



## Landmarks Preservation Commission Staff Report

**APP #: LMSAP2026-0001**

**June 4, 2026**

### Structural Alteration Permit for 2455 Telegraph Ave



Quick Facts	Project Description:
<p><b>Applicant:</b> David Prinz</p> <p><b>Property Owner:</b> Same</p> <p><b>Project Address:</b> 2455 Telegraph Avenue</p> <p><b>Site Size:</b> 7,590 sq. ft.</p> <p><b>GP Land Use:</b> Avenue Commercial</p> <p><b>Zoning:</b> Telegraph Avenue Commercial (C-T)</p> <p><b>CEQA:</b> Exempt pursuant to CEQA Section 15331 and Public Resources Code Section 21080.66</p> <p><b>Vesting Date:</b> October 27, 2025</p> <p><b>Date Submitted:</b> February 10, 2026</p> <p><b>Date Deemed Complete:</b> March 17, 2026</p> <p><b>Project Planner:</b> Joshua Muller</p>	<p>The applicant is seeking approval to preserve and restore the historic mural at 2455 Telegraph Avenue; demolish the building at 2506 Haste Street; and construct an 85,000 sf 8-story mixed-use building, including ground-floor record store and 68 units (including 7 VLI units).</p>
	<p style="text-align: center;"><b>Zoning Permits Requested:</b></p> <p>Structural Alteration Permit pursuant to 3.24.200.</p>
	<p style="text-align: center;"><b>Staff Recommendation:</b></p> <p>Staff recommends that LPC approve LMSAP2026-0001 pursuant to BMC Section 3.24.260 <b>“Permit application–Review standards and criteria”</b> and subject to the attached Findings and Conditions of Approval.</p>

**ZONING MAP WITH HISTORIC RESOURCES**



*Not to scale*

**Figure 1: Vicinity and Zoning Districts Map**

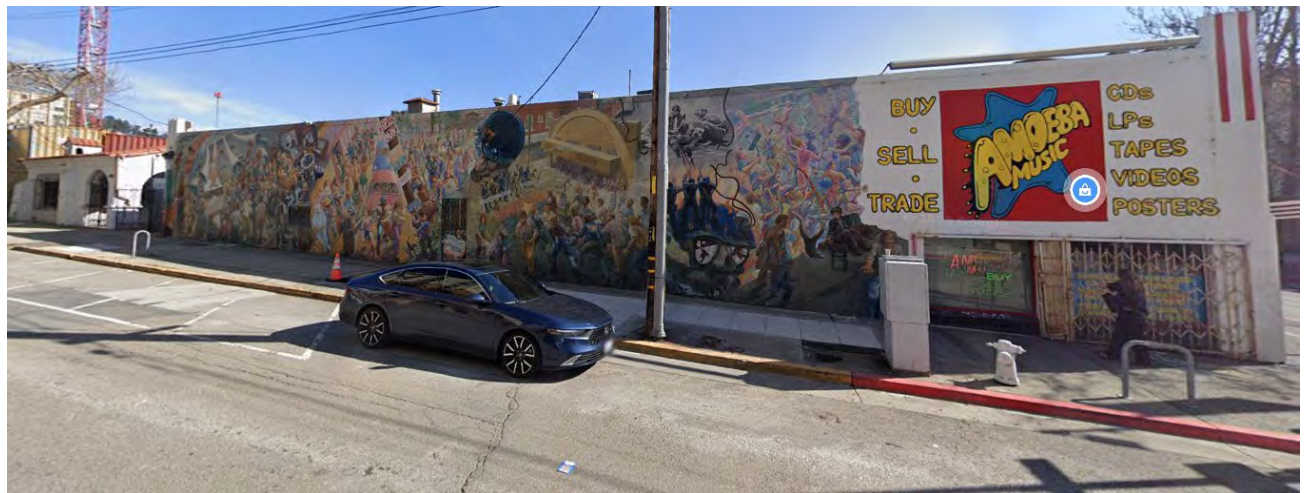
Comparison of Adjacent Properties			
Vicinity	GP Land Use	Zoning	Current Use
North	Avenue Commercial (AC)	Telegraph Avenue Commercial (C-T)	Mixed-Use Residential
South	Avenue Commercial (AC)	Telegraph Avenue Commercial (C-T)	Retail (Cannabis)
East	Avenue Commercial (AC)	Telegraph Avenue Commercial (C-T)	Vacant
West	Avenue Commercial (AC)	Telegraph Avenue Commercial (C-T)	Vacant

**AERIAL**



Source: Google Maps; Not to scale

**EXISTING STREET ELEVATION**



North elevation; Source: Google Maps; Not to scale

## **PROPOSED STREET ELEVATION ALONG HASTE STREET**



*North elevation; Source: Project Plans; Not to scale*

### **Background**

#### **Subject Site**

The project site is located at the southwest corner of the intersection of Haste Street and Telegraph Avenue within the Telegraph Avenue Commercial District (C-T). The lot is occupied by a one-story (plus mezzanine) commercial building whose tenant has been Amoeba Music for more than 35 years. The north façade includes the mural “A People’s History of Telegraph Avenue,” a designated Berkeley Landmark. Prominent features include a metal marquee with stucco soffit. Above the marquee, the façade is framed within an arch covered in a colorful psychedelic-style mural depicting an outer space scene, which was painted by Amoeba Music in the 1990s.

The project site is adjacent to multiple Alameda County (AC) Transit bus lines and less than a mile from the Downtown Berkeley BART station.

#### **Landmark History**

The mural “A People’s History of Telegraph Avenue” is painted on the wall fronting Haste Street of 2455 Telegraph Avenue, a one-story commercial building constructed in 1933. Painted murals within the arched frame of the front façade were introduced by tenants of the building in the 1970s and in 1990 and do not have Landmarked status.

The building’s north façade, which fronts Haste Street, features less architectural detailing than the front façade, and it primarily comprises a surface of smooth stucco cladding applied over a brick masonry wall. At the western end of the façade are two fixed display windows, tile-clad bulkheads, and painted signage associated with Amoeba Music, the building’s current tenant. The remainder

of the façade is covered by the mural. The visually dense mural contains several scenes that depict politically and socially significant events that took place in Berkeley during the 1960s.

The mural also incorporates three openings and several additional features that are incorporated into the mural image. Near the center of the façade is a door opening that contains an upper metal grate and lower metal infill panel. The lower metal panel is painted with an image that is original to the mural: it features the name of the artwork and identifies the artists who contributed to the original project and its restoration in the 1990s and 2025. The upper grate features shaped iron bars attached to a metal frame, which are integrated into the mural image.

A weather head near the center of the façade is also painted with an image of an eye that contributes to the mural. Approximately 20' to the east of the central opening is a horizontally oriented window. This opening is covered by a metal grate that features shaped iron bars similar in appearance to the central opening. At the east end of the façade is a metal pedestrian door set within a slightly recessed opening; this door is also painted with a component of the mural.

The east end of the mural depicts two additional scenes of Indigenous history and subsequent logging under European colonization, which are presented as book chapters leading into the events illustrated on the majority of the wall. This portion extends onto the exposed faces of a downspout attached to the corner pier. A square vent above the downspout is also incorporated into the mural as a bird's perch.

The mural was originally painted in 1976 by a group of artists known as the People's Wall Muralists, who included Osha Neumann, Janet Kransberg, Daniel Galvez, and O'Brien Thiele. The muralists wished to commemorate significant political and community events of 1960s Berkeley, primarily the Free Speech Movement, anti-Vietnam War activism, Third World solidarity demonstrations, and the 1969 People's Park movement. The mural measured approximately 85 feet wide when it was completed in 1976.

### **Landmark Designation**

On April 3, 1990, the Berkeley City Council, passed Resolution No. 55,287 designating the mural "A People's History of Telegraph Avenue" Berkeley City Landmark #128. The resolution recognized that the mural has "educational and historic value as it depicts Berkeley in the 1960s, the Free Speech movement, the People's Park Riot, and because it commemorates the revolutionary movement of the 1960's on the Bicentennial of the United States[.]" The resolution specifies that the landmark designation applies to the mural only (associated with street address 2500 Haste Street) rather than to the entire building at 2455 Telegraph Avenue.

Character-defining features of the mural which convey its significance to the community include:

- Long uninterrupted flat exterior façade for a mural.
- Artistic depictions of the sociocultural and political forces and activities within the Southside area and Berkeley during the 1960s.
- Representations of historical events, including the Free Speech Movement, anti-Vietnam War protests, and "Bloody Thursday" at People's Park.
- Incorporation of building elements, such as windows and doorways, into the overall design of the mural.

### **Application Chronology**

On February 10, 2026, the applicant submitted the subject Structural Alteration Permit (SAP) application requesting permission to preserve the mural while demolishing the non-landmarked structural components of the building the mural is located on to construct an approximately 85,000 square-foot, 8-story mixed-use residential building on 2455 Telegraph and 2506 Haste (the two lots will be merged to accommodate the project). The project will also preserve the Telegraph Avenue façade and artwork of the existing Amoeba Records building that is not landmarked. The project has a pending use permit application (ZP2026-0015) and is vested by a preliminary housing development pre-application pursuant to Senate Bill (SB) 330.

BMC Section 23.406.070(D)(3) “Review Authority” of the Zoning Ordinance requires the LPC to conduct Design Review for projects involving new construction on City Landmark sites.

### **Project Description**

The proposed project involves preserving the exterior walls and associated artwork along the Haste and Telegraph frontages, while removing the rest of the single-story commercial building to accommodate the construction of a mixed-use residential project. Although the project proposes the removal of structural and built features of the existing building, it is technically not a “demolition” pursuant to Berkeley Municipal Code Section 23.502.020(D)(2), since although the project proposes to remove and replace the existing roof in its entirety, it proposes to retain more than 50% of existing walls, as shown on sheets G008 and G009. There is no “partial” demolition definition in the BMC nor in the Secretary of Interior Standards.

### **Landmark Maintenance and Preservation**

The project will retain and rehabilitate the historic mural, and add a 7-story mixed use addition above the ground-floor for a total of 8 stories. The design of the proposed project has been developed to avoid physically altering the contributing elements of the landmarked mural to the highest extent possible.

Architectural Resources Group (ARG) prepared a Historic Resources Evaluation (HRE) evaluating the potential for historic resources at 2455 Telegraph Avenue and 2506 Haste Street and a report analyzing the Use Permit’s effects on the historic mural (Attachment 4). ARG found that the imagery depicted in the mural meets the criteria for “special character” and special historic, architectural or aesthetic interest”. The significant elements of the mural are various scenes that are rendered in paint, primarily on the stucco wall surface. The mural extends onto a weather head, a metal panel infilling an opening, a door, and a downspout; shaped iron bars attached to metal window grates also contribute to the artwork. The report also identified a brick masonry wall that contributes to the mural’s structural integrity but does not itself contribute to the historical and educational values that are recognized by the resource’s landmark status.

The applicant statement also includes protection measures for the mural during construction, which include:

1. High-resolution photographic documentation of the mural.
2. Incorporating contractor qualification requirements that reflect preserving walls in place.
3. Incorporating protection requirements into contract specifications.

4. Retaining the wall in place during construction.
5. Erecting a physical barrier and additional protective layers during construction.
6. Retaining the existing openings on the wall with their current dimensions.
7. Removing and reinstalling protruding features that contribute to the Landmark.
8. Visual and vibration monitoring for the duration of construction.
9. Incorporating the new building into the existing wall to structurally support the existing brick masonry substrate.
10. Hiring a professionally qualified historical architect or conservator to conduct a post-construction survey, and if damage is identified prepare and execute a treatment plan to restore the mural.

### Design Review

Berkeley Municipal Code (BMC) 23.406.070(D)(3) “Review Authority” of the Zoning Ordinance requires the LPC to conduct Design Review for projects involving new construction on City Landmark sites. This SAP review will serve as Design Review and a favorable outcome is required for the Zoning Adjustments Board’s pending consideration of the Use Permit project.

The project involves the partial demolition of the existing structure at 2455 Telegraph Avenue but retains 50% of the existing exterior façade and is not considered a “demolition” under BMC Chapter 23.502 “**Glossary.**” A demolition referral applies for the demolition of the building at 2506 Haste

### Background

The commercial building at 2455 Telegraph Avenue comprises a rectangular-plan, one-story volume located at the southeast corner of the intersection of Telegraph Avenue and Haste Street. The building expresses some characteristics of the Art Deco and Streamline Moderne architectural styles, and it fills the entirety of its legal parcel. The building is constructed of brick masonry atop a concrete foundation. Its primary (west) façade fronts Telegraph Avenue. This façade, as well as the north façade along Haste Street, are fully visible from the public right-of-way. Both façades are clad in textured stucco, much of which has been painted brightly with murals and areas of accent color. Structural brick exterior walls remain exposed at the south and east façades and can be viewed from the rear pedestrian alley. Most of the building’s south façade abuts the neighboring building at 2465 Telegraph Avenue. The building has an arched roof supported by steel trusses, which is surrounded by a raised perimeter parapet; the roof appears to be covered in composite roll roofing. The parapet largely obscures the roof form and various mechanical and ventilation equipment from view at street level. The southwest, northwest, and southwest corners of the building are defined by fluted, Art Deco-style engaged piers that rise slightly above the height of the surrounding parapet.

Most of the building’s architectural character is concentrated at its primary façade, which contains the Telegraph Avenue storefront of the current commercial tenant, Amoeba Music. Three fluted pilasters, which are similar in appearance to the building’s corner piers, divide the façade into four evenly sized structural bays. The bays contain non-original, ground-level window and door assemblies sheltered under a marquee that projects over the public sidewalk along Telegraph Avenue. The pilasters terminate above the marquee at a horizontal stringcourse, which has a

molded profile. The visually dominant architectural feature at this façade is a shaped parapet that includes a segmental arched parapet frame that spans between the two corner piers. The outer ends of the parapet step down to meet the fluted corner piers.

In comparison to the primary façade, the north façade of 2455 Telegraph Avenue (facing Haste Street) contains few openings and architectural features apart from a simple molding that defines the roofline. However, the façade's expanse of stucco cladding is almost entirely covered in painted murals. The façade has two distinct parts. The westernmost 20' of the façade, nearest Telegraph Avenue, continues the visual character of the primary façade, which is associated with Amoeba Music. This portion of the façade contains two ground-level openings, each of which contains a large metal-framed display window above a tile-clad bulkhead matching those on the primary façade. Above the openings, the façade is painted with a logo and text advertising the store.

The remainder of the façade, extending approximately 90' to the east to reach the building's northeast corner, is covered by the mural *A People's History of Telegraph Avenue* (also known as the Bicentennial Mural). Originally painted in 1976 by a group of community members, the mural has subsequently been restored and expanded.

### **Project Description**

The proposed project at 2455 Telegraph Avenue includes the redevelopment of two commercial parcels with the preservation of the existing façade of 2455 Telegraph Avenue along Haste Street and Telegraph Avenue. The project involves the partial demolition of the existing structure, retaining more than 50% of the exterior façade, and the construction of a new 8-story, approximately 85,000 square foot mixed-use building. The building will include 7,200 square feet of commercial space at the ground level and 68 residential units above.

The ground floor plan is separated into a residential entry area along Haste Street and retail entrance space for commercial use along Telegraph Avenue. The ground floor residential area includes a lobby, lounge area, mail and package room. Associated utility rooms and trash rooms are also located on the ground floor. The existing Amoeba Music record store, which bills itself as the largest west of the Mississippi River, would occupy the new building's ground floor.

Both the existing art mural and existing front facade along Telegraph Avenue form the base of the proposed building with 7 floors of apartments slightly set back and above the existing structures. Level 8 offers two rooftop decks, separated by an indoor residential amenity. The visual concept design takes its cues from the existing Art Deco detailing and curved facade element that forms the front of the one-story commercial building along Telegraph Ave. The design draws on the curved shapes to form the primary bay window assembly centered directly over the existing "rainbow" of the existing Telegraph Avenue facade.

The primary facade emphasis of the new building is assigned at two locations: the apartment entrance on Haste Street and a bay window assembly centered over the existing "rainbow" front facade on Telegraph Avenue, both of which would step back from the property line and accentuate the verticality of the curved bay window elements. On the Haste Street façade, the upper story overhang and relief at the second level, frame the mural and provide an opportunity for dramatic lighting. A range of smaller bay windows, colors and linear textures add visual interest to the overall composition. Finally, precast panels with embossed "records" give a nod to the existing retail music store which is planned to remain in the project.

The project is a SB 330 residential development, with a vesting date of October 27, 2025 (date the complete SB 330 application was submitted to the City). The project is also a State Density Bonus project; the project applicant seeks a 0 percent Density Bonus (0 units) by providing ten (10) percent of the base project units as affordable to Very Low-Income households (7 units).

Protection measures for the landmarked mural and façades proposed for preservation are discussed in the previous section. The retention of the façade is a key component of the project. The building design respects the site's historical context while meeting modern accessibility, housing, and commercial needs.

### **Issues and Analysis**

Staff has identified relevant criteria pertinent to this project from the established Design Review practices and general City-wide design guidelines and the Southside Design Guidelines. Excerpts from those documents are outlined below with special attention to those that could benefit from input from the Commission at this time.

**A. City-Wide Design Guidelines** are applicable for this project. Excerpts from the City-wide Design Review Guidelines are included below for your reference:

#### **Page 1 A) Building and Parking Siting**

**(1) Setbacks a.** *The street facade of commercial streets should be respected, in order to create or maintain the sense of urban space. No new building line facing a street should be significantly in front of, or behind adjacent building facades unless such a variation complements or enhances the immediate urban space.*

#### **Page 2B) Street Facades**

**(1) Harmony with Surroundings** *The proposed design should be in harmony with its surroundings through the coordination of such design elements as cornice lines, eaves, and setbacks with those of existing neighborhood buildings. This is especially important when the architectural style of the proposed design is in strong contrast to that of adjacent structures. Form, color, materials and texture of existing buildings should be considered in design of new structures. Landscaping should also be compatible with surroundings.*

**(2) Articulation.** *Street facades in general and the ground floor level in particular should include elements of pedestrian scale and three-dimensional interest.*

**(3) Window and Door Treatment.** *Window and door placement, size, grouping and shape should be sensitive to the neighborhood pattern, and should relate to design characteristics of surrounding buildings, especially when adjacent to historic structures. Security devices and grillwork visible from the street should be integrated into the overall building design.*

**(5) Heights.** *In general, the height of adjacent buildings especially historic structures should be respected in the design of new buildings. Abrupt changes in height may be appropriate, even desirable, in certain situations, such as the need for focal points, landmarks, and the closure of long views. Such techniques as setbacks and terraces may be used to reduce the visual impact of differing heights, if the impact is negative.*

Staff Analysis: The use of the City-Wide Design Guidelines is mandated by BMC Section 23.406.070(G)(2) "**Design Guidelines**" in the review of projects proposing exterior changes to

buildings in non-residential districts. One of the purposes of Design Review listed in the Ordinance is to “ensure that development is compatible with its urban context” and “provide a pleasing urban environment...”. The appearance of the existing façades will be maintained and the existing storefront, including the existing articulation, will be preserved in-kind. The ground level will maintain the existing pedestrian scale elements. The contemporary architectural character of the addition incorporates subtle references to the Art Deco architectural style of the existing building while remaining clearly differentiated from the existing building. Along Haste Street, the addition features a setback above a one-story base, which is formed by the existing building façade: this setback would establish a visual break between the original building (featuring the landmarked mural) and the addition above it. The visual separation between the original building and the addition, as well as the addition’s subdued color palette, would ensure that new construction does not compete architecturally or visually with the mural’s dense and colorful graphic character. It is anticipated that members of the public will easily understand that the mural belongs to the original building rather than a new component of the building, and the addition would not detract from the special visual qualities that qualify the mural for local landmark designation. Visually, the two masses (original base and upper addition) will be well defined visually, by materials and color, so as to keep a distinct sense of the two masses, the upper of which will be downplayed by simplicity of design and changes in massing planes, colors and materials. Staff finds that the project proposed upholds the objectives of Design Review as stated in the Ordinance, and as prescribed by the City-Wide Guidelines.

### **Page 2 C) Landscaping and Open Space**

**(2) New Development.** *The provision of planters, trees, ground covers, and shrubs with automatic watering systems is encouraged where they do not impede pedestrian movement and where the building owner and/or tenant will provide continuing maintenance. The City's Public Works Department and Parks/Marina Office should be consulted regarding the provision of sidewalk landscaping.*

Staff Analysis: The project will preserve existing tree planters and trees along Telegraph Avenue and Haste Street.

**B. Southside Design Guidelines** are applicable for this project. Excerpts from the City-wide Southside Design Guidelines are included below for your reference:

#### **Building Mass and Height**

- Building heights should respect the general heights in the Commercial Subareas.
- New construction in the Telegraph Commercial Subarea should reflect the scale and massing established by the older three to five story buildings in the subarea.
- During the design phase of project development in the Commercial Subareas, evaluate impacts of proposed buildings exceeding three stories to determine wind corridor and shadow impacts on the shadow impacts on the public sidewalk.
- Maintain a continuous zero front setback at the ground floor except to provide recessed storefront entrances, a special corner feature, or usable open space.

### **Building Design and Facades**

- The proportions, rhythm, and attention to detailing established by the facades of older historic buildings should be reflected and reinforced in new construction.
- Street facades in general and the ground-floor level in particular should include elements of pedestrian scale and interest.
- Architecturally distinguish the floors to form a defined hierarchy of base, middle, and top. Architecturally distinguish the top of the building to provide a visual termination.
- Retain and repair original façades and building elements, and in particular on designated or listed historic buildings and buildings which contribute to the architectural character of the Commercial Subareas.

### **Storefronts**

- Reflect the traditional storefront rhythm and proportion found throughout the Commercial Subareas. Emulate traditional elements such as large display windows of clear glass, bulkheads below the storefront windows and clerestory windows above, recessed front entries, and appropriate locations for signs and awnings.
- Provide a level of detailing that complements the character of the historic buildings in these subareas.
- Clearly distinguish entrances to upper floors from storefront entrances through differentiated architectural treatment and materials.
- Include architectural features such as awnings, canopies, and recessed entries that can protect pedestrians from inclement weather. Design these features as integral parts of the building.

### **Roof Shape and Lines**

- On new buildings, there should be some form of articulation or detailing where the roof meets the wall.

### **Materials**

- Utilize materials that provide a sense of continuity with the existing area structures, such as brick, smooth-faced cement plaster, finished concrete, tile and stone.
- Use high quality durable materials that convey a sense of permanence, are easily cleaned, and cannot be permanently damaged by graffiti or heavy cleaning.
- Preserve existing unique and high-quality materials and details.
- Retain and repair existing original materials or materials that are durable and contribute to the character of the building, whenever possible.

Staff Analysis: Several of the design guidelines are similar to the Citywide standards, including requirements for building mass and height, building design and facades and storefronts. The analysis of consistency with these guidelines is included in the previous analysis of the Citywide standards. Regarding roof shapes and lines, scalloping and vertical decorative elements have been added along the top of the eighth floor of the building, mimicking the Streamline Moderne elements of the original Telegraph Avenue façade. The proposed materials for the addition include cement and GFRC panels, concrete, metal, and tan timber. Staff finds that the project proposed by the applicant upholds the objectives of Design Review as stated in the Ordinance, and as prescribed by the Southside Design Guidelines.

The complete Southside Design Guidelines can be found online here: [Southside Design Guidelines](#).

### **Findings**

Draft findings for approval can be found in Attachment 2 to the staff report.

### **Environmental Review**

The preservation and restoration of the mural is categorically exempt from the California Environmental Quality Act (CEQA) pursuant to Section 15331 “Historical Resource Restoration/Rehabilitation”. The proposed mixed-use residential building is pursuing an exemption pursuant to Public Resources Code Section 21080.66 (AB 130).

### **RECOMMENDATION**

In accordance with BMC Section 3.24.200 and Section 23.406.070 “Design Review,” staff recommends that the Commission:

- Open and close the public hearing on this SAP application.
- Consider the proposed maintenance and preservation of the mural relative to the construction of the new building.
- Take favorable action on the SAP application and adopt the Draft Findings & Conditions for Approval.

### **Attachments**

1. Draft Findings
2. Conditions of Approval
3. Applicant Statement, received May 26, 2026
4. Historic Resources Evaluation, prepared by Architectural Resources Group, received May 26, 2026
5. Analysis of Project Effects, prepared by Architectural Resources Group, received May 26, 2026
6. Project Plans, received February 10, 2026
7. Bicentennial Mural Landmark application and Notice of Decision



## Landmarks Preservation Commission Findings

**App #: LMSAP2026-0001**

**June 4, 2026**

### Structural Alteration Permit for 2455 Telegraph Ave

Quick Facts	Project Description:
<p><b>Applicant:</b> David Prinz  <b>Property Owner:</b> Same  <b>Project Address:</b> 2455 Telegraph Avenue  <b>Site Size:</b> 7,590 sq. ft.  <b>GP Land Use:</b> Avenue Commercial</p>	<p>The applicant is seeking approval to preserve and restore the historic mural at 2455 Telegraph Avenue; demolish the building at 2506 Haste Street; and construct an 85,000 sf 8-story mixed-use building, including ground-floor record store and 68 units (including 7 VLI units).</p>
<p><b>Zoning:</b> Telegraph Avenue Commercial (C-T)  <b>CEQA:</b> Exempt pursuant to CEQA Section 15331 and Public Resources Code Section 21080.66</p>	<p style="text-align: center;"><b>Zoning Permits Requested:</b></p> <p>Structural Alteration Permit pursuant to 3.24.200.</p>
<p><b>Vesting Date:</b> October 27, 2025  <b>Date Submitted:</b> February 10, 2026  <b>Date Deemed Complete:</b> March 17, 2026  <b>Project Planner:</b> Joshua Muller</p>	<p style="text-align: center;"><b>Staff Recommendation:</b></p> <p>Staff recommends that LPC approve LMSAP2026-0001 pursuant to BMC Section 3.24.260 <b>“Permit application–Review standards and criteria”</b> and subject to the attached Findings and Conditions of Approval.</p>

## **CEQA**

The project is categorically exempt from the provisions of the California Environmental Quality Act (CEQA, Public Resources Code §21000, et seq. and California Code of Regulations, §15000, et seq.) pursuant to Section 15331 of the CEQA Guidelines (“Historic Resource Restoration/Rehabilitation” because the project will preserve and restore the existing mural. The proposed mixed-use residential building is pursuing an exemption pursuant to Public Resources Code Section 21080.66 (AB 130) because it is an urban infill housing development project.

## **FINDINGS RELATED TO THE SECRETARY OF THE INTERIOR’S STANDARDS**

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Regarding the Secretary of the Interior’s Standards (SOI) for Rehabilitation, the Landmarks Preservation Commission of the City of Berkeley makes the following findings:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

Evidence: The mural and the wall it is painted on shall remain the exterior wall to a commercial space.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Evidence: The mural is proposed to be preserved and restored as part of the proposed housing project. Additionally, there are no proposals to remove historic materials or alter features that characterize the mural.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

Evidence: The design of the mural and the built components of the wall it is painted on will not be modified or altered.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

Evidence: The mural and the wall it is painted on do not feature changes that have acquired significance in their own right.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

Evidence: The proposed project will retain the entirety of the mural, and therefore all the character-defining features of it.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

Evidence: The mural shall be restored pursuant to the measures identified in the applicant statement and staff report.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

Evidence: No chemical or physical treatments to the mural or wall it is painted on are proposed.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

Evidence: The preservation and restoration of the mural will not involve any archeological work or excavation.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

Evidence: The proposed project includes constructing a 7-story addition above the historic mural, which will be preserved and restored. The project will retain and reuse the Art Deco architectural elements of the existing commercial building within the Southside area's historic urban setting. The proposed design establishes a clear separation between the old building and the new addition by changing the massing, fenestration pattern, and materiality of the upper floors. The proposed new addition is a contemporary design and employs contemporary details and materials. The proposed use of color to subtly differentiate between the historic mural and upper addition further distinguishes the old and the new. While relatively large, the proposed addition enables the retention and protection of the landmarked mural.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Evidence: If the proposed new addition were to be removed in the future, the historic building façades would remain and continue to retain its character-defining features and continue to convey its historic significance as a mural painted on a wall.

## **FINDINGS REQUIRED UNDER LANDMARKS PRESERVATION ORDINANCE**

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Pursuant to BMC Section 3.24.260(C)(1), approval of permit applications pursuant to this section may be granted only upon determination that the proposal conforms to the criteria set forth in paragraphs 1.

1. For permit applications for construction, alteration or repair:
  - a. For applications relating to landmark sites, the proposed work shall not adversely affect the exterior architectural features of the landmark and, where specified in the designation for a publicly owned landmark, its major interior architectural features; nor shall the proposed work adversely affect the special character or special historical, architectural or aesthetic interest or value of the landmark and its site, as viewed both in themselves and in their setting.

Evidence: The character-defining features of this mural include the long uninterrupted flat façade, artistic depictions of the sociocultural and political forces, activities and events within the Southside area and Berkeley during the 1960s, and the incorporation of building elements, such as windows and doorways, into the overall design of the mural. Overall, all the character-defining features will be retained under the proposed project.

- b. For applications relating to property in historic districts, the proposed work shall not adversely affect the exterior architectural features of the subject property or the relationship and congruity between the subject structure or feature and its neighboring structures and surroundings, including facade, setback and height; nor shall the proposed work adversely affect the special character or special historical, architectural or aesthetic interest or value of the district. The proposed work shall also conform to such further standards as may be embodied in the designation of the historic district.

Evidence: N/A. The site is not in a Historic District.

- c. For applications relating to structure of merit sites, the proposed work shall not adversely affect the architectural features if architectural merit is the basis for designation; nor shall the proposed work adversely affect the special cultural, educational or historical interest or value if that is the basis for designation.

