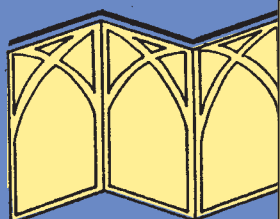
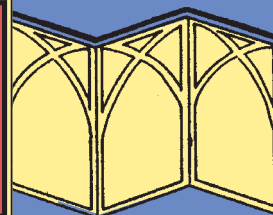


BERKELEY ARCHITECTURAL HERITAGE ASSOCIATION



# THE BAHHA NEWSLETTER



NO. 143

HOUSE TOUR NUMBER

SPRING 2014

## SPRING HOUSE TOUR, MAY 4





ALONG ROSE WALK

# THE BAH NEWSLETTER

NO. 143

SPRING 2014



ALONG ROSE WALK

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*COVER PHOTO: Rose Walk by Daniella Thompson, 2014, showing the walk designed in 1913 by Bernard Maybeck and two of the cottages designed by Henry H. Gutterson in 1923.*

*ABOVE: Two views of Rose Walk. Anthony Bruce, 2014.*

### WEBSITES YOU SHOULD KNOW

• BAH's website includes notices of coming events, a complete list of Berkeley landmarks, illustrated essays, and much more: <http://berkeleyheritage.com/>

• BAH also maintains a blog where stories and notices of immediate interest are posted in a timely manner: <http://baha-news.blogspot.com/>

• BAH is on facebook: <https://www.facebook.com/berkeley.architectural.heritage?ref=hl>

*CORRECTION. Jeannie De Vries was inadvertently left off the list of members of the Preservation Awards Committee in the last Newsletter.*

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## GIFTS TO BAH

**Jerry Sulliger:** his collection of University of California yearbooks (*Blue & Gold*) up through the early 1950s; and three novels by Berkeleyan Warren Cheney.

**Dan Thornton:** 1916 photo of the Seely family standing on the idyllic, tree-lined 2700 block of Elmwood Avenue.

**Nichol Lawrence:** 1938 plans for the Gilmore House on High Court (James W. Plachek).

**Gifts to the McCreary-Greer House Fund:** Chris & Jane Adams, Dmitri Belser, Anthony Bruce, Susan and Joe Cerny, Jane Edginton, Steve Finacom, Judith Frisk, Neysa Garrett, James Grandison, Glen Jarvis, Ann Killebrew, Stephanie Manning, Beverly Matson, John McBride, Leila Moncharsh, Carrie Olson, Sally Sachs, Jim Sharp, Arlene Silk, Jerry Sulliger, Daniella Thompson, Katie Whitmer, and Michael Yovino-Young and Alison Teeman.



*"Elmwood, 1916. Theodosia and Mother (Holmes, of Holmes Book), Bobby Seely and Ralph Seely."*

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*Produced March-April 2014. Contributing writers this issue: Susan Cerny, John English, Daniella Thompson*

# PRESIDENT'S MESSAGE



It's been a crowded nine months since the last Newsletter. BAHA has been under construction this winter and spring, with electrical upgrades in the house and the urgent rebuilding of the porch for the BAHA office. The work has been a strain on the staff, which has borne up well.

Despite our best intentions, this Newsletter is very late. We open with a celebration of our dear friend Henrik Bull, as well as news of the University Art Museum. In the centerfold is publicity for BAHA's principal annual event, The House Tour. The Tour is our main fundraiser, and engages a large crew of volunteers. Every year, we hope to sell more tickets and see more members and guests. Please consider inviting your friends, from whatever corner of the Bay Area. The Rose Walk is a spectacular site—the nearby Rose Garden will be in bloom, and the houses as wonderful and interesting as ever. Please join us there on Sunday, May 4th.

To speak of another tour: five pages of this newsletter are filled with a report by John English on Downtown developments. It's time for all of us to take these pages in hand, and stroll the streets of downtown Berkeley. From Berkeley Way south to Kittredge large developments are being proposed. There has been precious little news in the press about these buildings. You may be surprised at their size, and their cumulative impact. The Great Western building from the late 1960s may be matched by much bulk and mass. For instance, the Bank of America building and plaza may be replaced by a hotel of 16 stories. It will be curious to see how this project interfaces with the new Berkeley Art Museum, taking shape in and near the former UC Press building. So start at the now open corner of Berkeley Way and Shattuck Avenue; walk south to the BART rotunda at Center Street, which BART intends to demolish and replace with a different kind of entrance—at a cost of some millions of dollars! Proceed to the front of the Shattuck Hotel and then go around the block to Harold Way; the scale of that proposed project is awesome. Then head west, past the threatened main Post Office to the Civic Center Park, and consider the fate of the now-empty City Hall.

