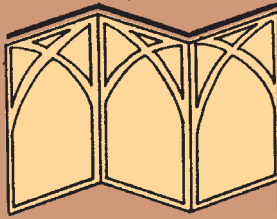
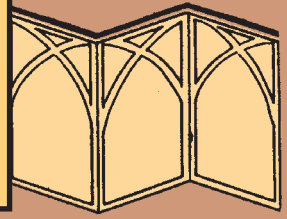


BERKELEY ARCHITECTURAL HERITAGE ASSOCIATION



THE BAHHA NEWSLETTER



NO. 147

PRESERVATION AWARDS NUMBER

SUMMER 2016





Wallen & Jacomena Maybeck House

THE BAHHA NEWSLETTER

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Maybeck Studio

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WEBSITES YOU SHOULD KNOW

- BAHHA's website includes upcoming events, a list of Berkeley landmarks, illustrated essays, and more: berkeleyheritage.com
- BAHHA maintains a blog where notices of immediate interest are posted: baha-news.blogspot.com
- BAHHA is on facebook: [facebook.com/berkeley.architectural.heritage?ref=hl](https://www.facebook.com/berkeley.architectural.heritage?ref=hl)

Cover: Campbell House, an award winner. Steven Finacom, 2016.

Top left: Mike Parsons, 1971, BAHHA Archives.

Top right: Dimitri Shipunoff Collection, BAHHA Archives.

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WELCOME NEW MEMBERS

BAHHA welcomes the following people who have joined BAHHA since the last Newsletter went out.

Janet Anderson	Mary E. French	Julie McCray	Sally Smith
Daina Dravnieks Apple	Jim Furuichi	Lawrence Morris	Gunther Stein
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Randal Brandt	Cynthia Hanson	David P. Otero	Helena Wills
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Tom Brown	Maya Hiersoux	Otterson	CONTRIBUTING
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Denise Carlson	Thom Janzen	Petersen	Neale McGoldrick
Mark P. Choi	Cynthia Johnson	Steve Rabinowitsh	Jasmin & Jay Mumford
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Todd Darling	Felix Kramer	Lois M. Rosewood	Campoamor
Marciarille DeLong	Kathy Krohn	Phyllis Rothman	Samantha & Chris
Rajiv Dholakia	Karen LaCuesta	Jennifer Russell	Cook
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Doug Donaldson	Jenny & Clif Linton	James Schubert	Cynthia Li & David
Maria Eder	Renate Lohman	Colin Searles	Hochschild
Fred Etzel	Kevin Mak	Roger G. Silverman	Marcia Luperina &
Jessica Fleming	Nelson Massengale	Carol Simpson &	Stanley Goldberg
Gertrude Forte	Suzanne McAlpine	Russell Wilcox	

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Contributors: Jeannie deVries, Jane Edginton, John English, Mary Lee Noonan, Carrie Olson, Sally Sachs, Daniella Thompson

MESSAGE FROM THE OFFICE

THIS NEWSLETTER ISSUE is primarily devoted to preservation successes, but there are also always preservation struggles underway to save historic resources in Berkeley. We want to call attention to these current issues.

Members will remember the heated controversy over the proposed 2211 Harold Way project, an 18-story luxury high-rise in Downtown Berkeley that would compromise the historic Shattuck Hotel, demolish the beloved Shattuck Cinemas—with no absolute guarantee the theaters would return—and partially block the world famous views of the Golden Gate down Campanile Way. BAHA was part of the vigorous but unsuccessful community efforts to reform and reduce the size of this project, and reduce its impacts on historical resources.

After the development was approved by the Berkeley City Council, a number of public spirited citizens who had been appalled at the flawed environmental review process and City procedures filed two law suits. These are now making their way through the legal system, and some hearings will be in August.

Landmark Legal Action, an ad hoc citizens organization, is raising funds to defray the costs of one of the suits. Community members can make donations in support online at www.landmarklegalaction.com PayPal and credit card donations may be made through the web address. There are also updates on the lawsuit at that web address. Paper checks may also be sent to Landmark Legal Action, P.O. Box 12111 Berkeley, California 94714.

Another battle over an historic hotel is shaping up around the Claremont Hotel. Although it lies within Oakland City limits, the hotel joins the U. C. Campanile as one of the most prominent landmarks set against the backdrop of the Berkeley hills. The Campanile dates to circa 1915; the hotel to 1906. The hotel owners have proposed constructing some 45 condominiums on part of the expansive property, possibly adding parking garages, and making other modifications. Some of these changes could compromise the property, particularly cherished views towards the grand hotel from the grounds and surrounding streets.

