

BERKELEY ARCHITECTURAL HERITAGE ASSOCIATION



# THE BAHÁ NEWSLETTER



NO. 129

PRESERVATION AWARDS NUMBER

SUMMER 2008



**JON CARROLL**  
AT MAYBECK'S FIRST CHURCH OF CHRIST, SCIENTIST



# THE BAH NEWSLETTER

No. 129

SUMMER 2008



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## IN THE OFFICE

FRONT COVER: Jon Carroll delivering the introductory remarks at the Evening on Sustainable Stewardship on March 27 at the First Church of Christ, Scientist. Photo by Fred Porta. Above left: Detail of Edward H. Mitchell postcard #346, entitled, "The Oaks, University of California, Berkeley." This was a recent gift, along with three other early Berkeley postcards, from Joyce Temby. Each had been sent to Pearl Cook, a silent film actress and daughter of San Francisco Chief of Police, Jesse B. Cook. Above right: Ken Pettitt, Anthony Bruce, and Sharon Entwistle sorting archival material at the BAH office, 1994.

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### SPECIAL PRICE TO BAH MEMBERS

### "AN ARCHITECTURAL GUIDEBOOK TO SAN FRANCISCO AND THE BAY AREA"

Board member Susan Cerny's new architectural guidebook to San Francisco and the Bay Area is available at the BAH office for the special price of \$20 each (list price is \$29.95).

Steve Finacom, writing for the Berkeley *Daily Planet*, had this to say:

*An Architectural Guidebook to San Francisco and the Bay Area* is authored by Susan Dinkelspiel Cerny, in conjunction with a dozen contributing authors and photographers. Architecturally, the most prominent local communities such as San Francisco and Berkeley have been well covered by previous guides (including two written by Cerny) and published architectural histories. However, many smaller or less visible Bay Area towns, cities, and neighborhoods have been overlooked.

This book, with more than 500 pages of text and over 3,000 individual entries, rectifies the imbalance and provides a regional perspective, addressing not just the older city centers but the suburbs, and profiling their major edifices and representative structures from cattle ranching days to Gold Rush to dot-com boom.

This guide thoroughly surveys the spectrum of local history and architecture. *An Architectural Guidebook to San Francisco and the Bay Area* is easy to use, the maps relate well to the descriptions, and the index is clear and (from my brief perusal) seems accurate. There's also a chronological, illustrated, guide to regional architectural styles and trends.

If you're at all interested in the architecture and history of the Bay Area, this will be an indispensable reference to own. I may, in fact, get two copies; one for home, and one that stays in the car, so that on trips through the Bay Area, quick answers to "what building is that?" can finally be found.

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## MESSAGE FROM THE VICE-PRESIDENT

Members of Berkeley Architectural Heritage Association,

Identifying, celebrating, and protecting our architectural heritage is the cornerstone of what our organization has been doing for 34 years. Along the way, we have learned to be sensitive to the cultural, historical, landscape, archeological and green resources in our community as well.

BAHA was at the forefront in working to develop a strong Landmarks Preservation Ordinance (LPO) years before other communities in the state and in the country. Through the LPO, the City of Berkeley has provided a Landmarks Commission and a secretary from the Planning Department to carry out the official designations and record-keeping. It is truly exciting that so many communities, both in the state and around the country, have followed our early lead, embracing and celebrating the identification of their historic resources.

However, the City of Berkeley has never provided money or staff for the identification of resources in good faith, except in some very specific narrow circumstances when required to by federal law when federal money was used on a project. It is thanks to decades of volunteer labors of love (primarily the excellent work of BAHA members) that we have identified individual sites, structures, and districts. We thank the tireless preservation volunteers for all they have done on the city's behalf.

The struggles began in West Berkeley so many decades ago now—as pro-development forces had banded together to flatten West Berkeley's residential community and build an industrial park instead. BAHA members rallied to identify and save from the wrecker's ball those remnants of our beginnings as a city. It has been a joy to watch those houses be restored and lived in again, and the communities restored.

We have learned that sustainable reuse of existing buildings is SMART, not only because older buildings often are well-constructed, liveable reminders of the past that can be adapted to 21st century needs, but also because it is the GREEN thing to do. New construction has a huge carbon footprint that includes building materials, transportation, and other construction needs. Add to that a demolition with accompanying landfill, and the project adds decades to the time it takes to recover the energy lost; in most circumstances, longer than the building will exist. For more information, go to the BAHA website and click: "Richard Moe, President, National Trust for Historic Preservation, Sustainable Stewardship: Historic Preservation's Essential Role in Fighting Climate Change."

But the struggle continues. For the last few years, development forces have once again attempted to take the reins, and this time the citizens of Berkeley are in real danger of losing control over the designation and protection of historic resources. We lament that the City of Berkeley has often been a roadblock to historic preservation. We understand the reasons because we know that the City is under enormous pressure to build ever-larger buildings, but we don't understand why the determination exists to sidestep good community process, or why the City is not interested in being on the cutting edge of green building principles and tools. There will be a Berkeley citizen-driven referendum in front of voters in November that will address the most important preservation challenge we have ever faced. You will read about it here, and hear a lot more about it in the coming months.