So walk two tours this spring: the festive House Tour on May 4th and your own private (and free) stroll around the core of Berkeley. The two realms are more related than you might imagine. Consider what these developments could do to the Berkeley you now see.

As ever, BAHA can use your help. We need volunteers throughout the year; donations are always welcome. With thanks for your continuing support,

John McBride, President

*The rickety old porch is gone!*



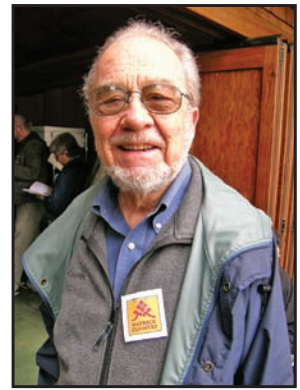
## HENRIK BULL, FAIA (1929–2013)

WITH the death of Henrik Bull in December, BAHA lost a dear friend. A modern architect who received his training under William Wurster when the latter was Dean of the School of Architecture at MIT, Henrik Bull was one of BAHA's first presidents, serving in 1977–78. He had been a Berkeley resident for over 40 years and frequently attended BAHA events with his wife, Barbara.

Henrik's connection with BAHA began in the mid-1970s, when four public school buildings (John Muir, Willard, Cragmont, and Jefferson) were threatened with demolition. Along with Carroll Brentano, Loren Partridge, and Anthony Bruce, Henrik visited the schools in order to identify historic features to be preserved. The campaign to preserve the four buildings was only partially successful. Willard and Cragmont schools were demolished and replaced with new buildings. John Muir is still a public school, and Jefferson was sold and is now the private Crowden School.

During Henrik's presidency, BAHA began focusing its attention on Downtown Berkeley. Installed in a new downtown office provided by the City of Berkeley, BAHA obtained and administered several grants for historic surveys. In 2009, in conjunction with BAHA's Spring House Tour, *Maybeck Country: Hillside Houses of the Early- and Mid-20th Century*, Henrik delivered the lecture *Bay Area Architecture of the 1950s and 1960s*, through which the public became acquainted with his early ski cabin designs and major resort projects.

In recent years, Henrik devoted a great deal of time and work in the cause of saving the Berkeley High



*Henrik Bull at the Maybeck Country house tour. Daniella Thompson, 2009.*



*Henrik Bull (center) at a press conference at the Willard Jr. High School demolition. Anthony Bruce, 1976.*



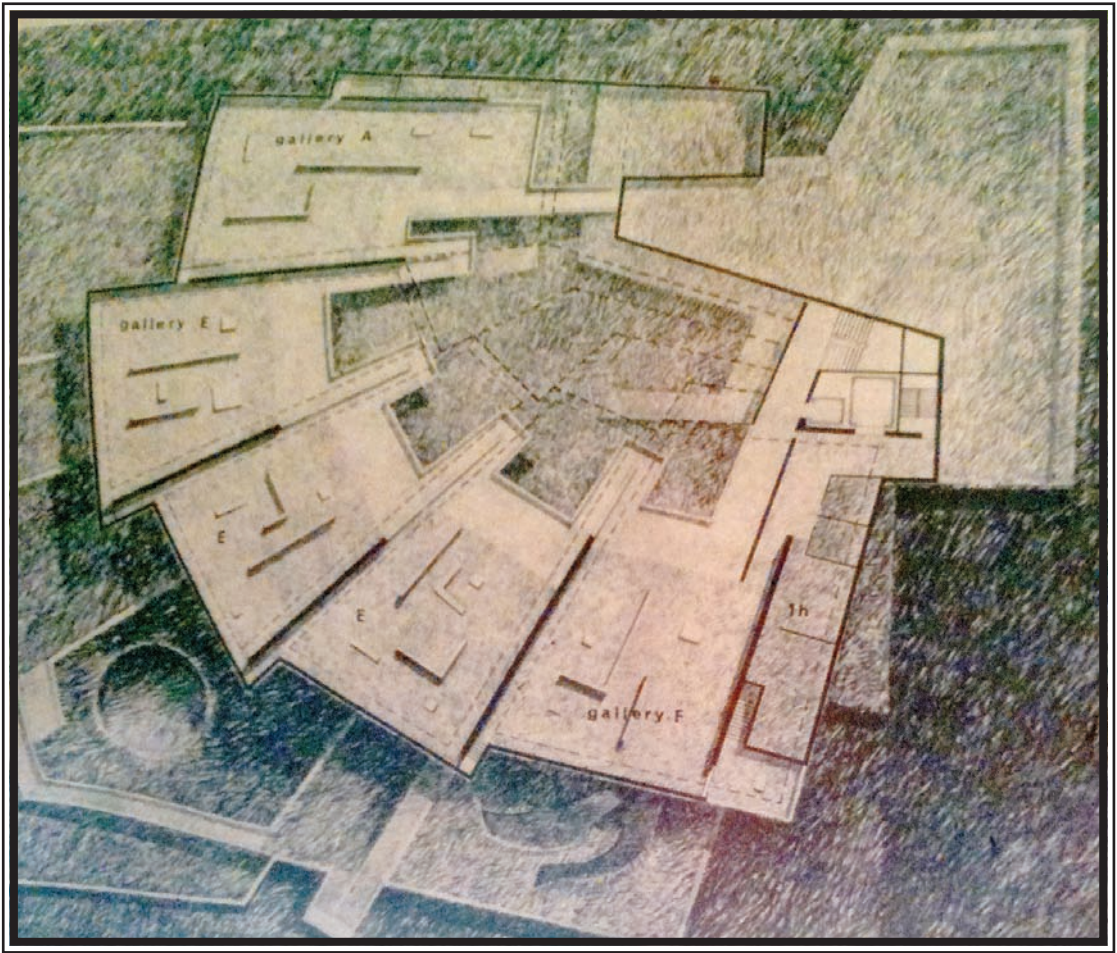
*BAHA Art Deco party in an Art Deco auto showroom. L to r: Bianca Bruce, Henrik Bull, Anthony Bruce, Lesley Emmington, Shirley Dean. Robin Freeman, 1976.*

