

The 2023 BAHA Preservation Awards

BAHA is pleased to announce the 2023 winners of the annual Awards Program. A many-year tradition, the Awards Program exists to recognize, honor, and educate the public about projects and activities that exemplify a historic preservation ethic, and serve to enhance, restore and/or recover the built environment of Berkeley. With appreciation of the outstanding efforts made by owners, architects, designers, contractors, craftspeople, and preservation advocates, BAHA congratulates the Award recipients for the 2023 awards season:

A Call for Nominations for the 2025 Preservation Awards

in the following categories:

- **Preservation Awards:** These are BAHA's traditional awards, given for specific building projects, including respectful renovations, repairs, and additions.
- **John English Preservation Advocacy Award:** Given to an individual, group of individuals, organization, or institution that has done significant work to promote, advocate for, or bring about, historic preservation progress in Berkeley.
- **Infill Design Award:** Given for contextually appropriate buildings constructed on sites where older buildings have been long ago demolished.
- **Landscape and Garden Award:** Given to projects that exemplify Berkeley's sensitivity to place and the environmental and long-standing character as a "city of homes and gardens" where buildings are integrated with both natural and designed landscapes.
- **Lilliput Award:** for the best small structure or project with public visibility that enhances the lively built environment of Berkeley.

Eligibility for 2025 applies to any project located within Berkeley with the work occurring in the prior two years (January 1, 2023 through December 31, 2024). To receive an Award, a project must have been substantially complete by January 1, 2025. Nominations must be submitted by September 1, 2025.

As a general rule, nominations should have some measure of public visibility—at least partially seen

from a public street or another publicly accessible site. Projects nominated need not be elaborate restorations. For example, wood windows restored rather than replaced, or an awkward porch modification removed are also projects worth consideration.

Nominations must include the street address (or a similar absolutely defining identification) of the property being nominated. The identity and contact information of the owner or other involved parties, such as architect or contractor, are required so that the owners can be contacted by the Committee before consideration. Nominations should include a brief description of the reason for the nomination and the specifics of the project or work to be considered for an award. If available, nominees are encouraged to include some "before" images or descriptions that can be of significant help in understanding the scope and character of the work done. Nominees should not assume that BAHA or Committee members are already familiar with the nominated project or site.

For additional questions regarding eligibility, criteria for evaluation, or submittal requirements, please contact BAHA at baha@berkeleyheritage.com and enter Preservation Awards in the subject line.

A special thanks to the 2023 Preservation Awards Committee: Steven Finacom, Jane McKinne-Mayer, Leila Moncharsh, Shelby Kendrick, and Chris Linvill for their fine judgment, thorough research, and time spent visiting project sites.

1. Marquis House

2827 Russell Street

Based on a pattern-book design by Henry L. Wilson

Owner & builder: Edwin Marquis, 1910

Colonnade and Front Façade Restoration

Owner: Erle and Pinkerton FitzGibbon-Flad

Contractor/Project Manger: Jeff Lindstrom,

JP Lindstrom Inc.

Stucco: O'Halloran Plastering & Stucco Inc.

Painter: AGAMA Painting

The Marquis House, at times also referred to as “Penzance” and “The Haunted House,” has held a storied and stately presence in the Elmwood since its construction in 1910. Prominently located on the corner of Russell and Kelsey streets, the house was constructed by builder and developer Edwin Marquis, who, recently transplanted from Nebraska, created an idealized California home for his family. The design is an apparent variation of a pattern published in *The Bungalow Book* by “Bungalow Man” Henry L. Wilson in 1908.

The house and grounds are a dramatic and exceptional example of the Mission Revival style, itself unique in the Elmwood. The building is highly asymmetrical, with eclectic and flamboyant elements combined to create what has been described as “fantasy heritage” by Robert Breuer in his BAHA



*The Marquis House entry arch undergoing restoration (above), and restored (below).
Burl Willes, c. 2021 and c. 2022.*



talk and exhibit on the subject in 1983. Notable features of the house include the exuberantly styled Mission and crenelated parapets, faux chimney, oval window, pressed tin “Spanish” roof tiles, large “Moorish” window, and towering palms. The most significant of the features, and the subject of recent restoration, is the massive arched and balustered colonnade which frames the porch steps and house beyond.

