An Artistic House

designed by one of California's leading architects. Very well built. Large living room with excellent accoustics; sleeping porches. "A house with possibilities." View one of the finest in Berkeley. Neighborhood unexcelled. Attractive garden. Lot has a frontage of sixty feet.

This house MUST BE SOLD. It is offered for $1,500 less than it cost to build.

1325 Arch Street.

"I think what I'm saying is that I grew up in utopia—in this one respect: the house I lived in. No metaphor. Literally, physically, bodily, the house."
Ursula Le Guin, 2018, interview in California Magazine.

City of Berkeley Ordinance #4694 N.S. LANDMARK APPLICATION

"Semper Virens"
SCHNEIDER / KROEBER HOUSE
1325 Arch Street

Submitted to the City of Berkeley Landmarks Preservation Commission
July 12 and July 15, 2021

Recorder: Steven Finacom

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Images on cover: ***Advertisement from Berkeley Daily Gazette, July 4, 1913. Black and white photograph at left by Thos. W Tenney, BAHA, used with permission. Color photograph at right, 2021, Steven Finacom, rights reserved.***

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INTRODUCTION

ORGANIZATION OF THIS APPLICATION

This application follows the format established on the application form for City of Berkeley Landmarks. The form presents nineteen questions (some of them with multiple parts) to be addressed.

Some of the questions have simple answers of one word, or a short phrase or sentence. Others—like the description of the architecture and history of the property—call for much more detailed and extensive answers.

To simplify the presentation of this material, the "short" questions are presented and answered first, then the "long" questions, including **Description**, **History**, **Significance**, are presented next.

The last question on the Application is regarding sources. A Bibliography of primary sources is presented. Citations are provided in body of the text of the document, not in footnotes or as endnotes. Citations may not directly reference specific items in the Bibliography. For example, the Bibliography refers to types of material found on ancestry.com including newspaper articles. An in-text citation might say, specifically, this quote comes from the *Oakland Tribune, July 31, 1921*. The Bibliography, in comparison, will simply reference the Oakland Tribune as a source, not include the date of each issue cited in the text.

RECORDER'S NOTE

This was a very interesting and unusual landmark application to research and write. To me, every landmark application is interesting and unusual in its own way, but this one particularly stands out.

One might surmise that the story of a Maybeck-designed house—especially one that has attracted admirers and critical written analysis for more than a century—has already been thoroughly told. There is, in fact, a great deal already written about it. Most of the architectural and cultural historians who have ably written about Berkeley architecture—including Cardwell, Brechin, Freudenheim, Cerny, Woodbridge, Bernardi, Wilson, Bruce—have had something direct and insightful to say about this house, and they are quoted and summarized in this narrative. I am greatly indebted to their work. Almost all architectural / community history in Berkeley is informed by the research and analysis of those who have gone before, and the story of 1325 Arch is no different.

We also are lucky to have part of the story of the house told in the written words of two skilled, non-architectural, writers, Ursula Le Guin and her mother, Theodora Kroeber. I use numerous quotes from them, and others, in this narrative. I haven't calculated, but as much as fifty percent of the text may be direct quotes.

In the case of a landmark application it is often the primary responsibility of the Recorder to organize and place in context material from original primary informants and from experts and scholars, rather than attempt a stand-alone rewrite or rethinking of the work of others. In that respect a landmark application is a piece of factual / scholarly documentation but is not intended, unlike other types of scholarly and historical writing, to make a mark as something completely new and original.

However, one of the early surprises of my research was that there are some mistakes and mysteries in the history of 1325 Arch, where I was able to locate and organize more accurate material and correct errors.

The most interesting of these situations involves Albert Schneider, the man who commissioned the house (on a lot his wife owned, we might add, to give full credit to one of the women so often overlooked in historical narratives).

As the Application describes, most of the accounts of the house, going back decades, say Schneider was a classics professor at the University of California. He was not. He was, in fact, a man with a medical school degree, a bacteriologist, an expert in microscopy, a pharmacologist, and someone with an avid personal and experimental interest in both the effects (including hallucinogenic) of plants on humans and the ways in which science could be used to solve crimes. In fact, a case has been made by expert authority (Willard Oliver) that when he utilized his research equipment to assist his close collaborator, Berkeley Police Chief August Vollmer, Schneider developed the first modern police crime laboratory in the nation and has a firm place in the evolution of "scientific policing" and modern criminology.

Schneider's relationship to 1325 Arch is more complex than a linear story of *"he built it, he lived there, then he sold it"*. During the latter part of his "ownership" period he was living, at least part time, in at least three other residential buildings in Berkeley, although his direct residence at 1325 Arch can be thoroughly documented for several early years.

In addition, the period between Schneider and the next set of well-known residents—the Kroebers—is confused and somewhat mysterious. There are a dozen or more non-Schneider residents of the house who pop up in a decade between the mid-teens and mid-1920s, and the name of the owner of the house between the Schneiders and the Kroebers seems not to have been known until now. I believe I have discovered the name of that owner, and his relationship to the house.

The preparation of this landmark application faced unprecedented research challenges, at least for our present day. People who have not worked directly on landmark research themselves are often prone to the touching fantasy that all the material can be easily collected in a few short trips to well organized archives, and one simply has to tweak this pre-digested material to produce a finished product. Or, better yet, someone else has already done all the hard work of researching and documenting a property and it remains only to quote and cite that person. That is not the case at all.

Landmark applications are comprised of hundreds, if not thousands, of fragments of research. The lucky researcher can find many of them in a few places. Often, however, hours of research work might not produce anything useful to the application, and lead to dead ends. This research project was no exception. My guess is that I spent at least 100 hours working on research and writing and that is not at all unrealistic for a landmark application that aims to be reasonably thorough.

FUTURE RESEARCH AND SUPPLEMENTS TO THIS APPLICATION

The proposal to Initiate the property 1325 Arch for Landmark consideration was made in late 2019. Within a few months, the COVID-19 Pandemic emerged, and Berkeley, like much of the world, entered a "lockdown" period of disruption and closures that would last for more than a year, and is still not fully lifted.

As a result, two important sources of research material for this project were not available before this application was completed:

- first, the property ownership records contained in the Alameda County Recorder's office. These are still not available for in-person research. The information they contain would help clarify some important aspects of the history of 1325 Arch;
- Second, research materials in the Bancroft Library. Among other things, extensive administrative records of the campus that could have shed light on the three UC faculty members who owned the house were not accessible in time to inform this writing and, more importantly, neither are four tantalizing boxes of the papers of Albert Schneider that are housed in the Bancroft.

At this point, however, I don't believe that material to be found in those two archives would substantially change the basic findings of this application. Otherwise, I would not submit it for Landmarks Commission review.

However, those research materials, when accessible, will have useful additional information and I may be able to prepare a supplement to the Application with additional details on the history of the house and its owners. Further research will hopefully clarify:

- When the Schneiders sold the house and, perhaps, why they sold, along with why they built it;
- Further details of Professor Schneider's academic career at the University of California and how and why he came to leave the University;
- the exact period when the Harings purchased / apparently owned the house, and when the Kroebers came to purchase it. (When an exact date of the Kroeber purchase is found, it will also be possible to work backwards and hopefully find in a local paper, a copy of the key advertisement described in written memoirs that brought them to purchase the house.)

ACKNOWLEDGEMENTS

On the other side of the understandable lack of access to key research archives, I have much thanks to give for those who were able to provide help during the Pandemic with this research. In particular, I would like to thank:

- **Anthony Bruce, Fran Cappelletti**, and **Daniella Thompson**, all associated with the Berkeley Architectural Heritage Association (BAHA). Each of them provided, on request, key components of research materials and contextual background. BAHA's research library was also especially helpful. On many occasions BAHA has provided the historical reference material essential to an accurate account of a historic building in Berkeley, much of that material obscure and unexpected. For example, during the research for this application Anthony Bruce handed me a small book on the evolution of "Swiss chalet" architecture which I ended up quoting extensively in the application to set the context for how the design of the Schneider house came about. As I reviewed it I found the book, written in 1913, even contained a first hand description of the Schneider / Kroeber House soon after it was completed;
- Representatives of the current owners of the house, **Hilary Flack** and **Kristen Sidell**. They provided an invaluable set of historical research materials, including copies of original architectural drawings of 1325 Arch obtained from the Environmental Design Archives at UC Berkeley, as well as access to the property on the exterior, to take photographs and examine the current character of the house and its garden;
- **Will Oliver**, the biographer of August Vollmer and the first scholar I can identify to write an accurate biographical description of Albert Schneider and connect the "true" Professor Schneider to the house at 1325 Arch. He provided insights on Schneider both in his book on Vollmer, and correspondence with the Recorder;
- **Theo Downes-Le Guin**, son of Ursula Le Guin, one of the able custodians of his mother's literary legacy, who provided, from afar, very helpful insights and information on the house and the long association of his family with it;
- Finally, an **individual unknown**. Around 1985 a friend of Lisa Stadthofer, then owner of the house, did a considerable amount of research and complied a set of original documentary materials and their own analysis into a narrative about the history and evolution of the house. This material has been critical in the documentation of the house, and I wish the name of the individual who prepared it was known, so they could be thanked here by name.

Berkeley's **Landmarks Preservation Ordinance** directs the Landmarks Commission to *"(A) establish and maintain a list of structures, sites, and areas deemed deserving of official recognition…(B) carry out, assist and collaborate in studies and programs designed to identify and evaluate structures, sites and areas worthy of preservation… (C) consult with and consider the ideas and recommendations of civic groups, public agencies and citizens interested in historic preservation (D) Inspect structures, sites and areas which it has reason to believe worthy of preservation with the permission of the owner or the owner's agent (E) Disseminate information to the public concerning those strucutres, sites and areas deemed worthy of preservation."* Research and preparation of this Landmark Application was undertaken in furtherance of those charges.

1. Street Address: 1325 Arch Street
City: Berkeley, California
County: Alameda
Zip: 94708

2. Assessor's Parcel Number: 60-2465-27
Block and Lot: Block C, Lot #30.
Tract: Hopkins Tract #2

Dimensions: 60 x 110 feet

Cross Streets: Rose to the south. Glen to the north. The property is approximately mid-block, on the east / uphill side of Arch Street.

3. Is property on the State Historic Resources Inventory?

Is property on the Berkeley Urban Conservation Survey?
Yes. Form # number not given, but prepared 9/28/1977 by Gray Brechin. (Copy in BAHA block file).

4. Application for Landmark includes:

A. Building: Yes. **Garden:** Yes, certain features **Other Features:**
B. Landscape or Open Space: Natural Designed Other
C. Historic Site:
D. District:
E. Other:

5. Historic Name: "Semper Virens"
Commonly Known Name: Schneider / Kroeber House

6. Date of Construction: 1907
a. Factual: Yes. **b. Approximate:**
Source of Information: Berkeley Daily Gazette, September 9, 1907. In block file, BAHA.

7. Architect: Bernard Maybeck / Maybeck & White (documented)

8. Builder: John Wallen (documented)

9: Style: First Bay Tradition / "Swiss Chalet" Style

10. Original Owners: Albert and Mary Schneider

Original Use: Private single family residence.

11. Present Owners. Golden Bear LLC (please consult Hilary Flack for further contact information)

Present Use: Private single family residence. Residential / Single Family.

Current Zoning: R1-H
Adjacent Property Zoning: R1-H

13. Present Condition of Property

Exterior: Excellent
Interior: Excellent
Grounds: Excellent

Note: the immediately previous owners left the house in excellent condition after undertaking a number of repairs and restorations over the years. The grounds are regularly maintained by a gardener.

Has the property's exterior been altered? Yes, but not in ways that compromise the original architecture or historic character. Primary alterations include: construction of a two story rear addition during the Period of Significance; certain modifications to original windows and doors / door openings, and replacement of some windows and doors; roofing the south facing sleeping porch, and installing windows to 'wall' that space (the original porch was open air, and covered with a cloth awning); repairs and reconstruction of significant features, including balconies, balustrades, and horizontal and vertical wood siding—almost all observable repairs / reconstructions have been sensitively done and compatible with the original character of the house.

14. Description: (see page 13)

15. History: (see page 52)

16. Significance: (see page 100)

Historic Value:
National, State, County, City, Neighborhood.

Architectural Value:
National, State, County, City, Neighborhood.

17. Is the property endangered? Not at present. The current owners intend to use the property as a single family home. However, the majority of the Berkeley City Council recently advocated for the elimination of single family zoning, and legislation is pending at the State level to eliminate local zoning controls. This could mean that a future owner could demolish the house and replace it with a multi-family structure, without the possibility of objection.

18: Photographs: Date: Repository: various repositories and dates, including Berkeley Architectural Heritage Association, Environmental Design Archives (University of California, Berkeley), and on-line sources, as cited in text. Some photographs are taken from published books, to provide historic context. In those cases the image used is a portion, not the full image from the book, and the published source and identified photographer are given.

Present day photographs of the house taken by Recorder, Steven Finacom, not to be used without permission of the photographer, except for inclusion in City documents including this Application pertaining to the landmarking of this property.

Quotations from other sources are cited in the text. Overall text copyright by the Recorder. Authorship must be cited in direct quotations of original text.

Photographer: various. Current (2020 and 2021) pictures taken by the Recorder.

19. Bibliography **(see page 145)**

20. Recorder: Steven Finacom. (Acting as Recorder only, not Applicant. The Landmarks Preservation Commission is in the role the Applicant.)

Date: Submitted July 12, 2021
Organization: Member, Landmarks Preservation Commission.

EXECUTIVE SUMMARY

1325 Arch Street was built in 1907, commissioned as a private home to be the residence of University of California professor Albert Schneider and his wife, Mary.

Bernard Maybeck was the architect. The design commission and project came during a prolific period in Maybeck's architectural career, and is the largest of his "chalet style" designs to be constructed. The house has been frequently cited, described, and praised in scholarly and popular books on Bernard Maybeck's work, and Berkeley / Bay Area architecture in general.

Since construction, the house has been expanded to the rear and has undergone a number of repairs and renovations, but it is remarkably intact and expressive of its original design vision, both inside and out.

The house sits on a block of residences primarily constructed between 1905 and 1914 including homes by several of the Bay Area's notable architects. The immediate environs represent one of the most intact groupings of early "brown shingle" homes remaining in the city.

In the past 114 years the house has been home to numerous families / households, and a number of individual residents. One household—the Kroebers—owned and used it as a residence for more than 50 of those years.

At least four notable individuals in national history—anthropologist **Alfred Kroeber**, author **Theodora Kroeber**, novelist and essayist **Ursula LeGuin**, and bacteriologist and criminologist **Albert Schneider**—lived at the house. One individual important in State of California history—**Clarance Haring**—lived at the house, although his tenure appears brief and was not during a period when he did his most notable work as a University of California dean.

The house has been home to at least three University of California faculty members, two of whom were founding Chairs or Deans of their academic departments / divisions.

It is worthwhile to also note, as described in the Introduction, that research for this application has found one error in previous accounts and has filled in one historical gap.

For decades descriptions of the house have referred to Professor Albert Schneider, the original owner, as a professor of classics at the University of California. This error may have come from some recollections offered by Theodora Kroeber. She mentions Schneider as a classics professor, but she was unlikely to have had first-hand knowledge of him, since he was living in Portland when the house was purchased by the Kroebers, and died soon after. The Kroebers bought the house not from Schneider but a subsequent owner.

Whatever its source, this “fact” about Schneider’s academic discipline has been repeated several times in stories of the house and in books about the work of Bernard Maybeck. However, Professor Schneider was not a classics scholar but, rather, a trained medical doctor and researcher who taught pharmacy and related subjects in the “Affiliated Colleges” that later became the University of California, San Francisco.

As noted above in the Introduction, the Schneiders built the house, but they then sold it to a previously mysterious second owner, who eventually sold it to the Kroebers. The identity of that second owner has been unknown, as least in published literature regarding 1325 Arch. As with the Schneider story, the story to date is based on an account of Theodora Kroeber who said that the second owner, a UC professor, had remodeled the house extensively to live in and then, reportedly because of a “pending divorce” and a research fellowship in Sweden, put the house on the market. Theodora Kroeber wrote that she never knew the name of that owner, and that’s where matters have stood since the early 1960s when modern-era scholars first began to write accounts of the Schneider House as an architectural masterpiece.

Research for this application has identified the second owner or, at least, the second set of residents who appear to include the owner, filling in an important gap in the chronology of the house. That information is included in the “History” section of this application. *(Below, a 2020 illustration of the street frontage of 1325 Arch for a real estate advertisement. https://www.maybeckarchitecture.com/, accessed June, 2021)*

QUESTION #14: ARCHITECTURAL DESCRIPTION

The house is a two story over basement wood frame, wood clad, building, on a concrete foundation. Because of the very steep slope of the land, the front elevation rises three stories, including basement, above ground level, while the rear, 1930s, addition to the house is visually less than two stories tall at the easternmost, uphill, part of the lot.

The primary construction material was old-growth redwood used for structural framing, exterior siding (horizontal, and vertical board and batten), balconies, architectural details, windows and some doors, roof timbers, and interior siding and trim.

It is a freestanding structure on a steeply sloped lot. The original house contained three bedrooms, one bathroom, a large living room, a formal dining room, and a kitchen and laundry room, as well as an unimproved basement accessible only from its own exterior door. The house has since been modified internally, primarily on the upper, bedroom, floor, had a two story rear addition designed in compatible character, experienced kitchen remodels, seen one of its four original balconies enclosed and roofed as a sleeping porch / sun porch, and had the basement connected to the remainder of the house by an interior staircase and extensively improved to add livable space.

The following description of the exterior begins on the west side of the house and proceeds, counter-clockwise, by elevation around the original house, concluding with a description of the rear addition and the grounds / gardens.

This description is present day. It includes material on the original character of the house, but many of the details of renovations are presented in a later section of this Application.

The interior of the house is noted, but not extensively described, in this document. The house has been profiled many times in architectural publications with photographs and descriptions of the interior, and the interior features of privately owned properties are not subject to review / oversight by the Landmarks Preservation Commission.

WEST ELEVATION

This is the primary elevation as seen from the street below, and also the tallest on the house. The elevation is about 26 feet wide. There are three visible levels. The lower level (basement) is full height on this elevation. Four large, diagonal, wooden brackets support the projecting balcony above. Each bracket is attached to a square wooden column that is slightly expressed on the exterior, dividing the facade at this level into four wall sections, each clad in horizontal board siding. Originally, the far right hand bay (at the southwest corner of the building), was shown on the original plans to contain a Dutch door to the basement (there is some uncertainty, however, whether this door was ever built, or whether a door on the north elevation served as the exterior entrance to the basement.) The other three bays had no openings.

(At left, west elevation showing upper two floors and roof form. Photo S. Finacom. 2021)

Remodels inserted a double casement window into the far left (north) bay, and paired French doors to the south (right) each with four divided lites (two above two), the mullions forming a cross-form on the door. Above the French doors is a Craftsman style cylindrical contemporary hanging light fixture. The site of the presumed Dutch door at the southwest corner now holds another casement window.

The main (first) floor above is, like the basement level, clad in horizontal board siding. The columns expressed on the level below continue at this level, up to a water table at the top of the floor. The elevation originally contained from left (north) to right (south), a horizontal / rectangular window, placed approximately four feet above floor level, a central placement of French doors bearing the same pattern as those on the level below, and a vertical / rectangular casement window. The French doors and the casement window open onto a west facing balcony projecting from the building and upheld by the four brackets below.

The ends of the projecting timbers on which the balcony rests are covered with metal (possibly copper) caps beveled in a pyramidal form at the end; the timbers slightly project beyond the joists supporting the balcony. The balcony railing is composed of square, vertical posts capped by slightly wider rectangular boards. They are infilled with vertical pickets, planks scroll sawn in a pattern of abstract butterfly forms and classical balusters. The butterflies are located only at the extreme ends of the balcony, two at the

(At left, detail of basement level with newer French doors. Photo S. Finacom, 2021)

south and two at the north. The balcony “turns the corner” of the building on the southwest and extends onto the south facade. The balcony is lit by contemporary metal fixtures, with downward facing hoods. The balcony railing has a board to which the balusters below are attached; then there is a narrow gap, and a wider railing cap mounted above that. Since parts of the balcony are known to have been reconstructed after deterioration / storm damage, it is likely that the top board was added during a reconstruction to raise the overall height of the balcony, perhaps to comply with modern codes, or simply to accommodate the generally taller height of humans today. Either way, it was done in a manner sympathetic to the original design of the house.

The upper (second) floor on this elevation extends only about 2/3rds of the width of the facade, beneath a wide, westward facing, gable. On this level the horizontal board siding is replace with vertical boards and battens. The wall below the gable is symmetrically divided by a vertical post that runs to the eave. North of the post there is a French door, and a vertical casement window; south of the post are two vertical casement windows. The gable is fronted by a projecting balcony, upheld by three

(At right, southwest corner of house showing upper two floors, balconies, and corner roof form. Photo S. Finacom, 2021.)

brackets. The form and decoration of the balcony matches that on the level below, and includes the same butterfly and classical baluster cutout motifs. There are 22 balusters and four butterflies * (the latter formed from six boards, total) on the long west side of the balcony, and two butterflies and two and a half balusters on each of the short north and south ends.

A wide gable roof extends over the southwest corner of the building, projecting over the southern portion of the third floor balcony.

** the author has used, for the purposes of this application, the term "butterfly" refer to the scroll sawn abstract motif present near the ends of the balcony railings. In some publications this is called a "butterfly" form. In other cases it's referred to as an abstract "Swiss apple" form. It could, indeed, be taken to resemble either. Research did not identify whether Maybeck identified it one way or the other. The reader can choose their own preferred term.*

Summary of changes to the west elevation:
-insertion of French doors and window at basement / ground level.
- Partial reconstruction of balcony.

(At left, detail of lower balcony, southwest corner of house. Note 'butterfly' cutouts, classical balustrade form, and metal caps over balcony supports, lower left. Photo S. Finacom, 2021.)

*(**Above**. Top floor of west facade, top floor balcony under gable. Note metal caps on ends of roof supports, Venturi form chimney top at left, and canted southwest corner roof form at right. **Below,** detail of southwest roof corner. **At left**. View of basement level of west elevation, looking southeast towards entry path. New patio outside basement in foreground. (Photo S. Finacom, 2021.)*

(At right. South elevation, looking west. Vestibule bay is at right. Basement windows at bottom are modifications of original openings, not original. Photo S. Finacom 2021.)

SOUTH ELEVATION

Like the west facade this elevation contains three levels, but the basement level disappears into the rising slope of the hillside, placing the main / first floor close to ground level at the rear corner of the house. The original main house on this elevation is about 36 feet wide in the portion above ground.

The siding of the basement level is vertical board and batten, rough sawn. There are now three square windows, single lites, in a band slightly above the concrete foundation. Because of the rising grade, from the inside of the basement space these are essentially transom windows.

The original drawings show two windows in this location, slightly divided by a section of wall. Further east on the wall there is a horizontal, single-lite, window with obscure glass. This appears to be an addition, since the original working drawings show only a small opening in this area, perhaps a ventilation grate or hatch.

The second (main) level of the elevation, above, has a projecting bay that contains the entry vestibule of the house. The front door is on the eastern end of this bay, so someone entering the house steps forward into a rectangular vestibule, then turns right into the central hall facing the staircase. The exterior balcony described on the west elevation extends around to this side, forming a “L” shape that ends where it meets the projecting bay. There are two French doors exiting the living room onto this balcony, flanking a vertical wooden column. They appear on the original plans but were replaced

(At left. View of south wall, showing lower balcony and how it dead-ends into vestibule wall; one of the French doors to balcony from living room; change in siding from horizontal boards to vertical boards and battens at main level. Photo S. Finacom, 2021.)

in kind in recent decades. Like the doors on the west elevation from the living room, they have four divided lites, 2 over 2, with the mullions forming a cross shape.

The wall of this level facing the balcony is clad in horizontal boards. The projecting bay, in contrast, is clad in vertical boards and battens so it stands out from the main plane of the house wall not only physically but stylistically. Offset to the left (west) of the south wall of the bay there is a vertical fixed window, with a geometric pattern of leaded glass forming diamonds, squares, and lozenges. The glass is primarily clear, but the perimeter contains small, square, blue glass inserts and some portions of opaque glass. The window is framed on the exterior with a whimsical wooden cutout form. The wooden cutout is a replica of the original and the sawn pattern is slightly different and somewhat simplified from the original. The leaded glass window is not explicitly shown on Maybeck's original drawings, but is mentioned by Mark Wilson, who visited the house in the early 1970s and was given a tour by Theodora Kroeber.

The east end of the bay contains the main entry door to the house, sheltered beneath the overhang of the second floor balcony, now an enclosed sun porch. The front porch is reached by four wooden steps, flanked by a solid cheek wall built of wood, with a wide wooden cap, on the left (south) side. There are no railings at present, and none shown in the original plans. The steps are painted gray, possibly with an elastomeric paint or coating, terminating in a small exterior landing. At the end of the landing is a wooden Dutch door, unpainted, with the upper section containing a single glass pane and a metal door knob. There is a small, contemporary, doorbell to the left of the door, and a light fixture, possibly contemporary, composed of two downward facing metal

(At left. 1970s photograph of south facade, showing deteriorated horizontal board siding at first floor level, original French doors from living room to balcony at left, and original scroll-sawn wooden surround for vestibule window, at right. Source: Freudenheim.)

Below, left. Detail of vestibule window today. Surround has been replaced and the side and top details are slightly modified / simplified from the original. (Photo S. Finacom, 2021.)

cones one inserted into the other, above the porch. At porch level, to the immediate right of the door, are two casement windows with a wide, sloping, sill, in the main wall of the house. This wall resumes the horizontal board sheathing that was interrupted by the projecting vestibule bay.

On the upper (second) level of the south elevation, the projecting one story bay was originally topped by a wide balcony / porch that extended over the front porch and the projecting vestibule bay below. An early photograph shows a cloth awning over this porch. The open air porch has since been enclosed and forms a sunroom, although the cutout balusters —again in the butterfly and classical baluster pattern —remain on the exterior, below windows and, backed by board siding, form essentially a raised relief pattern on what is now part of an exterior wall.

The original working drawings show this balcony was

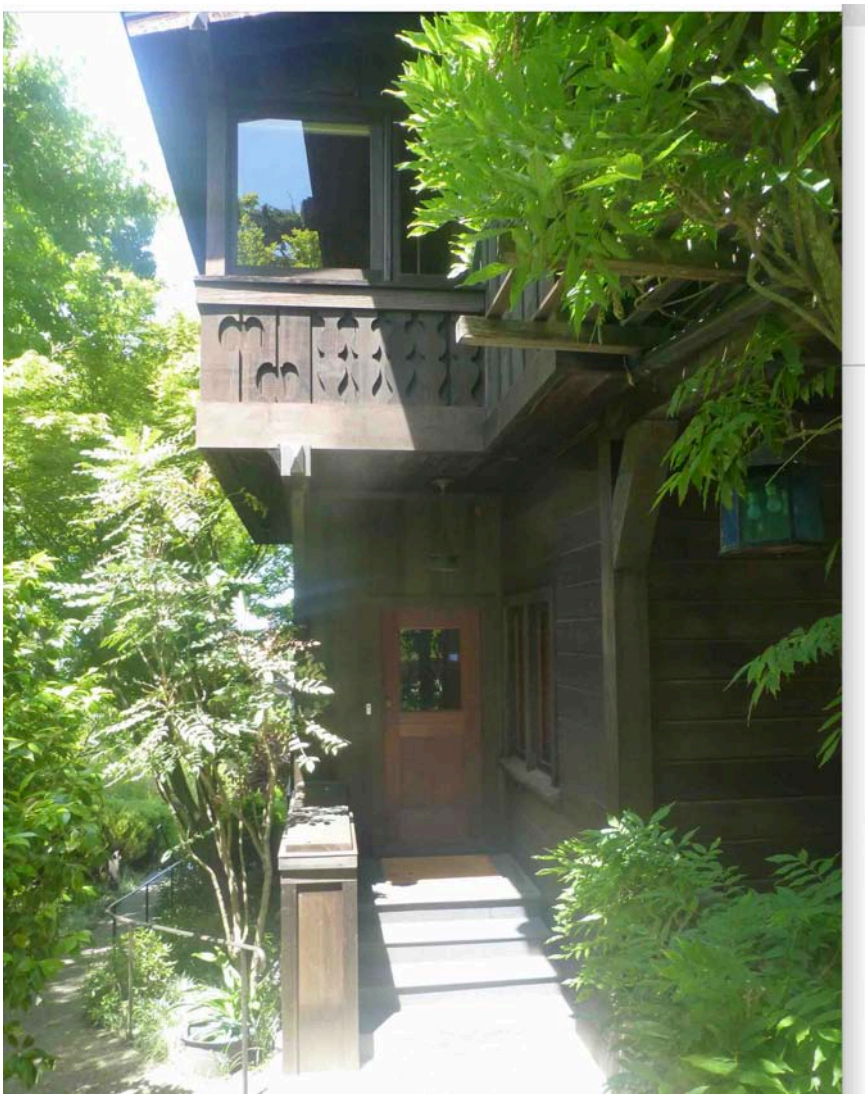
accessed by four French doors, in two pairs, and faced with board and batten siding, like the second level on the west elevation. Each pair of doors open from a bedroom. To the left (west) of the balcony (now sunroom) there is a small window, with an even smaller square window under the eaves further to the left (west).

This level of the elevation is under a wide asymmetrical gable, twice as long on the west as on the east, and descending on the west to form the prominent projecting roof at the southwest corner of the building.

Summary of changes to the south elevation:

- two windows at basement level converted / expanded to a band of three windows;
- One (likely) ventilation space at basement level enlarged for horizontal bathroom window;
- Second floor open air porch enclosed, with windows and a sloped, projecting, roof in the same style as the original house;
- Original two French doors from living room to south balcony replaced in kind;
- Portions (or all) of lower balcony rebuilt;
- Some wood elements replaced, including portions of board siding and scroll sawn surround on vestibule window.

(Above, left and right. Two views of the east end of the sunroom porch and south wall of the house, above the main entry porch / door. Photos S. Finacom, 2021)



*(**At left.** Looking west towards the the house and the main entry. Path from street approaches on the left. Four wooden steps with low cheek wall on outer side, rising to small porch which is beneath overhang of sunporch above. Windows to dining room facing porch at right. Front door at center. At right, portion of replacement arbor / pergola over dining room terrace. The sun porch on the second floor was originally an open air balcony under awning, later enclosed. Balcony always formed "roof" over front porch. **Below**, front door of house with Dutch Door configuration, dining room windows at right.*

Photos S. Finacom, 2021)

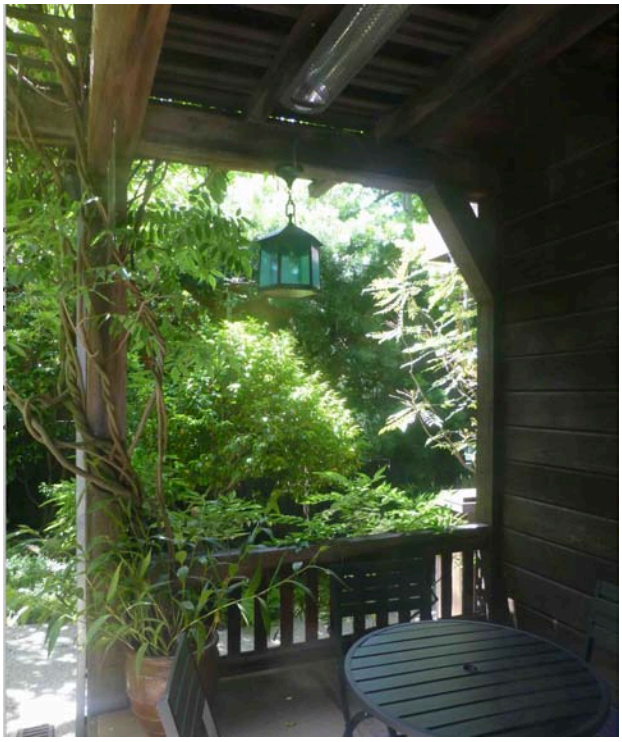
EAST ELEVATION OF ORIGINAL HOUSE

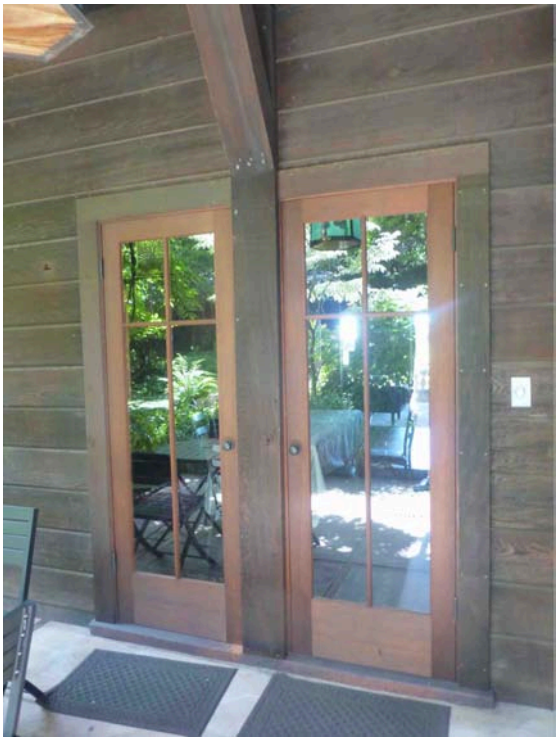
The east facade has been altered by construction of the later (1930s) wing extending to the east into the hillside. This is the most altered facade of the original house because of the 1930s addition but the general character of the original is still present where visible.

On the east the basement level is so far sunk into the hillside it is not visible. On the main level there were, and are, two French doors opening from the dining room to the exterior, in the same two-over-two divided lite pattern with the mullions forming a cross. The doors open at grade onto a concrete terrace. The siding at this level is formed of horizontal boards. To the north (right) of the dining room

the kitchen originally projected a short distance—a little over eight feet—forming a small extension, less than ten feet wide, clad in vertical boards and battens, on the northeast corner of the house. The kitchen extension contained a small window on the south (left) and a back door on the right (north). The design of the back door is not indicated on the original plans, but it was covered on the exterior by a screen door divided into upper and lower panels.

(Above: view of the eastern elevation, with dining room at center bottom, second floor at the top center, and 1930s addition to house at the right. The kitchen is at the lower level, in the angle where the addition meets the original house. The front door of the original house faces this way but is out of sight behind the foliage at the lower left of the image. Photo S. Finacom, 2021)





(Above, right. Doors from dining room onto terrace, under pergola / arbor.

Above left. South end of terrace under pergola / arbor and second floor balcony. The front porch of the house is just out of sight around the corner of the wall.

At right. A view of the house overhang from the dining terrace. One can see the way the second floor cantilevered out from the first floor, then the new pergola / arbor structure at left, topped by second floor balcony. Photos S. Finacom, 2021).

On the upper level, atop the kitchen extension, there was deck accessed by a glass door from what was then the only bathroom, located in the northeast corner of the second floor. This deck was later enclosed for a maid's room, which was later removed or subsumed into the larger two story addition. The original deck atop the kitchen did not appear to have had the decorative scroll sawn balusters of the other balconies on the other three facades. The second floor exterior above the dining room projects slightly over the first floor level and the front steps, and has a triangular bracket at the south east corner. This corner of the second floor contained a corner bedroom with three casement windows overlooking, to the east, the terrace

below, and to the right (north) on the east elevation a small 2 x 3 window to light a bedroom closet, plus another small window to light the bathroom, adjacent to the glass door to the deck.

The ground level terrace in the exterior angle of the dining room and kitchen is now overhung by a pergola of heavy timbers, supporting both a wisteria vine and a second floor balcony. The pergola is not original but is designed in the general character of the original house, and includes an arrangement of small, square, wooden poles grouped in threes that form the “ceiling” of the open air terrace below. Two large, hexagonal, metal and colored glass lamps hang on chains from the pergola, over the terrace; the six vertical glass panels have a sea-green color. These fixtures are not original, but were apparently added by Ken Rasmussen after 2012.

Summary of changes to the east elevation:

- Original rear of kitchen / laundry room altered and incorporated into 1930s eastern addition to house to form a two story wing, rather than a one room projection;
- Top deck (on top of original laundry room) removed;
- Pergola / arbor over patio terrace rebuilt;
- One window of southeast upstairs bedroom converted to door, to access new balcony / deck built on top of pergola / arbor.

NORTH ELEVATION OF ORIGINAL HOUSE

The north elevation originally faced a vacant lot, Lot #29 on the block subdivision. Like the south elevation, the grade steeply ascends here so the basement level recedes into the hillside the further east one goes. Like the other elevations, the basement and first / main floor levels are generally covered in horizontal board siding, while the second / top floor has boards and battens.

The north elevation includes an exterior chimney and a projecting bay that encloses the staircase landing. A small “Juliet” balcony further projects from the bay at the level of the landing. The balcony also has the “butterfly” cutout and classical baluster motif.

It is unclear whether the top of the chimney has been modified. Maybeck’s original drawings for the house show a Venturi cap on the chimney, with two square cutout gaps on each side in the masonry or terra cotta top. Venturi caps were a feature Maybeck often incorporated in houses of his design in this era. However, the current chimney shows only one square cutout on each side, and it does not fully penetrate the chimney to facilitate the air exchange function but, rather, serves as an external decorative motif. There is also a metal top to the chimney that does not appear old enough to be original. Was the chimney top rebuilt at some point? And was it built to Maybeck’s original design, in the working drawings, or initially constructed (and/or later reconstructed) in a modified form? Research to date has not provided an answer.

(At right, the rear addition of the house as seen from the north, looking east. The original kitchen area and second floor of the main house are to the right; the addition projects to the left. Photo S. Finacom, 2021)

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(At left, looking west, along the north wall of the original house, showing the one and a half story board and batten bay that contains the stairwell.The "Juliet" balcony is on the right, and there is a small hipped roof over the projecting bay. Photo S. Finacom, 2021.)

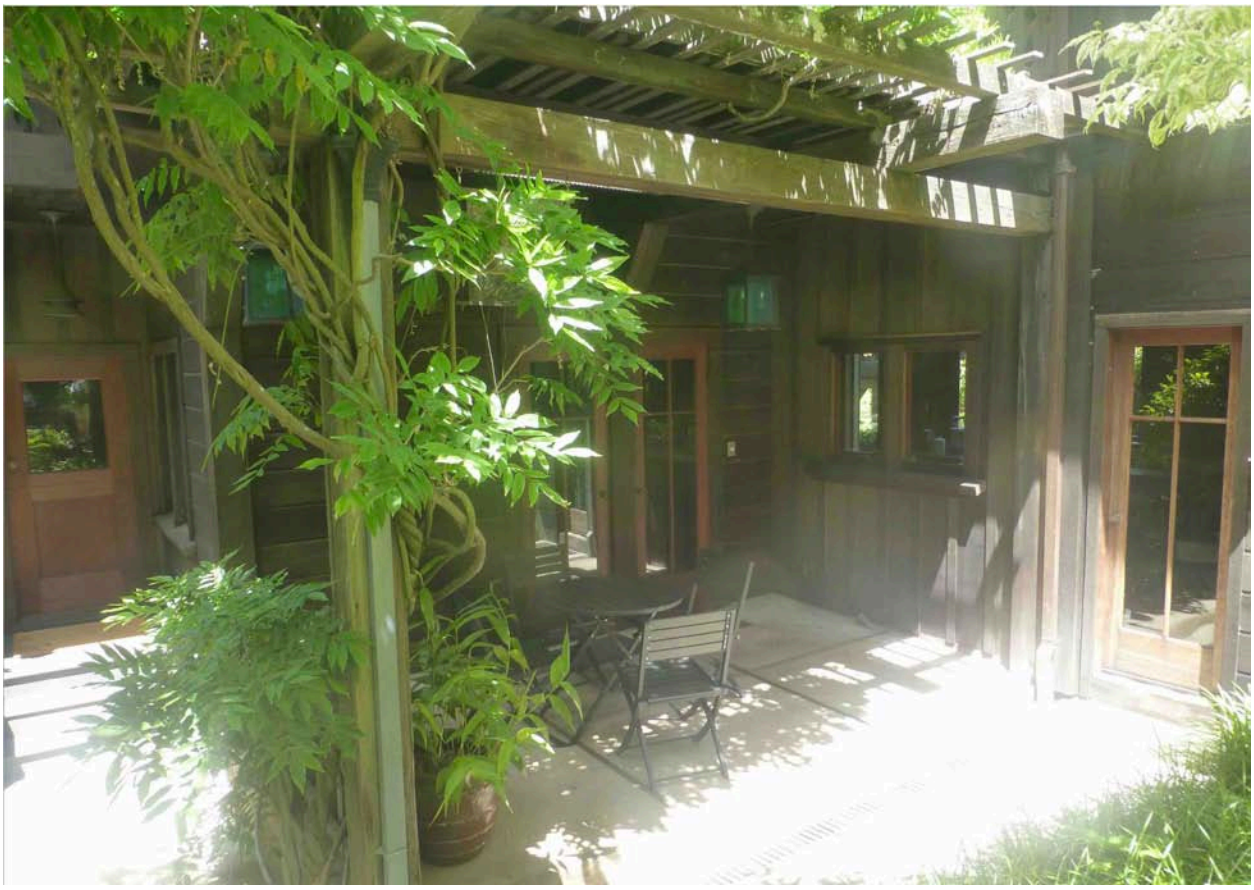
(Above, upper exterior wall and roof detail of north elevation of main house. Note the wide eaves, brackets, board and batten on upper floor, horizontal board siding on main floor, and wooden "posts" expressed on the exterior. This is looking southwest, towards the upper portion of the second floor, with the stairwell bay at right. Photo S. Finacom, 2021)

(Right, chimney for main living room fireplace looking up from ground level. Photo S. Finacom, 2021.)