Neighbors and others concerned about the project have formed a citizens group and are lobbying the City of Oakland to conduct especially rigorous review of the proposed project. You may remember that BAHA was active in the successful effort to landmark the Claremont Hotel in 2002, after an earlier proposal to build on the property. The new group is called Neighbors Against Claremont Property Expansion. Watch the BAHA website and the newsletter for more information.

Another summer non-preservation project: the interior of an intact duplex at 2710-12 College Avenue (Fred Voorhees, 1908) has been stripped to the studs, the work of a local design firm. It is one of Berkeley's most impressive brownshingles and was included in the State Historic Resources Inventory. We hope they will not paint the redwood shingles, as they have done on past projects in Berkeley.

—Anthony Bruce, Executive Director

BERKELEY'S LATEST LANDMARK

On July 7, the Berkeley Landmarks Preservation Commission voted 7-0-1 to designate the **Yazdi Building** (William I. Garren, 1933), 2010-12 Telegraph Avenue at Howe Street, a landmark. The charming Storybook-style structure originally housed both the business and residence of Ali and Marion Yazdi, who were prominent in the early days of the Baha'i faith in the United States. Designed by William Garren—and his only commercial structure in Berkeley—the picturesque building with its high gabled roofs and dramatic show

window have long been admired on a stretch of Telegraph Avenue where many other historic structures have been lost. From 1969 to 1992 the building was home of the Robert Bruce gift and antique shop. The building has changed hands a number of times in recent years and some exterior features have been lost with successive owners. Steven Finacom and Daniella Thompson co-authored the application. The landmark designation is not yet firm; it could be appealed to the City Council.

GRANT-ASSISTED INTENSIVE STUDY PROPOSES A DOWNTOWN HISTORIC DISTRICT



Shattuck Avenue viewed southward from University Avenue. John English, c. 2010.

IN 2015 a huge step was taken toward duly recognizing Downtown Berkeley’s historic resources. Completed and acknowledged was a grant-assisted consultants’ report that makes a detailed and persuasive case for a proposed Shattuck Avenue Downtown Historic District.

BACKGROUND

A very basic concern of Berkeley’s Downtown Area Plan (DAP), which was adopted in 2012, involves what the plan calls the area’s “exemplary and vital” heritage of historic buildings. During the DAP’s preparation, a pertinent major “reconnaissance level” historic survey, by the consulting firm Architectural Resources Group (ARG), had looked at structures throughout the Downtown plan area as well as some right outside it.

The DAP’s Historic Preservation & Urban Design chapter points out:

Downtown’s most important historic subarea includes the buildings along Shattuck Avenue from about University to Durant, as well as some buildings on side streets. Despite some unfortunate remodelings, this main street has retained its basic visual character.

And accordingly, language under the DAP’s Policy HD-2.2 says:

Consider creating a “Shattuck Avenue Historic Dis-

trict” that would generally include buildings along Shattuck Avenue between University Avenue and Durant Avenue.

In connection with the Acheson Commons project on University Avenue, developer Equity Residential contributed money to assist in completing historic resource survey work in Downtown. Then the City used that money as a local contribution to get matching funds from the California Office of Historic Preservation under a competitive grant program that involves federal money under the National Historic Preservation Program. In combination, these funds were used in paying consultants to do the needed “intensive level” surveying for a potential historic district along Shattuck.

SURVEY PROCESS

For the consultants, the City selected Archives & Architecture, LLC—which by December 2014 had defined a tentative study area and begun its surveying. This included photographing from the public right-of-

way each property involved, and taking detailed notes. Among the consultants' other research was intensively delving into archival material in the BAHA office. In this and other regards, BAHA and members thereof were quite helpful. The consultants filled out appropriate "DPR523"-series forms for each property.

Meanwhile, and throughout the study, the Landmarks Preservation Commission provided general oversight, especially through its Ad Hoc Survey Subcommittee that held many relevant meetings. Also involved were City staff including the LPC's Secretary, Sally Zarnowitz.

By mid-2015, drafts of the main survey report, and of DPR523-series forms for individual properties, became available. Diverse comments and revisions ensued. Finally, in September, the LPC endorsed the result. The City sent that to the State's Office of Historic Preservation, which accepted it.