The Marquis House in its “haunted house” phase. Anthony Bruce, 1972.



The fully restored Marquis House. Anthony Bruce, 2021.

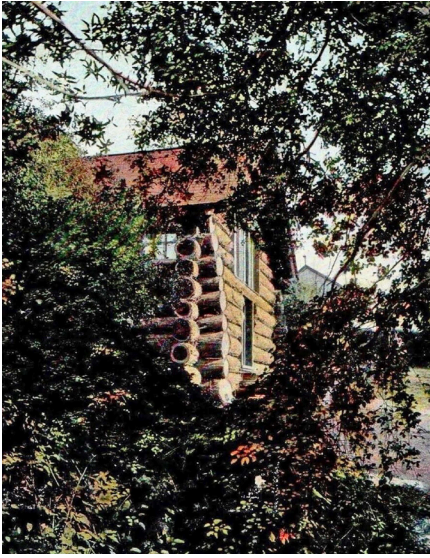
Through the years the house has fallen into disrepair several times, always to be later restored by new custodians. Erle and Pinkerton FitzGibbon-Flad, owners since 1992 (and responsible for earlier restoration work), recently enlisted the help of friend and fourth generation builder, Jeff Lindstrom, for the substantial task of restoring the arched colonnade and undertaking other façade repairs.

Prior to deconstructing the decayed portions of the colonnade, Lindstrom took care to document the existing conditions ensuring that the rebuilt portions faithfully replicated the original design. The central arch's condition was beyond repair and replaced entirely. The flanking arches, while salvageable, had significant decay requiring dry rot removal and new sheathing and parapet cap flashing. The arch faces were then covered with felt-backed metal lathe and finished with three coats of Portland cement stucco with the colon-

nade coping profiles recreated as before. Finally, the house was repainted with a scheme that both imparts repose to the massive body while highlighting the many and varied architectural features in a unified manner.



The Marquis House, newly built. Courtesy the late Stanley Marquis.



2. Senior Hall

University of California campus

John Galen Howard, Architect, 1906

Preservation Award

Owner: Regents of the University of California

Project Sponsor and Client: Order of the Golden Bear,

Alumni Secretary Kevin Michael Argys

Project Management: UC Berkeley Capital Projects,

James H. Wert, Project Manager.

Restoration Architect: Charlie Duncan, Interactive Resources, Inc.

Construction: a number of contractors, including
roof replacement by Courtney Inc.

Senior Hall shown on a postcard published about 1908 by the Newman Postcard Company. Courtesy Steven Finacom.

Senior Hall on the UC Berkeley campus was completed in 1906. The two-room building, a remarkable rustic redwood “log cabin” designed by John Galen Howard, was financed by a student group, the Order of the Golden Bear, that still uses and operates the building. The structure, listed on the National Register of Historic Places, is now one of the ten oldest surviving buildings on the campus, and has also been used for a myriad of student activities and campus events over the decades. It retains its original redwood structure and character inside and out, including original redwood log furniture.



Senior Hall — construction is almost complete in this 1906 hand-colored postcard view published by local book store, N. J. Abbott & Son. Courtesy Anthony Bruce.



Senior Hall after restoration. Steven Finacom, 2024.

In recent years the now 118 year-old Hall faced serious issues. The Order of the Golden Bear's Alumni Secretary, Kevin Michael Argys, advocated for, organized, and doggedly advanced, a repair and renovation project that included: fully replacing the deteriorated and leaking roof; clearing soil to safeguard the foundation; fitting the chimney with a period appropriate copper cap; replacing or repairing damaged redwood elements; replacing a wheelchair ramp with a new, at-grade, accessible entry point; upgrading and repairing mechanical systems; new, period-style, low-energy lighting; revising and updating designs for future renovations.

An anonymous alumnus "angel" donor funded the majority of the repairs. The work was completed in 2021.