REAR WING (1930s ADDITION, LATER MODIFIED)

As noted in the description of the eastern facade of the original house, there was a small main level projection of the kitchen, with a simple deck above accessed from the second floor bathroom. In the 1920s the deck was "glassed in" to create a maid's room. When the Kroebers moved in they quickly added a 10 x twelve foot office for Alfred Kroeber behind the kitchen.

In the following decade when the house was further extended to the east, kitchen level, office, and upper level maid's room were further modified and incorporated into a much more extensive two story wing. On the main floor the kitchen became longer to the east. On the upper floor the corner bathroom was reconfigured to allow for a hallway to reach what are now two bedrooms in the addition The easternmost bedroom has an exterior door that accesses an open air staircase that descends to the ground.

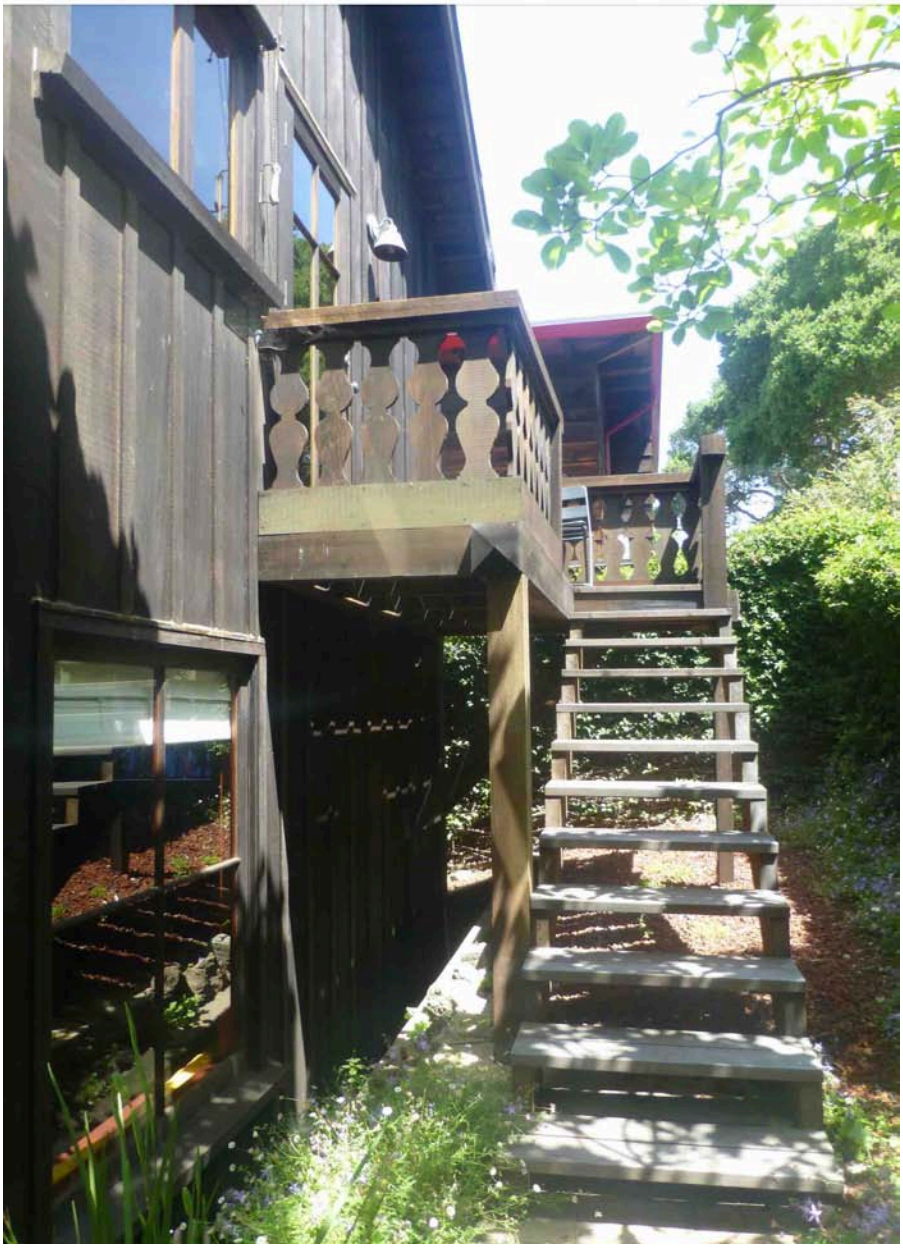


(Above, dining terrace looking northwest from garden. At left, front door of house. At center, dining room and pergola. At right, kitchen. Photo S. Finacom, 2021.)

(At right, the east end of the 1930s addition, looking north from the garden. The lower windows at right open to Alfred Kroeber's second home office. Note the horizontal board siding on the ground level, the board and batten siding on the upper floor, and the overhanging eaves with brackets, all corresponding to the character of the original house. Photo S. Finacom, 2021.)

Overall, the wing added a two story block, about 16 feet wide and about 20 feet deep, extending eastward from the extreme north east corner of the house and converting what had been a sloped rear garden across the entire lot into a smaller garden space in the angle of the building.

The addition / wing was constructed with board and batten siding and a hipped roof and open eaves to reflect the main house. Theodora Kroeber was of the opinion that the roof form and other elements did not match the original house well. She wrote decades later "*it appears ludicrous now at this distance not to have had Maybeck (do the design). We could by no means have afforded him…It is forever regrettable that the roof slopes and overhang were not repeated".* But in general, to today's observer, the wing is compatible with the original structure, and is appropriately deferential and secondary to the main building to which it is attached. Placement of the addition in the northeast corner of the lot also preserved the southeast garden area, and the relationship of downstairs dining room and upstairs bedroom to the outdoors.



(At left, east end of addition showing balcony and staircase that altered the original "Juliet" balcony in this location. Kroeber study is lower left. Photo S. Finacom, 2021.)

Drawings of the original plans for the rear addition from the 1930s show what appear to be either double-hung windows, or casement windows with one fixed horizontal mullion dividing the glass into two equal panes. Some of these windows were later replaced with aluminum frame windows, and the current windows all appear to be either wood frame casements or fixed windows. The second floor of the wing has its own east door, exiting to a small balcony / porch with a straight run of steps descending to the garden on the south.

The wing originally included Alfred Kroeber's study, with a separate door on the north which was put in so individuals coming for psychoanalysis could enter without going through the main house. When the two story wing was built, his study remained in the addition but was shifted further to the east and provided with its own fireplace on the north wall; the new study initially could only be reached from a door from the garden; presumably this was to provide a separate space where Kroeber could work undisturbed by activity in the house. Over the decades the interior of the two story wing was modified a number of times. At one point in contained Ursula Le Guin's childhood bedroom. The attic of the wing was a primary place the Le Guin children played indoors.

Summary of changes to the east wing:

- Most of the windows appear to have been replaced or altered over time, with some re-located;
- an exterior door was added to the east end of the addition, along with a balcony / porch providing direct staircase access to the garden;
- the interior has been modified.

INTERIOR SUMMARY

Since privately owned home interiors are not covered by the jurisdiction of the Landmarks Preservation Commission, this section of the summary is brief, not detailed, and no interior photos are included. Descriptions are of present day configurations.

The lower level of the house, originally the basement, contains a large room, variously described as a “media room” or a “guest suite” with its own exterior entrance to a west facing patio, and an interior staircase to the main floor. This room has its own bath. The rear of the level, built into the hillside, has a basement area and mechanical spaces.

The main / first floor has the main entry on the south, midway on the south facade. The vestibule entry turns right into an open space facing the principal staircase. On the left is the large living room—about 26 feet long and 13-16 feet wide— with French doors and windows opening to the west and to the south, connecting to the “L” shaped balcony that wraps the southwest corner of the house at this level. A monumental fireplace is on the north end of the room, made of clinker brick, inset slightly behind the adjacent wood paneling. A large wooden cabinet or cupboard, original to the location, with metal strap hinges hangs above the fireplace.

Opposite the living room, across the entry hall and in the southeast corner of the floor is a dining room, about 14 x 14 with its own fireplace and a door to the kitchen; it has French doors opening to a terrace. In the northeast corner of the main floor is a rectangular kitchen, extensively remodeled, and accessed from the dining room. There are doors from the kitchen area both to the terrace on the south and a service door to the north. The kitchen extends in a wing to the east, where the rear annex contains a half bath, a bedroom, and a pantry space.

The main staircase ascends in a south facing “U” from the main floor to the second / upper floor. The stairwell is open to both below and above, and is partially contained in a projecting bay to the north. Upon reaching the second floor—facing south—the staircase faces a large open space some 16 x 22 feet. To the right, at the front (west) end of the floor is the master bedroom with a closet under the eaves, and its own bath. To the south is a sun room, originally an open-air sleeping porch, now enclosed. To the north is a bathroom and laundry area. Extending to the east, as a second floor to the addition, are two bedrooms divided by a narrow staircase to the attic level. The addition has an attic, unfinished.

Many Maybeck houses had some furnishings designed or specified by the architect. No attempt has been made for this Application to determine what was done for the Schneider House in this regard, but a few known items may be mentioned.

In many cases with Maybeck houses, as with Frank Lloyd Wright and Greene and Greene furniture designs, purpose built furnishings have taken on their own value and, as a result, have been dispersed beyond the house and "collected" by museums and individuals.

Ursula Le Guin mentioned in her 2007 essay about growing up in the house that the furnishings of the Kroeber family were haphazard, but *"the dining table was one of our few elegant pieces, because it had been built with and for the house—a single broad redwood board, rather low as tables go, that sat eight comfortably and ten with a squeeze. It was somewhat battered, since redwood is soft and scars easily, but if you beeswaxed it diligently, it got a fine, deep glow, like chestnut horse. There were cabinets built in corners here and there, in good Arts and Crafts style, some with paned glass fonts; and a seat like a window seat ran along the inner living-room wall, at right angles to the huge firebrick hearth and chimney."* (Le Guin, pages 54-55).

Purpose-built furniture of Maybeck's design periodically appear in auctions, sales, and collections. There is a "sidechair for the Schneider House", made of oak, in the collections of the Fine Arts Museums of San Francisco. https://art.famsf.org/bernard-maybeck/sidechair-schneider-house-semper-virens-berkeley-california-201540

GROUNDS / GARDENS

The Schneider house was built on a rectangular plot of land purchased by the Schneiders in 1906. At some point the Schneiders, or subsequent owners, appear to have also acquired a similarly sized lot to the north. The lot to the north was not part of the original purchase, and on Sanborn maps appears to have originally been a separate parcel (Lot #29). The Block Book at BAHA shows both Lot #29 and Lot #28, to the north of it, owned by a *"Henry P. Whiting"* (the exact spelling is unclear) at the same time Lot #30 to the south was owned by Mary Schneider. Whiting—or someone after him—built a large house on Lot #28, leaving Lot #29 as vacant between the two houses. The second large house has the address of 1317 Arch Street today.

Early Sanborn maps show Lot 28 and Lot 29 combined in one large parcel with the address of 1317, with no property line between the two original lots. However, at some point an owner of 1325 Arch, perhaps the Kroebers, acquired lot #28. It may be that lots #28 and #29 were never legally combined into one parcel.

This area of Lot #28 functioned as part of the 1325 Arch garden until, about 1939, the Kroebers built two smaller houses (#1321 and #1323 Arch) designed by Theodore Osmundson on Lot #29, which considerably reduced the outdoor space of 1325 to areas east, south, and west of the original house.

(Above, overall view of street frontage of property showing garage at lower left (in northwest corner of property), and rise of garden levels to house. The larger trees at the upper right are the liquid ambers mentioned by Theodora Kroeber in her description of the garden. Photo S. Finacom, 2021.)

These separate houses now have separate owners, although the Kroebers seemed to have used them as rentals. Their history has not been researched for this Application, nor has the early ownership history of Lot #29 been researched.

The presumption at this point is that the formal garden designed by John McLaren for 1325 Arch was confined to the single lot (Lot #30) and Lot #29 to the north was informally gardened along with the formal McLaren grounds around the house. (Some of Ursula Le Guin's recollections could be construed to imply that some of the area of Lot #28 to the north could have been part of the McLaren garden design, but since she was ten years old or younger when the houses were built to the north, her impressions were those of a child with a large contiguous planted space around her house to play in, not someone with detailed understanding at the time of the property history and design.)

There is another land parcel oddity to the property that may be mentioned here.

(Above, southeast, uphill, corner of garden. The property line follows the fences at left at right. At upper center there is the west wall of the small "1325 1/2 Arch" structure built on an adjacent property and owned separately. This is likely the building that the neighbors to the south offered to sell to the Kroeber's as an office in the 1930s; the Kroebers chose instead to build the two story addition to the main house. Photo S. Finacom, 2021.)

Adjacent to the upper, southeast, corner of the 1325 Arch property there is a small structure, essentially a one room studio or cottage with board and batten siding on the downhill side, built on the property line, overlooking the 1325 Arch garden. This is currently part of the adjacent property to the south, 1329 Arch Street.

Checking property maps, this can be identified as, originally, a little extension of one of the lots on Bay View Place, to the east uphill of 1325 Arch. The small land area is just 20 feet wide and 30 feet deep, and extends west and downhill from its larger lot like a miniature Oklahoma panhandle.

On early maps / plans it is shown as unbuilt. However, on a 1920s Sanborn map it already has a one room structure and, curiously, is completely enclosed within a rectangle of property lines separating it from the adjacent parcels and, additionally, a street address of 1325 1/2 which seemingly associates it with the Kroeber property.

In her historical notes about 1325 Arch Theodora Kroeber wrote that in *"depths of Depression…Laura Adams Armer, next door, offered to sell the studio at the back for $1,000. Kroeber was about to take it but got a bid from a Welch (sp) carpenter to put on the addition for $1,500."* She then goes on to describe the addition to the main house.

Laura Adams Armer has not been researched, but the block book at BAHA shows a handwritten notation of a "Sydney Armer" owning the lot to the south of the Kroebers. On present day property maps show the corner of land as part of the property of 1329 Arch Street, south of 1325.

So we can speculate that the Armers who lived to the south of the Schneiders acquired the tiny little rectangle of land in the middle of the block with no street frontage and perhaps built the little freestanding studio room there sometime in the 1920s. When the Kroebers needed more indoor space they considered buying the studio—which had one wall adjoining their garden, and could have easily been connected to their property—but instead decided to build the addition to their own house.

(Above, eastern end of the garden, showing flagstone terrace and stone walls south of the house addition, at left. Photo S. Finacom, 2021.)

In addition to the removal of the northern portion of the gardened area, the eastern portion was reduced by the construction of the addition to the house in the 1930s that extends along the north property line nearly to the east property line.

There was at some point in the 1980s an extant copy of the original garden plan by McLaren since it is referenced in the unpublished account of the history of the house compiled for Lisa Stadelhofer in 1985 (the writer notes, *"The plan of the garden still exists, but we have not been able to acquire a copy."* No archival source for that plan is noted, however.)

The following quotations are from that unpublished account.

"The grounds were laid out in 1906 by John McLaren…There was a retaining wall along the sidewalk, but only to the south of the entrance. Then there were stone steps about where the present ones are, and red gravel paths. Both the walls and the steps were built without concrete. The west slope, down to the street, was planted with prostrate juniper, and also with scotch broom, plum trees, and acacia trees. At the north west corner of the house there was a clump of three redwood trees, and a Cecil Bruner (sic) rose was planted to climb up the south balcony. The path up to the house was loose red gravel, and on either side there were bushes and trees, elderberry, laurel, camphor, Eugenia, Japanese plum, and pyracantha. There was ivy against the south side of the house and a wisteria growing over the arbor outside the dining room.

Behind the house, the garden was larger than now, since the new part of the house was not built. There was no terracing: the garden followed the natural slope of the hill. In the center, there was a fountain, and around that bulbs, and around that a circle of rose bushes. Around the edges of the property there were no fences, but there were hedges all around. On the north side of the house there was a Virginia creeper growing up the north balcony, and berry bushes planted against the house."

"Theodora (Kroeber) says, 'It was obvious McLaren meant the fast growing and 'lesser' planting to be removed as the slower-growing planting took hold. In fact, nothing was taken out, and much added. The sloping rose garden required constant maintenance and the bulbs rolled with the rains, to come up the years after, always in new and surprising places.' The Kroebers pruned the overgrown garden and removed plants. They also terraced the back garden. I don't know why the fountain was removed. I have a plan for the concrete steps and walkway, but unfortunately the plan is not dated. It is probably from the 50s. It shows that the north half of the retaining wall along the street, the concrete steps, and the concrete path where all put in at this time. Also, the balcony at the back, with its steps, was put in, as well as the 'sidewalk going nowhere'. The plan suggests that there was originally a concrete path across the lawn, but if so this was later remove. The drainage system, and the retaining wall at the back of the house, were also put in at this time. The concrete work outside the kitchen door may also have been done about this time.

During the 60s, many of the low rock walls were built, and the fence was put around the house and the two houses to the north, which the Kroeber's also owned. The step railings were installed. Then in the 70s John Quinn added extensive new planting, and put in the garden lighting and the electric fountain. The railing was built around the garden roof. He first built, and then took out, a high fence screening off the view of the house to the south. The front gate was also added during the 70s, as a picture of the house, dated 1969, shows no gate.

Lisa (Stadelhofer) put in a grapestake fence along the north property line, so the lot is now completely fenced, and the north side of the house is an enclosed dog run. She has done extensive planting, including the street trees, and she put in the railroad-tie wall along the south edge of the lawn."

(At right, grapestake fence along north property line. Either the original installed by Lisa Stadelhofer, or a replacement, in kind. Photo S. Finacom, 2021).

Theodora Kroeber wrote herself sometime in the "mid to late 70s": "*What remains of McLaren's garden: The rosebush - Cecil Brunner (sic) on south balcony; the club of three redwoods, north-west corner. Many times cut and pruned. The west most one cut down. Present tree its fruitful daughter. Juniper on front slope.*

It was more than a year after we moved in that, prowling one day amongst the broom - then well over my head - and the tangle of the thorny berry bushes and the trees then overhanging the sidewalk, I caught a glimpse of juniper. An hour's hard cutting opened up a space sufficient to reveal that under the shrubbery some of the juniper had indeed survived and awaited only removal of all else growing there.

Kroeber garden changes (parenthesis in original)
(Unhappy) covering of stone steps when the rocks began to be a serious hazard, like falling teeth.
(Unhappy) replacement of gravel. Loose gravel on a slope is really unmanageable.
(Dream) to replace steps with stone or redwood.

Building of garage. Cars not allowed then to remain overnight on street. Reinforced concrete. Cost then $600 (!).
An aunt of mine and I ventured on the first terracing. The rear east garden wall is evidence of our industry if not of our skill. We got some family help with the 'plazita' wall and brought into being the first level space in the garden.
Terraces began to grow in the fifties. And replacement of the roses from the circle to the upper rear terrace. And more pruning. But it remained a children's play garden and one to be left on its own each summer.

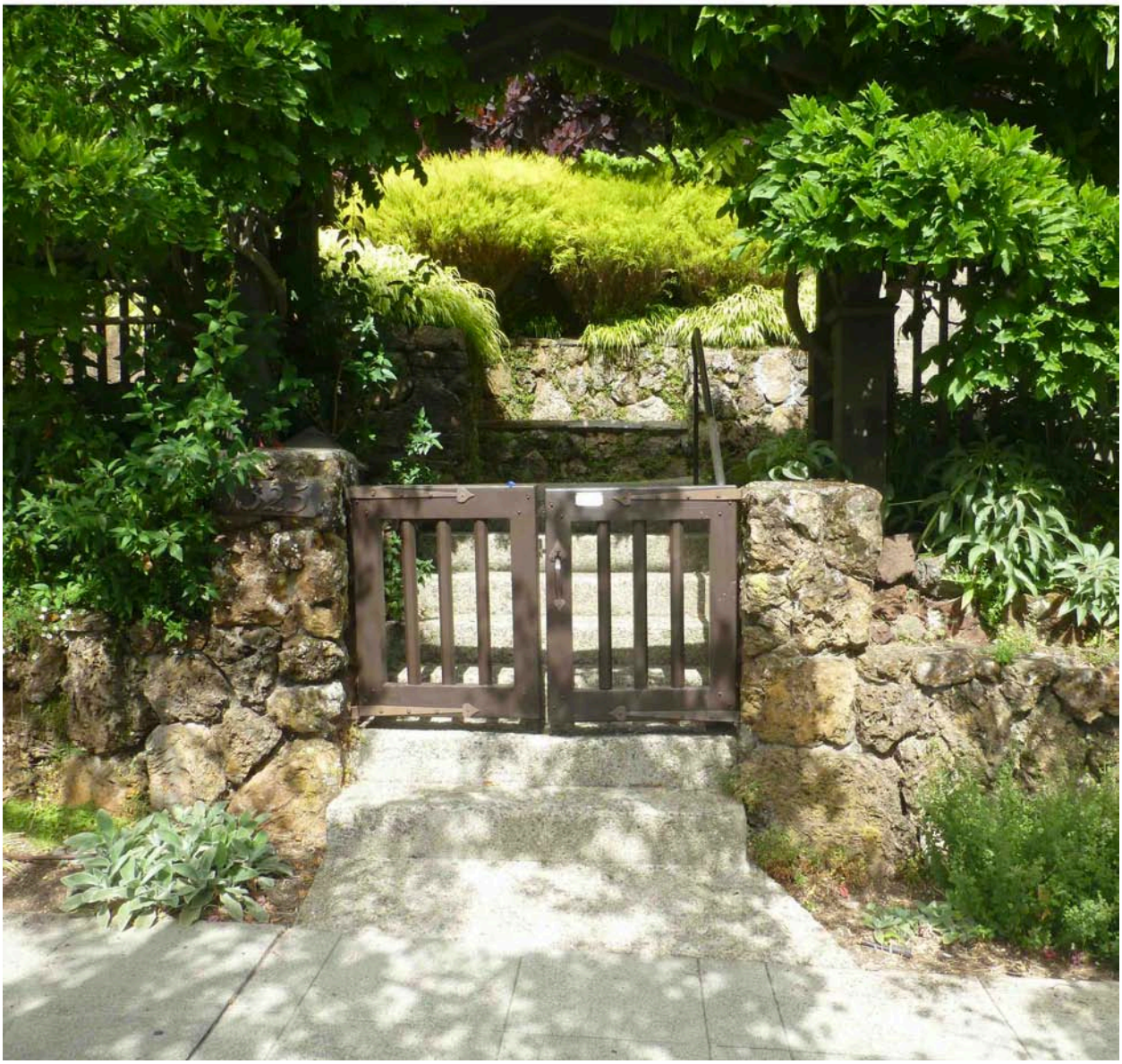
Present garden, terraces and pruning-planting is John Quinn's own. And he it is who wrapped the garden as a single entity around the three houses with are now one property and which we called 'The Compound'."

Later, in her memoir, Alfred Kroeber: A Personal Configuration, Theodora added these comments about the garden:

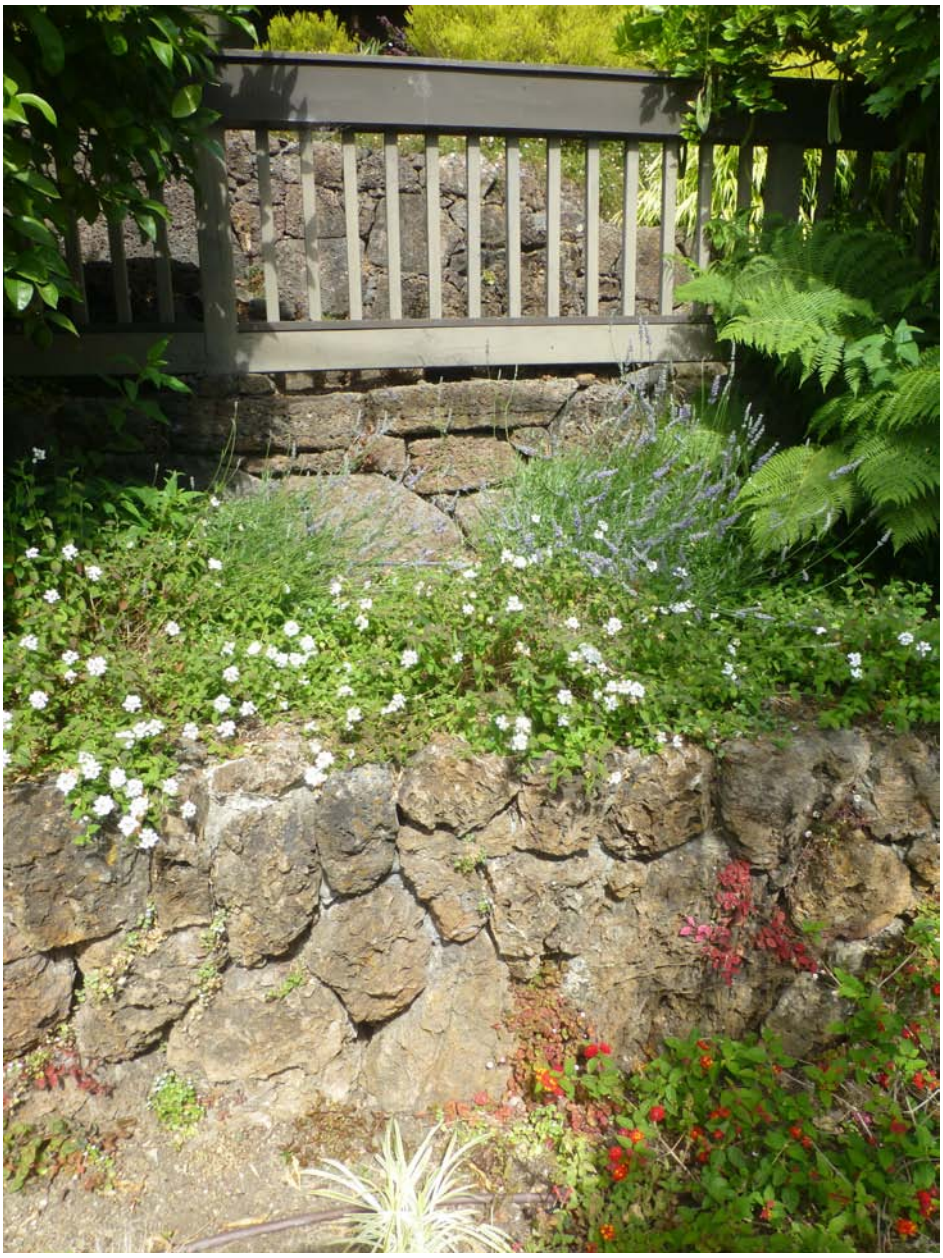
"John McLaren, the man who made Golden Gate Park in San Francisco, planted the original garden of which little remains today except the low-growing Sierra juniper on the front slope and the clump of redwood trees which partly screens the house from the street." (Kroeber, Configuration, page 136)

She also wrote *"in (1953) we renovated and restored house and gardens…"* (page 211) This was after the house had been rented while the Kroebers were on an extended sabbatical in New York.

She also included this description in the same memoir of her husband. *"It is autumn as I write, the season Kroeber cared for least. I am sitting in his garden which looks much as it looked when he left it for the last time. It is a spring garden, not a fall one. Unpruned rose bushes put out long thorn branches and a willow tree weeps to the ground across the entrance to the front door. Yet there is order in the line of the dry-rock walls, in the close-cropped grass plot, in the camphor strawberry and liquid amber trees pruned to be uncrowded in the small space. Roses, fuchsias, dahlias, chrysanthemums, and the night-opening tobacco are in full late bloom. In the borders are pansies, lobelias, and begonias along with herbs and succulents. From the plaza the prospect is of distant hills and city, bay, and boats—two dimensional and Japaneseque in the milky-golden haze… Without sentimentality his garden can be construed as a metaphor for Kroeber's ending years; its tools which are at hand, its weeds which are not out of hand but are present, its intimacy, its window on the outside world, its variety, its unfinished pattern still on the loom of imagination and innovation. Here it was Kroeber read and wrote and gardened whenever we were at home…"* (Kroeber, Configuration, page 192)



(At right. Entry gate from the street. Stone columns and rhyolite stone walls are from the Period of Significance. Gate and arbor above it are more recent additions, as are concrete stairs. Photo S. Finacom, 2021)



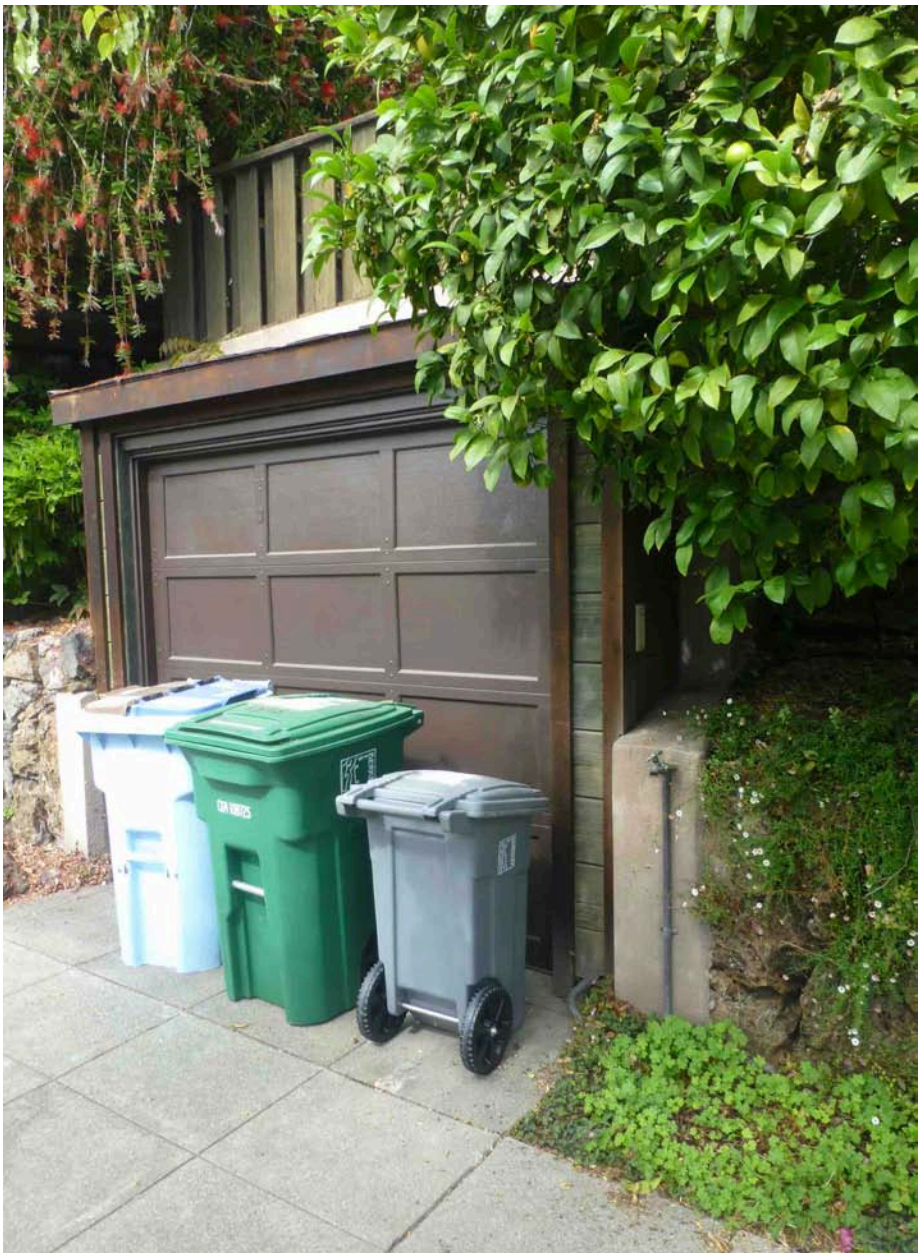
The garden contains a variety of stone walls. The oldest stones along the sidewalk, south of the entry gate, appear to be of Berkeley Rhyolite, a native volcanic stone picked up on Berkeley hillsides in weathered condition in the 19th and early 20th centuries and used throughout the eastern portion of the city to construct rustic garden walls that were seen as especially compatible with Arts and Crafts and Berkeley brown shingle houses. The stone walls to the steps ascending to the main door of the house are from early in the history of the house, but other areas of stone walls were apparently added in later periods.

The picture above shows an early, most likely Berkeley Rhyolite, stone wall at the sidewalk edge, with a planter bed above and a newer stone wall, topped by a newer fence, above that. Beyond the fence is yet another section of stone wall. Photo S. Finacom, 2021.)

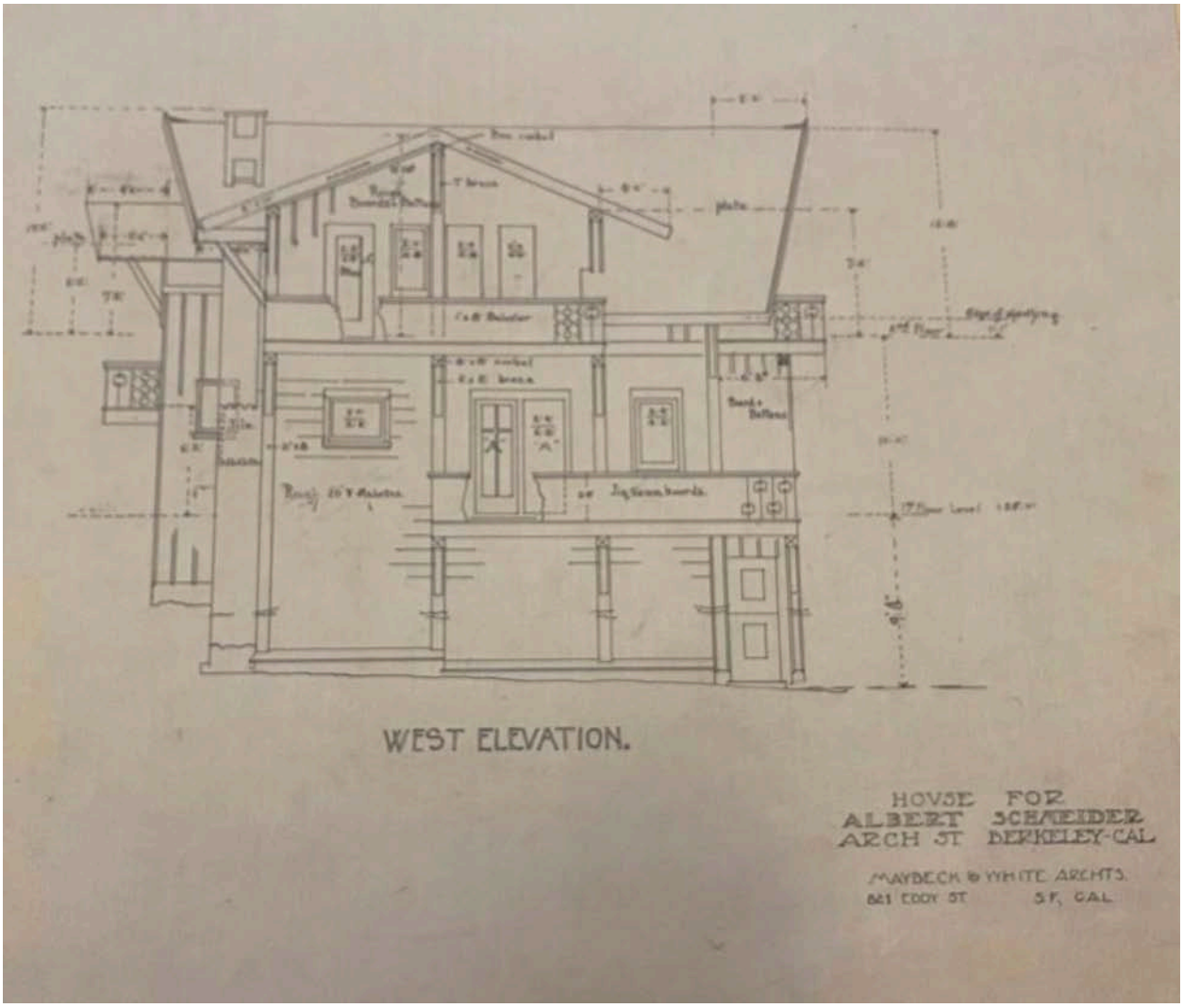
THE GARAGE

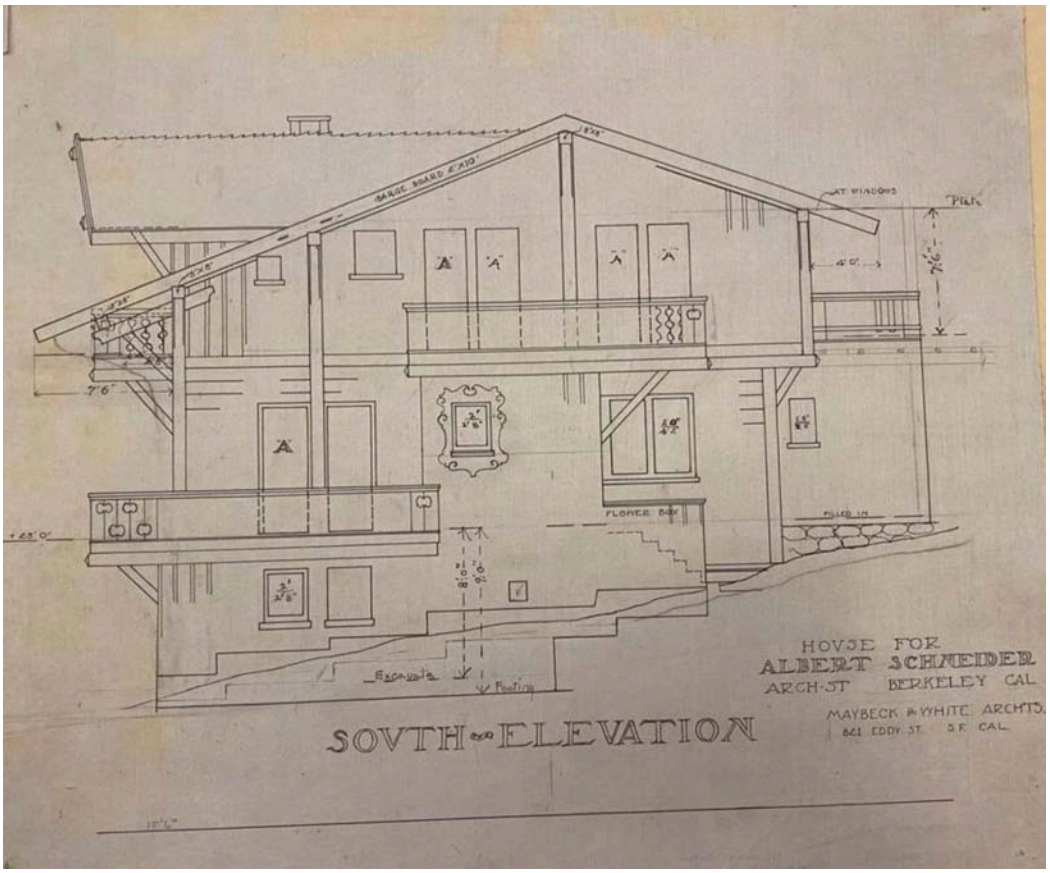
The one car garage at the lower northwest corner of the property was added to the grounds in 1933, so is from the Period of Significance, but has been altered in subsequent decades. The wood siding and garage door itself are not significant. No early photographs of the garage have been found, so it is not known whether there was originally a garage door or whether, as was sometimes the case in Berkeley, a roofed structure was built into the hillside but left open to the street.

(Photo at right, S. Finacom 2021.)