School Gymnasium (William C. Hays, 1921). He drew up a proposal for reuse of the Old Gym that unfortunately was not adopted by the Berkeley School Board. In August 2010, Henrik co-led the Berkeley High School portion of a BAHA walking tour in Berkeley's Civic Center.

Most recently, on October 14, 2013, Henrik participated in a panel following the screening of the documentary *Coast Modern*, in which he is featured.

Most Bay Area residents are acquainted with Henrik's 1981 design for the Golden Gate National Recreation Area's Bear Valley Visitor Center in Point Reyes' Olema Valley. The barn-like structure was designed to blend in with the historically significant ranching culture in the area.

—Daniella Thompson



*University Art Museum, conceptual sketch. Drawn by Richard Jorasch, c.1965; courtesy of Ron Wagner.*

## THE UNIVERSITY ART MUSEUM

For nearly a decade, BAHA has pursued the landmarking of this bold and monumental building. In 2012, the University Art Museum was designated a City of Berkeley Landmark. On the following page, John English describes a most worthy achievement, the placement of the Museum on the National Register of Historic Places. John is too modest to trumpet his role in this effort; with support and encouragement from BAHA, John has spent a good part of this last decade in writing and rewriting the application for the UAM. Also, in the debates over planning of the Southside and the Downtown (see pages 10–14), as well as free lance advice on zoning, land use, and transportation, John has been an exemplary and persistent volunteer for BAHA. We owe him much.

Susan Cerny must deemed the dean of Berkeley Preservationists: a most veteran member of the BAHA Board, a volunteer for numerous events and programs, and the author of *Berkeley Landmarks* (BAHA, 2001) and *The Architecture of the San Francisco Bay Area* (Gibbs Smith, 2007), she contributes a charming account of the origins of the University Art Museum. Thanks to her, we have these remarks from Ron Wagner.

## BERKELEY MUSEUM MAKES THE NATIONAL REGISTER

THE previous issue of the BAHA Newsletter told how a revised application, prepared for BAHA, had been submitted for listing the University Art Museum (now called the Berkeley Art Museum and Pacific Film Archive) in the National Register of Historic Places. Subsequently, three BAHA members went to Sacramento on November 8 and spoke in support at a meeting of the State Historical Resources Commission, which then voted unanimously to endorse the nomination. Soon afterward, the nomination was forwarded to Washington for review by the National Park Service. Finally in January, the welcome news came that the museum is officially listed in the National Register.

There are few other National Register listings of Bay Area buildings constructed after 1950, so the museum is now in rare company. The other listings include the Donald and Helen Olsen House, built in Berkeley in 1954; the Unitary Plan Wind Tunnel constructed in Sunnyvale's Ames Research Center in the early to middle 1950s; some Eichler developments built in Palo Alto in the middle or late 1950s; the San Francisco Public Library's North Beach Branch, which opened in 1959 but is slated to be demolished soon; the initial portion of Sea Ranch, built in Sonoma County in 1965; the Marin County Civic Center, the two biggest ele-



*University Art Museum, entrance on Bancroft Way. Craig Buchanan, 1978.*

ments of which were completed in 1962 or 1969, but other structures within which opened in 1971 or 1976; and a Mosswood Road house in Berkeley constructed in 1975 but based on 1939 plans by Frank Lloyd Wright. It appears that the University Art Museum, which opened in 1970, is the region's nearly youngest structure that is listed in the National Register. The museum is also the Bay Area's only National Register-listed building that displays the important style called Brutalism.