Helping save Senior Hall from imminent demolition in the 1970s was an early cause of BAHA founders, and BAHA has held a number of events in the building over the years. In the 1980s, the building was partially renovated with funds raised by the Order of the Golden Bear. BAHA is glad to celebrate and honor the most recent and significant steps in preserving the building.

When additional funding can be obtained the Order of the Golden Bear hopes that the Hall, historically regarded as the "heart" of the campus, can be fully restored as a place for student and other gatherings and activities.

3. Women's Faculty Club

John Galen Howard, Architect, 1923

Centennial Award

Building Owner: Regents of the

University of California

Building Creator and Operator:

Women's Faculty Club.

2023 marked the Centennial of the opening of the Women's Faculty Club building on the UC Berkeley campus. Although women were admitted as students within a few years of the founding of the University of California, the original faculty was entirely male. In the late 19th and early 20th centuries women began to earn faculty positions at Berkeley and jobs in career campus administrative and professional service positions.

In 1919, Dean of Women Lucy Ward Stebbins invited women on the faculty to attend an organizing meeting, which took place at the home of Dr. Jessica Peixotto, the first woman to become a full professor at the Berkeley campus. Soon, 76 women faculty and career staff were invited to participate in the formal organization of the Women's Faculty Club.

Plans were laid to build a physical clubhouse which would serve not only as a social center for academic and professional women on the campus, but also as a place where single women associated with the campus could live. At the time, women faculty and staff were excluded from membership in The Faculty Club and could not use it for events or lodging.

The three-story brown-shingle clubhouse overlooking a bend in Strawberry Creek was designed by Campus Supervising Architect John Galen Howard. It was financed by the WFC members and was completed in 1923, just in time to house refugees from the 1923 Berkeley Fire.

Then, as now, the building had a main floor with a lounge/social hall, a library for members, and a dining room and kitchen. Upstairs there were two floors of bedrooms and baths for members.



The Women's Faculty Club. Steven Finacom, 2024.

Throughout the past century the Club building has been operated and managed by the Club. Today, the organization is the only Women's Faculty Club in the nation with its own building. Although the upstairs rooms are now guest housing, not permanent residences, the Club retains its overall original character, including brown shingle exterior, many original furnishings and decor, and a charming set of small gardens. The Club is a popular place for dining and campus events.

The building has weathered threats of demolition, deterioration, and the ongoing need for repairs, improvements, and upkeep. Most recently, work has focused on repairing many of the original windows, and redesigning some of the creekside garden spaces for event use. The building was also reroofed.

This preservation award honors the dedicated and ongoing work of the Women's Faculty Club—in establishing, operating, and successfully maintaining this charming building for a full century and preserving its essential architectural character and historic use.

4. John Hinkel Park

41 Somerset Place

Landscape and Garden Award

Owner: City of Berkeley

Architect: ELS Architecture + Urban Design

Landscape Architect: PGAdesign

Contractor: OBS Engineering, Inc.

Construction Lead: O'Connor Construction

Nestled within the Berkeley Hills off Arlington Avenue, John Hinkel Park spans about four acres and offers a place for the community to gather for performances, play, and picnicking. At its eastern end lies an amphitheater featuring a stone fireplace and chimney. Thanks to heritage and native trees, curvilinear paths, and rustic stone and wood materials for hardscape, the park evokes a connection to nature, in line with the philosophy of the Arts and Crafts Movement.

The park's namesake, John Hinkel, donated the land and a redwood shingle clubhouse to the City of Berkeley in 1919. Landscape architect and professor John W. Gregg designed the original park according to the nature-inspired tenets shared by the Berkeley Hillside Club. In 1934, the Civil Works Administration added the amphitheater, designed by city landscape architect Vernon M. Dean. For decades, the clubhouse was a beloved community resource, holding dance and drama classes, serving as a meeting place for Boy Scouts, and providing vital storage space for the annual Shakespeare festival. In 2001, John Hinkel Park was designated as a City of Berkeley Landmark. Sadly, the 1918 clubhouse caught fire in 2015 and was demolished in 2018. The amphitheater's stonework and chimney were eroding and degrading, and the park needed accessibility improvements.

