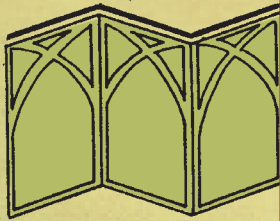
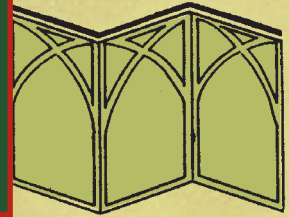


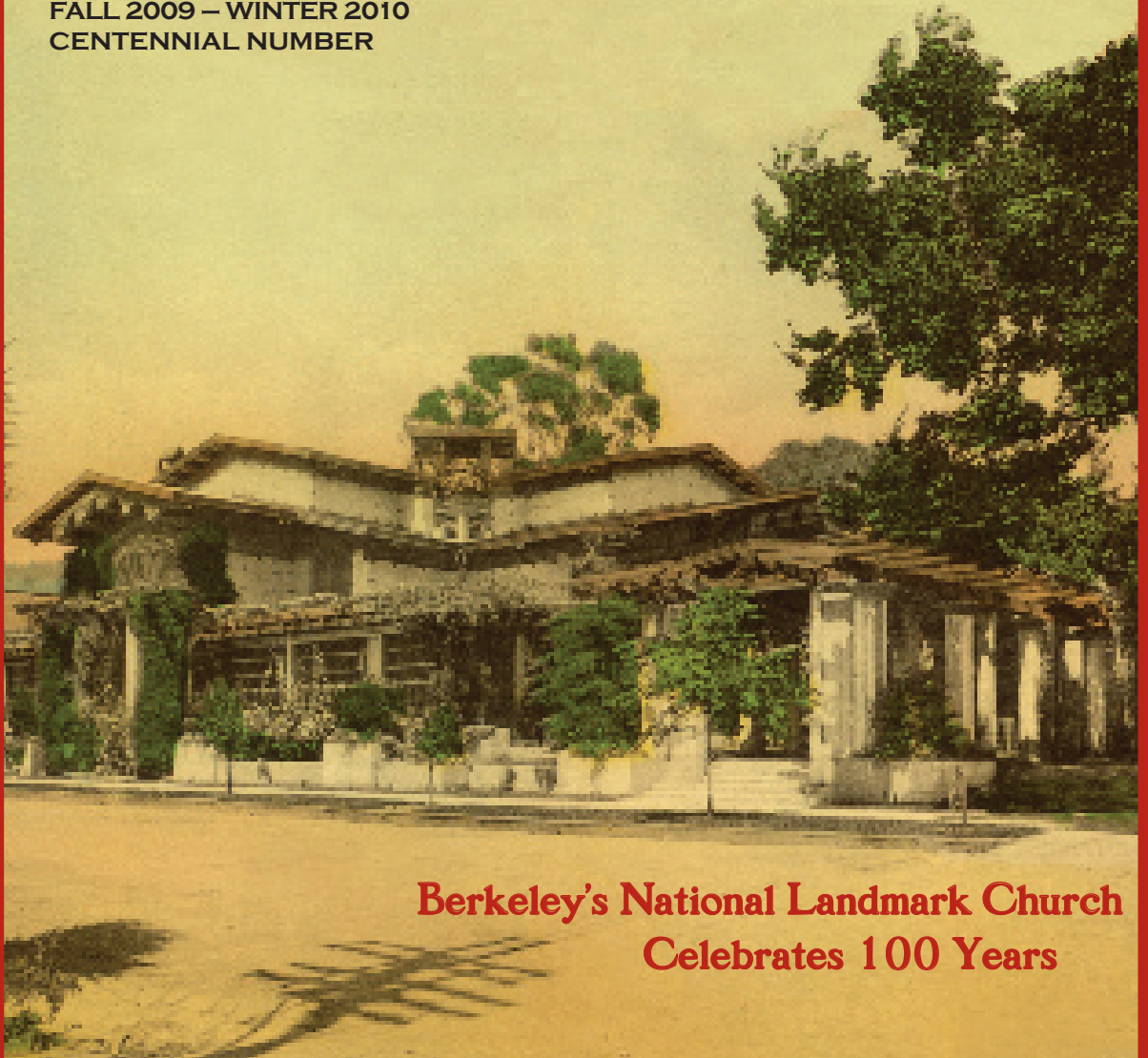
BERKELEY ARCHITECTURAL HERITAGE ASSOCIATION



# THE BAHHA NEWSLETTER



No. 133  
FALL 2009 – WINTER 2010  
CENTENNIAL NUMBER



**Berkeley's National Landmark Church  
Celebrates 100 Years**



# THE BAHÁ NEWSLETTER

NO. 133 FALL—WINTER 2009—10



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*COVER: First Church of Christ, Scientist (Bernard Maybeck, 1910). Postcard, c. 1915, courtesy Anthony Bruce.  
 ABOVE: All Souls Parish Hall (Walter H. Ratcliff, Jr., 1924) under construction and interior of All Souls Chapel  
 (Percy R.M. Jenkin, 1907). Both from an All Souls Parish photo album (1930), BAHÁ Archives, gift of Jerry Sulliger.*



### • ARE YOU IN THE HABIT OF CHECKING THE BAHÁ WEBSITE?

This is where you will find the latest information on events and preservation activities, as well as a complete list of designated landmarks, a photo gallery, and the online version of "East Bay: Then and Now." This series of articles by Daniella Thompson first appeared in the *Daily Planet* and is presented here in expanded form with many more pictures. Go now to [berkeleyheritage.com](http://berkeleyheritage.com)!



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## CALL FOR PRESERVATION AWARD ENTRIES

AWARDS PRESENTATION TO BE HELD THURSDAY, MAY 27

BAHA invites the nomination of outstanding preservation projects that have renewed the life of historic properties and neighborhoods in the city of Berkeley. Entries will be judged according to such criteria as aesthetic quality, historic significance, and contribution to the fabric of the city. Each nomination should include the project's address, the dates of the preservation work, the names and telephone numbers of the nominator, owner, architect or landscape architect, contractor, and engineer, as well as historical information regarding the site and a description of the project that explains the reason for its nomination. All projects must be located within Berkeley and have been completed between April 2009 and March 2010. Please include photographs, ideally showing "before and after."

Please submit entries by April 1, 2010. Send documents to BAHÁ, P. O. Box 1137, Berkeley, California 94701 or to [baha@berkeleyheritage.com](mailto:baha@berkeleyheritage.com), or bring them to the office at 2318 Durant Avenue (in the rear). Winners will be awarded certificates at the BAHÁ Annual Meeting, on Thursday, May 27. For more information, please visit: [berkeleyheritage.com/awards/entries.html](http://berkeleyheritage.com/awards/entries.html).

The **BAHÁ Newsletter** is published quarterly by the Berkeley Architectural Heritage Association and is sent to all members of the Association. Entire contents of this issue © 2010 by the Berkeley Architectural Heritage Association, P.O. Box 1137, Berkeley, California 94701. tel: 510-841-2242; e-mail: [baha@berkeleyheritage.com](mailto:baha@berkeleyheritage.com); website: [www.berkeleyheritage.com](http://www.berkeleyheritage.com).