The placement of the University Art Museum in the National Register is a notable step toward duly honoring our region's Modern heritage.

## UNIVERSITY ART MUSEUM DESIGN CONCEPT: THE BACKSTORY

by

*Susan Dinkelspiel Cerny*

IN January 2014, Toby's Feed Barn Gallery in Point Reyes Station displayed an exhibit called "Architecture: Eight Visions." One of the eight visions consisted of many conceptual pencil sketches, drawn on tracing paper, of the University Art Museum in Berkeley. They dated from the mid-1960s and were the work of the architects Ron Wagner of Point Reyes Station and Richard Jorasch of San Francisco.

A telephone call to Ron Wagner revealed to me the

story behind the design for the museum's fan-shaped galleries.

After studying landscape architecture at the University of Wisconsin and receiving an architectural degree from the University of Illinois, Ron headed west, "following the setting sun." He arrived in San Francisco in 1965 after spending a year with the visionary Paolo Soleri in Scottsdale, Arizona in a work/study habitat. Along with inspirational study for conceptual

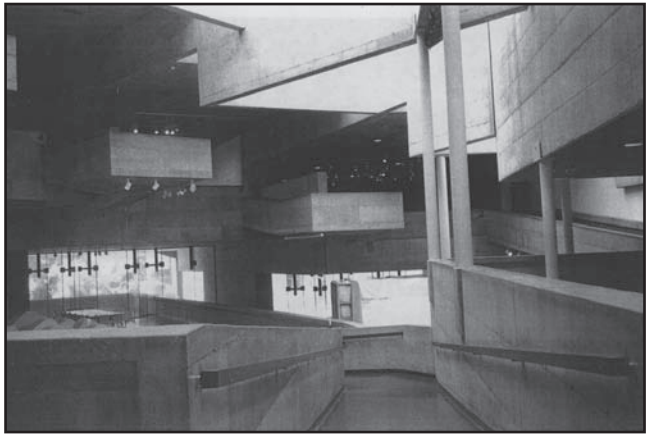
design with Paolo, he learned the craft of casting bronze bells.

With portfolio in hand, he visited various architects' offices, looking for work. He left his portfolio at Mario Ciampi's office, and a few days later Richard Jorasch, an architect in Ciampi's office, gave him a call. Ciampi wanted to enter the University of California's National Competition for a new art museum in Berkeley, sponsored by the student body.

Ron and Richard began sketching in Ciampi's office, but soon decided that they needed to work outside the crowded office. They made a deal with Ciampi that they would leave the office and go off payroll . . . with the provision that if they won the competition, they would receive the prize money and credit for the design.

The two architects created the conceptual plan for the fan-shaped gallery building and entered the first phase of the competition. In a two-round elimination contest, there were over 360 entries in the first round. Seven, including theirs, were selected for the final round.

Ron and Richard opted to remain off-payroll for the final round and continued to work at Ron's Twin Peaks apartment, finalizing floor plans, building elevations,



*Atrium and ramps, University Art Museum. John English, 2011.*

section cuts, and structural solutions. The designers had to prove that their concept could actually be built—and within budget. According to Wagner: “Mario had an intuitive instinct about structural concepts and with the engineer, Isadore Thompson, conceived the massive structural ‘T Columns’ that support the fan-shaped cantilevered floor levels.”

Wagner, Jorasch, and Ciampi won the final round. The rest is history—and the building came in under budget!

After the museum was completed, Ron stayed on for a short time in the Ciampi office but eventually left to pursue his own architectural practice. I met Ron early in the 1970s at his design studio in Stinson Beach, where I found him also making bells inspired by Paolo Soleri. Ron currently has his architectural practice in Point Reyes Station.

Richard Jorasch continued to work with Ciampi until the office closed, and then pursued his love of painting as a fine artist in San Francisco.



*University Art Museum, entrance on Bancroft Way. Craig Buchanan, 1978.*

# Maybeck's ROSE WALK and Surroundings

SPRING HOUSE TOUR TO BE HELD ON SUNDAY, MAY 4



THE BERKELEY HILLS abound in scenic paths and byways, many of them vestiges of the early twentieth century, when commuter traffic was largely based on the Key System's trains and streetcars.

