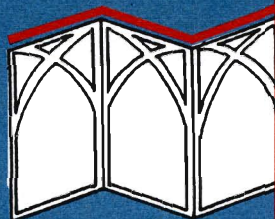
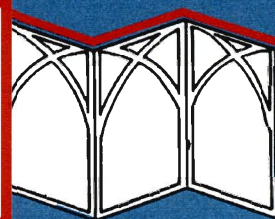


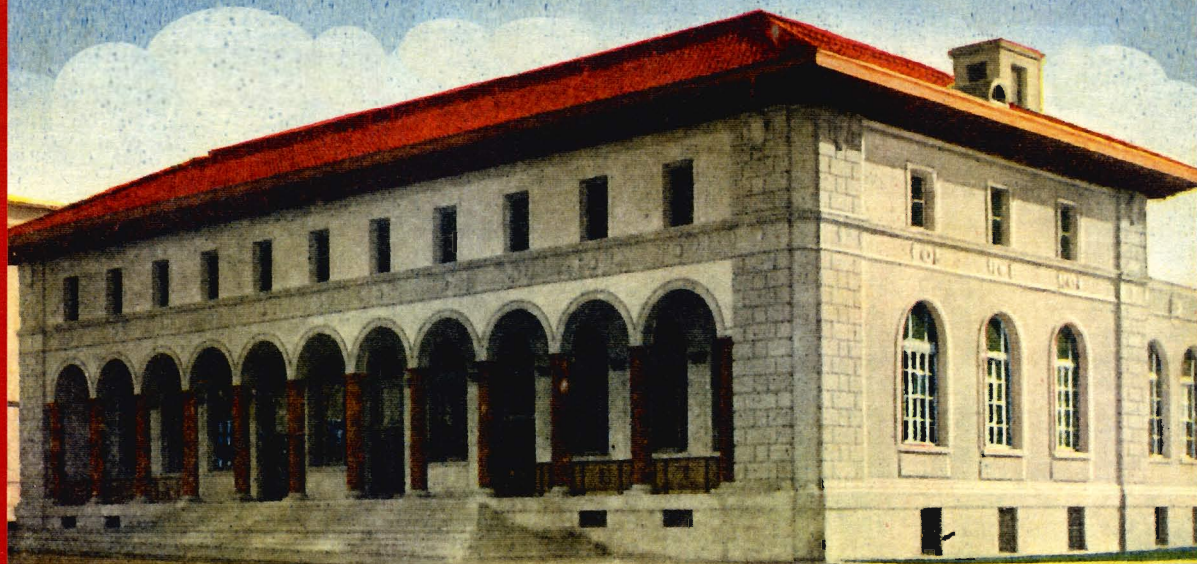
BERKELEY ARCHITECTURAL HERITAGE ASSOCIATION



THE BAHA NEWSLETTER



NO. 140
SUMMER 2012
PRESERVATION AWARDS NUMBER



UNITED STATES POST OFFICE BUILDING
PROUD CORNERSTONE OF BERKELEY'S CIVIC CENTER



FLORENCE

THE BAHA NEWSLETTER

NO. 140

SUMMER 2012



MUNICH

C O N T E N T S

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COVER: Berkeley Post Office, Pacific Novelty Company postcard, c. 1915, BAHA Archives.

Left above: Brunelleschi's Foundling Hospital in Florence, a probable inspiration for the design of the Berkeley Post Office. Anthony Bruce, 2005. Right above: The Post Office in Munich has been housed, since 1834, in a former palace, which also seems to have been based on the Brunelleschi design. Anthony Bruce, 1999.

CHECK THE BAHA WEBSITE OFTEN:

Go now to berkeleyheritage.com

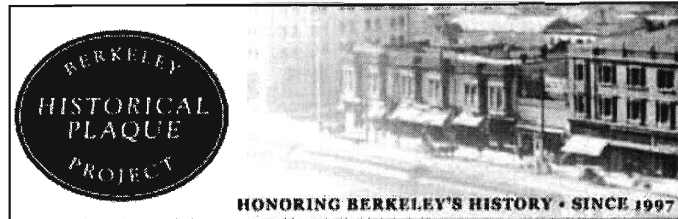
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Anthony Bruce

GIFTS TO BAHA

DONATIONS came from **Robert Marsh**; from **Gwendolyn Mok and Rick Wolter** in honor of Lynne & Audel Davis; and from **David Bigham and Howard Arendtson** in memory of Myrtle Wolf. A donation to the McCreary-Greer House Fund was received from **Eleanor Bade**. **Jerry Sulliger** donated an early photograph of the Masonic Temple; **Jana Olson** gave an Abstract of Title for lots 1-9, block 2 of the Dowling Tract, dated April 11, 1906; and **Paul Hocking, D.D.S.** gave plans of the Boudrow House that had been traced by his brother from the disintegrating originals.