Produced February 2010. Contributing writers this issue: Susan Cerny, John English, Steve Finacom, Judy Porta

## MESSAGE FROM THE PRESIDENT

As this year opened, BAHA lost two dear friends: Kenneth H. Cardwell and Laurie V. Bright. Architect and Professor Emeritus of Architecture, Ken Cardwell is best known to the wide public as the author of *Bernard Maybeck: Artisan, Architect, Artist*, but he was also the backbone of a sister organization, the Berkeley Historical Society. Laurie Bright was a BAHA board member and a veteran of the preservation wars, a past chair of the Landmarks Preservation Commission and co-chair of several campaigns on behalf of Berkeley's architectural heritage. Our appreciation and gratitude to both men is expressed on page 14 in this issue.

This year marks the centennial of what is widely considered Berkeley's foremost architectural edifice: the First Church of Christ, Scientist, designed by Bernard Maybeck in 1909 and constructed in 1910–1911. Since 2003, the volunteer organization Friends of First Church has done wonders in raising funds for restoration and repair of the church. They are celebrating the centennial with several lectures that should prove of great interest to architecture lovers in general and to Maybeck fans in particular. See Judy Porta's article on page 8.

Also associated with Maybeck is the Mobilized Women of Berkeley Building at 1007 University Avenue. The concrete grid-form method utilized in this building is easily identified by the telltale glass blocks embedded in a diamond pattern within the wall panels. For numerous historic and architectural reasons, the building was designated a City of Berkeley Landmark in July 2009. The designation was appealed on a single narrow issue (Maybeck's association) and remanded by the City Council to the LPC. Susan Cerny, author of the landmark application, sheds light on the matter in her article on page 4.

Another building with great importance to Berkeley's identity is the former ice-rink Iceland, which was designated a City of Berkeley Landmark in 2007 and is the subject of current controversy. John English recently wrote, on behalf of BAHA, an application nominating Iceland for listing on the National Register of Historic Places. In his article on page 12, John provides the background to the landmark designation and explains the current situation.

Many preservation-oriented entities, from the National Trust for Historic Preservation to the California State Office of Historic Preservation, have noted with alarm the fast-spreading trend of replacing original wooden windows with double-glazed vinyl or aluminum. Homeowners are often misled by "green" claims for new windows when they could achieve energy efficiency by repairing their beautiful original windows. The National Trust has published an excellent online guide to windows that we strongly recommend to every homeowner: [preservationnation.org/issues/weatherization/windows/](http://preservationnation.org/issues/weatherization/windows/).

BAHA is sponsoring a number of events this spring, from our popular Outings on Fridays series to the premiere of Paul Bockhorst's film "Designing with Nature: Arts & Crafts Architecture in Northern California," and culminating with our annual Spring House Tour on Sunday, May 2. Details are available on page 16, as well as in our online events calendar, [berkeleyheritage.com/calendar.html](http://berkeleyheritage.com/calendar.html).

We encourage all BAHA members to sign up for our e-mail announcements (write to [baha@berkeleyheritage.com](mailto:baha@berkeleyheritage.com)) and to visit our website for the latest event announcements and stories.

Daniella Thompson, President



*The earlier Mobilized Women Building on University Avenue, designed by Bernard Maybeck in 1938. Courtesy of The Bancroft Library, University of California, Berkeley.*

## **BERNARD MAYBECK AND BERKELEY'S CONCRETE GRID-FORM WALL PANELS**

**B**ERNARD MAYBECK (1864–1954) was not only a great architect (First Church of Christ, Scientist, 1910 and the Palace of Fine Arts, 1915)—he relished experimenting with new materials and methods of construction. Early in his career, Maybeck held two patents: for a coach seat (1883) and for a fan (1890).

In 1888, after Maybeck returned from his studies at the École des Beaux-Arts in Paris, his first job was with Carrère & Hastings of New York, who were working on the Ponce de Leon Hotel in St. Augustine, Florida. According to Maybeck biographer Kenneth Cardwell, the hotel was the first “large multi-storied concrete building in the United States.”

By 1907, the year he designed the Andrew Lawson House, Maybeck was a well-established Bay Area architect. For this “fireproof” house, Maybeck used concrete walls covered with smooth plaster embedded with pigment; even the roof was made of concrete. In 1910, for his remarkable First Church of Christ, Scientist, he used cast concrete in its raw form for the massive pillars supporting the roof trusses, enhanced only by decorative painted details. He is also known for the massive concrete fireplaces in many of his houses.

After the 1923 Berkeley Fire destroyed his home, Maybeck built a small house, using a new form of concrete, a frothy mix called “Bubblestone.” His technique used burlap sacks dipped into the mixture and then hung, shingle-style, onto exterior walls.

In 1937, Maybeck designed a concrete house in Kensington for his son Wallen. Located on the ridge overlooking Wildcat Canyon, Maybeck wanted the house to resist the weather and be fire-proof. The poured-in-place, modular concrete wall panels used a method developed by Arthur E. Troeil (1889–1955) that sandwiched insulating material within the concrete and provided the possibility of creating window and door openings. Troeil had obtained a patent for a “System of Concrete Construction” (#1,619,321) in 1927 that is referenced in many subsequent patents.

It was in this building that Maybeck first used concrete wall panels with an open latticework pattern filled with glass blocks, and it is the first known use of this concrete latticework design in a building in the Bay Area. Maybeck used the lattice-pattern concrete walls for the garage and kitchen. The method of construction, said to have been developed by Maybeck working with Troeil (Thomas Gordon Smith, *Fine Homebuilding*, April 1981, pp. 74–81), used square metal pans to fill the desired openings when the concrete was poured. After the concrete cured, the pans were removed and the glass blocks inserted into the holes.

However, history (because we can’t know everything) can be a bit slippery.

In 1936, Rodney F. Phillips (1880–1962), an Oakland inventor who had earned a degree in Chemistry from the University in 1904, applied for patent



*The existing Mobilized Women Building at 1007 University Avenue, constructed in 1949. Susan Cerny, 2009.*

#2,165,905 for a “Concrete Wall Form.” Before the patent was issued in July 1939, Phillips had assigned a half interest to George A. Scott (1871–1945) of Berkeley, so the patent belonged to both men. Interestingly, for this patent there are no references to Troeil’s earlier wall-form patent.