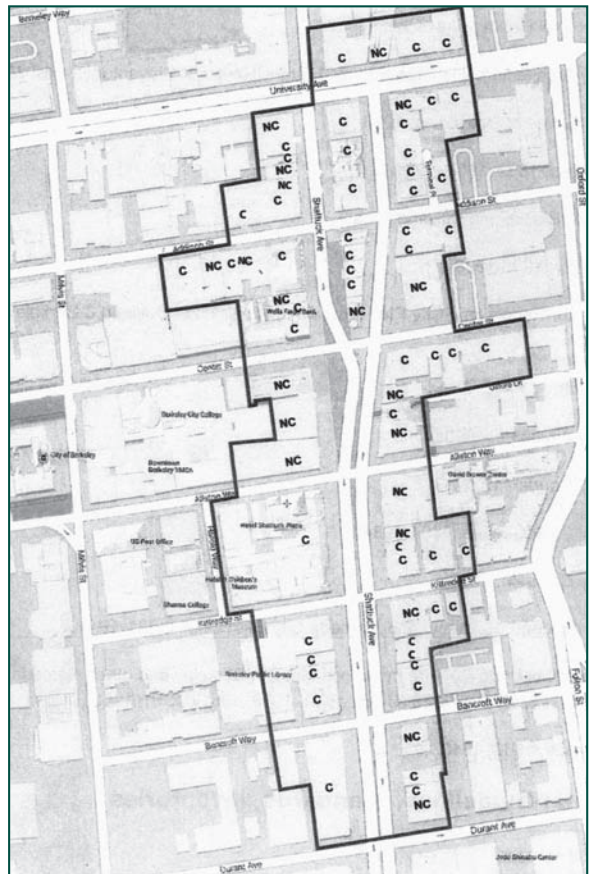
SURVEY PRODUCTS

The consultant-prepared report is titled "Shattuck Avenue Commercial Corridor Historic Context and Survey." Its summary refers to the area as having an "enduring sense of historic place."

The report's lengthy main portion includes extensive information on the area's history and functions, building types and styles, and notable architects; assesses the area's significance, historic integrity, and spatial extent; and proposes a specific Shattuck Avenue Downtown Historic District. It identifies the district's historic "period of significance" as being from 1895 (about when the oldest surviving buildings were constructed) to 1958 (when rail transit along Shattuck ceased and Downtown began a short period of commercial decline). Appendices contain DPR523-series forms, many of which involve multiple pages, for the scores of included individual properties and a "DPR 523D" form, also involving multiple pages, for the proposed district as a whole.

A hard copy of the report is in the BAHA office. The report can also be seen online, presently via http://cityofberkeley.info/Planning_and_Development/Home/Landmarks_Preservation_Commission.aspx.

On the webpage that brings up, click on the three links inside the "Shattuck Avenue Historic Context Statement and Survey Project" box.



The proposed historic district's boundary, with individual properties in it evaluated as either Contributors (C) or Non-Contributors (NC). Archives & Architecture, LLC, 2015.

The map above, from the consultants' report, shows the district's proposed boundaries. The district would include the properties that adjoin Shattuck from University Avenue to Durant, and would also include nearby ones along various side streets—such as on University's north side from Shattuck to Walnut Street, and on University's south side from Shattuck nearly to Milvia.

(The report comments that University Avenue's north side from Shattuck to Milvia could potentially be included but that, due to that frontage's lesser degree of historic integrity, its inclusion would need "further investigating.")

(continued on page 14)

2016 BAHA PRESERVATION AWARDS

At BAHA's 42nd Annual Membership Meeting, held at the Hillside Club on May 26, Jane Edginton, Chair of the Preservation Awards Committee, introduced the awards presentations (begun as an annual event in 1979):

"We are 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. We ask for and encourage your help to nominate any outstanding preservation work completed in the coming year, and remember, these are the greenest buildings of all.

"Special thanks are due to our dedicated and hardworking Awards Committee—Jeannie de Vries, Mary Lee Noonan, Carrie Olson, and Sally Sachs—for their time, dedication, and fine judgement. Special thanks to Carrie Olson, who again created a superb power-point presentation of each awarded project. Special thanks also to this year's owners who have welcomed us into their homes and lives, and to the other project principals, who have cooperated with us in every way."

COMMENDATIONS

1. Weltevreden (Moody House, now Tellefsen Hall), 1755 Le Roy Avenue

A. C. Schweinfurth, Architect, 1896 (*alterations, Michael Goodman, 1957*)

Commended for new windows, doors, and paint

Owners: Tellefsen Hall Association

Director General, Tellefsen Hall Association Board:

Carmen Erasmus

Window, Door, and Façade Restoration Architect:

Jerri Holan & Associates, AIA

Contractor: Alward Construction

Master Builder: Rafael Gonzalez

Project Manager: Steve Boswell

Main Door Carpentry: John Bray, Cerrito Woodworking

One of Berkeley's most celebrated residences of the early 20th century, Weltevreden was a unique clinker-brick structure featuring a stepped gable in the Dutch style. In the mid-1920s, the building became a fraternity house, and by the mid-1950s it was condemned and facing demolition. Architect Michael Goodman drastically altered it in 1957, lopping off the gables and building two stucco-clad floors in their stead.