BERKELEY HISTORICAL PLAQUE PROJECT HAS NEW WEBSITE



YOU will have noticed the growing number of historical plaques adorning the facades of our city's landmarks. They are the work of the Berkeley Historical Plaque Project, which has been putting them up since 1997. Fifteen years later, the Project has more than 100 plaques installed, and an interesting, well-illustrated new website that documents them. There is also a section devoted to what they call "e-plaques," which the Project hopes to expand with readers' texts and images. Take a look!

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Produced July 2012. Contributing writers this issue: Jane Edginton, Daniella Thompson

MESSAGE FROM THE OFFICE

On June 25, BAHA received a form letter from the United States Postal Service informing us that the bulk mail department (where we mail the newsletter) will be moving to a site in West Berkeley. The second sentence was the shocker:

“Berkeley Main Post Office located at 2000 Allston Way Berkeley CA 94704-9998 will be sold.”

This could not be true! The Post Office is one of Berkeley’s finest buildings and is a key component of Berkeley’s Civic Center, as well as a source of civic pride. But, as we all now know from reports in local newspapers and on television, the Postal Service does indeed intend to sell the entire parcel that fronts on Allston Way (extending through the block along Milvia to Kittredge) and set up a stamp counter in a storefront on Shattuck Avenue to take the place of the grand oak and marble business lobby.

The Berkeley Post Office was constructed in 1914 by the local Van Sant-Houghton Company and designed under Supervising Architect Oscar Wenderoth the year before. The building officially opened on September 30, 1915, culminating a campaign begun in 1907 for a federally constructed post office building for Berkeley. (An appropriation was narrowly secured by Berkeley in 1910, the largest granted at that session of Congress.)

As Betty Marvin pointed out in the National Register application for the Post Office (1980): “In Berkeley, the pure Renaissance exterior of the building may or may not be deliberate homage to the University city: art historian Carroll Brentano has pointed out its strong resemblance to Brunelleschi’s Foundling Hospital in Florence (1419), and the coincidental fact that Brunelleschi was a particular hero of John Galen Howard, then executing his Beaux Arts plan for the University campus.” A newspaper article in November 1910 announced that the new building “will conform in style of architecture to the general plan of the buildings at the University of California, if the project now on foot is carried out.”

The October 1915 issue of *The Architect and Engineer* featured the post office in its lead article, written by William Arthur Newman (a local architect who may have worked on the building, as the rendering of the front elevation was drawn by him). The article stated, “The new federal building in Berkeley has received the commendation of local architects and . . . will be a source of pride and satisfaction to all.”

In 1979, at BAHA’s first Preservation Awards ceremony, the Berkeley Post Office received an award for its “handsome new paint job in colors which call attention to its Renaissance-style detailing.”

The State Office of Historic Preservation’s Tristan Tezer has suggested that people express their concern about the Berkeley sale by contacting Dallen Wordekemper, who is the United States Postal Service’s own “Federal Preservation Officer.” Wordekemper’s address is 475 L’Enfant Plaza West, Southwest, Room 6670, Washington, D.C. 20260-1862, and his phone number is (202) 268-5039.

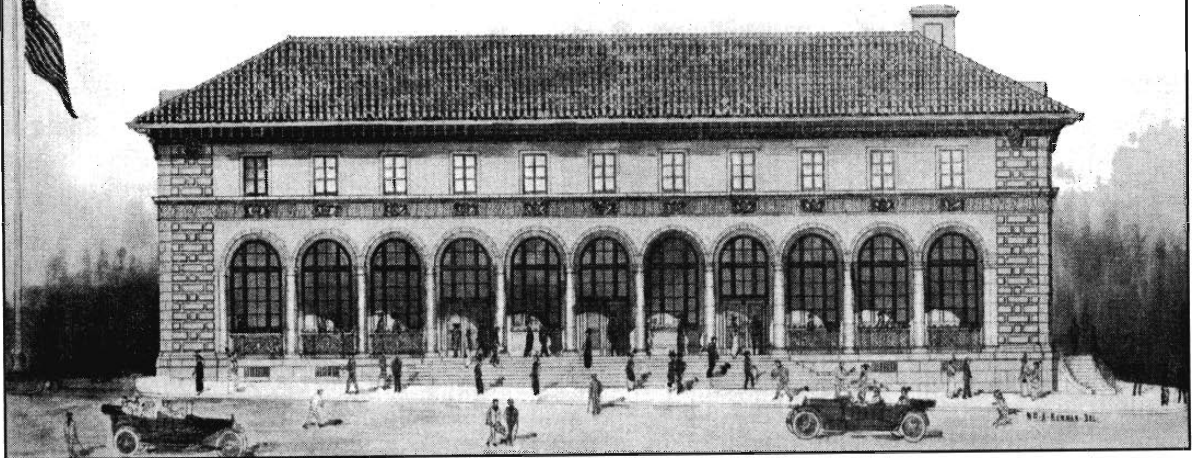
The news of the sale of the post office came close on the heels of the news that the City may need to abandon the old City Hall (Bakewell & Brown, 1907–09) if seismic retrofitting proves too costly. Susan Cerny wrote about this dilemma in the last newsletter. It was heartening to learn that, at the June 26 City Council meeting, the council voted to continue meeting in the historic Council Chambers. This will give everyone more time to explore funding possibilities and to find creative new uses for the building, before the School District’s business offices have moved to new quarters.