Evidence: N/A. The site is a designated City Landmark and not a Structure of Merit.

# LMSAP2026-0001

## Conditions of Approval June 4, 2026

<b>I. General Administrative Conditions</b>		<u>Regulation Source</u>	<u>Timing/Implementation</u>	<u>Enforcement/Monitoring</u>
1.	<b>Project Approval.</b> This Structural Alteration Permit approval is for 2455 Telegraph Avenue, as substantially shown and described on the project plans received February 10, 2026, except as required to be modified by conditions herein and plans as presented to the Landmarks Preservation Commission on <u>June 4, 2026</u> (“Approval Date.”). For any condition herein that requires preparation of a Final Plan where the project applicant has submitted a conceptual plan, the project applicant shall submit final plan(s) in substantial conformance with the conceptual plan, but incorporate the modifications required by the conditions herein for approval by the City.	City of Berkeley	On-Going	Land Use Planning
2.	<b>Approval Limited to Proposed Project.</b> This Permit authorizes only the proposed project described in the application. In no way does an approval authorize other uses, structures or activities not included in the project description.	City of Berkeley <a href="#">BMC Section 23.404.060</a>	On-Going	Land Use Planning
3.	<b>Compliance Required.</b> All land uses and structures in Berkeley must comply with the Zoning Ordinance and all applicable City ordinances and regulations. Compliance with the Zoning Ordinance does not relieve an applicant from requirements to comply with other federal, state, and City regulations that also apply to the property.	City of Berkeley	On-Going	Land Use Planning
4.	<b>Conformance to Approved Plans.</b> All work performed under an approved permit shall be in compliance with the approved plans and any Conditions of Approval.	City of Berkeley <a href="#">BMC Section 23.404.060.B.4</a>	On-Going	Land Use Planning
5.	<b>Permit Revocation.</b> The City may revoke or modify a discretionary permit for completed projects due to: 1) violations of permit requirements; 2) Changes to the approved project; and/or 3) Vacancy for one year or more. However, no lawful residential use can lapse, regardless of the length of time of the vacancy. Proceedings to revoke or modify a permit may be initiated by the Landmarks Preservation Commission (LPC), or City Council referral.	City of Berkeley <a href="#">BMC Section 23.404.080</a>	On-Going	Land Use Planning

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I. General Administrative Conditions		<u>Regulation Source</u>	<u>Timing/Implementation</u>	<u>Enforcement/Monitoring</u>
6.	<p><b>Exercise and Expiration of Permits</b> A permit authorizing a land use is exercised when both a valid City business license is issued (if required) and the land use is established on the property.</p> <p>A. A permit authorizing a land use is exercised when both a valid City business license is issued (if required) and the land use is established on the property.</p> <p>B. A permit authorizing construction is exercised when both a valid City building permit (if required) is issued and construction has lawfully begun.</p> <p>C. The Zoning Officer may declare a permit lapsed if it is not exercised within one year of its issuance, except if the applicant has applied for a building permit or has made a substantial good faith effort to obtain a building permit and begin construction. The Zoning Officer may declare a permit lapsed only after 14 days written notice to the applicant. A determination that a permit has lapsed may be appealed to the ZAB in accordance with Chapter 23.410 (Appeals and Certification).</p> <p>D. A permit declared lapsed shall be void and of no further force and effect. To establish the use or structure authorized by the lapsed permit, an applicant must apply for and receive City approval of a new permit.</p>	City of Berkeley <a href="#">BMC Section 23.404.060 (C)</a> "Time Limits"	On-Going	Land Use Planning
7.	<p><b>Hold Harmless.</b> The permittee agrees as a condition of approval of this application to indemnify, protect, defend with counsel selected by the City, and hold harmless, the City, and any agency or instrumentality thereof, and its elected and appointed officials, officers, employees and agents, from and against any and all liabilities, claims, actions, causes of action, proceedings, suits, damages, judgments, liens, levies, costs and expenses of whatever nature, including reasonable attorney's fees and disbursements (collectively, "Claims") arising out of or in any way relating to the approval of this application, any actions taken by the City related to this entitlement, or any environmental review conducted under the California Environmental Quality Act, Public Resources Code Section 210000 et seq., for this entitlement and related actions. The indemnification shall include any Claims that may be asserted by any person or entity, including the permittee, arising out of or in connection</p>	City of Berkeley	On-Going	Land Use Planning

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	with the approval of this application, whether or not there is concurrent, passive or active negligence on the part of the City, and any agency or instrumentality thereof, and its elected and appointed officials, officers, employees and agents. The permittee's duty to defend the City shall not apply in those instances when the permittee has asserted the Claims, although the permittee shall still have a duty to indemnify, protect and hold harmless the City.			

<b>II. At Building Permit Submittal</b>		<u>Regulation Source</u>	<u>Timing/Implementation</u>	<u>Enforcement/Monitoring</u>
1.	<b>Conditions of Approval on Building Permit Plan Submittal Structural Alteration Permit.</b> The Conditions of Approval for this Structural Alteration Permit shall be printed on the <i>second</i> sheet of each plan set submitted for a building permit pursuant to this Structural Alteration Permit, under the title 'Structural Alteration Permit Conditions.	City of Berkeley	At the Time of Building Permit Submittal	Building & Safety/Land Use Planning
2.	<b>Project Liaison.</b> The applicant shall <u>include in all building permit plans and post onsite</u> the name and telephone number of an individual empowered to manage construction-related complaints generated from the project. The individual's name, telephone number, and responsibility for the project shall be posted at the project site for the duration of the project in a location easily visible to the public. The individual shall record all complaints received and actions taken in response, and submit written reports of such complaints and actions to the project planner on a weekly basis. <b>Please designate the name of this individual below:</b>  <input type="checkbox"/> <b>Project Liaison</b> _____ Name Phone #	City of Berkeley	At the Time of Building Permit Submittal	Building & Safety/Land Use Planning

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3.	<b>Construction and Demolition Diversion.</b> The applicant shall submit a <a href="#">Construction Waste Management Plan</a> that meets the requirements of BMC Chapter 19.37 including 100% diversion of asphalt, concrete, excavated soil and land-clearing debris and a minimum of 65% diversion of other nonhazardous construction and demolition waste.	City of Berkeley <a href="#">BMC Chapter 19.37</a>	At Building Permit Submittal	Building & Safety Division
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<b>III. During Construction</b> <b>A. Building &amp; Safety Division</b>		<u>Regulation Source</u>	<u>Timing/Implementation</u>	<u>Enforcement/Monitoring</u>
1	<b>Construction Hours.</b> Construction activity shall be limited to between the hours of 7:00 AM and 6:00 PM on Monday through Friday, and between 9:00 AM and 4:00 PM on Saturday. No construction-related activity shall occur on Sunday or any Federal Holiday.	City of Berkeley	During Construction	Building & Safety
2.	<b>Construction Hours- Exceptions.</b> It is recognized that certain construction activities, such as the placement of concrete, must be performed in a continuous manner and may require an extension of these work hours. Prior to initiating any activity that might require a longer period, the developer must notify the Zoning Officer and request an exception for a finite period of time. If the Zoning Officer approves the request, then two weeks prior to the expanded schedule, the developer shall notify businesses and residents within 500 feet of the project site describing the expanded construction hours. A copy of such notice and methodology for distributing the notice shall be provided in advance to the City for review and approval. The project shall not be allowed more than 15 extended working days.	City of Berkeley	During Construction	Building & Safety
3.	<b>Construction / No Parking Permits.</b> Contact the Permit Service Center (PSC) at 1947 Center Street, Third Floor or (510) 981-7500 for details on obtaining Construction/No Parking Permits (and associated signs and accompanying dashboard permits). Please note that the Zoning Officer and/or Traffic Engineer may limit off-site parking of construction-related vehicles if necessary to protect the health, safety or convenience of the surrounding neighborhood. <u>A current copy of this Plan shall be available at all times at the construction site for review by City Staff.</u>	City of Berkeley	During Construction	Building & Safety

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IV. During Construction B. Land Use Planning		Regulation Source	Timing/Implementation	Enforcement/Monitoring
1.	<p><b><u>Paleontological Resources (Ongoing throughout demolition, grading, and/or construction).</u></b>                      In the event of an unanticipated discovery of a paleontological resource during construction, excavations within 50 feet of the find shall be temporarily halted or diverted until the discovery is examined by a qualified paleontologist (per Society of Vertebrate Paleontology standards [SVP 1995,1996]). The qualified paleontologist shall document the discovery as needed, evaluate the potential resource, and assess the significance of the find. The paleontologist shall notify the appropriate agencies to determine procedures that would be followed before construction is allowed to resume at the location of the find. If the City determines that avoidance is not feasible, the paleontologist shall prepare an excavation plan for mitigating the effect of the project on the qualities that make the resource important, and such plan shall be implemented. The plan shall be submitted to the City for review and approval.</p>	City of Berkeley	During Construction	Land Use Planning
2.	<p><b><u>Halt Work/Unanticipated Discovery of Tribal Cultural Resources. In the event that cultural resources of Native American origin are identified during construction,</u></b> all work within 50 feet of the discovery shall be redirected. The project applicant and project construction contractor shall notify the City Planning Department within 24 hours. The City will again contact any tribes who have requested consultation under AB 52, as well as contact a qualified archaeologist, to evaluate the resources and situation and provide recommendations. If it is determined that the resource is a tribal cultural resource and thus significant under CEQA, a mitigation plan shall be prepared and implemented in accordance with State guidelines and in consultation with Native American groups. If the resource cannot be avoided, additional measures to avoid or reduce impacts to the resource and to address tribal concerns may be required.</p>	City of Berkeley	During Construction	Land Use Planning
3.	<p><b><u>Archaeological Resources (Ongoing throughout demolition, grading, and/or construction).</u></b>                      Pursuant to CEQA Guidelines section 15064.5(f), “provisions for historical or unique archaeological resources accidentally discovered during construction” should be instituted. Therefore:</p>	City of Berkeley	During Construction	Land Use Planning

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	<p><b>A.</b> In the event that any prehistoric or historic subsurface cultural resources are discovered during ground disturbing activities, all work within 50 feet of the resources shall be halted and the project applicant and/or lead agency shall consult with a qualified archaeologist, historian or paleontologist to assess the significance of the find.</p> <p><b>B.</b> If any find is determined to be significant, representatives of the project proponent and/or lead agency and the qualified professional would meet to determine the appropriate avoidance measures or other appropriate measure, with the ultimate determination to be made by the City of Berkeley. All significant cultural materials recovered shall be subject to scientific analysis, professional museum curation, and/or a report prepared by the qualified professional according to current professional standards.</p> <p><b>C.</b> In considering any suggested measure proposed by the qualified professional, the project applicant shall determine whether avoidance is necessary or feasible in light of factors such as the uniqueness of the find, project design, costs, and other considerations.</p> <p><b>D.</b> If avoidance is unnecessary or infeasible, other appropriate measures (e.g., data recovery) shall be instituted. Work may proceed on other parts of the project site while mitigation measures for cultural resources is carried out.</p> <p><b>E.</b> If significant materials are recovered, the qualified professional shall prepare a report on the findings for submittal to the Northwest Information Center.</p>			
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<b>IV. During Construction</b> <b>C. During Construction: Public Works</b>		<u>Regulation Source</u>	<u>Timing/Implementation</u>	<u>Enforcement/Monitoring</u>
1.	<b>Site Debris.</b> All piles of debris, soil, sand, or other loose materials shall be covered at night and during rainy weather with plastic at least one-eighth millimeter thick and secured to the ground.	City of Berkeley	During Construction	Public Works
2.	<b>Street &amp; Sidewalk Damages.</b> Subject to approval of the Public Works Department, the applicant shall repair any damage to public streets and/or sidewalks by construction vehicles traveling to or from the project site.	City of Berkeley	During Construction	Public Works

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3.	<b>Underground Utilities.</b> If underground utilities leading to adjacent properties are uncovered and/or broken, the contractor involved shall immediately notify the Public Works Department and the Building & Safety Division, and carry out any necessary corrective action to their satisfaction	City of Berkeley	During Construction	Public Works
4.	<b>Hauling of Debris.</b> Trucks hauling debris, soil, sand, or other loose materials shall be covered or required to maintain at least two feet of board.	City of Berkeley	During Construction	Public Works

<b>V. Structural Alteration Permit Conditions</b>		<u>Regulation Source</u>	<u>Timing/Implementation</u>	<u>Enforcement/Monitoring</u>
1.	<b>Documentation.</b> The applicant shall complete high resolution photographic documentation of the mural prior to the start of the project. A comprehensive photographic record of the mural will be submitted to the City to guide repair or restoration in the event of inadvertent damage during construction.	City of Berkeley	Prior to Building Permit Issuance	Land Use Planning
2.	<b>Contractor Qualifications.</b> The applicant shall incorporate contractor qualification requirements into the contract specifications to ensure that personnel are knowledgeable, experienced, and sensitive to the unique considerations associated with work on historic resources.	City of Berkeley	Prior to Building Permit Issuance	Land Use Planning
3.	<b>Contract Specifications.</b> The applicant shall incorporate protection requirements into the contract specifications to prevent damage to the mural. As detailed below, anticipated measures include installation of physical barriers and protective materials; vibration and periodic visual monitoring during construction; and protection of removed features during dismantle, transportation, and offsite storage.	City of Berkeley	At the Time of Building Permit Submittal	Land Use Planning
4.	<b>Preservation in Place.</b> The applicant shall retain the wall in place during construction, and preserve the painted stucco surface on the brick masonry substrate.	City of Berkeley	On-Going	Land Use Planning
5.	<b>Physical Barrier; Visual Sightlines.</b> The applicant shall erect a physical barrier, like a plywood wall, several feet from the mural surface to protect it from physical impact while allowing access within the cavity for monitoring mural conditions. The applicant shall also incorporate protection measures, especially applying facing paper and foam to the mural, then covering it with plywood, to	City of Berkeley	Prior to Building Permit Issuance	Land Use Planning

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	allow visual monitoring of mural conditions during excavation, shoring, foundation work, and concrete flatwork.			
6.	<b>Retention of Gates, Openings, and Other Features.</b> The applicant shall retain the existing openings on the wall with their current dimensions. Install a new egress gate in the existing central opening, which has been partially in-filled with a metal panel that is painted with a portion of the mural. The metal panel and iron bars currently installed in the opening shall be retained and reused in the same opening. Additional elements that contribute to the mural image in their current locations, including the pedestrian door, weatherhead, downspout, small vents, and second opening with shaped bars, shall also be retained and reused in the same locations.	City of Berkeley	Prior to Demolition	Land Use Planning
7.	<b>Removal and Reinstallation of Features.</b> The applicant shall carefully remove protruding features such as the painted weatherhead and downspout, store them during construction, and reinstall them at project completion.	City of Berkeley	Prior to Demolition	Land Use Planning
8.	<b>Visual and Vibration Monitoring.</b> During the full duration of construction, a qualified conservator will visually monitor the potential for vibration effects, such as cracking and delamination on the mural. Should construction activities or site conditions pose an imminent threat to the mural, immediate notice should be provided, and the project sponsor should implement corrective measures, including suspension of construction if necessary. Regular reports shall be submitted to the City for review and documentation.	City of Berkeley	On-Going	Land Use Planning
9.	<b>Structure of New Building.</b> The applicant shall construct the new project adjacent to the mural to help structurally strengthen the mural's brick masonry substrate.	City of Berkeley	On-Going	Land Use Planning
10.	<b>Post-Construction Survey and Restoration.</b> A professionally qualified historical architect or conservator shall conduct a post-construction survey of the mural (the painted stucco surface and associated features) to determine whether any damage occurred. If damage is identified, the historical architect or conservator should prepare a treatment plan to restore the mural to its pre-construction condition. The treatment plan may include repairs to stucco or associated features like the downspout, weather head, and iron bars. Community artists should be engaged, as appropriate,	City of Berkeley	Prior to Certificate of Occupancy	Land Use Planning

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	to restore the mural imagery. A report summarizing the survey results, and restoration measures if needed, shall be submitted to the City.			
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## 2455 TELEGRAPH AVENUE MIXED USE PROJECT

### APPLICANT STATEMENT

#### OVERVIEW AND PROJECT INTRODUCTION

The applicant team is pleased to submit this use permit and structural alteration permit application for a new 68-unit mixed use housing development project application for 2455 Telegraph Avenue and 2506 Haste Street.

#### 1. PROJECT DESCRIPTION

On the 50<sup>th</sup> anniversary of the People’s Park mural, the proposed project represents an incredible opportunity to restore and preserve the mural for the next 50+ years, while providing much needed housing and retaining an iconic retail use on the Telegraph Avenue corridor.

On the 2455 Telegraph Avenue site, the project retains the existing historic mural along the north elevation, retains the front façade on the west elevation, and removes the remainder of the building. On the 2506 Haste Street site, the project proposes to demolish the non-historic 2506 Haste Street building. The project then proposes constructing an 8-story mixed-use building, merging the parcels.

This modification retains over 50% of walls and avoids a technical demolition of 2455 Telegraph Avenue. Moreover, it preserves and rehabilitates the historic mural for the life of the project; retains an existing retail tenant (Amoeba Music) in a new tenant space; retains the identifiable rainbow arch façade; and provides much needed housing for the community.

The proposed housing development project includes 68 dwelling units in an approximately 85,000-square foot mixed-use building, with 7,200 square feet of active ground-floor and mezzanine commercial space for Amoeba Music.

The project will provide seven (7) units of affordable housing for Very Low-Income (VLI) households earning not more than 50% of the Area Median Income (AMI). The project is subject to the modifications and protections of State Density Bonus Law (Gov. Code § 65915), the Housing Accountability Act (Gov. Code § 65589.5), and qualifies for a statutory CEQA exemption pursuant to AB130 (Public Resources Code § 21080.66).

A preliminary application (PLN2025-0066) pursuant to Senate Bill 330 (Gov. Code § 66300) was deemed complete on October 27, 2025.



*Proposed Project Rendering, northwest corner (top) and north elevation with ground-level mural (bottom)*

## 2. PROJECT BACKGROUND

### 2.1 Existing Conditions

The project site is located within a walkable area of the Southside area, directly fronting on the Telegraph commercial corridor and just three blocks to the UC Berkeley campus to the north. Downtown Berkeley and the BART station are located less than a mile from the project site.

The project site includes two parcels. The 2455 Telegraph Avenue parcel is occupied by a one-story (plus mezzanine) commercial building whose tenant has been Amoeba Music for more than 35 years. The north façade includes the historic “A People’s History of Telegraph Avenue,” a designated Berkeley landmark. Prominent features include a metal marquee with stucco soffit. Above the marquee, the façade is framed within an arch covered in a colorful psychedelic-style mural depicting an outer space scene, which was painted by Amoeba Music in the 1990s. Although the interior of this building will be removed, the north and west facades will be retained, including these historic and iconic features. Amoeba Music will also return as a tenant in the building.

The 2506 Haste Street parcel is occupied by a one-story commercial building. The building is currently vacant, but most recently housed a restaurant. This structure is proposed for demolition.

### 2.2 History of the Mural

The mural “A People’s History of Telegraph Avenue” is painted on the north-facing wall of 2455 Telegraph Avenue, a one-story commercial building constructed in 1933. Painted murals within the arched frame of the front façade were introduced by tenants of the building in the 1970s and in 1990.

The building’s north façade, which fronts Haste Street, features less architectural detailing than the front façade, and it primarily comprises a surface of smooth stucco cladding applied over a brick masonry wall. At the western end of the façade are two fixed display windows, tile-clad bulkheads, and painted signage associated with Amoeba Music, the building’s current tenant. The remainder of the façade is covered by the mural. The visually dense mural contains several scenes that depict politically and socially significant events that took place in Berkeley during the 1960s.



*Aerial Map of Project Site*



*Haste Street building, proposed for removal*



*Telegraph Avenue façade, proposed to remain*

2455 Telegraph Avenue  
Applicant Statement  
February 2026

The mural also incorporates three openings and several additional features that are incorporated into the mural image. Near the center of the façade is a door opening that contains an upper metal grate and lower metal infill panel. The lower metal panel is painted with an image that is original to the mural: it features the name of the artwork and identifies the artists who contributed to the original project and its restoration in the 1990s and 2025. The upper grate features shaped iron bars attached to a metal frame, which are integrated into the mural image.



*Mural, including door opening*

A weather head near the center of the façade is also painted with an image of an eye that contributes to the mural. Approximately 20' to the east of the central opening is a horizontally oriented window. This opening is covered by a metal grate that features shaped iron bars similar in appearance to the central opening. At the east end of the façade is a metal pedestrian door set within a slightly recessed opening; this door is also painted with a component of the mural.

The east end of the mural depicts two additional scenes of Indigenous history and subsequent logging under European colonization, which are presented as book chapters leading into the events illustrated on the majority of the wall. This portion extends onto the exposed faces of a downspout attached to the corner pier. A square vent above the downspout is also incorporated into the mural as a bird's perch.



*Mural and existing plaque*

The mural was originally painted in 1976 by a group of artists known as the People's Wall Muralists, who included Osha Neumann, Janet Kransberg, Daniel Galvez, and O'Brien Thiele. The muralists wished to commemorate significant political and community events of 1960s Berkeley, primarily the Free Speech Movement, anti-Vietnam War activism, Third World solidarity demonstrations, and the 1969 People's Park movement. The mural measured approximately 85 feet wide when it was completed in 1976.



*Existing mural to be protected in-place, and preserved and endowed for the life of the project*

Based on available historical images, the mural originally did not include the two scenes that now appear at its furthest east end. Furthermore, the two openings on the facade originally featured straight vertical security bars over metal grates, rather than the shaped bars that are currently in place. In 1988, the building’s tenant painted over an image of a panhandler at the west end of the wall (near Telegraph Avenue), although community members repainted that portion of the mural the following year to commemorate the 20th anniversary of the creation of People’s Park.



*The project team is collaborating with the muralists to protect and endow the mural for future generations (O’Brien Thiele pictured)*

Original muralists Osha Neumann and O’Brien Thiele helped restore the mural in 1998 and 1999 using community donations and funds contributed by the City of Berkeley. The 1990s restoration of the mural involved subtle changes in the mural’s visual content, the addition of the scenes at its east end, and installation of the commemorative plaque. The project team is collaborating with Neumann and Thiele on this project, restoring the mural in 2025 and planning for its protection for future generations.

**2.3 Landmark Status**

In 1990, a community member sponsored the designation of A People’s History of Telegraph Avenue as a Berkeley City landmark. The LPC voted in favor of the mural’s designation in February of that year; the designation was subsequently considered by the Berkeley City Council, which passed Resolution No. 55,287 approving landmark designation on April 3, 1990. A People’s History of Telegraph Avenue was designated Berkeley City Landmark #128, which recognizes that the mural has “educational and historic value as it depicts Berkeley in the 1960s, the Free Speech movement, the People’s Park Riot, and because it commemorates the revolutionary movement of the 1960’s on the Bicentennial of the United States[.]” The City Council resolution specifies that the landmark designation applies to the mural only (associated with street address 2500 Haste Street) rather than to the entire building at 2455 Telegraph Avenue.

As detailed in the Structural Alteration Permit section below, Architectural Resources Group (ARG) prepared a Historic Resources Evaluation of the 2455 Telegraph Avenue and 2506 Haste Steet sites and found that there are no other eligible historic resources on either site. Notably, the murals present on the building’s primary (west) façade were painted separately from A People’s History of Telegraph Avenue and do not contribute to the designated landmark, according to ARG.

**3. COMPLIANCE WITH GENERAL PLAN AND ZONING ORDINANCE**

**3.1 Property Information**

Table 1: Property Information & Regulatory Context	
APN	055-1875-30-01, 055-1875-29
General Plan Designation	Avenue Commercial
Area Plan	Southside Plan Area
Zoning District	Telegraph Avenue Commercial District (C-T)
Historic Designation	People’s Park Mural (2455 Telegraph Ave.)

**3.2 General Plan and Southside Area Plan**

The City of Berkeley General Plan designates this project site as Avenue Commercial, a designation characterized by “by pedestrian-oriented commercial development and multi-family residential structures” (City of Berkeley General Plan). This site is subject to the City of Berkeley’s Southside Area Plan, which was most recently updated with new zoning in 2025 and incorporated into the General Plan. According to the General Plan, “Within the Southside Plan Area, residential development in the Telegraph Avenue Commercial (C-T) district is subject to a minimum density of 200 dwelling units per acre and minimum population density of 500 persons per acre. There is no residential density limit. This allows for greater flexibility in housing types to maximize housing opportunities in the Southside Plan Area.”

**3.3 Zoning**

The proposed project site is located within the Southside Area Plan and zoned C-T (Commercial-Telegraph). This zoning designation is intended to implement the Southside Plan’s designation for the Telegraph Avenue Commercial Subarea. The district purposes include to allow for uses which maintain the cultural quality of the district; encourage the creation of additional housing in the district; and protect and enhance historically and architecturally significant buildings by ensuring that new development and alterations complement their existing architectural character; and encourage survival of small, locally-owned businesses.

**3.4 Objective Development Standards**

The project will meet all the objective development standards for the C-T zoning district, including those as modified pursuant to SDBL. Table 2 identifies the applicable development standards and how the proposed project complies with them.

Table 2: Major Development Standards				
Standard	Required		Proposed	Compliance
<b>Residential Density &amp; FAR</b>				
Min. Density	200 du/ac		226 du/ac	Compliant
Max. Density	None			
Max. FAR	8.0		6.5	Compliant
<b>Building Height</b>				
Minimum	35 ft.		85 ft. + 5' parapet	Compliant
Maximum	85 ft.			
<b>Open Space</b>				
Usable Open Space, Minimum	40 SF / unit	3,112 SF	1,921 SF	Compliant with SDBL Waiver
Landscaped Area, Minimum	40% of 3,112 SF	1,245 SF	2.4% (75 SF)	Compliant with SDBL Waiver
<b>Setbacks</b>				
Front (Telegraph)	0'		0'	Compliant
Street Side (Haste)	0'		0'	Compliant
Interior Side (South)	0'		3" - 7'	Compliant
Rear (East)	0'		1' - 6'	Compliant

Table 2: Major Development Standards				
Standard	Required		Proposed	Compliance
<b>Bicycle Parking (BMC 23.322.090)</b>				
Long Term (Residential)	1 Space per 3 Bedroom	100 spaces	48 spaces	Compliant with SDBL Waiver
Short Term (Residential)	1 Space per 40 Bedrooms	8 spaces	8 spaces	Compliant
<b>Ground Floor Commercial (BMC 23.204.110(B))</b>				
(a) Occupy a minimum 30-foot depth of the ground floor, as measured from the ground floor street frontage, and				See Ground-Floor Plan Sheet A102 (Minimum 66-foot depth)
(b) Occupy the full extent of the building frontage, excluding required utilities, driveways, pedestrian access and residential lobby.				

#### 4. PROJECT ANALYSIS

##### 4.1 Density Bonus Statement

The proposed project is eligible for the State Density Bonus because it provides 10% of units (7 units) for Very Low-Income households. With this density bonus, the project is entitled to an unlimited number of waivers from regulations that physically preclude the development of the project and up to two concessions from regulations that result in actual cost reductions. The project does not propose any density bonus units.

##### 4.2 Concessions Requested

Pursuant to state density bonus law (Government Code Section 65915), qualifying affordable housing projects may request concessions in addition to waivers and an actual density bonus. The applicable section of the statute follows; the **bold text** is the relevant project qualifying concession language.

65915 (d) (1) An applicant for a density bonus pursuant to subdivision (b) may submit to a city, county, or city and county a proposal for the specific incentives or concessions that the applicant requests pursuant to this section, and may request a meeting with the city, county, or city and county. The city, county, or city and county shall grant the concession or incentive requested by the applicant unless the city, county, or city and county makes a written finding, based upon substantial evidence, of any of the following:

(A) The concession or incentive does not result in identifiable and actual cost reductions, consistent with subdivision (k), to provide for affordable housing costs, as defined in Section 50052.5 of the Health and Safety Code, or for rents for the targeted units to be set as specified in subdivision (c).

(B) The concession or incentive would have a specific, adverse impact, as defined in paragraph (2) of subdivision (d) of Section 65589.5, upon public health and safety or on any real property that is listed in the California Register of Historical Resources and for which there is no feasible method to satisfactorily mitigate or avoid the specific, adverse

impact without rendering the development unaffordable to low-income and moderate-income households.

(C) The concession or incentive would be contrary to state or federal law.

(2) The applicant shall receive the following number of incentives or concessions:

(A) One incentive or concession for projects that include at least 10 percent of the total units for lower income households, at least 5 percent for very low-income households, or at least 10 percent for persons and families of moderate income in a development in which the units are for sale.

**(B) Two incentives or concessions for projects that include at least 17 percent of the total units for lower income households, at least 10 percent for very low-income households, or at least 20 percent for persons and families of moderate income in a development in which the units are for sale.**

The proposed housing development project qualifies for two concessions because it proposes providing 10% of units at 50% (Very Low Income) AMI. The specific concessions that are requested, and the project cost savings that support the construction of the affordable units include:

1. Southside Prevailing Wage (BMC 13.108.030). The project cost to meet this standard is approximately \$8,350,000.
2. Health Care Expenditures (BMC 13.107.050). The project cost to meet this standard is approximately \$2,375,000.

In total, the requested concessions amount to approximately \$10,725,000 in project cost savings.

**4.3 Waivers Requested**

The project requests the waivers listed below to accommodate the density bonus provided to the project through State Density Bonus Law. To meet these landscape and bicycle parking standards, the project would need to reduce the number of units. By waiving these standards, the project can provide the units and density proposed.