The home of the University of California Marching Band since 1973, Tellefsen Hall underwent a seismic upgrade in 2000 that required removal and reinstallation of the clinker-brick cladding. At that time, the upper-story dormitory and bathroom windows were replaced with vinyl. By 2015, most of the windows were inoperable and required replacement.



Moody House (Tellefsen Hall). Daniella Thompson, 2016.

Fortunately, the replacements (62 of them!) are sturdy, high-quality aluminum windows with divided lights. Their installation also provided an opportunity to replace the humdrum metal entry doors with a pair of custom mahogany doors and matching sidelights, designed to recapture the elegance of the once imposing residence. The stucco walls, previously painted a mousy rose, received a warm color that complements the brick and wood.

Moody House, 1908 postcard, courtesy Anthony Bruce.





Ortman House. Daniella Thompson, 2016.

2. Henry Ortman House, 1824 Rose Street

Charles Westwood, Architect, 1909

Commended for Renovation

Owners: Amy Di Costanzo & Joel Grossman

Restoration Architect: Cecil Lee, FB Design Build, Inc.

Contractor: Amy Brueggemeyer, FB Design Build, Inc.

Originally the home of a dairy farmer, this rustic house with its charming diamond-paned windows has been owned by one family since 1955. Over the years, the owners made various alterations that weren't in harmony with the original features and compromised the building's historic integrity. Most notable among these was the expansion of the attic into a third floor for rental purposes, removal of a small attic balcony, and transformation of the open front porch, including removal of character-defining features and enclosure with sliding windows.

When the house was left to the next generation, the offspring set about righting the wrongs of the past. By now, the haphazardly transformed front porch on the west façade was dilapidated. The remodeled porch features tapered columns, flared siding, detailed beam-ends, and double-hung wooden windows that replicate the original diamond-paned ones in the rest of the house. Roof brackets that were removed years ago from the upper roof have been reintroduced. The west façade now proudly anchors the house to its prominent neighborhood corner.

The reshingled Hunt House. Daniella Thompson, 2016.

3. Thomas Hunt House, 53 Domingo Avenue

(moved from 1800 Spruce, 1964)

Maybeck & White, Architects, 1915

Commended for Reshingling

Owners: Carmen Casado and Toby Weiss

Shingling: Oliver Govers, Govers Sidewall Shingling

Presenting its narrow side to the street, this three-story Dutch Colonial Revival residence reveals only a small facet of its true appearance. Designed for the Dean of the College of Agriculture at the University of California, the house was built at 1800 Spruce Street, with its more articulated long side facing the street.

By the 1960s, development pressures had intensified around the campus, and the Hunt House was moved to its present location in 1964. Here it was turned 90 degrees to fit the narrow hillside lot, a lower floor was added, and the exterior was painted grey and blue.

In recent years, the shingles had begun to leak. Maybeck had designed the cladding with five layers of shingles, which were impossible to save and also impossible to replicate.

New owners sought and found a creative solution to the problem. The expanses of wall where five layers of shingles would not be visible received a plywood underlayer. Locations where all the shingle layers would be visible, e.g., around doors and windows, received the full five layers.

BAHA commends the dedication and ingenuity of this project, which has returned a venerable Maybeck house closer to its original appearance.



4. Theodore Barrett House, 1322 Euclid Avenue

E. Emerald Teicheira, Designer, 1924

Commended for Reconstruction

Owners: Regina & Allen Myers

Architect: Alex Korn, Catamount Design

Cabinetry: Steve Bradley, BC Cabinets

For 80 years, the flat-roofed Mediterranean-style Barrett House stood on Euclid Avenue, in the neighborhood south of the Rose Garden. Its last owner, a Slavic languages expert, died in 2001, aged 91. The house stood empty for a year, until the current owners acquired it from the estate in 2002.

It became evident that the house was in an advanced state of deterioration, and repairing it would have proved prohibitively expensive. The cost of building the house from scratch was lower than the cost of renovation, and that is what the new owners chose to do.

They replicated the general front façade, the arched window niches and pilasters, and the window place-



Barrett House. Daniella Thompson, 2016.

ment, adding front steps and door. The new roof is hipped and clad in clay tiles, and the stucco walls are tinted in hues of burnt sienna, evoking the Mediterranean atmosphere of the original house.