— Anthony Bruce, Executive Director

THE STORY OF BERKELEY'S POST OFFICE BUILDING

BY
BETTY MARVIN



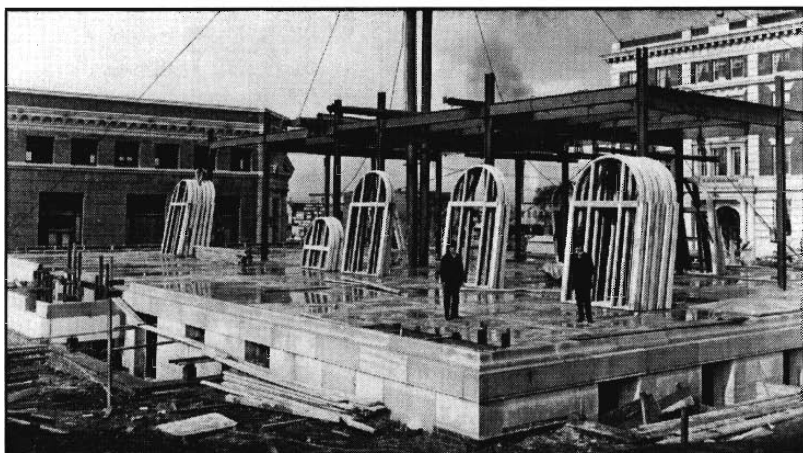
Perspective drawing of the Berkeley Post Office, delineated by William A. Newman of San Francisco. An interesting aside: at the time he was preparing this drawing, architect Newman, who was a childhood friend of Mrs. Charles Boynton, was advising her on the construction of her Berkeley home, Temple of Wings. The Architect & Engineer, October 1915.

THE mural in Berkeley's main post office lobby summarizes Berkeley history from Pedro Fages to "first post office established in Dr. Merrill's drug store, 1877." After 1887, the city's main post office was always downtown. Business flourished, and when Clarence Merrill, son of the druggist, became postmaster in 1907, he immediately began campaigning for a federally constructed post office building for Berkeley. Cities all over the country were, of course, doing the same, and the Treasury Department Supervising Architect's Office in Washington complained of being three years and 200 buildings behind schedule. The Berkeley building was authorized by Congress in June 1910, plans completed in July 1913, and ground broken in April 1914.

On September 29, 1915, the *Berkeley Gazette* announced "New Post Office to Be Opened Tomorrow." The clerks would carry their materials over to the new building after closing time, "so business would not be interrupted a minute, and the same efficiency which has characterized it in the past will still be in evidence."

The building came in \$15,000 under budget and was featured in a six-page article in *The Architect and Engineer*, "The Berkeley Post Office—An Example of the New Public Building Policy," namely "to educate and develop the public taste" and "establish a national system of uniformity and business economy" in response to charges of graft and extravagance in building appropriations. In local Berkeley affairs, the same reform spirit was active, be it the adoption of a Progressive city charter in 1909, the election of a Socialist mayor in 1911, a sanitation campaign "Starve the Fly," or Werner Hegemann's City Beautiful plan for Berkeley and Oakland (published 1915).

Post Office and Supervising Architect rhetoric of the era was consistently cost and efficiency-conscious. The marble and granite and oak that look so rich today were chosen not just for local and national glory, but for *endurance*—even under the reformed regulations, marble was allowed in the lowliest post offices "where sanitary conditions demand." Detail after finely crafted detail turns out to have been standard utilitarian post office equipment—utility defined to include not just



The Post Office under construction, December 1, 1914. Seen across Milvia Street is the Home Telephone Co. Building (Coxhead & Coxhead, 1908; demolished 1964). In the right background is the Y.M.C.A. Building (Benjamin G. McDougall, 1910). This is #15 in a series of construction photos, of which BAHA has several. BAHA Archives, gift of Jerry Sulliger.

economy but the credo that “no other Government of-
fice or place so thoroughly belongs to the people.”