Each weekday, morning and evening, hill dwellers on their way to and from work in San Francisco and Oakland bounded up and down the shortcut paths that connected their residential streets with the traffic arteries along which the streetcars ran.

Although the Berkeley Path Wanderers Association has identified 136 named paths in Berkeley, it is safe to say that none of them is as famous as Rose Walk, whose name has spread virtually around the world. Its gracefully curving double stairway, "elephant pink" stucco, and carefully tended flowerbeds,

surrounded by rustic cottages, continue to charm visitors from far and wide.

Like many notable street improvements in the districts lying directly to the north of the University of California campus, Rose Walk owes its distinctive appearance to the members of the Hillside Club and its moving spirit, Bernard Maybeck.

In 1908, the People's Water Company, owner of Berryman Reservoir, leased the land surrounding the reservoir to the City of Berkeley and the Hillside Club for 15 years at \$1 per year. Around 1910, the first plans for a path on the Rose Street right-of-way just south of the reservoir were drawn up by City Engineer J.J. Jessup. None of Jessup's half a dozen or more plans found favor with the Hillside Club or the neighbors.

The following year, the Hillside Club took matters into its own hands by forming a committee, which raised path-building funds by subscription from the neighbors. Maybeck donated his design services. His plans called for the path "to be constructed of concrete, bordered with hedges of roses and decorative trees."

Rose Walk was completed in July 1913. Ten years later, the great Berkeley Fire wiped away

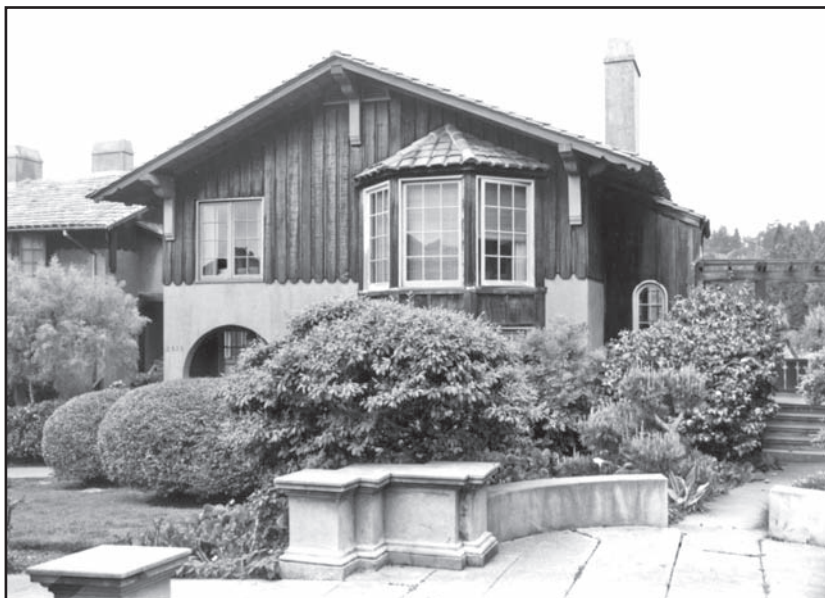


*A hidden garden that will be included on the May 4th house tour. Daniella Thompson, 2014.*

the entire built environment in the neighboring Wheeler Tract. The houses built after the fire gave the neighborhood an entirely new appearance. Brown shingles no longer dominated the streetscape, but architects channeled their creativity in new directions, no less picturesque than the old.

Today, the Wheeler Tract consists of houses built primarily in the 1920s and clad mostly in stucco, although brick, shingle, and board-and-batten make an appearance here and there. The 1920s saw the flowering of period revival and storybook styles, and variations of these idioms are abundant on the hillside slopes.

On this tour, you will have the opportunity to see an interesting palette of architectural expressions reflecting the varying sensibilities of their creators. Open on May 4th will be two redwood houses by Bernard Maybeck from 1907 and 1924; a Spanish Colonial Revival house designed



*One of the Gutterson-designed duplexes on Rose Walk. Anthony Bruce, 1992.*

by Ernest Coxhead for his son; architect William I. Garren's own storybook-style home; the house John Galen Howard designed for himself and his family (with a memorable library addition designed by Julia Morgan for the second owner); Spanish Colonial Revival villas by Walter Rattliff, Warren Perry, and the Newsom firm; a Mid-Century house by Roger Lee; and a redwood post-Fire house designed by W. T. Richards.

As usual, tour tickets will be available for purchase the day of the tour. The location for the ticket booth has not been determined. If you plan to buy tickets that day, please check the BAHA website closer to May 4th ([berkeleyheritage.com](http://berkeleyheritage.com)).