AWARDS

1. Rasmus Pedersen Bakery and Residence, 2828 McGee Avenue

Store (*Hughson & Donnally, Designers*), 1911; residence (*designer unknown*), 1913

Awarded for Extensive Renovation

Owners: Thea Sizemore & Patrick J. Kavanagh

Architect: Christi Azevedo, Azevedo Design

Contractor: Nathan Grant, Grant Construction

Tool Provider: City of Berkeley Tool Lending Library

In its first century of existence, this modest corner retail business-*cum*-residence suffered many ignominies. Housing first a bakery and later a grocery store, the Colonial Revival building gradually lost most of its defining features. Its shiplap siding was covered over with imitation brick veneer; its large shop window was replaced with a clerestory slit; an ugly band of vertical plywood siding girded the ground-floor walls; the stairs to the residence lost their stepped parapet; and the wooden window sashes were replaced with vinyl.

In November 2013, after 500 days on the market, the vacant building was acquired by a passionate pair of young artists and printers from West Oakland whose imagination recognized a diamond in the rough. Zoning restrictions in this R-2 district—a limitation for



Pedersen Bakery and Residence. Daniella Thompson, 2016.

most would-be buyers—eliminated competition and made it possible for the couple to establish a live-work space incorporating their family residence, art studios, and custom letterpress printing business.

“We originally thought we were working with 750 square feet of residential space,” said Thea Sizemore and Patrick Kavanagh, “and then our architect, Christi Azevedo, introduced the idea of lifting the building to gain almost an additional 987 square feet. After all the work and rezoning, we ended up with a massive 2,185 sq. ft. residential space and 721 sq. ft. commercial

space. Beyond that, Christi encouraged us that we were not crazy to buy this ugly-duckling property. Our contractor, Nathan Grant, was open to our scrappy budget and could see our dream of a live-work lifestyle. Nathan’s love of wood (and real materials) encouraged us to return the façade to the original redwood siding.”

Owing to budgetary limits, the plan to replicate the old shop window fell by the wayside. The original stepped stair parapet couldn’t be replicated because it didn’t meet code. In compensation, the fake brick veneer was stripped off to reveal intact shiplap siding, as well as the N. Stone’s Grocery sign covered over in 1942. The residential ground floor gained a door and a double window matching the one directly above.

In the storage space under the residence, the walls were discovered to be lined with rare old Oakland Tribune stereotype mats. Underneath the mats, there was another layer—this one composed entirely of grocery crate facets, which were incorporated into the renovation project as interior stair risers.

Although not skilled in the building trades, the owners tried to do as much of the work as they could, in order to save money. They designed and installed the “crate staircase”; laid the tile in the bathrooms; dismantled the chimney and reused its bricks for a landing; assembled the kitchen cabinets; and crafted a wooden counter for the upstairs bath.

2. W. H. Marston Co. House, 1500 Arch Street

Eldridge T. Spencer, Architect, 1937

Awarded for Sensitive Restoration

Owner: Robert Silverman

Landscaping: Patrice Peterson

Cabinet Maker: Jim Davis, Wood Creek Co.

Electrician: Bob Jones, JESCO

Fence: Gerald Avitia

Heating: Josh Maderios, Anchor Heating & Cooling

Painter: Edgar Hernandez

Plumber: Jeff Albright, Albright Plumbing

Tile Setter: Vince Buescher, Buescher Straight Edge Tile

Decorator: Sally Power, Sally Power Interiors

A Queen Anne Victorian built for William Heywood in 1888 previously stood on this site. Capt. William Harrington Marston acquired it and lived here with his family until his death. The family demolished the 49-year-old Victorian and engaged architect Eldridge



Marston House. Daniella Thompson, 2016.

Theodore Spencer, a U.C. and École des Beaux Arts-trained San Francisco architect, to build a modern all-redwood house in its stead. In 1937, Spencer’s Streamline Moderne design would have been *le dernier cri*.

When the present owner purchased the house in 2014, he took possession of a building that had not been upgraded in a long time. Being a certified building inspector, he knew just what to do and how to do it. Knob-and-tube wiring was replaced, and the electrical service was upgraded from 30 Amp to 125 Amp. Water lines were repiped, and a tankless water heater installed in the garage. The furnace and ducts were replaced. Among the more visible alterations were the replacement of a kitchen window and the removal of a wall between the kitchen and the dining room.

Within and without, the Streamline Moderne details were intact, and the new owner preserved and enhanced them. Horizontal lines dominate, whether in moldings, trellises, or the new fence. Original cupboard doors were replicated where needed, and pure colors chosen for contrast with the taupe walls—window and roof trim are black, the front door is red, and white recessed bands wrap around the door. Old light fixtures found in the house were refitted for current use. New landscaping completes the tidy look.