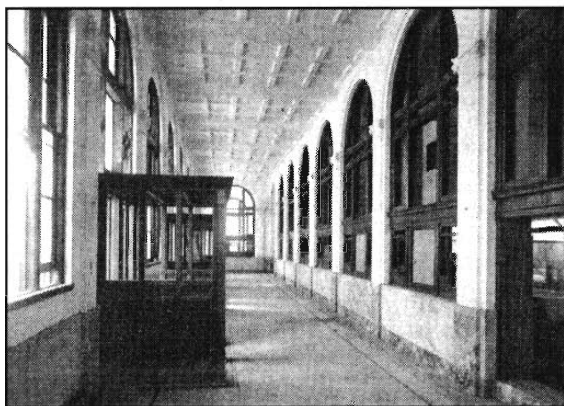
The glassed-in vestibules [one survives at the center doors] were prescribed to protect employees from drafts, the glass and grilled service windows guarded stamps and money, and the tall windows above them were so that “the operations in the workroom may be seen from the lobby. Sympathetic and friendly relations...will be prompted by giving the patrons the fullest opportunity to understand what is done in the post office.” It is as if the building was designed from the clerks and customers out. Even the arcaded façade seems to owe as much to the standard six-foot-wide service window units, and the desire for light and visibility, as to Supervising Architect J. K. Taylor’s 1901 decision “to adopt the classic style of architecture in order that the public buildings of the U. S. may become distinctive in their character.”

The arcaded, tile roofed, Renaissance design of the Berkeley Post Office has echoes all over the country, including very similar ones in Santa Cruz and Chico. Some date from as early as 1898, others into the 1920s, and the perfectly matched rear section of the Berkeley building was added as late as 1931. One source of the continuity was the sheer size of the Supervising Architect’s bureaucracy: 253 in 1913, about the size of the State and Justice departments. Another was that the four supervising architects who served between 1897 and 1939—Taylor; Oscar Wenderoth, who presided over the Berkeley building; James Wetmore; Louis Simon—were all of the same Beaux Arts generation

born around the 1860s. They were men who took seriously their “mission of architectural education to every part of the country.”

Very much in this tradition were the Treasury art projects (often called WPA art but technically a different program) that adorned federal buildings, especially post offices, during the Depression. Berkeley has two good examples: regional-primitive local history in Suzanne Scheuer’s mural around the postmaster’s door [now the elevator door], and David Slivka’s sculpture at the east end of the arcade showing heroic postal workers forwarding a parcel “From U.S.A. To All Mankind, Truth Abode, On Freedom Road.”

Condensed from an article written by Betty Marvin for BAHA’s architecture series in the Berkeley Gazette, and first published on August 31, 1980.



The lobby of the almost-completed Berkeley Post Office. The Architect & Engineer, October 1915.

2012 BAHA PRESERVATION AWARDS

BAHA is proud of our long history of encouraging and recognizing historic preservation long before it became known as “the ultimate green sustainable stewardship.” We celebrate the best of preservation and restoration projects in Berkeley that have been brought to our attention and nominated.

In recent years and decades, there has been continuing restoration and reuse in Berkeley’s commercial districts, and we watch as scaffolding and plastic wraps come off. This year we call your attention to two noteworthy projects: the former Fidelity Bank building (Walter H. Ratcliff, Jr., 1925), and the Weisbrod Building of 1930 at University and San Pablo, where original details have been revealed in the first of three businesses located there. Both restorations are the work of architect Jim Novosel, preserving the heritage of Berkeley.

Big thanks are due to the Awards Committee: Richard Ehrenberger, Mary Lee Noonan, Carrie Olson, Sally Sachs, and Jane Edginton, Chair, for their time, dedication, and fine judgment. Special thanks to Carrie Olson our President, who, once again, created the superb power point presentation of each awarded building. Heartfelt thanks, also, to this year’s owners, who have welcomed the Awards Committee into their homes and lives, and to the other principals in the projects, who have cooperated with the Committee in every way.

Look for these inspiring preservation successes. We ask for and encourage your help to nominate any outstanding preservation work newly completed in the next year, and remember, these are the greenest buildings of all!

COMMENDATIONS

1. Thomas A. Cuthill House, 1614 Spruce Street
(*James W. Plachek, architect, 1914*)

for Exterior Restoration

Sarah Rahimian and Chris Harrelson, *owners*

Regan Bice, *architect*

Jay Thayer, *landscape architect*

Gregory Paul Wallace, *engineer*

Jetton Construction, *contractor*

James W. Plachek, the prominent architect responsible for the neighboring landmark North Berkeley Congregational Church (1913), designed this Prairie-style residence for the treasurer of the H.C. Macaulay Foundry and his family. In the course of modernizing the interior, the current owners refurbished the unaltered exterior. A newer brick garden wall was removed, and the new colors spotlight the beautiful original windows.



Cuthill House. Daniella Thompson, 2012.