Table 3: SDBL Waivers		
Standard	Required	Proposed
Usable Open Space, Minimum (BMC Table 23.204-32)	40 SF / unit (3,112 SF)	1,921 SF
Landscaped Usable Open Space (BMC 23.304.090(7)(a))	40% of (3,159-1,579 SF) = 632 SF	2.4% (75 SF)
Residential Long-Term Bicycle Parking (BMC Table 23.322-11)	1 Space per 3 Bedroom (100 spaces)	48 spaces

**4.4 Housing Affordability Statement**

This project is also subject to the City of Berkeley’s inclusionary housing requirement under Berkeley Municipal Code § 22.238 that requires the project to provide at least 20% of dwelling units as inclusionary units with the option of paying an in-lieu fee instead of providing units on-site per Berkeley Municipal Code Section 22.238.030(B). This project designates 10% of its dwelling units (7 units) for very low-income households up to 50% of AMI and would meet the remainder of the inclusionary requirement through the in-lieu fee of \$1.9 million.

## 5. PROJECT DESIGN

### 5.1 Architectural Design

The ground floor plan is separated into a residential entry area along Haste Street and retail entrance space for commercial use along Telegraph Avenue. The ground floor residential area includes a lobby, lounge area, mail and package room. Associated utility rooms and trash rooms are also located on the ground floor. The existing Amoeba Music record store, which bills itself as the largest west of the Mississippi River, would occupy the new building's ground floor.

Both the existing art mural and existing front facade along Telegraph Avenue form the base of the proposed building with 7 floors of apartments slightly set back and above the existing structures. Level 8 offers two rooftop decks, separated by an indoor residential amenity.

The visual concept design takes its cues from the existing Art Deco detailing and curved facade element that forms the front of the one-story commercial building along Telegraph Ave. The design draws on the curved shapes to form the primary bay window assembly centered directly over the existing "rainbow" of the existing Telegraph Avenue facade.

The primary facade emphasis of the new building is assigned at two locations—the apartment entrance on Haste Street and a bay window assembly centered over the existing "rainbow" front facade on Telegraph Avenue—both of which would step back from the property line and accentuate the verticality of the curved bay window elements. On the Haste Street façade, the upper story overhang and relief at the second level, frame the mural and provide an opportunity for dramatic lighting. A range of smaller bay windows, colors and linear textures add visual interest to the overall composition. Finally, precast panels with embossed "records" give a nod to the existing retail music store which is planned to remain in the project.



*Proposed Project Rendering, northeast corner*



*Proposed Project Rendering, Haste St/residential entrance*

### **5.2 Landscape Design**

The ground-level landscape concept is primarily focused on preserving the existing public street improvements with the possible addition of a new street tree. The rear, private areas of the building consist of service and resident access corridors and bio-filtration (C3) planters for stormwater management. The roof deck landscape program envisions a variety of resident amenity seating, dining and lounge areas with a few raised planters to anchor the spaces. The roof deck paving is proposed to be a pedestal-supported tile pavement system using modular tiles. Accent and wayfinding lighting is provided on the architecture.



*Top floor indoor and outdoor open space*

### **5.3 Community Meeting**

On January 29, 2026, the project team held a community meeting to provide information about the project and request feedback from community members. The team invited all owners and occupants within 300 feet of the site, as well as neighborhood groups, based on a list provided by City staff. The meeting was held at 5:30pm virtually over Zoom. The project team provided an overview of the project proposal, design, plans to protect and restore the mural, and anticipated process and timeline. There was one attendee that joined the meeting, but the participant did not share any questions or concerns.

### **5.4 Statement Regarding Berkeley Energy Code and Berkeley Green Code**

The proposed project is designed to comply with the Berkeley Energy Code (BMC Chapter 19.36) and Berkeley Green Code (BMC Chapter 19.37), including energy and water efficiency measures. The building is proposed to be all-electric building systems, solar ready and accommodate solar PV as is physically and financially feasible for the project.

### **5.5 Public Art**

BMC Chapter 23.316 (Percentage for Public Art on Private Projects) establishes a program for private development to provide on-site public art or pay a fee in-lieu to maintain Berkeley's art and culture for generations and recognize the vital importance of the arts to the city as a whole. This project proposes to provide on-site public art, satisfied through the restoration of the People's Park mural.

The project meets public accessibility requirements by restoring the mural along Haste Street, which is a publicly accessible sidewalk. The mural will be viewable during all hours, with improved lighting that will allow viewing during evening hours.

The content and history of the mural is described in Section 2.2 History of the Mural, above. The plan for improvements, maintenance, and endowment is described in Section 6.3 Analysis of Project Effects on the Mural below. Together these satisfy the requirements for the City's guidelines for public art, required at use permit submittal.

## **6. STRUCTURAL ALTERATION PERMIT REQUIREMENTS**

### **6.1 SAP Requirements**

The project is applying for a Structural Alteration Permit pursuant to BMC 3.24 of the City of Berkeley's Landmarks Preservation Commission ordinance. As shown on Sheet G008, the project is not a "demolition" according to the City of Berkeley definitions, since although the project proposes to

remove and replace the existing roof in its entirety, it proposes to retain more than 50% of existing walls. There is no “partial” demolition definition in the BMC nor in the Secretary of Interior Standards. The project is to retain and rehabilitate the historic mural, and add a 7-story mixed use addition above the ground-floor for a total of 8 stories. The design of the proposed project has been developed to avoid physically altering the contributing elements of the landmarked mural to the highest extent possible.

Architectural Resources Group (ARG) prepared a Historic Resources Evaluation (HRE) evaluating the potential for historic resources at the 2455 Telegraph Avenue and 2506 Haste Street site. The HRE concludes that there are no other eligible historic resources on either site. Next, ARG prepared a report analyzing the project’s effects on the historic mural and recommending a series of measures that the project will implement during construction and operation of the project. These are summarized below and detailed in an attachment.

### **6.2 Project Benefits**

The proposed project will offer the following benefits to the City of Berkeley:

- Protect and endow this historic mural, a Berkeley Landmark, for generations to come.
- Provide a more contemporary retail space for Amoeba Music to return as part of the new project.
- Redevelop an underutilized parcel in the Southside area, and retain and rehabilitate the historic street-facing mural.
- Provide 68 units of dense, transit-oriented housing.
- Provide 7 Very Low-Income housing units and contribute approximately \$1.9 million to the Affordable Housing Trust Fund.
- Encourage alternative modes of transportation – 0 vehicular parking spaces, 56 bicycle parking spaces, real-time transit display
- Rooftop that is solar-ready.
- Units will be equipped with energy efficient appliances and low flow fixtures, and the site will be planted with drought tolerant landscaping that supports the project’s stormwater management plan.
- Compliant with Bird Safe Glass requirements as per BMC 23.304.150.
- Pay in-lieu fees, mitigation fees, and impact fees such as the Berkeley Unified School District Fee (Residential) of \$400,000.

### **6.3 Analysis of Project Effects on the Mural**

Because a painted mural is an atypical type of landmarked resource, according to ARG, it is necessary to consider the significant physical aspects that define the mural’s “special character.” A People’s History of Telegraph Avenue is an artwork painted across one building façade, such that it lacks many of the architectural features that typically characterize landmarked buildings and structures (such as form, plan, structural system, and distinctive materials and decorative elements). The cultural value of murals is generally conveyed through their visual imagery and the artistic skill that was required to create it. The Secretary of the Interior’s Standards for the Treatment of Historic Properties are best suited for buildings and structures rather than unconventional resource types such as murals.

Accordingly, ARG found that the “special character” and “special historical, architectural or aesthetic interest” of A People’s History of Telegraph Avenue primarily to be the imagery that powerfully depicts scenes from Berkeley’s history. The significant elements of A People’s History of Telegraph Avenue are the various scenes that are rendered in paint, primarily on the stucco wall surface. The mural extends onto a weather head, a metal panel infilling an opening, a door, and a downspout; shaped iron bars attached to metal window grates also contribute to the artwork. The brick masonry wall that underlies the majority of the mural is essential to the resource’s structural integrity, but the wall does not directly contribute to the historical and educational values that are recognized by the resource’s landmark status.



Night Rendering

As noted in the SAP findings below, the project will implement the following measures to ensure protection of the historic resource in place during construction:

1. Documentation. Undertake high resolution photographic documentation of the mural prior to the start of the project. A comprehensive photographic record of the mural should be available to guide repair or restoration in the event of inadvertent damage during construction.
2. Contractor Qualifications. Incorporate contractor qualification requirements into the contract specifications to ensure that personnel are knowledgeable, experienced, and sensitive to the unique considerations associated with work on historic resources.
3. Contract Specifications. Incorporate protection requirements into the contract specifications to prevent damage to the mural. As detailed below, anticipated measures include installation of physical barriers and protective materials; vibration and periodic visual monitoring during construction; and protection of removed features during dismantle, transportation, and offsite storage.
4. Preservation in Place. Retain the wall in place during construction, and preserve the painted stucco surface on the brick masonry substrate.
5. Physical Barrier; Visual Sightlines. Erect a physical barrier, like a plywood wall, several feet from the mural surface to protect it from physical impact while allowing access within the cavity for monitoring mural conditions. Protect the mural with facing paper and foam, then cover with plywood, to allow visual monitoring of mural conditions during excavation, shoring, foundation work, and concrete flatwork.
6. Retention of Gates, Openings, and Other Features. Retain the existing openings on the wall with their current dimensions. Install a new egress gate in the existing central opening, which has been partially infilled with a metal panel that is painted with a portion of the mural. The metal panel and iron bars currently installed in the opening will be retained and reused in the same opening, which will require careful removal, storage, and reattachment to the new gate in a manner that avoids damage to these features. Retain additional elements that contribute to the mural image in their current locations, including the pedestrian door, weatherhead, downspout, small vents, and second opening with shaped bars.

7. Removal and Reinstallation of Features. Protruding features such as the painted weatherhead and downspout will be carefully removed, stored during construction, and reinstalled at project completion.
8. Visual and Vibration Monitoring. During the full duration of construction, a qualified conservator will visually monitor potential for vibration effects, such as cracking and delamination on the mural. Should construction activities or site conditions pose an imminent threat to the mural, immediate notice should be provided, and the project sponsor should implement corrective measures, including suspension of construction if necessary.
9. Structure of New Building. Construct the new project adjacent to the mural to help structurally strengthen the mural's brick masonry substrate.
10. Post-Construction Survey and Restoration. A professionally qualified historical architect or conservator shall conduct a post-construction survey of the mural (the painted stucco surface and associated features) to determine whether any damage occurred. If damage is identified, the historical architect or conservator should prepare a treatment plan to restore the mural to its pre-construction condition. The treatment plan may include repairs to stucco or associated features like the downspout, weather head, and iron bars. Community artists should be engaged, as appropriate, to restore the mural imagery.

The incorporation of these protection measures would ensure that the mural does not sustain inadvertent damage during construction.

In addition, the project is committed to operational improvements including:

1. Visibility. Improved lighting installed as part of the project would also allow the mural to remain visible without daylight.
2. Endowment. For the life of the project, the project sponsor would also establish an endowment that would fund preservation of the mural for the life of the building.

#### **6.4 SAP Required Findings**

##### **Required findings that do not conflict with BMC Section 3.24.260.B and Section 3.24.260.C**

*B. In all instances, the proposed work shall be as appropriate for and as consistent with the purposes of this chapter as is possible within the peculiar circumstances of the owner of the property and preservation or enhancement of the characteristics and particular features specified in the designation.*

*C. Approval of permit applications pursuant to this section may be granted only upon determination that the proposal conforms to the criteria set forth in paragraphs 1. and 2. below:*

1. *For permit applications for construction, alteration or repair:*
  - (a) *For applications relating to landmark sites, the proposed work shall not adversely affect the exterior architectural features of the landmark and, where specified in the designation for a publicly owned landmark, its major interior architectural features; nor shall the proposed work adversely affect the special character or special historical, architectural or aesthetic interest or value of the*

*landmark and its site, as viewed both in themselves and in their setting.*

*(b) For applications relating to property in historic districts, the proposed work shall not adversely affect the exterior architectural features of the subject property or the relationship and congruity between the subject structure or feature and its neighboring structures and surroundings, including facade, setback and height; nor shall the proposed work adversely affect the special character or special historical, architectural or aesthetic interest or value of the district. The proposed work shall also conform to such further standards as may be embodied in the designation of the historic district.*

*(c) For applications relating to structure of merit sites, the proposed work shall not adversely affect the architectural features if architectural merit is the basis for designation; nor shall the proposed work adversely affect the special cultural, educational or historical interest or value if that is the basis for designation.*

**Response:** The design of the proposed project has been developed to avoid physically altering the contributing elements of the landmarked mural to the highest extent possible. The project proposes to retain the north-facing façade of 2455 Telegraph Avenue, where the mural is located. The wall will remain in place during construction, and the painted stucco surface on the brick masonry substrate will be preserved. The existing openings on the wall will be retained with their current dimensions. Those that would be reused, including the opening at the center of the façade and two openings near Telegraph Avenue, will not require expansion that interferes with adjacent portions of the mural.

A new egress gate will be installed in the existing central opening, which has been partially infilled with a metal panel that is painted with a portion of the mural. The metal panel and iron bars currently installed in the opening will be retained and reused in the same opening, which would require careful removal, storage, and reattachment to the new gate in a manner that avoids damage to these features. Furthermore, the project will retain several additional elements that contribute to the mural image in their current locations, including the pedestrian door, weather head, downspout, small vents, and second opening with shaped bars. Therefore, the mural's dimensions, visual content, materials, and color will not be altered as a result of the project.

The project intends to retain *A People's History of Telegraph Avenue* in situ during construction. Construction activities adjacent to the mural will include structurally strengthening the mural's brick masonry substrate, excavation and installation of shoring, placement of new foundations, and replacement of the sidewalk. These activities will occur near the mural and will require physical protection and monitoring throughout construction to ensure the mural is not damaged by impact, vibration, or structural failure. Protection methods may vary depending on the specific construction activities underway.

Construction of the upper addition will require structural strengthening of the existing brick north wall of 2455 Telegraph Avenue. During structural strengthening and transfer of loads to temporary foundations, the mural would be most susceptible to cracking and delamination that could damage portions of the existing painted stucco cladding. During this phase of project construction, visual monitoring will be undertaken. The face of the mural will remain exposed to view: a physical barrier, like a plywood wall, will be erected several feet from the mural surface to protect it from physical impact while allowing access within the cavity for monitoring mural conditions.

During excavation, shoring, foundation work, and concrete flatwork, construction will occur in close proximity to the mural. During these activities, the mural surface may be directly protected with facing paper and foam, then covered with plywood to provide protection from impact and concrete splatter. Openings may be selectively cut into the plywood and covered with plexiglass to allow visual monitoring of mural conditions. Protruding features such as the painted weather head and downspout will be carefully removed, stored during construction, and reinstalled at project completion.

During the full duration of construction, the mural wall will have vibration monitoring, and mural conditions will be monitored by a qualified conservator. The incorporation of these protection measures would ensure that the mural does not sustain inadvertent damage.

The proposed addition above the existing building at 2455 Telegraph Avenue would generally respect the mural's significant physical characteristics. Although the addition would add 7 stories above the mural, which represents an increase in scale when compared to the existing building, the height of new construction alone would have little effect on the significant characteristics of the mural. The contemporary architectural character of the addition incorporates subtle references to the Art Deco architectural style of the existing building while remaining clearly differentiated from the existing building.

Along Haste Street, the addition features a setback above a one-story base, which is formed by the existing building façade: this setback would establish a visual break between the original building (featuring the landmarked mural) and the addition above it. The visual separation between the original building and the addition, as well as the addition's subdued color palette, would ensure that new construction does not compete architecturally or visually with the mural's dense and colorful graphic character. It is anticipated that members of the public will easily understand that the mural belongs to the original building rather than a new component of the building, and the addition would not detract from the special visual qualities that qualify the mural for local landmark designation.

## **7. CEQA ANALYSIS AND LEGISLATIVE CONTEXT**

### ***7.1 Legislative Context***

The housing crisis continues to have a significant impact on Californians across the state. The Government Code sections discussed below are state legislative efforts that recognize the severity of California's housing crisis, and the difficulties associated with developing new housing at appropriately zoned, transit-oriented, and urbanized locations. The following pieces of legislation are applicable to the proposed project.

### ***7.2 CEQA (California Environmental Quality Act)***

Pursuant to AB 130 (codified as Public Resource Code Section 21080.66), the project is eligible for an exemption under CEQA. As detailed in the checklist attached, the project meets site criteria, including (1) size and urban location; (2) general plan and zoning ordinance consistency; (3) density requirements; and (4) does not demolish a historic resource. Importantly, Sheet G008 demonstrates that the project does not propose to demolish a historic resource. The proposed project will retain more than 50% of the walls associated with the historic resource at 2455 Telegraph Avenue. Moreover, the project will

retain the historic mural, which constitutes the only Berkeley Landmark feature of the site and the only eligible historic feature on the site, according to the HRE.

The proposed building height is at but not above 85 feet and therefore is exempt from labor requirements identified in the statute.

This statutory section already requires the City to adhere to specific timelines. Within 14 days of deeming this application “complete,” the City must initiate tribal consultation. Consultation is complete if no Tribe requests consultation within 60 days or, if any consultation is requested, within approximately 135 days. At the conclusion of this consultation time frame, the City (in this case the LPC and ZAB) have 30 days in which to take action on the project.

### ***7.3 Housing Crisis Act / SB 330 & Housing Accountability Act***

The Housing Crisis Act (Gov. Code § 66300) & Housing Accountability Act (Gov. Code § 65589.5) prohibits a local agency from disapproving, or conditioning approval in a manner that renders infeasible, a housing development project that provides affordable housing unless the housing development project would have a specific, adverse impact upon the public health or safety, and there is no feasible method to satisfactorily mitigate or avoid the adverse impact. The act also requires that a development project must comply with applicable, objective general plan and zoning standards and criteria that were in effect at the time the application was deemed to be complete. The law also requires the city or county to consider and either approve or disapprove the housing development project within the 5 allowable public hearings under HCA, and consistent with the applicable timelines under the Permit Streamlining Act and PRC 21080.66 described above. The proposed project is also subject to the provisions of State Density Bonus Law, as described in the Project Analysis section above.

### ***7.4 AB 2097 Parking Requirements***

AB 2097 (Gov Code § 65585) prohibits a public agency from imposing any minimum automobile parking requirement on most development projects within ½ mile of public transit unless the city makes written findings, within 30 days of the receipt of a completed application, that not imposing or enforcing minimum automobile parking requirements on the project development would have a substantially negative impact, supported by a preponderance of the evidence in the record.

Since the proposed project site is located within ½ mile of public transit (intersecting AC Transit services), the project is not subject to minimum parking requirements. The existing site does not include any parking spaces. Introducing parking in the proposed project will physically preclude the housing development project and the retention and rehabilitation of the existing street-facing facades and the historic mural.

## **8. USE PERMIT REQUIRED FINDINGS**

### ***8.1 Use Permits***

This section outlines the proposed project’s compliance with the required findings for approval of the requested Use Permits for this project.

1. Use Permit, pursuant to Berkeley Municipal Code (BMC) 23.326.070, to demolish a non-residential building;

2. Use Permit, under BMC § 23.204.020(A)(1) Table 23.204-1 to allow a new mixed-use residential building in the C-T zone.
3. Use Permit, under BMC § 23.204.030(A)(1) Table 23.204-2 to allow new floor area over 1,500 sq. ft. or more in the C-T zone.
4. Administrative Use Permit, under BMC § 23.304.050 (A) Table 23.304-5 to allow rooftop equipment projections.

### **8.2 Use Permit Required Findings**

The project is designed as a housing development project and is only subject to objective general plan and zoning standards and criteria, as per Gov Code § 65589.5(4). To the extent that required findings are objective, they are specified below. Use Permit findings that include subjective regulations cannot be enforced, according to the City's August 2, 2021 *Memo re: Housing Accountability Act & Density Bonus – Objective Standards*.<sup>1</sup>

#### **1. Use Permit, pursuant to Berkeley Municipal Code (BMC) 23.326.070, to demolish a non-residential building.**

*A Use Permit or an AUP for demolition of a main building used for non-residential purposes on any lot or an accessory building located on a lot in a non-residential district may be approved only if the ZAB or the Zoning Officer finds that:*

1. *The demolition will not be materially detrimental to the commercial needs and public interest of any affected neighborhood or the City of Berkeley; and*
2. *The demolition:*
  - (a) Is required to allow a proposed new building or other proposed new use;*
  - (b) Will remove a building which is unusable for activities which are compatible with the purposes of the district in which it is located or which is infeasible to modify for such uses;*
  - (c) Will remove a structure which represents an uninhabitable attractive nuisance to the public; or*
  - (d) Is required for the furtherance of specific plans or projects sponsored by the City of Berkeley or other local district or authority upon a demonstration by the applicant that it would be infeasible to obtain prior or concurrent approval for the new construction or new use.*

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<sup>1</sup> As noted in the City's August 2, 2021 *Memo re: Housing Accountability Act & Density Bonus – Objective Standards*: "the Zoning Officer, ZAB, DRC and LPC should refrain from applying subjective findings (e.g., nondetrimental) to any application to construct a qualifying housing development project (including remodeling or reconfiguration of housing) if that project satisfies objective standards for permit issuance, unless specific findings or denial under the Housing Accountability Act can be made. While decision-makers retain discretion in the overall land use and design review process, i.e., whether the use is properly located or the building and site improvements are compatibly designed, the ultimate decision on density and development intensity is protected by the HAA."

**Response:** Finding (2a) can be made since demolition is required to allow a proposed new building or other proposed new use. Finding (1) does not have any objective standards in the required findings, the proposed project assumes the Use Permit to allow demolition. The project is designed as a Housing Development Project and is only subject to objective zoning standards and findings. Use Permit findings that include subjective regulations cannot be enforced, according to the City's August 2, 2021, Memo re: Housing Accountability Act & Density Bonus – Objective Standards. This finding is not an objective requirement.

**2. Use Permit, under BMC § 23.204.020(A)(1) Table 23.204-1 to allow a new Mixed-Use Residential building in the C-T zone.**

*A. Allowed Land Use Table. Table 23.204-1: Allowed Uses in the Commercial Districts identifies allowed land uses and required permits in the Commercial Districts. All land uses are defined in Chapter 23.502 (Glossary). Permit requirements are described in Chapter 23.406 (Specific Permit Requirements). Permits required for land uses shown in Table 23.204-1 apply to both:*

- 1. The initial establishment of a land use in a new building; and*
- 2. The change of use in an existing building or portion of a building.*

**Response:** Because this Use Permit does not have any objective standards in the required findings, the proposed project assumes the Use Permit to allow construction of a new Mixed-Use Residential building. The construction, establishment, maintenance, and operation of the proposed project will not be detrimental to the health, safety, peace, morals, comfort, or general welfare of the neighborhood or the City as a whole. Mixed-Use Residential projects are a permitted use in the C-T district, and the proposed structure is appropriate for the district in that it makes housing available in a convenient location proximate to the Telegraph Avenue corridor and UC Berkeley campus.

The proposed project is not anticipated to generate significant traffic or parking demand because it is located in the City of Berkeley's Low Vehicle-Miles Traveled (VMT) Area. This Low VMT area includes the Southside Area because the VMTs per resident are an average of 15% less than the rest of the Bay Area. In addition, the proposed project will have a Transportation Demand Management Program that includes secure bicycle parking and real-time transit information display monitors. The proposed project will comply with all objective standards in the Southside Plan's adopted Mitigation Monitoring Program (MMP). As a result, the project would not be materially detrimental to the housing needs or public interest of the affected neighborhood and the City of Berkeley.

The project is designed as a Housing Development Project and is only subject to objective zoning standards and findings. Use Permit findings that include subjective regulations cannot be enforced, according to the City's August 2, 2021, Memo re: Housing Accountability Act & Density Bonus – Objective Standards. This finding is not an objective requirement.

**3. Use Permit, under BMC § 23.204.030(A)(1) Table 23.204-2 to allow new floor area over 1,500 sq. ft. or more.**

*A. New Floor Area.*

*1. When Permit is Required. A project that creates new floor area for any use requires permits as shown in Table 23.204-2: New Floor Area Permit Requirements. Creation of new floor area includes:*

*(a) Construction of new main buildings or accessory buildings;*

*(b) Additions to existing buildings; or*

*(c) The installation of new floor or mezzanine levels within or onto existing buildings*

**Response:** Because this Use Permit does not have any objective standards in the required findings for the C-T district, the proposed project assumes the Use Permit to allow construction of the new floor area ('compatible' and 'adversely' are not objective). Per the Housing Accountability Act and State Density Bonus Law, the City is required to approve the development project unless it meets all applicable objective standards.

**4. Administrative Use Permit, under BMC § 23.304.050 (A) Table 23.304-5 to allow rooftop equipment projections.**

*A. Projections Above Height Limits. Table 23.304 5 shows features that may project above allowed height limits. For rules that apply to wireless telecommunication facilities, see Chapter 23.332 (Wireless Telecommunication Facilities)*

*Note [1] May exceed allowed height and width with an AUP.*

**Response:** Because this Use Permit does not have any objective standards in the required findings, the proposed project assumes the Administrative Use Permit to allow rooftop projections to exceed the district's height limit.

## 9. PROJECT TEAM CONTACT INFORMATION

### OWNER / APPLICANT

Dave Prinz  
PO BOX 391  
POINT REYES STATION, CA 94956  
[david.prinz@gmail.com](mailto:david.prinz@gmail.com)

### ARCHITECT

**StudioKDA**  
Attn: Buddy Williams & Nishka Maheshwary  
1810 6<sup>th</sup> Street  
Berkeley, CA 94710  
[buddy@studiokda.com](mailto:buddy@studiokda.com) & [nishka@studiokda.com](mailto:nishka@studiokda.com)  
510.841.3555

### PLANNING CONSULTANT

**Rhoades Planning Group**  
Attn: Mark Rhoades  
2140 Shattuck Avenue, Suite 705  
Berkeley, CA 94704  
[mark@rhoadesplanninggroup.com](mailto:mark@rhoadesplanninggroup.com)  
510.545.4341

### HISTORIC CONSULTANT

Architectural Resources Group  
Attn: Lisa Yergovich  
Pier 9, The Embarcadero, Suite 107  
San Francisco, CA 94111  
[Lisa@ARGCREATE.com](mailto:Lisa@ARGCREATE.com)  
415.421.1680

### CIVIL ENGINEERING

**Greenwood & Moore, Inc.**  
Attn: Brian Dorward  
3111 Castro Valley Blvd. Ste 200  
Castro Valley, CA  
[bdorward@greenwoodmoore.com](mailto:bdorward@greenwoodmoore.com)  
510.838.2412

### LANDSCAPE ARCHITECT

**122 WEST LANDSCAPE**  
Attn: Christian Macke  
[cmacke@122westdesign.com](mailto:cmacke@122westdesign.com)  
949.813.1995



HISTORIC RESOURCE EVALUATION

2455 Telegraph Avenue and  
2506 Haste Street, Berkeley, California

Amoeba Investors | May 2026

*Architecture  
Planning  
Conservation*



Architectural  
Resources Group



Architectural  
Resources Group

**2455 Telegraph Avenue and 2506 Haste Street**  
**Historic Resource Evaluation**  
Berkeley, California

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## 1. INTRODUCTION

### 1.1 Project Background

At the request of Amoeba Investors, Architectural Resources Group (ARG) has prepared this Historic Resource Evaluation (HRE) for two adjoining commercial buildings located at 2455 Telegraph Avenue (Assessor's Parcel Number [APN] 55-1875-29) and 2506 Haste Street (APN 55-1875-30-1) in Berkeley, California. The one-story building at 2455 Telegraph Avenue occupies an approximately 7,250-square-foot rectangular parcel at the southeast corner of the intersection of Telegraph Avenue and Haste Street. The building was constructed in 1933 as one of the first Bay Area supermarkets operated by Henslee Market Corporation, and it currently houses the East Bay's location of music retailer Amoeba Music. The north façade of 2455 Telegraph Avenue, facing Haste Street, is the location of a painted mural, *A People's History of Telegraph Avenue*, which is designated Berkeley City Landmark #122. This designation applies only to the mural and not to the entire building. 2506 Haste Street, the neighboring building to the east, occupies an approximately 6,300-square-foot, L-shaped parcel. 2506 Haste Street is a one-story building fronting Haste Street; its original volume was built in 1916 and subsequently expanded and substantially remodeled to its current appearance. 2455 Telegraph Avenue and 2506 Haste Street are within the Telegraph Avenue commercial district southeast of downtown Berkeley, which extends south from the academic campus of the University of California, Berkeley (UC Berkeley) (Figure 1).