3. Leola Hall Speculative House

(George N. Nash House), 2758 Piedmont Avenue

Leola Hall, Designer, 1909

Awarded for Extensive Renovation

Owner: Marjorie A. Bennett

Architect: Alison Keene, Slant Studio



Leola Hall House. Daniella Thompson, 2016.

Contractor: Eduardo La Torre, LTC Construction
Finish Carpenter: Mark Hurth
Painter: Edyn Alegria, EAG Painting and Decoration
Landscaper: Mario Oropeza

Built as a speculative house by the prolific Leola Hall, this charming brown-shingle house was soon acquired by an accountant and his family, who occupied the house for several decades.

Three years ago, the house changed hands, and the new owner found that nothing had been done to upgrade the structure in 42 years. So she undertook major work: the basement space was deepened and a new foundation poured; a laundry, family room, and bathroom were created; the upper parts of the house were all but gutted. Original woodwork was preserved, and original living room details, such as plastering and light fixtures, were kept. The fireplace was made smaller to fit an insert, while retaining the original bricks.

Upstairs, two bedrooms were combined into one master bedroom, while features like moldings and woodwork were preserved. Doors were widened. Several wonderfully modernized bathrooms were created.

The exterior, as well as the landscaping, also received attention. New windows were installed from the outside, the house was resingled, and the roof rafters milled to include distinctive outriggers.

4. U. C. Theatre (Now, UC Theatre Taube Family Music Hall), 2036 University Avenue

James W. Plachek, Architect, 1916

Awarded for Renovation

Owner: UC Theatre Taube Family Music Hall

Overall Vision: David M. Mayeri, Berkeley Music Group—The UC Theatre
BMG Construction Manager: David Bass
Architect: Robert Remiker
Sound Systems and Acoustic Treatments: Meyer Sound Labs
General Contractor: Todd Hess Building Company, Joe Sheets
Decorative Painting (Key Design Restoration): Richard Schaedel
Decorative Painting (Crests & Pillars): Rich Black

Built for Berkeley developers Luther H. Williamson and Richard H. Bradshaw, the U. C. Theatre is Berkeley's oldest surviving theater building with a mostly intact façade. It operated continuously as a cinema from 1917 until 2001, when the requirement for a costly seismic upgrade to the unreinforced masonry building brought about its closure. In 2002, the building was designated a City of Berkeley Landmark.

While a new use was being sought for the theater, David Mayeri, a Berkeley-born former manager at Bill Graham Presents, was looking for a venue for his proposed live music enterprise. The choice of the U. C. Theatre as his venue required reimagining the space to accommodate a different kind of audience. Sound



The U.C. Theatre in 1921. Plachek Collection, BAHA.

proofing was key, since Berkeley Rep is the neighbor to the rear, and the sound quality of the hall had to attain perfection.

While the exterior remains as it was, the interior space, rechristened The UC Theatre Taube Family Music Hall, is outfitted with a dance floor and a higher standing floor or, for some concerts, table seating. Sightlines to the rebuilt stage are optimal, and the Meyer Sound Laboratories' audio system is the most sophisticated available, and custom-tailored for the challenge of the space. Walls, floors, and ceilings have been extensively retrofitted to prevent sound or vibration leakage.

The UC Theatre's Education Program teaches young people the technical, creative, and business aspects of concert and event promotion through hands-on workshops, work-based learning, career pathways, and employment opportunities for young people.

BAHA and the entire community are delighted to see the venerable landmark being utilized again in a cultural capacity.

5. Chinn-Pratt House, 2512 Etna Street

Designer unknown, c. 1904 (*second floor added 1909*)

Awarded for Post-fire Rebuilding

Owners: Doris & Joseph Willingham

Architect: Renate Lohmann

Contractor: Robert Lewis, Capomastro Group

Consultant: Robin Strandberg

Public Adjuster: Robert Crown

This shingled Colonial Revival house was built as a speculative one-story cottage for investor Harry J. Chinn, a Napa Valley man whose two sisters owned—and briefly lived in—2510 Etna Street. About 1906, the cottage was acquired by George E. Pratt, an executive in Francis Marion “Borax” Smith’s Realty Syndicate. Pratt built the second story in 1909, adding bedrooms, closets, and a bathroom. Ten years later, while the house was owned by realtor Edwin E. Cox, a fire broke out upstairs, requiring replacement of the roof and plaster.

In the early 1920s, the house became the home of Merle Randall, a professor of chemistry, and his family. Following Randall’s death in 1950, his widow, Lillian, converted the residence into a student boarding house. In 1975, her heirs sold the house to the current owners, who returned the house to single-family use



Chinn-Pratt House. Daniella Thompson, 2016.

without changing too much of its altered layout.