The following is language from the statement of purpose in our current Landmarks Preservation Ordinance:

*The protection, enhancement, perpetuation and use of structures, sites and areas that are reminders of past eras, events and persons important to local, state or national history, or which provide significant examples of architectural styles of the past, or are landmarks in the history of architecture, or which are unique and irreplaceable assets to the City and its neighborhoods, or which provide for this generation and future generations examples of the physical surroundings in which past generations lived; The enrichment of human life in its educational and cultural dimensions in order to serve spiritual as well as material needs by fostering knowledge of the living heritage of the past.*

*(continued on page 7)*



*On Thursday, March 27, an evening on Sustainable Stewardship was held at Maybeck's First Church of Christ, Scientist, with an address by Richard Moe, President of the National Trust for Historic Preservation, on historic preservation's essential role in fighting climate change. San Francisco Chronicle columnist Jon Carroll lent his talents to the success of the evening with his introductory remarks, which were characteristically both witty and insightful. Mr. Carroll has graciously consented to BAHA's request to publish his remarks in the newsletter. Photo by Fred Porta.*

## **AN EVENING ON SUSTAINABILITY JON CARROLL'S INTRODUCTORY REMARKS GIVEN AT THE FIRST CHURCH OF CHRIST, SCIENTIST**

**I** like to thank you all for this opportunity to address this fine gathering of preservationists. I am a lifelong fan of jams and jellies, and to meet the people who make it possible, the very pillars of the home-canning community, makes me humble. Please keep making those wonderful preserves and, you know, more raspberry!

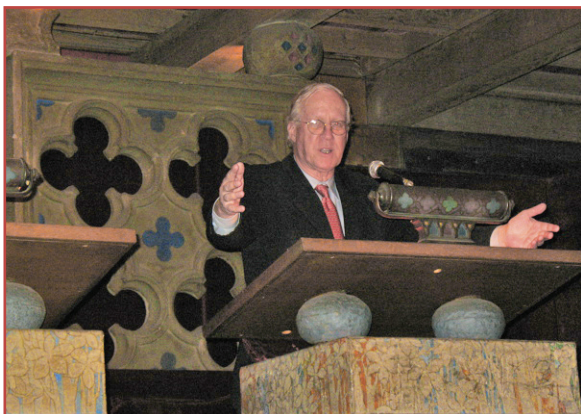
Yes, well. I trust those of you who know me will not be expecting any deep thoughts on architectural preservation or the environmental challenges of the future. I can only hope that what I am about to say rises to the level of the "remarks" promised in your program. It's not a particularly high standard; let's see if I can meet it.

I have been thinking about the preservation movement, and I've been pondering why so many members of it are, and I don't mean to be offensive, old. The logical explanation is that we older folks remember glories that are gone, and that we understand in a visceral sense why those vanished buildings can never be replaced.

We also understand everything else that is lost

when a building is torn down or allowed to rot away. Not just the quarter-cut hardwood and the ornamental detailing; also the cultural memories associated with the design style, and the personal memories of events that took place within its walls. These events are largely discounted in urban planning – you'll make new memories in the new buildings, they say brightly, making you wish for a large bludgeon and a dark night—but the music and laughter and oratory and silence worked into the grain of old buildings are important to a culture's sense of itself.

I've been trying to think of new ways to look at this problem – the problem that only one age group seems interested in architectural preservation – and I developed a theory. When I was young, I had no idea how old anyone was. I could tell the fine gradations between 8, 9 and 10, but I had no idea who was 24 and who was 40. I couldn't tell 30 from 60, really, unless 60 was feeding pigeons in the park and muttering about the Czar.



*President Richard Moe addressing the audience at the First Church of Christ, Scientist. Wendy Markel.*

Now that I'm old, of course, I have no way of knowing how young anyone is. As far as I'm concerned, adults are either 26 or 42 or my age. I'm sure some of this is because of the wonders of cosmetic surgery, but some of it isn't. Truthfully, I don't care how old people are anymore. Mostly I want to know whether they'd be interested in helping me paint the bathroom.

I went to college in Berkeley, surrounded by Maybecks and Julia Morgans – which I called by the blanket term “wood houses” — and I didn't really understand anything about them, or where they fit into the history of American art, or why they were so wonderful. Part of it is that I was not very good at using my eyes. This church I stand in, for instance, is a symphony or a novel. It takes quite a good deal of time to take it all in, to make it all fit. It offers thrills, but they are not cheap thrills; they are earned thrills.

If it's all just scenery for the urgent drama of your life, why should you care whether a wooden building is replaced by a concrete one? The virtual world is more interesting anyway, and requires far less maintenance.

There's something else about this issue too. I think this culture is losing its understanding of and appreciation of made objects, of how things fit together and what workmanship is. We've lost touch with utility, and even with the utility of utility. If a person knows nothing about buildings, is aware of the built environment only as a kind of architectural Muzak, then how is it possible to appreciate and understand what is worth preserving?

Let me tell you about the house I live in. It's an architecturally undistinguished bungalow built in about 1910. It has eaves, not tiny notional eaves but large muscular eaves, long enough to keep the rain well away from the house and provide shade on hot days. Eaves are energy efficient, physically attractive and not at all hard to design. I sometimes want to drag people in off the street and say, look, it's the miracle of the eave! It keeps water away, and water is to a home what a mongoose is to a cobra.

How many people appreciate eaves? And if people can't appreciate eaves, how the hell they can appreciate something as complex and gorgeous as the building you're sitting in? Maybe eaves are the place to start; if we can get people appreciating the idea of eaves, maybe we can lead them on to further revelations. Perhaps we should strive for tiny revelations rather than large ones, specific wonders rather than general theories.

Preservationists are natural guerrillas. They fight street by street, house by house. They try to be more trouble than they are worth; they try to convince the large armies of development to move on, to get another idea, to go somewhere else. It's a strategy that requires a high tolerance for defeat, but I think it's the only strategy that will, over the long term, prevail. I wish you all the best of it. In the meantime, stay hydrated, fight the good fight, and say thank you to every eave you meet. They're not getting a lot of love these days.



*Evening on Sustainability. Fred Porta, 2008.*

## BERKELEY LANDMARKS—Recent Designations

### 300. BERKELEY HIGH SCHOOL GYMNASIUM

William C. Hays (1922), Walter H. Ratcliff, Jr. (1929),  
Thomas Franklin Chase (1936–37)

*designated:* 5 July 2007

The Berkeley High School Gymnasium is reflective of Berkeley's educational aspirations during the era of the City Beautiful Movement, a time when Berkeley's noted architects participated in the development of Berkeley's public schools. In addition to being California's first accredited high school, Berkeley High School boasts the first campus plan for a secondary school in the state.