2. Thomas C. Petersen House, 1100 Spruce Street

(*F. R. Peake Co., designer, 1914*)

for Exterior Restoration

Jennifer Doebler and Pat Kelly, *owners*

Liesl Geiger, Studio Geiger, *architect*

Judy Kameon, Elysian Landscapes, *landscape architect*

Monte Stott, Monte Stott & Associates, *engineer*

Ken Winfield, Winfield Construction, *contractor*

Situated on a gore lot, this multi-gabled and bracketed Arts & Crafts residence is clad in redwood shiplap siding below and board-and-batten above, opening numerous small-paned windows onto two streets. The house was designed for a petroleum executive by Frederick Peake,



Petersen House. Daniella Thompson, 2012.

a prolific builder and developer turned building designer. The current owners, who acquired the house in 2009, undertook a comprehensive renovation project from foundation to roof, wishing to stay true to the original exterior and interior design.

The work included seismic and systems upgrades, major renovations to the kitchen and bathrooms, reclamation of basement space for living area at the garden level, restoration of exterior redwood surfaces and fenestration, and installation of a fire-safe zinc shingle roof—all done with great care and a conscientious effort to incorporate the handmade spirit of the Arts & Crafts ethic. As a bonus to the neighborhood, new sidewalk landscaping provides a lovely streetscape.

AWARDS

1. Thousand Oaks Urn Project, Great Stone Face Park, Triangle Park, & Indian Trail

for Historic 1910 Urn Replication and Restoration
City of Berkeley, *owner*

Trish Hawthorne and Elizabeth Sklut, *project co-ordinators*
Jim Horner, University Landscape Architect, *landscape architect*

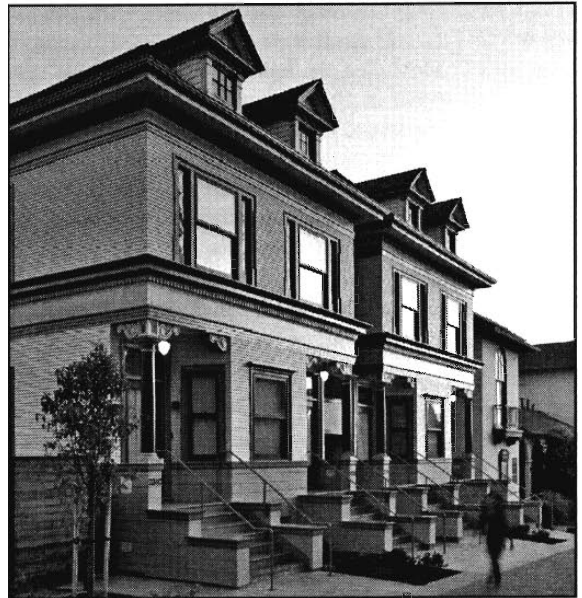
Michael Casey, Casey Designs, *mold and urn fabricator*
Sarita Waite, *sculptress*
Michael McCutcheon, *general contractor*
Monte Stott, *engineering consultant*
Jim Duvall, *cement contractor*

When John Hopkins Spring opened Thousand Oaks in 1909, he “branded” his new subdivision by placing 20 or more large, Maxfield Parrish-style urns around the tract. A hundred years later, only one original urn—at Indian Trail and The Alameda—remained.

Since 2003, members of the Thousand Oaks Neighborhood Association have raised over \$20,000 with the aim of restoring the surviving urn and recreating new ones. In 2009, a \$7,600 grant from the U.C. Chancellor’s Community Partnership Fund supplemented the grass roots donations, giving the project a boost.

A mold was made from the existing urn, and its missing lip was recreated by artist Sarita Waite, who had sculpted the bears at the Marin Circle Fountain. U.C. Landscape Architect Jim Horner assisted in the selection of a fabricator with extensive historic preservation experience, and two new urns were cast. In August 2011, they were placed in Great Stoneface Park and in a small triangle park at intersection of The Alameda and Yosemite Road.

The new urn at Stoneface Park. Anthony Bruce, 2011.



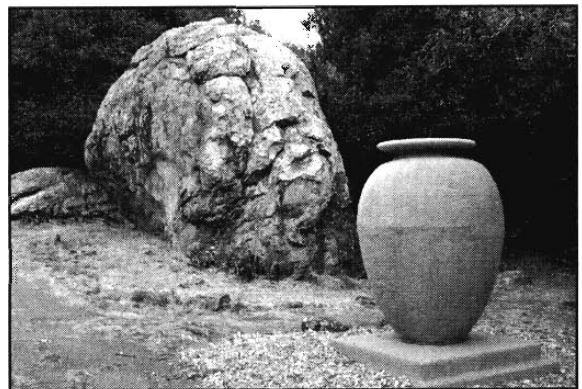
Bancroft House. Provided photograph, 2012.