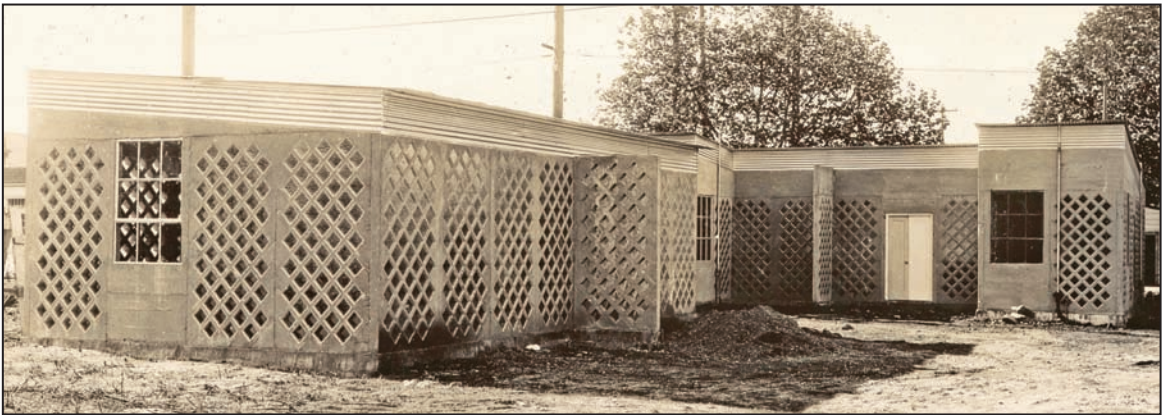
Scott was a contractor, property owner, and businessman. In 1912, Maybeck designed a house for Scott at 2350 Vine Street. Only the concrete fireplace and chimney remained standing after the house was destroyed during the 1923 fire. The surviving chimney was later incorporated in the replacement house that stands today.

In 1938, Scott built a “Concrete Wall Form” demonstration building at 3075 Telegraph Avenue designed by Walter T. Steilberg, an architect also interested in concrete construction and a friend of Maybeck’s. The demonstration building had samples of cylindrical

cal glass and square glass blocks in a lattice pattern. Notes taken during a 1977 telephone interview with George A. Scott’s son-in-law, J. Allen Bray, show him saying, “‘Barney’ Maybeck and Walter Steilberg were consulting architects.”

In 2003, 3075 Telegraph Ave. was designated a Landmark, but the designation was overturned by the City Council and the building demolished in 2005. No professional architectural record was made of its construction and wall panels, so information regarding the construction method is now lost.

**I**N 1938, the Mobilized Women of Berkeley, a charity organization founded in 1917 as a response to the war effort, engaged Maybeck, whose wife Annie was a long-time member, to design a building for them at 1001 University Avenue. The permit (#45459) was issued in September and the building was completed by the end of December. It was described as a 5-room, 1-



*Rear view of Maybeck's 1938 Mobilized Women Building, photographed when new and showing clearly the concrete grid-form walls. Courtesy of The Bancroft Library, University of California, Berkeley.*

story building. The architect listed was Maybeck, and the contractor, Ensor H. Buel. The building used the patent-pending “Grid Form Wall” by Rodney F. Phillips and George A. Scott. While Maybeck used a variety of materials for this building, the concrete lattice-work grid form, filled with translucent glass blocks, was its dominant feature. This building was damaged by fire in 1975 and demolished in 1980 after much deliberation because it had been designed by Maybeck.

In 1939, George Scott and the Concrete Grid Form Company were exhibitors at the Golden Gate International Exposition on Treasure Island. *Architect & Engineer* covered the exhibit in September 1940 and stated: “When anything genuinely new or different is offered the building industry the first question asked is ‘How about the cost?’ ...something new, something better, something more economical...Experts who have studied this new form of concrete construction describe it as a ‘NEW TOOL to increase better building.’ Its possibilities for low cost, good looking, fire-proof homes are recognized.”

After WWII, a new and improved grid-form wall panel was developed by Fred Stadelhofer of Berkeley Pump. After some experimenting on a garage in East Contra Costa County, he came up with an easier method of construction. The Scott and Rodney method produced walls with empty holes that would be glazed after the concrete set. Stadelhofer’s method put the glass blocks or small windows into a reinforced wall form before the concrete was poured, making it an all-in one process. (Patent #2,165,905, filed June 27, 1945; issued Sept. 2, 1947) This was a huge improvement, and from 1943 to 1953, about 20 grid-form buildings, mostly industrial, were constructed in West Berkeley.

## GIFTS TO BAHA

- **Jill Korte.** Monetary gifts to the Kenney Cottage Restoration Fund.
- **Jerry Sulliger.** Historic photographs of Berkeley, books about Berkeley, and a souvenir album of All Souls Church.
- **Tom Collins.** A photo postcard from about 1920 of Julia Morgan’s Barnard School, which stood until 1943 on what is now Ashby Place. This is the best picture that has ever been found of this “phantom” building!

In 1949, the Mobilized Women of Berkeley had a second building constructed next to the earlier one. This was also a grid-form building and it is still standing at 1007 University Avenue. The Mobilized Women’s Board of Directors minutes of August 20, 1947, reported that, “Mrs. Gannon [Maybeck’s daughter, Kerna] showed some very interesting drawings made by Mr. Maybeck of a new addition to 1001 University” (Mobilized Women of Berkeley records 1917-1969, Bancroft Library Collection Number: BANC MSS 70/10 c —Carton 1).

Although Maybeck is not listed as the architect on the building permit of the new building, upon its completion in 1949, a newspaper article noted “...Bernard Maybeck was the architect of the original building and his ideas have been carried out in the new one by Contractor Ensor Buell [sic], Asst. Architect P. L. Coates [sic], and Landscape Architect Phillip Kearney.” Maybeck’s enthusiasm for new materials and his remarkable ability to use them in unique ways is one of his primary legacies.

On July 20, 2009, based on nine separate findings, the Landmarks Preservation Commission designated 1007 University Avenue a City of Berkeley Landmark because architecturally and culturally the building met all of the Landmarks Preservation Ordinance’s criteria for designation. The designation was appealed on the premise that Maybeck had “nothing whatsoever to do with the project.” The appeal was remanded back to the Landmarks Commission and will be heard again on March 4.

—Susan Cerny. Reprinted from the Berkeley Daily Planet, November 26, 2009.

- **Michael Fischer.** Nine manila envelopes from Julia Morgan’s clipping file at her Monterey house, each stuffed with pictures and magazine articles that were of interest to her in her work.
- **Willis Kaufman.** Several presentation drawings done by architect Winfield Scott Wellington as a student.
- **Wilder Bentley.** Bentley family photos and 19th-century documents from Trinity Methodist Episcopal Church when it was on Allston Way.
- **Paul Grunland.** The guide from the Berkeley Woods tour he led for the Berkeley Historical Society.

# DESIGNING WITH NATURE

DOCUMENTARY ON BAY AREA ARCHITECTURE



Paul Bockhorst.