*Baluster at entrance to Rose Walk. Anthony Bruce, 2014.*

#### **TOUR VOLUNTEERS WANTED**

*Please contact BAHA if you would like to volunteer the day of the tour. Call 510-841-2242 or send an e-mail to [baha@berkeleyheritage.com](mailto:baha@berkeleyheritage.com) (include your address and telephone number if you have not volunteered before). Volunteers are assigned one of two shifts and receive complimentary admission to the houses during the other two hours.*

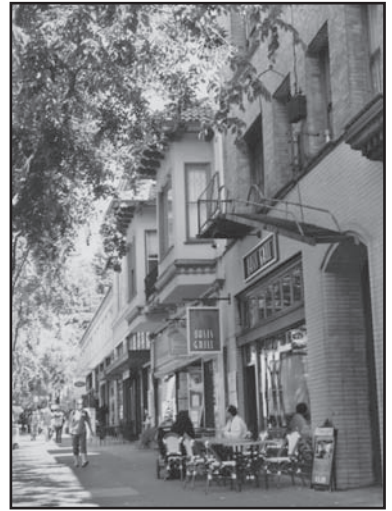
## PRESERVATION AND GROWTH IN OUR DOWNTOWN

**D**OWNTOWN Berkeley's heritage of historic buildings is "exemplary and vital," as stated in the Downtown Area Plan that the City Council adopted in March 2012. The Downtown Area Plan (DAP) speaks of harmonizing "the twin goals of preserving and enhancing historic resources, and encouraging new and complementary development." It goes on to say, "It is fundamental to the Plan that, with appropriate design guidelines and regulations, both goals can be achieved and complement each other." Now, two years after the plan's adoption, is that vision actually being respected? Do current projects truly jibe with the DAP's nice words? How will or would they really affect Downtown's historic buildings, streetscapes, and skyline? Though evidence so far is mixed, there is much cause for preservationists to worry.

In any case, Downtown is getting a major wave of new development. Within the DAP's plan area (which is generally bounded by Martin Luther King Jr. Way, Oxford/Fulton Street, Hearst Avenue, and Dwight Way) five substantial projects have by now obtained City approval, and some of them are already under construction or quite soon will be. They will range in height from four to six stories and contain a total of 484 dwelling units, and most will also have ground-floor commercial use. Applications—or (regarding one of them) a pre-application—have been submitted for four taller projects, from eight to eighteen stories high. These would provide a total of 478 dwelling units and 293 hotel rooms, and all of them would also have lower-floor commercial use.

### • ACHESON COMMONS

Of the already-approved projects, the biggest is Acheson Commons. This project includes most of University Avenue's north side from Shattuck to Walnut Street as well as Walnut's entire west side up to Berkeley Way. It requires removing the two historic brown-shingle houses on Walnut. Along University, the project will prominently impact three historic one-story commercial buildings, two of which are designated Landmarks. While their existing façades will remain, these one-story buildings will get topped, behind some tiny setbacks, by five added stories. Such disproportionately big additions don't comply with the Secretary of the Interior's Standards for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings. Quite arguably, they also conflict with the Downtown Area Plan's own call for additions to historic buildings to be compatible with them in "scale." In the case of Acheson Commons, the conflict is mitigated by how the new upper façades' designs will relate sensitively to (while also being distinguishable from) the retained first-story façades and arguably will also resonate with the character of various nearby historic buildings. But if in future other small-scaled downtown Landmarks were to get topped by less sympathetically designed extra stories, the results could be disastrous.



*South side of Center Street between Shattuck and Oxford. John English.*



*Perspective drawing of Acheson Commons as it will appear from Shattuck and University Avenues. From "Acheson Commons Clarification Set Addendum," by Kirk E. Peterson & Associates Architects, June 5, 2013.*



*Perspective drawing of proposed StoneFire building. From “StoneFire, 1974 University Avenue, Berkeley, CA,” by Johnson Lyman Architects et al., February 2014.*

• **STONE FIRE BUILDING**

One of the currently proposed developments is called “StoneFire” and would be at the University Avenue/Milvia Street intersection’s southwest corner, on a lot that doesn’t contain any historic resource (site of present Firestone building). The eight-story project’s façades would include various features meant to help the building blend with what a statement by the applicant called “the traditional imagery of the downtown.”

• **1951–75 SHATTUCK (A MIXED-USE PROJECT)**

A twelve-story residential and commercial building is proposed for the southeast corner of Shattuck and Berkeley Way. Most of the lot is now covered by a one-story commercial building (Hutchison & Mills, 1922) at least part of which has been called either “contributing” or “significant” by earlier documents. However, a consultant’s December 2013 assessment concluded that the structure is not a historic resource for purposes of CEQA (the California Environmental Quality Act). The proposed development’s efforts to relate to other Downtown buildings include using earth-tone terra cotta panels on the tower’s walls and designing ground-floor storefronts to have tile bulkheads.