The following pages contain images of Maybeck's original drawings for the Schnieder House. Each elevation is labeled, moving from west, to south, to east, to north. (*Source: Environmental Design Archives, University of California, Berkeley.)*




HOUSE FOR
ALBERT SCHNEIDER
ARCH ST BERKELEY CAL
MAYBECK & WHITE ARCHTS.
821 EDDY ST. S.F. CAL.
SOUTH ELEVATION


EAST ELEVATION
HOUSE FOR
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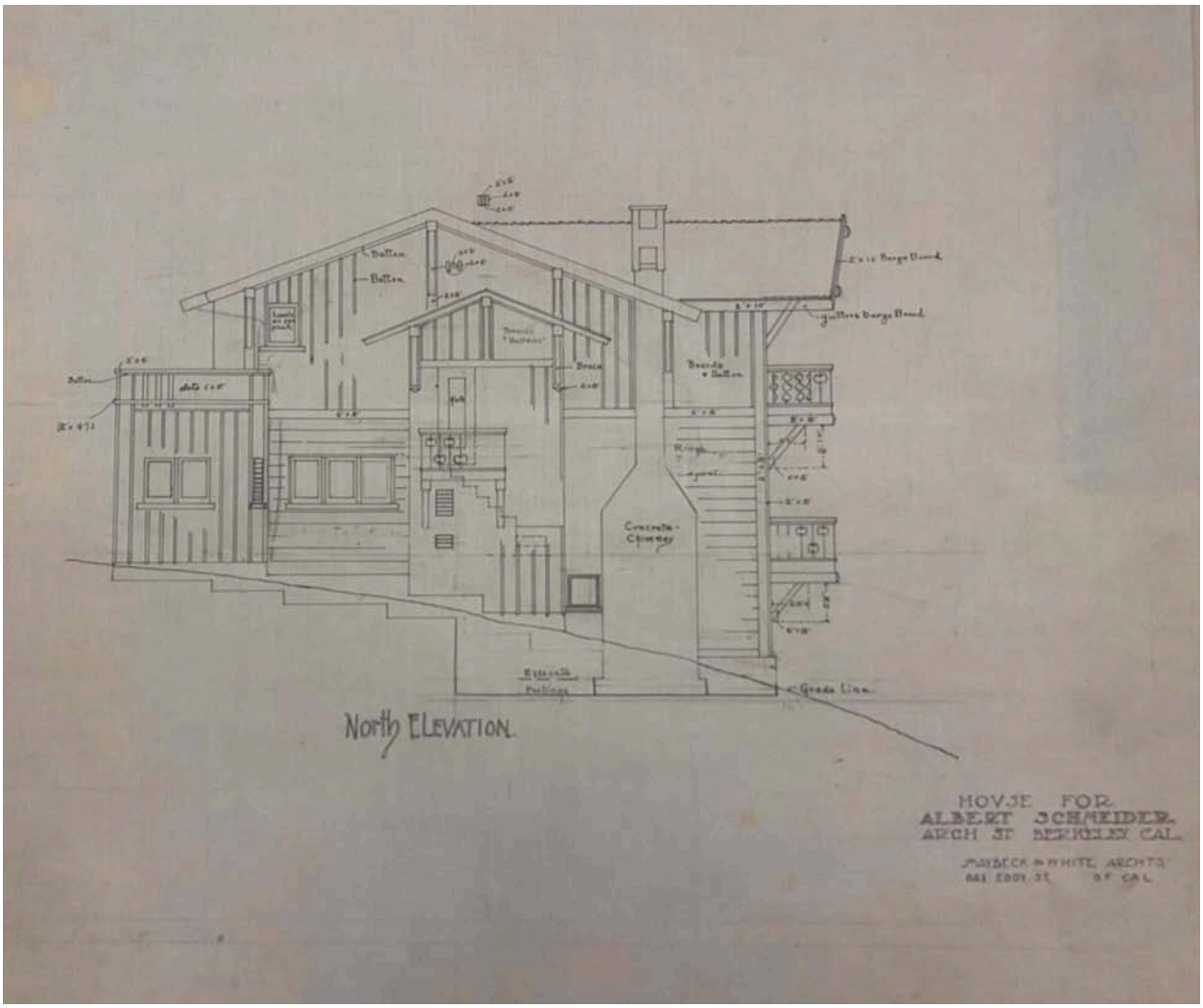
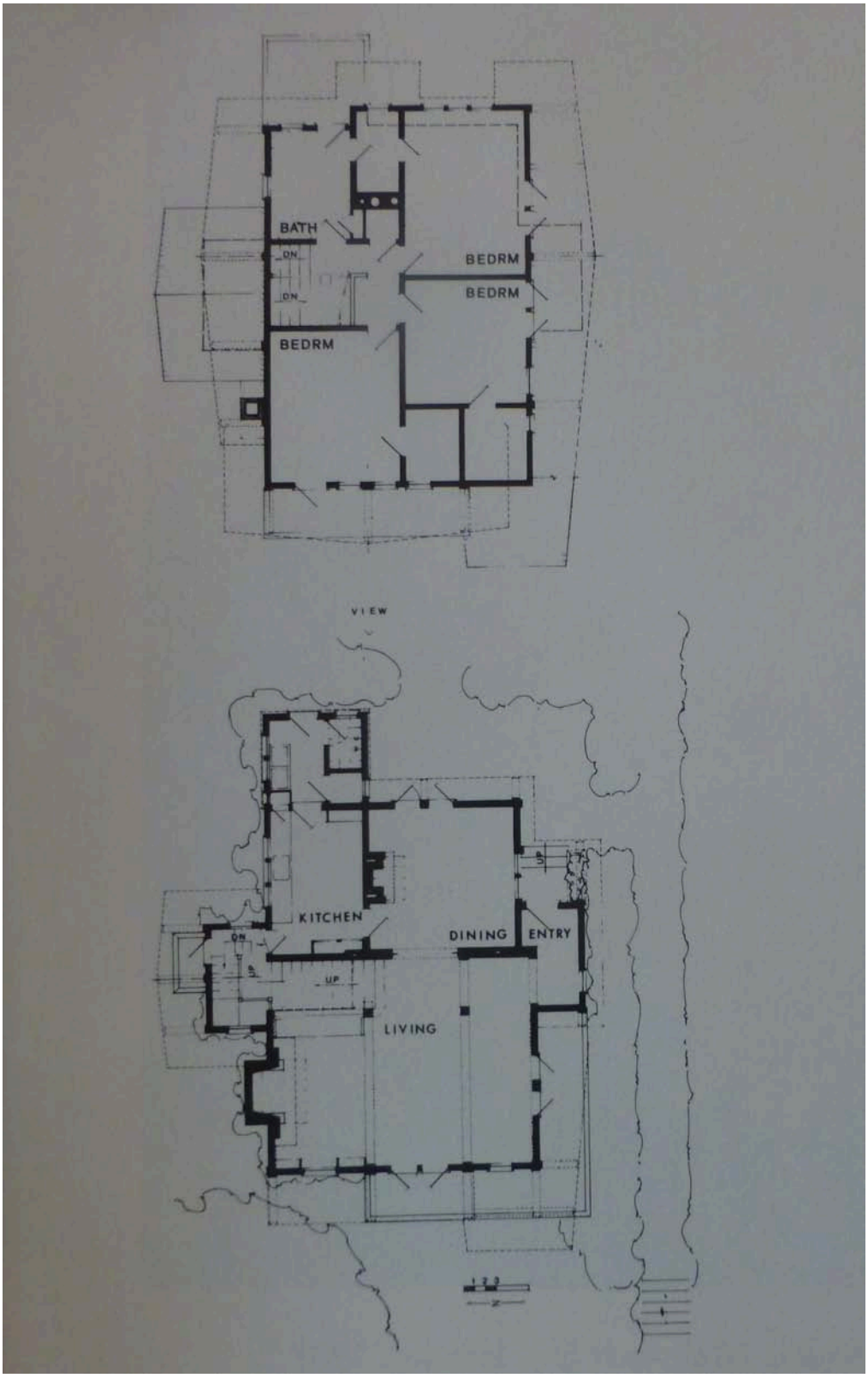
MAYBECK & WHITE ARCHTS.
821 EDDY-ST. S.F. CAL


Batten
Batten
Concrete Chimney
Grade Line
North ELEVATION
HOUSE FOR
ALBERT SCHNEIDER.
ARCH ST BERKELEY CAL.



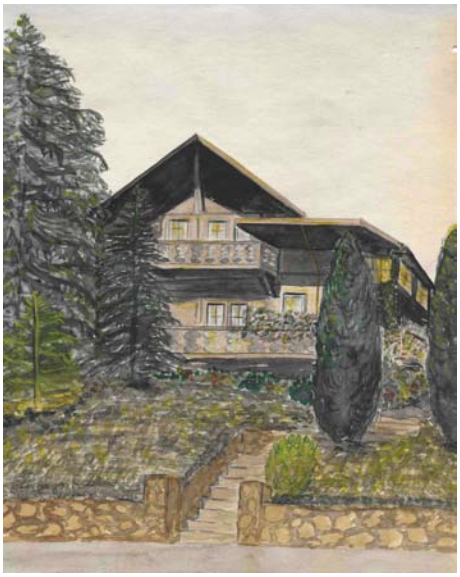
The images on this page are plans of the original house interior and roof forms, as redrawn for Kenneth Cardwell's biography of Bernard Maybeck. Bernard Maybeck: Artisan, Architect, Artist.

Draftsperson, Alan Williams, Documents Collection, College of Environmental Design.

The following pages contain photographs of 1325 Arch at various eras in its history.

On this page, the first known photograph of the house, which appeared in Werner Hegemann's plan for Berkeley and Oakland, 1915. This view is from the south, showing the west and southern elevations of the house. Note the original open air balcony at upper right, with what appears to be a striped cloth awning shading it, as well as the original pergola extreme right.

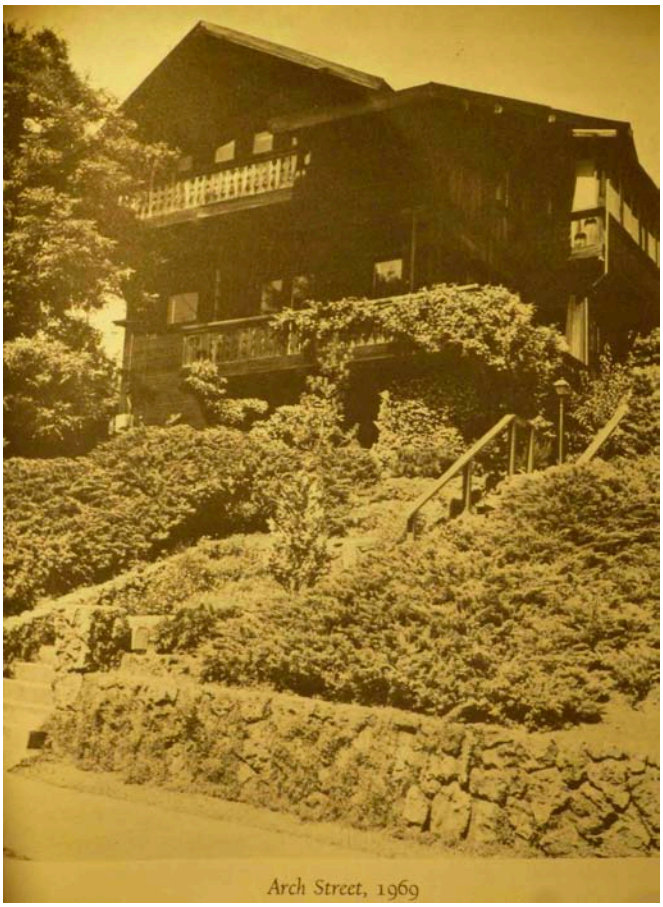
Above, a detail of the 1915 photo, showing just the house.



At right, detail of watercolor of house that Ursula Le Guin kept. (Courtesy, Theo Downes Le Guin).

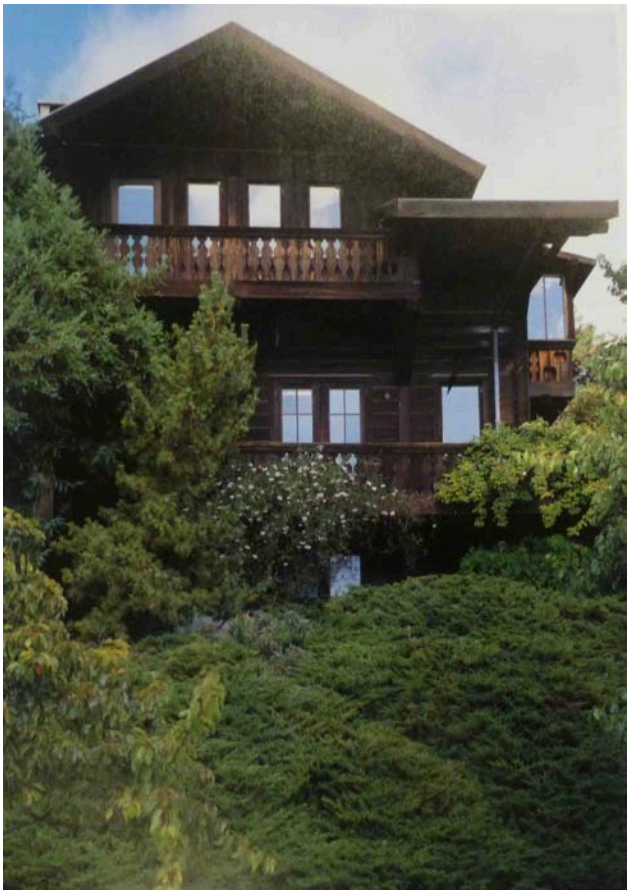
In the watercolor image, note: the stone walls along street and the stone gateposts, without gate or arbor; the redwood copse at left; the enclosed balcony, at far right; the two columnar yew trees at right, from the McLaren garden design.

At right, portion of a family photograph of the house, dated 1969, included in Alfred Kroeber, a Personal Configuration. Note the extensive juniper, the entrance without arbor or gate, and the rhyolite wall along the sidewalk as well as the low stone walls flanking the ascending stairs.



Above, Robert Bernhardi photograph of the house, circa 1970. BAHA collections, 1325 Arch Block File. Note that the balcony at the upper right has been roofed over and glassed in, the rose climbing on the lower balcony at right, the wooden railings for the stairs at lower right, and the redwood copse at left.

Above, circa 1970 photograph of house by Thos Tenny, for BAHA. BAHA collections.



At left, detailed photograph of west facade of house, by Richard Barnes, in early 1990s. Note the juniper in foreground, the redwoods at left, and the climbing rose on balcony, from McLaren design. From Bernard Maybeck: Visionary Architect, Sally Woodbridge.

Below, photograph of the house in June, 2021. (Photo S. Finacom.)

#15: HISTORY OF THE HOUSE AND PROPERTY

For many decades conventional wisdom about this house, some repeated in descriptions of the architecture and family stories, has been this:

- a professor of classics at the University of California built it and lived there;
- Another professor bought it from him, but had to sell quickly because either he was getting divorced or was leaving soon for a sabbatical fellowship abroad or both;
- Alfred Kroeber bought the house from this second, unnamed, professor.

Research for this application has found a somewhat different, more complex, and also more ambiguous, story. Those details are incorporated into this narrative.

The land was purchased in the name of Mary Schneider, Alfred Schneider's wife, in 1906. The house was constructed in 1907 (although some sources mistakenly say 1906). The original residents, Albert and Mary Schneider, commissioned the building.

Some sources for research in the next section are not individually listed in the text, but came from ancestry.com (primarily voter registration records and references to occupants of the house in newspaper articles) and old city directories, generally Polk-Husted's, at the Berkeley Historical Society.

In 1904, Albert Schneider was living at 2429 Haste in Berkeley. This was one year after 1903, when he had arrived to take up his University of California employment. For the next two years—1905 and 1906—his address was listed in city directories as 2622 Dwight Way, which would have been near the corner of Dwight and Regent Street. This, of course, is all prior to the purchase of the land and construction of 1325 Arch.

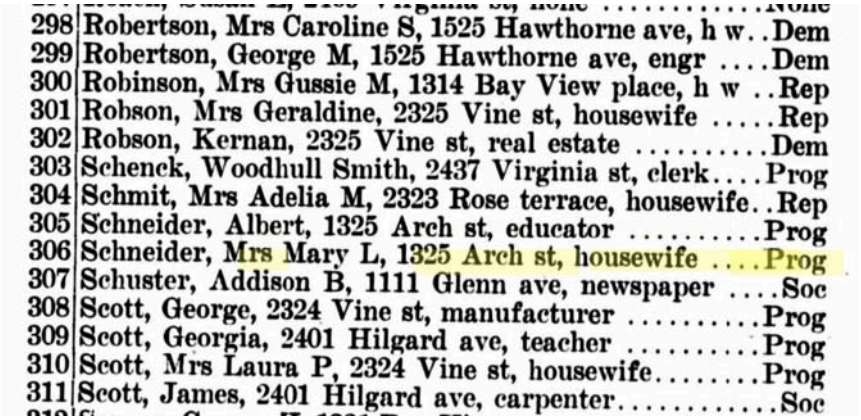
There are some subsequent gaps in city directories, but in 1908 Albert Schneider (curiously listed with the occupation of 'editor'—perhaps referring to his role in editing medical journals) is registered to vote at 1325 Arch Street. This was before women won the vote in California, so his wife would not have been listed in voting roles. In city directories for 1909, 1325 Arch appears as his residence again, and Schneider and his wife are both registered to vote there, as Democrats, in 1910.

1325 Arch continues to be listed as the Albert Schneider residence in 1911, 1912, and 1913 city directories. In 1912 a Georgina Fenwick, a UC Berkeley student, is also listed as registered to vote at 1325 Arch, along with Gerald K. Fenwick and Harriett B Fenwick, another student. (Georgina Fenwick also appears in a city directory for 1912 as living at the Braemar Hotel.) Perhaps the Fenwicks were renters sharing the house with the Schneiders, and attending the University of California.

In 1913 the house was offered for sale in an unsigned display ad in the Berkeley Daily Gazette. Running on July 4 of that year, the announcement read **"An Artistic House. Designed by one of California's leading architects. Very well built. Large living room with excellent accoustics (sic); sleeping porches. 'A house with**

possibilities.' View one of the finest in Berkeley. Neighborhood unexcelled. Attractive garden. Lot has a frontage of sixty feet. This house MUST BE SOLD. It is offered for $1,500 less than it cost to build." (*Emphasis in original*).

Presumably, the Schneiders placed this advertisement. However the next year, 1914 the Schneiders are still registered to vote at 1325 Arch—by that year they have switched their registration from the Democratic Party to the Progressive Party. And in 1915 the house is still listed as their residence. (A screenshot of the 1915 voter roll is show at right, with Mary Schneider highlighted, and Albert Schneider above, listed as "educator". Note within this small sliver of one precinct the wide variety of party registrations in this politically volatile era: three Democrats, three Republicans, five Progressives, two Socialists.)



298 Robertson, Mrs Caroline S, 1525 Hawthorne ave, h w..Dem
299 Robertson, George M, 1525 Hawthorne ave, engr ....Dem
300 Robinson, Mrs Gussie M, 1314 Bay View place, h w ..Rep
301 Robson, Mrs Geraldine, 2325 Vine st, housewife .....Rep
302 Robson, Kernan, 2325 Vine st, real estate .....Dem
303 Schenck, Woodhull Smith, 2437 Virginia st, clerk....Prog
304 Schmit, Mrs Adelia M, 2323 Rose terrace, housewife..Rep
305 Schneider, Albert, 1325 Arch st, educator .....Prog
306 Schneider, Mrs Mary L, 1325 Arch st, housewife ....Prog
307 Schuster, Addison B, 1111 Glenn ave, newspaper ....Soc
308 Scott, George, 2324 Vine st, manufacturer .....Prog
309 Scott, Georgia, 2401 Hilgard ave, teacher .....Prog
310 Scott, Mrs Laura P, 2324 Vine st, housewife.....Prog
311 Scott, James, 2401 Hilgard ave, carpenter.....Soc

In 1916, an anomaly occurs in residence listings. Albert Schneider (at least *a* Albert Schneider) is listed as living in "rooms" at 1933 Home Street in Berkeley. Home Street is now the southernmost block of Walnut Street, just north of University Avenue in Downtown Berkeley. We know Albert Schneider was still living in Berkeley this year, since it's the year Police Chief August Vollmer sought him out and started collaborating with him on crime investigation.

Also in 1916, a Mrs. L. Miss E., and Miss R. Borradaile are registered to vote at 1325 Arch. Mrs. L. Is listed as a "housewife", and Miss R. as a student (presumably a college student since otherwise she would not have been of voting age.)

In 1917, Albert Schneider does not appear in Berkeley city directories. However, he is listed in a privately published book, Who's Who In Berkeley which describes his academic credentials and also gives a residential address for him of 2626 Benvenue Avenue. (Who's Who In Berkeley, George Sutcliffe, 1917, no publisher given, page 65)

2626 Benvenue is a two story, shingle house still standing on the west side of Benvenue, north of Derby Street, five and a half blocks south of the UC Berkeley campus.

Also in 1917, one Earl B. Wilson—occupation, "Manager"—as well as an Earl B. Wilson, Jr., occupation listed as "(U.S.A.)" possibly meaning he was in military or government service—are listed in city directories as residing at 1325 Arch.

In 1918, Albert Schneider re-appears in city directories, but this time living at 1738 Walnut Street in Berkeley (this is a long block north of the Home Street address, which was later converted to part of Walnut Street). Earl B. Wilson is still listed as residing at 1325 Arch. Also that year a "Dee Miller", listed as a "sales manager" and a Mrs. Helen A. Miller, his wife, are listed as registered to vote—him as a Republican, her as a Democrat—at 1325 Arch. Additionally, a Frank F. Potts, "salesman" is also registered to vote at 1325 Arch, as a Republican.

In 1920, Frank F. Potts is still registered to vote at 1325 Arch, but a George Dennison Mallory and his wife, Carolyn also give the address as their home; this is recorded on his draft registration form.

By 1922 George D. Mallory—identified as a "bond salesman"—has moved to 47 Arden Road in Berkeley, and the Haring family appears as registered to vote at 1325 Arch. The family includes UC Professor Clarence M. Haring, his wife Grace Haring, and the widowed Mrs. Ellen A. Haring, most likely the mother of Clarence.

In 1923 and in 1924 the Harings are still living at 1325 Arch. The household has also acquired three new residents. They are Robert O. and Julia Thompson (he's listed as a student), and Olga Boecker, listed as a "domestic" that is, a live in household servant.

In 1926 Robert and Julia Thompson are still living at 1325 Arch, and he's still listed (in voter registrations) as a student.

Theodora Kroeber would later write (circa 1960) that *"The Schneiders sold the house in or about 1923. I am not sure of the name of the buyer. The buyer had expected to have it as his permanent home and the changes he made were consonant with that intent. But a pending divorce and a fellowship to Sweden caused him to put the house on the market—where it was—with Mason McDuffie—for two years without so much as a nibble. The owner was within weeks of leaving, so, in desperation, he ran a 'framed' ad in the local paper, stating what the house was and had; what it was not and did not have. The ad came out Saturday evening, Kroeber was the first person to look at the house Sunday morning. He took a week's option on it even before showing it to me, and within the week, he had bought it. During that week, the ad brought out the first-time-recognized "Brown shingle people" to the number of some thirty, serious enough to put themselves on a 'waiting list'. It seems incredible—since that day, the real estate people keep lists of the 'brown shingle' applicants and such a housing coming up for sale, they are notified. Or, often, the grape-vine carries the message ahead of newspaper or realtor".* (1985 history)

There are two perplexing aspects of Theodora Kroeber's account, which presumably was based on information given Alfred Kroeber by the seller or perhaps a realtor.

First, the Harings were at the house by 1922, if voter registration rolls are accurate, so the sale from The Schneiders (or a lease to buy?) to them may have been earlier than 1923.

Second, as a later section of this Application recounts, Professor Haring would remain with both the University of California and his wife, Grace, for decades. Haring, in fact, would end up the founding Dean of the School of Veterinary Science at UC Davis in the 1940s. So the account that he was getting divorced and leaving town and desperate to sell the house quickly in the 1920s is perplexing.

However, both versions may be true. It is quite possible that when the house went on the market Professor Haring did have an overseas fellowship he wanted to take, and possibly marital issues as well; but, also, that he later returned to Berkeley, continued in his longterm University of California career, and remained / reconciled with his wife.

Also, there is the oddity of that display advertisement for sale of the house discussed earlier that appeared in the Berkeley Daily Gazette in July, 1913. Theodora Kroeber described a very similar advertisement as leading her husband to visit the house, but 1913 was more than a decade before Alfred Kroeber and Theodora Brown were married and looking for a house. It also seems clear from the other evidence that Albert and Mary Schneider were still living in the house in 1913 and 1914.

So did Haring run an advertisement much like Schneider's advertisement, a decade later? We don't know at this point without finding the paper and the advertisement from 1926 or 1927.

In 1927, the Kroebers appear directly connected to the house for the first time, listing 1325 Arch as their residence in city directories. The Harings are not in the directory for that year, nor are the Thompsons. This is perhaps indirect evidence that Haring was the professor who went temporarily to Sweden.

In subsequent years the Kroebers are listed as residents and an expanded cast of other residents appears and disappears. For example, Mrs. Nora P. Moeller, "housewife" and registered to vote as with the Socialist Party, resides there in 1932. Elizabeth J. Buck, a Nurse, is also registered to vote there in 1928 and 1932. (Were both of them part of the household staff Theodora alluded to later when she wrote about the need for more bedrooms, space and help in 1933 when the rear addition was constructed?)

City directories for the house were not reviewed beyond the 1920s since by then the long period of Kroeber ownership and residence had clearly begun.

In summary:

- **the Schneiders made 1325 Arch their residence from at least 1907 to 1915**;
- In 1916 Albert Schneider appears to be living in a rooming house in Downtown Berkeley, and he does not appear connected to 1325 Arch as a resident in subsequent years, at least in the limited research resources available to be consulted. In 1917 he is living on Benvenue Avenue. In 1918 he is living on Walnut Street in Berkeley. The next year, 1919, we know he began his tenure at the University of Nebraska;

- **A number of other residents of 1325 Arch start appearing as early as 1912, and continue through 1926**. These include apparent UC students (married and unmarried), a mother and two daughters, a single businessman and a different businessman and his son, and a bond salesman and his wife. They are a changing cast of residents, some apparently connected to the house just one year, others for more than one;
- **In 1922 the family of a UC professor, Clarence Haring, appears living at the house,** and in subsequent years a married student couple and a servant are also living there with them. **The Harings are connected to the house at least through 1924**, based on available research resources;
- **By 1927 the Kroebers are living at the house**.

Without access to property ownership information (currently inaccessible for research during the Pandemic) we cannot be absolutely certain, but it would appear that:

1. the Schneiders owned and made 1325 Arch their home from its construction through about 1915, and then may have relocated. There is that one indication they were interested in selling the house as early as summer, 1913;
2. Apparent renters are the likely residents at the house from 1912 through 1926, overlapping both the Schneider and Haring tenancies, and implying that both owners either rented out a room or two in the house, or shared it with friends. This was not an uncommon practice in that era. In some years the number and variety of residents connected to the house implies the house might have been entirely occupied by renters. In 1918, for example, the residents include two single men with different last names, and a married couple with yet a third last name, four individuals total. That combination would have easily filled all the bedrooms in the house.
3. The Harings are in residence from 1922 through 1924 at least, possibly having bought the house from the Schneiders. Since Professor Haring taught at UC Berkeley, he is likely to be the mystery unnamed faculty member from whom the Kroebers purchased the house.
4. The Kroebers purchased and move into the house by 1927 and, in addition to their growing hybrid family, ultimately with four children, they periodically had other individuals and/or household staff living with them.

Members of the family lived there until 1984, a period covering about 56 years. Alfred Kroeber lived there until his death in 1960; his widow, Theodora, continued living there until her death in 1979; and her second husband, John Quinn, appears to have lived there through the early 1980s.

Since 1984 there have been three additional owners, starting with Lisa Stadelhofer, and followed by Kent and Celia Rasmussen.

The current owners purchased the house in late 2020.

Summary of Apparent Ownership:

1907 - 1915 at least: *the Schnieders, with title initially in Mary Schneider's name.*
1915 - circa 1922: *ownership unclear, possibly still the Schneiders, but more likely that all or portions of the house are rented. Multiple residents.*
Circa 1922-1927: *most likely Clarence and Grace Haring*
1927 to 1960: *Alfred and Theodora Kroeber*
1960 to circa 1979: *Theodora Kroeber.*
Circa 1979 to 1984: *John Quinn, widower of Theodora Kroeber.*
1984 - 2012: *Lisa Stadelhofer.*
2012 - 2021: *Kent Rasmussen and Celia Ramsay.*
2020 to present: *current owners.*

HISTORY AND EVOLUTION OF THE NEIGHBORHOOD

The 1300 block of Arch Street where the house stands is near the base of the Berkeley Hills, at an inflection point where a conventional rectilinear city street grid gives way to streets that follow the natural topography of the hills.

This transition is both physical and symbolic. *Physical* because the curving (and sometimes sharply bending and twisting) streets north and east of Arch do conform to the topography and make it easier to climb and descend the hills. (In those areas lots are shaped in irregular ways, conforming to the curves and kinks of the streets and the unique shapes of the blocks). *Symbolic*, since the winding streets and irregular blocks uphill from the 1300 block of Arch represent the success of Berkeley's Hillside Club in convincing the City fathers to adapt urban design to the natural landscape as Berkeley expanded north and east into its previously undeveloped hill districts.

PRE-CONTACT AND EARLY EUROPEAN EXPLORATION

The area that is now Berkeley was once the homeland of people whose descendants now variously identify as Ohlone, or Lisjan. These indigenous peoples hunted, foraged, and lived throughout what are now the Berkeley Hills and the littoral plain and shoreline below, for millennia.

"For thousands of years, hundreds of generations, the Lisjan Ohlone people have lived on the land that is now known as the East Bay in the San Francisco Bay Area. We did not own the land, we belonged to it. Generation after generation, we cultivated reciprocal relationships with the plants and animals we shared this place with and developed beautiful and powerful cultural practices that kept us in balance. The Confederated Villages of Lisjan is one of many Ohlone tribes, each with its own geography and history. Our tribes, cultures and languages are as diverse as the ecosystems we live within. When the Spanish invaded in the late 1700s, in their ignorance they called us Costanoan, people of the coast. In the 1960s and 70s, inspired by the Black Power and American Indian Movements, we organized and renamed

ourselves Ohlone. But there are 8 different bands of Ohlone people, with connected but different territories and languages. The Lisjan speak the language Chochenyo. The Lisjan are made up of the seven Tribes that were directly enslaved at Mission San Jose in Fremont, CA and Mission Dolores in San Francisco, CA: Lisjan (Ohlone), Karkin (Ohlone), Bay Miwok, Plains Miwok, Wappo, Delta Yokut and Napian (Patwin). Our territory includes 5 Bay Area counties; Alameda, Contra Costa, Solano, Napa and San Joaquin, and we are directly tied to the "Indian Town" census of the 1920's and the Verona Band." (Sogora Te' Land Trust website https://sogoreate-landtrust.org/ accessed June, 2021.

Today's Berkeley contains some of the oldest known sites of pre-conquest habitation, ceremony, and burial of the Lisjan people. The West Berkeley shell mound site is a City of Berkeley landmark, and numerous artifacts and sites related to indigenous peoples have been identified in Berkeley over the generations, particularly in the North Berkeley Hills. Some of the best known sites, including "Mortar Rock" are located about five blocks northwest of the 1300 block of Arch Street.

European exploration, land appropriation, and colonization on the west coast of North America was foreshadowed in the early 1500s when Balboa reached the Pacific on the Isthmus of Panama. What is now Mexico was conquered and colonized by Spain in the 1520s and soon Spanish expeditions were reaching into South America where they would attack and conquer the Inca empire. Today's Baja California peninsula was reached by Spanish expeditions around the same time, in the 1530s. Exploratory voyages by the Spanish along the Pacific coast began in the 1540s, and beginning in the 1560s, a Spanish trade route was developed between the Philippines and the west coast of Mexico, with long-range Manila Galleons sailing along—and sometimes being wrecked upon—the coast of what would become known as northern California.

In the late 1570s, England's Francis Drake sailed along the coast of California on a combined exploratory and privateering voyage. He may nor may not have touched on the coast near San Francisco Bay. The coastal land was variously claimed by Drake for England, and by Spain, but there were no permanent colonies established. Although there were some later Spanish expeditions that sailed along the coast, thorough exploration of California by the Spanish did not begin until the 1760s when the overland Portola expedition reached San Francisco Bay. The same year the first permanent non-indigenous settlement in the future California was established at what is now San Diego.

Other land expeditions followed, including that of Pedro Fages who, in 1770, led the first group of Europeans to travel through what is now the East Bay and the Berkeley area. The area around the Bay was colonized in the 1770s with both Spanish military and administrative posts—presidios, including those at San Francisco, San Jose, and Monterey—and Spanish missions established by the Franciscans led by Franciscan Father Junipero Serra.

In the early 1800s, Russian fur-hunting expeditions began to reach northern California from Alaska and a Russian outpost at Fort Ross on the Northern California coast was established. The alarmed Spanish authorities began further permanent religious / military settlement of what is now the Bay Area region to more firmly establish a Spanish presence in Spanish-claimed (but soon to be Mexican) territory.

SPANISH / MEXICAN ERA

The arrival of the Spanish, and their settlement of their newly "discovered" territory, vastly disrupted the lives and lands of the indigenous peoples around San Francisco Bay who had made the area their home for millennia. Thousands of people were forcibly taken to Mission establishments and compelled to adopt European religion, clothing, diet, language, and agriculture. Soldiers from the Presidios were used to enforce the conditions imposed by the Missions. Large numbers (and large total percentages) of the indigenous population died due to introduced diseases, and most native settlements in the region were depopulated or abandoned.

Land around the Bay was appropriated and divided by the Spanish authorities between the Mission settlements and land grants to individuals. On August 20, 1820, Luis Maria Peralta (born in Sonora, Mexico) was granted by the Spanish Crown nearly 45,000 acres along the eastern shore of San Francisco Bay, an area that encompassed the future sites of Oakland, Berkeley, Albany, and several present day cities further south. Peralta had served as a career soldier in the Spanish military, and was stationed much of his life in the Bay Area.

In 1821, a first European era home, built of adobe, was built on the southern portion of the rancho and cattle were introduced by the Peralta family. That same year, Mexico gained its independence from Spain and what is now California became Mexican territory. The Peralta land grant was confirmed by Mexican authorities in 1823.

In 1842 Luis Peralta divided his vast Rancho San Antonio between his four sons. Domingo Peralta received an area approximating today's Berkeley and Albany. That same year or the year before Domingo had built the first non-indigenous habitation in Berkeley, an adobe home along Codornices Creek.

START OF AMERICAN ERA TO PRESENT

Half a decade later the United States defeated Mexico in war, and California was transferred to United States territory as a result of the 1848 Treaty of Guadalupe Hidalgo. That same year, gold was discovered in the Sierra foothills, precipitating the Gold Rush of 1848/49. California statehood quickly followed in 1850 and American settlers, squatters, and adventurers began to arrive in the East Bay in large numbers, occupying and appropriating portions of the Peralta ranchos. Some simply occupied land; others attempted to buy from the Peraltas and other rancho owners in the Bay Area.

By 1853, under pressure from squatters and spectators, and forced to fight an expensive legal battle for land title in United States courts, Domingo Peralta had sold all but 300 acres of his land. Although the Peralta land titles were confirmed in 1854-55, the Domingo Peralta land had by then primarily passed into the hands of speculators and settlers from the eastern United States who had arrived in California to stay. (http://www.peraltahacienda.org/, accessed June, 2021)

Urban settlement in the Bay Area initially concentrated in San Francisco, with a secondary core in what is now downtown Oakland, across the Bay. Berkeley would begin to emerge in the late 19th century as a third urban community near the center of the Bay Area, although in many ways it remained a small town until nearly the turn of the century. (In the early 20th century, with rapid growth spurred by the development of urban rail lines, Berkeley would become, for several years, California's fifth largest city.)

Between the mid 1850s and the early 1870s, the current land use patterns of the future Berkeley were established. Land, originally arranged in 160 acre blocks, was sold and resold in an increasingly complex and subdivided patchwork of parcels and lots. Some of the future major streets were established, including the "San Pablo Road" leading north into Contra Costa County and towards Sacramento, the "Telegraph Road" following the line of the Transcontinental telegraph into Oakland, and the "College Road". Farmers purchased much of the land area, particularly in the central "flatlands", but other areas were held or re-sold for speculative development.

A small manufacturing community—"Oceanview"—was established along the Bay shore near the base of what is now University Avenue, while the private College of California purchased land at the base of the foothills for a future campus site and set about trying to create a residential community adjacent. Residential settlement in the hilly parts of Berkeley was then sparse, since there was plenty of land to build homes in the flatter , more accessible lowland districts, and it was difficult to travel up the steep hills.

In 1865 Domingo Peralta died, and in the early 1870s his family lost their Berkeley home. In 1878 the City of Berkeley was incorporated by American-era settlers and immigrants, in part to forestall annexation of the region by the City of Oakland to the south.

In what is now east Berkeley, a residential settlement had grown up around the campus site, where the University of California moved its operations in 1873. Neighborhoods of homes were developed both north and south of the campus and a commercial district emerged along what is now Shattuck Avenue west of the campus, where a rail line of the Southern Pacific from Oakland ended. The railhead was later extended to what is now the North Shattuck neighborhood, at Rose Street. Both the railhead, and the partially settled blocks immediately north of the campus, were within a few blocks of where 1325 Arch Street would be located in coming decades.

DEVELOPMENT OF THE 1300 BLOCK OF ARCH STREET

The 1850s Kellesberger Map of the future Berkeley and Oakland areas shows what would become Berkeley divided into a series of square or rectangular 160 acre plots. The future site of 1325 Arch lay in No. 83, in the extreme northwest (upper left) corner of the surveyed land. A portion of the map is shown below. (The future Berkeley campus occupied much of blocks #80, #71, and #70.)

The 1880 Carnell and Eyre "Map of Berkeley" shows subdivisions already platted (but not yet fully sold or developed) to the south and west of the future 1300 block of Arch, but the land on the east / uphill side of the block was still not yet subdivided.

By 1884 the portion of the patchwork of private landholdings that contained the future site of 1325 Arch Street in the lower foothills north of the campus was acquired by the Alameda Water Company.

"President and major stockholder was Moses Hopkins (1817–1892). Hopkins, who had come to California in 1851 to join his brother, future railroad baron Mark Hopkins. (Moses) spent decades as a farmer in the Sacramento Valley. The death of Mark in 1878 left Moses a wealthy man, and he used his inheritance to invest in land holdings throughout California. Hopkins Street in North Berkeley is named after him.

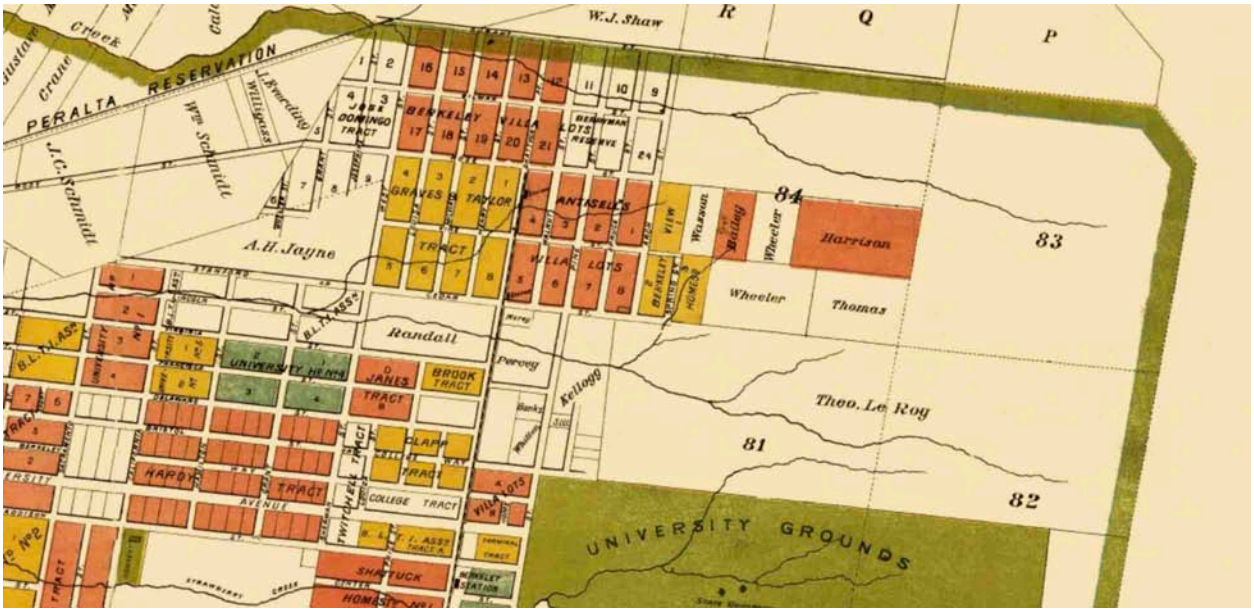
Moses Hopkins' personal Berkeley holdings included land on both side of Codornices Creek. In 1891, he filed a subdivision map for part of a tract that he named Hopkins Terrace. This subdivision extended south from the creek to Rose Street and east from Spruce Street to Scenic Avenue. Hopkins began selling lots the very same year, but the district remained sparsely populated until the first decade of the 20th century, when a Key System streetcar began running along Euclid Avenue, making it possible for hillside residents to commute to work in Oakland and San Francisco."

(Source: Daniella Thompson, Hopkins Terrace No. 3, privately published August 2020, shared by permission with author.)

Detail of the Berkeley Land and Town Association map of Berkeley, 1874. University of California campus is shown at top center. The 1300 block of Arch Street would later be developed at far center left.

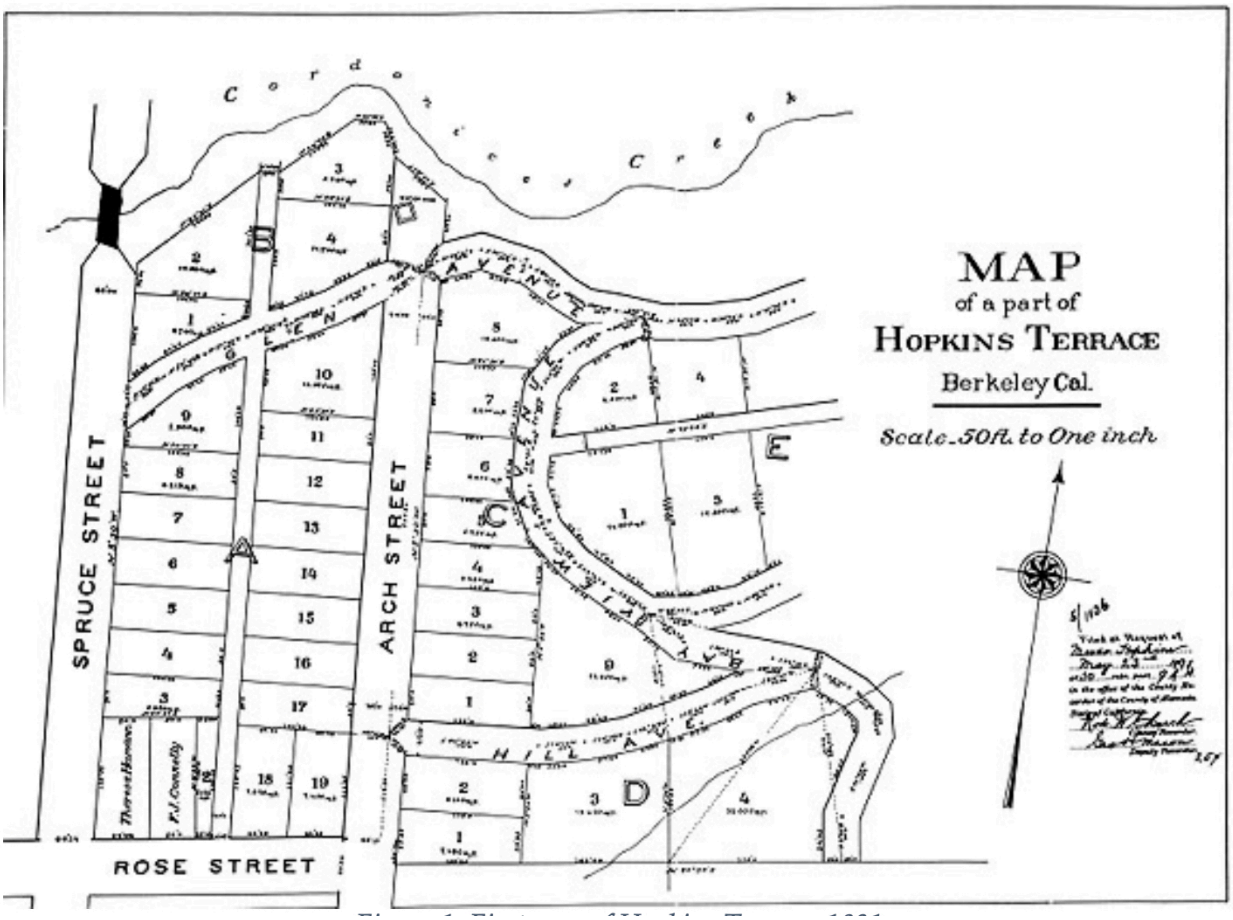
Note that this map shows a rigid rectilinear grid of streets in North Berkeley before the influence of the Hillside Club led to conforming the streets to the hillside topography.