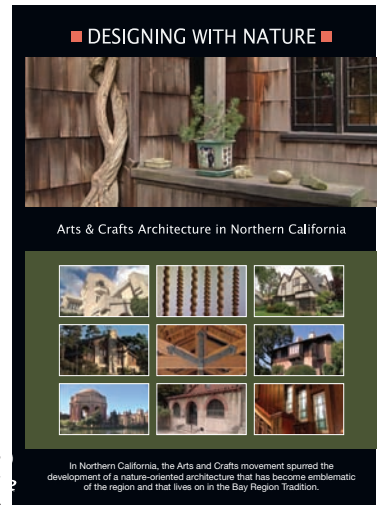
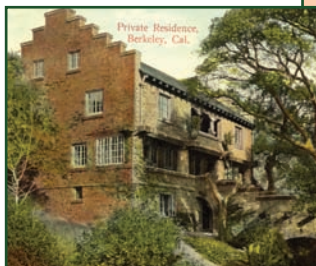
BAHA is pleased to announce the release of an exciting new documentary on Bay Area architecture produced by Paul Bockhorst Productions. *Designing with Nature: Arts & Crafts Architecture in Northern California* examines the profound effects of the Arts & Crafts Movement on local design in the late 19th and early 20th centuries. *Designing with Nature* is the third in a series chronicling Arts & Crafts architecture in California. The series includes *Beautiful Simplicity: Arts & Crafts Architecture in Southern California*; *Greene & Greene*:

*The Art of Architecture* (which BAHA members may remember from the screening held at the Thorsen House in 2004); and *Divining Beauty: The Architectural Journey of Bernard Maybeck* (in production).

With its reverence for nature, its poetic evocation of the simple life, its devotion to home and hearth, and its call for honest design and the union of art and craft, the Arts & Crafts Movement had a significant impact on architecture and design throughout California. In the Bay Area, the movement spurred the development of a relaxed, nature-oriented architecture that has become emblematic of the region and that lives on in the Bay Region Tradition.

*Designing with Nature* explores the work of important architects who were influenced by Arts & Crafts ideas: Bernard Maybeck, Julia Morgan, Willis Polk, Ernest Coxhead, John Galen Howard, Louis Christian Mullgardt, John Hudson Thomas, and Henry Gutterson, among others. The documentary also observes the influence of two local advocates, the Rev. Joseph Worcester, who built one of the earliest Arts & Crafts houses in the area, and Charles Keeler, author of the influential book *The Simple Home*.

The documentary is visually stunning: the spirit and character of Northern California's Arts & Crafts architecture is beautifully revealed by John Rogers' photography. More than fifty structures are featured (most, both inside and out), including many in Berkeley. Through-



Cover of the DVD, showing local architectural icons.

out the film, eminent authorities share their insights. The storytellers include Robert Judson Clark, Richard Longstreth, Kenneth Cardwell, Richard Guy Wilson, Leslie Freudenheim, Susan Cerny, James Lawrence, and John Gaul, as well as several home owners.

*Designing with Nature* was written and produced by Emmy Award-winning producer Paul Bockhorst, in cooperation with BAHA. The documentary is narrated by Richard Doyle, with original music composed by Paul Morehouse. Major funding was provided by The Ahmanson Foundation, the Graham Foundation for Advanced Studies in the Fine Arts, and the Fleishacker Foundation. For more information about the series, please visit [www.bockhorstproductions.com](http://www.bockhorstproductions.com).

## WORLD PREMIERE SCREENING!

BAHA members are invited to attend the first public screening of *Designing With Nature*. The event will be held on Wed., March 31, at 7 pm, in the Hillside Club, 2286 Cedar St., Berkeley. Paul Bockhorst and Robert Judson Clark will discuss the film and its background. A reception will precede and follows the program.

Tickets are \$25 in advance, \$30 at the door. Tickets may be purchased at [berkeleyheritage.com](http://berkeleyheritage.com) or by mailing a check to BAHA. Watch for a postcard announcement.

"Wetvreden." Postcard courtesy Anthony Bruce.

1910 • CENTENNIAL OF MAYBECK'S MASTERPIECE • 2010



*The west façade of the First Church of Christ, Scientist, facing Bowditch Street. This early photograph was annotated by Bernard Maybeck: “Christian Science Church before Sunday School was built.” BAHA Archives, gift of the Maybeck Family.*

**B**ERNARD MAYBECK'S First Church of Christ, Scientist, has been nestled in the heart of Berkeley for 100 years. Maybeck received the commission in 1909, construction began in 1910, and the first service was held in August 1911. The Church is Maybeck's masterpiece: a world-class treasure and a National Historic Landmark. It is also the first City of Berkeley Landmark, designated on December 15, 1975.

In 1909, the Christian Scientists who had been meeting in rented space felt it was time to build. A small group of women from the Building Com-

mittee went to interview Bernard Maybeck at his San Francisco office and asked him to design their new church. Amazingly, he turned them down. "I could do it, but you wouldn't like it. I would use rough material like concrete; it would be the same on the inside as the outside with no sham or hypocrisy." He actually sent them away! Two weeks later, they returned. The women said they had thought about it and prayed about it, and were convinced that Maybeck was the one. He later said that he was so impressed by their sincerity, he accepted.

The architectural program that the Church presented did not specify a particular style but listed a number of qualities that the church should express. It should manifest “...unity, harmony, beauty, light and peace... It should express reverence—should look like a church. It should express sincerity and honesty... joy exemplified in plenty of light, sunshine, color—and homelikeness, exemplified in a surrounding garden.”

With that, he built them a masterpiece. Maybeck had studied five years at the École des Beaux-Arts in Paris, and he brought back a love of the French and German cathedrals. In a taped interview, he said, “When I designed this Church, I put myself in the shoes of a 12th-century man.” Maybeck used both Romanesque and Gothic elements, as well as several other styles, combined into a design that is absolutely unique to this church.

The auditorium is the outstanding feature of the Church—the crown jewel—and it often evokes in visitors a sense of wonder, amazement, delight. The guides call it the “wow” reaction. As one enters from a fairly low South Hall, one sees and feels the space open up. It seems vibrant, with its lively colors and flowing ornamentation. The colorful decorative elements lift the eye upward from the rather plain gray concrete floor and piers to the colorful designs on the pier capitals and on to the great trusses overhead with their gilded tracery panels. These crossed trusses lend a sense of unity and harmony, and are extremely earthquake resistant.

Undoubtedly, Maybeck intentionally created the interior to inspire a joyful viewing experience. He was very interested in the way buildings stimulated feelings, emotions, and thoughts.

The Fireplace Room across the hall was the original Sunday School. Its unpainted redwood panels and exposed beams reflect the Arts and Crafts movement in which much of Maybeck’s work was rooted. It also reflects the home-like atmosphere that the Church members had requested.

Maybeck was given a tight budget. The Church wanted a building that could seat 700 for \$35,000—including the pews. Maybeck’s search for economical solutions fit in with his enthusiasm for using “modern” products. Concrete floors and columns, Transite (cement-asbestos) panels for exterior cladding, and factory-sash windows all fit both his budget and his pioneering interest in new products. (He *did* exceed his budget, but produced a 10,000-square-foot building for \$65,000.)

By 1928, the Church had outgrown the original Sunday School. A Sunday School addition was built to the east of the church the following year. Maybeck did the overall design, while Henry Gutterson, a student of Maybeck and a member of the Church, was the Associate Architect and prepared the working drawings.

TEN years ago, even after 90 years of regular maintenance, the congregation became aware of several major preservation issues concerning the structure. Persistent roof leaks resisted repeated attempts at patching. They damaged the South Hall timbers but had so far spared the great Auditorium. Replacement was overdue. The Church is less than half a mile from the Hayward fault. Although no major seismic damage had occurred, seismic strengthening was clearly needed, especially in the 1929 Sunday School. The small congregation did not have the resources to tackle these most pressing requirements.