To solve these issues, the City of Berkeley hired ELS Architecture + Urban Design as the architect, PGAdesign as the landscape architect, OBS Engineering as the contractor, and O'Connor Construction as the construction lead. The team emphasized preserving and highlighting the park's historic fabric while improving accessibility, increasing play value,



John Hinkel Park amphitheater. Shelby Kendrick, 2024.

and enriching existing native planting. These improvements also preserve and emphasize the park's original "back to nature" design ethos through the maintenance of the curvilinear, picturesque layout, use of log-based play equipment, and native plantings. The firms restored the chimney and repointed the original bricks on the historic amphitheater steps. All these improvements were made to comply with current accessibility standards. The newly revamped park was completed on July 15, 2022.

When disaster strikes historic resources, their tales are frequently lost. ELS Architecture + Urban Design, PGAdesign, OBS Engineering, Inc., O'Connor Construction, and the City of Berkeley helped the hillside community maintain its sense of place by restoring the historic fabric of the park and increasing accessibility while retaining the park's original design intent.



The fireplace in the olden days.

5. Boudrow House Garden

1536 Oxford Street

Landscape and Garden Award

Property Owner: Minerva Foundation,

Project Sponsor/Client:

Tamia Marg (Minerva Foundation)

Project Management:

Brandon Winter (Buckeye Garden)

Restoration Architect: Brandon Winter & Tamia Marg

Contractor(s): Brandon Winter (Buckeye Garden)

An extensive, modern interpretation of a Victorian garden surrounding the landmarked Boudrow House, which itself was a recipient of an earlier BAHA preservation award.

Before

In 1889, San Francisco shipping magnate Charles C. Boudrow (c. 1830-1918) commissioned the construction of a large Victorian house. The original property included a typical Victorian style garden but the hard landscape details are long gone with only an original iron wrought decorative fence over a yard curb, and a path towards the back of the house. The Boudrow house was originally situated on a substantial lot equivalent to five standard lots and surrounded by garden, described as “the finest in the city” by the *San Francisco Call* (12/22/1901).

After

We know that typical Victorian gardens in the late 1880s included exotic plants from Asia and the Middle East beside plants from England, France, and Italy. (Smithsonian: <https://gardens.si.edu/announcement/1860s-1890s-victorian-gardens-in-the-u-s/>.) Most likely, Captain Boudrow would have had no difficulty in shipping such plants for use in his garden.

Here, working with a much smaller lot with much more constricted garden space than the original, the owner and landscape architect added to the remaining South African Plumbago and the Australian Bottlebrush tree, other interesting plants such as elderberries, Lomandra, Cordylines, Mahonia, and Tasmanian tree ferns. The plant choices covered tall



The Boudrow House and its new garden. Brandon Winter.

to small heights for additional variety. The overall garden appears consistent in concept with the front and side of a late 1880s Victorian house garden and regardless, it nicely complements the beautifully restored exterior of the house. The plant color choices also grab our attention and interest. The landscape work well deserves our BAHA award.



The Boudrow Garden before. Brandon Winter.

6. Mailbox interpretation of owner's bungalow

1273 Hearst Avenue

Lilliput Award

Owner: Gayna Dean

Designer: Mike Radtke

Engineer: Mike Radtke

Contractor: Mike Radtke

This charming house-shaped rectangular mailbox sits on a three-foot-high wrought-iron plant stand and is painted to match the owner's house: desert rose walls with turquoise-and-white window trim. The front door imitates that of the big house: both are yellow and have a square window in the top half. The four windows on the long sides of the mailbox suggest the window lineup on the sides of the bungalow, with variations; on the rear wall is one more window. Instead of glass, mirrors fill the windows and project an impression of window glass reflections. The roof is covered with overlapping composition shingles. The front panel of the mailbox (i.e., the whole front of the "house") opens to reveal an oriental rug-patterned computer mousepad, in imitation of the oriental rug in the owner's house. A variety of plastic insects occupies the exterior walls and roof, while farm animals balance over the roof peak in the rear.