2. Bancroft House (formerly known as Canterbury House), 2334 Bancroft Way

(Flats for J.C. McMullen, H.P. Nelson, builder, 1902)
for Exterior Restoration

Hudson/McDonald LLC, *owner*
Barbara Winslow, JSW/D Architects, *architect*
Susi Stadler, *associate architect*
Bill Lynch, Berkeley Structural Design, *engineering*
Kaufman Construction, Inc., *contractor*
John MacKenzie, *onsite superintendent*

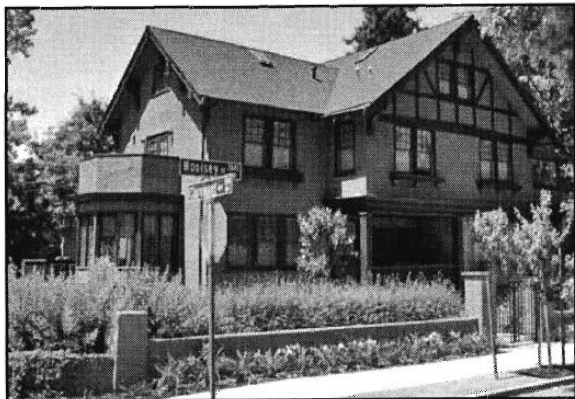
A century ago, streets like Durant Avenue and Bancroft Way were lined with substantial homes, many of them (like BAHA’s McCreary-Greer House) built in the Colonial Re-



vival style. Bancroft House, is one of a diminishing stock of survivors.

Built for J.C. McMullen, the four-unit apartment house was designed to appear as twin Colonial Revival houses, conforming to the scale and style of the neighboring houses. In its most recent incarnation, it housed foreign and American students who were part of the Canterbury Foundation's exchange program. As is so often the case with somewhat marginal student housing, the property deteriorated.

Convinced that this property could be restored, developers Evan McDonald and Chris Hudson, with architect Barbara Winslow of JSWD Architects, did it right.



Suckling House. Daniella Thompson, 2012.

3. Loretta & Alfred Suckling House, 2844 Woolsey Street *(Charles O. Clausen, architect, 1911)*

for Exterior Restoration and Garden Design

Donna Terazawa and Robert Deutsch, *owners*

Lorin Hill, *architect*

Jeff Altmann, Altmann & Associates, Inc., *building contractor*

Robert Trachtenberg, Garden Architecture, *landscape design and installation*

Marie-Jeanne Dyer, MJ Interiors, *interior designer*

Prolific San Francisco architect Charles Oliver Clausen designed this striking house at the tender age of 25. His clients, the mysterious Sucklings, who arrived from Vancouver earlier in 1911, lived here for only a few years, disappearing just as suddenly as they had appeared.

Over the years, the house changed hands and was divided into four apartments. The current owners first saw it in September 2009, while looking for a small *piéd-à-terre* for their yearly Berkeley visits. The property had just been foreclosed by a bank after the previous owners had spent hundreds of thousands of dollars on misdirected attempts at improvements over several years.

Painstaking corrective reconstruction and restoration included rebuilding or replacing all the diamond leaded glass windows to retain historic authenticity. The formerly disastrous "construction yard" grounds enclosed by an awkward 18-inch-thick concrete wall were transformed by Robert Trachtenberg into graceful garden spaces, artfully modulated to provide semi-private outdoor gathering areas for the residents. Sidewalk plantings enhance this handsome corner property and the busy intersection on which it stands.

4. Barnes-Hardy House, 2909 Ashby Avenue

(Wolfe & McKenzie, architects, 1910)

for New Arts & Crafts Kitchen

Catherine and Gantt Galloway, *owners*

Jerri Holan & Associates, *architect*

William Cain, S.E., *engineer*

Steffan Smith, Smith Remodeling, *contractor*

Contractor Oliver W. Barnes enjoyed a very busy and very brief Berkeley career, almost entirely centered on the 2900 blocks of Ashby and Russell. In 1910, he built eight speculative houses on these streets, often using plans from pattern books published by well-known architects such as Henry L. Wilson and Alfred E. Gwynne of Los Angeles or Wolfe & McKenzie of San Jose. This handsome half-timbered house was the home of a machinery manufacturer whose son went on to become a celebrated professor of physics at MIT.

Like the Hardys, the current owners have lived here for several decades. The front and side façades remain unaltered, but an overhaul of the rear half of the main floor by architect Jerri Holan made possible a more functional layout with a larger kitchen facing the garden.

An old hutch original to the kitchen was refurbished, while new ceiling box beams echo existing beams in the living and



dining rooms. Unique window and door casings were replicated from existing ones throughout the house and give the kitchen its vintage character. Soapstone, marble, and butcher-block counters serve different tasks, and the linoleum floor enhances the period ambiance.

Hardy kitchen.

Jerri Holan, 2012.



Clarke House. Daniella Thompson, 2012.