## LECTURE SERIES

To celebrate the Centennial, Friends of First Church is sponsoring a series of architectural talks. On March 7, Edward Bosley will speak on “Modern Materials Echo the Ages: Building First Church Berkeley.” On April 11, William Marquand will speak on “Up and Down, Inside Out: New Dynamic of Religious Space.” The first (co-sponsored with BAHA) featured Robert Judson Clark on “Inventing a Masterwork: Bernard Maybeck and the First Church of Christ, Scientist, Berkeley.” (See the Friends’ website for details: [friendsoffirstchurch.org](http://friendsoffirstchurch.org).)



In 2003, Friends of First Church Berkeley was formed as a non-denominational, all-volunteer, non-profit preservation organization. BAHA helped its launch by giving invaluable advice, helping with publicity, and writing letters of support for the Friends' grant applications. The Friends began by raising funds to complete a Historic Structure Report that had been partly funded by a matching Planning Grant from the Getty Foundation. (The Planning Grant had been obtained by the Maybeck Foundation.) Architectural Resources Group (ARG), the firm that had prepared the report, was selected as preservation architects and Degenkolb Engineers as the structural engineers.

Faced with the need to raise significant funds, the Friends applied for a Save America's Treasures grant. These prestigious Federal matching grants are primarily for National Historic Landmarks and are designed "to ensure that our historic properties...continue to be preserved and enjoyed by future generations." In 2005, the Friends received a \$550,000 matching grant—the largest of any of the 143 grants made that year.

In 2006 the Friends received a Getty Architectural Conservation Implementation Grant—a matching grant of \$250,000. Treeline Construction of Napa was selected as General Contractor.

The 2006 Partners in Preservation campaign gave the Friends another opportunity to seek funding. The National Trust for Historic Pres-



*In describing how the members felt about the church while it was being built, one member, Rebecca Howell, later said in a taped interview, "It was like living in a miracle—day-by-day. Something glorious was going on and we were all part of it—something glorious and beautiful." The church doors, photographed by David Close in 1980 for the 1981 BAHA Calendar.*

ervation and American Express partnered to support preservation projects in the Bay Area. The public voted online for their favorite among twenty-five selected sites. Thirteen received grants, with the Church in first place! The \$118,000 award was specifically for seismic strengthening of the "Bubblestone" south wall of the Sunday School.

The most critical work is now completed and at a cost of \$2 million, considerably below the original estimate of over \$5 million. A new roof has been installed. The seismic work in the Auditorium was done with an innovative solution that is virtually invisible. Dry rot and termite damage, worse than anticipated, has been repaired.

The two current fundraising efforts are for landscaping and for a major overhaul of the 1953 Austin organ. The Friends received a University of California Chancellor's Community Partnership Grant last August for help with the neglected landscaping. The goal is to increase the public's enjoyment of the area and to carry on Maybeck's vision of a garden setting for the Church. PGAdesign is preparing a landscape plan, but additional funds will be needed to implement it.

The neighborhood has changed considerably in 100 years, but Maybeck's Church stands very much as it always has. The Friends feel privileged to give architectural tours and share the beauty of the Church every first Sunday at 12:15.

—Judy Porta, Friends of First Church, Berkeley

## SPRING WALKING TOURS ANNOUNCED

ON Sunday, January 24, Artists for Change held a benefit for the *Berkeley Daily Planet*. The event took place in a former Italian Social Club at 48th Street and Shattuck Avenue in Oakland (see Daniella Thompson's January 22, 2010, article in the *Planet*). More than 150 people attended and showed their support for independent news coverage in the East Bay.

BAHA was one of a number of sponsors of the event, all appreciative of the *Planet*'s responsible reporting of preservation issues, not only in Berkeley, but in Oakland, El Cerrito, and Richmond as well. The *Planet* has regularly published articles and opinion pieces on Berkeley history and preservation issues ever since Becky (former BAHA board member) and Michael O'Malley became the paper's publishers.

The event featured singer Faye Carol and Sista Kee, Grupo Falso Baiano, and Eliza O'Malley and Verismo Opera. There was plenty of food and drink, as well as a silent auction. Among the offerings at the silent auction were the three tours listed here. There are still places available for these walks. Tickets are \$15 and proceeds will go to the *Planet*. Please call the BAHA office at 510-524-0318 or send an e-mail to [baha@berkeleyheritage.com](mailto:baha@berkeleyheritage.com) to purchase tickets.

TOUR No. 1

**“A MAYBECK COUNTRY WALK ON BUENA VISTA HILL”** led by **Jane Edginton**, BAHA Board Member and experienced guide to this neighborhood.

Saturday, April 10 10:30 AM

TOUR No. 2

**“HIDDEN BERKELEY: A WALKING TOUR—Peralta Park to Northlands, Two Quiet North Central Berkeley Neighborhoods”**

led by **Susan Cerny**, a local historian, author of *Berkeley Landmarks* and *An Architectural Guidebook to San Francisco and the Bay Area*, and contributor to BAHA's *41 Walking Tours*.

Thursday, April 22 5–7 PM — *rain or shine*

TOUR No. 2

**“EXPLORE BERKELEY CREEKS”**

led by **Carole Schemmerling**. Many of Berkeley's many creeks were placed underground to facilitate development, but some have been taken out of those pipes and now flow above ground again. Here is an opportunity to see these daylighted creeks with the person who made it happen.

Saturday, April 24 time: TBA

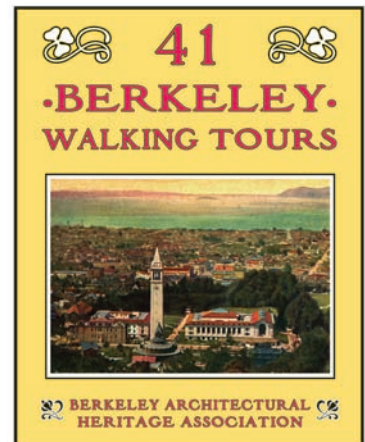
## 41 BERKELEY WALKING TOURS NEW BAHA PUBLICATION