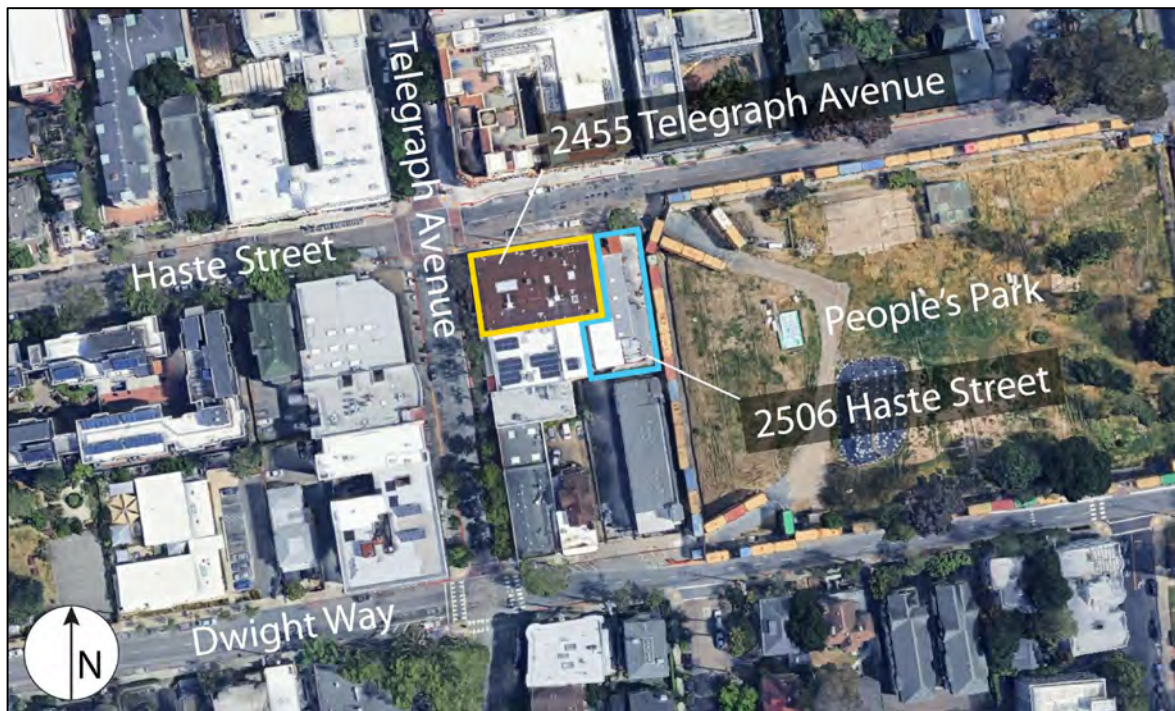


Figure 1. Site map depicting the locations of the two subject properties addressed in this HRE: 2455 Telegraph Avenue is outlined in yellow, and 2506 Haste Street is outlined in blue.

Source: Google Maps 2024, edited by ARG

This HRE includes a physical description of the subject properties, chronology of their physical development, relevant historical and architectural contexts, and an evaluation of the properties' eligibility

for listing in the California Register of Historical Resources (California Register) and as a Berkeley City Landmark and Structure of Merit. The purpose of the California Register evaluation is to determine whether either of the properties qualifies as a historical resource for the purposes of the project's environmental review pursuant to the California Environmental Quality Act (CEQA).

## 1.2 Current Historic Status

Between 1977 and 1979, the Berkeley Architectural Heritage Association (BAHA) conducted the Berkeley Architectural Heritage Survey, which involved the selective documentation of properties throughout Berkeley. As part of this survey, historian Betty Marvin recorded the building at 2455 Telegraph Avenue on a Historic Resource Inventory (HRI) form, which was the California Department of Parks and Recreation's documentation standard at the time of the survey. The inventory form included a description and brief overview of the building's physical development and previous occupants. It noted the following broad areas of significance: Social/Education, Architecture, and Economic/Industrial. However, the inventory form did not document a detailed evaluation of the property using the significance criteria of any historical register. Furthermore, the 1970s inventory form did not consider alterations that had occurred to the building since its construction in the early 1930s to assess its physical integrity. Based on the initial evaluation of significance, however, the surveyor assigned a National Register of Historic Places (National Register) status code of 3, "Appears eligible for [National Register] to person completing or reviewing form."<sup>1</sup> The 1978 survey did not involve formal nomination of the property for National Register listing. 2506 Haste Street was not documented during the Berkeley Architectural Heritage Survey.

In 1979, BAHA prepared local inventory forms for buildings throughout Berkeley as part of the Berkeley Urban Conservation Survey; both 2455 Telegraph Avenue and 2506 Haste Street were documented during this effort. The 1979 inventory forms included photographs of surveyed buildings, short physical descriptions, and applicable architectural and historical themes of importance. The 1979 inventory form for 2455 Telegraph Avenue listed several significance themes, which generally repeated those documented on the 1978 HRI form. The evaluation on the form concluded that the building had "overall importance" but similarly did not document a detailed analysis using historical register criteria.<sup>2</sup> The 1979 Berkeley Urban Conservation Survey form prepared for 2506 Haste Street recorded physical information for the property but did not include any evaluation information.<sup>3</sup> It does not appear that 2506 Haste Street has been subject to any other survey or historical register evaluation.

Neither building at 2455 Telegraph Avenue nor 2506 Haste Street is designated a Berkeley City Landmark or Structure of Merit.

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<sup>1</sup> Betty Marvin, "2455 Telegraph Avenue," State of California Department of Parks and Recreation Historic Resources Inventory Form, Berkeley Architectural Heritage Survey, July 4, 1978, available from BAHA. The "3" status code attributed to the building in the late 1970s is equivalent to the status code "3S" in the current rating system. See California Office of Historic Preservation, *Technical Assistance Bulletin #8: User's Guide to the California Historical Resource Status Codes & Historic Resources Inventory Directory*, accessed October 13, 2025, <https://ohp.parks.ca.gov/pages/1069/files/tab8.pdf>.

<sup>2</sup> Betty Marvin, "2455 Telegraph Avenue," Berkeley Urban Conservation Survey form, Berkeley Architectural Heritage Survey, May 3, 1979, available from BAHA.

<sup>3</sup> Betty Marvin, "2506 Haste Street," Berkeley Urban Conservation Survey form, Berkeley Architectural Heritage Survey, May 3, 1979, available from BAHA.

Additionally, the north exterior wall of the building at 2455 Telegraph Avenue is painted with a mural, *A People's History of Telegraph Avenue*, which was designated Berkeley City Landmark #122 in 1990. The local designation recognizes the mural's historical and artistic significance, but it applies only to the wall on which the mural is painted (assigned address 2500 Haste Street). Because the mural is included in a local register of historical resources, it meets CEQA's definition of a historical resource (California Public Resources Code Section 21084.1). However, this status does not extend to all physical elements of 2455 Telegraph Avenue.

Due to the age of the 1970s survey efforts and its lack of conformance to current documentation standards, the previous assignment of the "3" rating to 2455 Telegraph Avenue should be considered informational. The purpose of the current HRE is to expand upon the previous documentation and to present a more detailed site history, construction chronology, and comparative architectural and historical contexts. Furthermore, this HRE presents a new evaluation of 2455 Telegraph Avenue and 2506 Haste Street to establish whether either building meets the eligibility requirements of the California Register and thus would qualify as a CEQA historical resource.

### 1.3 Methodology

To complete the HRE for the subject property, ARG:

- Conducted a site visit to examine and photograph the subject properties and their surroundings on November 19, 2024;
- Reviewed building permits and planning records for the subject properties on file with the City of Berkeley Planning Division and Permit Service Center;
- Completed archival research in property files held by BAHA;
- Referenced Alameda County Assessor data available through ParcelQuest;
- Reviewed online repositories, including Newspapers.com, digitized issues of *Berkeley Barb* at JSTOR, ProQuest Digital Sanborn Maps collection, and University of California, Santa Barbara Library's FrameFinder aerial photograph collection.

## 2. PHYSICAL DESCRIPTION

The following section provides a physical description of the two adjacent properties at 2455 Telegraph Avenue and 2506 Haste Street. Each of the properties contains one commercial building, which are separated from one another by a narrow alley located along the western boundary of the parcel containing 2506 Haste Street. Although the two buildings do not abut one another, the east end of 2506 Haste Street's front (north) façade extends west to meet the rear (east) façade of 2455 Telegraph Avenue. This portion of the façade contains a doorway that accesses the interior alley, which alley leads south between both buildings until it reaches the southeast corner of 2455 Telegraph Avenue. Here, it turns west for a short distance along the south façade of 2455 Telegraph Avenue and then turns south again to run between 2506 Haste Street's south addition and a neighboring building at 2465 Telegraph Avenue. Additional photographs of the buildings' current conditions are presented in Appendix A.

## 2.1 2455 Telegraph Avenue

The commercial building at 2455 Telegraph Avenue (Figure 2) comprises a rectangular-plan, one-story volume located at the southeast corner of the intersection of Telegraph Avenue and Haste Street. The building expresses some characteristics of the Art Deco and Streamline Moderne architectural styles, and it fills the entirety of its legal parcel. The building is constructed of brick masonry atop a concrete foundation. Its primary (west) façade fronts Telegraph Avenue. This façade, as well as the north façade along Haste Street, are fully visible from the public right-of-way. Both façades are clad in textured stucco, much of which has been painted brightly with murals and areas of accent color. Structural brick exterior walls remain exposed at the south and east façades and can be viewed from the rear pedestrian alley. Most of the building's south façade abuts the neighboring building at 2465 Telegraph Avenue. The building has an arched roof supported by steel trusses, which is surrounded by a raised perimeter parapet; the roof appears to be covered in composite roll roofing. The parapet largely obscures the roof form and various mechanical and ventilation equipment from view at street level. The southwest, northwest, and southwest corners of the building are defined by fluted, Art Deco-style engaged piers that rise slightly above the height of the surrounding parapet.



Figure 2. 2455 Telegraph Avenue, viewed facing southeast from the intersection of Telegraph Avenue and Haste Street

Source: ARG, November 2024

Most of the building's architectural character is concentrated at its primary façade (Figure 3), which contains the Telegraph Avenue storefront of the current commercial tenant, Amoeba Music. Three fluted pilasters, which are similar in appearance to the building's corner piers, divide the façade into four evenly sized structural bays. The bays contain non-original, ground-level window and door assemblies sheltered under a marquee that projects over the public sidewalk along Telegraph Avenue. The pilasters terminate above the marquee at a horizontal stringcourse, which has a molded profile. The visually dominant architectural feature at this façade is a shaped parapet that includes a segmental arched parapet frame that spans between the two corner piers. The outer ends of the parapet step down to meet the fluted corner piers.



Figure 3. Primary (west) façade of 2455 Telegraph Avenue, viewed facing northeast  
Source: ARG, November 2024

The primary public entrance to the retail space is in the northernmost structural bay. The entrance comprises a recessed and off-center pairing of fully glazed metal-frame doors surmounted by a narrow transom window (Figure 4). The north (left) half of the bay contains large display windows over a tile-clad bulkhead. The top edge of the bulkhead is angled and functions as a sill for the windows. Matching tile covers the ground surface within the recessed entry. The remaining three bays at the primary façade are identical to one another: each contains two metal-framed display windows over a tile-clad bulkhead with an angled sill (Figure 5). Folding security gates are mounted in front of the windows and doors in all bays.

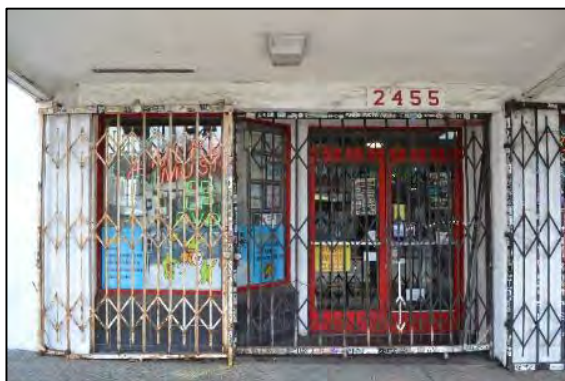


Figure 4. Entrance to Amoeba Music's retail space located in the northernmost bay of the primary façade  
Source: ARG, November 2024

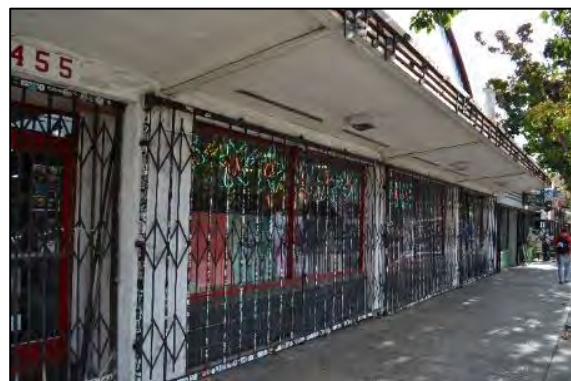


Figure 5. Remaining three bays at the primary façade, each of which contains a pairing of display windows  
Source: ARG, November 2024

The marquee is constructed of metal, although its soffit is covered in textured stucco that matches the cladding of the primary façade. Four non-historic light fixtures are installed on the soffit. The marquee's fasciae appear to be constructed of pressed metal and feature three horizontal grooves that echo the appearance of the façade's fluted pilasters and corner piers (Figure 6). The grooves also generally resemble a musical staff and now feature a series of musical notes. Above the marquee, each of the

façade's four bays contains a pairing of non-original, metal-frame clerestory windows. Immediately above the clerestory windows is the horizontal stringcourse, which has a molded chevron profile (Figure 7).



Figure 6. View of the grooved edges of the front marquee at the front façade  
Source: ARG, November 2024



Figure 7. Detail view of clerestory windows and the molded stringcourse above the marquee  
Source: ARG, November 2024

Above the stringcourse, the area of the façade framed within the segmental arch is covered in a colorful psychedelic-style mural depicting an outer space scene, which was painted by Amoeba Music in the 1990s (Figure 8). The arched parapet frame stands slightly proud of the façade, and its stucco cladding is painted with rainbow bands that date to the 1970s. Although the rainbow paint scheme predates Amoeba Music's occupancy of the building, it has been maintained so that it contributes to the visually distinctive and colorful character of the primary façade.



Figure 8. Painted mural within the arched parapet at the front façade, viewed facing east  
Source: ARG, November 2024

In comparison to the primary façade, the north façade of 2455 Telegraph Avenue (facing Haste Street) contains few openings and architectural features apart from a simple molding that defines the roofline. However, the façade's expanse of stucco cladding is almost entirely covered in painted murals (Figure 9).

The façade has two distinct parts. The westernmost 20' of the façade, nearest Telegraph Avenue, continues the visual character of the primary façade, which is associated with Amoeba Music. This portion of the façade contains two ground-level openings, each of which contains a large metal-framed display window above a tile-clad bulkhead matching those on the primary façade. Above the openings, the façade is painted with a logo and text advertising the store (Figure 10).



Figure 9. North façade viewed facing southeast from Haste Street

Source: ARG, November 2024



Figure 10. Painted mural associated with Amoeba Music, covering the east end of the north façade

Source: ARG, November 2024

The remainder of the façade, extending approximately 90' to the east to reach the building's northeast corner, is covered by the mural *A People's History of Telegraph Avenue* (also known as the Bicentennial Mural). Originally painted in 1976 by a group of community members, the mural has subsequently been restored and expanded. Although a detailed description of the mural's content is beyond the scope of this HRE, the artwork illustrates several political and social movements that took place in Berkeley during the 1960s. Scenes depict the Free Speech Movement at the UC Berkeley campus, anti-Vietnam War protests, the creation of People's Park, and the ensuing violent confrontation between protesters and police in May 1969 known as "Bloody Thursday." (More information on People's Park and the painting of the mural are presented in later sections of this HRE.) The mural also includes scenes of community life and celebration on Telegraph Avenue (Figure 11).



Figure 11. *A People's History of Telegraph Avenue* covering the north façade, viewed facing southeast

Source: ARG, November 2025

The portion of the north façade covered by the mural contains three openings. Near the center of the façade is a vertically oriented opening that appears to have originally contained a door, although it has been converted to a window and its lower half has been infilled with a panel now painted with a component of the mural (Figure 12). The remaining opening currently contains a metal-framed screen that features shaped iron rods that are integrated into the surrounding mural image. Approximately 20' to the east is a horizontally oriented window, which has also been covered in a metal screen and also features shaped iron rods (Figure 13). At the east end of the façade is a metal slab pedestrian door set within a slightly recessed opening. A downspout with a stepped collection bucket is mounted to the corner pier at the east end of the façade.



Figure 12. Detail of a metal window screen embellished with shaped iron rods that are integrated into the surrounding mural image  
Source: ARG, November 2024



Figure 13. A smaller window opening with screen, featuring similar shaped iron rods  
Source: ARG, November 2024

The east (rear) façade of 2455 Telegraph Avenue faces the interior pedestrian alley that separates the building from the neighboring 2506 Haste Street. Unlike the street-facing façades, the rear façade is not clad in stucco and exposes the building's brick construction. An approximately 10'-deep portion of the rear façade is visible from Haste Street (Figure 14), while the remainder of the façade follows the alley. The only features present on the façade are non-historic gutters, lighting fixtures, and associated electrical infrastructure (Figure 15).

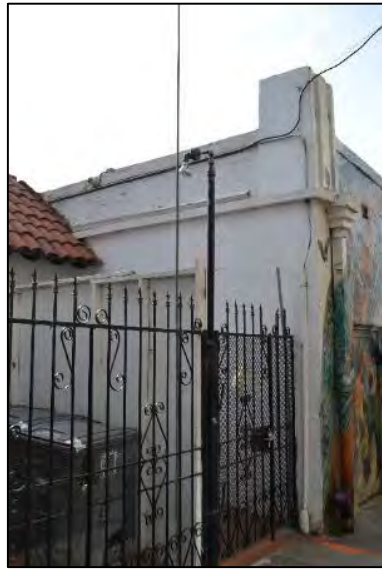


Figure 14. Northern portion of the rear alley, viewed facing southwest from Haste Street  
Source: ARG, November 2024



Figure 15. East façade along the pedestrian alley, viewed facing north  
Source: ARG, November 2024

Most of the south façade of 2455 Telegraph Avenue abuts the neighboring building at 2465 Telegraph Avenue. However, a portion of 2455 Telegraph Avenue’s south façade extends above the neighboring building’s roofline and is visible from Telegraph Avenue: this portion of the façade is clad in the same painted stucco as the primary façade. Additionally, the easternmost 25’ of the south façade is exposed along the rear alley. The brick wall at this portion of the façade remains unpainted and features various metal electrical conduits, wiring, and other types of infrastructure. Near the east end of the south façade, a metal security gate spans the alley (Figure 16).



Figure 16. Unpainted brick exposed at the east end of the south façade, viewed facing east from the rear alley  
Source: ARG, November 2024

## 2.2 2506 Haste Street

The one-story building at 2506 Haste Street (Figure 17) comprises several volumes that generally form an “L” plan. The building extends approximately 120’ south from Haste Street to reach the mid-block rear parcel line. 2506 Haste Street is constructed of brick and concrete, and its north (primary) façade is clad in stucco. The original portion of the building is a narrow, flat-roofed rectangular volume along the eastern edge of the parcel, measuring approximately 70’ by 20’. The west and south sides of the original volume adjoin an addition with a gabled roof, extending an additional 50’ to the south and 20’ to the west. A generally rectangular and flat-roofed volume, measuring approximately 25’ by 40’, is located at the building’s southwest corner and fills the parcel’s ell. The conversion of the building to a restaurant also involved the extensive remodeling of the front façade, which introduced elements of the Spanish Colonial Revival architectural style (Figure 17). In contrast, visible portions of the building’s secondary façades are utilitarian in appearance. A wall of shipping containers surrounding People’s Park currently abuts the east side of the parcel containing 2506 Haste Street.



Figure 17. North façade of 2506 Haste Street, viewed facing south from Haste Street  
Source: ARG, November 2024

The primary (north) façade of the building fronts Haste Street and is clad in stucco. The façade is currently divided into three bays, each of which is crowned by a separate roof form. The east and center bays extend to the front parcel line and are visually unified by continuous stucco cladding and a thick molded frieze along the roofline. The east bay corresponds to the original building volume and contains a divided-lite, steel-sash window with an iron security grate (Figure 18). The roofline above this bay is defined by a narrow strip of rounded clay tiles at the eave, although the remainder of the original volume’s roof is flat. The east bay is separated from the center of the façade by an engaged pier that rises above the roofline and terminates with a small, tiled chimney cap (Figure 19).



Figure 18. Window with security grate near the east end of 2506 Haste Street's north façade  
Source: ARG, November 2024



Figure 19. Spanish-inspired chimney cap along the front façade  
Source: ARG, November 2024

The center bay features an arched opening that leads to a vestibule with a ground surface covered in tiles (Figure 20). The opening contains an iron security gate. Within the vestibule, the recessed north-facing wall contains a paired, wood panel door that was the primary entrance to the restaurant occupying the building between the 1990s and 2010s. The west-facing wall within the vestibule contains an additional wood panel door flanked by two divided-lite windows with security grates (Figure 21). The ceiling of the vestibule features exposed wood rafters, from which two stylized pendant light fixtures are suspended. The shed roof over the vestibule is covered in rounded clay tiles.

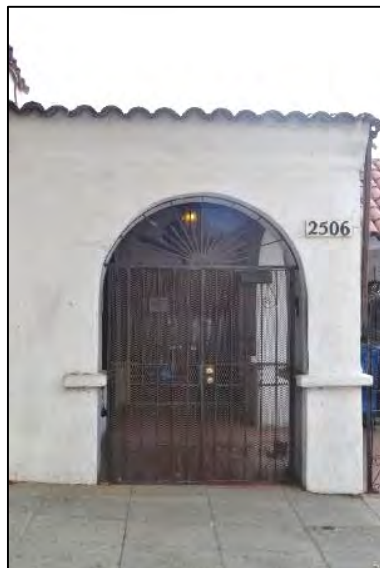


Figure 20. Arched opening at the center of the north façade  
Source: ARG, November 2024



Figure 21. West-facing door and windows in the front vestibule  
Source: ARG, November 2024

The west bay—which extends to meet the neighboring building at 2455 Telegraph Avenue—is recessed approximately 10' from the public sidewalk, which accommodates a service area. A metal security fence extends along the Haste Street sidewalk to enclose service area. The west bay contains a broad arched opening beneath a steeply pitched shed roof covered in rounded clay tiles. Within the arched opening is a

slightly recessed wall. The service area is currently divided lengthwise by a wall constructed of plywood on a wood frame. East of the wall is a tripartite wood-frame window divided by two mullions (Figure 22). West of the wall is a paired wood door that provides access to the rear pedestrian alley separating 2506 Haste Street from 2455 Telegraph Avenue (Figure 23).



Figure 22. Arched opening recessed wall in the front service area  
Source: ARG, November 2024



Figure 23. Paired door opening to the pedestrian alley between the two adjacent buildings  
Source: ARG, November 2024

The non-street facing portions of 2506 Haste Street are typically clad in stucco and contain few doors, windows, or other features. The south façade directly abuts the rear parcel line, and the east façade currently faces the perimeter wall of shipping containers that encircles the neighboring parcel to the east. Neither the east façade nor the south façade of 2506 Haste Street could be closely inspected. The building's west façade is exposed along the pedestrian alley and features few openings. A vinyl panel door provides access into the building's south addition, and one horizontally oriented pairing of sliding, vinyl-sash windows is located at the center of the west-facing wall of the south addition (Figure 24).



Figure 24. West wall of south addition, viewed facing southeast  
Source: ARG, November 2024

### 2.3 Setting

2455 Telegraph Avenue and 2506 Haste Street are located within the Telegraph Avenue commercial corridor, which extends over several blocks from south to north before terminating at Bancroft Way and the southern boundary of the UC Berkeley campus. Telegraph Avenue forms one of the primary commercial areas in central Berkeley. Between Parker Avenue and Bancroft Way, Telegraph Avenue is lined by a nearly continuous series of commercial and mixed-use buildings, which vary significantly in age, height, and architectural character. The corridor includes one- and two-story buildings that primarily house retail spaces, as well as taller and more recently constructed residential buildings that incorporate retail storefronts at the street level. Commercial development continues along some of the east-to-west-running streets that intersect with Telegraph Avenue, particularly streets like Durant Avenue nearest to the UC Berkeley campus. Along the side streets further to the south, development typically transitions quickly to exclusively residential and institutional buildings.

The subject buildings are located three blocks south of the UC Berkeley campus, within a densely developed section of Telegraph Avenue. Although no other building on the same block exceeds one story in height, buildings on the opposite (west) side of Telegraph Avenue and surrounding the intersection of Telegraph Avenue and Haste Street stand between three and six stories tall. The largest of these is the Enclave Apartments at 2503 Haste Street, which is located immediately to the north across Haste Street from the buildings addressed in this document. The Enclave Apartments building was completed in 2020 and has an eclectic architectural design that resembles a castle constructed atop a rock outcropping.

2506 Haste Street stands adjacent to the western edge of People's Park, an open space that fills the majority of the block bounded by Telegraph Avenue, Haste Street, Bowditch Street, and Dwight Way. Since the late 1960s, People's Park functioned as a public park with turf lawn, mature trees, and recreational facilities. UC Berkeley, the property's owner, erected a wall of stacked shipping containers around the perimeter of the park in 2024 in preparation for future development within the property.

### 3. PROPERTY DEVELOPMENT

#### 3.1 Early Development of Berkeley and the Telegraph Avenue Corridor

For thousands of years prior to European colonists' arrival in the San Francisco Bay Area, the inhabitants of present-day Berkeley were the Chochenyo-speaking Ohlone people. The Ohlone were traditionally hunter-gatherers who subsisted on the fish, birds, and small game that were in abundant supply throughout the Bay Area. They "manufactured a great variety of tools, implements, and household goods including sophisticated baskets woven so tightly they could be used to store water," and lived in ephemeral villages comprising small, conical-shaped thatch houses and ceremonial structures.<sup>4</sup>

Spanish colonizers first arrived in the San Francisco Bay Area in 1769, and European settlement of the region accelerated after Franciscan missionaries established Mission San Francisco de Asís (Mission Dolores) in 1776, the same year Spanish representatives claimed land for a fortified military post later known as the Presidio of San Francisco. The new social and religious order of the Spanish dramatically and detrimentally affected traditional Ohlone lifeways. The Spanish imposed new ways of administering land, which they divided into expansive grants, or ranchos. Ranchos were typically granted to military officers and others held in high regard by the Spanish government. Most of the East Bay was a part of the Rancho San Antonio, a nearly 50,000-acre area that was granted to Spanish soldier Luis Maria Peralta in 1820. Peralta divided the land between his four sons in 1842, leaving most of what is now the city of Berkeley to his son José Domingo Peralta. Several years later, the California Gold Rush attracted a wave of new settlers to the Bay Area, and California was admitted to the United States as its 31<sup>st</sup> state in 1850. Settlement only continued in the 1850s, and a group of speculators filed claim to a square mile of former rancho land in what is now the center of Berkeley.<sup>5</sup>

In 1860, a college preparatory school in Oakland named the College of California purchased a 160-acre site north of Strawberry Creek in present-day Berkeley, with the intention of developing a new campus there. In 1864, the school commissioned the renowned landscape architect and urban planner Frederick Law Olmsted to develop a master plan for its campus. Olmsted also developed plans for a residential community; this area, later known as the College Homestead Tract, lay south of the campus and was bounded by Bancroft Way to the north, College Avenue to the east, Dwight Way to the south, and Shattuck Avenue to the west. At the same time, the State of California founded a new institution called the Agricultural, Mining and Mechanical Arts College, which eventually merged with the College of California and acquired its lands in the fledgling community of Berkeley. With a charter from the state government, this institution became the first University of California campus. Residents incorporated a collection of small settlements as the Town of Berkeley in 1878.<sup>6</sup>

Telegraph Avenue had become an important north-south artery even before the establishment of the University of California. The Alta Telegraph Company constructed a telegraph from Oakland to Martinez

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<sup>4</sup> Charles Wollenberg, *Berkeley: A City in History* (Berkeley: University of California Press, 2008), 2.

<sup>5</sup> "Berkeley History in Brief," Berkeley Historical Society & Museum, accessed October 9, 2025, <https://berkhistory.org/history-in-brief/>.

<sup>6</sup> UC Berkeley, *UC Berkeley Landscape Heritage Plan*, prepared for UC Berkeley Capital Projects/Facilities Services, 2004, 12-13; J.M. Guinn, *History of the State of California and Biographical Record of Oakland and Environs, Vol. I* (Los Angeles: Historic Record Co., 1907), 261.

in the 1850s; the adjacent road, known as Telegraph Road, was later connected to Choate Street in the College Homestead Tract and renamed Telegraph Avenue. The street reached the southern boundary of the university grounds (Figure 25).