(Source: Bancroft Library, Online Archive of California)



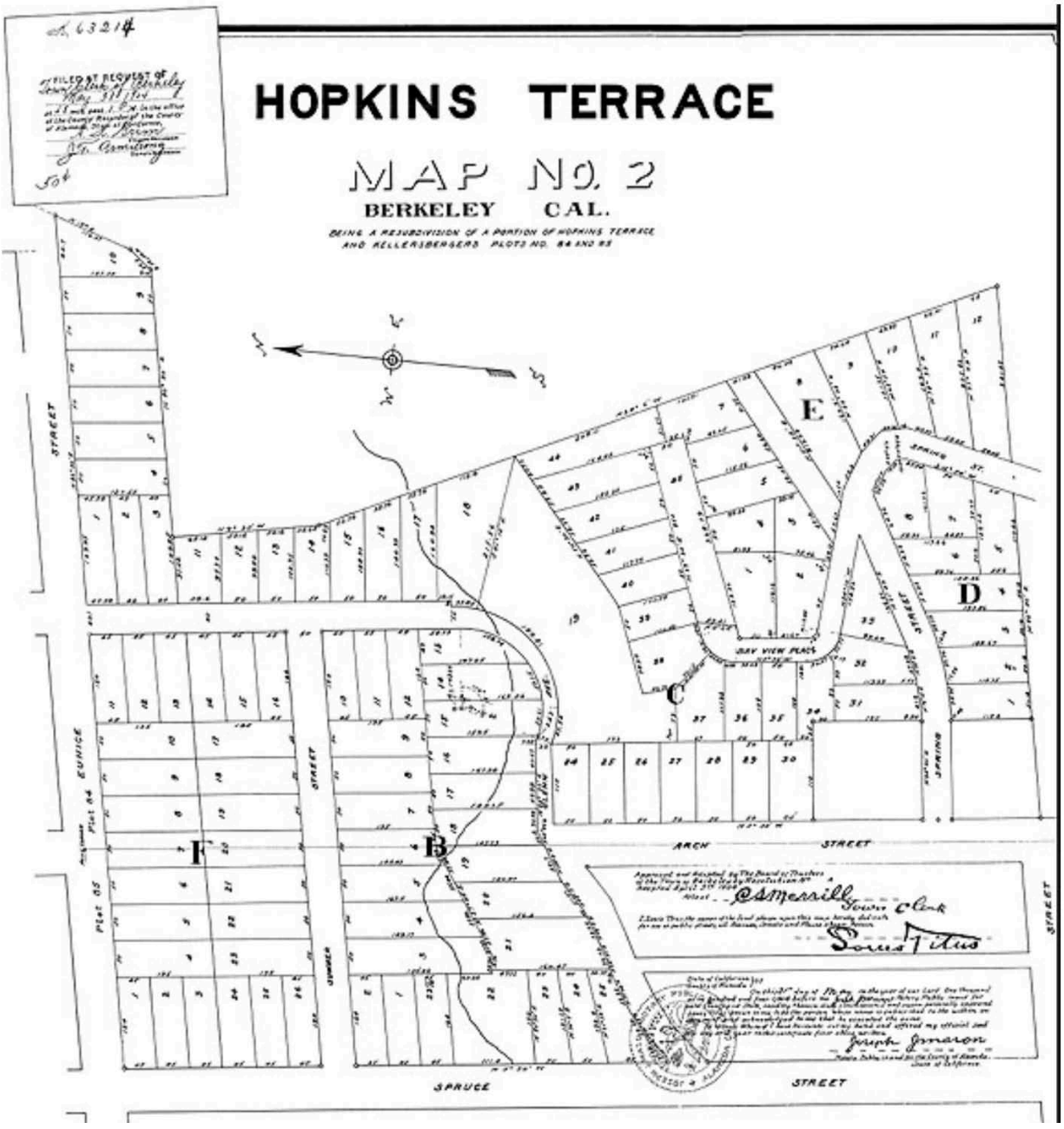
Above, an east-to-west sliver of the Carnall & Eyre real estate map from 1880, showing the complicated patchwork of different “Tracts” and developments in Central and North Berkeley. UC campus at lower right. The 1300 block of Arch Street has not yet been laid out. It would be located in what is marked as an open square “83” at far right, corresponding to the 160 acre parcel “83” on the earlier Kellesberger Map.

"Mr. Hopkins' widow, Emily B Hopkins, liquidated the Alameda Water Company property in 1900, selling out to the Contra Costa Water Company, and in 1904 she sold the remaining private Hopkins property to Louis Titus. At the time the first Hopkins Terrace was enlarged to Hopkins Terrace No. 2, and later as Hopkins Terrace No. 3, by extending the tract beyond Codornices Creek north to Eunice and up to the age of the Contra Costa Water Company land (now the site of the Berkeley Rose Garden)."
(Guidebook for "Tamalpais And Shasta: Berkeley's Upland Residence park", Berkeley Architectural Heritage Association.)



Above, 1891 map of Hopkins Terrace, provided by Daniella Thompson. Block "C" is shown at center. The lots lines would later be modified. What is now 1325 Arch would be located on a portion of the area marked as Lot #2, lying just to the right of the "A" in the world "Arch" on the map.

In Spring, 1904, the Berkeley Development Company which had acquired much of the land filed a subdivision map (shown below) with Alameda County for what it called Hopkins Terrace No 2, an irregular tract incorporating portions of ten present day blocks, extending east from Spruce Street and Arch Street, south of Eunice Street, and north of Rose Street. Lot 30 of Block C is shown in the lower / southern portion of this Tract, and is the land parcel that subsequently became 1325 Arch street.



"On 26 September 1904, a mere four months after Map No. 2 had been filed, Titus (Berkeley Development Company) filed Hopkins Terrace Map No. 3. Between the filings of these two maps, the Berkeley Development Company had been busy selling lots in the subdivision. Map No. 3 indicated that all but two lots on Arch Street and many along Glen Avenue had already been sold." (Thompson, 2020)

LOT #30 AT 1325 ARCH STREET

An original purchaser of 1325 Arch other than Mary Schneider has not been identified by this research, to date. The lot may have been bought by a land speculator before 1904, because in that era, as today, real estate companies were actively promoting the investment opportunities and quick profits to be made in Berkeley from buying property, waiting for it to appreciate, then "flipping" it to the next buyer.

Or, the land may have been simply held by the company and spuriously listed as "sold" for promotional purposes in 1904, since in June, 1906, the Berkeley Development Company sold to Mary L. Schneider, Lot 30, Block C, Arch Street measuring 60 x 110 feet. (Oakland Tribune, June 12, 1906). A Block Book at Berkeley Architectural Heritage (BAHA) also shows a handwritten entry listing Mary Schneider as the purchaser of the property in 1906, without reference to any previous owners.

The Schneiders bought their Berkeley property and built the house on it in an era of considerable growth in Berkeley.

"Never in the history of the college town has there been such activity in real estate circles, building, and all lines of industrial work," a newspaper article observed at the beginning of 1906. (Oakland Tribune, January 8, 1906, "Boom at Berkeley".) (Keep in mind that pronouncement was four months before the San Francisco Earthquake and Fire would bring thousands of refugees and new residents across the Bay to Berkeley.B Berkeley was already a "booming" residential and business town before the Earthquake provided additional stimulus.)

Real estate speculation was active around Hopkins Terrace. In dozens of land transactions recorded with Alameda County in the 1905-08 period for the tract, the familiar names of Needham, Mortimer, Mason McDuffie, and Warren Cheney appear, all of them active real estate agents and developers in that era. Charles Keeler, the apostle of the Hillside Club, even appears to have bought and sold land in the Tract. An online search of Oakland Tribunes referencing "Hopkins Terrace" returns more than 250 "hits", the vast majority of them newspaper notations of real estate transactions or advertisements in the early 20th century.

In this era residential development was rapidly expanding into the north Berkeley hills, stimulated by population growth in the Bay Area and Berkeley and the development of an increasingly extensive network of interurban rail lines that linked Berkeley to Oakland to the south and to—via a long mole and pier—San Francisco by ferry boat.

Berkeley, after the 1906 Earthquake and Fire in San Francisco, became California's fifth largest city and the population rapidly multiplied. The University of California provided prestige and employment but was still small enough to avoid intruding too much on the surrounding community, while west Berkeley had a robust district of factories that provided employment for working class families as well as profits to fund new stately east Berkeley homes for the business owners and investors.

Streetcar lines were developed along Shattuck Avenue and, later, on Euclid Avenue. A short (four block) downhill walk from the 1300 block of Arch to Shattuck and Rose would bring a commuter to the rail lines or a short (although steep) uphill walk to Euclid Avenue where another line ran. The University of California lay several blocks to the south, easily reached by pedestrians; a neighborhood shopping district along north Shattuck south of Rose provided commercial services, and Downtown Berkeley with its many stores and other commercial and institutional facilities was just beyond, to the south.

Arch Street was far enough uphill to be in a completely residential area, but conveniently close to these commercial areas. The 1300 block of Arch, between Rose and Glen must have been a particularly enticing prospect for home buyers and builders when the tract was opened for sale. Arch in this vicinity is the highest street on the steeply rising hill slope that runs "straight", roughly north to south, rather than conforming to the contours of the hillside. It rises steeply from Rose to a flatish crest in the middle of the block, before descending slightly to Glen.

The large lots on either side of the block presented opportunities for houses that would look impressive from the street, but also command panoramic views to the west. The grade is such that houses on the east, uphill, side can look over the houses on the west side, just as the houses on the west can see over the houses below them on lower streets. The real estate advertisements for Hopkins Terrace in the Oakland Tribune often refer to the fine "marine views" from the Tract as a selling point.

Lots were not inexpensive. Some were priced at $1,000 or more, in an era when a full time workman might earn as little as a few hundred dollars a year, and a professional between one and five thousand annually. The average wage for physicians and dentists in 1900 was not much above $1,000 / year, and skilled workers like plumbers, masons, and carpenters averaged less than $1,000. https://libraryguides.missouri.edu/pricesandwages/1900-1909.

Thus, the cost of purchasing a prime lot in Hopkins Terrace could have been equivalent to a year's salary or well over that for most Berkeley residents, without any land improvements made.

Nonetheless the newly opened lots quickly attracted buyers, many of whom then commissioned local architects to design custom homes for them. Most of these buyers would have been business professionals or academic personnel at the University. The

street car arrangement would have made it easy to reach offices or factories in Downtown Berkeley, west Berkeley, or Oakland, and the ferries provided fast access to San Francisco. It was not uncommon in this era—as it is not uncommon today—for residents of this portion of the Berkeley Hills to make their homes in Berkeley, but work in San Francisco.

(Indeed, the UC professor, Albert Schneider, who commissioned the building of 1325 Arch was associated with the University's "Affiliated Colleges" medical schools, based in San Francisco, and regularly commuted there from Berkeley for teaching and research work. Similarly UC professor Alfred Kroeber, who would later own the house, lived in San Francisco in his early years of affiliation with UC, working in part at a research headquarters near the Affiliated Colleges.)

By the 1910s, private automobiles were making their appearance in Berkeley in substantial numbers, allowing those residents with the means to buy them another convenient transportation option.

Although this research did not locate a facsimile of any special conditions for sale for property in Hopkins Terrace, it should also be noted that in this early era, and for several subsequent decades, Berkeley was a racially segregated community in which private restrictions (racial covenants) placed on land or home sales, discriminatory business and real estate practices, and racial prejudice, largely prevented non-whites from living or buying property in the eastern portions of Berkeley, particularly the new hill neighborhoods. Racial exclusion was often implemented through covenants on private property sales, including some new subdivisions.

The exceptions among residents would have been non-white servants—often Chinese or Japanese, in early decades—who sometimes lived in basement or attic rooms in the large houses. In later decades this practice continued. Theodora Kroeber wrote that during World War II, *"another change on Arch Street was that Marciano, our houseboy and the children's prime playmate for all the years we had been there, was in the Army. He came to see us when he had leave. After the war he stayed in the Philippines to teach school. He was the last-full-time help we were to have, and Kishamish (the Kroeber's country ranch in Napa) particularly has never been the same to any of us without him."* (Theodora Kroeber, Alfred Kroeber: A Configuration, page 178).

To the extent that the neighborhood in its early years was demographically diverse, it was due to new white residents arriving from other parts of the United States or, sometimes, moving from overseas. Albert Schneider, who built the house, was an example; he grew up in the Midwest and, in 1915, was involved in the creation of a society for people from Minnesota who now lived in California.

Most of the houses on the long 1300 block of Arch between Rose and Glen, were built from 1904 to 1914, most of them in some variation of the "Berkeley Brownshingle" or "First Bay Tradition" style. Architect/ designers of houses on the block in this period included John White (brother in law of Bernard Maybeck), Bernard Maybeck, Edward

Seely, Julia Morgan, A.H. Broad, Frank Truman Swaine, Peterson & Pearson, and Paul A. Needham.

Even today, *"the 1300 block of Arch Street is remarkably cohesive. With only one exception, the Arts & Crafts-inspired, mostly brown-shingle, two-story houses were built before 1914."* (Berkeley Architectural Heritage Association, 41 Berkeley Walking Tours, Tour #33, Susan Cerny. Published 2009.)

Although it was one of north Berkeley's straight streets, this portion of Arch Street was developed in a way that expressed the philosophy of the influential Hillside Club.

"The Hillside Club was founded in 1898 to "protect the hills of Berkeley from unsightly grading and the building of unsuitable and disfiguring houses." In the 1890s Berkeley's hillsides began to be built upon, and the first houses were the typical white-painted Victorian cottages. Framed by their picket fences, these houses had an appealing charm on Berkeley's "village" streets, but set against the tawny hills for all to see, their inappropriateness to that locale was immediately apparent. Club president Charles Keeler, architect Bernard Maybeck, and members of the Hillside Club sought to remedy the situation by encouraging prospective homebuilders to follow certain tenets for hillside construction and design, later written down by Keeler and published as Hillside Club Suggestions for Berkeley Homes."

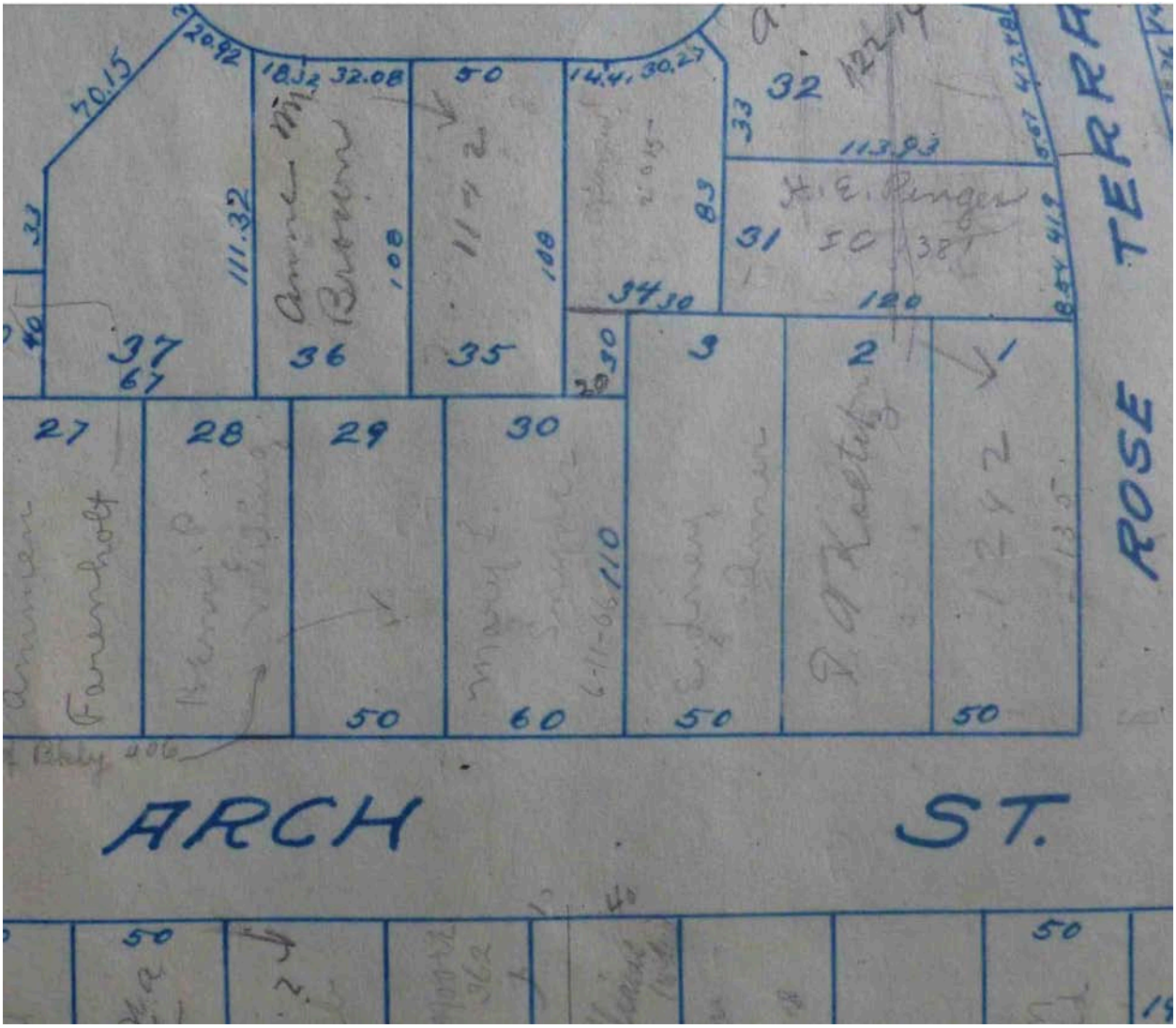
http://berkeleyheritage.com/housetours/2003springhousetour.html

The Schneiders would become members of the Hillside Club where they would have been exposed to both Keeler's and Maybeck's ideas about neighborhoods and architecture, and met the men themselves.

THE HOUSE AT 1325 ARCH

On September 21, 1907, the Berkeley Daily Gazette reported *"Builder's Contract: September 19, 1907. Albert and Mary L. Schneider (wf), owners, with John G. Wallen, contractor; architects, Maybeck & White or Howard & White—-All work for a 2-story frame dwelling on lot 30, block C, Hopkins Terrace #3, Bkly."* (Block file, BAHA)

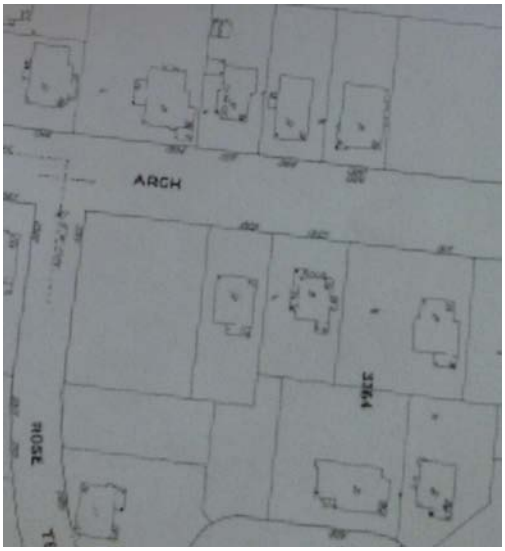
(Note, this is the only reference to mention Howard & White as a possible architect of record. Howard was also associated with Maybeck and Maybeck's brother-in-law, architect John White. It is possible there was some uncertainty within the firm when the construction contract was signed. However, all of the authoritative sources on Maybeck —particularly Kenneth Cardwell, Maybeck's principal biographer who interviewed Bernard Maybeck on several occasions—identify Maybeck himself as the architect for this project.



Above, detail of parcel map showing Lot #30, at center, with Mary L. Schneider written in as the purchaser, with a date of June 11, 1906. This map also shows the odd little parcel, 30 x 20 feet, landlocked in the center of that block. The history of that parcel is discussed on page 35 of this Application. It holds a small structure that was offered to the Kroeber's for purchase in the 1930s; instead, the Kroebers decided to build an addition to their house. (Source: BAHA Block Book.)

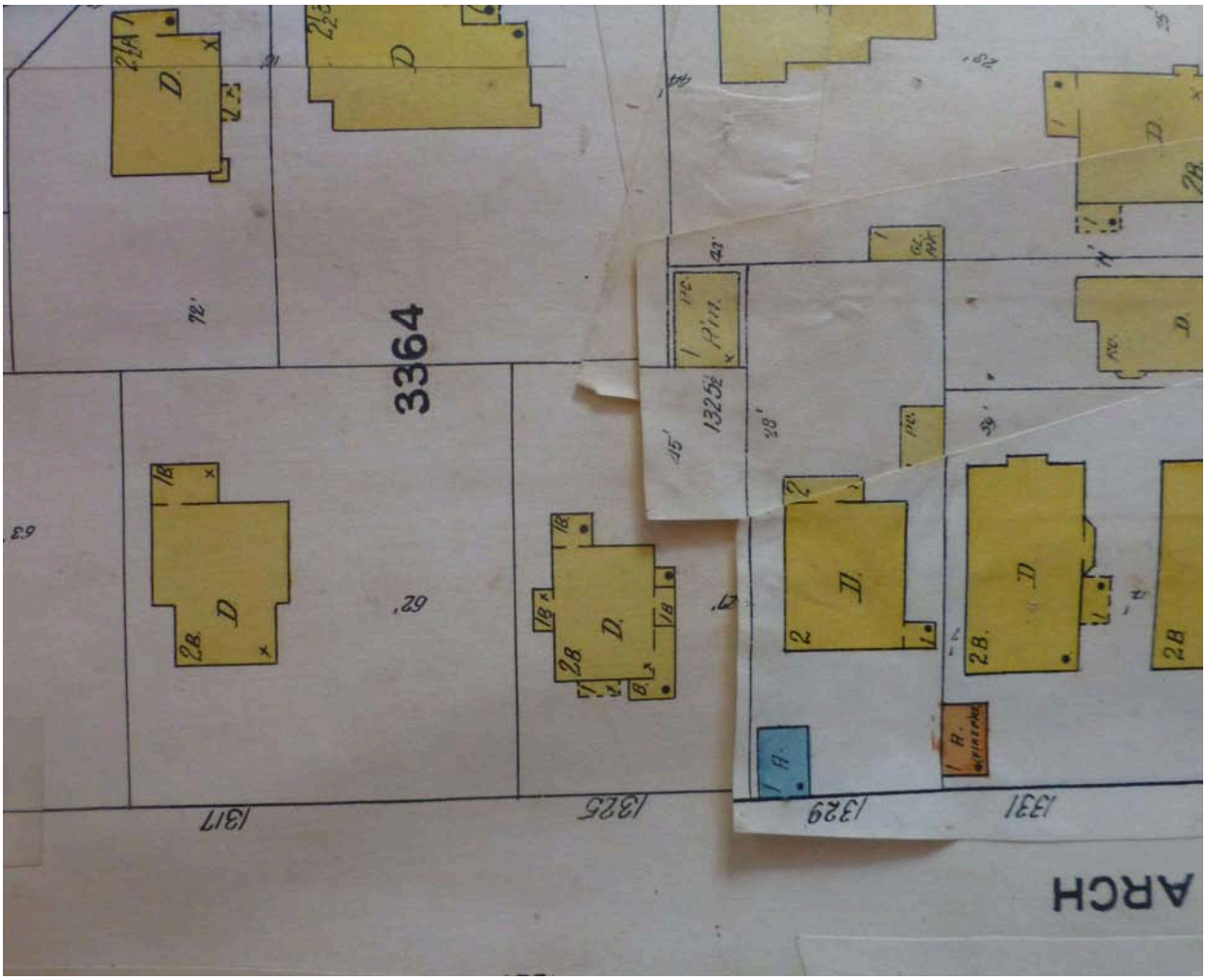
Floorplans and exterior elevations for the house, prepared by Maybeck & White, are in the Environmental Design Archives at UC Berkeley and were provided for this Application by a representative of the current owners.

Redwood for the construction would have most likely come by coastal steamer or railroad from further up the Northern California coast. By 1906/07 most of the Bay Area's redwood groves—including those in the hills above Oakland—had long since been logged out, and the timber industry was working its way north along the coast.



(At left, a Sanborn map section for the 1300 block of Arch Street. 1325 Arch is the house slightly right of center.)

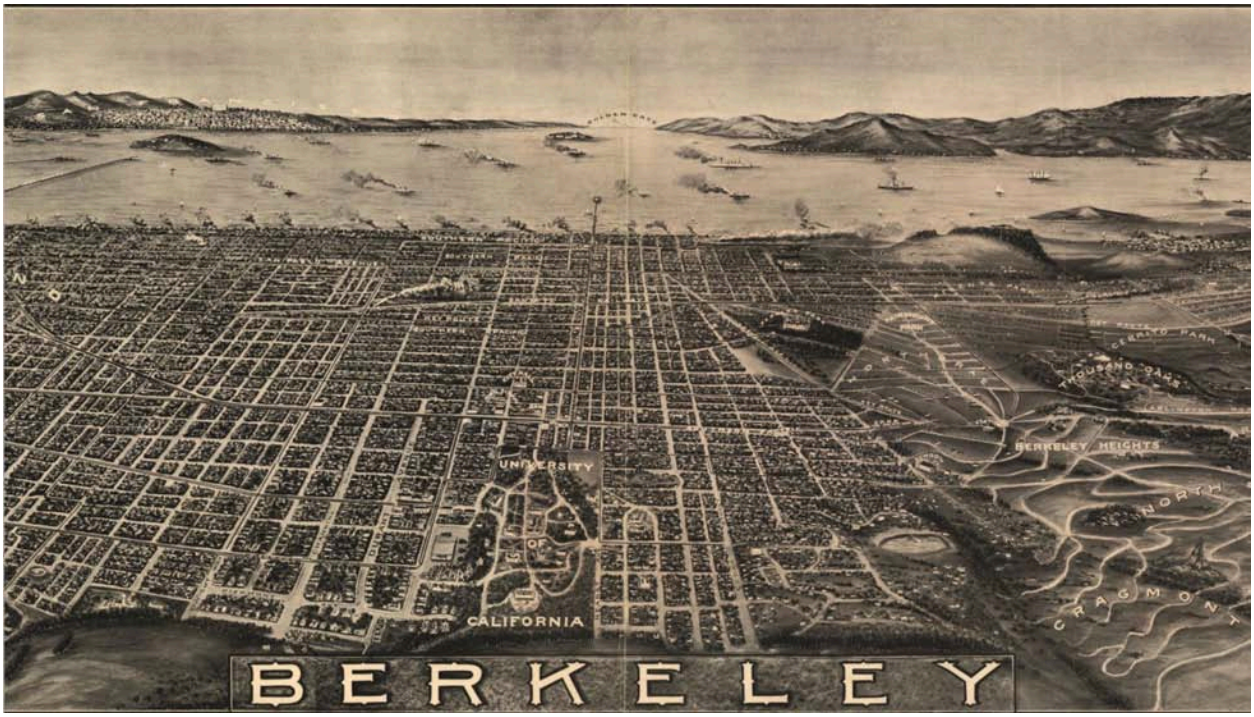
The plans show what probably would have been called a “five room house” in that era (bathrooms and kitchens were excluded from the room count), with a large living room, a separate dining room, a kitchen, a laundry porch with half bath, and three bedrooms and one bathroom upstairs. The basement was reached by an exterior door but was unimproved. A large south facing balcony opened off two of the bedrooms. Seventeen feet long, and six feet deep—in contrast to the two



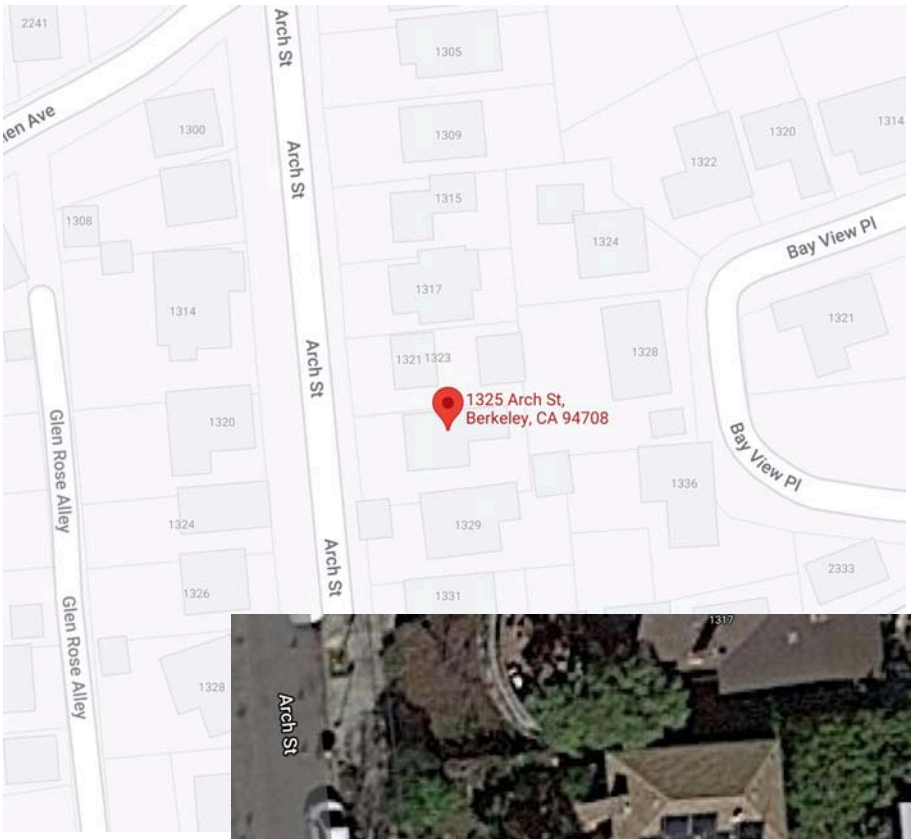
Above, a 1920s Sanborn map for the block, showing 1325 Arch at bottom center. Lot #29 and #28 to the north are shown combined, with one house at 1317. The Kroebers would later purchase Lot #29, and build two houses on it north of 1325 Arch. (Source: BAHA Archives.)

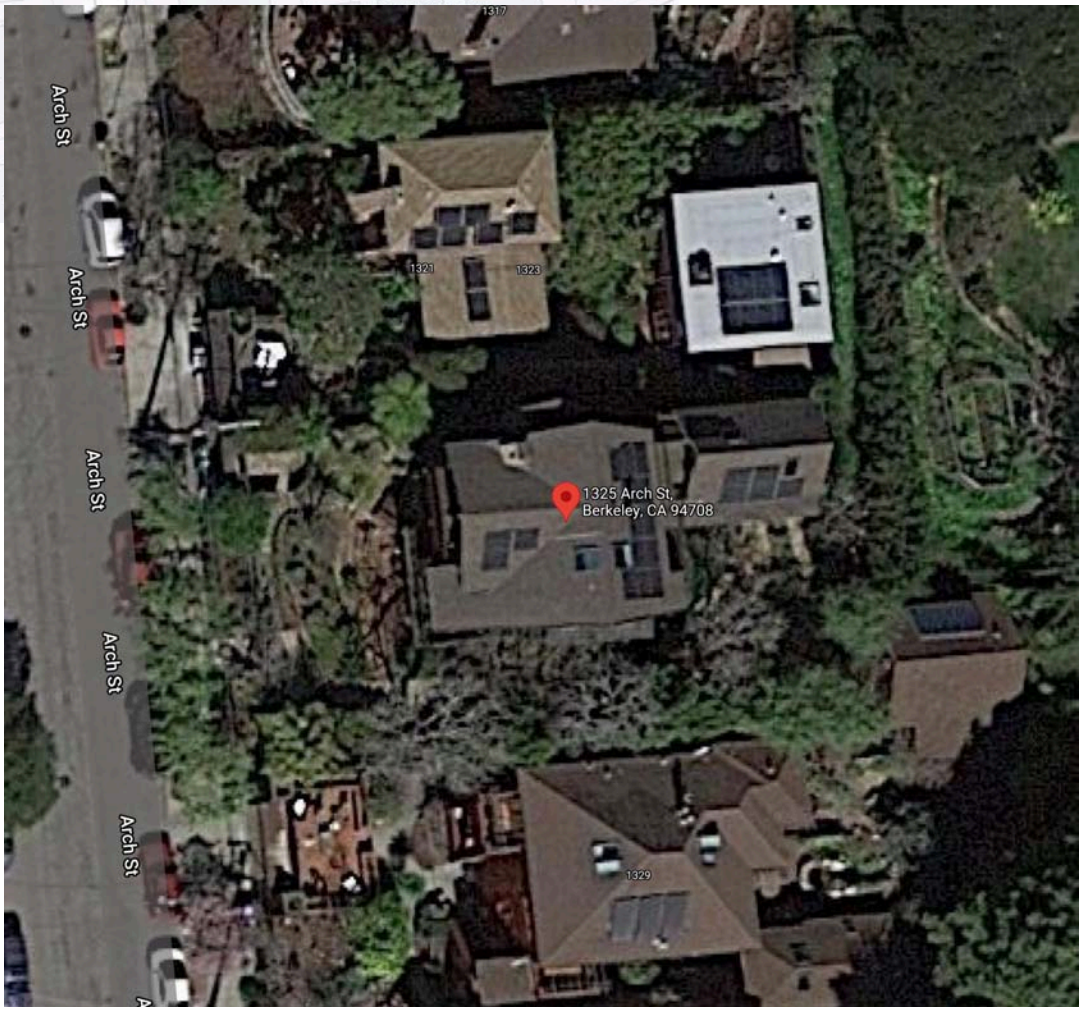
west facing porches on the house, that had a less than five foot depth—this porch is shown in an early photograph with a striped cloth awning above, and may well have been intended as an outdoor sleeping area in good weather, since the benefits of sleeping outside were much touted in that era among well-to-do Berkeleyans.

As was typical of the era in middle and upper class residences, there was one wide stairway for the use of residents and guests rising from a generous entry hall, and a separate, narrow, “servants stair” shown hidden but adjacent on the drawings, so maids, housekeepers and the like could get from the kitchen / laundry area to the upstairs without passing through the formal downstairs areas of the house.



(Above, a bird’s eye view of Berkeley from 1909, orienting the city towards the view of the Golden Gate in the upper central distance. The neighborhood where 1325 Arch is located was just being built up in this era as part of residential expansion into the north Berkeley hills. Above the “E” in Berkeley, find the oval which shows the privately owned reservoir that would later become part of the East Bay Municipal Utility District. Just above this on the drawing are the winding streets descending to the 1300 block of Arch. The winding streets were the product of Hillside Club activism, while the earlier developed flatlands neighborhoods of Berkeley retained conventional grid-form blocks.)





At left and below, 1325 Arch in the context of the lots, streets, and buildings of the surrounding neighborhood. Note the two houses, 1321 Arch and 1323 Arch, that were built by the Kroebers adjacent to their home

(Source: Google Maps, June, 2021.)

BERNARD MAYBECK, AND THE DESIGN OF THE HOUSE

Bernard Maybeck (February 7, 1862 - October 3, 1957) was one of the Bay Area's early outstanding architects and is a notable—although primarily regional—figure in American architectural history.

He was born in New York City to a German immigrant and his Swiss-born wife. Raised on the East Coast, he went to Paris at the age of 19 initially to study furniture design, but then to enroll, as most aspiring American designers did in that era, to study at the Ecole des Beaux Arts. Upon his return to the United States he worked for architecture firms in New York, then moved to Kansas City for a time, where he met his future wife, Annie White.

Relocating to the San Francisco Bay Area, he worked for other architects then established his own practice in 1902, in San Francisco. His family moved to Berkeley to a home on Berryman Street (now a City of Berkeley Landmark) in the early 1890s. He taught for a time at the University of California as an instructor of descriptive geometry, before there was a program in architecture, and mentored students including future famed architects Julia Morgan, Arthur Brown, Jr., and John Bakewell. In the late 1890s he also served as the director of the University's Phoebe Hearst International Architectural Competition that produced a comprehensive new plan for the campus at the turn of the century.

"The Maybecks lived in Oakland until 1892, when they managed to buy a small house on Berryman Street in Berkeley, north of the University of California in the farmlands between the campus and the bay. Whether or not the presence of the University influenced the Maybecks' move to Berkeley is not known, but Ben could hardly have chosen more fertile ground in which to sow the ideas he had assimilated at the Ecole. By the 1890s, the university had become "The Athens of the West", attracting not only scholars of growing repute but also men who would help make conservation of the natural environment a subject of national concern." (Woodbridge, 21)

A conversation on the commute ferry to San Francisco with Berkeley writer, civic promoter, and visionary Charles Keeler led to a commission to design a new type of house for Keeler, on Highland Place just north of the UC Berkeley campus. Both Keeler and Maybeck were interested in developing a new type of architecture better suited to the California landscape than the Victorian buildings rapidly rising throughout the central Bay Area.

Their collaboration resulted in an enclave of remarkable shingle buildings that drew considerable attention and led to further residential commissions for Maybeck, as well as commissions for institutional buildings including the Town and Gown Club and the original unit of the Faculty Club at the UC Berkeley campus. *"Maybeck launched his practice by designing a series of innovative houses located in a highly visible scenic setting in the Berkeley hills not far from where he lived…"* (Woodbridge, page 12)

"Maybeck's buildings were eclectic, sometimes combining elements of Mediterranean buildings, Swiss chalets, Arts and Crafts, and Gothic styles. These styles and combinations are evident in residences for Charles Keeler, Leon Roos, Guy Chick, S. H. Erlanger, and Earle Anthony. Maybeck also designed several club houses, including the Faculty Club at the University of California, the Hillside Club, and the Bohemian Grove Club House." (Collection Guide, Bernard Maybeck Collection, UC Berkeley Environmental Design Archives accessed June, 2021, https://oac.cdlib.org/findaid/ark:/13030/tf0h4n986k/admin/#bioghist-1.8.3)

Maybeck's design firm was very active in the early 20th century, undertaking several commissions a year. His reputation expanded in 1915 with his widely admired design for the Palace of Fine Arts at the Panama Pacific International Exposition in San Francisco.

"Maybeck received new commissions soon after his return from Europe (where he supervised part of the Hearst Competition) *in the latter months of 1898. During the next decade he designed more than sixty-five projects, close to fifty of which were built… Over half of his commissions during the 1900s were in Berkeley, the great majority of them for small and moderate-sized houses. His clientele was evenly divided between university professors on one hand and businessmen and professionals on the other….Some clients no doubt employed Maybeck because of the extraordinary qualities with which he could endow a modest residence. Others were probably unaware of his special talent, regarding him more as a well-known designer of the commodious rustic dwellings that Keeler eulogized. Whatever the specific reasons, the inexpensive, informal suburban house remained the primary vehicle for his experimentation."* (Longstreth, page 330)

His design for the Schneider / Kroeber House falls in this era, at a point where he was busy with residential projects, several of them in the rapidly developing Berkeley Hills.

"Maybeck's first dozen years of practice, up to about 1908, established the tone of his career." (Longstreth, page 354).

From 1906 to 1908 Maybeck designed at least 43 commissions, primarily single family homes but also a bookstore for Paul Elder in San Francisco, the social hall at Berkeley's First Unitarian Church, the first Hillside Club building in Berkeley, a studio for Berkeley photographer Oscar Mauer, an addition to his Hearst Hall on the UC Berkeley campus, a school in Morgan Hill, and a Unitarian Church in Palo Alto. (Cardwell) The design for 1325 Arch rests in the heart of this prolific and seminal period.

The vast majority of these projects were in Berkeley, but some were designed for sites elsewhere in the greater Bay Area, including San Rafael, San Francisco, Piedmont, Los Gatos, Burlingame, Morgan Hill, Oakland, Ross and Stockton, confirming that Maybeck was now being sought by clients beyond his adopted hometown of Berkeley.

His Berkeley projects in this era included 17 residential designs (some of them unbuilt). In 1907 alone his Berkeley projects included Lawson House (1515 La Loma), Underhill

House (1350 Tamalpais Road, burned in 1923), Francis E. Gregory House (1428 Greenwood Terrace), J.H. Senger House (1321 Bay View Place), Oscar Mauer Studio (1772 Le Roy Avenue).