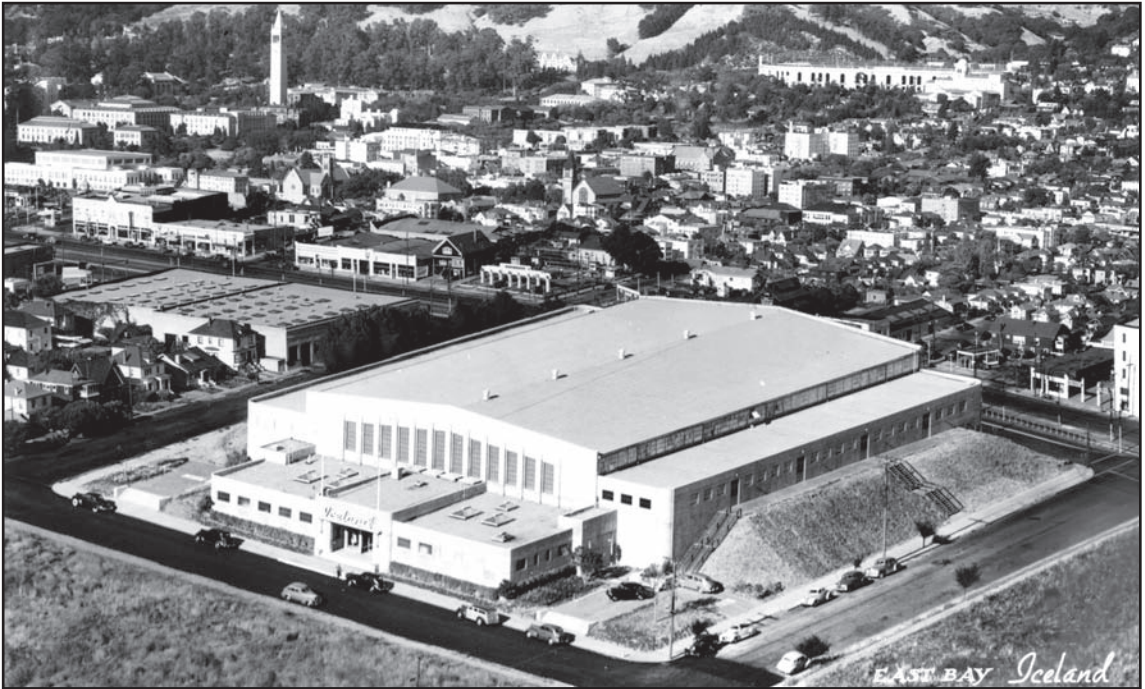
BAHA has published a new walking tour book: *41 Berkeley Walking Tours*. It debuted at BAHA's holiday party in December, was snapped up by all the local bookstores in the weeks before Christmas, and is now in its second printing!

Each self-guided walk covers a different Berkeley neighborhood, with a capsule history introduction, a map, and dozens of specific entries describing individual buildings and sites. Nine local writers contributed tours, including Susan Cerny, author of two previous Bay Area-themed architectural guidebooks, who headed the project.

The tours range from West Berkeley's Ocean View district to the Claremont district in the southeast foothills, and from Thousand Oaks in the north to Ashby Station in the south. There are special tours for the University campus, Clark Kerr Campus, and the Downtown and Civic Center areas.

The book is priced at \$12.50 (\$10 for BAHA members if purchased directly from BAHA). Information, and a preview of the book, can be found on the BAHA website at [berkeleyheritage.com/41\\_walking\\_tours.html](http://berkeleyheritage.com/41_walking_tours.html).





Berkeley's Iceland seen from the air in a vintage postcard. Note that the photo was retouched and Iceland appears larger than it actually is, here taking up the space of two blocks instead of one! Courtesy Anthony Bruce.

## FOR BERKELEY'S ICELAND, IT IS "CRUNCH" TIME!

**T**WO and a half years ago the Landmarks Preservation Commission (LPC) voted to designate Berkeley Iceland as a City of Berkeley Landmark. Although the owners appealed, the City Council affirmed the LPC's decision on July 17, 2007. But now there's a questionable and quite unprecedented proceeding to reopen the matter. If this maneuver succeeds, the result could encourage owners of other landmarks to seek the stripping of landmark status from their buildings.

In October 2007, the City Attorney and the Acting City Manager signed with Iceland's owners a so-called Tolling and Standstill Agreement whose own legal status may be questionable. It purported to waive for at least two years the City's right to invoke the statute of limitations as a defense against a potential lawsuit by Iceland's owners about the Landmark designation. After that agreement expired, the owners sued the

City in October 2009. In November, the City Council voted to authorize a purported Settlement Agreement under the terms of which the Council supposedly must (a) rescind its July 17, 2007, resolution and (b) hold a public hearing *de novo* to reconsider the Landmark designation.

The Council's authorizing of the Settlement Agreement was done in a closed session, and it was done without duly notifying the party most interested in preserving the building, *i.e.*, Save Berkeley Iceland. That devoted and active organization wants to acquire and rehabilitate Iceland as a vital community resource. To that end, it has been raising money and negotiating with the owners with purchase in mind.

It seems that the owners have previously demanded an unrealistically high price, and would prefer selling

the property to a prominent housing developer who would demolish most of it. This is why the owners have been arguing that while Landmark status may be appropriate, the only features to preserve should be the entry pavilion (facing Milvia Street) and the arena's west façade.

But clearly Iceland in general—not just its western end—is a very important historic resource, with all that this implies under CEQA. To help confirm this importance, BAHA submitted on January 12 a nomination to list Iceland on the National Register of Historic Places. The nomination documents Iceland's significance in the subject areas of entertainment/recreation and architecture. Quoted below are some excerpts from the nomination's summary of significance.

As to entertainment and recreation, the summary says:

...Built in 1940, Iceland is a rare major survivor from a golden age of ice skating. It played a very important role in the history of ice skating on the West Coast....Persons very important in skating history, like Peggy Fleming and Maribel Vinson Owen, have trained or coached here. Iceland also hosted major and minor competitions. The U.S. National Figure Skating Championship was held at Iceland in 1947 and 1957, and again in 1966.

Iceland accommodated all types of ice-rink activity, from figure skating to hockey training and competition to ice extravaganzas to simple recreational skating by countless people of all abilities. Iceland originated from a unique and remarkable campaign to build a community-funded facility for the benefit of Bay Area residents.

Regarding architecture, the summary says:

....[T]he huge arena with its Olympic-size ice surface, natural light, big high ceiling, and dramatically vaulting steelwork has a unique grandeur. The building is an excellent example of the Moderne style as applied to a sports arena. The style is skillfully used in features that include stepped massing, the front pavilion's lamps and canopy, the arena's majestic tall windows and stepped pilasters, and the sleek horizontal scoring and rounded corners that help importantly continue the feeling all around the arena's exterior....

The State Office of Historic Preservation will be reviewing BAHA's National Register application.

Meanwhile, Iceland's local landmark designation was an agenda item at the January 19 Council meeting. When the item came up, Mayor Tom Bates announced that a four-month continuance had been requested. So instead of immediately rescinding its 2007 resolution and opening a public hearing to reconsider the landmarking, the Council postponed the matter to May 18. Several people in the audience nonetheless spoke and roundly criticized the whole attempt to reopen a settled case.

During the four-month continuance, Save Berkeley Iceland will reopen negotiations with the owners and seek additional funding.

Berkeley Iceland was conceived as what its 1939 campaign prospectus pointedly called, "A Community Enterprise." This truly unique historic resource has for generations served the broad community. People at the University of California, like Robert Gordon Sproul, were deeply involved in the campaign to build Iceland. Since then countless students have enrolled in University skating classes held at Iceland, and Cal's hockey team has played countless games there. Now it would be only fair for the University to step in with financial help to save and reopen Iceland. The same could be said of the Berkeley Unified School District, which has three facilities right next to Iceland: Berkeley Technology Academy, King Child Development Center, and a block-sized ball field. These could have creative synergies with a rehabbed Iceland, together forming a major community center, well-located within South Berkeley.