When William C. Hays designed the Gym, he had already designed the school's handsome Academic Building, Jefferson School (City of Berkeley Landmark no. 117), and Thousand Oaks School (City of Berkeley Landmark no. 182, demolished).

In 1929, Walter H. Ratcliff, Jr., who as City Architect in the 1910s had been strategic in planning Berkeley's schools, designed additions at the north and south end. In 1936, a major seismic reconstruction was undertaken by the structural engineer Thomas F. Chace, who had previously worked on the 1915 Panama-Pacific International Exposition, Kezar Stadium, and Memorial Stadium. He employed the most modern seismic retrofit techniques of the day and added Period Revival touches to the building, which had been necessarily shorn of its glazed terra cotta ornament.

### 301. CAMBRIDGE APARTMENTS, 2500 Durant Avenue

Walter H. Ratcliff, Jr., architect, 1914

*designated:* 6 September 2007

Located on the corner of Telegraph and Durant avenues, this five-story building was constructed as a luxury apartment house with 48 apartments, and ground floor shops facing Telegraph. It was Walter Ratcliff's largest commercial commission up to that date. The clients, John Arthur Elston and George Clark, were business partners in the law firm of Elston, Clark and Nichols. At the time, Elston was a member of the board of trustees of the State Institution for the



*Cambridge Apartments, entrance on Durant. Anthony Bruce, 1975.*



*Berkeley High School Gymnasium seen after the 1937 seismic upgrade — and as it still appears today. BAHA Archives.*

Deaf and Blind, and the following year was elected to the Sixty-fourth United States Congress.

The Cambridge Apartments marked the transformation of Telegraph Avenue from a street of homes to a commercial artery. Its façade is clad in clinker brick, and three-dimensional classical ornamentation is suggested by the arrangement of the bricks. Sadly, the attractive cornice has been replaced by a naked concrete parapet.

### 302. HEZLETT'S SILK STORE BLDG.

2277 Shattuck Avenue; Masten & Hurd, architect, 1925

*designated:* 6 March 2008



*Hezlett's. Betty Marvin, 1978.*

This site housed an early telephone exchange, but in 1925 Pacific Telephone & Telegraph moved to Bancroft Way. The site's new owners, San Francisco cardiologist Harry Spiro and his wife Ada, commissioned Mason-McDuffie Com-

pany's architecture department to design a one-story building with basement and mezzanine, utilizing the latest ideas of storefront construction.

The first tenant, Hezlett Silk Store, remained for 35 years. In 1960, the Tupper & Reed music store, located next door since 1925, moved into this building, remaining until 2005. The building's beautiful tilework adorns the three mezzanine windows, nicely complementing the original Tupper & Reed building, and creating an intimate, village-like cluster on busy Shattuck Avenue.

We have an LPO that has served us well since 1974. It has been updated over the years, and could use some polishing, but that is not what the City has done. They have tossed out the old, and installed the new. If the referendum passes, the new LPO will go into effect almost immediately. The “Mayor’s LPO,” as the new ordinance has come to be known, is not considered to be preservation-friendly because it provides a mechanism for pending development sites to have a guaranteed fast, paid consultant driven process. This will happen outside any conventional public process, and no new information will be allowed once a decision is made. There is not another city in the state that has this “backroom” escalated process. Here are some specifics:

- **The current LPO.** There has been a process in place for 34 years: the Landmarks Commission examines the evidence, hears testimony, and makes a determination, but it is only the elected City Council that makes the final determination of what is a landmark and what is not. This means a demolition *can* be approved and carried out, it just goes through a public process first. And if new information comes to light after that determination, there is a process to bring the site back again for re-evaluation after two years if the building has not yet been demolished. The new LPO will remove that provision. But no one can argue right now with our current LPO that there was not ample time for public process.

- **The Mayor’s new LPO.** It revolves around a backroom process, unknown by the public until a determination is at hand; a “third rail” process designed by senior management of the Planning Department and the City Attorney to accommodate the timelines of property developers and the city government. When a development permit is pending, the City of Berkeley will arrange for and pay the developer’s consultants to do the historic analysis, and those consultants will make a determination of whether the structure is worthy, in their opinion, of preservation. The City says they will charge developers for this service (there are not yet details of what or when that will happen). But serious property developers will gladly pay to get a green light. This information, complete with a determination and tied with a ribbon, will then be presented to the Landmarks Commission, and, as before, the City Council will have the final say. The very real concern of the preservation community and neighborhoods all over the city is that this backroom process will happen so quickly that most neighborhoods will not realize what is happening before it is all over and the demolition permit has been granted. The speedy timeline means that even if it is miraculously discovered what is happening as soon as it is made public, there will NOT be enough time to do additional research (not a small matter when it can take 20 to 40 hours to research a single property). Once the City Council accepts the consultant’s determination, nothing can stop the wrecking ball.

A “NO” vote on the referendum, which is a “NO” vote on the Mayor’s LPO, is a good thing for the on-going program to identify and preserve our historic resources.

—Jane Edginton, Program Vice-President

## **PRESERVATION NEWS AROUND TOWN**

**STRAWBERRY CANYON.** The scenic vista of Strawberry Canyon, a swath of green open space, is threatened by Lawrence Berkeley National Laboratory’s 20-year plan to further develop its hillside location. The proposed construction of nearly one million gross square feet of new buildings in both Strawberry and Blackberry canyons includes the recently announced 140,000-gsf Helios Energy Research Facility and a 50-car parking lot planned for undeveloped land within Strawberry Canyon. Instead of using the existing Blackberry Gate entrance at the top of Hearst Avenue, an additional entry road would be built from Centennial Drive in Strawberry Canyon. These planned encroachments threaten the historical balance between research and development

activities in the Berkeley hills and less intense activities with smaller footprints.