There are 26 identified projects he worked on in 1906, ten projects in 1907, and seven projects in 1908. (*Source: lists compiled by Kenneth Cardwell and Sally Woodbridge, and presented in the appendixes of their respective books about Maybeck.*)

"The ideals of the Arts and Crafts movement are now so enshrined that their original avant-garde position in turn-of-the-century culture is easily forgotten. Enclaves of artists and artisans throughout the state of California felt the exhilaration of charting a fresh aesthetic course that touched life as well as art. Working in the Bay Area, Maybeck and Keeler were in the thick of this adventure. Not only did Maybeck design a number of houses for Berkeley's Northside neighborhood between 1895 and 1910, but that neighborhood became a laboratory for their shared ideas. Local homeowners organized Arts and Crafts guilds for the production of furniture, pottery, metal, and leatherwork for thei rown homes…Nature walks, gardening, running around the block (as jogging was then called), and sleeping on open porches were also part of the daily round…" (page 29, Woodbridge).

"During the first quarter of the twentieth century homes in Northside and Buena Vista Hill were predominantly built in a rustic natural style advocated by the neighborhood Hillside Club. The Hillside Club was founded in 1898 by women living in the neighborhood. In 1902 men were invited to join the Club and early members included architects Bernard Maybeck, Almeric Coxhead, John Galen Howard, developer Frank M. Wilson, as well as poet, naturalist, and diligent proponent of the emerging American Arts and Crafts Movement, Charles Keeler. Among the activities of the Hillside Club was a campaign to retain the natural beauty of the hills by promoting "artistic homes that appear to have grown out of the hillside and to be a part of it". (Cerny, Berkeley Landmarks, page 238)

Leslie Freudenheim noted that the Hillside Club was a vocal proponent of approaches that would be expressed in Maybeck's work. *"The Club printed a statement by Bruce Price stressing color as the first consideration when designing a house to complement the land: 'The California hills are brown, therefore, the house should be brown. Redwood is the natural wood of the country, therefore, it is natural to use it. A house should not stand out in a landscape, but should fit in with it. This is the first principle that should govern the design of every house."* (Freudenheim, page 70)

Hillside Club recommendations included *"no oil paint should be used inside or out (because) no colors are so soft, varied and harmonious as those of wood colored by the weather"*. Trimmings should be *"treated with dull brown paint." "Over-hanging eaves add to the beauty of a house with their long shadows and help to protect it". "Hinged windows, swinging out, are cheaper, more picturesque and afford uninterrupted view."* (Freudenheim, page 72). Almost all of those recommendations would find expression in the Schneider House.

"There were four aspects that one can ascribe to all First Bay Tradition buildings; (1) They use undisguised natural materials from the local environment, such as redwood, cedar, and oak, as well as brick and stone (or as Maybeck often put it, they employed 'an open use of natural materials, honestly stated'). (2) They combined historic motifs such as Gothic arches or Palladian windows, and traditional craftsmanship, with modern building materials and construction methods such as reinforced concrete, asbestos siding, and plate glass windows. (3) Each building was a unique design unto itself, an original work of art that fulfilled the specific needs of the client, and the community it was a part of. (4) They were carefully integrated with their surroundings, both through their use of site-sensitive design and natural materials (so as to blend in with the hilly, evergreen setting) and by bringing the outdoors indoors, through such devices as large expanses of glass, balconies, and decks to allow sunlight, natural scents, an breezes from outside to flow through the interiors." (Bernard Maybeck, Architect of Elegance, Mark Anthony Wilson, Gibbs Smith, page 36).

Maybeck was an architect *"whose feeling for wood and its aesthetic applications have rarely been equalled in this country…"* He was *"considered by writer / critic Winthrop Sergeant to be one of the handful of architects that European theorists in this field consider worth talking about."* (Bernardi, page 54)

"Keeler's book and Hillside Club proposals, as well as the example of the Highland Place houses and three of Berkeley's public buildings, exerted a formative influence on architecture in Berkeley and elsewhere around the San Francisco Bay. Ultimately these influences led to the development of a widespread regional attitude which acclaimed the simple home as the architecture which would best express the ideal way of life." (Freudenheim, page 74)

"In 1901 Maybeck began a series of houses related to the popular image of the Swiss chalet, a type of rustic house considered ideal for the hills of Berkeley and similar woodsy settlings in Marin County…Maybeck's houses alluded to the traditional image of the chalet in their clocklike masses, in their dominant gable roofs with overhanging eaves supported on decorative brackets or struts, and in some of their decorative motifs, such as the cutout shapes of apples and hourglasses that adorned balcony railings. Yet they also departed from tradition in idiosyncratic ways, ranging from rustic to abstract." (Woodbridge, Page 42)

The 1923 Berkeley Fire would temporarily interrupt Maybeck's career and legacy, destroying some 600 structures in the Berkeley Hills, including about 20 homes he had designed, among them his own home and family compound on Buena Vista Way. The Fire also burned the physical heart out of Berkeley's "brown shingle" neighborhood which was the center of the Hillside Club and local Arts and Crafts vision for residential design. Although the Keeler home enclave on Highland Place and some areas filled with shingle buildings, including the 1300 block of Arch, survived, considerable numbers and blocks of other shingle buildings did not. The Hillside Club building itself, designed by Maybeck, was destroyed (later redesigned and rebuilt by his brother-in-law and business partner, John White).

The Fire made the surviving areas of early 20th century Berkeley homes on its fringes—including the 1300 block of Arch Street—even more important today as extant physical reminders one of Berkeley's most creative and important periods of residential development.

By the end of his career, *"only about 150-60 of Maybeck's designs for individual buildings were ever built, and only a few were outside the Bay Area."* (Page 11, Woodbridge.)

Before he died, in 1951 Maybeck was awarded the Gold Medal of the American Institute of Architects, given approximately once a year, "in recognition of a significant body of work of lasting influence on the theory and practice of architecture." This honor put him in company with architects including Frank Lloyd Wright, Eliel Saarinen, Louis Sullivan, Walter Gropius, Ludwig Mies van Der Rohe, Le Corbusier, Alvar Aalto, Richard Neutra, Joseph Esherick, Charles Moore, and Julia Morgan. (Wikipedia, AIA Gold Medal, accessed June, 2021).

Maybeck died at the age of 95, in 1957, in Berkeley. Fortunately, before he died, Ken Cardwell, a young faculty member at the University of California had begun interviewing him and carefully documenting his work. Cardwell would later author the first extensive biography of Maybeck and his work.

"Maybeck also had an impact on the future. His individualism has been a major source of inspiration to designers in the Bay Area from the early twentieth century to the present. His rustic buildings in particular have fostered a local tradition. At its best, this tendency has furthered San Francisco's role as an architectural center, with designs based on understanding and creativity, not subservience and parochialism. It is an inheritance of attitude more than one of physical form. For that reason, San Francisco has been one of the few places where several generations of modernists have looked to a tradition-oriented architecture from the recent past for ideas." (Freudenheim, Page 354)

DESIGN CONTEXT FOR THE SCHNEIDER / KROEBER HOUSE

Throughout his career Maybeck experimented with various architectural styles and combinations of styles, and produced his own innovative take on them. (Maybeck, however, would say that he was not following any architectural "style", but simply working on each project with the materials and ideas that made the most sense for that particular commission.)

The Schneider / Kroeber House belongs to a period where he was adapting some traditional European influences, including Gothic and Swiss vernacular residential architecture, to California settings. Several architectural historians and scholars have described this era and how it was expressed in Berkeley.

Before reviewing them, however, it is useful to have a sense of what is meant by “Swiss Chalet”. For this we can turn to The Swiss Chalet Book, by William S.B. Dana, In this small volume, with photographs and diagrams, the author succinctly described both how Swiss chalets evolved from the early eras of settlement of the Alps, to their concept crossing the ocean to the New World and modern interpretations in the United States.

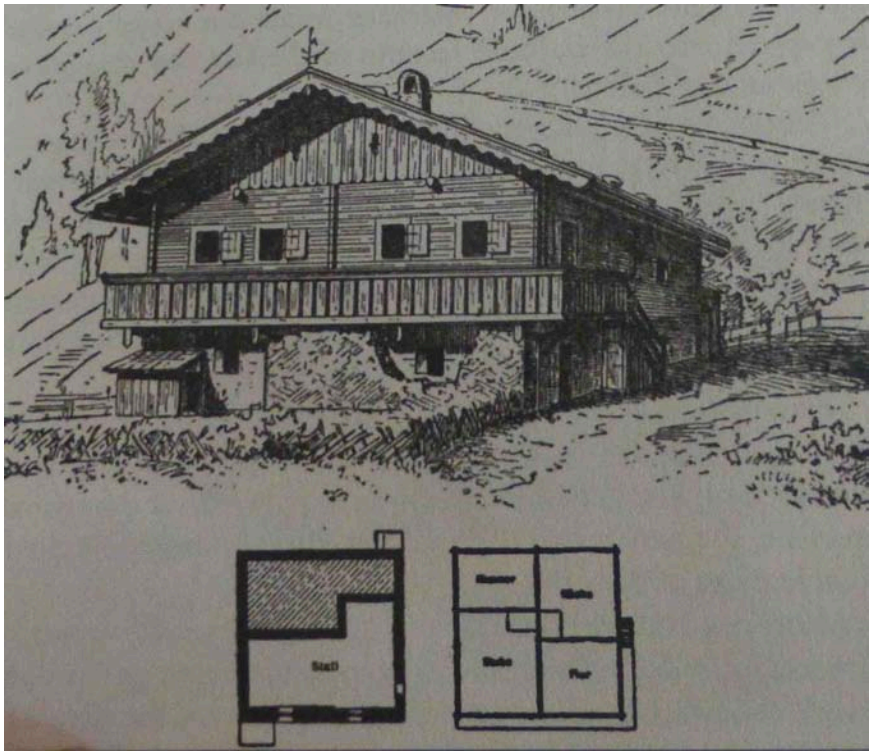
The book was published in 1913, less than a decade after the construction of the Schneider / Kroeber House. Dana, in fact, apparently visited San Francisco and Berkeley and, in the later chapters of his book, discussed Maybeck’s interpretation of chalet design and gives recent examples from Maybeck’s work, including the Schneider / Kroeber House.

Above, four postcard images from the late 19th to early 20th centuries showing traditional chalet dwellings in Switzerland. The buildings show basic features that Maybeck incorporated into his Bay Area chalet houses: large eaves supported by brackets, gable roofs, unpainted wood exterior, in some cases plastered ground floor, ornate balconies with ornamental railings, numerous porches and balconies.

(At left, a stereopticon view of "An ideal Swiss Scene—a Cottage Home in the Mountains". The image is from between 1910 and 1919, and would have been sold commercially, like the postcards on the previous page, to illustrate architecture and life in Switzerland. Note how the house stands of the slope of an increasingly steep ridge.)

(Below, a drawing and floorplan of a traditional chalet from Dana's 1913 book.)

The vernacular design style had its origins in the future Switzerland, of course, where *"the chalet is…the product of the outlying districts, the home of the agricultural and cattle raising classes."* (Chalet Book, page 1). *"The early chalets were veritable fortresses in wood, their walls consisting of barricades of tree trunks in tiers, one trunk on top of the other, and notched firmly together at the corners, after the fashion of the log-cabins so familiar in America…roofs, which were allowed to make vast projections in many cases, were protected against the lifting power of mountain gales by heavy, rough stones placed in rows on top of them. In the twentieth century, these same constructive motives persist, but their bulk is greatly reduced, the walls being about half their former thickness, and huge projecting consoles having become diagonal braces."* (Page 2-3) *"The Swiss chalet begins as a barricade and ends as a bower; it begins with the felling of forests, and ends with the fashioning of villas… The chalet, in its modern form, dates from the Payenne style of the fifteenth century, of which Meiringen is the home…"* (page 4)



"The most notable American adaptions of the chalet…are to be found (on) the Pacific coast—especially Southern California and the shores of San Francisco Bay. A considerable body of architects in both these sections are contributing to the reproducing in this land of rolling hills and sandy shores, of the Alpine 'Landhaus'; numerous writers in the most popular illustrated home and country magazines are also helping to disseminate a general interest in the movement and a better knowledge of the style." (Page 116)

"The raw material for the chalet of the Pacific coast is almost a duplication in color of that of the Alps: in Switzerland, the chalet is of red pine; in California, it is of redwood. In both cases the 'complexion' is a swarthy, deep-hued, and glowing tan color; in both cases it is the natural wood that one sees, colored and accentuated by transparent stain. Whereas in Switzerland the age-old custom of tiers of beams, laid horizontally, persists, in the transplanted chalet vertical boards and cleats and shingles, or shakes, as a covering to a wooden skeleton, prevail. The self-restraint of the Swiss balcony expands here into the broad veranda, or interior sleeping porch. Whereas the entrance to a Swiss chalet is often difficult to discover for an American, that of the Californian is given the place of honor directly at the front." (Pages 116-117)

Dana apparently explored the rapidly growing Berkeley, and gave credit to Maybeck's firm for its innovative residential work in Berkeley.

"Across the bay from 'Frisco' in the university town of Berkeley, the chalet seed has been planted, and there have sprung up under the fostering care of Maybeck and White a number of California variations of the Alpine original." (Page 118) "The house of Albert Schneider, while not so convincingly Swiss in contour, adapts effectively the Swiss system of open-air structure, including bracketed balconies under long raking gables." (Page 124) (The Swiss Chalet Book: An Elegant Guide to Architecture and Design, William S. B. Dana, 1913)

With that introduction to accounts of the house, we can now turn to our own regional architectural writers of a later period to continue the story. The authors cited below—including Kenneth Cardwell, Sally Woodbridge, Leslie Freudenheim, Theodore Bernardi, David Gebhard, and Mark Wilson—all wrote and published extensively on Maybeck and his era and most are regarded as the key authorities on his work an the role it played in architectural and community development.

"Another source of inspiration for Maybeck's early residential designs was Swiss chalets, which were as common in the southern part of his ancestral homeland as in the Swiss Alps. Bernard must have studied and admired this traditional folk form of architecture during his student travels in Europe. These hand-crafted wooden homes were a perfect fit for Maybeck's design philosophy, which their unadorned wooden walls inside and out, exposed beam ceilings, small balconies, flower boxes, open floor plans, and wide overhanging eaves to shelter in the interiors from harsh sunlight. Indeed, in Keeler's book The Simple Home, he extolled the virtues of chalet-like, wide overhanging eaves, saying, 'A house without eaves always seems to me like a hat without a brim, or

like a man who has lost his eyebrows.' So Maybeck incorporated the essential elements of traditional Swiss chalets into more than 20 of his residences. The majority of these homes were in Berkeley…" (Woodbridge, pages 74-75)

"Another group of houses in the Bay Area traditional were patterned after Swiss chalets. In The Simple Home Keeler had commended the chalet's adaptability, and it had been a favorite for picturesque American houses since the mid-nineteenth century, when it was introduced as part of the fascination with expressmen wooden structure." "In 1903, Gustav's Stickley's praise of Swiss chalets in The Craftsman echoed the values of mid-century: 'Instead of hiding materials and the methods for this employment, every effort is made to show the joints and their fittings, the boards and timber, so that what is there by necessity becomes an object of decoration and harmony." (Freudenheim, Page 100)

"The decade between 1900 and 1910 was one of chalet building in Berkeley. Most of them were built in the University area, but the Claremont district was a runner up. Maybeck was the most noteworthy of the local architects to have had a hand at it; in fact, many people think he did them all, assuming all of the rustic, brown-shingled, Swiss-styled homes to be 'Maybeck's', when in reality lesser-known architects such as Hargreaves also designed them." (Bernhardi, page 56)

"Maybeck and other architects built houses according to this theme. Maybeck's own first house…was said to be 'something like a Swiss chalet.' The house he designed for the Boke family in 1901 (sic) featured crossed and exposed framing members, a low pitched roof with eaves extending well beyond the walls, and balconies with slats carved in a Swiss-inspired pattern. These and other characteristics of the Swiss chalet reappear on the Schneider house, the Flagg house, and other houses Maybeck built throughout the region. However, as with the adaption of other styles, the Swiss chalet never dominated overall planning, but rather contributed primarily to exterior decorative effect." (Pages 100-102)

*"In 1907, Maybeck created a much more substantial version of a Swiss chalet for Professor Albert Schneider, at 1325 Arch Street in Berkeley. Schneider was a professor of classics (sic) at UC Berkeley, and the house that Maybeck built for him resembles those multistory, mountaintop chalets that dot the slopes of the Matterhorn *. The Schneider House majestically commands its very steep upslope lot in the foothills north of the UC campus, and displays all of the Old World craftsmanship and elegance of design that Maybeck has become famous for.*

The exterior of the Schneider House has an interesting asymmetrical appearance, due to the uneven placement of the multiple balconies and the long slope of its southern gable, which drops own over the southwest corner of the house to cover the bedrooms

**Chalets that "dot slopes of the Matternhorn"* seems a bit of hyperbole, since the Matternhorn itself is an extremely steep sided peak, with its actual precipitous slopes covered with snow and ice. However, there are certainly many chalets within sight of the Matterhorn, including in and around the Swiss village of Zermatt.

and a sleeping porch on the top floor…The facade is sheathed in tongue-and-groove redwood siding on the first two stories, and board-and-batten on the third story. The wide balconies that project from the upper two stories are supported by heavy beveled beams, and the railings all have delicate stenciled baluster and butterfly motifs, a pattern Maybeck used on many of his Swiss chalet homes. All the gables have wide overhanging eaves with bargeboards, underpinned by slanted Swiss-style brackets. Most of the windows are casements, and Maybeck placed four banded windows along the west side of the upper story to take full advantage of the magnificent San Francisco Bay and Marin views. He also placed a small diamond-paned leaded window next to the front entrance on the south side, with an ornate sawn wood frame around it in an authentic folk pattern." (Wilson, pages 85-86)

An early resident later wrote: *"The west front stood high above the street over a steep slope and a double flight of stone-walled steps. The whole exterior was in the general style of a mountain chalet, with peaked roofs, deep eaves, and wooden balconies jutting out on all four sides and from both stories. The beams and struts supporting the eaves and balconies made bold diagonals against the sky and against the batten walls—the lower story with horizontal battens, the upper with vertical. This sounds ornate in words, but the simplicity of the dark wood and the massive, splendid proportions of the house itself subordinated all its roof angles and balconies to the tall, rather stern and noble whole. Decorative elements, like that tiny north balcony, kept the nobility from being either boring or overwhelming. The house both soared up from its commanding position at the top of a hill-street and echoed the slope of the hills as a whole in the long western downsweep of the main roof. In every aspect it was superbly suited and fitted to its landscape and community."* (LeGuin, Words Are My Matter, pages 55-56.)

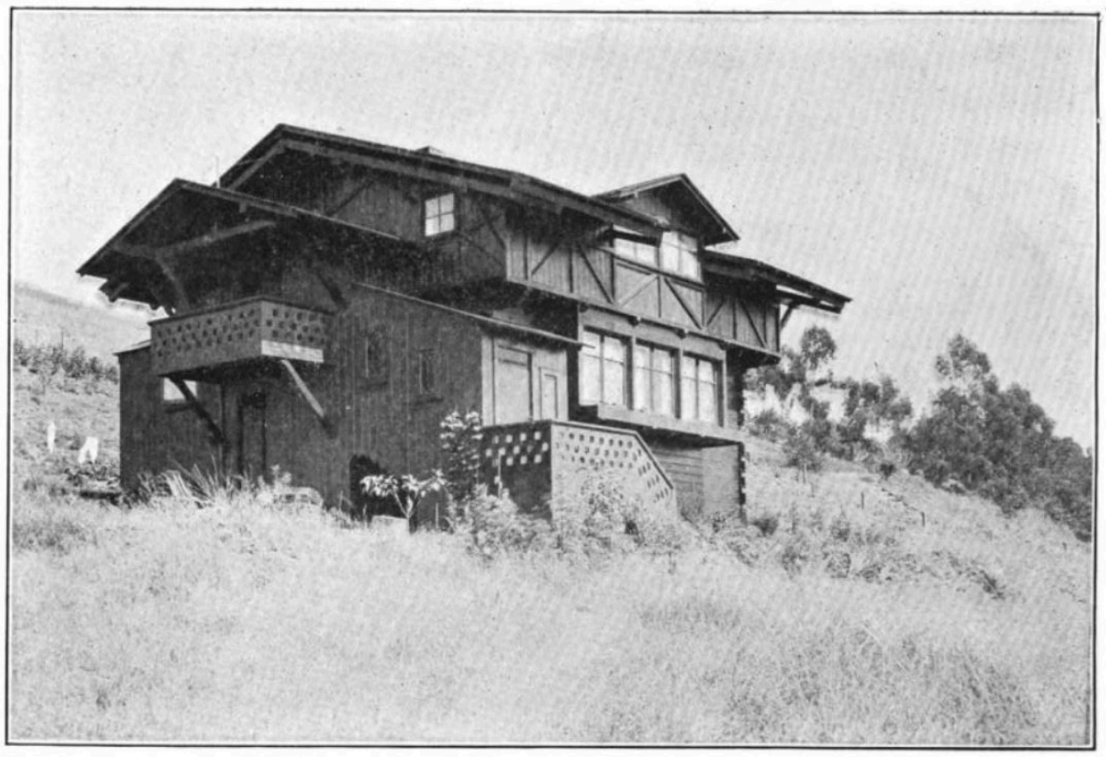
Altogether there were about half a dozen Maybeck homes in Berkeley that incorporated chalet architectural components and themes.

First, in 1901 Maybeck designed a home for Professor Isaac Flagg 1200 Shattuck, which architectural historians regard as the first of his chalet-inspired designs.

"The Schneider residence borrows much from the Isaac Flagg house. Board and batten siding again appears, as do the patterned, scroll sawn balconies. In the Schneider residence, however, Maybeck omitted the graceful roof brackets that gave the Flagg residence so much of its charm. But elegance also appears in the former house. A delicate, almost baroque frame surroundings the mirror-like downstairs hall window." (Freudenheim, page 64).

Second, in 1902, came the George Boke House at 23 Panoramic Way which was, like the Flagg House and the Schneider / Kroeber House, designed for a UC faculty client.

"This two story redwood house possesses that simple, honest craftsmanship that is the hallmark of the small wooden chalets that sprout from the foothills of the Swiss Alps. It is perched atop a gentle upslope lot, and faces west, thereby providing its occupant with



COTTAGE OF WOOD WITH EXTERIOR OPEN TIMBER WORK.

(Above, the Boke House, in a photograph from Charles Keeler's book, The Simple Home, which was published in 1904, before the Schneider House was built.)

panoramic bay views. Maybeck created a variation on the traditional wide, overhanging eaves by placing a larger dormer with its own overhanging eaves in the center of theroofline along the west facade…The facade of the Boke House is unadorned, except for the board-and-batten paneling above the overhang of the second story." (Page 82)

There was also the Hutsunpiller House in the north Berkeley Hills (which would burn in the 1923 Fire). It was, like the Schneider House, chalet style and perched on a very steep slope. The Schneider House followed it in Maybeck's design sequence.

"On three Berkeley houses, the Albert Schneider house (1326 Arch Street, 1907), Issac Flagg house (1200 Shattuck Avenue, 1901), and George H. Boke house (23 Panoramic Way, 1901), Maybeck combined American open planning (living room, dining room, and hall integrated by means of broad openings) with grandiose fireplaces topped by projecting wooden hoods or cabinets, built-in benches, and low wooden ceilings. This combination suggests English Arts and Crafts interior design, but without the latter's penchant for decorative detail." (Fruedenheim, Building With Nature: Roots of the San Francisco Bay Region Tradition Peregrine Smith, Inc., 1974. Page 98)

(Above, the Boke house today. Note overhanging eaves, horizontal boards on the lower facade and board and batten on the upper, the combination of shed and gable roofs, and the "butterfly" or "Swiss apple" cutouts on the staircase and balcony. All of these elements would re-appear in the Schneider House a few years later. Two features of the Boke House not repeated were projecting timbers at the corner at right, and the dormer. Photo S. Finacom, 2021.)

"…although he continued to use the Swiss chalet for a model, it too developed into new forms. The earlier chalets of Flagg and Underhill were single rectangular blocks. But in the Albert Schneider house (1907) there is a shaping of the mass indicative of a more free room arrangement. Maybeck abandoned the rigid structural module of the Boke chalet in favor of conventional framing combined with a simple post and lintel system to span the living areas. Beams supporting the eaves and struts bracing the balconies butt against vertical two-by eights that are an exterior indication of the building frame. The form…combines open planning with a robust development of balconies and eaves to enrich the exterior." "On the Schneider house the roof form, short on the uphill side and long on the downhill one, echoes the character of the site. The ridge of its principal gable parallels the level lines of the ground, while a transverse gable over the master bedroom and balcony points west to the Bay. The eaves at the ridge project almost six feet and sweep down in diminishing breadth. The house, however, does not adjust itself to the contours…instead, it rises high as a vertical element in the landscape, modified

only by the horizontal lines of the balconies and long sweeps of the eaves." (Cardwell, page 103.)

"The Schneider house is a modest house constructed on a modest budget. The remarkable thing about the plan is its sense of spaciousness, although the main rooms are contained in a roughly rectangular space twenty-five by thirty-five feet. Its ample feeling was developed by Maybeck's skill in relating one volume ot another, as well as by his astute placement of voids in the walls that define them. The house, without any arbitrary room arrangements, achieves a dynamic balance of planes and volumes around its axial lines." (Cardwell, page 104).

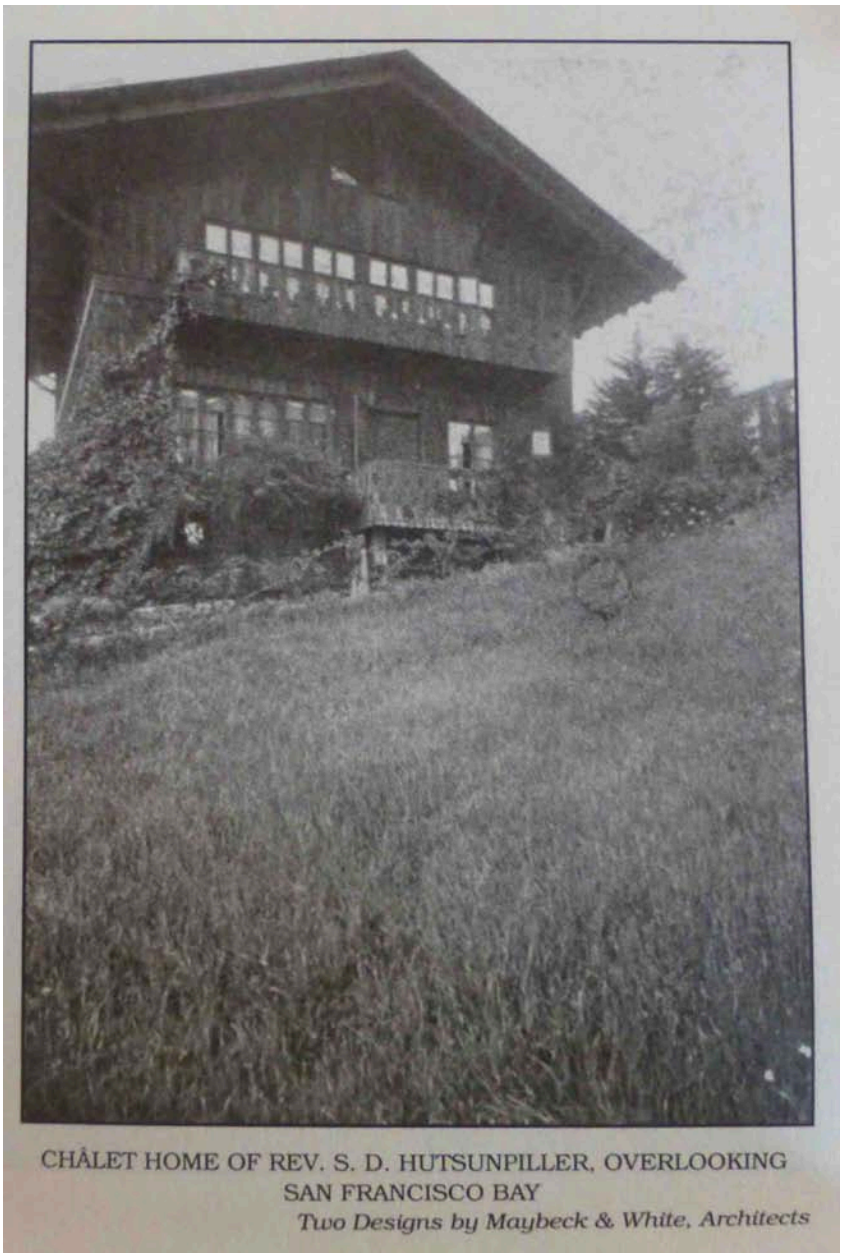
Around the same time he was working on the Schneider House, Maybeck designed a home for William Rees, 1906, on Virginia Street, near La Loma, not far from the Keeler house on Highland Place.

(At left, the Rees House in an early photograph.)

(At right, the Rees House today. Photo S. Finacom, 2021)

"Like the Schneider house, it (the Rees House) has a rich composition of balconies, large eaves and uneven gabled roofs unlike conventional chalets." (Cardwell, page 105)

Perhaps of all the houses Maybeck did with a chalet theme, the Rees House looks most like it just arrived from a Swiss hillside, with its wide eaves and picturesque balconies.



CHÂLET HOME OF REV. S. D. HUTSUNPILLER, OVERLOOKING SAN FRANCISCO BAY
Two Designs by Maybeck & White, Architects

(At right, an early photograph of the Hunsunpiller House in the Berkeley Hills, another early example of how Maybeck used the chalet form on Berkeley's steep hillsides. Although the house is more evenly dimensioned that the Schneider house it shares the large eaves with outriggers, gable roof ends, and balconies on each floor with sawn wood decoration.)

"Maybeck used the general form of the chalet as an antidote to the castle like forms of the Queen Anne houses that were being built by the block in San Francisco." (Woodbridge, 46)

Maybeck also completed a commission of a chalet-inspired house in Marin County around the same time he was designing the Schneider house. *"Maybeck's most picturesque chalets were built in 1906 for J.H. Hopps in Ross and in 1907 for Albert Schneider in Berkeley…."* (Page 52)

"In 1906 Albert Schneider, a professor of classics (sic), asked Maybeck to design a chalet for property he owned a few blocks up the hill from the earlier chalet commissioned by his colleague Issac Flagg. Whether or not Schneider's desire for a Swiss chalet stemmed form the location of his lot on the crest of a hill with fine views toward the bay, or from a liking of the chalet Maybeck had designed for Flagg, or from both, is not known. In any case, Schneider's chalet is more folksy and rustic than the Flagg house and less rugged than the Hopps house. When built, it dominated the hill, and even today, surrounded by other houses, it remains an authoritative presence there…Balconies project from the front of the Schneider house on both floors…Although the westward-facing living room occupies the 'view side' of the house, it is not oriented

toward that view in any dramatic way. The presence of French doors opening onto the balcony indicates that the panorama of the bay was meant to be enjoyed by stepping outside." (Woodbridge, pages 57-58.)

Among these Berkeley and nearby commissions related in style and era, the Schneider / Kroeber House has a distinct place. *"Maybeck's largest house in the Swiss Chalet Style with scroll-sawn balconies and broad, gracefully bracketed eaves,"* was the Schneider House. (Gebhard, et al, A Guide to Architecture in San Francisco & Northern California, Peregrine Smith, 1973, page 244.)

An Artistic House

designed by one of California's leading architects. Very well built. Large living room with excellent accoustics; sleeping porches. "A house with possibilities." View one of the finest in Berkeley. Neighborhood unexcelled. Attractive garden. Lot has a frontage of sixty feet.

This house MUST BE SOLD. It is offered for $1,500 less than it cost to build.

1325 Arch Street.

Above, 1913 advertisement offering the house at 1325 Arch for sale, emphasizing its "well built" character, "artistic" design "by one of California's leading architects", and "view one of the finest in Berkeley." (Berkeley Daily Gazette, July 4, 1913.)

CHANGES TO THE HOUSE SINCE CONSTRUCTION

In the 115 years since its construction, 1325 Arch has undergone a series of changes, alternations, renovations, and restorations.

The immediately following quotes come from an unpublished booklet providing a history of the house compiled by a friend of Lisa Stadelhofer, who bought the property in 1984. Unfortunately the name of the researcher is not given in the document. The researcher summarized and incorporated written notes from Theodora Kroeber, apparently prepared around 1960, into their narrative, as well as later written recollections from Kroeber and drawings of the house.

In 1985, that unnamed individual wrote that *"we are told a story that Professor Schneider had asked for a house like a Swiss chalet, but when he saw the house, he wanted more closets. 'Swiss chalets don't have built-in closets,' said Maybeck, "they have armoires". But Schneider wanted closets. The built-in closets in the master bedroom and in the upstairs study which are not shown on the plans, may have been built for Schneider. The plans also show no heating ducts of any kind, and no furnace."*

"Between 1923 and 1928 (the then owner) installed the stairs going down to the basement, and put in a concrete floor. Theodora says that he glassed in the sun porch, but that the roof and skylights were already there. However the Maybeck plans do not show a roof or skylights…"

"The 1926-28 owner put in a small maid's room on top of the laundry room, where the plans show a balcony. This room was described as 'glassed in'. To reach this room, he cut up the bathroom and put in a hallway."

"When the Kroebers bought the house in 1928, they immediately added a small study to the rear of the laundry room. This room was ten feet by twelve, and had pine paneling and a pine floor. This was in the area now occupied by both downstairs bathrooms, and the laundry room. The roof of this study became a balcony. The study had an outside door, so that it could be reached by around the north side without going through the house or garden. This door, now boarded up, can be seen outside the kitchen door. Kroeber installed this door because he sometimes practiced psychoanalysis; if he ever took another patient, he didn't want his patient to have to go through the house…"

(On the plan for the 1933 addition the study is shown as 10 x 11 feet, 4 inches in size, with the exterior door mentioned, a door to the kitchen, and a window in each exterior wall.)

"Then in 1933, the Kroebers added the east wing, and also built the garage. Theodora says 'Laura Adams Armer, next door, offered to sell the studio at the back for $1,000. Kroeber was about to take it, when he got a bid from a Welsh carpenter to put on the addition for $1,500." The carpenter's name was Richard H. Williams. The contract gives the figure of $1,134." Theodora Kroeber added *"The need for space for four children,*

live in help was crucial." (Keep in mind that 1932 was the year a "nurse" and a single woman identified as a 'housewife' living at the house, and Theodora also mentioned a full-time live-in servant, a man who was living at the house until World War II.)

Elevation drawings and floor plans and construction specifications for the addition are extant. They noted that the exterior was covered with 1 x 12 redwood boards, "rough", with 3/8 inch by 3 inch redwood battens. The contract shows Richard H. Willams identified as "Carpenter and Builder", with an address of 2524 Telegraph Avenue. That address is on the east side of Telegraph, just south of Dwight Way, in a building that is now a City of Berkeley Landmark.

The elevation drawings show the addition with paired windows that are either double hung, or have a transverse mullion across the middle. The current windows are generally casement with single lites, so the originals have been replaced.

After 1933 the Kroebers made a three stage modification to the kitchen interior, ultimately combining it with the laundry room and relocating the laundry to the basement.

During the 1940s or 1950s *"the two closets upstairs, one from the master bedroom and one from room 2, were both made part of the master bedroom, Some cabinets were built upstairs at this time".* This may have returned the house to closer to Maybeck's original design. Also, according to Theodora Kroeber, *"Board by board, sometimes a part of the side of the house, many boards were replaced on the exposed south side."*

In 1960 Theodora Kroeber described the house as having a redwood exterior, a roof of "composition shingles over cedar", gutters in "poor condition", an interior of "redwood, vertical, clear" and stained pine floors, a foundation of "battered concrete" (battered presumably referring to exterior rough finish, not condition). She described four bedrooms and a "sleeping porch", presumably the latter meaning the enclosed southern second floor balcony.

"In the 1960s, Theodora divided the study east of the kitchen, and changed the kitchen itself. The north end of this study was made into a bathroom for the other study, which required putting in a flight of stairs. Then the little bathroom was moved from the corner of the kitchen to where it now is (1985) and the washer and dryer moved up from the basement." "Also, there was a new floor in the sun porch, and extensive work replacing sections of the foundation."

"In the 1970s John Quinn made extensive changes upstairs. The two back bedrooms upstairs were combined into one room separated by a half-wall….three doors at the top of the stairs were removed, so that the upstairs study and the TV room no longer have doors. All the windows in the sun porch were replaced."

Theodora Kroeber described this as *"making upstairs into one Maybeck-reminding 'free-flow' for present use as: bedroom, office, my study, John's studio, and an upstairs sitting room and glassed…solarium (Ho Ho)."*

These changes would have made sense for a couple without young children who no longer needed to worry about having numerous permanent bedrooms in the house.

This work description also notes there was a sliding glass door to the laundry room (now replaced with French doors), and aluminum windows installed in the addition; there are now newer wooden windows there.

The next owner, Lisa Stadelhofer, "replaced the east balcony" (which may refer to the balcony added over the pergola outside the dining room). *"The front part of the roof has been re-shingled, and part of the shake roof, where it leaked, had to be redone. The sun porch roof was also replaced, including the skylights. The front downstairs balcony, which was found to be leaking into the basement, was replaced, and also the living-room doors on the South side."*

Roof replacement was done in 2012. *(Permit B2012-03393, City online database).*

Stadelhofer told a reporter in 1990 that the replacement exterior redwood doors had been custom built with clear grain redwood. *("House Tour Opens Door on Area's Unique Abodes", Berkeley Voice, November 15, 1990.)*

It was during this era that the basement was fully converted to a livable space. Several permits for issued for this work in 2002 (02626, 02626-E, 02626-M, 02626-P), involving electrical, mechanical, plumbing, and excavation work. 347 square feet of useable space were added to the basement level.

The next owners, Kent Rasmussen and Celia Ramsay, also did work on the house, including another kitchen remodel, and refurbishing the original redwood interior, and adding light fixtures which he had collected. They replaced the original copper nails in kind; they had been falling out of the ceiling and walls (personal communication to author, March, 2020), something also referenced by Theodora Kroeber in her writings about the house. They also rebuilt, in redwood, a replica of the original inglenook bench and bookcases in the living room, flanking the fireplace.

Solar panels were also installed on the roof with a permit issued in November, 2016 *(Permit B20016-05341, City online database).*

CHANGES TO THE GARDEN

(This section will recap some of the description of the garden previously included in the Architecture section above and adds more material.)

When the house was built, it was centered on the northern portion of the original lot. A steep hillside descended below it to the street, and a steep slope rose behind it, to the next properties uphill.

Unfortunately, research did not find any early photographs of the garden, beyond the circa 1915 photo reproduced on page 47 of this Application which shows just a fragment of rustic landscape on the hillside slope southwest of the house.

The 1985 unpublished history of the house noted, *"The grounds were laid out in 1906 by John McLaren. The plan of the garden still exists, but we have not been able to acquire a copy. * There was a retaining wall along the sidewalk, but only to the south of the entrance. Then there were stone steps about where the present ones are, and red gravel paths. Both the walls and the steps were built without concrete. The west slope, down to the street, was planted with prostrate juniper, and also with scotch broom, plum trees, and acacia trees. At the north west corner of the house there was a clump of three redwood trees, and a Cecil Bruner (sic) rose was planted to climb up the south balcony. The path up to the house was loose red gravel, and on either side there were bushes and trees, elderberry, laurel, camphor, Eugenia, Japanese plum, and pyrocantha (sic). There was ivy against the south side of the house, and a wisteria growing over the arbor outside the dining room.*

"*Behind the house, the garden was larger than now, since the new part of the house was not built. There was no terracing: the garden followed the natural slope of the hill. In the center, there was a fountain, and around that bulbs, and around that a circle of rose bushes. Around the edges of the property there were no fences, but there were hedges all around. On the north side of the house there was a Virginia creeper growing up the north balcony, and berry bushes planted against the house."*

Theodora Kroeber also noted in her 1960 account of the house that there were *"elderberry, laurel, camphor, Eugenias and Japanese plum and pyrocanthis (sic) and other berries"* on either side of the path, presumably the path to the house from the front gate.

***** this reference probably means that a drawing or plan by McLaren was found in an archive but, in 1985, there were no easy provisions for making copies. Photocopies or relatively expensive film photographs would have been the options, then, and it is quite possible the archive in question only allowed handwritten notes to be taken. The Recorder has searched for the location of this plan, but has not found it to date. The San Francisco Public Library / San Francisco History Center has many of John McLaren papers (the John McLaren Collection 1866-1965) but no commission for the Schneiders or 1325 Arch appears in its finding aid.

The garden was quite possibly a showplace in its early years. In April of 1912 Professor Schneider served as part of the "committee of arrangements" for an *"exhibit of ornamental trees and shrubs and flowers"* at the Hillside Club, implying either an interest in landscape gardening or his selection because he had a good garden.

More directly, the year before, he and his wife were *"awarded a bronze sun dial by the Hillside Club for having the best garden in Berkeley. The Schneider garden, while not large, contains many varieties of flowers. It was planned by John McLaren, superintendent of Golden Gate Park. Competition was open to all residents of Berkeley for the prize."* ("Schneiders Given Prize for Garden", San Francisco Call, May 28, 1911.)

Ursula Le Guin wrote about growing up in the house and described the garden from her childhood in an essay published first in 2008. Since she was born in 1929 and left home when she went to college, her recollections presumably come from the mid-1930s to the mid-1940s.

"The house was not only built throughout of redwood but had several Sequoia sempervirens planted just northwest of it; they were very large and grand by the time I first remember them. The west front stood high above the street over a steep slope and a double flight of stone-walled steps." ("Living in A Work of Art", republished in Words Are My Matter: Writings on Life and Books, Ursula K. Le Guin, Mariner Books, Boston, 2019. Page 57).