Is Iceland Berkeley's "Penn Station"? The demolition of that grand and glorious space, allegedly blighted, rallied in 1963 the preservation community of New York City. What would we give to have Pennsylvania Station back?

In Berkeley, Iceland still exists—though under threat. Let us not lose it.

Make a DATE To Come SKATE  
AT *Iceland*

Sunday night—week nights—any afternoon—you'll find loads of your friends and lots of fun "on ice." And College Night is Sunday—the gayest time of all, at the West's newest deluxe rink.

SPECIAL SKATING RATES WITH REGISTRATION CARD:

Monday or afternoon	30c
Sunday (Special College) Night	40c
Skate Rental	15c

Prices Subject to Change

EAST BAY *Iceland* Ward and Milvia Sts., BERKELEY

## Laurie Bright (1942–2010)

Laurie Bright, BAHA board member and preservation stalwart, passed away on January 24, after a protracted illness. A past chair of the Landmarks Preservation Commission, Laurie led many battles on behalf of Berkeley's heritage. In 2006, he co-chaired the Measure J campaign against the City Council's attempt to weaken the Landmarks Preservation Ordinance. That campaign failed but was redeemed two years later with the successful referendum Save the LPO—No on LL. In 2009, Laurie co-led another successful campaign—the referendum on the City Council's Downtown Area Plan.

A longtime West Berkeley resident and the owner of an auto repair shop on San Pablo Avenue, Laurie found time to be a community leader, serving as president of the Council of Neighborhood Associations and editor of the CNA Newsletter.

Laurie Vern Bright was born on May 22, 1942, in Los Angeles. He grew up in Sacramento and came to



*Laurie and Tamlyn Bright at the Maybeck Country house tour, May 2009. Daniella Thompson.*

Berkeley in 1974. In 1981, Laurie married Tamlyn Schafer. The couple was a regular fixture at BAHA's annual house tours, always tending a ticket table in front of one of the tour houses. BAHA remembers Laurie with gratitude.

—Daniella Thompson, BAHA President

The preservation community in Berkeley has lost one of its true warriors.—Susan Chase, BAHA Board

Laurie was a committed advocate for Berkeley's neighborhoods and their livability, preservation, and vitality.—Austene Hall, past member BAHA Board

He was dedicated to the cause and, as always, he gave us the benefit of his intelligence, wisdom, and experience. Through him I had the first taste of the great social network of activists in Berkeley.

—Janice Thomas, BAHA Board

In past years, as a member of the Council and Mayor of Berkeley, I knew Laurie as a determined activist. He was passionate about historic preservation and saving neighborhoods. His dedication, vast knowledge, and devotion of many hours of personal time to so many worthy causes made a real difference in the lives of everyone, past, present, and future in this city. He cannot be replaced, but we all can commit to carrying on his work. I think Laurie would like that.

—former Mayor Shirley Dean

## Kenneth H. Cardwell (1920–2010)



*Kenneth Cardwell at the Maybeck Cottage, 2000. Anthony Bruce.*

Also in January, we lost a major expert on California's architectural history, Kenneth H. Cardwell. Ken was a Bay Area architect and Professor Emeritus of Architecture at the University of California. He was probably best known among BAHA members as the authority on Bernard Maybeck and author of *Bernard Maybek: Artisan, Architect, Artist* (1977), the important first book on the architect. Ken had known Maybeck when he was a student and the book was the natural outcome of that friendship and his interest in architecture. Over the years, Ken gave freely of his knowledge to architectural researchers and captivated BAHA audiences whenever he spoke on Maybeck. A memorable standing-room-only talk at Maybeck's Christian Science Church in 1985 comes to mind (this was the same year that he and his wife Mary opened their Maybeck home for a BAHA house tour). When I was a student at Cal, I had the good fortune to take Prof. Cardwell's course on the history of California architecture (it wasn't always offered). The topic on its own was fascinating, naturally, but was even more so being imbued with his special understanding and love of

local architecture and his exceptional ability to impart his knowledge to us. His roots went deep: he was descended from an old California Spanish land-grant family. In more recent years, a group of us had the pleasure of collaborating with Ken on the postcard book, *Picturing Berkeley*. Kenneth Cardwell accomplished much in his lifetime, and we will all continue to be enriched by his legacy. —Anthony Bruce, BAHA Executive Director

## WELCOME NEW MEMBERS

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

Muslimah Alabi	McGee-Spauling-Hardy
Peter Boyd	Historic Interest Group
Buzz Cardoza	Don Read
Ana Chepourkova	Bill & Shane Reinhart
Susan Clark	Cathy Riddell
Barbara A. Coats	Jonathan Schreiber
Paul Craig	Rusty Sealy
Jay Cross	Linda A. Shuman
Robin Dustan	& Donald M. Sage
Candice Economides	Robert Selden Smith
David Feinberg	Tom Smith
David E. Finn	Ruth Stronach
Michael Fischer	Madeleine Sun
Joan K. Gallegos	Susan Taylor & Bob Fabry
Jennifer Gordon	Iris Tommelein
Thure Gustafson	Winlyn Williams
Diana Hayton	<b>CONTRIBUTING</b>
Madeline & Bill Jay	Micki & Bill Turner
Heidi Johnson	<b>PATRON</b>
Ed. Kallgren	Pat Kelly & Jennifer Doebler
Sue Loeb	

## ...AND MEMBERS RENEWED!

**Candice Basham**, Pierre Baumann, Ralph Benson, Stuart Berg, Michael Bettendorf, Marie Bowman & Michael Baum, Anthony Bruce

**Robert Cabrera**, John Caner, Eleanor Carpi- aux, Patricia M. Carroll, Fran Chiappetta, Robert Judson Clark, Betty & Murray Cohen;

**Ira Jacknis**, Jean Jackson, Steven Jacobson, Don Jacobus, Sarah Jaffe, Donatas Januta, Ann & Dobie Jenkins, Lee Jester, Marcia Johnson, William H. Jolliffe, Rita Jones, Faye Joyce;

**Sara Kane & John Roberts**, Neil S. Kaplan, Colette Kelley, Paul Kelly, Bob Kelly-Thomas, Faye Keogh, Angela C. Keres, Will King, Walt Klemchuk, Phyllis Kluger, Frederic Knapp, Jan Knecht, David Knoll, Klara Komorous-Towey, Dorcas S. Kowalski, Joyce Kraus, Tim Kraus, Deborah & Alan Kropp, Pansy Kwong;

**Mary Lamprech**, Landmark Heritage Foundation, Robert Lane, Anne Larson, Laura Latt, Leimkuhler & Wilk Family, Barbara Gale Levy, M. & D. Lieberman, Kathie & Jack Longinotti, Vivian & Alfredo Lopez, Carter Lowrie, Jane Magee Lundin, Gerald Lundy, Sue Lyon;

**Mary MacDonald**, Suzanne Masuret, John McArthur, John McBride, Ann McClain, James McClure, Joan McDonough, Michael McKay, Nancy & Howard Mel, Ida & Les Michael, Robert Miller, Doug Milliken, Rosemary Mucklow, Joan Mueller, Thomas Murray;

**Julie Nachtwey**, Doris Nassiry, Colleen Neff, Jennifer Nice, Gretchen Nicholson & Tom Carpender, Martha Nicoloff, Burt Norall;

**Kathleen Pacheco**, Diana Painter, Jan Papps, Shirley L. Parr, Andrew Partos, Stuart Pawsey, Cecelia Pereira, Ilene Philipson, Mike Pond, Ellen Fitzsimmons Porzig, Yope Posthumus;

**Jean K. Reilly**, Shelley Rideout, Richard Riffer, Wendy Rogers, Tom Roland, Jon Rosen, Charles Ruppert, Y. H. Rutenberg.