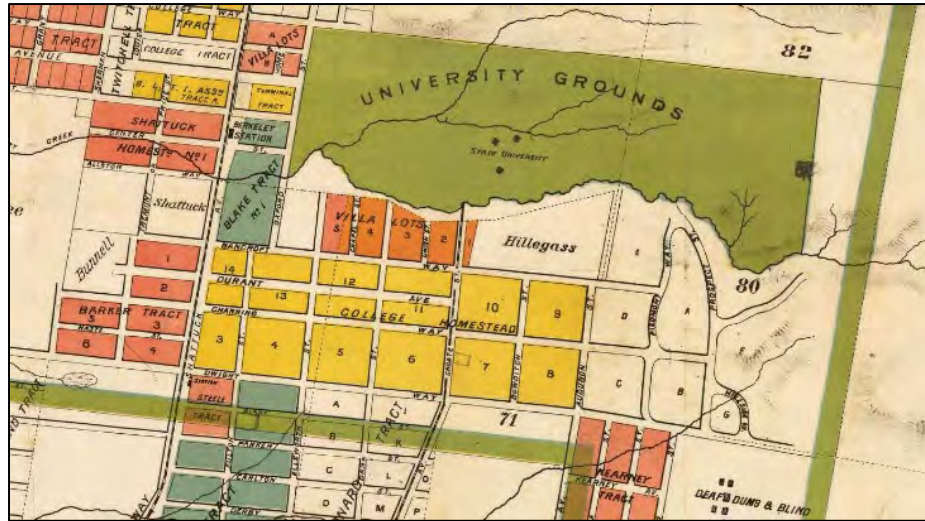


Figure 25. 1880 Berkeley map depicting Telegraph Avenue, located at center bisecting the College Homestead Tract

Source: Joseph Smith, *Map of Berkeley*, via David Rumsey Map Collection

The expansion of the university and a corresponding increase in the local population sustained the steady growth of Berkeley during the 1880s and 1890s. The Shattuck Avenue corridor took the form of a downtown commercial district during this period. In contrast, Telegraph Avenue remained near the eastern edge of the small city and underwent slower development. Sanborn fire insurance maps published in 1894 documented only the two city blocks along Telegraph Avenue north of Durant Avenue. Development was concentrated north of Bancroft Way, which was the segment of the street closest to UC Berkeley (later absorbed into the campus boundary). Most buildings along this mapped portion of Telegraph Avenue were dwellings, although two restaurants forecast the street's future commercial character. Many surrounding parcels within the College Homestead Tract had been developed with freestanding, one- and two-story residences, but more than half of lots remained vacant.<sup>7</sup>

Telegraph Avenue's commercial character became more pronounced over the following two decades. As depicted on various maps, including Sanborn fire insurance maps published in 1911, considerable change had taken place along the corridor. To the south of Strawberry Creek—where UC Berkeley had erected the Neoclassical Sather Gate to mark the formal southern entrance to campus—Telegraph Avenue was lined by a mixture of residential and commercial buildings. Most dwellings along the corridor were detached from one another and set back from the street, although they were interspersed with flats buildings and several commercial blocks ranging from one to five stories in height. In the taller buildings, the upper levels contained apartments. Telegraph Avenue's early-twentieth-century businesses included drugstores, restaurants, and banks, as well as poolhalls that suggested the street was meeting the recreational needs of UC Berkeley students. The corridor transitioned to almost exclusively residential

<sup>7</sup> Sanborn-Perris Map Company, Berkeley, Alameda County, California, 1894, sheets 8 and 11, accessed via ProQuest Digital Sanborn Maps, 1867-1970.

development south of Durant, although a lone commercial building had been built at the northwest corner of Dwight Way. Most lots within the surrounding College Homestead Tract contained single-family dwellings, flats, and larger boarding houses.<sup>8</sup>

The 1911 Sanborn map was the first to document buildings in the current locations of the subject properties at Haste Street. (Haste Street had been extended east from Telegraph Avenue to Bowditch Street around 1908.)<sup>9</sup> The corner lot extended 150' along Haste Street and encompassed the entire parcel that now contains 2455 Telegraph Avenue, as well as the northern portion of the parcel that contains 2506 Haste Street (Figure 26). Standing at the center of the parcel was a one-story residence (assigned address 2429 Telegraph Avenue), whose owner and occupant was Mary Edna Caldwell.<sup>10</sup> All neighboring parcels contained single-family dwellings or small flats buildings. In 1916, Caldwell hired builder F.E. Allen to construct a one-story, eight-stall garage on her property; the garage was subsequently depicted on the 1929 Sanborn map along the east parcel line (Figure 27). By that year, Caldwell had expanded the residence slightly and had converted it into a rooming house.<sup>11</sup> It is likely that Caldwell commissioned the garage to serve tenants in the rooming house. Although no photographs or plans of the garage have been found, the original building permit describes that it was constructed of 9"-thick brick walls, stood 11 feet tall, and had a flat roof covered in tar and gravel.<sup>12</sup> The 1929 Sanborn map also illustrates that the Telegraph Avenue corridor had attracted more commercial buildings and larger residential buildings since the 1910s. Among these was the Berkeley Inn, an imposing four-story apartment building that faced the Caldwell property across Haste Street.

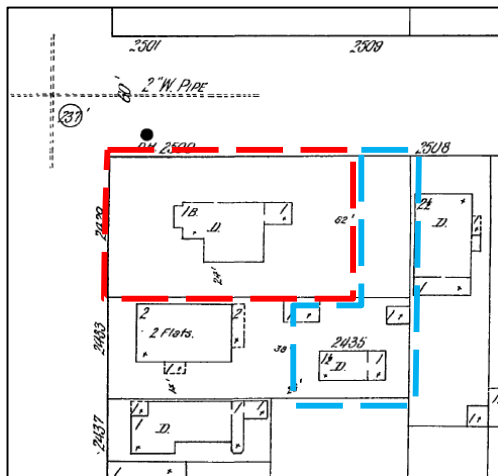


Figure 26. 1911 Sanborn map, showing the current boundaries of 2455 Telegraph Avenue (outlined in red) and 2506 Haste Street (outlined in blue)  
Source: ProQuest Digital Sanborn Maps, edited by ARG

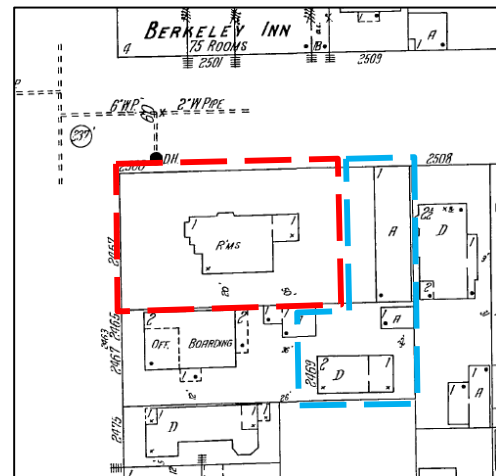


Figure 27. 1929 Sanborn map, showing the current boundaries of 2455 Telegraph Avenue (outlined in red) and 2506 Haste Street (outlined in blue)  
Source: ProQuest Digital Sanborn Maps, edited by ARG

<sup>8</sup> Sanborn Map Company, Berkeley, Alameda County, California, 1911, Sheets 88, 89, 96, 97, accessed via ProQuest Digital Sanborn Maps, 1867-1970.

<sup>9</sup> "Notice of Public Work No. 1226-A," *Berkeley Daily Gazette*, January 21, 1908, 4.

<sup>10</sup> "Real Estate Transfers," *The Berkeley Gazette*, June 18, 1895, 1.

<sup>11</sup> Sanborn Map Company, Berkeley, Alameda County, California, 1929, Sheet 85, accessed via ProQuest Digital Sanborn Maps, 1867-1970.

<sup>12</sup> City of Berkeley, Building Permit 5755, 2506 Haste Street, August 18, 1916, available from BAHA.

### 3.2 Berkeley Food Center and Lucky Market

In the early 1930s, the Caldwell property at the intersection of Telegraph and Haste drew the attention of Los Angeles-based grocery market operator Henslee Market Corporation. Henslee owned, equipped, and managed more than 200 such establishments on the West Coast, the majority of them located in Southern California. Henslee was one of the West Coast's early promoters of the "super-type of food market" (today typically known as a supermarket), which allowed customers to shop freely among several departments such as meats and fish, produce, baked goods, and liquor. This model offered a more convenient and consistent experience for shoppers than the specialized food retailers that had been predominant, such as independent butchers and greengrocers. Billing itself as the largest grocery store franchise of its kind in the country, Henslee followed a standard model of purchasing land, building facilities, equipping stores, and then leasing spaces to smaller operators.<sup>13</sup>

Anticipating that the opening of the San Francisco-Oakland Bay Bridge would fuel population growth in the East Bay, Henslee moved its national headquarters from Los Angeles to Oakland and made plans to expand the chain across the San Francisco Bay Area. By November 1932, the company reported that it was in the process of completing negotiations for 10 separate property leases in the East Bay, San Francisco, and Marin County. The first of the Henslee markets to open was the Richmond Food Center, located at 23rd Street and McDonald Avenue in Richmond.<sup>14</sup>

Simultaneously, Henslee was constructing its second East Bay location at 2455 Telegraph Avenue in Berkeley, later known as the Berkeley Food Center. The property had been acquired by Berkeley-based architect Albert W. Smith (known professionally as A.W. Smith); the original building permit for the market identified Smith as the building's architect as well as its owner. Henslee Market Corporation was listed as the building's lessee, and Gede Construction Company was the builder.<sup>15</sup> Smith died in January 1933, less than two weeks after ground was broken for the project.<sup>16</sup>

As documented on the 1933 building permit, the steel-frame market on Telegraph Avenue would fill the entirety of its lot and cost \$15,000 to construct. (This suggests the rear portion of the parcel, containing the detached automobile garage, had already been subdivided as a separate legal parcel.) The permit described that the building would be framed in steel but would have 9"-thick brick walls and a steel truss roof structure. The roof would be covered with tar and gravel. No photographs or drawings of the original market have been located, but a newspaper article announcing the opening of the business noted that the building featured green enamel finish (likely porcelain enamel steel panels) and "clear vision doors

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<sup>13</sup> "New Market Planned in Oakland," *Oakland Post-Enquirer*, November 26, 1932, 2; "Executive Specializes in Establishing Food Centers," *Oakland Tribune*, April 12, 1935, 20.

<sup>14</sup> "New Market Planned in Oakland;" "Ground Broken for New Food Market," *Oakland Post-Enquirer*, January 7, 1933, 4; "New Market Opens Friday," *Richmond Independent*, June 1, 1933, 1; "Executive Specializes in Establishing Food Centers."

<sup>15</sup> The building permit erroneously recorded the name of the architect as "W.A. Smith." A handwritten note on the permit stated that "W.A. Smith" had died in January 1933, while the City of Berkeley was processing the permit; this date corresponds to A.W. Smith's confirmed date of death. Newspapers corroborate that A.W. Smith was the owner of the Telegraph Avenue property. See "Ground Broken for New Food Market;" City of Berkeley, Building Permit 37579, 2455 Telegraph Avenue, January 24, 1933, available from BAHA; "A.W. Smith," *Architect and Engineer* 112, no. 2 (February 1933), 53.

<sup>16</sup> "Rites Planned for Berkeley Architect," *Oakland Tribune*, January 18, 1933, 13.

[that] may be closed during stormy weather.”<sup>17</sup> This description indicates the market was outfitted with folding or rolling windows that filled the front bays between structural piers: such open-air fronts were popular for markets in settings with agreeable year-round climates. Available black and white photographs do not confirm the locations or other characteristics of the enamel panel cladding.

The Berkeley Food Center commenced business in June 1933, only two weeks after Henslee Market Corporation had opened its first Bay Area market in Richmond. Operators of the Berkeley Food Center announced it was the most modern such food retailer in the city. The market contained six independently operated departments: meat, grocery, delicatessen, bakery, produce, and oculist (optometrist). The clear-span truss roof facilitated a large open space containing all the store’s departments, and its notable amenities included up-to-date refrigeration technology, lighted display cases, more than 2,000 feet of shelving for groceries, and ceiling fans to cool the interior. Produce tables allowed customers to inspect their fruits and vegetables closely before purchase.<sup>18</sup>

Upon opening the Berkeley Food Center, representatives of the Henslee Market Corporation told the local press that the company planned to construct as many as 60 similar supermarkets in Northern California within the next year. It appears that only several other markets were built: the Solano Food Center in north Berkeley (1831 Solano Avenue); the Lakeshore Food Center in Oakland (3300 Lakeshore Boulevard); the Henslee Food Center in downtown Oakland (332 14th Street); and additional locations in east Oakland and Vallejo. Photographs suggest that the Solano Avenue and Telegraph Avenue locations had similar designs—particularly their commanding arched parapets—but were subtly different from one another.<sup>19</sup>

Near the end of 1935, the Berkeley Food Center was acquired by Lucky Stores, a small but rapidly expanding chain of Bay Area supermarkets. The first two purpose-built Lucky retail locations—on Shattuck Avenue in downtown Berkeley and on Grand Avenue in Oakland—opened in the fall of that year. By December, Lucky Stores took over the management of three stores opened by the Henslee Market Corporation: the markets on Telegraph Avenue (the former Berkeley Food Center), Solano Avenue, and Lakeshore Avenue. Lucky Stores opened two additional markets before the year’s end, meaning Oakland and Berkeley together boasted seven markets in the chain by the start of 1936.<sup>20</sup>

From the outset, the Lucky Stores franchise promoted high quality and modern architectural design to support its brand identity. Newspaper notices described Lucky markets as “luminous” and “streamlined” due to their clean use of modern materials, (including colored porcelain enamel cladding and large glass display windows. The store designs also made inventive use of neon and incandescent lighting. Each of the Lucky markets—whether converted from previous tenant or built for the chain—also utilized the same modern typeface for illuminated signage spelling out the market’s name. Many of the stores

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<sup>17</sup> City of Berkeley, Building Permit 37579; “Berkeley Food Center To Hold Grand Opening,” *Berkeley Daily Gazette*, June 15, 1933, 6.

<sup>18</sup> “Berkeley Food Center To Hold Grand Opening.”

<sup>19</sup> “Berkeley Food Center To Hold Grand Opening;” “Food Centers” [advertisement], *Oakland Tribune*, April 26, 1935, 23; “Executive Specializes in Establishing Food Centers;” “Lucky” [advertisement], *Alameda Times-Star*, October 16, 1936, 9.

<sup>20</sup> “Two New Lucky Stores Open in Oakland Today,” *Oakland Post-Enquirer*, December 20, 1935, 24; “\$1.00 Free” [advertisement], *Oakland Post-Enquirer*, January 3, 1936, 12.

incorporated a cartoon mascot of a grocer on their façades (Figure 28). Photographs of Lucky markets published in the mid-1930s illustrated many similarities among their designs, including modernistic elements such as fluted piers, pylons, and streamlined marquees (Figure 29). (Although not confirmed in available permits, Lucky Stores likely installed the marquee that remains extant at 2455 Telegraph Avenue.) A shared feature among many of the franchise's markets was a horizontal, illuminated signage band advertising a store's various departments.<sup>21</sup>



Figure 28. The first purpose-built Lucky supermarket in Oakland, at 3250 Grand Avenue  
Source: *Oakland Post-Enquirer*, November 1, 1935



Figure 29. The Berkeley Lucky market in 1936; the newspaper appears to have misattributed this as the similarly designed store at 1831 Solano Avenue.  
Source: *Alameda Times-Star*, October 16, 1936

A photograph of the Telegraph Avenue Lucky market taken in the late 1930s or 1940s confirms it also had this signage installed along the upper edge of the marquee, reading "MEATS-GROCERIES-BAKERY-DELICATESSEN-CREAMERY" (Figure 30). This photograph also clearly depicts the open-air fronts in between structural piers at the front façade, and the location of the letters spelling out "LUCKY" had been raised toward the center of the arched frame. The photograph also appears to show neon tubing along the arch, which would have contributed to the façade's visual impact after dark. The locations of the original enamel panels are not evident in this black-and-white photograph, and the date of their removal remains unconfirmed.

<sup>21</sup> "First Luminous Store in Oakland Opens Today," *Oakland Post-Enquirer*, November 1, 1935, 29; "Cleve Light System for New Market," *Oakland Post-Enquirer*, November 1, 1935, 29; "Two New Lucky Stores Open in Oakland Today;" "Right 'Lucky' Food Center Opens Tomorrow," *Richmond Independent*, February 13, 1936, 3; "Lucky," *Alameda Times-Star*.



Figure 30. Photograph of the Telegraph Avenue Lucky market, c.1930s-1940s  
Source: BAHA

Just one year after opening its first market, Lucky Stores was already operating 12 retail locations in Oakland, Berkeley, Piedmont, Alameda, and Richmond; by 1950, the number of Lucky Stores markets in the San Francisco Bay Area and nearby areas of the Central Valley surpassed 30. At that time, the Telegraph Avenue location was one of five Lucky markets in Berkeley alone.<sup>22</sup>

In 1954, the City of Berkeley issued a building permit to the property owners—A.W. Smith’s daughters Grace and Georgia—authorizing changes to the building, including the installation of new glass, tile, and door. This project appears to have replaced the original open-air scheme of collapsible windows with a traditional storefront of fixed display windows.<sup>23</sup>

The store continued to operate on Telegraph Avenue for another decade before closing. In February 1964, during the market’s final year in operation, it was one of two Lucky markets selected by demonstrators affiliated with the Black civil rights group Congress of Racial Equality. Dozens of people picketed the store to demand Lucky hire more Black employees. Some participants staged a “shop-in,” which involved filling shopping carts with groceries and proceeding to cashiers before walking away.<sup>24</sup>

Lucky Stores announced it would close the market only two months later. The company reported that it based its decision on the Telegraph Avenue building’s relatively small size and lack of available automobile parking, which had become a necessity for American grocery shoppers by the post-World War II era.<sup>25</sup>

<sup>22</sup> “Lucky,” *Alameda Times-Star*; “So Many Luckys To Serve You” [advertisement], *Alameda Times-Star*, March 23, 1950, 7.

<sup>23</sup> City of Berkeley, Building Permit 75348, 2455 Telegraph Avenue, May 27, 1954, available from BAHA.

<sup>24</sup> “Civil Rights March With Push Carts,” *Oakland Tribune*, February 18, 1964, 14. The “shop-in” tactic was used at multiple Lucky Stores. See “Shop-Ins Newest Weapon In Use by Demonstrators,” *Sarasota Journal*, February 28, 1964, 30.

<sup>25</sup> “Lucky Store Near U.C. Moves Out,” *Oakland Tribune*, April 21, 1964, 14.

### 3.3 Subsequent Tenants of 2455 Telegraph Avenue

#### *The Forum and the Blue Cue (1964-1969)*

Following the closure of the Lucky supermarket on Telegraph Avenue, a young Berkeley entrepreneur named Frank Albanese began to lease a portion of the building at 2455 Telegraph Avenue and received a permit to convert the space into a restaurant and retail store. Partition walls were put up to divide the building, creating an enclosure for a smaller business in the southern half of the building.<sup>26</sup> Albanese opened a coffee house named The Forum in the larger tenant space, while a pool hall called the Blue Cue opened in early 1965 in the smaller space. Photographs of the building from the 1960s document that The Forum installed a cloth awning over the existing marquee and advertised “Espresso” and “Restaurant” (Figure 31). (Based on this awning, some sources have misidentified the name of the business as the Espresso Forum.)<sup>27</sup> The Blue Cue advertised its name on its large plate glass windows (Figure 32).



Figure 31. The Forum, photographed in the mid-1960s  
Source: Instagram user Retro Bay Area



Figure 32. The Blue Cue, 1966  
Source: *Berkeley Citizen*, via *Berkeleyside*

The Forum quickly became a popular hangout for students and others who thrived in Berkeley’s intellectual milieu. One reporter who investigated the city’s various cafés described The Forum as “brash and elegant, [with] a recessed sidewalk café area and a spacious interior, which boasts such adornments as photos and drawings of ancient Etruscan splendor and false Roman columns.”<sup>28</sup> Despite the bohemian ambiance, serving coffee did not prove to be a profitable endeavor, and Albanese applied for an entertainment permit that would allow him to host musicians for a more upscale atmosphere. By 1967, the business housed a Greek American restaurant called Denos Kitchen.<sup>29</sup>

The Forum’s proximity to the UC Berkeley campus and the eclectic Telegraph Avenue commercial district made it a natural gathering place for Berkeley intellectuals in the second half of the 1960s. However, the

<sup>26</sup> City of Berkeley, Building Permit 100531, 2455 Telegraph Avenue, May 19, 1964, available from City of Berkeley Permit Service Center.

<sup>27</sup> Tom Dalzell, “How Quirky Is Berkeley? From Lucky’s to Amoeba at 2455 Telegraph Avenue,” *Berkeleyside*, December 18, 2014, <https://www.berkeleyside.org/2014/12/18/how-quirky-is-berkeley-lucky-to-amoeba-at-2455-telegraph-ave>.

<sup>28</sup> Fred Gardner, “Coffee Break in the Continental Manner,” *The Berkeley Gazette*, October 10, 1964, 16.

<sup>29</sup> City of Berkeley, Building Permit 100531; OK Permit for Forum,” *The Berkeley Gazette*, November 18, 1965, 1; “Denos Kitchen” [advertisement], *Berkeley Barb*, June 30, 1967, 14.

business had an uneasy relationship with the city's countercultural movements that were increasingly visible along Telegraph. In 1966, Albanese received considerable attention in the local press for refusing to serve long-haired male customers he deemed "dirty." "I'm tired of these Berkeley pigs," Albanese told a journalist from the *Berkeley Barb*, a local underground newspaper. "I think there is a difference between individualism and conformism to a group such as hangs around this block. [...] There's lots of fine people in Berkeley, and I don't care if they have beards or long hair. The distinction we make is whether they look dirty or are barefoot."<sup>30</sup> By the end of the 1960s, however, The Forum was known as a solid "hippie hangout."<sup>31</sup> The Blue Cue had gained a somewhat rowdier reputation, and a 1967 article in a local newspaper stated that the business "in the past has been the center of numerous confrontations between the police and hippies, Hell's Angels, and hoodlums."<sup>32</sup>

In early 1969, Albanese was seeking to transition his coffee shop and restaurant at 2455 Telegraph Avenue into a cabaret. The City of Berkeley Board of Adjustment granted Albanese's request to serve beer and liquor and to host dancing on the premises, but only on the condition that the Blue Cue be closed. Albanese attempted to buy the neighboring business so that he could convert it into an import establishment.<sup>33</sup> By 1969, the Blue Cue had been replaced in the southern portion of the building by a business called Xanadu, while The Forum remained in operation (Figure 33).



Figure 33. 2455 Telegraph Avenue photographed in 1969, identifying its tenants as The Forum and Xanadu  
Source: Richard Friedman

1969 was a politically fraught year in Berkeley, and the intersection of Telegraph Avenue and Haste Street was the site of major confrontations between demonstrators and the police—most significantly the "Bloody Thursday" protests that consumed central Berkeley in May. The shift in Telegraph Avenue's identity from a neighborhood commercial district to an unsettled countercultural enclave frustrated some of the street's business owners. Following the unrest of 1969, newspapers reported that Frank Albanese

<sup>30</sup> "Long-Haired Men Put Out," *Berkeley Barb*, January 21, 1966, 1.

<sup>31</sup> "Terror Bomb Clue Search Continues," *Oakland Tribune*, October 17, 1968, 2.

<sup>32</sup> "Pool Room Raided; Six Arrested for Gambling," *The Berkeley Gazette*, September 11, 1967, 1.

<sup>33</sup> "Cabaret on Way for So. Campus," *The Berkeley Gazette*, January 11, 1969, 2; Larry Spears, "Telly's Graph in Decline," *Oakland Tribune*, July 5, 1970, 5.

still had plans to open a cabaret with a recording studio at 2455 Telegraph Avenue, although it does not appear that he was ever able to realize such a business.<sup>34</sup>

*One World Family Natural Foods and Entertainment Center (1971-1975)*

In early 1971, an organization known as the One World Family Commune (also referred to as the One World Family Messiah's World Crusade) began to lease the building at 2455 Telegraph Avenue and applied for a change of use permit. The One World Family Commune proposed opening a restaurant in the building, which would resume the group's efforts over the previous few years to operate vegetarian cafés in the Bay Area. (The group opened its first restaurant, Here and Now, in San Francisco's Haight-Ashbury neighborhood in 1967; it was the city's first vegetarian restaurant.) The group moved its primary operations to Berkeley in the early 1970s after encountering financial and legal problems in San Francisco and Marin County. When the One World Family Commune arrived in Berkeley, the group consisted of approximately 50 people who communally occupied a residence on Piedmont Avenue before relocating to two former Greek houses on Prospect Street.<sup>35</sup>

In the context of the San Francisco Bay Area's diverse counterculture and New Age movements of the late 1960s and early 1970s, the One World Family Commune was notable for a value system combining communal living, health food, Judeo-Christian and Eastern spiritual frameworks, anticapitalism, entrepreneurship, hallucinogenic drug use, nonmonogamy, and belief in extraterrestrial messengers. The group's leader, Allen Noonan (also known as Allen-Michael or Allen Sri), promoted himself as the New World Messiah and told followers he received revelations sent by the "Galactic Space Complex." He transcribed the messages he received from "space beings" and published them as a series of books. As he described himself to a newspaper reporter, "My job is to act as the new world comforter, that which to the Jews would be Emmanuel, to fulfill the scripture, to bring heaven on Earth."<sup>36</sup>

The One World Family Commune's vision for their leased building at 2455 Telegraph Avenue was a natural food restaurant, pizzeria, and entertainment/performance venue. They painted the interior walls with a psychedelic pattern fitting their New Age orientation, and they also added a sky- and cloud-themed mural to the arched portion of the front façade (Figure 34). Other murals on Haste Street (Figure 35). The building's listening room was called the Teleport Lounge, and the group ultimately gained enough clout to host concerts by well-known jazz acts like Sun Ra and Pharaoh Sanders, as well as dramatic performances. A frequent performer was Quazar, the commune's own rock band, and Allen-Michael gave weekly lectures on his unique brand of spirituality. Members worked daily "low energy" shifts in the café, bakery, catering business, and Quazar, and all their wages went towards covering the commune's expenses.<sup>37</sup>

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<sup>34</sup> Spears, "Telly's Graph in Decline," 5.

<sup>35</sup> City of Berkeley, Use Permit Application Number 6358, Amended, 2455 Telegraph Avenue, February 10, 1971, available from City of Berkeley Permit Service Center; Fred Gardner, "One World Family Commune: Energetic Try To Achieve Harmony With Universe," *The Berkeley Gazette*, September 2, 1971, 1; Richard Ramella, "Noonan Spreads the Galactic Word," *The Berkeley Gazette*, December 12, 1973, 13.

<sup>36</sup> Ramella, "Noonan Spreads the Galactic Word," 13.

<sup>37</sup> Gardner, "One World Family Commune," 1; Martha Lee, "Turkey Not for Everyone," *Oakland Tribune*, November 25, 1974, 29; Art George, "Organic Pizza and the Cosmic Messiah Show," *Oakland Tribune*, January 12, 1975,



Figure 34. The entrance to the One World Family Commune's Telegraph Avenue café, early 1970s  
Source: Richard Misrach

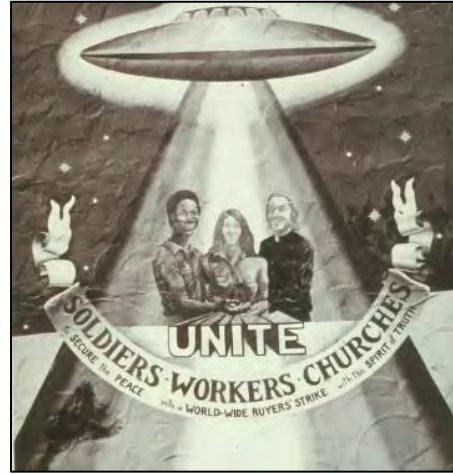


Figure 35. Detail of a mural painted by the One World Family Commune on the building's Haste Street façade  
Source: Richard Misrach

The One World Family Commune continued operating their Telegraph Avenue venture for a few years, but members eventually decided it was not a good location for their work. Echoing the experience of Frank Albanese, drug sales and usage occurring outside the business along Telegraph Avenue hindered their business, and their rent was high. Commune members closed the café in the summer of 1975 so that they could focus on the endeavors they ran from their Prospect Street compound, including an airbrush t-shirt printer, book publisher, and clothing store. However, the UC Berkeley Student Cooperative system soon purchased that property, and the core commune relocated to Stockton while operating its remaining cafes in Sacramento, Eugene, and Maui.<sup>38</sup>

#### ***La Villa Hermosa and A People's History of Telegraph Avenue (1975-1988)***

Following the One World Family Commune's departure from 2455 Telegraph Avenue in the mid-1970s, the subsequent commercial tenant was La Villa Hermosa, a Mexican restaurant operated by Rafael Vasquez and Roberto Castellanos. The business owners received a permit for liquor sales in late 1975, and then a permit for live entertainment and dancing the following year.<sup>39</sup> An available photograph taken in the late 1970s or 1980s depicts the building during La Villa Hermosa's tenancy, with the same cloth awning over the front marquee that The Forum had introduced in the mid-1960s. The photograph also reveals that a band of clerestory windows had been installed above the building's marquee, and that La Villa Hermosa retained the One World Family Commune's sky and rainbow mural and rainbow on the front façade (Figure 36).

<sup>38</sup> "Eatery Gone, But Commune Exists," *Oakland Tribune*, July 27, 1975, 8.

<sup>39</sup> "Public Notice," *The Berkeley Gazette*, November, 13, 1975, 26; City of Berkeley, Application for Use or Change of Occupancy, July 25, 1975, available from City of Berkeley Permit Service Center.



Figure 36. La Villa Hermosa, photographed in the late 1970s or 1980s  
Source: BAHA

La Villa Hermosa remained at 2455 Telegraph Avenue from the mid-1970s to the late 1980s, although research has uncovered limited information on the business. Its building, however, drew attention in 1976 when the north wall was chosen as the canvas for a community mural project led by a group calling themselves the People's Wall Muralists. Consisting of artists Osha Neumann (also a well-known Berkeley activist and attorney), Janet Kransberg, Daniel Galvez, and O'Brien Thiele, the group wished to commemorate significant political and community events of 1960s Berkeley, primarily the Free Speech Movement, anti-Vietnam War activism, Third World solidarity demonstrations, and the 1969 People's Park movement. After agreeing to donate a painting to La Villa Hermosa, the artists received permission from the Castellanos family to sandblast the building's Haste Street wall and use it as the canvas for the mural, which they called *A People's History of Telegraph Avenue*. The wall had symbolic potency because of its proximity to the site of Bloody Thursday demonstrations and other acts of civil disobedience during the late 1960s; one journalist described the building's location as the "most teargassed intersection in the nation."<sup>40</sup> The project was primarily funded through community donations, reflecting the strong connection many Berkeley residents felt to the political spirit of Berkeley and to Telegraph Avenue's countercultural identity. As many as 30 people contributed labor to execute the mural.<sup>41</sup>

Twelve years after the mural was completed, the owners of 2455 Telegraph Avenue announced they intended to preserve the mural despite their plans to evict La Villa Hermosa and renovate the building. The restaurant vacated the building in 1988, but the owners were not successful attracting a new tenant for the next two years. In 1990, a community member nominated the mural as a Berkeley City Landmark, and the Landmark Preservation Commission approved designation over the concerns of the property owners that landmark status would hinder their ability to make changes for a new tenant.<sup>42</sup>

<sup>40</sup> Michael Rossman, "Testimonial to a Dream," *San Francisco Sunday Chronicle and Examiner*, October 24, 1976, 6.

<sup>41</sup> Evelyn Hinde, "Telegraph Ave.: A People's History," *East Bay Voice*, undated clipping available in BAHA property files.