Strawberry Canyon should be designated a Cultural Landscape for its historical connections to (among other events) Frederick Law Olmsted’s writings about the canyon and his vision of residential life in Berkeley; the headwaters and the system of engineered water resources during the University’s early years; the tradition of tree plantations in memory of University luminaries (*e.g.*, the groves dedicated to Stephen Mather and Woodbridge Metcalf); the University Botanical Garden; the development of the East Bay Regional Park District; and the creation of the University’s Ecological Study Area. Earlier generations expressed their *(continued on page 13)*

## 2008 BAHA PRESERVATION AWARD WINNERS

**E**ARLY this spring, the president of the National Trust for Historic Preservation, Mr. Richard Moe, spoke to BAHA at Bernard Maybeck's landmark First Church of Christ, Scientist. He brought the message and concept of "Sustainable Stewardship" and the strong message of historic preservation's essential role counteracting climate change. With the construction of new buildings contributing 48% of America's greenhouse gases—nearly double that of cars, trucks, trains, and airplanes, even the greenest new buildings contribute to global warming.

BAHA's annual awards again celebrated the best of preservation and restoration projects in Berkeley. They were noted and nominated for being some of the greenest buildings of all. No previous structure was built, then demolished at further cost, waste and landfill, and then rebuilt—always bigger. No matter how "green" a new building is, its total embodied energy far exceeds that of reuse and restoration.

The presentation of the 2008 Preservation Awards was made by the Awards Committee—Richard Ehrenberger, Wendy Markel, Sally Sachs, Daniella Thompson, and Jane Edginton, chair—at the BAHA Annual Membership Meeting, May 29, at the Hillside Club. Here are the award-winning projects, which includes one Special Service Commendation. As you travel around town, look for these inspiring preservation successes, and think of nominations for next year!

### — SPECIAL SERVICE COMMENDATION —

#### 1. Marin Circle and Bear Fountain

*architect:* John Galen Howard (1911)

*honorees:* Sara and Harvard Holmes

*—for continuing upkeep of the fountain.*

Sara Holmes, volunteer coordinator, her husband Harvard, and the Friends of the Fountain and Walk volunteers are the heroes who work constantly and tirelessly to maintain this beautiful landmark which was the recipient of two BAHA Preservation Awards: 1994 for the balustrade and rail restoration and three years later for the restored fountain.

Continual maintenance tasks include: sweeping gutters, trimming the boxwood hedge, pulling weeds, removing graffiti, collecting trash, providing tools and green cans, and working with the City to repair and replace vehicle-damaged balustrades, rails, and bollards. This was Berkeley's first joint City/community project. Sara alerts the City when something needs to be done, doing it herself if necessary. She trained City employees on the maintenance of the fountain, and directs the Friends volunteers every first Saturday of the month. They welcome new volunteers and additional donations to this non-profit, to cover what the City does not.



*Photo postcard  
courtesy Anthony Bruce.*

### — COMMENDATIONS —



*Daniella Thompson.*

#### 1. Ferguson-Steilberg House, 1 Orchard Lane

*architect:* Walter T. Steilberg (1922)

*owner:* Rosalie Steilberg Dwyer

*project managers:* Jonathon Dwyer and Joanna Steilberg Dwyer

*material:* Albert Slendebroek, The Lumber Baron

*milling:* Gene Nelson, A. Bellagio Wood Tank Co.

*installation:* Skylar McGee, Balsam Way Design/Build

*craftsman:* Matt Kalkstein

*—for redwood gutter restoration.*

Preservation projects come in all sizes and the Awards Committee was pleased that this seemingly small restoration project was nominated by the grandchildren of the original architect. An exceptional

effort went into this restoration. Can you imagine seeking out and finding recycled redwood—which came in the form of salvaged bridge beams—transporting them from Berkeley to Healdsburg, and back, to be milled to the exact specifications of the original 84-year-old worn out gutters which crowned the entire perimeter of Steilberg’s 1922 home? Even the metal blade to duplicate the old grooves had to be custom manufactured.

Removing the old and installing the newly-milled redwood required that full scaffolding be erected. A talented craftsman scrambled up and down many times to get each of the many angles exactly right. No expense was spared and no corners were cut for this outstanding preservation project.

## 2. Plowman House, 1517 Grant Street

*(George T. Plowman, Architect, 1908)*

*owners: Keith Miller and Jacqueline Beth*

*builder/designer: Larry Nielsen, Nielsen & Son Construction*

*—for a special element: half-bath addition.*

The fortuitous addition of this half-bath near the entry to this charming cottage scale Craftsman residence has vastly enhanced its function and livability, and added much assurance to the likelihood that the house will be loved and enjoyed for another century or more. Mr Nielsen’s meticulous craftsmanship in matching the



*Grant Street addition under construction. Jacqueline Beth.*

beamed gables of the rest of the house, the doors and windows (hand built), and all other materials and details, has resulted in a totally integrated and natural addition. Vertical-grain fir was handsomely used for the interior of the half-bath, the material also used in a 1970s remodel of the kitchen and then only bathroom by the former owners, architects Enrique and Mary Limosner.

## — AWARDS —

## 1. 82 Shattuck Square

City of Berkeley Landmark #78

*(James R. Miller & Timothy L. Pflueger, Architects, 1926)*

*owner: Paul Goldstone*

*project designers: Mr. Shafir and Paul Goldstone*

*project manager: Tim Hansen*

*paint colors: Dianne Ayres, Michael “Woody” Vermeire, Antonio Barranco*

*plasterwork: Lorna Kollmeyer Ornamental Plaster*

*marble work: Sterner Marble and Granite*

*doors and gates: R & S Erection*

Shattuck Square is a complex of three two-story Mediterranean-style commercial buildings located on a prominent downtown “island” block. Elaborate ornamentation celebrates California’s bounty, with stylized rivers, mountains, and plants. In the 1950s, the buildings’ clerestories were blocked and storefronts remodeled. Nothing original below the second floor remained.