On 5 July 2010, an electrical fire broke out in the rear of the house, destroying 30% of the building. The parts that weren’t burned suffered smoke and water damage. Most of the couple’s treasured objects, pictures, letters, and documents were lost. Looking on the bright side, the couple saw an opportunity not only to replicate but also to improve their old home.

The second floor, which had been a confusing rabbit warren, was redesigned to include bedroom-study suites for two adults. The laundry was moved to the second floor. Three beautiful bathrooms were created with vintage-style fixtures and tile. The former kitchen was replaced with a spacious cook’s showcase. A new dining room emerged from an old rear addition.

In its previous incarnation, the living-room fireplace featured a river-rock mantel that was at odds with the Colonial Revival door- and window-trims in the front rooms. The redesigned fireplace boasts an oxidized copper surround and a wooden mantel that echoes the classic pilasters in the room.

The owners thank their architect, Renate Lohmann; their first-phase contractor, Robin Strandberg; and their insurance adjuster, Robert Crown, for giving them back their home, better than ever.



Campbell House. Daniella Thompson, 2016.

**6. William R. Campbell House,
2815 Claremont Boulevard**

T. Paterson Ross, Architect, 1910

Awarded for Sensitive Restoration

Owners: Donna Przybylowicz & Abdul R. JanMohamed

Mason: Jason Wady, International Masonry Specialists

Proudly featuring a curlicued step gable and elaborate brickwork, the Campbell House is unique in Berkeley and instantly memorable to passersby on Claremont Boulevard. Its architect, the Scottish-born Thomas Paterson Ross, is perhaps best remembered for his Islamic design of San Francisco’s Alcazar Theater, originally a Shriners’ temple.

After over a century of existence, the venerable building was showing its age. The two chimneys were in bad shape—a mere push elicited movement. The front chimney was broken about 15 feet below the cap. The gable end had loosened as a result of the Loma Prieta Earthquake. Along the top of the southern wall, the brick veneer had come loose in long cracked rows; below these, the steel window lintels were bent.

Following a frustrating search for a qualified mason, the owners found Jason Wady of International Masonry Specialists. Bringing his European training and experience to bear, Wady attacked the job in stages. On the front façade, the gable and upper part of the chimney were stripped of damaged bricks. Rebar and straps were installed for the chimney, and the exposed gable received a waterproofing membrane. The chimney was rebuilt, and the gable parapet rebricked.

Along the southern façade, the loose bricks were re-

moved, revealing old rusty nails. The failed flat steel lintels were replaced with stainless steel angle lintels. Waterproofing membrane was applied to the wall; the remaining brick in the repair areas was reinforced with ties attached to wire and screwed to the studs; and the brickwork was rebuilt.

The house is now stronger and more earthquake resistant, ready for another century.

7. William Parsons House, 2924 Benvenue Avenue

Albert J. Mazurette, Architect, 1911

Awarded for Post-fire Rebuilding

Owner: Mary Hoff

Architect: Robin Pennell, Jarvis Architects

Contractor: Tom Alderson

This unique Arts & Crafts bungalow represents a pioneering design for accessible living. Designed for an elderly man confined to a wheelchair, it featured an access ramp, wide doorways, and a spacious central corridor, enabling easy movement along a single floor. The house was featured on BAHA’s 2008 Spring House Tour.

The Parsons House boasted a great deal of original wood paneling; handsome windows—both external and internal—with leaded art glass; pocket doors; and built-in cabinetry with stained-glass doors. During the Great Depression, long after Parsons’ death, the house was divided into two units. About 1971, speculative buyers developed the attic in a jury-rigged fashion, turning the house into a two-story structure that lacked a proper stairwell.



Parsons House. Daniella Thompson, 2016.

use. On October 3, 2012, an electrical fire broke out in the back. While the family members on site escaped safely, the rear third of the first floor and the entire second floor were destroyed, and much of the main floor sustained smoke and water damage.

The need to replace infrastructure was an opportunity to make the house more functional and correct past eccentricities. The second floor is now a legal apartment with its own street address and a proper stairwell, duly wainscoted in board-and-batten. A hidden sliding door that was discovered at the entrance to the living room is now utilized between the dining room and the new, enlarged kitchen. The magnificent leaded-glass sliding door between the corridor and the dining room was salvaged and is now gracing the living room entrance. On the main floor, bedrooms remain where they were, but superfluous doors were eliminated and bathrooms were reconfigured. Wood paneling, box beams, and windows were either refinished or replaced in kind. The single art-glass window that could be salvaged from the corridor is now lighting the stair landing.