5. Johanson-Clarke House, 1805 Rose Street

(Gustaf Johanson, builder, 1910)

for **Extensive Restoration**

Christy and Evan McDonald, *owners*

Gary Earl Parsons, *architect*

Juri Komendant, *engineer*

Peter Bilbao, *contractor*

Gustaf Johanson, a Finnish immigrant who built numerous houses throughout Berkeley, apparently constructed this charming Brown Shingle as a spec. The first resident owners were transplanted San Franciscans and their son, a bank employee. Following the father's death several years later, mother and married son relocated to Bakersfield.

The current owners spent many patient years in the house before embarking on a major remodel, which included rebuilding the front and rear porches and the upper balcony, interior renovations and restorations, and reshingling.

Imagine the surprise of the contractor and his crew when they removed the original shingles from the side of the house and found a portrait of the original builder, signed by Gustaf Johanson himself!

6. The Berkeley City Club, 2315 Durant Avenue

(Julia Morgan, architect, 1929)

for **Façade, Window, and Pool Restoration; and Elevator Installation**

Berkeley City Club, *owner*

Ed Hunkele, Berkeley City Club, *building engineer*

Landmark Heritage Foundation, *project manager*

Robert Hamilton, Berkeley City Club, *consulting manager*

John Maillard, *consultant*

Rob Browne, Rainbow Waterproofing & Restoration, *contractor*

James A. Silva, Avalon Glass Works, *window restorer*
Kathleen Horn Glass & Arthur Horn, Heaven Hill and Pacific Railroad, *contractor*

Riley Doty, Doty Tile, *tile contractor*

Michael Walsh, Nataire Corporation, *contractor*

Fred Butler, La Bella's Pool Service, *contractor*

Shannon Fontan, Fontan Building Demolition, *contractor*

Bruce Moore, Empire Elevator Company, *contractor*

John Moran III, Syska Hennessy Group, *engineer*

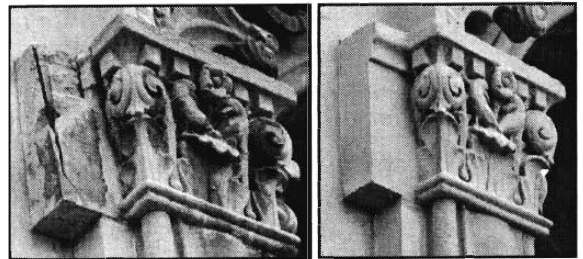
Anne-Catrin Schultz, A/C Design, *designer*

One of only three California Historic Landmarks in Berkeley, the venerable Berkeley City Club is an 82-year-old treasure overseen by the Landmark Heritage Foundation, a non-profit dedicated to preserving the building. Recently, LHF's fundraising efforts made possible three restoration projects.

Over the past eight decades, natural forces have taken a toll on the concrete walls and leaded-glass windows of the City Club's façade. Wall repairs included matching the existing stucco, tile, and texture, resculpting both hand-made and cast details, and repairs to the parapet. Leaded and non-leaded windows were repaired by a specialist and reinstalled. Finally, the surface was waterproofed.

Julia Morgan's plans included two elevators, but owing to financial constraints, only one was installed. A second elevator has now been added, and it matches the existing elevator in all details, including the Roto-Dial landing indicators.

The swimming pool's three rusty filter tanks were replaced with stainless steel tanks that meet LEED standards. A large area of missing tiles at the shallow end of the pool was restored by Riley Doty. As part of the pool project, the locker room was remodeled with new shower fixtures and paint.



A City Club capital, before (on left), and after. Berkeley City Club and Carrie Olson.

7. Lueders-Roe House, 1330 Albina Avenue

(Ira A. Boynton, 1889; Thomas E. Roe, 1972–2011)

for **Design and Restoration**

Cynthia and Scott Stanfield, *owners*

the late Thomas Roe, *master builder and visionary*

Martin Patiño, *master carpenter*

Glenn Martin, *civil engineer and trustee*
Jacques De Kervor, *carpenter*

Thomas Eldon Roe (1943–2011) was a designer-builder of the rarest breed. Combining an unerring eye for beauty, uncompromising craftsmanship, and a deep knowledge of architectural styles, he was also a compulsive collector of heirloom-quality salvaged materials and fixtures, which he incorporated into the houses he restored in San Francisco and the East Bay.

In 1972, Roe acquired and moved into the historic Lueders residence, one of the first six houses built in Peralta Park. Over the next four decades, he remodeled the dilapidated Victorian with great flair and ingenuity, turning it into one of the great showcase houses of Berkeley. Over the years, and despite two major fires, he added a second turret for better visual balance; meticulously restored the original ground-floor rooms; created showcase bedrooms, bathrooms, a kitchen and a sunroom with salvaged vintage materials and fixtures; built a magnificent suite in the attic space; and planted an exuberant garden featuring a world-class collection of palm trees.