The project for #82 began in 2003. It was decided to add ornament to the ground floor and to the new arcade on the west, and then paint the building. The new ornament was adapted from that on the second floor by the owner and the architect in the early 1990s and most of the molds were made at that time, but the project came to a halt. In 2003-04, Lorna Kollmeyer Ornamental Plaster did the most of the casting and helped with technical aspects of the application. Some of the larger moldings



*New arcade, gates, and ornament. Daniella Thompson, 2008*

were made by Bay Foam, Inc. of Hayward.

The colors were the result of the hard work of many people. Early decisions that greatly narrowed the field were made by Paul Goldstone and Dianne Ayres. Michael “Woody” Vermeire refined those colors to a very high degree, creating a *faux* finish palette that was executed on a small section of the building. The *faux* finish approach was abandoned due to technical concerns and cost. Antonio Barranco completed the project, using solid colors based on Woody’s work.

## 2. McCleave House, 1510 Oxford St.

*(George Embury, Designer, 1891)*

*owners:* Peter Schiller and Diana Castillo

*architect:* Ron Kappe, Kappe+Du Architects

*painting contractor:* Librado Hernandez, Palacios Painting & Waterproofing

*window contractor:* Charles Window & Door Company

*gutter system contractor:* Sunshine Gutters

*landscape contractor:* Bertotti Landscaping Inc.

— *for exterior restoration*

Capt. William A. McCleave, who served with the First California Volunteer Cavalry during the Civil War, retired from the U.S. Army in 1879, settling in Berkeley with his wife and six children. The McCleaves bought several contiguous lots in the Antisell Villa Lots tract and built a large residence on Walnut Street, between Cedar and Vine streets. In 1892 they constructed two rental houses on Oxford Street, directly behind their residence. By the 1920s, the McCleave home on Walnut Street had given way to an apartment building, but the two rental houses on Oxford St. survived through subdivision. For a number of years, 1510 Oxford Street served as a boarding house, which couldn’t have enhanced its condition but helped in its preservation.

The current owners purchased the house in 1994 and embarked on a two-year restoration project in 2006. The work was extensive, including reconstruction of the front porch; repairs to siding and trim; in-kind replacement of 22 windows and the rear French doors; repair

## 3. Fischel House, 1624 Delaware St.

*(architect unknown, 1890)*

*owners:* Kristin Leimkuhler and Jeffrey Wilk

*architect:* Guy Lubroth

*general contractor:* McCutcheon Construction

*color consultant:* Elisa Mikiten, Mikiten Architecture

*painter:* Nick Gobbi

*custom trim:* Mad River Woodworks

— *for exterior restoration.*

Granite was chosen for the arcade instead of tile (approved by the Landmarks Preservation Commission). New doors under the arcade, and the gate design were based on a design by the architect and the owner, and further refined by R & S Erection of Richmond.

The owner and architect and the other professionals are to be commended on a project that has taken years to complete. Due to the landmark status and dominant position in the Downtown of this building, BAHA applauds this very distinctive and important preservation project.



*McCleave House. Daniella Thompson, 2008.*

and/or replacement of door and window trim, corbels, dentil blocks, sunbursts, rosettes, cornice, and soffits; reshingling of gables and wall sections; complete repainting of the entire house in 6 colors; gold-leafing of selected architectural elements; installation of a new copper gutter system; and replacement of the sidewalk in front of the house.

Throughout the meticulous restoration project, the highest standards of workmanship were adhered to. We have no doubt that the restored house looks as good or even better than it did in 1892. BAHA salutes this exemplary model of historically correct renovation

This venerable house was built in 1890 for a branch of the Fischel family, pioneer butchers who lived on University Avenue and owned many properties in downtown Berkeley. Originally located on the southeast corner of Berkeley Way and Milvia Street, the house was moved to its present location in 1925 and was occupied by members of the Fischel family until 1934.

When the present owners purchased it, the dilapidated



*Fischel House. Daniella Thompson, 2008.*

one-story house had been uninhabited for two years.

As part of the rehabilitation project, the owners knocked out false ceilings to reveal the original 12-foot ceilings. They removed a 1940s addition from the rear and re-

#### **4. McGraw House, 1418 67th Street**

*(architect unknown, c. 1893)*

*owner: Tedd Kattchee*

*general contractor: Mike Kirby, Pacifica Construction*

*— for interior and exterior restoration*

The current owner purchased this Victorian house in 1996. The house needed extensive rehabilitation and preservation. The current owner raised the building two feet to give the downstairs apartment adequate headroom. But that was not the only work that was required...

The house was sitting on a brick foundation, there was a hole in the middle of the front room where the chimney had collapsed through the floor, the hardware and light fixtures were mostly non-existent, the kitchen was unusable, some windows were boarded-up and others replaced with aluminum, the floors had to be replaced, and the paint was weathered.

It took the owner two years to complete the renovation. From working on the house, the owner deduced that it had originally been considerably smaller. Amusingly, the original closet, rather than being “built in,” protrudes from the house. Five colors were used on the exterior:

mostly light cream with a pale sage green on the trim. There are now wooden sash windows with stained glass panels in the front living room, the entry doors, and the small attic windows. To overcome the small rooms and rotting floor, the interior has been opened up. To define these now-open rooms, the owner has used, on a side wall and in arched areas, shades of green that echo the exterior colors. Both the living and dining rooms have new and decoratively painted plaster ceiling rosettes and the owner has found the perfect hanging lamps from Omega Two for the spaces. Throughout the house, the owner has used eucalyptus wood for the new floors. At the rear of the house, the kitchen leads onto a substantial deck and back garden. BAHA highly commends the owner on a project very well done.

worked the one-story floor plan into a two-story design. Lifting the house two-and-a-half feet made it possible to transform the six-foot-high unfinished basement into a contemporary, wheelchair-accessible first floor, doubling the home’s size to 2,815 square feet.