The project is not entirely complete yet. The built-in dining room cabinets are still awaiting replacement leaded-glass doors. Between the two cabinets, a new stained-glass window may yet take the place of the one lost in the fire. BAHA salutes this admirable effort to restore as much original fabric as possible and to replicate the fabric that couldn't be saved. The owner thanks contractor Tom Alderson and his crew for the thoughtful restoration.

8. William Walter Rednall House, 1177 Keith Avenue

Designer Unknown, 1911

Awarded for Post-fire Rebuilding

Owners: Heidi Tarver & Raleigh Duncan

Architect: Robin Pennell, Jarvis Architects

Decorative Painting: Heidi Tarver

When this brown-shingle house was constructed in North Cragmont, the tract was situated in an unincorporated territory adjacent to the northeasterly boundary of the City of Berkeley. The owner was William Walter Rednall, a San Francisco carpenter turned real-estate developer.

The house underwent various alterations over the years, including repair of fire damage in 1938. Fire struck again on 6 February 2013, and although much



Rednall House. Heidi Tarver.

of the exterior structure and the shingle cladding was saved, the interiors were completely destroyed—the top two floors by fire, the ground floor by water damage. The owner and her partner, who had spent the previous 16 years refinishing their home, hand-painting and staining every surface, were faced with starting from scratch.

First, the interiors were gutted down to the framing. This offered an opportunity for spatial improvements, such as raising the ceiling in the second floor and adding dormers to the attic. The surviving windows and deck were retained.

The restoration became a full-time job for the owner. An artist and landscape designer, she also became a remarkable sleuth, tracking down sources for the raft of special materials used to rebuild and decorate the house. Where possible, parts of the original interior were recycled, like her beautifully painted panels from the front hall that are now in the dining room. Burned joists were transformed into a dining room table. While the contractor and various artisans dealt with structural challenges like the foundation and the rebuilding of the infrastructure, the owner addressed her goal of harmonizing the variety of surface finishes for the floors, walls, and furniture. In short, the Craftsman tradition of the past has been transformed and enriched by the the eclectic eye and remarkable skills of the couple.



Shattuck Avenue viewed southward from Center Street. John English, c. 2010.

(continued from page 5)

Within the proposed historic district, the map identifies each included property as either a Contributor (C) or a Non-Contributor (NC). Most properties are Contributors. Non-Contributors include buildings constructed after the district's 1895–1958 period of significance, and buildings that were constructed during that period of significance but have been so altered as to lose sufficient historic integrity and association with the district's historic themes.

(The report does comment that upon “further investigation” in some cases, where new cladding hides a surviving original façade and/or early façade details can be made visible or replicated according to detailed historic photos, a Non-Contributor might then be instead called a Contributor.)

BENEFITS

The study has yielded a wealth of data and evaluation, importantly useful for many purposes.

Owners of depreciable Contributor buildings could use relevant survey results in seeking (via application to the California Office of Historic Preservation) Federal Investment Tax Credits meant for appropriate rehabilitation of historic buildings. This could especially be

aided if certification by the National Park Service were obtained for the proposed Shattuck Avenue Downtown Historic District itself.

The survey's data and findings are ready grist for potential nominations to list the historic district—or individual Contributors within it—in the National Register of Historic Places. The data and findings are similarly usable in potential efforts to designate a historic district and/or individual landmarks under Berkeley's Landmarks Preservation Ordinance.

Establishing a historic district could even help the City obtain Federal historic preservation grants-in-aid.

The survey results are important factors that the City should take into account as it reviews proposals to construct, demolish, or remodel buildings within the area—and similarly important factors for serious consideration by developers, building owners, and architects as they contemplate or design potential projects there.

The survey's data and findings are also very useful for people in general who want to learn more about, and be active in protecting, Berkeley's historic Downtown and its architectural heritage.

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The Maybeck Packard in front of the Mathewson House (Bernard Maybeck, 1916). Anthony Bruce.

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ANNOUNCE

A Maybeck Afternoon on the Hill with Family Members, Maybeck Homes, and the Maybecks' 1929 Packard



**Sunday, August 7
2 to 4 o'clock**

Earle C. Anthony gave architect Bernard Maybeck a de-luxe model of the 1929 Packard (of which only three were produced) in appreciation of his design work for Anthony's palatial residence in Los Angeles. This elegant automobile has been beautifully restored, and through the generosity of its current owners, Bill and Mary Jabs, will be the centerpiece of this afternoon reception and open house. The Packard will be brought to Berkeley from out of state for this one day only. Two of the Maybeck family homes and a third Maybeck-designed house will be open. Light refreshments will be served in a garden.

**MEET MEMBERS OF THE MAYBECK FAMILY!
HAVE YOUR PICTURE TAKEN NEXT TO THE PACKARD!**

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