright, Robin Wright, Katinka Wyle, Alison Zarembo & Dan Marvin, Bill Zerke, Jeanette Zerke, Edith Zinn, Hale J. Zukas.

CONTRIBUTING

Sherla Andres, Carol & Peter Berkenkotter, Alice London Bishop, Eva & David Bradford, Kevin Bruce, Jim Canty, Jeanine Castello-Lin & Dorelee Castello, Nancy Clark, Janet C. Clyne, Robert M. Cole, Janice Craik, Kazumi & Kim Cranney, Custom Kitchens by John Wilkins, Inc., Jean & Phil Darnall, Lynne & Audel Davis, Blair Dean, Carolyn & Rob De Wolf-Schmidt, Joan & Bruce Dodd, Barbara & Douglas Floyd, Beverlee French, Robert Geering, Blake Gilmore, Norman Givant, Marilyn & Amos Goldhaber, Jacqui Harris, William Jetton, Will King & Patty Radez, Deborah & Alan Kropp, Jason Laub, Janice & David Lawrence, Diane Lynch, Patrick McCabe, Yvonne & Jack McCredi, Michael McCutcheon/McCutcheon Construction, Ellen McKaskle, Christina & Michael Meyer, Anne Middleton & Gene Roehlin, Madeline & Joseph Mixer, Nancy Pietrafesa, Margaret Pillsbury, Judith & John Ratcliffe, Elsie Revenaugh, John N. Roberts, Melinda & Roy Samuelson, Laurie & Ken Sarachan, Mark Saconci, Candy & Tom Simonen, Sally & Bernard Sklar, Carolyn & Marvin Smoller, Judith Stonefield, Jerry Sulliger, Anne & Dickran Tashjian, Thornwall Properties, Inc., Kenneth C. Tietz, Rebecca & Robert Tracy, Anne Van Dyke, C. von der Hude, Steven R. Winkel.

SUSTAINING

Abrams/Millikan, Charles & Susan Nunes Fadley, John Lineweaver, G. Michael Yovino-Yong.

PATRON

Robert Norton, John Skonberg & Jane Hammond.

BENEFACTOR

Patricia V. Angell.

HONORARY

Toni Garrett, Julie & Fred Nachtwey.

ERRATA

In Newsletter No. 141, page 8 ("The Two Campus Theaters"), the date of the source of the first picture (to the left of the title) is 1916, and the source for the second picture (to the right) is *The Courier*.

IN MEMORIAM

Grace Buzaliko
Gerard T. Hurley
Barbara Oliver
Jean Worth Reyes
Alan Searcy

You can join BAHA —

Send completed form and payment to P.O. Box 1137, Berkeley, California 94701

NAME _____

ADDRESS _____

ZIP _____

TELEPHONE _____

E-MAIL _____

☐ I want to be ACTIVE!
Special interests or talents:

☐ \$35 Individual

Right to cast 1 vote per election. Receipt of quarterly Newsletter. Member discount on 2 tickets to spring House Tour. Discount on most books bought through BAHA.

☐ \$50 Household

Right to cast 2 votes per election. Receipt of quarterly Newsletter. Member discount on 4 tickets to spring House Tour. Discount on most books bought through BAHA.

☐ \$100 Contributing

Same benefits as Individual and Household categories, plus member discount on 6 tickets to spring House Tour.

☐ \$250 Sustaining

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You may now join BAHA over the Internet! Go to the BAHA Website at this address: <http://www.berkeleyheritage.com/membership>.

☐ \$500 Patron

Same benefits as Contributing, plus member discount on 10 tickets to spring House Tour.

☐ \$1000 Benefactor

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CALENDAR OF EVENTS

SEP 8 - SOLANO STROLL

Visit BAHA's booth at this popular street fair! "Eat, Shop, Play, Live: Do It Here" is the theme of the 39th annual Stroll. 10 am to 6pm. Call to volunteer: 510-841-2242

SEP 26 - BAHA FALL LECTURE

The Tiles of California Faience, Berkeley, Cal., 1913-1959 by Dr. Kirby William Brown (with Riley Doty). Hillside Club, 7:30. \$15/\$40 series. See article on page 4 and visit the BAHA Events Calendar online at <http://berkeleyheritage.com/calendar.html>

OCT 24 - BAHA FALL LECTURE

Sitting in Style: The Birth of a New Furniture Design by Timothy L. Hansen. Hillside Club, 7:30. \$15/\$40 series.

NOV 14 - BAHA FALL LECTURE

Progressive Leaded Glass in Turn-of-the-Century America by Theodore Ellison. Hillside Club, 7:30. \$15/\$40 series.

MAY 2014 - BAHA HOUSE TOUR

Watch the BAHA website for date and theme.

McCreary-Greer carriage house with buckeye tree in bloom last May. Anthony Bruce, 2013.