While the new interior and the rear exterior is largely modern, the Victorian exterior on the front and sides was faithfully preserved. All the exterior design details on the new first floor—from wood siding to trim and corbels—match the original ones on the second floor. When off-the-shelf pieces weren’t available, custom pieces were fabricated. The new, energy-efficient wooden windows replicate the original windows’ design. An antique glazed door and a quatrefoil stained-glass church window were purchased on eBay and installed on the front facade.

Throughout, energy-efficient systems and sustainable materials were utilized. The result is a charming house that is an asset to its neighborhood. BAHA congratulates all involved on so successfully extending the useful life of this historic dwelling.



*McGraw House. Daniella Thompson, 2008.*

### 5. Rickard House, 2024 Parker Street

(John E. Bigelow, Designer, 1907)

owners: Tom White and Dmitri Belser

woodwork: Thomas Pedemonte

— for interior and exterior restoration

The exuberant colors on the outside of this 1906 Colonial Revival house only suggest what is to be found inside. In 2004, the owners began their restoration project by removing the asbestos siding from the exterior and having the section under the windows remilled. Inside, they stripped paint from window and door frames, wainscots, and cabinets—and refinished them.

Two wooden pillars at the entrance to the back parlor, removed by a previous owner, were replicated by Tom Pedemonte. An addition in back was removed, but the kitchen and other areas of the house, which were intact, were not “improved,” but left as they were.

The house, has gone through a not atypical journey from single-family residence to “apartments” and back to a single-family house in its century of existence.



Restored woodwork in the Rickard House. Daniella Thompson, 2008.

### 6. Cole House, 1941 Vine Street

(architect unknown, 1889)

owners: Marianne Glaspey and Ron Rioux

architect: Tim Larkin

finish carpenter: John Seravic

floors: Avi Atid, Tulip Floors

countertops: Mark Rogero, Concreteworks

cabinets: Tom Brown

stairways, doors, and furniture: Thomas Pedemonte and  
Isaiah Abbatiello

bath tilework: Ron Stade, Amber Tile

painter: Ervin Gomez, Agama Painting

vener plaster: Armando Marquez, Custom Home Interiors

—for interior and exterior restoration

The owners began work on the house on January 1, 2002, with Ron serving as contractor. The top-to-bottom restoration passed final inspection on January 15, 2008. Tom Pedemonte, who also was responsible for the porch, completed the exterior front stairway and door.

Inside, the house had been divided into several studio apartments during the 1940s. The owners and Tim Larkin devised a plan that combines small Victorian rooms with an open plan. The living room flows into the dining room; the staircase is sited to the side of the dining room, and the kitchen flows to the rear of the house. An office with bay window leads off the dining room and a sitting room is to the left as one enters the house. Both these rooms can be closed off with doors. One of the



Cole House. Daniella Thompson, 2008.

main features of the living room is the asymmetrically-placed fireplace. Glassed-in bookcases and a window seat complete the fireplace wall.

Beyond the dining room is a Craftsman style kitchen enhanced with red and white floor tiles, red light shades, and red trim on the cabinets. The staircase adds a dramatic feature to the downstairs: the newel posts were salvaged from a razed building and integrated into the design by Tom Pedemonte. The distinctive detailing continues upstairs into bedroom, closet, and bath.

## 7. Pepper House, 2718 Buena Vista Way

(Roland Stringham, Architect, 1925)

owners: Steven and Nancy Lake

architect: Grier Graff, Christopherson & Graff

builder/renovator: Steven Lake (owner)

doors and windows: 4th Street Woodworking Co.

roofing slate: Vermont Slate

interior plasterwork: Hector's Construction

heating system: Atlas Heating

—for interior and exterior restoration

Over ten years of fastidious work, mostly done by the owner, has corrected serious construction shortcomings of the Pepper House, enhanced its livability, paid fine respect to a neighborhood of architecturally and historically significant residences, and greatly ensured the future of this very handsome Swiss Mountain Cottage style residence. The house was literally built on the ashes of its predecessor residence after the 1923 Berkeley Fire. (Both residences were the abode of Professor Stephen C. Pepper, philosopher and aesthete at the University.) In the post-Fire haste to rebuild, the failure to adequately prepare the soil for foundation placement and the reuse of former foundations led to a slow endemic form of implosion due to differential settlement of a massive central chimney and the exterior house walls.

*Preservation News, continued from page 7...*

aesthetic, social, recreational, biological, and academic values in the canyon, which live on today in this culturally significant landscape.

**OAK GROVE.** Speculation about Native American burial grounds and memorials to World War I soldiers aside, the oak grove west of Memorial Stadium is a contributing feature in the stadium's landmark designation (listed on the National Register of Historic Places, 2006). The application submitted by BAHA included two basic resources: the stadium itself and its site (including the rock walls and the grove). The stadium's original "oak grove" landscaping visually connects the site to such pre-development landscape features still found in Strawberry Canyon as the oak-bay woodland on the north-facing slope and the riparian ecosystem of Strawberry Creek. The oaks also gracefully screen residential Piedmont Avenue, designed by Frederick Law Olmsted, from the massive stadium structure.

**SAFEBAY.** Safeway's proposal to replace their vintage supermarkets with larger "lifestyle stores" has been in the news. This will be the second "makeover" for the venerable local retailer: the first being the replacement



*Pepper House. Daniella Thompson, 2008.*

All the work: straightening; rebuilding walls, floors, and roof; seismic work; drainage; squaring openings; replacing doors and windows; installing new electrical, plumbing, and heating; renovating kitchen and bathrooms; and finish work throughout, was done with meticulous and faithful attention to the original design and spirit of the house, although with improved materials and methods. The original form of a no-longer-needed front chimney became a light shaft, enhancing the spatial quality of an upstairs bathroom.

of their small 1930s stores, beginning in the 1950s, with the present low, suburban-style supermarkets, designed by none other than the firm of Wurster, Bernardi & Emons! Berkeley's lone Safeway store, 1400 Shattuck Avenue, with its expanse of glass, curved front gable, and blue mosaic tile, was built in 1965 and will be affected by the new plan. Now that you know that the building is the work of a major Bay Area architect, you may want to give it a second, more critical look.