She also wrote that the McLaren garden *"was formal, as the house was not. I do not remember this garden. I can just remember some flower beds and the fountain, which didn't fount, but dripped a little. The redwoods and the ground juniper and a pair of English yews in front of the house, a fine camphor tree south of it, a big abulia, and a couple of very William Morris weeping willows were elements of it that remained through my childhood. I don't know whether the Schneiders kept the garden up or let it go; we certainly let it go. Part of it became a badminton court and the rest of it straggled along the way gardens of large families tend to do. I laid out acreage for my Britains toy farm set between the old roses, and played in the secret passages under the huge cumquat bushes, until my parents decided to build two houses on the north lot as rental properties. The crab-apple tree remained in its glory, and both new houses had crowded, flowery little gardens, so our view while washing the dishes remained charming. The garden of our house was thus reduced to manageable size; and as we children grew up, my parents had time to potter in it, and my father planted and tended roses and dahlias, which he loved."* (Page 58).

Her mother separately wrote, probably in the 1970s, that *"It was obvious McLaren meant the fast growing and 'lesser' planting to be removed as the slower growing planting took hold. In fact, nothing was taken out and much added. The sloping rose garden required constant maintenance and the bulbs rolled with the rains, to come up the years after, always in new and surprising places."*

Theodora Kroeber added *"It was more than a year after we moved in that, prowling one day amongst the broom—then well over my head—and the tangle of thorny berry bushes and the trees then overhanging the sidewalk, I caught a glimpse of juniper. An hour's hard cutting opened up a space sufficient to reveal that under the shrubbery some of the juniper had indeed survived and awaited only removal of all else growing there."*

Theodora then noted a list of "Kroeber garden changes". They included two items she described as "unhappy". One was "covering of stone steps when the rocks began to be a serious hazard, like falling teeth." The other was "replacement of gravel. Loose gravel on a slope is really unmanageable."

The Kroebers also built the garage at the lower northwest corner of the lot in 1933, and *"Terraces began to 'grow' in the fifties…An aunt of mine and I ventured on the first terracing. The rear east garden wall is evidence of our industry if not of our skill. We got some family help with the 'plazita' wall and brought into being the first level space in the garden."*

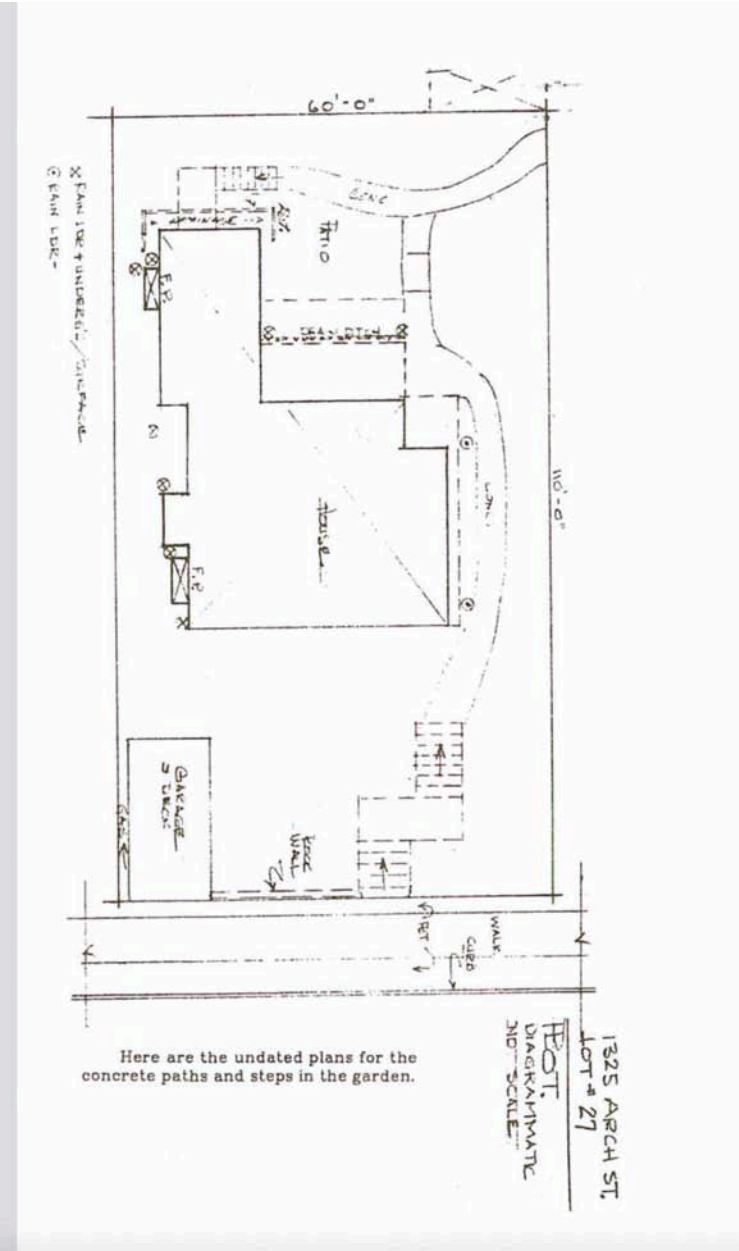
In addition to building terraces, the Kroebers undertook *"replacement of the roses from the circle to the upper rear terrace. And more pruning. But it remained a children's play garden and one to be left on its own each summer."*

She would summarize the garden era both before and following her first husband's 1960 death in a piece written in 1969.

"It is autumn as I write, the season Kroeber cared for least. I am sitting in his garden which looks much as it looked when he left it for the last time. It is a spring garden, not a fall one. Unpruned rose bushes put out long thorny branches and a willow tree weeps to the ground across the entrance to the front door. Yet there is order in the line of the dry-rock walls, in the close-cropped grass plot, in the camphor, strawberry and liquidambar trees pruned to be uncrowded in the small space. Roses, fuchsias, dahlias, chrysanthemums, and the night opening tobacco are in full late bloom. In the borders are pansies, lobelias, and begonias along with herbs and succulents. From the plaza the prospect is of distant hills and city, bay, and boats…without sentimentality his garden can be construed as a metaphor for Kroeber's ending years; its tools which are at hand, tis weeds which are not out of hand but are present, its intimacy, its window on the outside world, its variety, its unfinished pattern still on the loom of imagination and innovation. Here it was Kroeber read and wrote and gardened whenever we were at home." (Page 192, Configuration.)

Theodora concluded her description of the garden in the 1970s with this summary: *"Present garden, terraces and pruning-planting is John Quinn's own. And he it is who wrapped the garden as a single entity around the three houses which are now one property and which we called 'The Compound'."*

(The Stadelhofer booklet from the mid-1980s describing the history of the house and garden included an image of an undated sketch (at right) showing a plan for renovations to the garden. The writer estimated this was from the 1950s. One can see the house, with 1930s rear addition, the garage, and the basic arrangement similar today of steps and pathways climbing the hillside to the south (right) of the house from the front gate. The back yard, however, has a more simple arrangement than today. A deck is indicated atop the garage. Unfortunately this is just a hardscape plan, and does not show any plantings, extant or proposed.)



Here are the undated plans for the concrete paths and steps in the garden.

She added in another piece of writing that "much more terracing was done in the garden" in the 1960s and 1970s, *"which generally brought into order, in partial preparations it turned out, for John Quinn to take over…The McLaren rose bush blew over in a wind storm carrying the south lower balcony with it…There was no fence until the late 60s and early 70s. 'The Compound' is now within its own fence and the step railings are heavy and sound.. Cost, $7,500. Perhaps it could not be done now."*

Some fencing would become a matter of controversy in the 1980s. After Kroeber died and Quinn was living alone in the house, a neighbor to the south apparently converted part of her house into an in-law suite that offended Quinn because it had a view into the Kroeber house garden and windows. He retaliated by constructing a 12-15 foot high spite fence along at least part of the south property line.

Thereafter, Quinn engaged in a long and acrimonious dispute with the neighbor and Berkeley building inspection officials, which at times involved the Alameda County District Attorney's office. Extensive records, inspection reports, and correspondence are

in the files of the City of Berkeley planning department for 1325 Arch. Quinn asserted that he was being ignored by the City and made written complaints against five or six of his neighbors for alleged offenses including having too many un-related adults living in a house, lack of on-site parking, turning a house into a “rest home”, and un-permitted construction and alterations. Eventually the City investigated and dismissed almost all of those claims, and ordered Quinn to reduce the height of the fence, which he did.

No records were found in research describing the garden as Lisa Stadelhofer shaped it after she bought the house from Quinn. Today, the garden has a lush mix of plantings, mainly perennials, shrubs, and small trees, some of which are varieties which became popular in the 21st century. A relatively new textured concrete terrace is located outside the basement (in an earlier form this might be “the plaza” that Theodora Kroeber mentioned in her 1969 account, since the terrace uphill of the house would have westward views largely blocked by the building itself).

The roof of the garage today has a railing, and there are pathways with railings running through the lower garden, as well as low, relatively recent, fencing. The dining terrace outside kitchen and dining room has a concrete base below the arbor, while there is a flagstone patio adjacent to it, and low walls of rough stone on the hillside, in addition to a tumble of stones and plantings south / southeast of the dining terrace. Kent Rasmussen mentioned that he had been told there might have been an artificial hillside water feature in that area, but no specific mention of water, other than the early, McLaren era trickling fountain, has been found in research *(Kent Rasmussen, personal conversation with the author, March, 2021).*

Instead of an emphasis on flower color, the overall garden palette today is one of different shades and shapes of green formed by large perennials, sculptural shrubs, and small to mid-sized trees, including the liquidambars along the south property line that Theodora mentioned in 1969. A list of current plants is not included in this Application, but one could be prepared with further visits to the grounds.

Of all the items referenced from McLaren’s design, the only things visibly extant today are the retaining wall along the sidewalk at the southwest corner of the property and the stone walls of the “double flight” of steps up to the entrance of the house. The street retaining wall appears to be a wall of Berkeley Rhyolite, a native volcanic stone that could still be collected, weathered and picturesque, from Berkeley hillsides in the era the house was constructed. Berkeley Rhyolite was extensively used in landscaping of gardens and street walls in the North Berkeley neighborhoods, as long as supplies lasted.

The stairway walls may be of Berkeley Rhyolite, but may also be of California fieldstone from another region. Between those walls, the stairs and pathway to the house are concrete aggregate, possibly from the 1950s when Theodora Kroeber described replacing or covering over the uneven stone steps that had become a hazard, and removing the gravel on steep slopes.

In a separate memoir, Theodora Kroeber confirmed this impression of the original garden as having substantially disappeared. *"John McLaren, the man who made Golden Gate Park in San Francisco, planted the original garden of which little remains today except the low-growing Sierra juniper on the front slope and the clump of redwood trees which partly screens the house from the street."* (Alfred Kroeber: A Personal Configuration, Theodora Kroeber, University of California Press, 1970.)

The redwoods and the junipers, shown in the watercolor Ursula Le Guin kept, were later removed, as were the two columnar yews flanking the steps up to the house.

HISTORICAL, SCHOLARLY AND ARCHITECTURAL RECOGNITION

For more than a century the Schneider / Kroeber House has attracted attention and favorable commentary from architectural critics and historians who have highly rated it among Maybeck's works and among Bay Area houses in general.

Almost as soon as it was built the house attracted notice for its innovative design and prominence on the hillside. As we have seen, it was mentioned approvingly in The Swiss Chalet Book, by William S.B. Dana, published in 1913. He would have seen it within about half a decade of its construction.

In 1915 Werner Hegemann, hired to produce a city plan for Berkeley and Oakland, included a large photograph of 1325 Arch in his elaborate final document which featured photographs of good examples of planning and architecture he had found in the East Bay. In the caption Hegemann commented how "architect and gardener" can cooperate to overcome the challenges of building and siting houses "in the upper parts of the East Bay hills." (Report On A City Plan for The Municipalities of Oakland and Berkeley, Werner Hegemann, published 1915, page 63.)

Hegemann observed in his chapter on residential neighborhoods that, *"the shingle house introduced to the East Bay by Architect B.R. Maybeck and his followers has proved most successful in shaping the artistic appearance of the East Bay garden cities. The brown of the shingles goes well with the luxurious green of the nearby planting and the brown and smoothly moulded hills in the distance. Some real architectural style is growing out of the soil; it is a real calamity that cheap plaster imitations of stone kill it."* (Hegeman, page 115)

The modern historic preservation movement began to emerge in the 1960s and 1970s as people across the United States realized with alarm that large numbers of architecturally unique or distinctive buildings, as well as sites important to history, were being destroyed throughout the country.

In the 1950s a young professor of architecture at UC Berkeley, Kenneth Cardwell, worked with Bernard Maybeck to document his architectural legacy. Cardwell would later write the first modern biography of Maybeck and inventory of his work.

In 1960, Berkeley architectural historian Sally Woodbridge and her husband, John Woodbridge, authored an extensive guide to Bay Area architecture for reference at a convention of the American Institute of Architects (AIA) held in San Francisco. This was described in the AIA Journal, February, 1960, page 28 as *"the unusually handsome and inclusive 'Guide to Bay Area Architecture' compiled by a young architect and his wife,""* which was distributed to all Convention registrants. This was the first modern era guide to local architectural resources, building by notable building, and while it skewed towards Modern era and contemporary buildings, it also included important examples from the regional past such as Maybeck's North Berkeley home designs. In the six decades since there have been many guides to Bay Area architecture following similar formats, and also often including the Schneider / Kroeber House.

In Berkeley in this era—the 1960s and early 1970s—there were a number of catalysts for historic preservation activism. *"With a growing awareness of the significance of Berkeley's architecture and the loss of a number of fine examples in the late 1950s and '60s, the Civic Art Commission and local architectural historians began compiling lists of important structures."* http://berkeleyheritage.com/baha_history.html

Much of the initial attention was on Berkeley's unique shingled and Arts & Crafts buildings and ongoing threats to them. *"In early 1968, efforts to save the Loy House (Ernest Coxhead, 1892) increased public awareness of Berkeley's architectural heritage and the need to protect it."* http://berkeleyheritage.com/baha_history.html

In 1965 in Berkeley a city-wide organization, Urban Care, was formed "dedicated to enhancing the quality of the environment throughout Berkeley." One of its goals included working on historic preservation and an offshoot committee took up this specific cause. In 1970, the committee became involved in the successful struggle to save from demolition Julia Morgan's St. John's Presbyterian Church on College Avenue (now the Julia Morgan Center for the Arts).

A Berkeley Landmarks Preservation Ordinance was drafted and adopted by the City in March, 1974, and at the end of that year the non-profit Berkeley Architectural Heritage Association (BAHA) was organized. 1974 was also the first year that an annual architectural neighborhood walking tour was held in Berkeley.

Preservation activists in Berkeley were aware of the Schneider / Kroeber house during this formative period and it was repeatedly highlighted.

The Schneider / Kroeber house was included on the Prytanean House Tour, November 8, 1970, an architectural event that preceded the creation of BAHA and its annual house tours. (Prytanean is a women's honor society at the University of California, Berkeley.) Theodora Kroeber Quinn wrote a one page description of the house for those attending the tour and hosted visitors there.

The house was featured prominently in a 1970 article on Theodora Kroeber. *"The mistress of the house, author Theodora Kroeber, calls it the 'House That Talks.' She*

referred quite literally to the creases, knocks, cracks, and more subtle noises that a wooden house makes as the air cools and evening descends. 'It's as though the house is reliving all that has happened during the day,' she said. One hears people and happenings, but no one is there. It is a house that talks, most eloquently…" ("Warmth, Perception, Empathy Are Her Style", Jean Jernigan, Berkeley Daily Gazette, July 21, 1970.

In 1971 the house was profiled as part of an ongoing series of articles in the Berkeley Daily Gazette on Berkeley "architecture worth saving". *"It is characteristic of one direction of his (Maybeck's) early domestic work took; a working out of many clues to the handling of wood which he had picked up from the village houses of Switzerland."* (Thos. W Tenney, November 22, 1971). Shortly thereafter the house was one of 13 Berkeley buildings featured in a calendar for 1972 that the Urban Care Architectural Heritage Committee published. (*"Not St. Moritz, but Arch Street"* , Architecture Worth Saving, Nov. 22, 1971. Berkeley Daily Gazette.)

Also in 1971 Robert Bernhardi devoted four pages to the house in his book The Buildings of Berkeley, one of the first books to focus entirely on Berkeley's special and sometimes unique architectural heritage.

In 1974 Leslie Freudenheim profiled the house, with photographs, in her seminal work on local Arts and Crafts architecture, Building With Nature: Roots of the San Francisco Bay Region Tradition (Peregrine Smith, Inc., 1974)

In 1975, even prior to the first meetings of the new Landmarks Preservation Commission of the City of Berkeley, an "Application Requesting Designation for Landmark Status" was prepared for 1325 Arch. A copy of the application is in the files at BAHA. It is not clear if this was ever submitted to the Commission, since the house appears never to have been formally considered for landmarking in that era.

In the draft application, the house was listed as having "national" architectural value and "city" historical value.

In 1977, Gray Brechin—today, a distinguished geographer and historian associated with the University of California—wrote the Historic Resources Inventory form for 1325 Arch as part of a city wide survey of Berkeley architecture and historic sites.

Brechin described the house as *"a large chalet with board and batten siding, open balconies on the west side and glazed sleeping porch on the south. Notable for large gables, buttressed exposed beams, and deep roof overhang supported by diagonal wood braces."* He noted the condition of the house was "Excellent" and "Unaltered". *"The house is important both architecturally and historically. It is one of Maybeck's largest shingle designs, superbly sited on a knoll high above the street and featuring all-wood construction. It is a handsome and bold design."* Brechin also noted the historical importance of the house for its association with both Alfred and Theodora Kroeber. (Form in block file, at BAHA.)

In the early 1980s, a newspaper article noted, *"For the first time in more than 50 years, this home…at 1325 Arch St. is up for sale. Built in 1906, the house has been a center of artistic and intellectual endeavor for more than 75 years. Noted anthropologist Alfred Kroeber lived and wrote many of his books in the house; Theodora Kroeber wrote "Ishi in Two Worlds" while living there also."* (Berkeley Daily Gazette, March 21, 1982.)

And in 1984 a real estate listing for the house noted, *"the house is featured in numerous architectural heritage publications"*. This would have been around the time John Quinn sold and Lisa Statdlhofer purchased the house. *"For the discerning buyer who has always dreamed of owning an architectural masterpiece, a prized share of Berkeley's History. Located high on the crest of Arch Street…this one of a kind house is set amidst many distinguished homes of the same era."*

"On the market for the first time for over half a century, this house has been the center of artistic and intellectual endeavor for more than seventy-five years. It was here that Alfred Kroeber, noted anthropologist, lived and wrote many of his books, and here that Theodora Kroeber wrote Ishi In Two Worlds." (BAHA block file)

In 1990, the house was featured on a Holiday House Tour sponsored by Berkeley's independent Prospect School. An article in advance of the tour profiled the efforts of Lisa Stadelhofer to repair and sympathetically renovate the structure. ("House Tour Opens Door on Area's Unique Abodes", Berkeley Voice, November 15, 1990)

"The house was also included in the most recent comprehensive guidebook to regional architecture in the Bay Area, with lead author Susan Dinkelspiel Cerny. *"With wide overhanging eaves and a second-story balcony, the impression is Swiss Chalet but the more complicated massing is Maybeck."* Architectural Guidebook to San Francisco and the Bay Area, Susan Dinkelspiel Cerny, Gibbs Smith, 2001, page 317.

In 2020 the house was intended to be a centerpiece of the Berkeley Architectural Heritage Association (BAHA) annual House Tour, but that event was cancelled due to the COVID-19 Pandemic.

In addition to its inclusion in architectural guidebooks, articles, and tours, the house has been written about and evaluated by several leading architectural historians and scholars over the past half century who both placed it in the context of Maybeck's work, and praised the design as one of his outstanding commissions.

#16: SIGNIFICANCE OF THE HOUSE

The Berkeley Landmarks Preservation Ordinance (Municipal Code 3.24.110) specifies the “Criteria for consideration” of a City of Berkeley Landmark or Structure of Merit.

These are the specific criteria for the Commission to consider in determining whether to make a designation, not State of California or Federal criteria or standards.

Under Criteria A.1.a.b.c. Architectural Merit, 1325 Arch is significant as a **“property that is the first, last, only or most significant architectural property of its type in the region…(a) prototypes of or outstanding examples of periods, styles, architectural movements or construction, or examples of the more notable works (or) the best surviving work in a region of an architect, designer or master builder (or) architectural examples worth preserving for the exceptional values they add as part of a neighborhood fabric”,** for its association with famed architect Bernard Maybeck, his “chalet” designs, and the Bay Area brown shingle or Arts & Crafts movement. It is one of his notable works, frequently cited and described in architectural literature.

Under Criteria A.2., Cultural Value, 1325 Arch is significant as one of Berkeley’s “structures…associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City.” 1325 Arch was built when the Hillside Club movement was flourishing in Berkeley and is an outstanding and intact example of the principles and goals of that movement.

Under Criteria A.3., Educational Value, 1325 Arch is a structure “worth preserving for (its) usefulness as an educational force”, both for its architectural character and for its direct and long-term association with four notable figures from the nation’s past, Albert Schneider, Alfred Kroeber, Theodora Kroeber, and Ursula Le Guin.

Under Criteria A.4., Historic value, 1325 Arch is a structure that “embod(ies) and expresse(es) the history of Berkeley / Alameda County/California/United States”, expressing local, county, state, and national social and cultural value. both for its architectural character and for its direct and long-term association with four notable figures from the nation’s past, Albert Schneider, Alfred Kroeber, Theodora Kroeber, and Ursula Le Guin.

In addition, under Criteria B. Structure of Merit, 1325 Arch is “contemporary with a designated landmark within its neighborhood, block, street frontage, or group of buildings…compatible in size, scale, style, materials or design with a designated landmark structure within its neighborhood, block, street frontage, or group of buildings…a good example of architectural design…(has) historical significance to the City and/or to the structure’s neighborhood, block, street frontage, or group of buildings."

1325 Arch is:

An important, well-recognized, and documented *(see analysis in answer #15, above)* architectural design by notable architect Bernard Maybeck, undertaken during one of his most prolific and creative periods of design work. The house has been described numerous times by architectural historians and scholars and given prominent attention in books written about Maybeck;

One of less than half a dozen extant examples of Maybeck's "chalet style" architectures and the largest house he designed in that style;

An important contributor to the 1300 block of Arch Street and the surrounding environs, a well-documented, and largely intact neighborhood of early 20th century design and urban planning expression where numerous homes by prominent architects are located;

The home (seven or more years) of Alfred Schneider, an early University of California professor prominent in the medical school and research enterprises of the University, who is nationally significant for his collaboration with Berkeley Police Chief August Vollmer in developing an approach to policing that emphasized scientific analysis of crime scene materials and other evidence that included the concept of the police "crime laboratory". Schneider would have done his scholarly writing at a home office in the house, since he worked for the University in an era before faculty were provided with offices on campus.

The long-time (32 years) home of Alfred Kroeber, founding chair of the Department of Anthropology at the University of California, later regarded as the "Dean of American Anthropology", who had a six decade career in his discipline and helped form and pioneer several enduring approaches to the study and analysis of human culture. Kroeber lived at the house for the second half of that career—circa 1928 to 1960—and, by the clear testimony of family members and others, did much of his prolific writing in a series of offices in the house and also used his home as an informal salon for scholarly discussion with students, colleagues, and other visitors.

The long-time (51 years) home of Theodora Kroeber, a prominent mid-20th century writer of books, one of them the top best-seller of the University of California Press, describing the history, context, and legacy of Native American communities. Theodora Kroeber had the house as her permanent residence from 1928 to her death in 1979, 51 of her 82 years, and did part of her research and most of her writing there; she had no other known long-term workplace outside her home.

The childhood home of Ursula Le Guin, an important and trail-blazing author of the second half of the Twentieth Century. Le Guin did her earliest writing in the house—including the first stories she submitted to magazines for publication as a child—and in repeated written testimony and interviews described the experience of growing up at 1325 Arch and her relationship to the house as seminal factors in the development of her personal identity and perspective as a writer.

PHYSICAL FEATURES OF SIGNIFICANCE AT 1325 ARCH

It is useful in Berkeley Landmark designations to provide a list of significant features, often described as “features to be preserved” to guide both future owners and future Commissions and City staff in the evaluation of proposed changes / alterations to the building.

(Note: in the significance lists below, there are four separate categories, but the numbers proceed sequentially from the beginning. This is done to make review / discussion of individual items easier.)

PERIOD OF SIGNIFICANCE AND FEATURES TO BE PRESERVED

In evaluating the main house and its addition, it should be kept in mind that it is an almost entirely wooden structure, originally built 114 years ago. In a way it is similar to a wooden ship. An extremely old wooden vessel will be composed of some original parts, and some parts replaced (hopefully in kind). Taken as a whole, the ship /structure is still “intact”. It would only be if the vast majority or all of the wooden parts were replaced that it would become a replica, not an original.

The exterior of 1325 Arch has weathered and, while the general architectural character is intact, some small alterations have been made and a number of damaged elements have been replaced.

For example, in her recollections Theodora Kroeber, who lived in the house from the late 1920s to the late 1970s, noted repairs and replacements made at various times: these included replacement of an unknown amount of deteriorated exterior board siding on the southern elevation of the house, partial or complete rebuilding of the lower balcony on the western elevation after it partially collapsed in a storm, and some replacement in-kind of deteriorated windows and doors.

Examining the house, it is also possible to note the reality of more recent repairs than the Kroeber era, including some newer windows and doors, the basement upgrade of course, and further replacements to elements of the exterior siding. Unfortunately, available permit records and historical accounts do not, except in a few cases, note the exact location of repairs / replacements from the 20th century in particular. For example, there is no record of what specific boards or portions of wall on the south elevation the Kroebers had replaced. It would take a forensic analysis and/or examination by an expert carpenter to identify which exact pieces of the wooden exterior have been fully replaced, and which are original.

The general approach of this Landmark Application analysis, then, is to <u>not</u> try to distinguish between exact original and specific replica wooden elements (except insofar as the historical record identifies them) but, rather, to describe the general character of

the current exterior comparing it to the original building plans and a few early photographs.

It does, however, appear that the majority of the building exterior is largely intact from the original, and what was removed has generally been replaced with closely compatible elements. Major alterations have been few, and most occurred within the Period of Significance.

Overall, to maintain significance and historic character, the following approaches should be taken when considering repairs or renovations to the house

Following the Secretary of the Interior Standards for the care of historic buildings:

1. consult original drawings and other documentation for general dimensions, placement, and character of original exterior elements identified below;

2. retain and repair original exterior materials (board siding, wooden windows, original glass, timbers) where possible. If repair is not possible, replicate in kind, matching the original materials and appearance as closely as possible.

PERIOD OF SIGNIFICANCE

It is common and well-founded practice to designate a preferred and defensible Period of Significance for a historic property, aligning the physical conditions of the site with the known history and determining the most important era(s) of the property history based on the available evidence and analysis.

The practical use of a Period of Significance designation is twofold. First, to identify the specific features of the property (elements of building, grounds, etc.) that are associated with and express the most important period(s) in the property's history. Second, to define the era which should guide the character and evaluation of future physical repairs, remodels, and additions to the exterior.

In the case of **"Semper Virens", the Schnieder / Kroeber House**, determination of the Period of Significance must take into account a number of overlapping layers of use and history. These can be considered in sequence.

The shortest possible period would be the Schneider era from construction **(1907) to departure (most likely 1919)**, which is also the period that aligns most closely with the original Maybeck design for the house.

There are two difficulties with such a limited Period of Significance, however. First, it is not precisely known when the Schneiders permanently moved out of the house, so the end of their period has not been exactly determined. Second, using the Schneider period alone excludes three of the four historically significant individuals who have lived

and worked in the house, namely Alfred Kroeber, Theodora Kroeber, and Ursula Kroeber Le Guin.

For those reasons, a longer Period of Significance is justified. There are then a further two considerations. The extended period would certainly include the entire era of Alfred Kroeber's residence in the house, to his death in 1960. That would mean the overall Period of Significance would be from **1907 to 1960**. This is also the era in which the largest additions / alterations to the physical structure of the site were made, including construction of the ultimately two story rear addition, and extensive alterations to the grounds / gardens.

There is, however, one important problem with a 1960 ending date. A few years before Alfred Kroeber died, his wife, Theodora Kroeber, began her own writing career which made her a nationally significant author and historical figure in her own right. Virtually all her writing work was done in the house, and her most important books—including Ishi in Two Worlds—were published after her husband's death. Excluding her period of widowhood from the Period of Significance for the house would unreasonably slight the personal contribution of this important woman to American and literary history, and would also exclude an era—approximately two decades—in which, even after Alfred Kroeber's death, the extended Kroeber family, including daughter Ursula LeGuin and grandchildren and great-grandchildren—visited and used the house so it remained in practical use, as well as name, as a multi-generation "Kroeber home".

Thedora Kroeber died in 1979. A decade earlier she had married for a third time, to husband John Quinn. He shared the house with her for that decade, and his use of the house extended for another half decade following her death. However, John Quinn's own historical significance does not appear to rise beyond a local or perhaps regional level, so the period in which he lived in the house alone is not significant in its own right. In this respect, the "Kroeber era" can be viewed as ending with the death of Theodora Kroeber.

Taking all of these factors into account, the **Period of Significance for 1325 Arch is 1907-1979**, that is, from its construction date (1907) and initial residential use by the Schneider household until the death of Theodora Kroeber (1979).

SIGNIFICANT FEATURES

A list of Significant Features is an important guide to landmark designation. Not only does it clearly define and fix in time (at the point of landmarking) existing conditions, but it identifies features and considerations that should guide future owners and Landmark Commissions in their evaluation of changes and repairs to the structure and site.

For "Semper Virens", the Schneider / Kroeber House, the Significant Features analysis is divided into the original house, the addition / annex, changes since construction, and the garden / grounds. The Significant Features list is also informed by current (mid-2021) photographs of the exterior and the photographs form part of the formal

description of significance where a written description may not suffice. For example, the leaded glass window in the entry hall, with exterior scroll sawn surround, is briefly noted in the written significance list, but the photograph of that window from the exterior essentially forms the detailed record of the pattern and character of the glass and wooden carvings.

It is important to note that a vastly important character-defining element of this house, as with the majority of Bernard Maybeck designed buildings, is the original, unpainted, wooden interior built of old-growth redwood. The interior figures in virtually every significant architectural analysis and homage to the building written in the past half century, and also reflects the use of the house by significant figures in its history and influenced their lives and careers, particularly in the case of Ursula Le Guin. In a real way Maybeck houses are considerably diminished if their interiors are painted. In this house, while the interior has been considerably modified and reconfigured from the original design, it still retains most of its original character, paramountly the unpainted redwood paneling and ceilings.

Interior features of privately owned structures are not subject to oversight by the Landmarks Preservation Commission, so they are not described in this list. However, they should not be forgotten in the overall significance of this building.

ORIGINAL SIGNIFICANT FEATURES TO PRESERVE / RETAIN AT 1325 ARCH

3. The overall form of a “Swiss Chalet” Arts and Crafts style house perched high and free standing on a steeply sloping lot, designed with extensive balconies, doors, and porches for “indoor / outdoor living” and positioned to take advantage of views and exposure to air and light;

4. A general exterior character of unpainted wood allowed to weather to a dark, brownish, hue. (Some portions of current exterior may have been stained, but none appear to have been painted, except for the front entry steps, which have an altered, non-historic, surface) Original wooden exterior boards and timbers generally show shallow saw marks, a relic of early hand sawing (or mill sawing before the era of electric tools) and are not sanded complete smooth; this is an important feature of original / existing character;

5. Shingled roof (originally wood, now composition shingles) in a dark grey or dark brown coloration to complement the unpainted wood character of the original exterior walls (note that skylights and photovoltaic panels have been added to portions of the roof, but because of the high elevation of the house on its site, these are not visible from the public domain and do not currently compromise the character of the house);

6. The original pattern of alternating areas of grooved / beveled horizontal board siding and vertical board and batten siding on the exterior of the building, framed by vertical corner boards and “columns”, with the sections of wall separated on the exterior,

generally at interior floor level, with slightly projecting horizontal boards. Generally the board and batten siding is found on the higher elevations, but it does extend to the lower main floor in some areas;

7. Overall massing that reflects the original design by Maybeck, of a two-story-over-basement structure, roughly cube-like, with rectilinear bay projections on south and north and a “T” shaped asymmetrical gabled roof, with smaller subsidiary roofs;

8. On the original portion of the house, two main, gabled, roofs placed at 90 degrees to each other forming a broad “L” as seen from above, the upper east/west roof symmetrical in form and extending westward only from the crossing ridgeline of the north/south gable, the lower north/south roof asymmetrical, on the south with the western portion approximately twice as long as the eastern and on the north symmetrical, both roofs having a shallow pitch and overhanging eaves upheld by symmetrically placed wooden brackets in a triangular form, each bracket composed of square timbers with the ends cut in a symmetrical pyramidal point and now covered with apparently copper or other metal pyramidal caps. Seen in profile, each gable of each roof also comes to a projecting “peak” with the top angle where the eaves come together extending furthest and the sides receding slightly back towards the walls of the house (this reflects the vernacular character of the “Swiss Chalet” style);

9. Two prominent open air balconies on the west and southwest elevations, each supported with brackets, and with scroll sawn balusters in a pattern of classical balusters with stylized butterfly cutouts at the ends / corners. The lower balcony wraps around onto the south side of the house to form an “L” shape. (original ends of the horizontal beams under the balconies were squared, but now have the same metal pyramidal caps as the timbers on the eaves);

10. A sleeping porch / balcony on the south side of the second floor with the same original form as the other balconies, but later enclosed;

11. One small “Juliet” balcony on north facade opening from stairwell landing with scroll sawn balusters, overhung by a projecting gable roof upheld by triangular brackets;

12. A rectilinear wooden arbor / pergola over the rear terrace in the angle between dining room and kitchen (original removed, replacement is similar in area covered and general form, with the addition of a non-original balcony on top);

13. French doors leading from the living room to the lower, west facing, balcony. French doors leading from the dining room to the rear terrace, and from the southeast corner of the upper floor to the balcony. All doors of wood with metal hardware, with true divided lites in a 2 over 2 pattern, the mullions forming a symmetrical cross with the upper lites representing approximately one quarter of the total glassed area;

14. Original or replica wooden windows, usually with single panes of glass, generally with a single casement openable design with metal hardware;

15. Any original or period door or window metal hardware in good working / functional condition;

16. Original wooden front door, unpainted, Dutch form with upper glass panel and lower panel of solid wood;

17. Wooden entry steps / porch to main door from east, currently painted, with wooden cheek wall on southern side;

18. Leaded glass window in south wall of entry vestibule, with a decorative scroll sawn wooden surround on the exterior (wooden surround not original, but generally replicates the original appearance and materials, although two curlicue cuts are missing);

19. On the western facade: at the first (main) floor from north to south, one horizontal window, two French doors, and one vertical window; on the second (upper) floor from north to south one French door opening to balcony, and three vertical casement windows;

20. On the south facade: at the first (main) floor, from west to to east, two French doors (since replaced in kind) opening to balcony, one one leaded glass window in vestibule wall with scroll sawn decorative surround, and two paired casement windows from dining room, overlooking front steps; on the second (upper) floor from west to east two small vertical rectangular windows, the one to the left (west) smaller; four vertical French doors, paired, opening to the former sleeping porch (now enclosed);

21. On the east facade: at the first (main) level, original front door as described above; two French doors opening to terrace / patio; on the second (upper) level one French door and two casement windows in one block, with the French door replacing a third original casement window;

22. On the north facade, a stuccoed chimney (described as “concrete” on the original drawings), with two steeply sloping side extensions “roofed” with red terra cotta tile at the main (first) floor level.

Alterations / additions from original design that nonetheless remain compatible with the original design concept. This list includes features of the east addition / annex wing.

23. Extension of the kitchen to the east, at ground level, in the original laundry room / pantry area, with casement windows and French doors with 2 over 2 divided lites, and doors opening to south patio, and to the north side of the house;

24. Conversion of the basement into a useable space opening to garden, with French doors, windows, and siding matching original character of house;

25. Addition of a second (upper) floor balcony with scroll sawn baluster railing atop replacement pergola, accessed from southeast bedroom of original house;

26. Addition of a two story wing at the northeast rear of the house with general form, materials, and and exterior character complimentary to the main, original, house. Character includes: unpainted board and batten siding; simple, true divided lite, wooden windows, generally casement; entrance porch / balcony with scroll sawn balusters reflecting original design for house; overhanging eaves with rafter tails visible and wooden brackets / outriggers; two- over-two divided lite French doors;

27. Conversion of the south facing second floor balcony / sleeping porch into an enclosed room, retaining its original scroll sawn balcony balustrade, with a band of windows above reflecting the area that was originally open air, below a simple shed roof reflecting the original cloth awning above the porch;

28. Hexagonal hanging glass light fixtures (two) under arbor, with sea green glass side panels and amber pebbled / hammered glass bottom panel, in metal frame (added in early 20th century by Kent Rasmussen). However, these are not original to this location and could be removed without compromising historic character;

29. Hanging metal (perhaps copper) pendant light fixture on front porch, formed of two upward pointing cones, one inserted in the other;

30. Two exterior Arts and Crafts cylindrical light fixtures with slag glass (possibly Arroyo Craftsman “Berkeley” design), over new French doors, one above doors from basement to exterior terrace and the second over new, blue painted, basement door on north side of house;

Original Features apparently missing that might be considered for replication in future renovations:

31. Original southern balcony on the second floor. This balcony was enclosed and made into a sun porch relatively early in the period of significance. If the sunporch were ever to be extensively renovated, consideration to restoration of the original open air balcony form might be given, since the balcony was an important visual element of the once highly visible southern elevation of the house. However, retention of the enclosed sunporch form is not incompatible with the overall character of the house, and represents a fairly typical / common functional modification made to early Berkeley houses in the eras after the early 20th century mania for outdoor sleeping waned. The conversion of the balcony to enclosed sunporch also occurred within the Period of Significance for the House. In sum, if renovations or repairs to the sunporch require building permits, the Landmarks Commission should not feel

obligated to mandate a restoration to the original open air character, as long as the exterior character of the infill (including windows and awning roof) is compatible with the overall building.

Garden and Grounds Features

As described in the historical narrative, the history of the grounds and garden is complex and difficult to exactly define.

The original garden was designed by John McLaren. If it, or significant portions of it, survived it would most likely be significant in its own right because of its documented association with a major figure in California and American landscape design.

However, by the testimony of house residents over the decades and evidence of photographs and on-site inspection, almost all original features designed by McLaren are gone or modified beyond recognition. For example, Theodora Kroeber listed a number of tree, shrub, vine, and bulb species that were planted in the original garden, and no survivors can be observed in the current landscaping. The missing features include a cluster of redwoods on the northwest slope below the house that long defined the western profile of the property.

In addition, early descriptions defined the garden as steeply sloping, without terraces, and with a formal rose garden and flowering bulb planting around a fountain. A bronze sundial was also added early on, won by the Schneiders in a Berkeley garden contest. All of these features now appear to be missing.

Overall, the current garden appears to consist of some remnants of Kroeber-era landscaping—both plantings, and hardscape features—some modifications made by John Quinn both when Theodora Kroeber was alive and after her death, and plantings / modifications made in the 21st century by recent residents. Additionally the size of the original garden / grounds has been reduced by the large two story wing added to the northeastern corner of the house and the construction of a freestanding garage at the lower north west corner of the lot.

Finally, re-planting of the original grounds would not seem feasible or practical under current circumstances. For example, Scotch Broom and low growing juniper were included in the McLaren design—the former is regarded today as an invasive, and the latter as a fire hazard in the Berkeley hill area. Climate Change is also influencing the selection of hardiness of plant species and those that flourished on the hills a century ago might not survive today.

This leaves few individual “features to be preserved” from the garden / grounds. The following features list, then, is largely a description of general character, not a proscriptive list of built structures and individual plants / plantings.

32. A rustic stone wall along the sidewalk edge at the bottom of the lot; the southern portion (south of the entrance gate) appears made of Berkeley Rhyolite; the northern portion may be Berkeley Rhyolite or fieldstone from elsewhere, and was reportedly built after the southern portion. This wall matches, or is compatible with, similar rustic low height stone walls in front of other homes / properties on Arch Street from the same era in which 1325 Arch was built;

33. Two square stone pillars flanking the entrance gate (the gate itself and the wisteria pergola over it are later additions, most likely after the Period of Significance for the property, and are not significant in their own right);

34. A general arrangement of an entrance pathway, including curving and straight paths and stairs, ascending from the entrance gate around the southwest corner of the house and up the southern side of the garden to the front porch;

35. Rustic stone walls, apparently built of fieldstone, flanking portions of the entrance path and stairs. These may not date to the McLaren design but were extant in the early Kroeber era, since Theodora Kroeber lamented in her recollections that the stone steps had become uneven and had to be covered or replaced with more even and safer concrete steps;

36. A general landscape character emphasizing informal masses of green trees, shrubs, and lower plantings in various shades and textures, with some seasonal flowers, rising to frame the house on its hillside eminence;

37. Partial visibility of the house through the landscape from Arch Street below, particularly the upper western elevations with their distinctive roof forms, eaves, scroll sawn balconies, and windows;

38. The McLaren era plantings included two specific plantings that were prominent in the character of the house. The first was large, climbing, rose, reportedly a Cecile Brunner, near the southwest corner of the house, that climbed on the lower balcony. The second was a pair of columnar evergreen conifers on the southwestern slope, planted to flank the staircase as it ascended towards the house. If a future owner wished to revise the garden extensively, replacement of these two types of plantings might be considered, but not mandated;

39. The garage is not an original piece of the landscape design but is from the Kroeber era and, inset in the hillside, is adapted to the general character of the property. It is typical of on-site freestanding garages that were added to Berkeley homes in the era after private automobiles became common (1920s and later), but before the City of Berkeley allowed all-night private vehicle parking on City streets. The current garage door is clearly not from the Period of Significance, and could be removed or replaced. No photographs have been found of the early / original garage appearance, so it is not known what the original doors looked like, or whether, indeed, there was a door. In some cases early Berkeley garages, especially inset

into slopes in the hill area, were built simply as covered enclosures, without doors. Others may have had two swinging doors. Some garages from this era even had elaborate multi-paneled doors that folded back. We do not know what the garage doors (if any) were like at 1325 Arch.