*Elevation drawing of the proposed building’s west façade. From The Bay Architects et al., “Proposed Mixed-Use Residential Building (120’ Height), 1951–1975 Shattuck Avenue, Berkeley, CA 94704,” December 2013.*



*Elevation drawing looking west toward the Shattuck Hotel and upper stories of proposed The Residences at Berkeley Plaza (behind the hotel). From “Additional Application and CEQA Materials for the Residences at Berkeley Plaza Project,” by Rhoades Planning Group et al., January 23, 2014. Drawing by MVEI (MVE Institutional, Inc.).*

## • THE RESIDENCES AT BERKELEY PLAZA

For the proposed development called The Residences at Berkeley Plaza—directly behind the Shattuck Hotel—two alternatives were submitted last June that differed as to whether there would be a large mid-block plaza and whether there would be a movie theater. But this January, a single revised version was filed that definitely proposes replacing the mid-block open space with a small plaza at the building’s southwest corner, and creating six “state-of-the-art” screening rooms. The development’s massing would be much the same as in earlier versions, with part of it to have eighteen stories and most of the rest to be twelve stories high. Façade design has been somewhat reworked (with one of the changes being to make some expanses much glassier). But it partly still has a “could-be-anywhere” look, and it does not adequately respond to its special surroundings. The development’s impact on historic resources would be major. The entire block bounded by Shattuck, Harold Way, Allston, and Kittredge is a designated Landmark site; yet everything that is now on half of it, including the 1926 Hinks annex designed by Walter Ratcliff, would be obliterated. The tall and bulky new building could visually overpower surrounding landmarked structures including the Shattuck Hotel itself and the former Armstrong College and Elks Club buildings across Harold Way. Furthermore, the new building would invade the historically very significant view corridor from the Campanile steps on the University of California campus to the Golden Gate. For the obviously needed Environmental Impact Report about the project, City staff has estimated that the public scoping process will start in May.

## • 2129 SHATTUCK (A MIXED-USE HOTEL HIGH-RISE)

In December, what the City calls a “pre-application” was submitted for a project tentatively dubbed “2129 Shattuck.” This development would be on the site of the Bank of America’s present one-story building (E. Paul Kelly, 1974) and parking lot, which itself contains no historic resource. Though the project would include various four-story or even lower portions, much of it would be sixteen stories high. The first four floors would have banking and other retail or office uses, while all the upper floors would be for a major hotel. The shallow four-story portion immediately alongside Shattuck Avenue would in its height and facade pattern abstractly echo the adjacent designated Structure of Merit at 2109 Shattuck, but otherwise the project’s design shows no substantial effort to

harmonize with nearby historic resources. The proposed sixteen-story portion, basically as wide as it is tall, is better describable as a tall “slab” than as a “tower.” Seriously interfering with north-south views, it would have a major impact on Downtown’s skyline. It would be nearly twice as wide as the new (enacted in 2012) Downtown zoning normally allows.

Downtown’s visual character depends not just on buildings but also on light poles and other features in street rights-of-way and open spaces. The DAP’s Policy HD-2.2 says to “[m]ake sure that within subareas where historic resources are concentrated, building alterations, new construction and [please note:] public improvements are designed with particular concern for compatibility with their surroundings.” One such subarea extends roughly along Shattuck from Durant to University Avenue; the DAP even says to consider designating there a “Shattuck Avenue Historic District.” In 2013 the City Council adopted the Downtown Area Streets and Open Space Improvement Plan (SOSIP). The SOSIP says that street elements generally should establish a consistent appearance, “reinforce Downtown’s historic character,” and “have a traditional appearance”—and that exceptions generally should not be made where historic resources are concentrated along Shattuck and University.



*Elevation drawing of 2129 Shattuck project’s south (Center Street) side. From “2129 Shattuck: A Mixed-Use Hotel High-rise in Downtown Berkeley: Initial Submittal for the City of Berkeley,” by Center Street Partners, LLC, et al., December 20, 2013.*

along Shattuck from Durant to University Avenue; the DAP even says to consider designating there a “Shattuck Avenue Historic District.” In 2013 the City Council adopted the Downtown Area Streets and Open Space Improvement Plan (SOSIP). The SOSIP says that street elements generally should establish a consistent appearance, “reinforce Downtown’s historic character,” and “have a traditional appearance”—and that exceptions generally should not be made where historic resources are concentrated along Shattuck and University.