**ARMSTRONG COLLEGE.** Berkeley's Judah L. Magnes Museum, owner of the downtown Armstrong College Building (Walter H. Ratcliff, Jr., 1926, Landmark # 184), 2222 Harold Way, recently presented renovation plans to the Landmarks Preservation Commission. This will be the new home of the museum, now located at 2911 Russell Street. Plans call for the removal of Ratcliff's distinctive front door, a change that is under the LPC's purview, and which was approved at the July 10 meeting. Also indicated on the plans, is the almost complete removal of the interior (except for the second floor auditorium). This major loss of historic fabric is not subject to LPC review, as interiors of privately-owned structures are not protected by landmark designation.

## KENNETH IRVINE PETTITT (1928 – 2008)



*Ken Pettitt at the BAHA office, December 1994.*

BAHA has lost a dedicated office volunteer and our favorite “curmudgeon.” Ken Pettitt was a Berkeley native, a long-time BAHA member, and Supervising Librarian of the California History Room at the State Library. After he retired, he began helping to organize the BAHA archives in 1994. We accomplished much with Ken’s expertise, especially in the organization of the basement newspaper room. During his ten or so years with BAHA, we came to look forward to his weekly visits—and visits they often were as Ken, “exhausted” from the walk over here from his home on Hillegass, would collapse into the armchair in front of the fireplace before tackling the basement. He always had an opinion on local current events, or would tell us about his latest trip to India, or complain about the state of disorganization of the BAHA office or that I had not yet ordered more Hollinger archival boxes. I think it may have been the newspaper room that finally drove Ken away. The basement can be a gloomy place and one of us could not always join Ken there to help sort batches of loose Berkeley *Gazettes*. But I think we really lost his talents to the Alameda County Historical Society, where he became editor of its *Quarterly Journal*. We missed seeing Ken regularly, but he continued to stop in for a chat when he was in the neighborhood.

In 2000, Ken published *A Berkeley Antebellum*, his memories of growing up in Berkeley. His grandfather had built the family home on Hillegass in 1909 and one chapter was devoted to that neighborhood, which happened to be the area of BAHA’s spring house tour. I thought that it would be of interest to include that chapter in the spring newsletter. I had not seen Ken for a while, and knowing that he could be somewhat gruff, I almost hesitated to ask him for permission. When I called, he told me that he was about to enter the hospital and that reprinting his story would, in fact, give him “a lift.” I hoped to borrow some family pictures to illustrate the article, but his hospital stay was imminent and he would have to look for them. I was to call back in a few weeks. But, the next day, there was a message from Ken—he had found the pictures! I borrowed them and we had a chance for a visit—the last as it happened, as Ken did not make it back home.

—Anthony Bruce, Executive Director

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## DONA SPRING (1953 – 2008)

With the untimely death of Dona Spring, Berkeley preservationists lost their staunchest advocate on the City Council. As a Councilmember, Dona consistently appointed preservationists to the Landmarks Preservation Commission.

In 2006, Dona was only one of two Councilmembers who endorsed Measure J, the citizens’ LPO update. Dona’s 2006 Candidate Statement devoted a sizable paragraph to Measure J. She wrote:

Vote yes on Measure J to save our Landmarks Preservation Ordinance. Historic preservation advocates collected signatures to save the structure-of-merit designation which the mayor wanted to eliminate. This change would have wiped out almost all future protections for saving historic resources in Berkeley’s neighborhoods....In addition, there have not been

legal problems with the current ordinance. The State Historic Office has found that Berkeley’s current Landmark Preservation Ordinance is compliant with all state laws....Also, it is environmentally friendly to reuse the buildings instead of demolishing and land filling them. (One of the biggest portions of our landfill is going to construction and demolition debris.) Reusing buildings also helps conserve natural resources including trees.

Until her very final days, Dona fought bravely to save the Memorial Stadium Oak Grove, putting her frail body on the line against University police.

Dona, we love you and miss you. Where will we find another champion like you?

—Daniella Thompson

## WELCOME NEW MEMBERS . . .

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

Elizabeth Anderson  
Pierre Baumann  
Nancy Boissy  
Janice Calpo  
Christina Campobasso  
& Scott Morehouse  
John Canova  
Vici Casana  
Sally Caughran  
Lynne Christianson  
Tanya Cope  
Nicole Courtet  
Carol Crosby  
Carolyn Curran  
Rupali Das &  
Ostap Melnyk  
Diane Delu  
Merle Easton  
Vicky Elliott  
Cindy Erceg

Guinny Fine  
Beverlee French  
Ednah Beth Friedman  
Mitchell Gass  
Serpil Gezgin  
Mitchell Glass  
Jacqueline Hale  
Christian Hammerl  
Sarah Hawthorne &  
James Hosley  
John Helie & Monica Simms  
Bonnie Cediell Henderson  
Lara Hilder  
Karen Holman  
Anne Dinkelspiel Howd  
Helen Jang  
Greg Keller &  
Alicia Ivancovich  
R. Kidd  
Lori Kohlstaedt  
Gregory Lablanc  
Jane & Lyle Lopus  
Lucid Designs  
Dorothy Jane Mack  
Al Minard  
Anne & Mia Mochizuki  
Lawrence E. Moehrke  
Kathy & Ed McCarthy  
Barbara & Alden McElrath  
Barbara Nemer  
Ann Pagliaro