KEY INDIVIDUALS ASSOCIATED WITH 1325 ARCH

Four key individuals with prominence in local, state, and national history have been identified as associated with 1325 Arch. These are **Albert Schneider**, **Alfred Kroeber**, **Theodora Kroeber**, and **Ursula Le Guin**. The following sections of the application give biographical outlines of each individual, assessment of their work and contributions to national history and culture, and their connections to and relationship with the house at 1325 Arch.

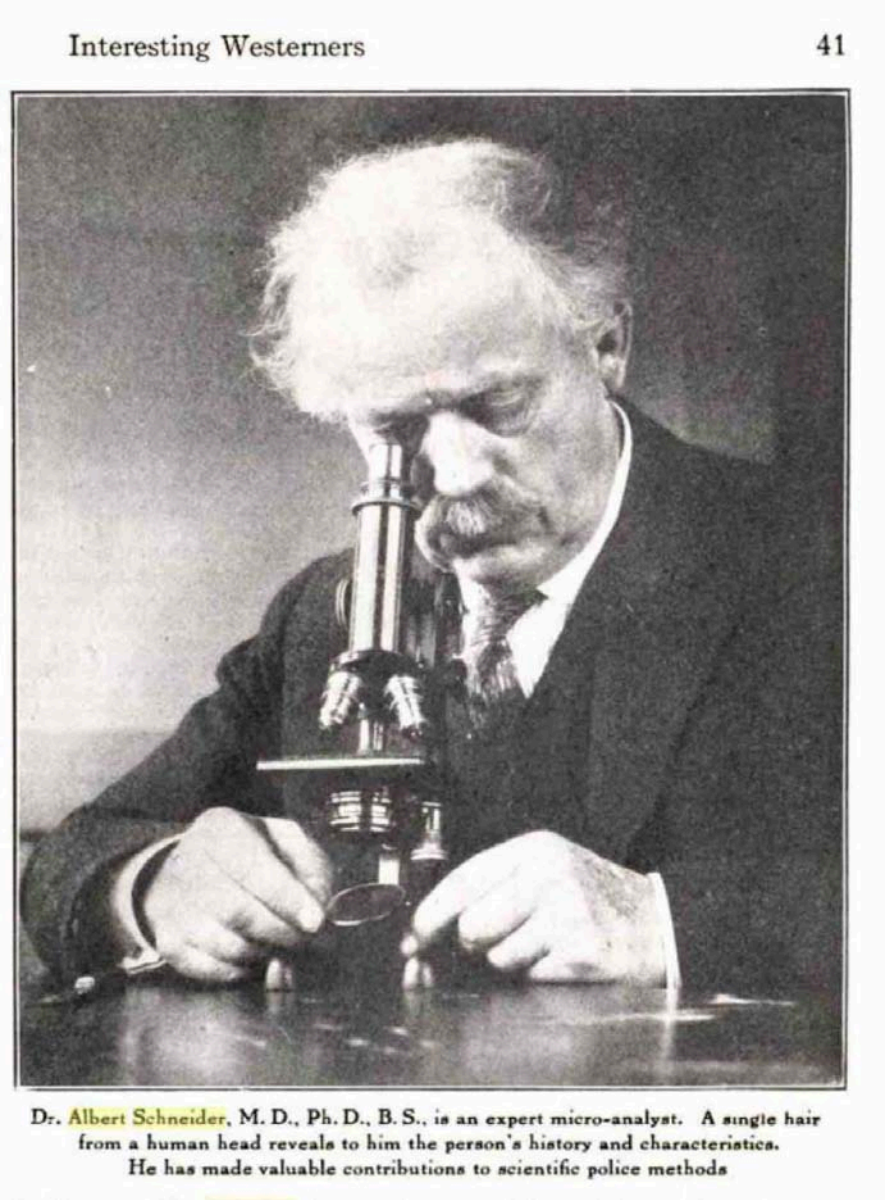
In addition, there is included chronologically a briefer biographical sketch of **Clarence Haring**—like Schneider and Kroeber, another UC professor who lived at the house and apparently owned it. Haring is important in University of California history, but his national contribution is lesser than the other four, and his residence at the house short, and not associated with the time of his greatest contributions to UC development. Thus, he is described here, but should not be grouped with the other four as significant individuals with a major connection to the house.

ALBERT SCHNEIDER

Although he and his family were the first residents and commissioned the house, there is very little information about Albert Schneider in publications that discuss the history of 1325 Arch Street.

As previously mentioned, there also seems to be one significant error made regarding him in some publications. In at least two books about Maybeck—authors Woodbridge, and Wilson—Schneider is identified as a “classics” professor at the University of California. Theodora Kroeber also called him a professor of classics. (This is perhaps an understandable confusion that perpetrated itself since Issac Flagg, a professor of Greek, was also at the University of California in the same period as Schneider and, as we have seen, had Maybeck design him a chalet-style house just a few years before the Schneider House was commissioned.)

However, in research and published sources I could find no reference to an Albert Schneider, or any early faculty member by the name of Schneider, who taught classics at the University of California in the early Twentieth Century. (The closest possibility is a Franz Schneider who came to the University of California as an immigrant student from Germany in 1908, earned a BA and a MA, and, after returning to Germany for a Doctorate joined the Berkeley faculty in 1915 and became an Associate Professor in the German Department in 1926. However, he is clearly not the Schneider associated with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Dr. Albert Schneider, M. D., Ph. D., B. S., is an expert micro-analyst. A single hair from a human head reveals to him the person's history and characteristics. He has made valuable contributions to scientific police methods

(At left, a photograph of Albert Schneider a few years before his death, using a microscope in his crime detection work. Source: Sunset Magazine, "A Famous Criminologist", January, 1925)

1325 Arch Street, not least because he did not arrive in Berkeley until 1908, a year after the house was built, and was an 25 year old undergraduate at the time.)

Instead, Albert Schneider is repeatedly identified in reference materials as a medical teacher / researcher associated with the Affiliated Colleges. These were the University of California's medical teaching schools which later became the University of California, San Francisco.

Albert Schneider (possibly Albert J. Schneider) was born in either 1862 or 1863 in Granville, Illinois, the son of John and Elizabeth (Burcky) Schneider. He earned his Bachelors and Masters degrees from the University of Illinois, then studied at the College of Physicians and Surgeons in Chicago, where he earned a M.D. in 1998.

"He then secured an academic post at Northwestern University, primarily conducting lab research and teaching bacteriology and pharmacology. Still interested in furthering his education, he took release time to attend Columbia University in New York City, where, in 1897, he graduated with his Ph.D. He returned to Northwestern and continued to teach and conduct research there until 1903, when he was recruited by the College of Pharmacy at the University of California to come and teach microscopy, bacteriology, and histology of food and drugs. He accepted the new posting in sunny California


DR. ALBERT SCHNEIDER, who is famed as dean of only "Cop College."

(At left, a photograph of Schneider that accompanied the 1919 article on his departure from the University of California. Oakland Tribune, June 15, 1919.)

because it also allowed him to teach courses in Pharmacognosy (the study of medicine from natural sources) and advanced pharmaceutical bacteriology, using four textbooks he had written. Schneider was a man of average size with busy hair, a thick mustache, and was a well settled Berkeleyite (sic)" by 1916. (Oliver, pages 281-282). He also taught for a year in Botany at the University of Minnesota between Columbia and Northwestern.

An online history of the University of California, San Francisco, notes: *"In 1903 Albert Schneider, M.S., M.D,, PhD. was recruited to the College of Pharmacy from Northwestern University teach to microscopy, bacteriology and histology of Food and Drugs…Basic science faculty traveled from Berkeley to Parnassus to present lectures and supervise laboratories."* (A History of UCSF, https://history.library.ucsf.edu/1899_campus.html. Accessed May, 2021).

In 1917, 14 years after arriving on the west coast and in Berkeley, a newspaper article reported he was *"one of the best known of western bacteriologists…"* and added, *"Dr. Schneider is professor of pharmacognosy, economy pharmaceutical botany, histology and bacteriology and instructor in material medica in the university (of California) as well as dean of the Berkeley police school."* (Oakland Tribune, July 28, 1917)

He also was Pharmacognosist, United States Department of Agriculture from 1909-15, and Microanalyst, California State Food and Drug Laboratory, 1915-19. (The latter laboratory may have been located on the Berkeley campus.)

Schneider remained at UC for several years, but later moved to the University of Nebraska, where he became a Professor of Pharmacology, from 1919 to 1922. This move may have been made to give him better access to facilities growing plants that he

could study for their pharmaceutical properties; one of his titles at Nebraska was "Director of the Experimental Gardens".

A 1919 article noted that *"Dr. Schneider is leaving Berkeley to go to the University of Nebraska to accept a full professorship created for him in the pharmacognosy department and to officiate as director of the experimental gardens in the college of pharmacy. To do this he has resigned from the faculty of the state university, where he has occupied a chair as professor in the same department."* (Oakland Tribune, June 15, 1919).

Later, from 1922 to 1928 he was Dean of Pharmacy at North Pacific College in Portland, Oregon. North Pacific College was a private medical college founded in the 1890s, originally teaching dentistry. Its School of Pharmacy was created in 1908, and it also operated a College of Optometry. The Pharmacy School was closed in 1941. In 1945 the private college was merged with the University of Oregon, by act of the State Legislature. (Wikipedia, "North Pacific College", accessed June, 2021).

During this period he still had a Berkeley connection. *"In the spring an fall terms he is dean of the school of pharmacy at North Pacific Dental College, Portland, and in the summer months dean of the Berkeley, California, School for Police Officers, the only institution of its kind in America, founded by August Vollmer, police chief of Berkeley, and Dr. Schneider. He is a fellow of the American Society for the Advancement of Science and has taught nine subjects in six universities and colleges."* ("A Famous Criminologist", Sunset Magazine, January, 1925 page 41.)

Schneider died October 27, 1928 in Portland. Newspapers reported, *"Dr. Albert Schneider, inventor of a 'lie detector', and widely known criminologist, was found dead here to-day on a sidewalk. The coroner ascribed death to a sudden heart attack or cerebral hemorrhage. It was believed that Dr. Schneider was en route to North Pacific Dental College, where he conducts classes, from his home."*

"Dr Schneider was a nationally known authority on many sciences, outstandingly on bacteriology. During the last ten years he gave much attention to scientific criminology, and was a lecturer at the Summer sessions of the University of California on crime investigation. He was said to be the first man to harness mechanics to brain reactions. An accomplishment that resulted in his famous 'lie detector'." (UP syndicated article in Modesto News-Herald, October 27, 1928).

A list of his key scientific papers and books from a biographical sketch prepared after 1923 when he had arrived in Portland, includes these references: *"Editor in Chief, Pacific Pharmacist, 1910-15. Author: A Text-Book of General Lichenology: Guide to the Study of Lichens: Microscopy and Micro-Technique; General Vegetable Pharmacography; The Limitations of Learning and Other Science Papers; Powdered Vegetable Drugs; Medicinal Plants of California; Drug Plant Culture in California; Pharmaceutical Bacteriology: Bacteriological Methods in Food and Drugs Laboratories; The microbiology and Microanalysis of Foods: The Microscope in Detective Work, etc."*

The Schneiders were active in Berkeley's Hillside Club, established in the 1890s to promote “building with nature” and architecture and urban neighborhood planning appropriate to Berkeley’s natural settling. Living just a few blocks from the Hillside Club clubhouse (designed by Maybeck), they were among many faculty and professional couples of their era who gravitated to the organization, which was both a social center and an advocacy organization. (The Hillside Club originally required that members live within walking distance of the Club building, a qualification the Schneiders would have easily met.)

Professor Schneider is mentioned as helping to organize an “exhibit of ornamental trees and shrubs and flowers” at the Club in 1912, (Oakland Tribune, April 29, 1912), acting in an amateur play, “The Fall of the Incas” performed at the Club in December, 1913 (Oakland Tribune, December 20, 1913), and as serving on a nominating committee for the Club in 1915 (Oakland Tribune, March 7, 1915). In 1911 a newspaper noted, *“Dr. and Mrs. Albert Schneider, 1325 Arch Street, Berkeley, have been awarded the prize for the best garden in Berkeley by the Hill (sic) Club. The prize is a handsome dial.”* (Oakland Tribune, May 28, 1911).

Schneider occasionally had political involvements. He was one of a long list of Berkeley notables recommending the appointment of Friend Richardson (later, Governor of California) as Berkeley Postmaster, in an era when Postmaster was an overtly political job. On 1914 voter rolls both he and his wife, living at 1325 Arch, were registered as members of the Progressive Party (the California Progressive Party was founded in 1912, with Governor Hiram Johnson as one of its leaders). In 1926 both Dr. Schneider and his wife were mentioned in newspapers as supporters of the candidacy of Frank Cornish for state senator from the Berkeley area (Oakland Tribune, August 2, 1926)

As part of his forensic work Schneider was periodically in the news for his associations with police and/or health investigations. For example, he determined that ground glass had been added to a sack of flour purchased from a Berkeley grocer (Modesto Evening News, January 9, 1918), found that sheep who had died in Oakland and San Francisco stockyards had probably been killed by bad barley, not poison administered by German saboteurs as some suspected, (Oakland Tribune, March 4, 1918), and testified in a trial in 1918 concerning whether pickles at a Hayward processing plant had been adulterated by “decomposed tomatoes”. (Oakland Tribune, May 18, 1918.). His expert testimony concluded, in a 1917 case, that a seller of court plaster, used in medicine to cover wounds and help immobilize broken limbs, had not intentionally contaminated samples with “disease germs”. Commenting as an expert in 1924, he gave views on the arrest of an Oakland man charged with selling “loco weed” cigarettes illicitly. (Oakland Tribune, April 29, 1924).

Perhaps Schneider’s most notable accomplishment was in association with August Vollmer, the founding Police Chief of Berkeley. Vollmer became an internationally known figure—probably the most notable early Berkeleyean outside the University—and is regarded as a founder, perhaps the founder, of “scientific policing.” As he built the

Berkeley Police Department and consulted on police work around the country and world, Vollmer was intensely interested in pursuing rational strategies to improve law enforcement work.

In 1916, he read an article in a medical journal by Albert Schneider. *"Schneider explained in the case of an assault, especially one resulting in rape or murder, where the victim struggles with the perpetrator, evidence may be preserved underneath the fingernail, and after examination under a microscope may reveal clues to the crime."* (Willard Oliver, page 281).

The next day Vollmer contacted Schneider and enlisted him to lecture to the Berkeley Police. This lead to a regular series of talks in a "police school" Vollmer had organized for his department. In late August, 1916, Vollmer offered Schneider a job as the "official department criminalist of the Berkeley Police Department, a 'part-time' position", and Schneider accepted. (Oliver, page 282). As he perfected his techniques Schneider was involved in a number of high profile criminal cases that attracted media attention.

For example, an Italian immigrant who was a Berkeley grocer was threatened with extortion by an apparent Mafia group. When he turned to the police, a dynamite bomb, carefully stripped of all visible evidence of where the explosives had originated, was left outside his west Berkeley home. Schneider dismantled the unexploded bomb and was able to not only trace the sale of the explosive to an area of Marin County, but also identified various animal hairs and other evidence on the materials that held it together including twine and burlap.

Schneider and the police then visited Marin farms until they found one near Novato with the requisite characteristics that Schneider had identified from his microscope examinations, including a Jersey cow, pine trees, black and white rabbits, and Rhode Island Red chickens. When the farmer said two Italian farmhands had stolen dynamite from him then disappeared, Schneider's reputation was made with law enforcement.

He worked collaboratively with Vollmer to develop what would become first a summer program, later the School of Criminology, at the University of California. Their collaboration continued and Schneider contributed to Vollmer's professional success. Willard Oliver, who wrote the definitive biography of Vollmer, believes that Schneider's work essentially established the first modern criminal laboratory in a police department.

Schneider also worked on the development of the first 'lie detector', pioneered by the Berkeley Police and is credited in some sources as its inventor, although the story is more complicated than that.

"Although Schneider became known for participating in the early development of criminalistics (forensic science), including the development of a vacuum apparatus to collect peace evidence he was not considered to have developed the first crime lab along August Vollmer. This was predominately because any evidence he examined was done in the persisting labs at the University of California; hence, there was no dedicated

lab for the examination of police evidence. When Vollmer served as Police Chief in Los Angeles, he established what is generally considered to be the first crime lab in the Untied States, one dedicated solely to the examination of police evidence. Vollmer fully understood that this credit was due entirely to his friend and colleague Dr. Albert Schneider, and if someone had asked Vollmer where the first crime lab began, he most likely would have said Berkeley in 1916. Regardless, the concept caught on quickly and police departments across the nation began creating dedicated crime laboratories for the processing of physical evidence…". (Oliver, page 289)

Interestingly, although he died in 1928, a decade or less after he went to Nebraska, there appears to be no In Memoriam obituary for Professor Schneider in University of California records. In Memoriam is an annual publication by the Academic Senate of the University in which those who have died—both retired, and active, faculty—are memorialized with obituaries detailing their academic careers and accomplishments, and written by their academic and other professional colleagues.

Further details of his connections to the University of California might be found in research in Schneider's papers at the University of California, Bancroft Library or in UC Office of the President records from his era, but that is beyond the current means of this historical summary.

A partial reason for a possible developing distance between UC and Schneider, might also have conceivably have been due to Schneider's increasing interest in criminology —not yet an established academic field—at a time when his formal employment by the University was in a medical teaching and research position. It is instructive, though, that he left UC to take a faculty position at Nebraska with a similar title and research emphasis as his UC position.

Possibly, some of the headlines Schneider attracted could have contributed to his departure from UC.

Schneider seems to have had an enduring interest in the effect of natural stimulants on the human body and mind, presumably developed from his long study of plants and their pharmaceutical properties. In 1924, he told a class that *"there are too many legislators who enjoy smoking tobacco and drinking coffee to permit the passage of a bill similar to the Volstead act prohibiting the use of these mild stimulants…Tea, coffee, cocoa, and tobacco (are) stimulants, but I believe they are beneficial",* he was quoted as saying. *"They are not narcotics in any sense because they merely stimulate the higher faculties. Alcohol is also a stimulant but it lowers the faculties of reasoning and judgment and stimulates only the animal faculties. I can see no reason for allowing young people to use these beneficial stimulants, but I strongly advocate their use by older people who may be able to gain relief from indulgence in the so-called 'redeeming vices'."* (Oakland Tribune, July 24, 1924)

More than once he experimented on himself to determine the effect of unusual substances. For example, exactly a century ago (July, 1921), while at Nebraska,

Schneider took “three large doses” of Cannabis Indica, “commonly known as Indian hemp”, and reported in detail on sensations he experienced in a monograph. For example, during his first experiment he wrote: *“10 pm. Pulse fair. Breathing somewhat difficult. Mental worry and feeling of oppression and of apprehension marked…”* he began, which transitioned to 10:20 PM, *“All of the senses keener, vision especially. Mental fancies changing..”* then 10:40 PM, *“An insignificant detail of my watch lying before me excites my keen interest. The special senses are fully normal and even somewhat stimulate. The feeling of exaltation and of grandeur continues. Gait somewhat instead…thinking difficult. The second self seems in control. Mouth dry.”* (Oakland Tribune, July 5, 1921)

(It is an interesting insight into the past, and Schneider’s own history, that fully a century ago he was experimenting with, and carefully recording the effects on his own consciousness of, a form of marijuana.)

Late in his career he appears to have become interested in experimenting on how to extend human life. The year he died, a newspaper report contained the following:

“Glandular operations furnish the means for prolonging the active period of life, physical as well as mental, by not less than 30 percent. These were declarations today of Dr. Albert Schneider, former dean of the Berkeley police school…A survey of the results of rejuvenation operations in all parts of the world has been completed by Dr. Schneider, former faculty member at the University of California, and now dean of the School of Pharmacy at North Pacific College, Portland. His findings, as adapted by the Medical Review of Reviews, predict a revolution of the exiting social order through scientific transplanting of glands and organs of human beings and animals in bringing about mental and physical rejuvenation.” (Oakland Tribune, July 20, 1928). After his death he was quoted in newspaper advertisements—presumably without his permission—as having said that it might be possible to increase average human lifespans by 50%.

“Dr. Schneider’s experiments, as well as his police school activities in Berkeley, have attracted wide attention on other occasions. Several years ago he startled scientists by partaking of the Mexican ‘loco’ weed in order to determine what effect this drug had upon the human system. He also created a sensation in scientific circles with experiments which he announced determined the cause for cancer.” (Oakland Tribune, July 20, 1921)

Schneider also appears to have worked or negotiated in some capacity with prison officials at both San Quentin and the State of Oregon where he tried his “glandular” therapies on prisoners. (Oakland Tribune, July 20, 1928) This is a fragmentary note from a newspaper article and the date(s) and details of this connection could not be further determined by research to date, nor could a coherent description of his medical treatments be found. Was Schneider offering his services as a medical doctor at the prisons? Or did he make some sort of arrangement with prison authorities to use prisoners as experimental subjects? This should be the subject of further research.

Even after his departure from Berkeley for Nebraska, Schneider did continue a periodic formal connection with UC. For example, he taught in the summer session at Berkeley in 1924 (Oakland Tribune, July 24, 1924) and the profile of him in Sunset Magazine in 1925 said he came to Berkeley as dean of the summer Police School each year when he was in Portland. Summer Session instruction then, as now, was done by a combination of regular faculty and visiting instructors who were not otherwise connected to the institution during the regular academic year.

But it may also be that his unusual experimental pursuits and pronouncements as his career went on made UC officials wary of him as a regular member of the faculty and he and the institution parted ways. It's not presently clear. It would be useful for someone to pursue further research in his papers and other UC files in the Bancroft Library to trace his career and his Berkeley connections in some form of greater detail.

Interlude between Schneider and Kroeber ownership of 1325 Arch:

The exact date the Schneiders left the house and Berkeley, and the exact date they sold the house, have not been determined by research to date. City directories show Schneider as living at the house through 1914, but he is not listed thereafter, at least in directories. However, we know from his connections with Vollmer, that he was in Berkeley in 1916 since in 1916 Vollmer had no trouble locating him in person in Berkeley the day after Vollmer read an article by Schneider in a journal, and Schneider soon conducted a number of Berkeley police trainings for Vollmer. And Vollmer's biographer, Willard Oliver, notes that the early criminology program Vollmer set up at the UC Berkeley campus involved active collaboration from Schneider from 1916 through 1918. (Personal communication to author, July, 2021). This implies Schneider had to spend at least some time living in Berkeley during those years.

We also know that from 1919 to 1922 Schneider was officially affiliated with the University of Nebraska and, presumably, would have either lived there or visited there regularly since, unlike today, travel between Berkeley and Nebraska would have involved a railroad journey of some days.

From 1916 to the early 1920s the exact residential use of 1325 Arch is unclear. As noted above, it is not clear when the Schneider family moved from the house or sold it, but circumstantial evidence implies that by some time after 1916—and presumably by 1919, when he was on the faculty at Nebraska—the Schneider's were probably not living full time in Berkeley.

The house may have been home to a succession of renters and/or homeowners during this period that may have lasted about a decade.

1914/16 to 1928:

During this era the ownership of the house becomes unclear, from the research materials available. Eventually, when the Alameda County Recorder's Office opens

again for research, it should be possible to determine ownership, particularly to determine when the Schneiders sold the house and who the next owner(s) were before the Kroebers purchased it.

In the meantime, this is what has been found to date:

In 1916, voter registration rolls show three women with the last name of Borradaile registered to vote at 1325 Arch. **Mrs. L Borradaile** is listed as a "housewife", **Miss L Borradaile** is listed as a student, and no occupation is attached to **Miss E Borradaile**.

We might speculate—albeit without further research—that this was a family of mother and daughters and one of the daughters might have been a UC Berkeley student. No further records attaching the Borradailes to the house have been found to date.

In 1918 voter registration rolls show that a **Dee Miller and Helen A. Miller** were registered to vote at the house. He is described as "Sales Manager" and Republican, she as a "housewife" and Democrat. As with the Borradailes, research to date has only connected them to the house for one year.

Also in 1918 an **Earl B. Wilson, Jr.** is listed as living in the house, noted in a local directory with "U.S.A." behind his name where his field of employment would usually be stated. (Polk's directory, 1918) Given the year, this may mean he was in military service. This is the only reference to Wilson that has been found in connection to the house.

Also in 1918 a **Frank F. Potts**, "salesman" and Republican, is listed as registered to vote at the house. Frank F. Potts is still registered to vote there in 1920.

In 1920 **George Dennison Mallory** and his wife, **Carolyn Mallory**, are found in connection to the house. He gives the address as his and her home on a draft registration form for that year. He was 27 at the time, and his employment was given as "statistician in insurance work", employed by the State of California, in San Francisco. Further research indicates that Mallory was a graduate of the University of California and he had three children with his wife, the former Grace Wilson, who was a 1914 graduate of San Jose State Teachers College and later did some sort of unspecified work for the University of California Extension Service. Two years later—1922—George Mallory is registered to vote at 47 Arden Road (on Panoramic Hill), and listed as a Democrat and a "Bond Salesman".

In 1921 an organization called the "Women's Agricultural Club" held a meeting on October 7 at 1325 Arch, although the hostess is not identified by the news article. (Oakland Tribune, October 6, 1921) In October, 1921, however Mrs. Clarence M. Haring is identified in a newspaper article as living at the house and her husband (as we will see below) was prominent as a researcher advising California farmers on agricultural diseases.(Riverside Daily Press, October 8, 1921.)

Based on this information—at least three separate households, perhaps four, identified

as residents of 1325 Arch in the half decade from 1916 and 1920—we might speculate that Professor Schneider continued to own the house but rented out all or part of it to a succession of tenants. The house had three bedrooms in that era (before the upstairs was reconfigured and expanded) and it is very common in Berkeley history to find unrelated people living in shared "single family" homes.

The other residents might have been individuals living in Berkeley for a relatively brief time, or people transitioning from one home to another. The Mallory's might fit the latter situation, since they can be found living later at other Berkeley addresses (on Arden Way, Keith Avenue, Regal Road) up through the 1930 Census, when they have become a family of six living on Indian Rock.

What can we make of this? Probably just these suppositions:

- The Schneiders may have moved from the house as early as 1916, and probably by 1919, but may have rented, not sold, the home until as late as the early 1920s;
- In the late 'teens and early '20s the house was home to a variety of renters and, by 1923, may have been owned by Clarence Haring, who, like Schneider, worked in medicine for the University of California.

Without access to Alameda County property records—currently closed to research because of COVID-19 restrictions—it is not possible to confirm an exact ownership chain for the house that might include Haring and documents when Schneider formally sold the property.

However, with the evidence from City directories, it is possible to connect Professor Clarence Haring directly to the house in at least the 1921-24 period. During that time he may well have been the owner.

PROFESSOR CLARENCE HARING

By some point in 1921 or 1922 the succession of short term residents ends and there are various members of the Haring family living at 1325 Arch. These include Ellen Haring, a widow in 1923, and her son Clarence Melvin Haring with his wife, Grace Mallory Haring.

"Mrs. Clarence M. Haring" is mentioned in an October, 1921, newspaper article about California women's organizations as being the corresponding secretary of one such group and living at 1325 Arch. (Riverside Daily Press, October 8, 1921.)

The 1325 Arch Street household also included, for 1924 at least, **Olga Boecker**, a "domestic", and **Robert O. Thompson**, identified as a student, and his wife **Julia Thompson**. Boecker may well have been a live-in cook or housekeeper. The Thompsons might have been a student couple who found lodging with a faculty member, a common occurrence in university towns.

Clarence Haring would become a notable faculty member of the University of California. Born in 1878, he was educated at Cornell University, taught high school, then joined the Veterinary College there. He arrived in Berkeley in July, 1901, with an appointment as Instructor in Veterinary Science and Bacteriology. In 1908 he was promoted to assist professor, and in 1913 he became a full professor, *"serving also as veterinarian and bacteriologist in the Agricultural Experiment Station. From 1920 to 1923 he was Director of the California Agricultural Experimental Station in the College of Agriculture…His last and most permanent contribution to the University…was the role in played with great wisdom and foresight in planning and organizing the School of Veterinary Medicine at Davis, where he served for two years as its first Dean. He became emeritus July 1, 1948….Dr. Haring's most outstanding contributions to knowledge were in the field of infectious diseases of farm animals, particularly bovine tuberculosis, encephalomyelitis, and bovine brucellosis."* He died in 1951. (In Memoriam, University of California, accessed June, 2021).

In his early years Haring is described in occasional newspaper articles variously working for the University of California as "Professor Haring of the State University" (Modesto News, January 17, 1911), a professor "of the department of agriculture" (Oakland Tribune, April 6, 1913), and a "Professor of veterinary science in the University of California" (Oakland Tribune, November 11, 1917). All of these newspaper articles reference advice he gave to California agriculturalists on diseases of farm animals.

In 1908, when the Harings were married in Berkeley, he was described as a professor in the "Department of Bacteriology". By the 1930 Census the Haring family is listed as owning a house on Hillside Avenue in Berkeley. In 1942, when he registered for the World War II draft at age 63, he was described as employed by "University of California" and working at "Vet. Science Building", Berkeley, and was still living in Berkeley.

There are two circumstantial, but apparently close, links that can be made between Haring and Schneider. One is their shared employment by the University of California. The second is their shared profession, centering in bacteriology.

Perhaps in the early 1920s Schneider sold or rented the house to Professor Haring—quite possibly a friend, or at least someone he knew through their UC work. It was not uncommon, then as now, for faculty who had to leave Berkeley either permanently or temporarily to look first among their academic colleagues for suggestions of potential tenants or buyers of their Berkeley homes.

Against—or at least in comparison to—this is the account from Theodora Kroeber who wrote, decades later, *"The Schneiders sold the house in or about 1923. I am not sure of the name of the buyer. The buyer had expected to have it as his permanent home and the changes he made were consonant with that intent. But a pending divorce and a fellowship to Sweden caused him to put the house on the market, where it was—with Mason-McDuffie—for two years without so much as a nibble."* ("History of the House at 1325 Arch Street", "compiled by a friend of the current owner, Lisa Stadelhofer, in 1985 and provided to potential buyers.)

That story does not fully square with the information that can be found about Clarence Haring, since in 1942 he was was not divorced but was still married to Grace Moody Haring and they were still living in Berkeley. He also apparently continued in unbroken and ascending career with the University of California until his retirement from what is now UC Davis in 1948.

However, Theodora Kroeber may well have been right. Possibly the Harings were considering divorce in the 1920s and put the house on the market, and quite possibly Clarence Haring went on a fellowship to Sweden but retained his permanent faculty position at the University of California, and later returned to Berkeley.

THE KROEBERS

Around 1928 the house was purchased by Alfred Kroeber. Theodora Kroeber wrote in her memoirs about Alfred Kroeber, as well as her unpublished history of the house, how this came about. (In reading her quotations, keep in mind that she regularly referred in published writing to her spouse simply as "Kroeber", not Alfred, or my husband.)

"Shortly after we were married, Kroeber found a house for sale on Arch Street in Berkeley. He went through it, took a week's option even before bringing me to see it, and before the week was out had bought it. This is one of the few occasions I can recall when Kroeber set his heart on ownership of a particular material object, but this house he wanted from his first moment of glimpsing it through its redwood-tree screen, nor did his satisfaction with it and his possessiveness toward it lessen over the years…".
(Theodora Kroeber, Alfred Kroeber: A Personal Configuration, page 136.)

The Kroebers would live together at the house for 33 years—with occasional interludes elsewhere during long research expeditions, or visiting professorships at other institutions. They raised four children at 1325 Arch, two of their own, and two from Theodora's first marriage to Clifton Brown.

After Alfred Kroeber died in 1960, Theodora lived at 1325 Arch for another 19 years, although she spent portions of that time on extended vacations or visiting friends or relatives elsewhere in the world. For nine years as a widow the house was her primary home.

In 1969 she re-married, to John Harrison Quinn, a writer and artist born in 1940. He lived at the house with her until her death in 1979 and together they modified both the interior and the gardens. She died of cancer, age 82. Not long before her death she calculated that she had spent a total of 53 years, cumulatively, living at the house. (Theodora Kroeber memorial program, BAHA block file.)

John Quinn continued to live at the house after her death and may have inherited it from her, since in correspondence with the City of Berkeley in the early 1980s he described

himself as the owner of the property (City permit files).

The “Kroeber era” at the house, the longest extended period of ownership and residence by one family, indelibly associated the building with three remarkable individuals, all of whom made their mark on national and international history: Alfred Kroeber: Theodora Krober: Ursula Kroeber LeGuin.

They are all prominent figures from Berkeley’s past and their associations with the building and property were intense and long lasting. For Alfred and Theodora Kroeber it was not just a “residence” and the place they raised their family, but a place where it can be documented they did much of their scholarly and literary work.

For Ursula LeGuin, whose residence at the house was shorter than her parents—just from birth, until departure for college—the association with this particular house shaped her early life and her world view as an adult. She eloquently testified to that in an essay she wrote later in life about the house. She did her first writing—as a child—when living there. She even submitted her first story attempts to publications from there.

One of her children notes that even though she spent most of her adult life living in Portland, *“Ursula talked about the house a lot, it was central and formative to her life, and we (family) stayed there for visits over many years as kids in the 1960s-1980s.”* (Theodore Downes Le Guin, personal communication to Steven Finacom, March 12, 2020.)

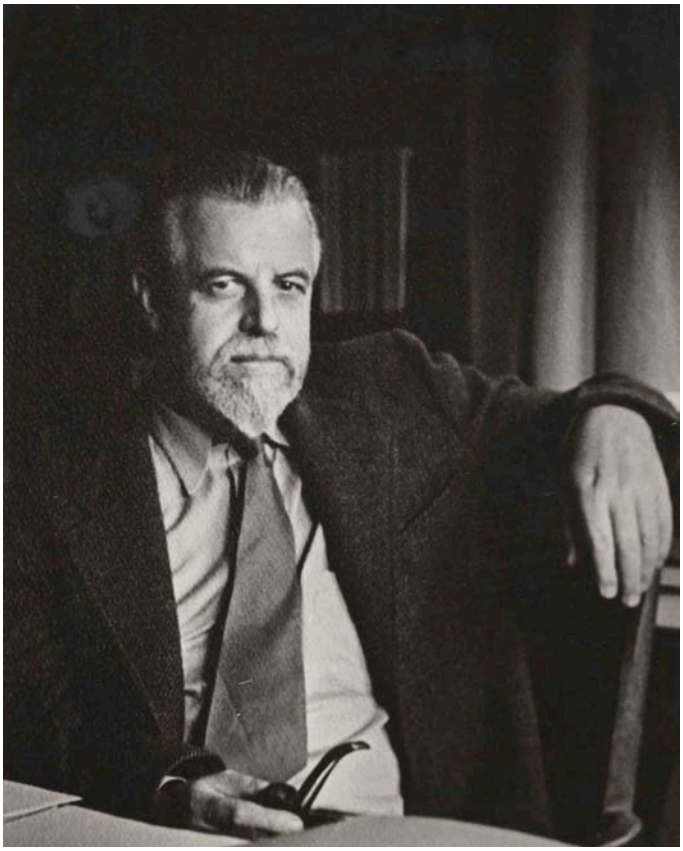
The relative also shared a watercolor of the 1325 Arch house, the artwork owned by Ursula LeGuin, and noted that *“it was never far from her side”* through her later life.

The next three sections of this application will discuss three significant individuals from the “Kroeber era”, their importance to American and world history and culture, and their connections to 1325 Arch.

ALFRED KROEBER

Alfred Kroeber (1876 to 1960) was a cultural anthropologist particularly notable for his study of the culture of native peoples in what is now the United States. For six decades he was an innovator and leader in anthropological practice, teaching, and research. By his death in 1960 he was regarded as the “dean of American anthropologists”.

“In folklore and social organization he made numerous and significant contributions. His early interest in linguistics remained strong, and important papers in this field appeared throughout his life. Professor Kroeber's range of interest and competence in nearly every one of the major fields of anthropology, as evidenced by the large number of his published contributions in ethnology, kinship, archaeology, and physical anthropology, made him the broadest student of the larger discipline, a position held in the past by a notable few, such as Edward B. Tylor and Franz Boas. Professor Kroeber's textbook,



(At left, photograph of Kroeber, undated. The books and heavy curtain behind him imply this might be a photograph at 1325 Arch in his home office; UC campus offices typically had blinds, not curtains. Source, Bancroft Library. https://calisphere.org/item/ark:/13030/k6k93grk/)

Anthropology, first published in 1923 and rewritten in 1948, was the first general teaching text…"

He became, in his last twenty years, the natural choice as American spokesman for anthropology, as illustrated by his writing the summaries for Swanton, Tozzer, and Wallis presentation volumes, serving as chairman of the Wenner-Gren International Conference in New York in 1951, and being particularly honored by the American Anthropological Association at its annual meeting in Washington in 1958. As our colleague John H. Rowe has written, "His tact, fairness, and sympathetic interest in other people's work made him an ideal prestige chief in a profession of jealous individualists."

(Alfred Kroeber, In Memoriam, University of California, accessed http://texts.cdlib.org/view?docId=hb0b69n6g4&doc.view=frames&chunk.id=div00010&toc.depth=1&toc.id=

"In most of his published writings, which (counting reviews) number about five hundred and fifty items, his chief theoretical orientation was directed towards discovering the patterns of culture phenomena. In his own words he explained his position in 1952 by writing, "While others have been concerned about the interrelations and impingements of culture and society, or culture and personality, or culture and history, I have tried with cumulative consciousness to extricate the forms and patterns of culture from out the mixture of behavior, events, institutions, individuals, and psychic and somatic reactions which constitute the primary and raw material of the historical and social sciences." The search for cultural patterns obtrudes in papers on such diverse subjects as changes in women's fashions, prehistoric South American art styles, Mohave epic tales, classificatory systems of relationship, arrow releases, basketry techniques and designs, aboriginal American Religious cults, or Romance languages.

Kroeber was one of the founders of the American Anthropological Association, the Society for American Archaeology, the Linguistic Society of America, and the Institute of

Andean Research. He was a member of the National Academy of Sciences, Fellow of the American Academy of Arts and Sciences, Fellow of the American Association for the Advancement of Science, member of the American Philosophical Society, and a number of other societies."

His faculty colleagues, memorializing him after his death, wrote *"As an anthropologist, Kroeber displayed a truly remarkable degree of insight, held no bias, welcomed new ideas, possessed a phenomenal memory for data, displayed a wide-ranging intellectual curiosity, and exhibited an unusual ability to draw generalizations from a body of concrete data. As a person he was patient, kindly, and tolerant, avoided dogmatic statements because they were uncongenial, was a delightful conversationalist, a good listener, and a warm human being."* (In Memoriam)

Kroeber was born to a German-American family in New Jersey and grew up in New York City. At the age of 16 he enrolled at Columbia College (now Columbia University), earning a Bachelor's degree in English in 1896 and a Masters degree in Romantic drama in 1897. After that point he switched his scholarly focus to anthropology, then a relatively new field. He studied under Franz Boas—also a primary figure in the history of American anthropology—and earned the first Doctorate that Columbia University issued in Anthropology, in 1901.

"Although he is known primarily as a cultural anthropologist, he did significant work in archaeology and anthropological linguistics, and he contributed to anthropology by making connections between archaeology and culture. He conducted excavations in New Mexico, Mexico, and Peru. In Peru he helped found the Institute for Andean Studies (IAS) with the Peruvian anthropologist Julio C. Tello and other major scholars.

Kroeber and his students did important work collecting cultural data on western tribes of Native Americans. The work done in preserving information about California tribes appeared in Handbook of the Indians of California (1925). In that book, Kroeber first described a pattern in California groups where a social unit was smaller and less hierarchically organized than a tribe, which was elaborated upon in The Patwin and their Neighbors in which Kroeber first coined the term "tribelet" to describe this level of organization. Kroeber is credited with developing the concepts of culture area, cultural configuration (Cultural and Natural Areas of Native North America, 1939), and cultural fatigue (Anthropology, 1963).

Kroeber influenced many of his contemporaries in his views as a cultural historian. During his lifetime, he was known as the "Dean of American Anthropologists". Kroeber and Roland B. Dixon were very influential in the genetic classification of Native American languages in North America, being responsible for theoretical groupings such as Penutian and Hokan, based on common languages." (Wikipedia page, Alfred Kroeber, accessed June, 2021).

His work over *"six decades of continuous and brilliant productivity…earned him a professional reputation second to none, and the warm respect of his colleagues as the*

dean of anthropology." (Julian H. Steward, Alfred Louis Kroeber, October, 1961, American Anthropologist.)

"As an anthropologist, Kroeber was more than a well-known name. He was the first student of Franz Boas and the main proponent of his theories. Also, Kroeber was the second American to earn a Ph.D. in anthropology. He spent many years studying different Native American tribes, especially in California and the American West.

Kroeber is credited with developing the concepts of cultural areas and "cultural elements" A cultural area is a geographical area with relatively homogenous human activity (culture), while a cultural element is an essential part of what constitutes a culture. Like Boas, Kroeber believed in "cultural relativism," the theory that one's cultural beliefs or behaviors can be understood only from within one's own culture. Cultural relativism was thus in direct opposition to the theory of cultural evolution, namely that cultures evolved from primitive to more developed.

Although known primarily as a cultural anthropologist, Kroeber also did significant work in archaeology, and contributed to anthropology by making connections between archaeology and culture. He conducted excavations in New Mexico, Mexico, and Peru. Kroeber also worked together with Roland B. Dixon on the classification of Native American languages, being responsible for groupings such as Penutian and Hokan languages.

Kroeber and his students collected important cultural data on western Native American Indian tribes. Kroeber was not only interested in the material aspects of their culture—their pottery, weapons, dwellings, etc.—he also studied their symbols, social roles, and moral beliefs. He became particularly interested in the phenomenon of the Native American berdache—a biological male who assumed a female role. Kroeber's work on preserving knowledge of California tribes appeared in his Handbook of Indians of California (1925).