<sup>42</sup> "Landlord Promises To Preserve Restaurant's People's Park Mural," *Oakland Tribune*, January 8, 1988, D-3; William Brand, "Art of Protest," *Oakland Tribune*, April 4, 1990, C-1, C-6.

*Amoeba Music (1990-present)*

After standing vacant for two years (Figure 37), the building at 2455 Telegraph Avenue eventually attracted the attention of new business owners interested in opening a record store called Amoeba Music. Two partners in the business, David Prinz and Marc Weinstein, had recently met and discovered their complementary skills would be beneficial for operating a record store. Prinz had run a chain of video stores and had cultivated a strong business sense; Weinstein was then working at a music store in San Francisco and had previous experience sourcing used records for Rasputin, an existing independent record shop on Telegraph Avenue. Although several other music stores already stood throughout the surrounding commercial corridor, Prinz and Weinstein signed a lease for half of the building at 2455 Telegraph Avenue in early 1990, and they spent most of the next year transforming it from a restaurant into a retail establishment.<sup>43</sup>



Figure 37. The building at 2455 Telegraph Avenue photographed in the late 1980s  
Source: Amoeba Music, via Wax Poetics

Weinstein later described the location of the store, “Telegraph was so beat in those days, and we were at the epicenter. It was so derelict that no one would pay good money for it. That’s why we ended up there, and we were able to get such a large amount of space for not too much money. It was a rough, difficult environment for our customers at first. [...] It was a cool, big, wide-open space without any posts or pillars, just perfect for our purposes.”<sup>44</sup>

The partners made several major improvements to the building’s front façade to adapt the building to its new use, such as installing new storefronts with tiled bulkheads between the piers. Photographs of the building taken before and after its conversion to Amoeba Music indicate the band of transom windows above the marquee was replaced with its current configuration. The business owners also made artistic decisions that imbued Amoeba Music and its original building with a deeply eccentric identity. They

<sup>43</sup> John Kruth, “Amoeba Music,” Wax Poetic, February 14, 2021, <https://magazine.waxpoetics.com/article/marc-weinstein-s-thirty-year-odyssey-curating-california-s-musical-treasure/>.

<sup>44</sup> Kruth, “Amoeba Music.”

retained elements that gave the building its visual interest, such as the Lucky Stores marquee and the colorful rainbow bands the One World Family Commune had painted across the front façade's arched frame. They supplemented these with neon lighting and new murals, including the distinctive Amoeba Music starfish logo that had been designed by artist Shepherd Hendrix. This mural occupied the western end of the Haste Street façade, which was otherwise covered by the *People's History of Telegraph Avenue*.

When Amoeba Music opened its doors in November 1990, its stock of merchandise included 5,000 new compact discs, a somewhat greater number of used CDs, and more than 10,000 used vinyl records. Amoeba Music was an approachable, independent alternative to chain retailers like Tower Records. The store quickly became known for its extensive inventory of record titles across many genres, particularly its selection of used media. The store's eclectic stock appealed to buyers with decidedly non-mainstream tastes, and the store's intuitive organizational system also made it a favorite among customers. Committed record collectors and curious browsers alike crowded the store. Less than a year after opening, Amoeba Music expanded into the southern half of its Telegraph Avenue building, reaching a size of 8,000 square feet. The store ultimately took over 4,000 square feet in the neighboring building at 2465 Telegraph Avenue; the owners unified the exteriors of both buildings with a white paint scheme, accented by racing stripes and a musical motif of piano keys and notes (Figure 38).<sup>45</sup>



Figure 38. 2455 Telegraph Avenue (left) and 2465 Telegraph Avenue (right), photographed in the 1990s  
Source: Berkeley Public Library

After several years in business, Amoeba was attracting so many customers from throughout the Bay Area that the owners opened a San Francisco location within a former bowling alley on Haight Street, which contained twice the floor space as the Telegraph Avenue store. In 2001, Amoeba Music opened an even larger store on Sunset Boulevard in Hollywood, a major geographic expansion that continued the store's efforts to reach new customers.<sup>46</sup>

<sup>45</sup> Kruth, "Amoeba Music;" Aaron Cometbus, *The Loneliness of the Electric Menorah* (Oakland: PM Press), 105-108.

<sup>46</sup> Aaron Tassano, "Amoeba Music Opening in San Francisco," *Oakland Tribune*, November 13, 1997, CUE-1, CUE-2; Eve Mitchell, "Troubled Giant," *Oakland Tribune*, February 10, 2004, 33-34; Rob LeDonne, "An Oral History of

Although the San Francisco and Los Angeles stores were significantly larger than the original Amoeba Music in Berkeley, the Telegraph Avenue store remained popular. The entire business was well positioned to benefit from a renewed interest in vinyl records during the early twenty-first century, and Amoeba's online store successfully complemented its bricks-and-mortar shopping experience. Despite major shifts in the music industry—particularly the arrival of digital file downloading and online streaming services—Amoeba's vast stock of physical media, live in-store performances, and distinctive brand identity helped the business maintain a tangible experience that was still valued by many music buyers. Changes in college students' listening habits, however, led Amoeba to pull the Berkeley store's music selection back into 2455 Telegraph Avenue and then to fill the neighboring building with a cannabis dispensary.<sup>47</sup>

### 3.4 Subsequent Tenants of 2506 Haste Street

Originally constructed as an automobile garage in 1916, the building at 2506 Haste Street appears to have retained that use exclusively until 1946. That year, the City of Berkeley issued a permit to the property owner, Albert Loomis, to construct partition walls and convert a portion of the building into a laboratory. The project also introduced a lavatory and improved ventilation system, although available permit records do not document what exterior changes were undertaken.<sup>48</sup> The Sanborn fire insurance map published in 1950 indicates the laboratory occupied the northern half of the building alongside offices, while the southern half of the building retained its automobile garage stalls. The office and garage building remained separated from the adjacent building at 2455 Telegraph Avenue by a 22'-wide alley, which facilitated automobile circulation (Figure 39). The adjacent parcel to the south, where later property owners ultimately built an addition to 2506 Haste Street, had been cleared of buildings by the mid-twentieth century. The building's laboratory use may refer to photography processing, as the facility contained the studio of portrait photographer Robert Campbell in 1953. Loomis, who received his real estate license in 1948, also used the building as his office, and its address was included in newspaper classified notices for several other real estate brokers during the late 1940s and early 1950s. By 1957, a mimeograph shop had replaced the offices in the building.<sup>49</sup>

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Amoeba Music, "The Greatest Store in the World," *Fifty Grande*, February 6, 2021, <https://www.fiftygrande.com/oral-history-of-amoeba-music/>.

<sup>47</sup> Kevin L. Jones, "Amoeba Owner Says Marijuana Dispensary Will Save Berkeley Store," *KQED*, September 28, 2016, <https://www.kqed.org/arts/12130897/amoeba-owner-says-marijuana-dispensary-will-save-berkeley-store/>; Joe Kukura, "Amoeba Music Records 20 Years on Haight Street," *SF Weekly*, November 17, 2017, [https://www.sfweekly.com/music/amoeba-music-records-20-years-on-haight-street/article\\_d07d0e99-f5ca-552b-83da-ca1752325b48.html](https://www.sfweekly.com/music/amoeba-music-records-20-years-on-haight-street/article_d07d0e99-f5ca-552b-83da-ca1752325b48.html); LeDonne, "An Oral history of Amoeba Music."

<sup>48</sup> City of Berkeley, Permit 59107, 2506 Haste Street, April 27, 1946, available from BAHA.

<sup>49</sup> "For Sale: Investment," *The Berkeley Gazette*, May 2, 1947, 18; "Brokers are Given License," *The Berkeley Gazette*, August 14, 1948, 14; "For Sale: First Time!," *The Berkeley Gazette*, May 8, 1950, 19; Sanborn Map Company, Berkeley, Alameda County, California, 1950, Sheet 85, accessed via ProQuest Digital Sanborn Maps, 1867-1970. "Marj Notes," *The Berkeley Gazette*, August 5, 1953, 12; City of Berkeley Health and Safety Committee, Property Inspection Report, September 20, 1957, available from City of Berkeley Permit Service Center.

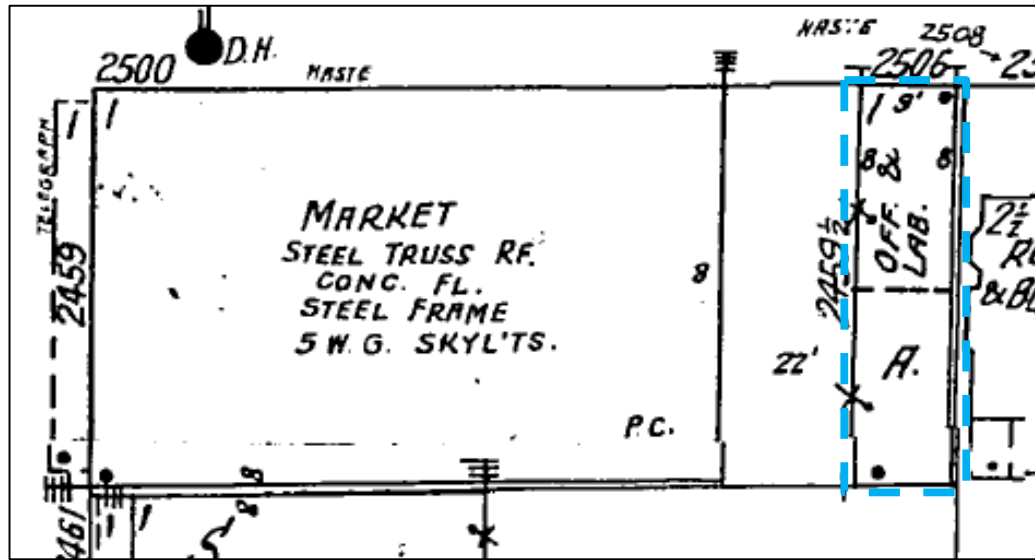


Figure 39. Detail of the 1950 Sanborn fire insurance map showing 2506 Haste Street (outlined in the blue dashed line), by that time partially converted as an office and laboratory  
Source: ProQuest Digital Sanborn Maps, edited by ARG

The portion of the building that remained a garage was converted in 1957. Building permits indicate this campaign removed exterior doors and enclosed the garage stalls with concrete-block walls incorporating wood sash windows and wood doors.<sup>50</sup> Following the completion of this project, the Haste Street building contained spaces for only two commercial tenants. Numerous businesses occupied the building between the 1950s and the 1970s, reflecting relatively high turnover. The mimeograph business operated until at least 1963; a folk music instrument store and venue, the Barrel Folk Music Center, was briefly in the building but went out of business in 1960. It appears to have been replaced by a similar store called the Campus Music Shop, which remained until 1963. A bookstore called Paperbooks and a beauty salon also occupied portions of 2506 Haste Street in the early- to mid-1960s.<sup>51</sup>

In the mid-1960s, the building was purchased by new owners, Mario and Rosalinda Tejada, who had opened a Mexican restaurant named La Fiesta along Telegraph Avenue in the late 1950s. (The couple's original restaurant was almost directly north of the building at 2506 Haste Street.) Under the Tejadas' ownership, the retail spaces continued to attract a mixture of small businesses, including a dress shop, jewelry shop, and a store selling Chinese- and Maoist-oriented books and posters. Permit records held by the City of Berkeley include a change of use application from 1968, which indicated plans to operate a take-out restaurant in the building. Other tenants included a thrift store named the Haste Street Garage Sale, which operated out of the building for a few years during the mid-1970s.<sup>52</sup>

<sup>50</sup> City of Berkeley, Application for Building Permit, 82304, 2506 Haste Street, June 17, 1957, available from City of Berkeley Permit Service Center.

<sup>51</sup> "Folk Music Lovers To Gather Sunday," *The Berkeley Gazette*, February 21, 1959, 26; "Guitars, Banjos Sell Out Sale," *The Berkeley Gazette*, August 18, 1960, 10; "Sather Gate Business District Classified Directory," *The Berkeley Gazette*, August 21, 1963, 23A; "Paperback Brand New Books," *The Berkeley Gazette*, July 6, 1963, 12; City of Berkeley, Field Inspection Notes, 2506 Haste Street, undated, available from City of Berkeley.

<sup>52</sup> City of Berkeley, May 9, 1967, letter to Mario and Rosalinda Tejada, available from City of Berkeley Permit Services Center; Kristin Bender, "Mexican Eatery Gets Set To Turn 50," *Oakland Tribune*, January 29, 2009, A3.

In its original location, La Fiesta was a popular restaurant during the 1970s, and the Tejadas submitted an application in 1974 to construct a new building at 2506 Haste Street in order to expand. The City of Berkeley approved the request, but it does not appear that the couple completed any new construction at that time.<sup>53</sup> The building at 2506 Haste Street remained empty in the mid-1980s, when the Tejadas began to renovate it for a banquet room that could accommodate special events. The Tejadas first received a building permit for new construction at 2506 Haste Street in 1985, and the project proceeded over the next several years. Their proposed design scheme reimagined the appearance of the former garage with Spanish Colonial-style façade treatments along Haste Street, as well as multiple new roof forms covered in rounded clay tiles. According to these plans, the original portion of the building along the eastern parcel line would contain the banquet hall's kitchen, and a new addition would expand the building to the west to accommodate a dining room. The Tejadas also appear to have acquired the rear half of the adjacent parcel to the south and planned to construct an addition there containing an enclosed patio and restaurant storage space. The proposed design also included a residential unit for the Tejada family at the building's northeast corner, with a separate entrance leading into a front vestibule.<sup>54</sup> After completing the project, the Tejadas received an award from BAHA "for reusing an existing structure and creating a new design which is an asset to the neighborhood and streetscape"<sup>55</sup> (Figure 40).



Figure 40. The La Fiesta banquet hall and Tejada residence at 2506 Haste Street, photographed c.1991 after the expansion and remodel was completed

Source: BAHA

La Fiesta ran the banquet room at 2506 Haste Street until 2009, when the Tejada family sought to reduce operating expenses and moved their primary restaurant location from its Telegraph Avenue space to

<sup>53</sup> City of Berkeley, Use Permit Application Number 7405, 2506 Haste Street, September 4, 1974, available from City of Berkeley Permit Service Center; "Business Expansions Get OK From Berkeley Board," *The Berkeley Gazette*, August 16, 1974, 1.

<sup>54</sup> City of Berkeley, Building Permit 0401870926, 2506 Haste Street, April 1, 1987, available from City of Berkeley Permit Service Center; City of Berkeley, Building Permit 11108819680, November 10, 1988, 2506 Haste Street, available from City of Berkeley Permit Service Center.

<sup>55</sup> Property file, 2506 Haste Street, available from BAHA.

replace the banquet room on Haste Street. La Fiesta operated there for only another year before Mario and Rosalinda Tejada retired; the restaurant was taken over by Manny Lopez, who operated Remy’s Mexican Restaurant there until it closed in 2017.<sup>56</sup> The building no longer houses a public-facing commercial tenant.

### 3.5 Ownership History

Table 1 lists the documented owners of 2455 Telegraph Avenue and 2506 Haste Street, based on available information in building permits and Alameda County Assessor data.

Table 1. Property Owners

<i>2455 Telegraph Avenue</i>	
Dates	Owner Name
1933	A.W. Smith
1933-1973	Grace Smith and Georgia Ryder
1973-2002	Wayne and Joann Ryder/ Wayne Ryder Trust
n.d.-2000	Joyce Dayton/Dayton Trust
2000-n.d.	Jeffrey and Linda Gillman
2002-present	Brian Ryder
2019-present	Scott Gillman
<i>2506 Haste Street</i>	
Dates	Owner Name
1916-n.d.	Mary Edna Caldwell
1946-1958	Alfred Geyer Loomis
1967-2016	Mario and Rosalinda Tejada
2016-2017	Juan Lopez and Christina Caro
2017-present	2506 Haste Street Partners

Source: BAHA; City of Berkeley Permit Service Center; ParcelQuest

### 3.6 Summary of Major Alterations

Table 2 lists the major scopes of work for construction and alterations to 2455 Telegraph Avenue and 2506 Haste Street that were identified through a review of building permit records held by the City of Berkeley and BAHA. Permits for minor changes, such as electrical and plumbing upgrades, are not included.

Table 2. Permit History

<i>2455 Telegraph Avenue</i>			
Date	Permit No.	Architect/Builder	Description of Work
1/24/1933	37579	A.W. Smith (architect; mis-recorded as W.A. Smith); Gede Construction Co. (contractors)	Construct steel-frame market building with 9”-thick brick walls (\$15,000)
5/27/1954	75348	N/A	Alter store (\$12,000)

<sup>56</sup> Riya Bhattacharjee, “Mario’s La Fiesta Restaurant Leaves Telegraph After 50 Years,” *The Berkeley Daily Planet*, February 11, 2009, <https://www.berkeleydailyplanet.com/issue/2009-02-12/article/32261>; Tracey Taylor, “After 52 years, 2 Much Loved Restaurateurs Step Down,” *Berkeleyside*, April 1, 2011, <https://www.berkeleyside.org/2011/04/01/after-52-years-two-much-loved-berkeley-restaurateurs-step-down>.

<i>2455 Telegraph Avenue</i>			
Date	Permit No.	Architect/Builder	Description of Work
5/19/1964	100531	N/A	Alter Lucky Market to restaurant & store (\$25,000)
1/11/1965	102428	N/A	New glass-front billiard room (\$2,200)
4/7/1965	103045	N/A	Install fireplace and chimney for Forum Restaurant (\$1,100)
4/19/1965	103129	N/A	New lighting and planter boxes
2/5/1971	635	N/A	Interior alteration (\$6,500)
6/28/1988	Citation No. C50328	N/A	Citation for unpermitted construction of a new wood frame and glass façade
7/2/1990	39153	Robert [illegible]	Remodel interior; install new storefront, new lighting (\$22,000)
5/6/1991	46301	N/A	Remove interior partitions to combine 2455 and 2459 Telegraph Avenue into one retail space; redo storefront at 2459 to match 2455 (\$19,000)
<i>2506 Haste Street</i>			
Date	Permit No.	Architect/Builder	Description of Work
8/18/1916	5755	F.E. Allen (builder)	Construct one-story; eight-stall garage with 9"-thick brick walls (\$2,000)
4/27/1946	59107	Thomas Raon (designer)	Convert to laboratory; erect partitions in existing brick garage (2x4 studs, batten board, metal lath, and plaster); install vents in lavatory and laboratory (\$1,500)
6/17/1957	82305	Miller Construction Company (builder)	Remodel for office; add new concrete floor; close openings with concrete blocks
12/9/1957	83595	N/A	Install toilet and wash basin; cover floors; repair walls (\$200)
10/10/1985	0401870926	N/A	Remodel existing building and add 1,800 square feet of new construction and convert empty building to restaurant
11/10/1988	19689	N/A	Build partitions for single family home (interior partitions for bathroom and kitchen) in front of existing restaurant
8/14/1989	19689	N/A	Convert building to restaurant
9/9/2003	03-00004042	Mario & Rosalinda Tejada (contractors)	Repair roof (framing, sheathing, felt & mineral roll roofing, downspouts, scuppers)

Source: BAHA; City of Berkeley Permit Service Center

#### 4. HISTORICAL AND ARCHITECTURAL CONTEXTS

##### 4.1 Architect Biography: Albert W. Smith

Albert William (A.W.) Smith, the architect who designed the building at 2455 Telegraph Avenue, was born in Louisiana in 1864. He grew up in Oakland after his father accepted a position with the Central Pacific Railroad, and as a young man he gained skills in carpentry and construction. It does not appear that he received formal training in architecture, but he was practicing as an architect by the early 1890s. Smith

went on to design hundreds of buildings in the Bay Area, primarily in the East Bay cities of Oakland, Berkeley, and Alameda.<sup>57</sup>

Relatively scant information is available on Smith's career, despite his prolific body of work. It is evident, however, that many of his commissions were houses, and he adapted a wide range of evolving architectural trends to produce commanding and attractive residential designs. Around the turn of the twentieth century, his projects represented prevailing Queen Anne and Colonial Revival styles. He embraced a variant of Colonial Revival found throughout Oakland and Berkeley neighborhoods that some architectural historians have named the High-Peaked Colonial Revival, which is characterized by steeply pitched gables that face toward the street. Smith had designed more than two dozen such residences by the late 1890s. The Theophilus Allen House at 601 Melville Avenue in Palo Alto (Figure 41), a substantial Arts and Crafts residence completed in 1905, demonstrated the architect's skill at integrating a range of eclectic influences, such as the First Bay Tradition and Swiss chalet. The Allen House establishes that Smith was developing plans for large, comfortable bungalows at the same time as—but separately from—recognized American Arts and Crafts innovators like Southern California's Greene and Greene.<sup>58</sup>



Figure 41. Theophilus Allen House at 601 Melville Avenue, Palo Alto  
Source: Wikimedia Commons

Although A.W. Smith was most frequently engaged to design residences, his commercial and industrial portfolio expanded as the twentieth century advanced. A major early commercial project was the Barker Block at the corner of Shattuck Avenue and Dwight Way near downtown Berkeley, which was far larger than Smith's typical cottage residences. Nevertheless, the building successfully combined Spanish Colonial and Classical Revival influences. Other projects demonstrated a flare for dramatic eclecticism, like the Claremont Theatre on Telegraph Avenue in Oakland that featured an arched parapet, large banks

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<sup>57</sup> "A.W. Smith...Architect Extraordinaire," Alameda Architectural Preservation Society, January 2006, <https://www.alameda-preservation.org/wp-content/newsletters/2006JanuaryAAPSNewsletter.pdf>.

<sup>58</sup> Judith Woodhams Collas, "Theophilus Allen House," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1999), 8-12 through 8-13; "A.W. Smith...Architect Extraordinaire;" Daniella Thompson, "High-Peaked Colonial Revival, a Bay Area Phenomenon," BAHA, March 14, 2006, [https://berkeleyheritage.com/eastbay\\_then-now/highpeak\\_colonial.html](https://berkeleyheritage.com/eastbay_then-now/highpeak_colonial.html).

of windows, and controlled use of applied ornament (Figure 42).<sup>59</sup> Some of Smith's non-residential projects made use of decorative brickwork to imbue visual interest to otherwise standard, rectangular volumes. One typical example is the 1923 Cianciarulo Building at 2943 College Avenue in Berkeley's Elmwood neighborhood, which employed a simple but effective pattern of small multi-colored square tiles that contrasted with the building's light-colored glazed brick veneer. Similarly, Smith's 1927 margarine production plant for Del Monte at 376 5th Street in Oakland had regular box massing but benefited from a striking diamond pattern of darker bricks that marked the perimeter of the front façade.<sup>60</sup>



Figure 42. Claremont Theatre at 5110 Telegraph Avenue, c.1917  
Source: Oakland Wiki

Research has not revealed the nature of Smith's relationship to the Henslee Market Corporation, the original operator of the supermarket at 2455 Telegraph Avenue. Rather unusually, Smith owned the property and also designed the building that would be constructed there. Given the design similarities between the Berkeley Food Center and Henslee's Solano Food Center on Solano Avenue, Smith likely designed both. They were among the last projects in Smith's long career, which ended upon his death in January 1933 at the age of 68.<sup>61</sup>

#### 4.2 Architectural Context: Art Deco and Streamline Moderne

The building at 2455 Telegraph Avenue was designed with elements of the closely related Art Deco and Streamline Moderne architectural styles. Art Deco became popular in the United States during the mid-1920s and gave architectural expression to a sustained period of economic growth and social exuberance. Strongly influenced by an international exposition held in Paris in 1925, the *Exposition internationale des arts décoratifs et industriels modernes*, Art Deco is characterized by its ornamental richness, high quality

<sup>59</sup> Daniella Thompson, "James L. Barker was Berkeley's Booster for Five Decades," BAHA, November 10, 2009, [https://berkeleyheritage.com/berkeley\\_landmarks/barker.html](https://berkeleyheritage.com/berkeley_landmarks/barker.html).

<sup>60</sup> "Del Monte Special Food Co. Factory," *Oakland Tribune*, June 12, 1927, 65; "The '20s Boom on College Ave.," *The Berkeley Gazette*, May 5, 1982, 5.

<sup>61</sup> "Rites Planned for Berkeley Architect."

materials, blocky or prismatic massing, and strong repeating geometric forms. (It is sometimes referred to by the name Zigzag Moderne.) Architects, designers, and fine artists explored new eclectic decorative approaches and frequently looked toward mechanical production and non-western sources for inspiration. Influences ranged from pyramids and ziggurats of ancient Egypt and Mesopotamia to African textiles and wood carvings, Mesoamerican temples, and contemporary European artistic movements such as Cubism and Fauvism. Architecture designed in the Art Deco style relied heavily on façade manipulation, primarily low-relief geometric patterns including chevrons, zigzags, papyrus fronds, circles, sun rays, and incised linear motifs.<sup>62</sup>

Despite its incorporation of new influences, Art Deco was a transitional architectural style that retained some Classical features—although abstracted them through strong geometric representations and elongated vertical elements (Figure 43). Art Deco buildings often utilized three-part façade composition and incorporated applied ornamentation, such as elaborate friezes and capitals. However, they were rendered in a modern and graphic manner. Art Deco buildings were often multi-storied with stepped volumes and featured flat rooflines broken up by elongated vertical elements, such as pyramidal rooftop features, stepped parapets, or ornate central towers. Many Art Deco façades were symmetrical in composition and typically had a smooth surface to emphasize the textural elements of the ornamental patterns and motifs. Visually rich exterior materials—including marble, granite, steel, colored tiles and terra cotta, glazed brick, and concrete—created graphically dynamic and polychromatic façades.<sup>63</sup>



Figure 43. A postcard image of the Art Deco-style Berkeley Public Library, c.1930, depicting its incorporation of low-relief mechanical and organic motifs  
Source: Berkeley Historical Society

<sup>62</sup> Chester H. Liebs, *Main Street to Miracle Mile: American Roadside Architecture* (Baltimore: Johns Hopkins University Press, 1989), 54-55; Mary Brown, *San Francisco Modern Architecture and Landscape Design 1935-1970 Historic Context Statement*, prepared for the San Francisco Planning Department, 2011, 89-90.

<sup>63</sup> Brown, *San Francisco Modern Architecture and Landscape Design*, 89-90; “Art Deco Style 1925-1940,” Pennsylvania Historical & Museum Commission, accessed October 10, 2025, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/art-deco.html>.

By the early 1930s, the emergence of the industrial design field and a growing awareness of European modernism began to influence the forms of consumer goods and architecture, resulting in the simplification and refinement of the Art Deco style. The implied opulence of Art Deco was increasingly out of touch with the economic realities 1930s in the United States. The Streamline Moderne style (sometimes used interchangeably with the term Art Moderne) emerged during the Great Depression and imbued architectural design with features of “streamlined” products like ocean liners and airplanes. Buildings had less applied ornamentation, but forms were more sweeping, curvilinear, and oriented horizontally (Figure 44). The dominant characteristics of the Streamline Moderne style included the following: planar surfaces finished in smooth materials like vitrolite glass; horizontal accent moldings called speed lines; curved canopies above entrances and windows; ribbon, lozenge, and porthole windows; brushed metal or aluminum trim, light fixtures, and hardware; structural glass block windows; and extruded aluminum handrails and balustrades. The Streamline Moderne style was used widely for new buildings throughout the 1930s and 1940s, as well as for remodels of older buildings.<sup>64</sup>



Figure 44. Streamline Modern residence located at the intersection of Hearst Avenue and LeConte in Berkeley, photographed c.1955  
Source: Berkeley Public Library

Although Art Deco and Streamline Moderne are often associated with specific emblematic property types—such as skyscrapers, movie theaters, and civic and governmental buildings—the styles influenced the designs of commercial buildings throughout the United States. Moderne retail stores, bars and restaurants, and gas stations typically featured carefully composed façades that incorporated graphically striking arrangements, bold signage with sans serif lettering, neon lighting, and (in some cases) a subtle degree of asymmetry. Many storefronts featured materials like Vitrolite and Carrara structural glass, glazed tile, smooth stucco, and/or porcelain enameled steel, which contributed to the machine-produced and frictionless aesthetic. Display windows might be rounded or oval-shaped, and the floors of some recessed entryways were covered in colorful or patterned terrazzo.<sup>65</sup>

<sup>64</sup> Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2023): 581-585; Liebs, *Main Street to Miracle Mile*, 55-58; Brown, *San Francisco Modern Architecture and Landscape Design*, 89-90.

<sup>65</sup> Brown, *San Francisco Modern Architecture and Landscape Design*, 120; San Francisco Planning Department, *San Francisco Neighborhood Commercial Buildings 1865-1965 Historic Context Statement*, June 2021, 83-84, 100-101.