Roe, who died a few months before work on the house was completed, left a lasting legacy in this, his masterpiece.

8. First Church of Christ, Scientist, 2619 Dwight Way

(Bernard Maybeck, architect, 1910)

for Extensive Restoration

Membership of First Church of Christ, Scientist, Berkeley, *owner*

Fred R. Porta, Executive Director, and Judy Porta, Board Member, Friends of First Church, Berkeley, *project managers*

Paul Nachtsheim, Architectural Resources Group, *preservation consultant*

Andrew Scott and Loring Wylie, Degenkolb Structural Engineers, *engineering*

Gary Linowski, Treeline Construction, Inc., *contractor*

Berkeley Choate, Walter Mork Co., Inc., *sheet metal work*

Cathy Garrett, PGAdesign, Inc., *landscape design*

How do you save a treasure—not from the wrecking ball or a major calamity, but from the slow, grinding effects of entropy as building components gradually wear out and decay? Friends of First Church, the non-profit, non-denominational organization led by Fred and Judy Porta, has given us a model for this heroic scale of preservation at its best.

The most important building in Berkeley by unanimous



Lueders House. Daniella Thompson, 2006.

consent, First Church of Christ, Scientist is the acknowledged jewel in the crown of our most important architect, Bernard Maybeck. After a century, the church building was suffering from deferred maintenance and challenged by new construction standards. Recognizing its problems, both structural and financial, the Portas and their colleagues took action.

With extraordinary imagination and energy, they persuaded a stellar range of donors, both national and local, to fund the needed restoration projects. The Getty Foundation, the National

Park Service's "Save America's Treasures" program, the National Trust and American Express "Partners in Preservation" initiative, and the U.C. Berkeley Chancellor's Community Partnership Fund all awarded the Friends substantial grants, which, combined with matching private donations, enabled them to assemble an outstanding group of professionals and craftspeople and undertake major preservation projects.

Completed projects include a Historic Structures Report; replacement of the leaky roof; a seismic retrofit of the 1910 church and the 1929 Sunday School addition, including restoration of the Bubblestone wall in the latter; an ADA upgrade; replacement of the boiler with a modern furnace; landscaping restoration based on Maybeck's 1910 and 1929 drawings and color palette; and negotiation of a Preservation Covenant for both interior and exterior features. Friends of First Church continues to raise funds for preserving this unique structure.

Judy and Fred Porta's work, done entirely on a volunteer basis, is an extraordinary gift to the community.

*First Church
roofline.*

Carrie Olson, 2012.



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!

Daniel J. Alvarez
C.E.N.A.
Miriam P. Clara
Gary A. Deluhery
Jane Ellis & Jack Litewka
Anne Feste
Janet & Todd Gracyk
Ruth Anne &
Michael Grove
Helen Kozoriz
Jason Laub
James Matson
Charles M. McCulloch
Teresa McGuire
Athan Magganas
Sara McMains
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CALENDAR OF EVENTS

AUG – OHA WALKING TOURS

Through August 26. Tours will include: “Rust Belt” by Betty Marvin and “Civil War Mountain View Cemetery” by Dennis Evanosky. \$10 OHA members; \$15 general; \$5 children 10–16 years old; free for children younger than 10. Five-tour discount pass: \$40 OHA members; \$60 general. Information & reservations: (510) 763-9218 or info@oaklandheritage.org

AUG & SEP – BHS DANCE EXHIBIT

“Early Days of Dance in the East Bay” Thursday-Saturdays 1 to 4 pm. 1931 Center Street. Info: www.berkeleyhistoricalsociety.org or 848-0181.

SEP 6 – BHS DANCE CELEBRATION

“Celebrating Berkeley’s Temple of Wings and Isadora Duncan Dance.” Photographer Margaretta Mitchell will share her footage of Temple of Wings dance; Mills College dance historian, Ann Murphy, will discuss early modern dance in the context of California history; a performance of Duncan dance by Duncan dance specialist Lois Flood. 7:30 pm; Hillside Club, 2286 Cedar Street.

SEP 9 – SOLANO STROLL

BAHA’s booth will be near Ensenada Avenue at this ever-popular street fair. 10–6 pm.

SEP 25 – BAHA LECTURE

“Preservation Incentives.” Explore the economic tools and incentives for historic preservation. We will discuss the benefits to property owners, local communities, and the region. The last in the “Community Preservation: Preserving the Past to Build the Future” series, co-sponsored by the California Preservation Foundation and the City of Berkeley. 7:00 pm; no charge. Location TBA.

NOV – BAHA JULIA MORGAN TOUR

To celebrate “Julia Morgan 2012”, BAHA is preparing a special tour of Julia Morgan buildings near the University campus. Time and date TBA.

MAY – BAHA SPRING HOUSE TOUR

Watch the mails and BAHA’s website for details and date of this annual event.