## • CONSTITUTION PLACE / BERKELEY BART STATION

Crucially positioned on Shattuck Avenue is Constitution Place, the sizable plaza that includes the BART station’s main entrance and a prime bus stop. Armed with a big Federal grant, BART has been working with City staff on a project that may radically change the plaza and its features. Supposedly the new design is still evolving and drawings like the one partially reproduced here are just “conceptual.” But such drawings and other descriptions of the project raise serious issues. One of them involves the station’s prominent rotunda, which the project designers evidently intend to demolish and replace with some-

*Conceptual illustration of potential changes at Downtown BART Plaza. From Alameda County Transportation Commission, “Application for FY 2012/2013 Coordinated Program Funding for Berkeley Project 1: BART Plaza & Transit Area Improvements” (sponsoring agencies City of Berkeley and BART, implementing agency BART), Feb. 2013.*



thing very different. Though opinions about it vary, some preservationists feel the long-familiar rotunda (David Termohlen, 1968; built 1972) should be kept. Another issue involves the character of the plaza's future elements, which as shown thus far in conceptual drawings apparently would ignore the concern that public improvements within a historic setting should be carefully designed to respect and reinforce it as quoted above from the official DAP and SOSIP language. (Were the project's designers even aware of that concern?) For environmental review of the BART Plaza project, BART is the lead agency. BART staff don't anticipate doing an EIR. Instead they expect to issue, tentatively in late April, a draft Initial Study/Mitigated Negative Declaration, and hold a public meeting within the ensuing 30-day comment period. Because the BART Plaza project involves Federal money, there will also be a "Section 106" process to consider potential impact on historic resources.



*The BART station rotunda, as depicted in the architect's rendering dated 1968. BAHA Archives.*

Preservationists should watch and participate in the relevant City and/or other review of all the above-described proposals—and of still-to-emerge proposals that could also impact our historic Downtown.



*This Mike Roberts postcard from the 1970s, published by the Berkeley Chamber of Commerce, is entitled "BART Station, Downtown Shattuck Avenue." It shows the newly completed BART rotunda on Shattuck at Center, an especially prominent above-ground structure in the BART system: not merely a slit in the sidewalk for either stairs and/or an escalator, in and out of the system.*

## 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!*

Teresa Baum  
Susan Blake & Joel Kaufmann  
Kimberly Butt  
Ford Dallmeyer  
Amy Di Costanzo  
Gavin Di Stasi  
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*One of the tour houses and its garden. Daniella Thompson.*

# CALENDAR OF EVENTS

## APR 24 – A BERKELEY HISTORY CHAT

Stephen Barton: *Stitt Wilson, Berkeley's First and Only Socialist Party Mayor*. 7:00 pm, Berkeley History Center, Veterans Memorial Building, 1931 Center Street, Berkeley. Last in a series of four informal lectures featuring local experts. Co-sponsored by BAHA and the Berkeley Historical Society. \$10, by reservation only. Call 848-0181 or visit [berkeleyheritage.com](http://berkeleyheritage.com)

## MAY 4 – BAHA SPRING HOUSE TOUR

*Maybeck's Rose Walk*. 1 to 5 pm. \$45/\$35. See story page 8 and also visit [berkeleyheritage.com](http://berkeleyheritage.com) to check on member discounts.

## MAY 29 – ANNUAL MEETING & PRESERVATION AWARDS

Thursday evening at the Hillside Club in Berkeley. The Annual Membership Meeting



is a requirement of our by-laws, as is the election of officers and directors that will be held during the meeting. A buffet dinner is being planned. After the business meeting, the 2014 Preservation Awards will be presented. This popular annual ceremony is an opportunity to publicly recognize the meticulous restoration work that has taken place in Berkeley during the prior year.

## JUN 4 – BAHA FRIDAY OUTING

Cohen-Bray House (1882), Oakland. 11:00 am. \$15, by reservation only. This remarkable Eastlake-style house remains in the hands of descendants of the original family and is the home of the Victorian Preservation Center of Oakland. Original furnishings (and wallcoverings!) are still in place. Visit [berkeleyheritage.com](http://berkeleyheritage.com) (Calendar of Events listings).

THE BERKELEY ARCHITECTURAL HERITAGE ASSOCIATION  
– in celebration of the centennial of a famous Berkeley pathway –  
ANNOUNCES ITS

39th ANNUAL SPRING HOUSE TOUR  
AND RECEPTION

Maybeck's **ROSE  
WALK**  
and Surroundings



SUNDAY, MAY 4, 2014

one to five o'clock

\$40 general admission

\$30 BAHA member

Call 510-841-2242 to volunteer at the tour or reception.  
For additional information, please visit [berkeleyheritage.com](http://berkeleyheritage.com)