### 4.3 Evolution of the Supermarket

Prior to the 1910s, Americans typically acquired their food at small specialty stores stocking certain categories of goods: produce, meats, packaged groceries, and breads and other baked items. In each individual establishment, customers requested their desired items from a clerk stationed behind a counter, and the employee would collect and wrap the items before handing them to the shopper.<sup>66</sup>

The early twentieth century was a period of intense experimentation in the food retailing sphere, as operators attempted to improve efficiencies, lower costs, and adapt to the changing nature of American urban life. In the early 1920s, businesspeople and architects devised a new model of food market, known as the “drive-in market,” that responded to the American public’s increased automobile use. Examples of this style of market were typically built on large lots outside of existing commercial districts, where land could be acquired more affordably. The drive-in market was characterized by a front forecourt where automobiles parked immediately in front of the retail stalls. Although the building had a unified architectural appearance, each typically contained several different concessionaires selling different types of food or other goods, and the individual stalls had their own entrances facing the forecourt.<sup>67</sup>

During the same period, entrepreneurs attempted to consolidate the various specialty food sellers into single “food department stores” or “combination stores.” Perhaps the most profound paradigm shift in food retailing, though, was introduced by Clarence Saunders at his Piggly Wiggly market in Memphis in 1916. Saunders removed many of the clerks from behind the service counter, and instead customers were allowed to select items from shelves and bins themselves and place them directly in their baskets before paying a single cashier. This “self-service” model spread quickly in United States, partly due to the reduced overhead for staff wages. Many grocery store chains and independent retailers gravitated towards a retail model that combined the “combination store” with the self-service approach. These establishments typically contained between 4,000 and 6,000 square feet of space, although retailers were increasing the size of their stores and inventories as much as possible during the 1930s in order to economize their operations.<sup>68</sup>

Definitions used at the time were not always consistent, but the term “supermarket” entered widespread use in the early 1930s in reference to large combination stores. Advertisers freely adopted the name, which customers associated with low prices and an exciting, modern shopping experience.<sup>69</sup> Many retailers of the 1920s and 1930s took advantage of these connotations and hired architects to design stores with the most modern forms, materials, and graphic schemes. Because supermarkets proliferated in the United States at the same time when Streamline Moderne architecture was gaining influence, this architectural style was particularly popular for new and efficient markets that appeared in communities across the country. Some architectural historians have identified the “streamlined market” as a particular subtype of the property. As described by Chester Liebs,

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<sup>66</sup> Liebs, *Main Street to Miracle Mile*, 124-126.

<sup>67</sup> Liebs, *Main Street to Miracle Mile*, 30; Richard Longstreth, *The Drive-In, the Supermarket, and the Transformation of Commercial Space in Los Angeles, 1914-1941* (Cambridge: The MIT Press, 1999), 41-45.

<sup>68</sup> Liebs, *Main Street to Miracle Mile*, 118-119.

<sup>69</sup> Liebs, *Main Street to Miracle Mile*, 124-126; Longstreth, *The Drive-In, the Supermarket, and the Transformation of Commercial Space*, 80-82.

The chief function of the exterior [or the supermarket building] was to serve as a stylish wrapper to attract attention, identify the business, and entice customers inside. During this period, the Streamline Moderne provided an up-to-date, inviting look for a majority of supermarket shop fronts. Walls covered with structural glass or porcelain-enameled metal, overhanging canopies with curved corners trimmed with fluted stainless steel, entranceways surrounded by glass block, fascias detailed with residual Art Deco zigzags or chevrons, and sign towers emblazoned with neon—all were hallmarks of the streamlined market.<sup>70</sup>

Because many supermarkets had rectangular footprints and were oriented along the street, architects experimented more with façade composition for visual interest than with plan and volume. Large expressive lettering, engaged pylons and blades, flat surfaces incised with speed lines, and dramatic framing devices were popular strategies to catch the attention of motorists. Ralphs Grocery Company, one of the dominant supermarket chains in Southern California during the 1930s, developed its brand identity with striking towers, smooth curves, and graphically bold signage (Figure 45).<sup>71</sup>



Figure 45. The Ralphs supermarket in Santa Monica, c.1930s  
Source: Los Angeles Public Library

The tremendous success of the high-volume supermarket model in the 1930s eclipsed the smaller specialty food stores that had been ubiquitous in the American retail landscape earlier in the century. The growing size of supermarkets meant that many new buildings could only be accommodated along automobile corridors on the outskirts of developed urban and suburban areas. Providing large parking lots was a necessity. As the influence of architectural modernism spread in the United States around the middle of the twentieth century, the remaining Streamline ornamentation of market buildings was gradually stripped away to its most basic elements.<sup>72</sup>

<sup>70</sup> Liebs, *Main Street to Miracle Mile*, 129.

<sup>71</sup> Longstreth, *The Drive-In, the Supermarket, and the Transformation of Commercial Space*, 107-108, 116-118.

<sup>72</sup> Liebs, *Main Street to Miracle Mile*, 130-131.

#### 4.4 Telegraph Avenue: Berkeley's Countercultural Corridor

Berkeley is widely associated with an intellectual, bohemian, and nonconformist culture rooted in the academic and political environment of UC Berkeley. Because of its proximity to campus, the Telegraph Avenue commercial district lying north of Dwight Way (sometimes known as South Campus) has been the figurative doorstep to the university, attracting numerous businesses that cater to the alternative and intellectual tastes of students, faculty, and affiliated community members. During the early and middle portions of the twentieth century, rooming houses surrounding Telegraph Avenue provided a healthy supply of inexpensive housing that allowed Berkeley's Bohemia to flourish. After UC Berkeley pushed the campus's boundary south from Strawberry Creek to Bancroft Way in the mid-twentieth century, the university only strengthened its geographic relationship with Telegraph Avenue.<sup>73</sup>

During the 1950s, Telegraph Avenue was a fairly typical neighborhood commercial corridor, although its identity skewed towards the tastes of students. In contrast, nearby Shattuck Avenue supported the downtown business district rather than students. At midcentury, Telegraph had hangouts like Larry Blake's Restaurant and Rathskeller, which opened in 1940 as the first drinking establishment close to the UC Berkeley campus. Alcohol consumption likely caused much of Telegraph Avenue's disorderly conduct in this period.<sup>74</sup>

New establishments opened in the 1950s that created spaces for reading, writing, performing, and other activities that supported a bohemian lifestyle. Telegraph had newspaper sellers, movie theaters, and a collection of Beatnik-flavored cafés that fostered intellectual and artistic exchange. Telegraph's coffee shops drew scores of artists who, according to a journalist, "may be observed gathering most mornings, afternoons, and evenings to talk about the scope and profundity of their work."<sup>75</sup> Coffee shops operating in the late 1950s and early 1960s included bohemian joints Robby's Cafe and Caffe Mediterraneo. The latter, popularly known as Caffe Med, became a Telegraph Avenue institution opening in 1956, and it remained in operation until 2016.<sup>76</sup> The different coffee houses and cafes along Telegraph had subtly different identities. In the mid-1960s, a writer for the *Berkeley Barb* argued that The Forum did not deserve its bohemian reputation because it attracted "the fraternity types" and "caters pretty much to a student crowd." Caffe Mediterraneo, on the other hand, was "the real place to find the Berkeley Radicals, or Intellectuals."<sup>77</sup>

Telegraph Avenue's independent bookstores were similarly vital to the street's intellectual milieu by supplying UC Berkeley students and other residents with new and classic paperback book titles. Cody's Books became the pioneer on Telegraph Avenue after relocating from North Berkeley to the Dwight Way intersection in 1960; it occupied multiple commercial spaces on Telegraph Avenue before closing in 2008. In 1962, the Beat-inspired bookseller Moe Moskowitz moved to Telegraph after operating a store on

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<sup>73</sup> Tom Dalzell, *The Battle for People's Park, Berkeley 1969* (Berkeley: Heyday, 2019), 3.

<sup>74</sup> Don Wegars, "Telegraph Avenue," *San Francisco Examiner*, April 29, 1962, 22; Carolyn Jones, "Larry Blake's Closes, Famed Cal Hangout," SFGate, February 8, 2011, <https://www.sfgate.com/bayarea/article/larry-blake-s-closes-famed-cal-hangout-2460450.php>.

<sup>75</sup> Wegars, "Telegraph Avenue," 23.

<sup>76</sup> "Goodbye to Berkeley's Iconic Caffe Med," *Berkeleyside*, December 2, 2016, <https://www.berkeleyside.org/2016/12/02/photos-goodbye-to-berkeleys-iconic-caffe-med>.

<sup>77</sup> "More Hilarious Than Nefarious," *Berkeley Barb*, July 1, 1966, 3.

Shattuck Avenue for a few years. After Moskowitz moved into a larger retail space across the street in the mid-1960s, another long-term bookstore, Shakespeare and Co., filled the vacant space that he left behind.<sup>78</sup>

Moe's Books was especially known for its extensive and eclectic stock of used and new books, and it became one of the Bay Area's best sources of underground comics and magazines. In the mid-1960s, the store contained a small framing supplier and poster shop, the Print Mint, that later moved into its own space on Telegraph. The Print Mint began to publish comics, psychedelic posters, and other alternative publications that were very popular among members of the Bay Area's counterculture in the late 1960s. A separate room at the back of Moe's Books, known as Shambhala, sold books on non-Western religion and New Age philosophy; it also became a publisher and graduated into its own Telegraph Avenue storefront.<sup>79</sup>

Telegraph Avenue's nonconformist identity was reinforced by its diverse street culture, which reflected the various facets of the American counterculture. Nacio Jan Brown, a photographer who was active in Berkeley during the 1960s and 1970s, described the 2400 block of Telegraph Avenue as a stage for "flower children and riots, hard drugs and Jesus freaks, left-wing intellectuals and psychedelics, natural foods and runaways."<sup>80</sup> Some participants in the scene were artists and performers like the street poet Julia Vinograd, and street vendors crowded many of the sidewalks. However, leaders in Berkeley government, law enforcement, and education paid greater attention to visible drug users and the unsupervised youth who congregated on Telegraph Avenue's sidewalks. The image of Telegraph as a crime-addled drug haven was entrenched by the mid-1960s, although many of the people who spent time there found the reality to be far tamer.<sup>81</sup>

The street was also the setting of significant political drama during the turbulence of the late 1960s. Student demonstrators at the university often spilled out from Sproul Plaza on campus into the surrounding neighborhood, and Telegraph Avenue was frequently used as a processional route for protests and other forms of civil disobedience. The most momentous of these, known as Bloody Thursday, was precipitated by the creation of People's Park in 1969. UC Berkeley had proposed new student housing and offices on the city block bounded by Telegraph Avenue, Haste Street, Bowditch Street, and Dwight Way. Thousands of people from the Berkeley community contributed to the construction of an unauthorized park on the cleared construction site in April and May of 1969. After law enforcement officers cleared the park of people and erected a fence on May 15, thousands of protesters rallied on campus and then proceeded down Telegraph Avenue to People's Park, where they attempted to remove the fence. A forceful confrontation ensued, and dozens of protesters were injured during the ensuing chaotic afternoon (Figure 46). One spectator, James Rector, died four days after being struck in the left side by buckshot pellets. Ronald Reagan deployed members of the California National Guard to

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<sup>78</sup> Cometbus, *The Loneliness of the Electric Menorah*, 1-18; Tracey Taylor, "Shakespeare & Co. Closes After 51 Years in Berkeley," *Berkeleyside*, June 3, 2015, <https://www.berkeleyside.org/2015/06/03/shakespeare-co-closes-after-51-years-in-berkeley>;

<sup>79</sup> Cometbus, *The Loneliness of the Electric Menorah*, 20-43; Tom Dalzell, "Remembering Alice Schenker," *Berkeleyside*, February 2020, <https://www.berkeleyside.org/2020/02/20/remembering-alice-schenker-whose-print-mint-on-telegraph-avenue-sparked-the-1960s-poster-revolution>.

<sup>80</sup> Nacio Jan Brown, "Berkeley's Rag Theater," *California Living*, March 30, 1975, 8.

<sup>81</sup> "More Hilarious Than Nefarious," *Berkeley Barb*.

Berkeley, and tense protests continued around the UC Berkeley campus for several days. Bloody Thursday and associated unrest disrupted normal business on Telegraph Avenue for weeks, and the protests contributed to the street's unruly reputation.<sup>82</sup>



Figure 46. Demonstrators and law enforcement officers at the corner of Telegraph Avenue and Channing Way on May 15, 1969

Source: *Oakland Tribune*, via SFGate

Although some proprietors blamed the era's political foment for a decrease in customers, businesses continued to open. Notable stores of the 1970s included the used clothing store Rag Theatre and several record stores. Moe's sold used records in the basement of its Telegraph Avenue bookstore for a period, and student-run record store named Leopold Stokowski Memorial Service Pavilion was able to open using a grant from the UC Berkeley Student Union. Ken Sarachan, one of Telegraph Avenue's many eccentric entrepreneurs, opened Rasputin Records in 1971 to offer a vast selection of new and used rock and jazz albums. It was the first of the several ventures Sarachan launched on Telegraph, which also included forays into pizza and countercultural t-shirts.<sup>83</sup>

Some businesses hung on from the 1960s and early 1970s, but chain stores began to appear around the turn of the 1980s: two national book franchises, Waldenbooks and Crown Books, joined independent stalwarts like Cody's and Moe's. Amoeba Music's success after it opened in 1990 demonstrated that an independent business could adapt the nonconformist character of 1960s Berkeley for the late twentieth century while still attracting customers. Cody's Books, Shakespeare & Co., and Caffe Mediterraneo held on for decades before ultimately closing their doors in the first decades of the 2000s. Moe's remains the primary survivor from Telegraph Avenue's heyday.<sup>84</sup> Even now, the street's association with beatniks and hippies defines its identity. The Telegraph Business Improvement District continues to acknowledge the

<sup>82</sup> Craig Oren, "Would-Be University Parking Lot Becomes 'Power to the People Park,'" *Daily Californian*, April 22, 1969; "Instant Park in 'Liberated' Berkeley," *San Francisco Chronicle*, April 21, 1969; Spears, "Telly's Graph in Decline," 5; Dalzell, *The Battle for People's Park*, 125, 139.

<sup>83</sup> Cometbus, *The Loneliness of the Electric Menorah*, 65-67.

<sup>84</sup> Cometbus, *The Loneliness of the Electric Menorah*, 99-100.

street's nonconformist character, stating "With its street fairs, live performances, and world-class people-watching, Telegraph continues its legacy as the most intriguing street in the East Bay."<sup>85</sup>

## 5. EVALUATION OF SIGNIFICANCE

### 5.1 California Register of Historical Resources

The California Register of Historical Resources (California Register) is the official inventory of the state's significant historical and archeological resources. It serves to identify, evaluate, register, and protect California's historical resources. The California Register program encourages public recognition and protection of resources of architectural, social, cultural, and/or archeological significance, identifies significant resources for state and local planning purposes, determines eligibility for historic preservation grant funding, and affords certain protections under the California Environmental Quality Act. All resources listed in or formally determined eligible for the National Register of Historic Places (National Register),<sup>86</sup> as well as California Historical Landmarks with designation numbers above 770, are automatically listed in the California Register.

#### *Significance Criteria*

The California Register criteria are modeled on National Register criteria for eligibility. A resource must be significant at the local, state, or national level under one or more of the following criteria:

1. It is associated with events or patterns of events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.
2. It is associated with the lives of persons important to local, California, or national history.
3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

California Register eligibility requires that a built environment resource have demonstrated significance under Criteria 1, 2, and/or 3 before integrity is considered. Criterion 4 most often applies to archaeological sites and allows that a resource may have significant information value despite diminished integrity.

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<sup>85</sup> "Telegraph History," Telegraph Business Improvement District, accessed October 9, 2025, <https://www.telegraphberkeley.org/about-us/history/>.

<sup>86</sup> The National Register was established by the National Historic Preservation Act of 1966 and is the United States' federal register of significant built environment and archaeological resources nationwide. Listings in the National Register and California Register are not mutually exclusive; each designation bestows its own review processes and protections based on applicable federal and state laws, respectively.

### *Integrity*

For a property to qualify under the National Register’s Criteria for Evaluation, it must also retain “historic integrity of those features necessary to convey its significance.”<sup>87</sup> While a property’s significance relates to its role within a specific historic context, its integrity refers to “a property’s physical features and how they relate to its significance.”<sup>88</sup> The California Register retains the National Register’s integrity requirement.

Since integrity is based on a property’s significance within a specific historic context, an evaluation of a property’s integrity can only occur after significance has been established. To determine if a property retains the physical characteristics corresponding to its historic context, the National Register has identified seven aspects of integrity:

*Location* is the place where the historic property was constructed or the place where the historic event occurred.

*Setting* is the physical environment of a historic property.

*Design* is the combination of elements that create the form, plan, space, structure, and style of a property.

*Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form an historic property.

*Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

*Feeling* is a property’s expression of the aesthetic or historic sense of a particular period of time.

*Association* is the direct link between an important historic event or person and an historic property.

### *California Register Evaluation: 2455 Telegraph Avenue*

#### **California Register Criterion 1 [Association with Significant Events]**

To be considered eligible for listing under Criterion 1, a property must be associated with one or more events important in a defined historic context. This criterion recognizes properties associated with single events, a pattern of events, or repeated activities. The event(s), however, must clearly be important within the associated context. Further, mere association of the property with historic events or trends is not enough, in and of itself, to qualify under this criterion: the specific association must be considered important as well.<sup>89</sup>

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<sup>87</sup> National Park Service, *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, accessed July 25, 2024, [https://www.nps.gov/subjects/nationalregister/upload/NRB-15\\_web508.pdf](https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf).

<sup>88</sup> National Park Service, *National Register Bulletin*.

<sup>89</sup> National Park Service, *National Register Bulletin*, 12.

The building at 2455 Telegraph Avenue has accommodated numerous commercial tenants since it was constructed in 1933. The primary tenants of the building were a supermarket from 1933 to 1964, a coffee shop from 1964 to the late 1960s, a vegetarian café and music venue operated by the One World Family Commune from 1971 to 1975, a restaurant from the 1970s to the late 1980s, and record store Amoeba Music since 1990.

Although the building's history reflects a slice of Berkeley's distinctive history, none of the tenants appears to have made significant contributions to local or state history. The original occupant of 2455 Telegraph Avenue, the Berkeley Food Center, was a Northern California outpost of the Henslee Market Corporation, which had operated similar markets in Southern California prior to its expansion into the San Francisco Bay Area. Although the market's operator published claims that the new market on Telegraph Avenue was among the most modern such establishments to open in the Bay Area during the early 1930s, a review of local newspaper articles has not revealed evidence that the Berkeley Food Center or its successor, Lucky Stores, developed a new model of food retailing in the Telegraph Avenue building that influenced how groceries and other goods were sold. Instead, the market appears to have replicated a "combination store" model that was already standard among the many existing Henslee stores elsewhere in the state. Although the business is broadly linked to ongoing developments in supermarket operations during the first half of the twentieth century, no available information supports that the business was a significant establishment within this general context.

Similarly, the subsequent tenant of the building, a coffee shop named The Forum, opened in 1964 and remained in business for several years during the escalation of Berkeley's countercultural movements of the late 1960s. The Forum was a popular gathering place for UC Berkeley students and other intellectual-minded individuals, and it was part of Telegraph Avenue's growing café culture during the post-World War II period. The Forum was not long-lasting, and it does not appear to have been the location of any specific events that contributed significantly to the development of Berkeley's much-vaulted counterculture.<sup>90</sup> Protests in 1966 against the business's discrimination of long-haired men received local news attention but did not achieve historical influence. Compared to the venerable Telegraph Avenue coffee shop Caffe Mediterraneo, which opened in 1956 and operated until 2016, The Forum operated on Telegraph for a relatively short period of time; it does not appear to have been the site of any significant developments in the operation of such establishments or the growth of Berkeley's counterculture. Rather, it continued a model that had already been operating on Telegraph Avenue for some years.

The café operated by the One World Family Commune at 2455 Telegraph Avenue in the early 1970s was another unconventional business along the Telegraph corridor, but again it did not make profound contributions to Berkeley's history that would imbue the building with significance under Criterion 1. The organization that ran the café is a memorable footnote in the Bay Area counterculture, particularly for its preoccupation with extraterrestrials and vegetarian cooking. The café itself, however, was the latest in a series of similar establishments that the commune had opened throughout the Bay Area, and available historical accounts do not identify the Berkeley café as the location of any events that profoundly influenced the city's culture during the 1970s. Rather, contemporary observers approached the One

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<sup>90</sup> This evaluation is based upon a review of regional newspapers accessible through Newspapers.com and NewspaperArchive.com, as well as other primary and secondary sources cited in the bibliography of this HRE.

World Family Commune as a local oddity, and the organization does not appear to have been central in the story of the Bay Area's vast countercultural groups of the 1960s and 1970s.

Little information has been uncovered on La Fiesta, the Mexican restaurant that occupied the building at 2455 Telegraph Avenue during the late 1970s and most of the 1980s. The business appears to have been typical of the eating establishments that populated commercial corridors in Berkeley during the second half of the twentieth century, and it was not widely covered in area newspapers during its years of operation.

Finally, the building's current tenant, Amoeba Music, opened in 1990 and quickly became a popular retail presence in Berkeley. Although Amoeba is memorable for its quirky brand identity and large stock of new and used music, the store closely followed a model of used-record sales that Rasputin established on Telegraph in the early 1970s. Record stores were not uncommon in the Bay Area in the late twentieth century, and multiple other examples were already operating on Telegraph Avenue when Amoeba Music opened. Amoeba became a valued music retailer for music collectors. However, given the store's date of establishment 35 years prior to the preparation of this HRE, there does not yet appear to be a scholarly perspective that supports the understanding that the business was a significant innovator in music retailing beyond offering a large inventory and approachable atmosphere.

In summary, the previous tenants of 2455 Telegraph Avenue broadly reflect the cultural history of Telegraph Avenue, but none appears to have facilitated significant events that contributed directly and meaningfully to the history of Berkeley, the state of California, or the United States. For these reasons, the property at 2455 Telegraph Avenue does not appear to meet the significance threshold set by California Register Criterion 1.

**California Register Criterion 2 [Association with Significant Persons]**

The building at 2455 Telegraph Avenue has limited potential to convey the significant achievements of individuals. Primarily a commercial building since it was constructed in 1933, 2455 Telegraph Avenue has had a series of business occupants during its history. As described under Criterion 1, none of those businesses appears to have been associated with significant events in local, state, or national history. The several owners of the property identified through research do not appear to have made significant contributions to the history of the Bay Area or the state of California that could be directly associated with the commercial building at 2455 Telegraph Avenue. The numerous business owners and employees whose work regularly took them to the property made contributions to commerce and service delivery that were common throughout Bay Area communities during the middle of the twentieth century. It does not appear that any person made achievements directly connected to the property that could be demonstrated to have had historical significance at the local, state, or national level.

For these reasons, the property at 2455 Telegraph Avenue does not appear to meet the significance threshold set by California Register Criterion 2.

**California Register Criterion 3 [Architectural, Design, and Construction Significance]**

According to the National Park Service, "distinctive characteristics" are the physical and design features that commonly recur in individual types, periods, or methods of construction. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular style.

The commercial building at 2455 Telegraph Avenue is recognizable as an example of the Art Deco architectural style with elements of Streamline Moderne. The characteristic Art Deco elements on the building include its fluted piers along the front façade and at the four building corners, chevron frieze, and stepped parapet surrounding the dominant arched frame. The streamlined character of the building is primarily derived from the marquee that extends over the public sidewalk, which was likely installed by Lucky Stores in 1935 (two years after the building was constructed) to conform to the appearance of the chain's other markets. Nevertheless, the Art Deco and Streamline Moderne styles are closely related, and the marquee complements the building's original architectural qualities.

However, the building at 2455 Telegraph Avenue does not fully embody the distinctive characteristics of the Art Deco and Streamline Moderne architectural styles, particularly as applied to commercial buildings where the majority of visual interest is concentrated at the front façade. The building's original use as a supermarket qualifies it as an example of the "streamlined market," which typically had eye-grabbing features such as colorful cladding (often tile, structural glass, or enameled panels), towers or pylons, interplay between vertical and horizontal elements, and artfully composed signage and lighting. 2455 Telegraph Avenue's dominant arched parapet is an unusual framing element on the front façade, but the building has a moderate level of ornamentation and plain stucco veneer. Much of the visual interest currently on the building is provided by painted murals and neon lighting installed between the 1970s and the 1990s. The building's original design and era of construction remain identifiable, but it does not have the density of 1930s architectural elements that would be necessary to elevate it as a strong example of a streamline market. Original elements have been removed, including green porcelain enamel cladding panels, identification signage within the arched frame, and illuminated band that previously ran along the upper edge of the marquee. Furthermore, the replacement of the original open-air grocery stalls at the front façade also limits the building's ability to express its original design and use. In its current form, the building at 2455 Telegraph Avenue is a competently designed commercial building with attractive Art Deco and Streamline features, but it does not display the full range of modernistic materials, graphic elements, or dramatic forms that fully embody the characteristics of 1930s commercial architecture. For these same reasons, the building does not have high artistic value.

The building's designer, A.W. Smith, was extraordinarily prolific throughout the East Bay and nearby Bay Area communities from the 1890s to the 1930s; he was responsible for designing hundreds of residential buildings in addition to some commercial buildings. Although Smith's career remains understudied, he likely qualifies as a design professional of local merit due to his recognized skill adapting a range of eclectic architectural styles, primarily for residences. According to guidance from the National Park Service, a master is "a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style and quality[.] A property is not eligible as the work of a master, however, simply because it was designed by a prominent architect."<sup>91</sup> Known primarily for designing commanding residences, Smith did work on commercial projects—although they represent a minority of his projects and remain lesser known in his body of work. The building at 2455 Telegraph Avenue demonstrates Smith's competence for façade composition using applied ornamentation; but for the same reasons stated previously, the building does not have the stylistic complexity and richness of his best known commercial building, the Barker Block at 2484 Shattuck Avenue. Completed at the very end of Smith's

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<sup>91</sup> National Park Service, *National Register Bulletin*, 20.

career and employing an emerging architectural style, the building at 2455 Telegraph Avenue reflects some architectural design skill but does not represent Smith's full professional abilities, which are best conveyed by the eclectic residential projects for which he is best known.

Therefore, the property at 2455 Telegraph Avenue does not appear to meet the significance threshold set by California Register Criterion 3.

**California Register Criterion 4 [Potential to Yield Information]**

The potential to yield information important to the prehistory or history of the local area, state or the nation typically relates to archaeological resources rather than built resources. However, Criterion 4 may apply to situations in which a built resource serves as the principal source of important construction-related information.

In consideration of this criterion, the commercial building at 2455 Telegraph Avenue does not appear to fill a known data gap or research questions related to significant aspects of twentieth-century construction or the development of the Telegraph Avenue corridor that is not otherwise detailed extensively in available primary and secondary historical sources.

Therefore, the property at 2455 Telegraph Avenue does not appear to meet the threshold for significance under Criterion 4.

***California Register Evaluation: 2506 Haste Street***

**California Register Criterion 1 [Association with Significant Events]**

The building at 2506 Haste Street was constructed as an automobile garage in 1916 and was later converted to accommodate a photography studio, laboratory, real estate offices, numerous retail stores, music center, restaurant banquet hall, and residence for the Tejada family. The original garage use likely served tenants of a rooming house located on the same parcel, such that it provided a convenient amenity during a period when private automobiles were growing rapidly in popularity in American cities. However, the garage does not appear to have been an early or otherwise remarkable example of its property type; the building's construction and use reflected a broad trend in transportation but did not contribute meaningfully to any historically significant events at the local, state, or national levels.

Furthermore, the subsequent tenants of the building demonstrate that the Telegraph Avenue commercial district experienced growth after World War II, and a utilitarian garage was deemed suitable to convert into new commercial uses. Between the late 1940s and the 1980s, the building's commercial tenants were typical Berkeley establishments, and they appear to have occupied the former garage for relatively short periods of time. Research did not uncover detailed information on any of the commercial tenants during this period, and none appears to have made significant contributions to history during their tenancy in the building. Beginning in the late twentieth century, Mario and Rosalinda Tejada operated a banquet hall in the building for their Berkeley restaurant, La Fiesta. Although La Fiesta was a popular dining establishment beginning in the late 1950s, it was an example of numerous neighborhood restaurants throughout the city and does not appear to have influenced dining culture in the Bay Area. The use of 2506 Haste Street as a banquet hall does not appear to have shaped historical patterns in a significant manner.

For these reasons, the property at 2506 Haste Street does not appear to meet the significance threshold set by California Register Criterion 1.

**California Register Criterion 2 [Association with Significant Persons]**

Because the building at 2506 Haste Street has primarily had automobile-related and commercial uses, it has limited associations with potentially significant accomplishments of individuals. Research has not identified any property owners, proprietors, or employees who achieved local, regional, or national historical significance. As described under Criterion 1, the businesses that occupied 2506 Haste Street appear to have had limited distinction within the context of post-World War II Berkeley; individuals' contributions to the operation of those businesses do not represent historically important milestones. Members of the Tejada family occupied a residential unit in the building beginning around 1990, but they do not appear to have made measurable contributions to local history in the later twentieth century.

Therefore, the property at 2506 Haste Street does not appear to meet the significance threshold set by California Register Criterion 2.

**California Register Criterion 3 [Architectural, Design, and Construction Significance]**

The original design of the building at 2506 Haste Street was utilitarian, which was appropriate to its use as an automobile garage. No architect has been identified, but the building was constructed by a builder, F.E. Allen, who is not known to be a professional of merit. Few details on the building's original design have been found apart from its construction materials, footprint, and general form. However, it is highly unlikely that the building was a distinctive example of a garage, but rather it appears to have utilized common construction methods and a straightforward architectural design that did not achieve artistic merit.

Moreover, the building's original design is now unrecognizable due to substantial alterations that the Tejada family undertook in the late 1980s. The building was expanded with additions at its west and south ends, and a new primary façade was constructed that incorporates stucco cladding, multiple roof forms with rounded clay tiles, and arched openings and other features associated with Spanish Colonial Revival architecture. The new appearance of the building is attractive and received an award from BAHA, a local preservation non-profit organization, but it is comparatively recent and simple. The building's current appearance does not reflect the era in which it was designed: the influence of the Spanish Colonial Revival style was greatest in California during the first quarter of the twentieth century rather than the final quarter. The Tejadas' commitment to an eclectic revival style was uncommon during the 1980s, when the influences of architectural modernism and postmodernism were pervasive in commercial architecture. Although the building's Spanish-influenced style is clear, it is nevertheless relatively simple and confined to one single-story façade. The current design does not embody the distinctive characteristics of a commercial building from the late twentieth century, and it does not possess high artistic value.

Therefore, the property at 2506 Haste Street does not appear to meet the significance threshold set by California Register Criterion 3.