This effort to preserve remaining data on these tribes was termed "salvage ethnography", a concept developed in his work with Robert Lowie. The most notable example of his attempt to save Native Indian cultures is Kroeber's work with "Ishi," an American Indian who claimed (though not uncontroversially) to be the last California Yahi Indian. Kroeber studied Ishi for several years—his tool making, language and customs, in the attempt to salvage what remained of the Yahi tribe…

Kroeber was a very productive writer. During his career, he published over 500 books and articles. His book, Anthropology (1923), was widely used for years as a standard university textbook.

Kroeber is best known for his work on preserving knowledge of Native American cultures, especially the Yahi tribe through his work with Ishi. Besides cultural anthropology, Kroeber was well known in archaeological circles. He helped establish archaeology as an essential component when investigating culture.

His influence was so strong that many contemporaries adopted his style of beard and mustache as well as his views as a social scientist."

https://www.newworldencyclopedia.org/entry/Alfred_L._Kroeber

During half his career—the period from the late 1920s to 1960—the Kroebers owned and lived at 1325 Arch, although they made periodic research trips, and also spent many summers at a family home in the Napa Valley. Kroeber continued working literally until his death; on the day he died he had visited a museum, read some anthropology, and done some writing, on a visit to Paris after the end of an anthropology conference he had organized in Austria.

"After getting his Ph.D., Kroeber moved to the San Francisco Bay Area, where the University of California was initiating a department and museum of anthropology. He was hired and began teaching anthropology in 1901, when he was 25, became a full professor in 1919 and retired in 1946. From 1909 to 1947, he also directed the University of California Museum of Anthropology — today the Phoebe Apperson Hearst Museum of Anthropology. Originally in San Francisco, the museum moved to Berkeley in 1931."

The most important shift that Boas and Kroeber made in the discipline, said Jacknis, "is that they opposed theories of unilinear evolutionism, which were fundamentally racist because they arranged all cultures according to a presumed universal hierarchy, with white Euro-Americans at the top. Instead, they believed in cultural relativity, which was based on fieldwork, in which the anthropologist would travel to Native communities and interview them about their own cultures."

Kroeber also was an innovator in the use of the wax cylinder machine to make ethnographic recordings of Native Californian languages and music.

"I think that is among his greatest achievements … no one else had done this up to that time," said Jacknis, in an interview. "That led to his recordings of Ishi, which have become the only sound recordings of the extinct Yahi language." These recordings became the foundation for the Breath of Life workshops, jointly held every two years by the Department of Linguistics and Advocates for Indigenous California Language Survival and attended by Native scholars wishing to learn their ancestral, and often endangered, languages.

To Kroeber, "artifacts were secondary to linguistic notes and texts (folklore)," wrote Jacknis, adding that an examination of Kroeber's fieldwork revealed that he spent relatively little time collecting.

Most of Kroeber's fieldwork was in California, where he and his students began in 1903 a systematic survey of Native Californian cultures; this work was summarized in 1925 in Kroeber's Handbook of the Indians of California, which founded the scholarly study of Native Californians.

Kroeber mentored at least two generations of anthropology students. With Thomas Waterman, one of his former students who became a Berkeley linguistics instructor, he wrote the first, and for many years the only, textbook in the field: Anthropology, first published in 1923."

Gretchen Kell, "Kroeber Hall, honoring anthropologist who symbolizes exclusion, is unnamed" (January 26, 2021, Berkeley News, https://news.berkeley.edu/2021/01/26/kroeber-hall-unnamed/)

In 2020/21 Kroeber's name was removed from the Anthropology and Art Practice building on the Berkeley campus. Passionate and considered arguments had been made that Kroeber participated in the dehumanization of native culture and in practices now regarded today as unacceptable—and, indeed, illegal—such as excavating human remains from archaeological sites and storing them in research collections.

Some Berkeley anthropologists defended him and his reputation at the time. Most notably Nancy Scheper-Hughes wrote in mid 2020:

"I was deeply distressed to learn about an administrative plan to remove the name of AL Kroeber from Kroeber Hall. The decision was not discussed with the anthropology faculty. Moreover, the 'statement' on Alfred Kroeber was woefully misinformed and in the pop style of social media "cancel culture", based on shaming and removing public figures thought to have done something objectionable or offensive. But ad hoc censoring without a process including factual knowledge, evidence, and reserach has no place in a public university.

This renaming is happening during a time when the long overdue erasures and removals of the names and statues, and monuments of slavers, Indian killers, colonialists, and racists. Of course we want all those odious monuments of exploitation and evil to be taken down or sent to museums including the likes of Junipero Serra, Juan de Oñate, Columbus, and all Confederate statues like 'Silent Sam' who until recently graced the gates of the University of North Carolina, Chapel Hill.

But Kroeber had nothing to do with any of these.

A.L. Kroeber founded and built the anthropology department around Indigenous people in California. He worked closely with Native Californians throughout his career. His goal was to document as much of as he could about the cultures and languages of dozens of California tribes and rancherias. His 900 page "Handbook of the Indians of California" (1925) took Kroeber seventeen years of fieldwork and gathering oral histories. Those, including Indigenous Californians who had never heard the language of their ancestors could hear could hear it on the wax cylinders sound recordings taken by Kroeber.

Kroeber had many faults but he was neither a neo-colonialist, nor a racist, nor a fascist (like Boalt!). The criticism of Kroeber has to do with the story of Ishi, the so-called 'last' of the Yahi California Indians and in particular Kroeber's handling of Ishi's death and the

autopsy that removed Ishi's brain for research, a common practice in the early 20th century for those who died in public hospitals.

During the time that Ishi lived among whites anthropologists and doctors (1911-1916) he agreed to share Yahi myths, origin stories,Yahi gambling songs, and folktales, all of which were recorded." ("On the Renaming of Anthropology's Kroeber Hall", Nancy Scheper-Hughes, July 1, 2020, at https://blogs.berkeley.edu/2020/07/01/on-the-renaming-of-anthropologys-kroeber-hall/, accessed July, 2021)"

Scheper-Hughes would also write, *"During the long, ugly and violent history of California and its UC universities with respect to Native Californians, AL Kroeber was an ally not an enemy. Beyond his meticulous writings, audio transcriptions, photos, conferences, his co-authoring of books and articles with his Native Californian informants and colleagues Kroeber went to federal court as an expert witness on behalf of a California Indian land rights lawsuit, 'Indians of California, Docket No. 37 on June 23, 1952. Kroeber prepared an updated and detailed map of all the indigenous linguistic groups in California that he had drawn for his Handbook of California (1925). Kroeber, who was very old at this time, responded to a cross-examination three hours a day for ten days in which he supported the land rights of the Indians. He argued that all the land in California, not just particular identified sites of Californian bands and tribes, belonged to Native Californians. His strong testimony helped win the case but it took decades before the tribes received small reparations for the plunder of their lands."* Schleper Hughes

That case is described in period accounts. In 1959 papers reported on a key decision by the Federal Indian Claims Commission to legitimate land treaties made by Federal authorities with California Tribes. Kroeber's decades of research on Native Peoples in California was a key underpinning of the case. *"The fruits of research by Dr. Kroeber and his students during the past half century made possible the favorable decision this week by the Indian Claims Commission ruling that California's Indians must be compensated for their lost lands"*, the lead attorney for the California tribes told an interviewer. *"At his home at 1325 Arch Street, Berkeley, today, Dr. Kroeber looked back through the years of his life's work and reflects on their effects… 'I'm amazed and delighted with the decision announced last Tuesday',"* he told a reporter. ("Indians Owe Land Victory To Famed Anthropologist", Oakland Tribune, August 16, 1959.)

Returning to Ishi and half a century earlier, and considering the circumstances of his time, one wonders what would have happened to him if Kroeber had not arranged a place for him at the Anthropology Museum.

California at the time was only briefly removed from an era in which native people were often legally hunted and killed on sight, or at the very least driven away from immigrant settlements and dispossessed of their land and belongings (Ishi's family, in fact, disintegrated and died in part because expeditions of white settlers repeatedly discovered the family's camps and homes, and "collected"—that is, looted—stored possessions essential to food gathering, survival, and shelter) . Some descendants of native communities in Ishi's era chose to "pass" as Hispanic, because facing

discrimination and danger as an “Indian” was more threatening than as a descendent of Spanish / Mexican immigrants to California.

Without Kroeber’s sponsorship Ishi would have become a ward of the state, most likely placed in some county home or other government setting where like the “Mission Indians” of a century and a half before, he would have been isolated and forced to conform unless—and until—he died. In fact when anthropologists from Berkeley came to meet him soon after he came out of the Sierra foothills, he was “housed” in a county jail, even though he had committed no crimes, since the local authorities could think of no other place to put him.

Kroeber’s solution of making Ishi a paid employee of the University of California eluded this future and created the circumstances in which Ishi lived around people who became new friends and did not reject his culture.

The fact that Ishi’s presence also benefitted Kroeber and Kroeber’s work and reputation is not in dispute. And Ishi’s residence in San Francisco, though, did expose him to hundreds of people and it was from this contact that he would contract tuberculosis, which killed him. But the circumstances in which he was accommodated at the University can be possibly viewed in more than a completely cynical context.

Alfred Kroeber did not initially live in Berkeley when he came to work for the University of California. He lived in San Francisco, and married Henrietta Rothschild in 1906. She soon contracted tuberculosis and would die in 1913 at the age of 37. From a check of online residential records and Theodora Kroeber’s writings, they lived in San Francisco, which would have made sense since much of Kroeber’s academic activities in his early years took place at the Anthropology museum, which would be located on Parnassus Heights in San Francisco.

As a widower, Kroeber apparently continued to live in San Francisco then, apparently by the early 1920s, he had moved to live at the Faculty Club on the UC Berkeley campus. In that era the Faculty Club was not primarily temporary guest lodgings but a place where single men on the faculty could rent long term quarters and take their meals downstairs with the non-resident members and guests.

Evidence of his residence comes from city directories that list the Faculty Club as his residential address, and from Theodora Kroeber’s reminiscences. In describing the furnishings of 1325 Arch, she noted *“Kroeber’s Morris chair, desk, and bookcases from his room in the Faculty Club…completed the original furnishings”* of their new house. (Kroeber, page 136)

In the early 1920s Kroeber met Theodora Kracaw Brown, a widow who enrolled in one of his graduate seminars. In 1926 they married and “soon”, according to Theodora Kroeber, he bought 1325 Arch and they moved there.

Two questions might be raised about the significance of Alfred Kroeber in relation to 1325 Arch.

First, he was at mid-career when he moved to the 1325 Arch; is it truly associated with his academic work and accomplishments? Second, did he actually "work" there, or do his academic work elsewhere, using the house only as a residence?

Both questions can be answered in tandem. First, as the accounts and history cited above demonstrate, Kroeber had a prolific career over six decades—from the turn to the century until his death—and was still actively writing, researching, and often leading in anthropological work at the end of his life. This means that at least half of his academic and scholarly life—from the late 1920s to 1960—took place when he lived at 1325 Arch.

The home at 1325 Arch was, during Kroeber's lifetime, a center of not only family life but Kroeber's work.

Today, the role of private homes in the professional lives of faculty is sometimes misunderstood in the context of historic designation.

Ironically, in our own era where many professionals and academics—as well as government employees—have just spent an entire year literally "working from home" because of the COVID-19 Pandemic, some will still contend that there is a bright line of division between "home" and "workplace" and the former has no significance in the achievements of the latter.

This would have been an alien concept to both Professor Kroeber and Theodora Kroeber. First, it should be noted that in the 19th and early 20th centuries faculty at the University of California often "worked from home" because there was literally no other place to do their work.

They would go to the campus to visit the library, teach in general classrooms and, if they were research scientists, work in research laboratories. However, most professors also had home studies / offices, large home collections of books and research materials, and lived close enough to campus—as did the Kroebers—that they could easily go back and forth from campus and could just as easily have their colleagues and students visit them at their homes. It was typically at home, not on campus, that they could organize their research materials and write. It was not until the second half of the 1910s that buildings on the Berkeley campus were even built to contain faculty offices.

This reality was emphasized in 1923 when the Berkeley Fire burned the homes of about a quarter of the faculty and staff at the Berkeley campus and irreplaceable research collections, private libraries, home offices, manuscripts and research in progress were all destroyed. Writer Hildegarde Flanner would later recall that while visiting the burned area, where her own home had been, she was walking "through the ashes of scholarship and literature."

If that fire had “only" destroyed the homes, not the workplaces, of faculty they would not have lamented the loss to scholarship from the destruction as they did in the weeks and months after the fire. *(Conclusions of the author based on 30 years of work researching the history and use of buildings on the UC Berkeley campus, and work curating an exhibit on, and writing about, the 1923 Fire.)*

Furthermore, the use of 1325 Arch as a workplace for Alfred Kroeber, the professional scholar and anthropologist, is documented.

It is instructive that when the Kroebers bought and furnished 1325 Arch, they moved his working furniture—including his work desk—from his residence at the Faculty Club to their new home, rather than from, or to, some theoretical campus office. It also seems dispositive that one of the very first improvements they made to their new house was to built a semi-detached office exclusively for Kroeber to work in, behind the house.

Theodora Kroeber noted that this office was designed with its own outside entrance so he could see patients in his psychological work that he had conducted in San Francisco, although ultimately he did not end up taking any new consultations in Berkeley, and used the home office for his anthropological research and writing.

“I can tell you that he worked there quite a lot”, recalls Kroeber’s grandson, Theo Downes-Le Guin. *“I believe (it is) correct that he did more writing at home than he did on campus. This is described in some of my mother’s writing and her interviews with Arwen Curry. In particular she mentions the fact that everyone knew not to enter the study when the door was closed, so I believe he worked there quite a lot. He also did some writing at the Napa Valley place, but their pattern during summers was for him to be in Berkeley during the week while the family stayed on at the ranch.”* (Personal communication, Theo Downes Le Guin, to Steven Finacom, July, 2021.)

Architectural scholar Mark Wilson would also later write, *“I had the honor of having Theodora give me a personal tour of the house when I was studying for my teaching credential at UC Berkeley in the 1970s.* ***She told me with loving enthusiasm how her late husband Alfred would sit for hours at his desk in the sunroom on the south side and work on his manuscripts****. She also said they both used to delight in standing on the upper balcony on the west side and watching the sunset behind the Golden Gate Bridge and Mount Tamalpais.”* (Wilson, Maybeck) *(emphasis added).*

The reference to the sunroom as Kroeber’s office comes from the period after he suffered a stroke, had difficulty climbing stairs, and was advised by his doctor to move very slowly and not exert himself. Most likely in this period he transferred his primary work place from the downstairs office area in the back of the house to the sunroom which was on the same level as, and just a few steps from, the family bedrooms and bathrooms as well as a small bedroom that he used as a dining area when he was recovering from the stroke.

The house during Alfred Kroeber's lifetime was also a frequent gathering place for Anthropology faculty, students, and visitors who informally discussed professional matters and research at informal social gatherings while Theodora Kroeber supervised the social setting. One would write, *"Generations of those who were graduate students at Berkeley remember fondly Theodora's hospitality, her humor, her warmth."* (David G. Mandelbaum, "Memorial to Theodora Kroeber Quinn", Journal of California and Great Basin Anthropology, July 1, 1979.)

This type of academic interaction in homes has probably declined in recent decades as faculty live further from the campus and have longer commuting distances, but in the early and mid-20th century it was absolutely commonplace, with most faculty living within either walking distance or a short streetcar ride of the campus, and many of them living in neighborhoods filled with the homes of other academics from the campus.

Private homes like the Kroeber's stood in, in that era, for the sorts of informal but fertile gatherings of scholars that now typically take place in campus lounges, and off-campus restaurants, and cafes. Those fortunate enough to have a home with a comfortable living room and dining room, as did the Kroebers—as well as excellent views out over the Bay that could be particularly enjoyed at dinners and in the evening—were often the hosts for these types of events, making their houses a real part of the academic environment of the university community.

(Above, Theodora and Alfred Kroeber around 1927, the year before they bought 1325 Arch Street. Bancroft Library Picture 1978-128, https://calisphere.org/item/ark:/28722/bk0016t9t33/)

THEODORA KROEBER

For more than thirty years Alfred and Theodora shared the home at 1325 Arch. It was a second marriage for both of them, and between them they raised four children at the home.

Born Theodora Kracaw in Denver in 1897, she was raised in Colorado, in Telluride, but moved to California in 1915 when her father relocated for health reasons. She enrolled at the University of California that same year, where she earned a degree in 1919, with a Bachelor's degree in Psychology. The next year she earned her Masters in Clinical Psychology, also from UC Berkeley, and married Clifton Spencer Brown, a student at the University's Boalt Law School.

The Browns had two children, Theodore and Clifton, but Clifton Brown, the father, died in 1923, apparently of complications from tuberculosis that he had contracted during military service in World War I. (This is in interesting parallel to the death some years earlier of Alfred Kroeber's first wife from tuberculosis). The Brown's were in Santa Fe when he died. "Theodora moved back to Berkeley, to the home of Brown's widowed mother, who encouraged her to return to graduate school. While living in Santa Fe, she had developed an interest in Native America art and culture, and she decided to study anthropology at UC Berkeley." (Wikipedia, Theodora Kroeber, accessed June, 2021).

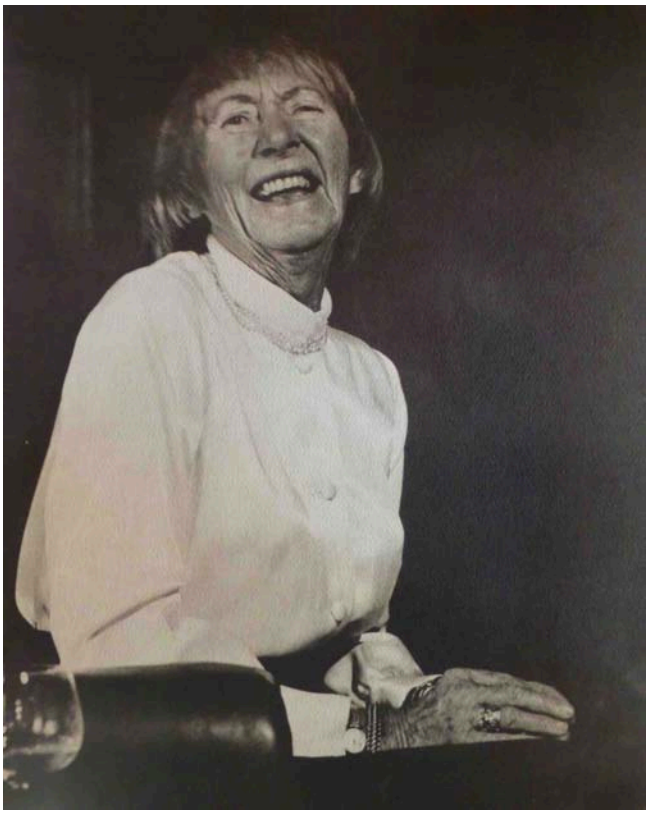
She would later write, *"This brief marriage determined the place and much of the quality of my local life, placing me as it did at the geographic and cultural heart of the north Berkeley town-gown-liberal Way of Life, a Way wholly congenial to me."* (Memorial service program., BAHA block file.)

In 1923 Theodora Brown began to take classes in Anthropology at UC Berkeley, where she met Alfred Kroeber in one of his graduate seminars some time in the period between 1923 and 1926.

She was apparently living in the early 1920s somewhere in the north Berkeley Hills because she would later write that when they moved into 1325 Arch she had little in her own in the way of household furnishings, despite having had a family home for a decade. *"These (furnishings) were few because a fire in 1923 had burned most of them." (Configuration, Kroeber, page 136)*

She married Alfred Kroeber in 1926. It was the second marriage for both of them, both their previous spouses having died young. Alfred Kroeber would adopt her children from her first marriage and they would have two children of their own, a son, Karl, and one daughter, Ursula.

From the late 1920s to the mid-1950s Theodora Kroeber lived the life of a "faculty wife" at 1325 Arch, raising four children, supporting her husband in his academic life, hosting with him many informal gatherings at their home, and traveling with him on research projects and expeditions. They also purchased a ranch in Napa, California, which they



(At left. Theodora Kroeber in a photograph from the program for the memorial gathering after her death. Photographer not noted. Source: BAHA Archives, block file on 1325 Arch.)

named “Kishamish” and where their family spent its summers (Alfred Kroeber remained in Berkeley during the work weeks, but visited the ranch on weekends).

“For the almost thirty-five years of this marriage, I lived within Berkeley Academia, principally engrossed with the domestic occupations of ‘running’ a fairly complicated household and rearing a family of four bright, energetic, and demanding children…” After Alfred Kroeber retired, she began to develop “a life centering for me more and more on writing” (memoir, BAHA).

“With Kroeber’s death I returned to Berkeley, to the shelter of Semper Virens House, whence followed seven Widow years, lonely in the intimate sense, and strained. These were the years of a public exposure strange to me, one aspect of my being the author in 1961 of an unexpectedly popular book, Ishi in Two Worlds…The single steadying influence I now perceive holding throughout this confused and complex time, was my staying, against a variety of advice, in my accustomed home and surroundings.” (Memoir, BAHA)

In the 1950s she began writing on her own. She had previously published some academic work in 1926, but had not pursued a writing career. “Theodora Kroeber began writing professionally late in her life, after her children had grown up.” *“Between 1955 and 1956…she wrote a novel about Telluride. This piece was never published, but helped her establish a habit of writing a little bit every day. In 1959, the year she turned 62, she published The Inland Whale, a retelling of California Native American legends that she had selected in the belief that they exhibited a certain originality. A review of this volume stated that Kroeber had made the legends accessible to a general audience, by ‘translating freely in her own sensitive, almost lyrical style’.”* (Theodora Kroeber, Wikipedia).

In the late 1950s she began researching the life of Ishi, who her husband had housed and worked with at the Anthropology Museum in San Francisco.

“Theodora undertook to write an account of his life, believing that Alfred could not bring himself to do so. Ishi in Two Words was published in 1961, a year after Alfred’s death.” It became an “immediate success”, remains the largest best seller published by the University of California Press, and introduced generations of readers—particularly school children—to California native American culture and history. (Theodora Kroeber entry, Wikipedia.)

Kroeber published several other works in the years that followed, including a short story and two novels in addition to her anthropological writings. After his death in 1960, Theodora wrote a biography of her husband titled *Alfred Kroeber, A Personal Configuration* that was published in 1970, which was described as a "sensitive biography with her inimitable phraseology and setting of mood”. An obituary stated that this biography was just as important a work from an anthropologist's perspective as *Ishi in Two Worlds*. After completing the children's version of *Ishi in Two Worlds*, she collaborated with Robert Heizer, an anthropologist at UC Berkeley, to publish two pictorial accounts of Native Americans in California: *Almost Ancestors*, released in 1968, and *Drawn from Life*, released in 1976. These books collated images from various sources with text written by Kroeber. She also wrote the forewords to two collections of Alfred's writings, published in 1976 and 1989, and collaborated with her daughter on *Tillai and Tylissos*, a poetry collection released in 1979.” (Theodora Kroeber entry, Wikipedia).

“After her children had grown, she used the information she had gathered on her travels and from her associations with A. L. Kroeber's colleagues to write *The Inland Whale*. Published in 1959, it was an academic success. Although she had written a few articles previously, this was the true beginning of her writing career--at the age of 62. She followed two years later with the publication of *Ishi in Two Worlds* in 1961…Soon after its publication, *Ishi in Two Worlds* became a best seller. Theodora Kroeber was brought to the public's attention and forced into the limelight. Even though she had never met the man, she was now the authority on this new American hero. Letters, fan mail and requests for appearances came pouring in from people who were touched by the story of Ishi. Her writing career flourished and she spent the next 20 years of her life writing and publishing stories, poetry, novels and articles, including "Poem for the Living," which was another popular success, and *Alfred Kroeber, A Personal Configuration* , a biography of her late husband. She also oversaw the publication of *Yurok Myths* and *Karok Myths*, two unpublished works by A. L. Kroeber.” Finding Aid to the Theodora Kroeber Papers, 1881-1983, UC Berkeley, Bancroft Library. https://oac.cdlib.org/findaid/ark:/13030/tf2r29n6ct/

All of this work occurred when Theodora lived at 1325 Arch, and she did the majority of her writing at the house. She did not have a formal office or employment elsewhere, although she often traveled and the family also used their summer house in Napa.

In an article published in 1961, perhaps written before Alfred Kroeber died, she described her recent life. *“My mornings went to a poetry analysis done in collaboration with my husband, and out of which came two papers. My afternoons I spent writing a*

full-length novel. I have not looked at my novel since that year but I assume it would not be publishable. It has served its turn. By way of writing it, I had learned to write—the discipline of a daily writing stint, the goal of finishing a large writing task, the habit of writing as such. Since that time, the day on which I do not write at all—even a line of my own will do—is a day not wholly serenely complete." (Berkeley Review, November 30, 1961).

Later, in her biography of Alfred Kroeber, she would write: *"A way of life—to Kroeber and me, the Way—patterned itself within the redwood walls of our home, the mold of the pattern holding until the war caused the first cracks. Even now, the mold has not broken wholly. These notes are being written in the upper front room of the house whose western windows look across San Francisco Bay and through the Golden Gate."* (Theodora Kroeber, Kroeber: A Personal Configuration, page 136)

After she married John Quinn, they both worked at the house. *"With John, Semper Virens House took an intimate creative course which it keeps to, what with studio, garden, and writing".* (Theodora, memoir, BAHA)

In the 1970s Theodora wrote that she was, *"Making upstairs into one Maybeck-reminding 'free-flow' for present use as bedroom, office, my study, John's studio, and an upstairs sitting room."*

In her memoir sketch she wrote the year of her death, 1979, she said:

"Speaking of houses…life does cluster around Place and Person, at least for me. As to place, I am a house-person, a root-putting down person. I've left torn roots behind in the most unlikely places…And here, my roots must go through Semper Virens basement on down and down all the way to China….Of Semper Virens House—most of me is here, soaked into the wood. I almost recognize my own footsteps among those disembodied ones going up and down stairs at night, and my own wood voice joining in with theirs in the nightly chorus: Crackle! Sreeks! (Sic) Pop."

Theodora Kroeber is an important figure in Twentieth Century American literature and the development of popular accounts of the history of native peoples.

"Ishi in Two Worlds became an immediate success, and established Kroeber's reputation for anthropological writing. Described as a classic, it was translated into nine languages. It had sold half a million copies by 1976, and a million copies by 2001, at which point it was still in print. Reviewers said that she had a talent for "making us part of a life we never took part in." A 1979 commentary described it as the most widely read book about a Native American subject, calling it a "beautifully written story" that was "evocative of Yahi culture". A 1980 obituary stated that Ishi in Two Worlds had probably been read by more people than had ever read Alfred Kroeber's works. The book was twice adapted for the screen, as Ishi: The Last of His Tribe in 1978, and as The Last of His Tribe in 1992. An anthology about Ishi and his relationship with Alfred Kroeber, coedited by Kroeber's sons Karl and Clifton, was released in 2013.

Kroeber published several other works in the years that followed, including a short story and two novels in addition to her anthropological writings.[4] After his death in 1960, Theodora wrote a biography of her husband titled Alfred Kroeber, A Personal Configuration that was published in 1970. which was described as a "sensitive biography with her inimitable phraseology and setting of mood". An obituary stated that this biography was just as important a work from an anthropologist's perspective as Ishi in Two Worlds.[4] After completing the children's version of Ishi in Two Worlds, she collaborated with Robert Heizer, an anthropologist at UC Berkeley, to publish two pictorial accounts of Native Americans in California: Almost Ancestors, released in 1968, and Drawn from Life, released in 1976. These books collated images from various sources with text written by Kroeber. She also wrote the forewords to two collections of Alfred's writings, published in 1976 and 1989. and collaborated with her daughter on Tillai and Tylissos, a poetry collection released in 1979." (Theodora Kroeber Wikipedia page, accessed June, 2021).

In her own era the idea that that "faculty wives" could be scholars and authors in their own right—or even university professors—was still not widely accepted. It would be a mistake, today, to discount her as "just" a housewife who wrote on the side in her spare time. Her significance should be accepted, and the direct connection of her scholarly and creative life to 1325 Arch, is pivotal to that significance.

URSULA LE GUIN

Like her mother and father, Ursula Le Guin became a writer and thinker. Her interests led her in the direction of fiction, but her writing was deeply informed and influenced by the perspectives of anthropology and curiosity about all the intricate forms of human culture and behavior she heard about while growing up with a famous anthropologist as a father and a nascent writer as a mother.

Both in 1929, Ursula Kroeber was the youngest child and only girl of the hybrid family that integrated two earlier sons from Theodora's marriage to Clifton Brown, with two Kroeber children. She lived her entire childhood in the house at 1325 Arch,

(At right. Alfred Kroeber and his daughter, Ursula, around 1929/30. Source: Bancroft Library, picture 1978-128, https://calisphere.org/item/ark:/28722/bk0016t9t33/)

attended Berkeley schools (including Berkeley High School, where she is now regarded as among the most notable alumni), and did not live elsewhere—except during summer trips to Napa, and some other family excursions—until she went to college.

She earned her undergraduate degree at Ratcliffe / Harvard, did graduate work at Columbia University, and met her future husband, Charles Le Guin, in 1953 on a trip to Europe. They later settled in Portland, Oregon, where he taught, she wrote, and they raised a family together.

"Le Guin authored more than 20 novels in her lifetime, as well as a dozen books of poetry, more than 100 short stories, seven collections of essays, 13 books for children, and five volumes of translation. Her work has been translated into more than 40 languages and has sold millions of copies around the world, and her writing is noted for its feminist sensibilities and providing "high literature" in the fantasy genre. Le Guin won multiple Hugo and Nebula awards, prizes awarded specifically for science fiction and fantasy writing, as well as the Medal for Distinguished Contribution to American Letters at the National Book Awards."
https://ew.com/books/2018/01/23/ursula-le-guin-dead-stephen-king-neil-gaiman-more-react/

"Cultural anthropology, Taoism, feminism, and the writings of Carl Jung all had a strong influence on Le Guin's work. Many of her stories used anthropologists or cultural observers as protagonists, and Taoist ideas about balance and equilibrium have been identified in several writings. Le Guin often subverted typical speculative fiction tropes, such as through her use of dark-skinned protagonists in Earthsea, and also used unusual stylistic or structural devices in books such as the experimental work Always Coming Home (1985). Social and political themes, including race, gender, sexuality, and coming of age were prominent in her writing, and she explored alternative political structures in many stories, such as in the parable "The Ones Who Walk Away from Omelas" (1973) and the utopian novel The Dispossessed (1974).

Le Guin's writing was enormously influential in the field of speculative fiction, and has been the subject of intense critical attention. She received numerous accolades, including eight Hugos, six Nebulas, and twenty-two Locus Awards, and in 2003 became the second woman honored as a Grand Master of the Science Fiction and Fantasy Writers of America. The U.S. Library of Congress named her a Living Legend in 2000, and in 2014, she won the National Book Foundation Medal for Distinguished Contribution to American Letters. Le Guin influenced many other authors, including Booker Prize winner Salman Rushdie, David Mitchell, Neil Gaiman, and Iain Banks. After her death in 2018, critic John Clute wrote that Le Guin had "presided over American science fiction for nearly half a century", while author Michael Chabon referred to her as the "greatest American writer of her generation". (Ursula Le Guin, Wikipedia page.)

"Le Guin's first major work of science fiction, The Left Hand of Darkness, is considered groundbreaking for its radical investigation of gender roles and its moral and literary complexity. Her novels The Dispossessed and Always Coming Home refine the scope and style of utopian fiction. Le Guin's poetry drew increasing critical and reader interest in the later part of her life; her final collection of poems, So Far So Good, was published shortly after here death." (Ursulakleguin.com, accessed June, 2021). When she died, author Stephen King wrote, *"Ursula K. Le Guin, one of the greats, has passed. Not just a science fiction writer; a literary icon. Godspeed into the galaxy."*

Although Le Guin was not published until the 1950s, after she had left 1325 Arch, she wrote her first stories in the house and actually submitted her first piece to a magazine at the age of eleven.

Several of her literary influences were experienced when she lived in the house. For example, in 2011 she was asked by "The Guardian" she was asked to "choose their favorite novel or author in the genre." https://www.theguardian.com/books/2011/may/14/science-fiction-authors-choice

Her reply was, in part: *"I learned a lot from reading the ever-subversive Virginia Woolf. I was 17 when I read Orlando. It was half-revelation, half-confusion to me at that age, but one thing was clear: that she imagined a society vastly different from our own, an exotic world, and brought it dramatically alive. I'm thinking of the Elizabethan scenes, the winter when the Thames froze over. Reading, I was there, saw the bonfires blazing in the ice, felt the marvelous strangeness of that moment 500 years ago – the authentic thrill of being taken absolutely elsewhere."*

She described growing up in the house. As a young child, "I slept then in the big bedroom at the top of the stairs…" She later apparently moved to a bedroom in the addition at the back of the house, and often played in the attic above that space. She wrote her name in chalk in the attic, which the Recorder saw during a brief visit to the house in 2020.

The addition was particularly important to her; she wrote *"This large addition perfected the comfortableness of the house for us, perhaps for the children most of all—lots of rooms, corridors to race through, space to crowd into, space to be alone in, sunny corners, an enormous attic where we set up the electric train and the armies of toy soldiers."* (Words are my Matter, page 57). The sunporch was also used as a "sunny playroom for the four children". (page 56).

"Ursula had three older brothers: Karl, who became a literary scholar, Theodore, and Clifton. The family had a large book collection, and the siblings all became interested in reading while they were young. The Kroeber family had a number of visitors, including well-known academics such as Robert Oppenheimer; Le Guin would later use Oppenheimer as the model for Shevek, the physicist protagonist of The Dispossessed. The family divided its time between a summer home in the Napa valley, and a house in Berkeley during the academic year.

Le Guin's reading included science fiction and fantasy: she and her siblings frequently read issues of Thrilling Wonder Stories and Astounding Science Fiction. She was fond of myths and legends, particularly Norse mythology, and of Native American legends that her father would narrate. Other authors she enjoyed were Lord Dunsany and Lewis Padgett. Le Guin also developed an early interest in writing; she wrote a short story when she was nine, and submitted her first short story to Astounding Science Fiction when she was eleven. The piece was rejected…" (Ursula Le Guin entry, Wikipedia)

"The influence of anthropology can be seen in the setting Le Guin chose for a number of her works. Several of her protagonists are anthropologists or ethnologists exploring a world alien to them. This is particularly true in the stories set in the Hainish universe, an alternative reality in which humans did not evolve on Earth, but on Hain. The Hainish subsequently colonized many planets, before losing contact with them, giving rise to varied but related biology and social structure. Examples include Rocannon in Rocannon's World and Genly Ai in The Left Hand of Darkness. Other characters, such as Shevek in The Dispossessed, become cultural observers in the course of their journeys on other planets.Le Guin's writing often examines alien cultures, and particularly the human cultures from planets other than Earth in the Hainish universe In discovering these "alien" worlds, Le Guin's protagonists, and by extension the readers, also journey into themselves, and challenge the nature of what they consider "alien" and what they consider "native"." (Ursula Le Guin entry, Wikipedia.)

Questions are sometimes raised about whether the "childhood home" of a notable person is significant in their history, and the history of their accomplishments. That is, can a home where someone lived when they were only "growing up", be of historic significance? In recent years this has become a fashionable, pseudo-scholarly—way to diminish the significance of homes that it would be inconvenient to give historic designation.

Ursula LeGuin spoke directly to that issue in regard to 1325 Arch. She, of course, did not know her observations would be relevant to consideration of a Landmark designation but, since she was a great and sympathetic, and thoughtful writer, it turns out they are.

"I think what I'm saying is that I grew up in utopia—in this one respect: the house I lived in. No metaphor. Literally, physically, bodily, the house." Ursula Le Guin said in 2018, in an interview in California Magazine.

She also quoted Maybeck's views on the role of a house. *"The house after all is only the shell and the real interest must come from those who are to live in it. If this is done carefully and with earnestness it will give the inmates a sense of satisfaction and rest and will have the same power over the mind as music or petty or any health activity in any kind of human experience."* (Words Are My Matter, page 52)

She also wrote directly about 1325 Arch. These quotes are from an essay, “Living in a Work of Art”, that was published in Paradoxa in 2008 and later reprinted in her collected essays, Words Are My Matter, published in 2019. The page citations at the end of each quote are from the Words Are My Matter first edition.

“Surely, if you have lived in one house from birth to maturity, you’re going to find the house entangled with your psyche. This may depend somewhat on gender; women are said to identify themselves more with their house, or their house with themselves, than most men do. The old ranch house in the Napa Valley was and is extremely dear to me, as is the house in Portland I have lived in for nearly fifty years now. But the Berkeley house was fundamental. If I recall my childhood, I recall that house. It is where everything happened. It is where I happened.” (Page 59)

“A house so carefully and deliberately planned and intended to give pleasure has got to have an influence on a person living in it, and perhaps most of all on a child, because for a little child the house is pretty much the world. If that world has been deliberately made beautiful, a familiarity with and expectation of beauty, on the human scale and in human terms, may develop in the child. As Maybeck said, such daily experience ‘will have the same power over the mind as music poetry.’ But the experience of music or poetry is brief, occasional. To a child living in it, the experience of the prescience of a house is permanent and inclusive.” (Page 60).

“When the relationship of everything in the structure around you is harmonious, when the relationships are vigorous, peaceful, and orderly, one may be led to believe that there is order in the world, and that human beings can attain it.” (Page 61)

“I think it possible that early and continuous experience of aesthetic beauty may foster an expectation of order and harmony that may in turn lead to an active desire for moral clarity…(1325 Arch) the house I lived in. I think the house was built to an aesthetic ideal or concept which was indistinguishable from—or which I cannot distinguish from—a moral ideal or concept…I think I absorbed the morality of this building as I did the smell of redwood or the sense of complex space.” (62)

“I don’t know what novel our Maybeck house could be compared to, but it would contain darkness and radiant light; its beauty would arise from honest, bold, inventive construction, from geniality and generosity of spirit and mid, and would also have elements of fantasy and strangeness. ***Writing this, I wonder if much of my understanding of what a novel ought to be was taught to me, ultimately, by living in that house. If so, perhaps all my life I have been trying to rebuild it around me out of words.”*** (Page 65) (emphasis added)

Those statements are rather eloquent, introspective, and conclusive. Ursula Le Guin said that 1325 Arch had a direct and important impact on the development of her own identity, world views, ‘desire for moral clarity’ and, ultimately, how she approached writing novels. In her words, “It is where I happened.”

The fact that she did not become a famous published author until she was a middle aged adult does not disprove her own conclusions about her own identity.

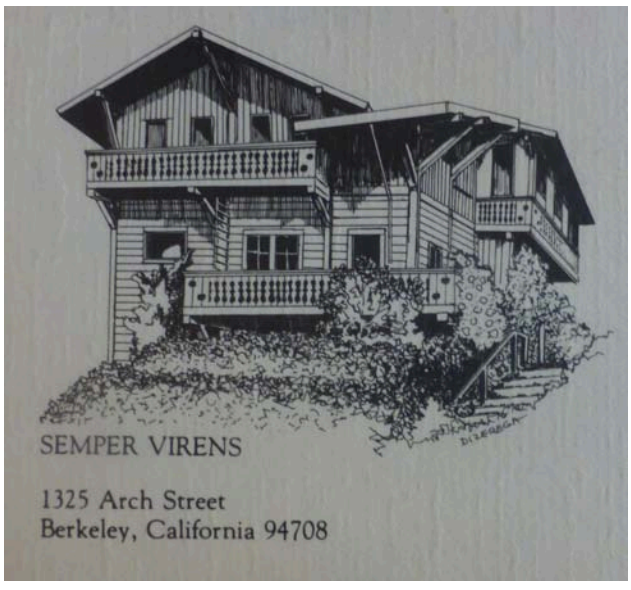
And she also actually made her first submittal of a story to a publisher when she was living at 1325 Arch. It was rejected, but in a real sense her literary career began there.

Ursula Le Guin died January 22, 2018. At the end of that year her son, Theo Downes LeGuin wrote about accompanying her on a trip to New York in 2014 where she accepted the National Book Foundation's Medal for Distinguished Contribution to American Letters.. Her focus in the talk was a defense of freedom—"freedom of artistic and intellectual expression, freedom from dualism, freedom from oppressors."

He concluded, *"Ursula had merely distilled into a few minutes what she wrote about for decades. What impresses me most is that she came to the topic of freedom in the first place. Passionate advocacy for liberty usually comes from those who have been deprived of it. Throughout her life, however, my mum enjoyed more freedom than most women in any era or place. She was raised with a rare degree of liberty, growing up in the most intellectually fertile of environments, encouraged by her parents to roam wherever she wanted in their lovely garden and at a beloved ranch in Napa Valley. Mostly she wanted to roam in books and in her own imagination. Rather than revelling in her privileges, she spent her life and her gift to help all of us imagine other and better ways of being."* (Theo Downes-Le Guin, The Guardian, December 16, 2018.)

INDIVIDUALS OF THE RECENT PAST

The house was home from 2012 to 2020 to Kent Rasmussen and Celia Ramsey. Both are UC Berkeley graduates. They operate a winery in Napa, and she is a singer and lyricist. *"One of Ramsay's favorite spots in the house is the back garden", said their realtor. "Sitting out on the patio back patio in a warm sweater and steaming mug of coffee is where she crafted many of her songs", said Barkin, who added that Ramsay had recorded six albums in Berkeley. "They she has been singing since childhood, she didn't pursue music until the move to Arch Street, and it was there she indulged her musical side."* (Source: "Ursula Le Guin's Maybeck-designed former home asks $4.1 million", Emily Landis, September 9, 2020. SFGate.com)



(At left, drawing of Schneider house for a BAHA event, 1984. BAHA Block File.)

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