According to the present owner, the house was a hobby project by the late Mike Radtke, who had no prior construction experience. Originally, in 2009, it was built of pressboard and mounted on a wood post, but it fell into disrepair and had to be refurbished in 2016 with real wood and an iron plant stand for the base. This is when the insects were added to the exterior, to the delight of neighborhood children, and miniature farm animals were added inside (though the owner says these items tend to disappear over time and require replacement!). The original paint scheme was similar to the present one, which was redone along with the big house in 2019.

The committee feels that this project amply fulfills BAHA's award criteria for "the best small structure or project with public visibility that enhances the lively built environment of Berkeley."



*The mailbox interpretation of the owner's bungalow.
Jane McKinne-Mayer, 2024.*

*The Boudrow Garden after.
Brandon Winter.*

7. The Artisan

2072–74 Addison Street

Kirk E. Peterson & Associates, Architects, 2023

Infill Design Award

Owner: Ruegg & Ellsworth LLC,

Dana Ellsworth, President

Architect/designer: Kirk E. Peterson & Associates

Contractor : Roger Ashton ECS Corp

Engineer for wood framing of top five floors:

Stephen DeJesse

Structural Engineer: Ingraham/DeJesse Associates Inc.

Concrete podium contractor: CONCO

Concrete podium engineer: Bradley A. Hoogerwerf,

S.E., Principal Hoogerwerf Engineering Group, Inc.

The Artisan is a new seven-story mixed-use building constructed on a site that was originally occupied by a livery stable.

It is a “podium building” with two floors of concrete construction supporting five stories of lighter wood construction. The concrete podium provides both fire separation and a base for the upper stories. The building was designed to fulfill a residential function, plus retail and circulation spaces. Above are 66 apartments and a large roof terrace for the use of the tenants.

In the podium, three bays of monumental concrete Roman-like arches, topped by a short, windowed attic level and a heavy cornice on eight curving consoles, set the tripartate vertical design of the whole building. The interplay of projecting and recessed elements in the podium continues into the more refined five stories above and culminates in an elegant lighter cornice whose central section is raised to cover a high barrel-vaulted belvedere on the roof terrace level. Lower subsidiary cornices to each side hover over a vertical series of five (locally traditional) bay windows that flank the central windowed façade wall. All the façade windows have an upper row of small rectangular lights, familiar in California bungalow design, hinting at the residential function of the spaces they enclose.

The lighter cladding of the upper walls marks a



The Artisan. Anthony Bruce, 2023.

sharp distinction to the raw concrete of the classical podium but also references historical practices. The unexpected material is galvanized stainless steel sheet metal (terne or tinplate) which will turn gray over time. It is stamped with a subtle rusticated stone pattern that



The concrete podium under construction. Anthony Bruce, 2023.



The Artisan, nearing completion. Anthony Bruce, 2024.

coordinates with the classical references in the podium; the cornice soffit and moldings have more intricate stamped decorative patterns in the same material, most visible from the roof terrace. Stamped tinplate ceilings in Victorian



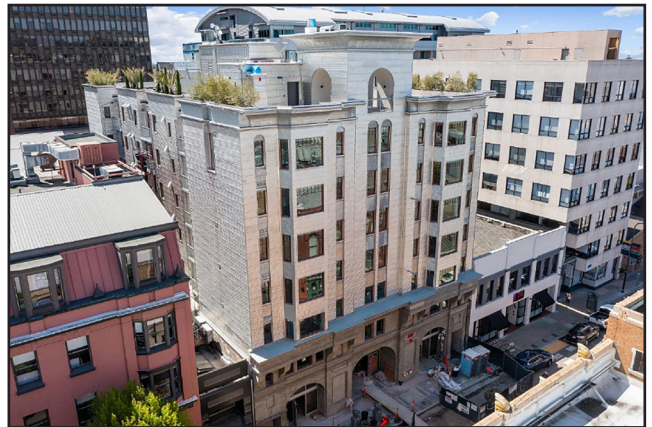
The Artisan with the Francis Shattuck Building at the left. Kirk E. Peterson & Associates.

buildings are a historical example that is most familiar to us today, but the technology has been traced to 16th century Europe.