### IN MEMORIAM

Elizabeth Bade Bacon  
Susana Cox Fousekis  
Elinor Mandelson  
Helen Dickson Nestor  
Kenneth I. Pettitt  
Dona Spring  
Alice R. Taylor  
Carol Yokoi

Howard Partridge  
Karen Patton  
Joanna Pearlman  
Diane Peers  
Margaret Phillips  
Theo Posselt  
Anna Presler  
Anna Riordan &  
Randy Shadrick  
Fern Royce  
Lori Schack  
Lawrence Schear  
Peter Schiller &  
Diana Castillo  
Josie Scholz  
Kevin Schroder  
Susan Schultz  
Larry Sirott  
Marilyn Sode Smith  
Shawn Smith  
Jim Smoldt  
Charlie Speight  
Lizbeth Stevenson  
Martha E. Stortz  
Joan Sugahara  
Siri Lee Swan  
Alison Taggart &  
Larry Barone  
Vanessa Tait  
Kathy Terry  
Mary Helene &  
Ken Tietz  
Melinda & Paul  
Treviño  
William Tvikka

Bill Walzer  
Antonia Warden  
John B. Williams  
John Winters  
Barbara Zoeller

CONTRIBUTING  
Patrick McCabe

HONORARY  
Joy & Ken Caruana  
Vincent Casalaina  
Nancy Chodorow  
Gabriel Chodorow-Reich  
Rachel Chodorow-Reich  
Mel Davis &  
Gordon Cameron  
Jenny Harrison  
Mary & Michael Hoff  
Joanna Lennon &  
Gene Knauer  
Judith McKoy  
Anthony V. Nero, Jr.  
Karen Smith & Jon Enscoe

### ...AND MEMBERS RENEWED!

Fan Albritton, Jeanne Allen & Marc Grant, Rhoda Alvarez, Patricia Angell, Lorri Arazi, Jesse Arreguin; Elizabeth Bacon, Carol Bagot, Eric Baker, John Ballantine, The Bancroft Library, Jane Barrett, Lance Batten, Arlene Baxter & David Mostardi, Mary Baxter; Robert Haslam, Louise Hendry, Carol & Paul Henning, Dixie Hersh, Fred Hertz, Robert Hofmann, Jerri Holan; Tamia Marg, Vincent Marsh, Daisy Marshall, Leona & Gerald Martin, Marie A. McLean, Woodruff Minor.

Donna Oliver, Carrie Olson, Karen Olson, Becky & Mike O'Malley, Susan Opsvig, George Oram, Susan Overton;  
Anna Rabkin, Liz Randal, Kate Ratcliff & Sue Bradshaw, Walter Ratcliff & Marguerite Croptier, Claudia Reet, Suzanne Renne, Walter Rex, Jean Reyes, Rena Rickles, Anthony Rinella, James Risley, Barbara Robben, Roselyn Rosenfeld, Sam Rosenthal, Daniel Ruark, Marguerite Ryce;  
Alice Taylor, Judith Thomas, Conness Thompson, Tony Thompson, Judy & Pate Thomson, Davis Todhunter, Frances Townes, Robin Trubitt.

### CONTRIBUTING

Pam & Gil Atkinson  
Dr. & Mrs. Stephen Born  
Eva & David Bradford  
Kim & Kazumi Cranney  
Lynne & Audel Davis  
G. Pete Encinas  
Deborah Finch  
Sandra & Thomas Friedland  
Hilary & Daniel Goldstine  
Martin Guerrero  
Ellen Hahn  
Joyce & Mark Hulbert  
Bill Jetton/Jetton Construction  
Jeremy Knight & Barbara Adair  
Louise Laufersweiler & Warren Sharp  
Theresa & David Mathiasmeier  
Ellen McKaskle  
Anne Middleton & Gene Rochlin  
Judith & John Ratcliffe  
Thornwall Properties  
Evie & Gordon Wozniak

SUSTAINING  
Diane Lynch  
Katherine M. Gomez Madrigal  
(in memory of  
Helen and George Moncharsh)

PATRON  
Bancroft Hotel

HONORARY  
The Academy  
Peggy Anderson & J. J. Sheehan  
Bill Jolliffe  
Linda Schacht & John Gage

## CALENDAR OF EVENTS

### OCT 5 – BIRTHDAY PARTY

Celebration of the Hillside Club's 110th birthday. Details in the planning stage.

### OCT 16 – BAHÁ LECTURE

“Preservation Success Stories in Berkeley” presented by local experts. At the Hillside Club. Watch for announcement in the mail in September.

### OCT 17-19 – CRAFTSMAN WEEKEND

Pasadena Heritage will present its annual Craftsman Weekend, including tours of significant Craftsman-era houses. [http://www.pasadenaheritage.org/site\\_info.php?siid=1&id=4](http://www.pasadenaheritage.org/site_info.php?siid=1&id=4)

### OCT 30 – BAHÁ LECTURE

“The 1868 Earthquake on the Hayward Fault” by Richard Schwartz. At the Hillside Club. Watch for announcement in the mail in September.

### NOV 13 – BAHÁ LECTURE

At the Hillside Club. Watch for announcement in the mail in September.

Learn about Joseph Worcester's influence on the design of the Stratton House on Canyon Road—



## OSCAR WILDE, JOSEPH WORCESTER, AND THE ENGLISH ARTS & CRAFTS MOVEMENT

by

### Leslie Freudenheim

author of *Building with Nature*

Some very exciting information is surfacing about the early beginnings of the Arts and Crafts Movement in the Bay Area. The collaborative circle that evolved around the Rev. Joseph Worcester beginning in the late 1870s greatly affected not only the Bay Area, but eventually the whole country. We are grateful to Leslie Freudenheim for making this information available to us through her article published on the BAHA website. Please look for the article at: <http://berkeleyheritage.com/essays/wilde-worcester.html>