### CONTRIBUTING

Margaret Anderson & James Sheehan; BGGC, Inc.; David Bigham & Howard Arendtson; Steven R. Binder; Lisa Bruce & Jack Lapi- dos; Lorna & Warren Byrne; Burton Edwards; Bruce Fodiman; Sally Freedman; Sarah Gill; John Gordon & Janis Mitchell; Lessel Hans- Mansour; Trish & Tony Hawthorne; Frederick C. Hertz; Lynn Horowitz; Steve Hyland; Jason Kaldis Architect, Inc.; Michael Kelly; Kirk Peterson Associates; Jill Korte/Peter Burgess; Joan & Donald Mastronarde; Michael Mc- Cutcheon; Mara Melandry; Keith Miller & Jacqueline Beth; Jean & Roger Moss; Jim No- vosel; Jana Olson & Roger Carr; Judy & Fred Porta; Elsie Revenaugh; John Shepherd; Joan & Ron Sipherd; Sally & Bernard Sklar; Caro- lyn & Marvin Smoller; Jerry Sulliger; Molly Sullivan & Philip Monrad; Connie & Kevin Sutton; Paul Templeton; Janice Thomas; Dani- ella Thompson & Jim Sharp; Sylvia Tower; Steven Winkel; Evie & Gordon Wozniak

### SUSTAINING

Abrams/Millikan; Bancroft Hotel; Carl Bunch; Leslie & Tom Freudenheim; Bob Norton; Beth & Scott Wachenheim; Anne Paxton Wagley & Gregory Pedemonte

## IN MEMORIAM

Laurie Bright	Jim Hultman	Kenneth H. Cardwell
Juliet Carr	Mary Iracki	Dr. Gwilym B. Lewis
Seymour Fromer	Amy Jacobsohn	Edward Munger
Derek P. Hendry	Martha Leah Judd	Kenneth M. Stamp



*BEFORE (Anthony Bruce)  
and  
AFTER (Daniella Thompson)  
House on Avalon: unpainted brick chimney and  
first floor recently PAINTED!*



## CALENDAR OF EVENTS

### MAR 5 – BAHA FRIDAY OUTINGS SERIES

Grace Cathedral, San Francisco. A sumptuous French-Gothic masterpiece designed by Louis Hobart in 1928. 11 am. \$15 or \$45 for series of 3. Reservations required. Lunch is optional. 510-841-2242 or [berkeleyheritage.com](http://berkeleyheritage.com).

### MAR 31 – BAHA SCREENING & RECEPTION

*Designing with Nature*, a documentary on the Bay Region Tradition by Paul Bockhorst. “In Northern California, the Arts & Crafts movement spurred the development of a nature-oriented architecture that has become emblematic of the region.” Hillside Club. See page 7 or [berkeleyheritage.com](http://berkeleyheritage.com).

### APR 2 – BAHA FRIDAY OUTINGS SERIES

Contemporary Jewish Museum, San Francisco. Adaptive reuse of Willis Polk’s 1907 Jessie Street Substation, with a new addition by Daniel Libeskind. 11 am. \$20/\$45 series. Reservations required. Lunch is optional.

### APR 10 – PLANET WALKING TOUR

“Buena Vista Hill” led by Jane Edginton. 10:30 am; \$15. Benefit for *Berkeley Daily Planet*. See page 11 for details.

### APR 22 – PLANET WALKING TOUR

“Hidden Berkeley” led by Susan Cerny. 5pm; \$15. See page 11 for details.

### APR 24 – PLANET CREEK TOUR

“Explore Berkeley Creeks” led by Carole Schemmerling. See page 11 for details.

### APR 29 – BAHA HOUSE TOUR LECTURE

Inge Horton will speak at the Hillside Club. Details TBA.

### MAY 2 – BAHA HOUSE TOUR

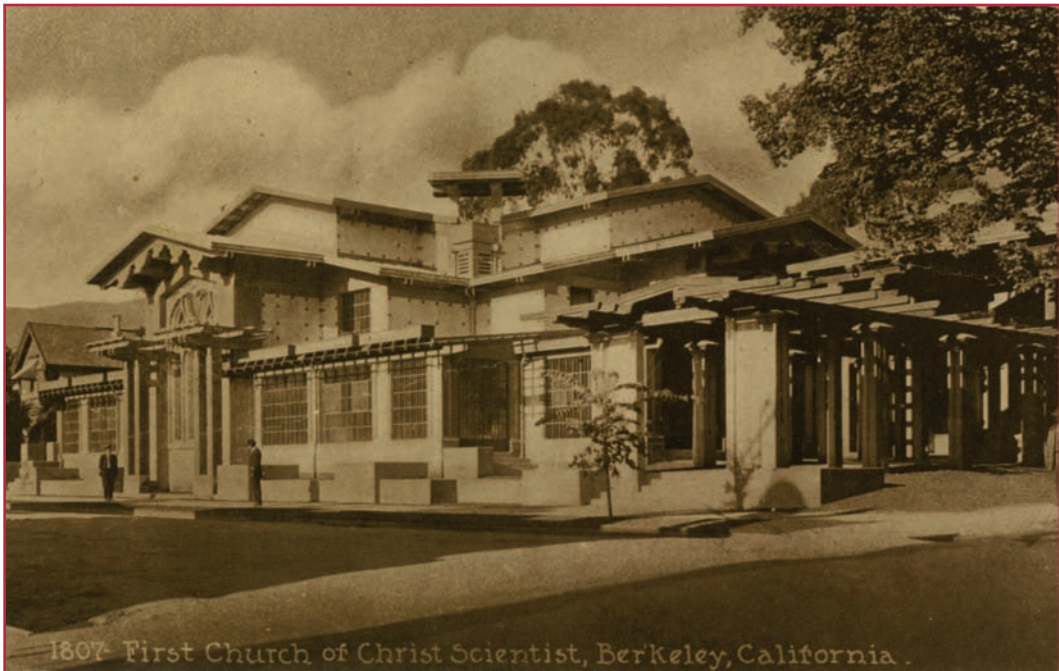
1 to 5 pm. Watch for an announcement in the late March mails.

### MAY 27 – BAHA ANNUAL MEMBERSHIP MEETING & PRESERVATION AWARDS

Hillside Club. Details later.

### JUN 4 – BAHA FRIDAY OUTINGS SERIES

Location to be announced. \$15/\$45 series.



*Maybeck's First Church of Christ, Scientist. Postcard courtesy Anthony Bruce.*