According to a 2015 study filed with the California Resources Agency, the livery stable stood on partial lots of the original Shattuck tract, just behind the Francis Shattuck Building (1901) that faces Shattuck Avenue to the east, and thus might have served tenants of that building. Mrs. Shattuck's niece and her husband, Rosa and William Woolsey, inherited these properties. In 1922, William Woolsey built a one-story brick-and-tile auto service garage on those lots plus an adjacent lot to the west. Later the garage was adapted for use as a store. Known occupants were a furniture business (1947), Aurora Theater (1976–77), Poppy Fabric (1977–87), and finally 24-Hour Fitness. The building was demolished in 2020. Analysis of the building fabric revealed that too little of the original structure and materials remained to warrant landmarking or preservation.

The new infill design is consistent with the Kirk Peterson historicist approach that creatively combines a contemporary core with external “industrial-classical” features found in downtown Berkeley buildings and other American cityscapes (e.g., Chicago).

The Committee feels that this is a fitting addition to the downtown Addison Street context: an original design that offers both flexible ground-floor spaces for the active theater district and more residential density, while honoring and visually referencing Berkeley's architectural heritage.



The Artisan seen from above. Kirk E. Peterson & Associates.

8. Tom White and Dmitri Belser

BAHA's John English Award recipients for 2023.

BAHA created the award “to be given to an individual, group, organization, or institution that has done significant work to promote, advocate for, or bring about, historic preservation progress in Berkeley, and/or preserve Berkeley’s built environment or natural and/or designed local identity and values.” The Award was named in recognition of John English, a longtime BAHA member and dedicated local preservation advocate.

Tom White and Dmitri Belser richly deserve this honor. Together, the couple undertook to successfully save and renovate several historic buildings in Berkeley, most of them structures that would otherwise have been demolished. Many people talk about the last resort of saving threatened historic buildings from demolition through relocation, but Belser and White have actually done it, multiple times, in Berkeley.

Their local projects since the late 1990s include: restorations of 2644 and 2642 Fulton Street and 2022-2024 Parker Street (BAHA Preservation Award); relocation of two buildings, including an 1880 Victorian farmhouse and the landmark Cheney Cottage from the UC Berkeley campus, to a South Berkeley lot where they were restored (BAHA Commendation Award); relocation of a 1902 brown-shingle duplex from 1924 Walnut Street to 2214 Martin Luther King Jr. Way, where it was restored along with a 1913 commercial storefront (currently housing the “Curiosity Shop”) on the same lot across from Berkeley High School (BAHA Infill Preservation Award).

They also dismantled by hand the unique Kenney Cottage, a City of Berkeley Landmark and Structure of Merit, which was saved through BAHA advocacy from a development site on University Avenue, and is stored for future reconstruction and restoration.

Belser and White put not only financial resources but development and building restoration expertise, seemingly unlimited hands-on energy, and “sweat equity” into all of these projects. They accomplished their restorations in a historically and architecturally sound manner with the help of Phil Joy Housemoving



Right to left, Dmitri Belser, Tom White, and their son Sebastian, in front of 1924 Walnut Street as it's moved down University Avenue. Photo by Frances Dinkelspiel, courtesy of Tom White.

and many other contractors and craftsmen.

Belser—who served on Berkeley’s Landmarks Preservation Commission, the BAHA Board of Directors, and the Commission on Disabilities—was also a disability rights advocate and was a key figure in the development of the non-profit Ed Roberts Campus on Adeline Street above the Ashby BART station.

The couple met in 1979 at college on the East Coast, later moved to San Francisco where they restored and shared a 1912 Bernal Heights home, and moved to Berkeley in 1988. Belser died in 2021. He is survived by White, and their two children. White is the Director of Building Performance for Eden Housing, Inc.



Dmitri Belser in front of the historic Cheney Cottage after it was moved into place at its new south Berkeley home. Photograph courtesy Tom White.