**California Register Criterion 4 [Potential to Yield Information]**

The building at 2506 Haste Street does not appear to fill a known data gap or research questions related to significant aspects of early-twentieth-century construction methods or the physical development of

the Telegraph Avenue corridor that is not otherwise detailed extensively in available primary and secondary historical sources.

Therefore, the property at 2506 Haste Street does not appear to meet the threshold for significance under Criterion 4.

### *Integrity Analysis*

As introduced earlier, a property must both display significance under one or more of the California Register criteria and retain historical integrity in order for a building to qualify for listing on the California Register. Because neither 2455 Telegraph Avenue nor 2506 Haste Street appears to be significant under any of the evaluative criteria, a full integrity assessment is not necessary to document the properties' ineligibility for California Register listing.

## **5.2 Berkeley City Landmarks and Structures of Merit**

The City of Berkeley's Landmarks Preservation Ordinance was adopted in 1974 and is codified as Chapter 3.24 of the Berkeley Municipal Code. The Landmarks Preservation Ordinance sought to protect Berkeley's architecturally and culturally significant sites, structures, and areas, and it authorized the City of Berkeley to establish the Landmarks Preservation Commission (LPC) as the decision-making body responsible for implementing the ordinance. The Landmarks Preservation Ordinance allows the LPC to designate properties as landmarks, historic districts, and structures of merit. The highest level of regulatory control applies to properties designated as landmarks, which must meet at least one of the following criteria as defined in Chapter 3.24.110(A):

1. Architectural Merit:
  - (a) Property that is the first, last, only or most significant property of its type in Berkeley or within a neighborhood or area of the city;
  - (b) Properties that are prototypes of or outstanding examples of periods, styles, architectural movements or construction, or examples of the more notable works of the best surviving work of an architect, designer, or master builder in Berkeley or within their neighborhood or area of the city; or
  - (c) Architectural examples worth preserving for the exceptional values they add as part of the neighborhood fabric.
2. Cultural Value: Structures, sites, and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City;
3. Educational Value: Structures worth preserving for their usefulness as an educational force;
4. Historic value: Preservation and enhancement of structures, sites, and areas that embody and express the history of Berkeley/Alameda County/California/United States. History may be social, cultural, economic, political, religious, or military;
5. Any property which is listed on the National Register described in Section 470A of Title 16 of the United States Code.

Chapter 3.24.110(B) of the Berkeley Municipal Code outlines additional criteria for a separate designation category of resources known as Structures of Merit:

1. General criteria shall be architectural merit and/or cultural, educational, or historic interest or value. If upon assessment of a structure, the commission finds that the structure does not currently meet the criteria as set out for a landmark, but it is worthy of preservation as part of a neighborhood, a block or a street frontage, or as part of a group of buildings which includes landmarks, that structure may be designated a structure of merit.
2. Specific criteria include, but are not limited to one or more of the following:
  - (a) The age of the structure is contemporary with (1) a designated landmark within its neighborhood, block, street frontage, or group of buildings, or (2) an historic period or event of significance to the City, or to the structure's neighborhood, block, street frontage, or group of buildings.
  - (b) The structure is compatible in size, scale, style, materials or design with a designated landmark structure within its neighborhood, block, street frontage, or group of buildings.
  - (c) The structure is a good example of architectural design.
  - (d) The structure has historical significance to the City and/or to the structure's neighborhood, block, street frontage, or group of buildings. (Ord. 7981-NS § 1, 2025; Ord. 5686-NS § 1 (part), 1985; Ord. 4694-NS § 3.1, 1974)

Unlike the California Register, the Landmarks Preservation Ordinance does not specifically invoke an integrity requirement for City Landmark or Structure of Merit designation.

***Berkeley City Landmark and Structure of Merit Evaluation: 2455 Telegraph Avenue***

Note that the following evaluation of 2455 Telegraph Avenue addresses the building as a whole and does not consider the artistic, educational, and historical value of the mural *A People's History of Telegraph Avenue*. The mural, which is painted on the building's Haste Street façade, is already designated a Berkeley City Landmark and therefore does not require an evaluation for the purposes of this HRE.

**Berkeley City Landmark Evaluation 1: Architectural Merit**

The building at 2455 Telegraph Avenue is not the first, last, or only example of a commercial building in central Berkeley. This area contains numerous commercial-oriented properties along the Telegraph Avenue and Shattuck Avenue corridors that represent a continuum of development beginning in the late nineteenth century. Other properties remain in the general vicinity of 2455 Telegraph Avenue with a more dense, expressive, and intact aesthetic character, including several that clearly convey the influence of Art Deco architecture. These include the California Theater (2115 Kittredge Street), Berkeley Iceland (2727 Milvia Street), Roos Brothers Building (2021 Shattuck Avenue), and 2140 Durant Avenue. For the reasons stated under California Register Criterion 3, 2455 Telegraph Avenue is not an outstanding example of its period or style (a streamline market) because it has undergone numerous alterations, including the removal of its original signage and other distinctive exterior elements. Furthermore, the building is not a notable work of its architect, Albert W. Smith, who was active throughout the East Bay during the early twentieth century. The subject building was among the last in Smith's career and does not represent the earlier Eclectic Revival styles for which he is best known. The building lacks exceptional

value as part of its neighborhood fabric. Therefore, the building does not appear eligible for listing as a Berkeley City Landmark under this criterion.

**Berkeley City Landmark Evaluation 2: Cultural Value**

Since its construction, 2455 Telegraph Avenue has been occupied by several tenants associated with different social and economic contexts in Berkeley. None of the tenants has made a significant contribution to their contexts, as described in greater detail under the California Register Criterion 1 evaluation presented earlier. The businesses housed in the building were diverse—primarily a supermarket, coffee shop, vegetarian café, Mexican restaurant, and record store. The tenants represented broad developments in Berkeley’s history, but none has proven to be particularly influential within their associated contexts. Other establishments in Berkeley, the East Bay, and the larger Bay Area were more significant in relation to the cultural, social, and economic trends that influenced Berkeley’s history between the 1930s and the late twentieth century. Therefore, the building does not appear eligible for listing as a Berkeley City Landmark under this criterion.

**Berkeley City Landmark Evaluation 3: Educational Value**

2455 Telegraph Avenue does not have potential educational value because its various tenants have not made significant contributions to Berkeley’s history. Furthermore, the building is a typical commercial building constructed in the 1930s that has undergone some alterations during numerous improvement campaigns for new tenants—including the removal of original folding or roll-up doors that were a novel element of the original supermarket. These alterations further limit the building’s ability to provide information to the public about its past occupants and uses. Therefore, the building does not appear eligible for listing as a Berkeley City Landmark under this criterion.

**Berkeley City Landmark Evaluation 4: Historic Value**

For reasons previously discussed relative to the building’s cultural value, 2455 Telegraph Avenue did not play an emblematic role in the history of Berkeley or California during the twentieth century. Certain tenants of the building were associated with historical trends, including the broad development of countercultural movements during the 1960s and 1970s. However, no evidence indicates that the tenants of the building were pioneering in any context. The original supermarket that operated in the building replicated a sales model already well established in other locations in California, and The Forum coffee shop was a short-lived establishment that was not one of Telegraph Avenue’s primary intellectual settings. The One World Family’s vegetarian café was likewise eccentric but did not leave a meaningful influence on local history. Therefore, the building does not appear eligible for listing as a Berkeley City Landmark under this criterion.

**Berkeley City Landmark Evaluation 5: Properties Listed in the National Register**

2455 Telegraph Avenue is not currently listed in the National Register. Therefore, the building is not eligible for listing as a Berkeley City Landmark under this criterion.

**Berkeley Structure of Merit Evaluation: General Criteria**

For the reasons described in the California Register evaluation and under the Berkeley City Landmarks criteria, the building at 2455 Telegraph Avenue lacks architectural, cultural, educational, and historical value. The building is furthermore not worthy of preservation as an important component of a neighborhood, block, street frontage, or group of buildings. Additional justification is provided under the specific Structure of Merit criteria, below.

**Berkeley Structure of Merit Evaluation: Specific Criteria**

- a. Several other designated landmark commercial properties are located within the blocks surrounding the building at 2455 Telegraph Avenue, including the Soda Works Building at 2509 Telegraph Avenue (1888), Needham/Obata Building at 2525 Telegraph Avenue (1907), Gorman's Furniture Store at 2599 Telegraph Avenue (1907), and the King Building at 2502 Dwight Way (1902). All of these designated properties were constructed in the late nineteenth and early twentieth century, an early period of commercial development along the Telegraph Avenue corridor. New commercial construction during the 1930s is a broad historical context and does not represent a significant and direct continuation of events that are already conveyed by the existing landmark properties.
- b. 2455 Telegraph Avenue is one-story commercial building constructed in 1933. The nearby landmarked properties listed above were constructed at least 25 years prior and display earlier approaches to commercial design and construction, typically characterized by two- to three-story height and Classically inspired ornamentation (i.e., roofline cornices and decorative moldings). The subject building is furthermore separated from the surrounding landmarks by at least one city block, which limits its visual relationship to those significant commercial properties. The Telegraph Avenue-Dwight Way intersection, which forms the immediate setting of 2455 Telegraph Avenue, is currently dominated by construction from the late twentieth and early twenty-first centuries.
- c. For the reasons described in the California Register Criterion 3 analysis, the building at 2455 Telegraph Avenue retains some identifiable Art Deco and Streamline Moderne elements but does not remain a good example of a "streamline market" due to the loss of some of its original exterior features. Architecturally significant examples of Art Deco or Streamline Moderne commercial buildings in the Bay Area are more intact and have an elevated degree of ornamentation and use of materials. Examples include the Oakland Floral Depot at 1900 Telegraph Avenue and Sherman Cleaner's Building at 3251 Lakeshore Avenue in Oakland, and the Lakeside Medical Center at 2501 Ocean Avenue and Ocean Park Motel at 2960 46th Avenue in San Francisco. A regional streamline market that retains a greater degree of its signage and original decorative elements is the Food City Market at 1807 Old Sonoma Road in Napa. In comparison, the building at 2455 Telegraph Avenue has a less striking visual character due to its lack of dynamic modern materials and/or signage.
- d. As outlined in the California Criterion 1 and Berkeley City Landmark evaluations of 2455 Telegraph Avenue, the subject building lacks sufficiently strong associations with significant patterns of events in the economic and social history of Telegraph Avenue. Other establishments are more important in the history of the corridor's business development and countercultural milieu. 2455 Telegraph housed tenants that reflected, but did not make major contributors to, the city's historical patterns during the twentieth century.

***Berkeley City Landmark and Structure of Merit Evaluation: 2506 Haste Street***

**Berkeley City Landmark Evaluation 1: Architectural Merit**

The building at 2506 Haste Street was constructed as an automobile garage and was later expanded and renovated to serve a commercial use. Physical alterations to the building, particularly those made to convert it to a restaurant, render its original design unrecognizable. The building is not the first, last, or most significant property of its type, nor is it an outstanding example of its period, style, movement, or

construction. No architect or builder associated with its current design is known to qualify as a professional of merit. Finally, for these same reasons, the building does not have exceptional value that contributes to the built fabric of its surrounding neighborhood. Therefore, the building does not appear eligible for listing as a Berkeley City Landmark under this criterion.

**Berkeley City Landmark Evaluation 2: Cultural Value**

The history of 2506 Haste Street reflects a series of uses, beginning as an automobile garage and evolving into a commercial building that typically housed small businesses for short periods of time between the mid-twentieth century and the 1980s. The building was then occupied by a restaurant tenant, La Fiesta. These associations convey the social and economic history of Berkeley only at a broadest level, and the property lacks a direct connection to more specific and significant aspects of the city's cultural landscape. Therefore, the building does not appear eligible for listing as a Berkeley City Landmark under this criterion.

**Berkeley City Landmark Evaluation 3: Educational Value**

Due to the building's lack of architectural, cultural, and historical value, 2506 Haste Street does not represent an opportunity to convey important information about the history of Berkeley or the state of California. Therefore, the building does not appear eligible for listing as a Berkeley City Landmark under this criterion.

**Berkeley City Landmark Evaluation 4: Historic Value**

As described in the California Register evaluation and under other Berkeley City Landmark criteria, the building at 2506 Haste Street does not have significant and meaningful associations with social, cultural, economic, political, religious, or military history that are expressed by the building's physical features. Therefore, the building does not appear eligible for listing as a Berkeley City Landmark under this criterion.

**Berkeley City Landmark Evaluation 5: Properties Listed in the National Register**

2506 Haste Street is not currently listed in the National Register. Therefore, the building is not eligible for listing as a Berkeley City Landmark under this criterion.

**Berkeley Structure of Merit Evaluation: General Criteria**

The building at 2506 Haste Street does not have architectural, cultural, educational, and historical value. The building is not worthy of preservation as an important component of a neighborhood, block, street frontage, or group of buildings. Additional justification is provided under the specific Structure of Merit criteria, below.

**Berkeley Structure of Merit Evaluation: Specific Criteria**

- a. The building at 2506 Haste Street is located in the vicinity of several designated landmarks along the Telegraph Avenue and Haste Street corridors, but it does not have a significant visual, spatial, or contextual relationship to any of them. The building's current Spanish Colonial-influenced design has visual similarities to some early-twentieth-century buildings near Telegraph Avenue, but this design resulted from a substantial renovation campaign in the 1980s—a date that occurred decades after the surrounding landmarks were built and/or achieved their significance. The building is not otherwise associated with a significant historic period or event.

- b. 2506 Haste Street is a relatively small commercial building that has a more modest size and design than nearby landmark properties, such as the Casa Bonita Apartments more than one block to the east at 2605 Haste Street (constructed in 1928). The subject building has some broad stylistic similarities to the Casa Bonita Apartments and other significant Berkeley buildings with Spanish Colonial Revival architectural elements, but 2506 Haste Street's design is far more recent and does not make an important contribution to significant visual patterns in the Telegraph Avenue commercial district.
- c. As described in the analysis under California Register Criterion 3, 2506 Haste Street is attractive but relatively simple in its design. Its current Spanish Colonial Revival design is more subdued than the best examples of the style, and the building does not accurately reflect the architectural trends of the period in which it was renovated. Its original design as a utilitarian automobile garage is no longer discernible.
- d. Located on Haste Street, the building has not contributed significantly to the history of Telegraph Avenue. It has not housed any important businesses during its history, and the context of commercial activity in central Berkeley is far too broad to qualify the building as a Structure of Merit.

## 6. CONCLUSION

2455 Telegraph Avenue and 2506 Haste Street do not appear to be individually eligible as historic resources under any of the California Register criteria, nor do they qualify as Berkeley City Landmarks or Structures of Merit. Therefore, the buildings would not qualify as individual historical resources for the purposes of CEQA review.

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*San Francisco Examiner*

*San Francisco Sunday Chronicle and Examiner*

*Sarasota Journal*

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2455 Telegraph Avenue and 2506 Haste Street, Berkeley, California  
Historic Resource Evaluation

APPENDIX A: EXISTING CONDITIONS PHOTOGRAPHS



Primary façade of 2455 Telegraph Avenue, viewed facing northeast from Telegraph Avenue



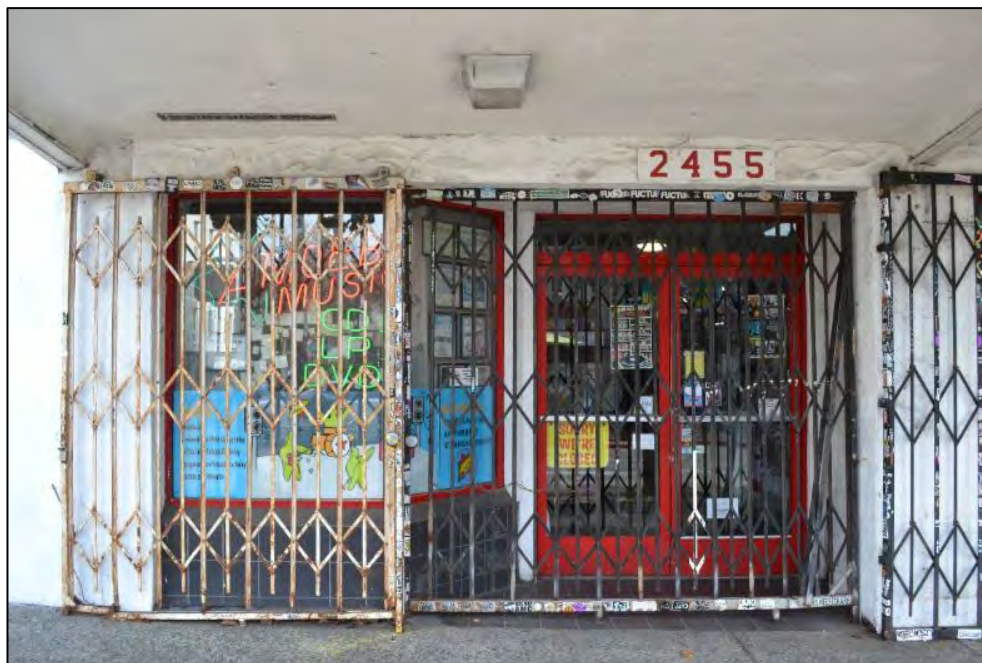
View of the marquee, arched frame, parapet, and corner pier at the front façade, viewed facing northeast



Detail of marquee spanning the front façade and arched frame, viewed facing northeast



Current storefront design along Telegraph Avenue, viewed facing south



Current entrance and angled display window in the northernmost bay at the front façade



Detail of clerestory window band, chevron frieze, and fluted pilaster above the front marquee



Arched frame at the front façade, featuring painted murals



Northwest corner pier, arched frame, and marquee, viewed facing south from Haste Street



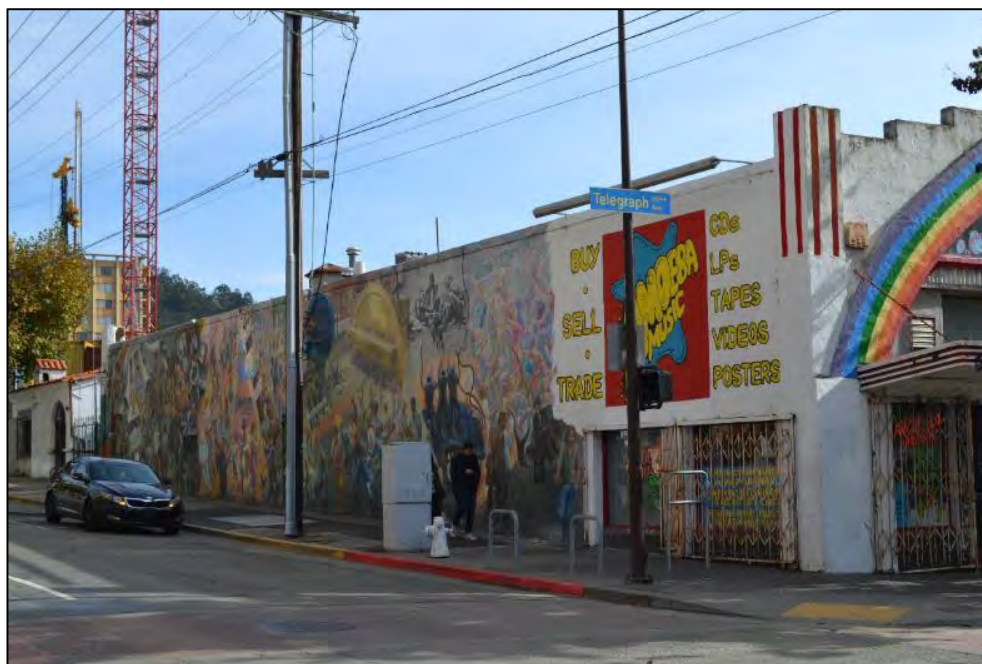
Primary façade, viewed facing southeast from the Telegraph-Haste intersection



Detail of the fluted pier at the northwest corner of 2455 Telegraph Avenue



North façade (at left) and primary/west façade (at right), viewed facing southeast



North façade along Haste Street, viewed facing southeast



West end of north façade, featuring a mural advertising Amoeba Music, viewed facing south



Detail of non-historic tiled bulkhead at the north façade



*A People's History of Telegraph Avenue*, which covers the majority of the Haste Street façade, viewed facing southeast



Door opening covered with an infill panel and metal screen, located at the center of the north façade



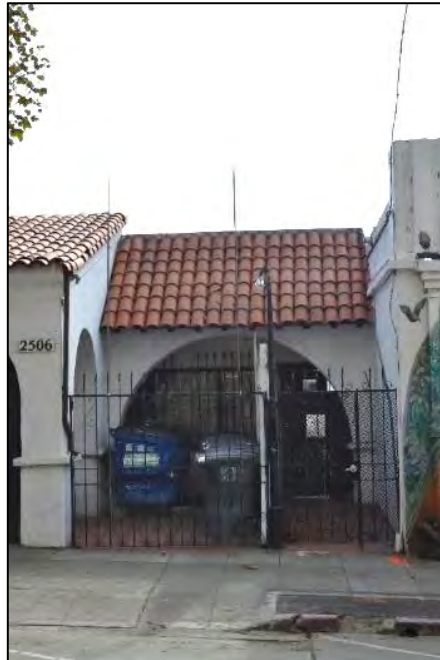
Window opening with metal screen located toward the east end of the north façade



Northeast corner pier and exposed brick at the east façade of 2455 Telegraph Avenue



Primary (north) façade of 2506 Haste Street, viewed facing south



West end of 2506 Haste Street, which adjoins the rear of 2455 Telegraph Avenue (at right), viewed facing south



Projecting portion of 2506 Haste Street, viewed facing southeast



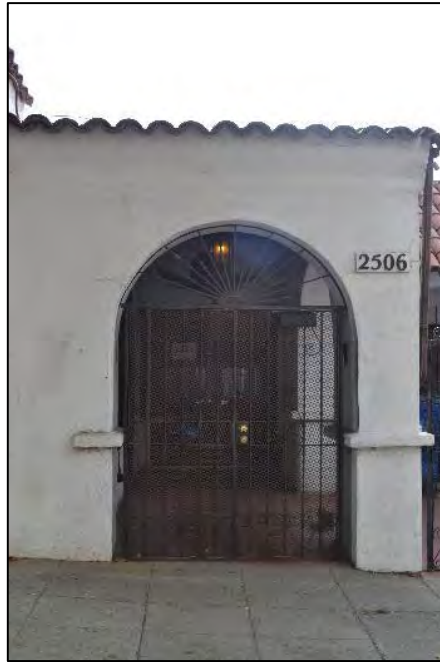
North façade of 2506 Haste Street, viewed facing southwest



Window and security grate at the north façade of 2506 Haste Street, viewed facing southeast



Tiled chimney cap above the roofline at the north façade of 2506 Haste Street



Arched opening at the center of 2506 Haste Street's north façade



Door and windows within the vestibule at the center of 2506 Haste Street's north façade, viewed facing southeast



Service area near the west end of 2506 Haste Street's north façade, featuring an arched opening



Pairing of wood doors at the west end of 2506 Haste Street's north façade, which leads into the rear pedestrian alley



Rear pedestrian alley, viewed facing south; rear the rear (east) wall of 2455 Telegraph Avenue is at right



Rear pedestrian alley, viewed facing north; rear the rear (east) wall of 2455 Telegraph Avenue is at left, and the west wall of 2506 Haste Street is at right



Rear pedestrian alley, viewed facing east; the south wall of 2455 Telegraph Avenue is at left, and the west wall of 2506 Haste Street is right of center



Exposed brick at the south wall of 2455 Telegraph Avenue, viewed facing north from the rear pedestrian alley



West wall of the south addition of 2506 Haste Street, viewed facing southeast from the rear pedestrian alley

2455 Telegraph Avenue and 2506 Haste Street, Berkeley, California  
Historic Resource Evaluation

APPENDIX B: HISTORICAL PHOTOGRAPHS



The Lucky Stores market at 2455 Telegraph Avenue, photographed c.1930s-1940s  
Source: BAHA



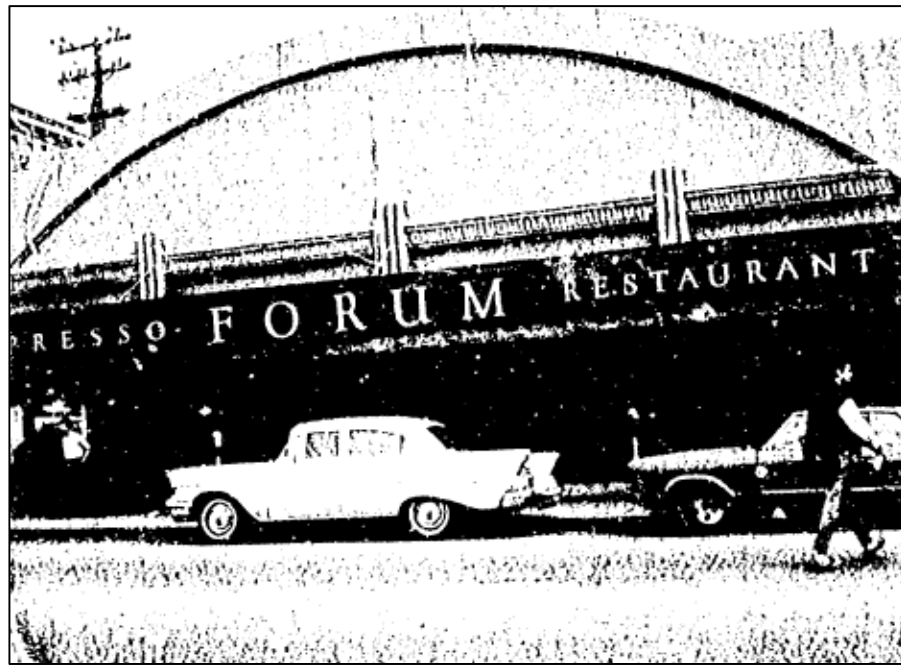
Telegraph Avenue photographed in 1953; 2455 Telegraph Avenue is at right  
Source: Berkeley Historical Society



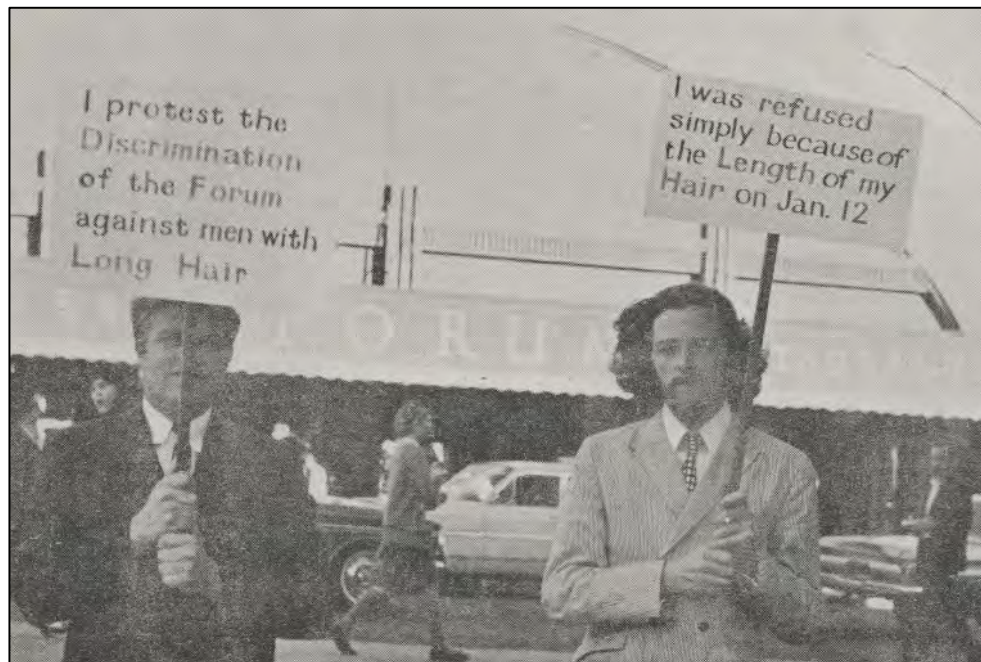
The north façade of 2455 Telegraph Avenue along Haste Street, photographed in the early 1960s  
Source: Berkeley Historical Society



The Forum, photographed in the mid-1960s  
Source: Instagram user Retro Bay Area



The Forum, photographed in 1965  
Source: City of Berkeley



Demonstrators outside The Forum in 1966, protesting its policy regarding men's hair length  
Source: Sandra Daley, *Berkeley Barb*



The Blue Cue, photographed in 1966  
Source: Berkeley Citizen, via Berkeleyside



2455 Telegraph Avenue photographed in 1969, identifying its tenants as The Forum and Xanadu  
Source: Richard Friedman, via Berkeleyside



The entrance to the One World Family Commune's Telegraph Avenue café, early 1970s  
Source: Richard Misrach



Poet Julia Vinograd, photographed in the early 1970s; 2455 Telegraph Avenue is visible in the background  
Source: Richard Misrach



People on Telegraph Avenue c.1974; 2455 Telegraph Avenue is visible in the background  
Source: Richard Misrach



La Villa Hermosa, photographed in the late 1970s or 1980s  
Source: BAHA



Telegraph Avenue photographed c.1980; 2455 Telegraph Avenue is visible left is center  
Source: Berkeley Historical Society



The building at 2455 Telegraph Avenue photographed before Amoeba Music opened in 1990  
Source: Amoeba Music, via Wax Poetics



The building at 2455 Telegraph Avenue photographed before Amoeba Music opened in 1990  
Source: Amoeba Music, via Wax Poetics



The building at 2455 Telegraph Avenue amidst improvements for Amoeba Music, September 1990  
Source: Amoeba Music, via Wax Poetics



The Amoebe Music mural being painted at the Haste Street façade of 2455 Telegraph Avenue,  
September 1990

Source: Amoebe Music, via Wax Poetics

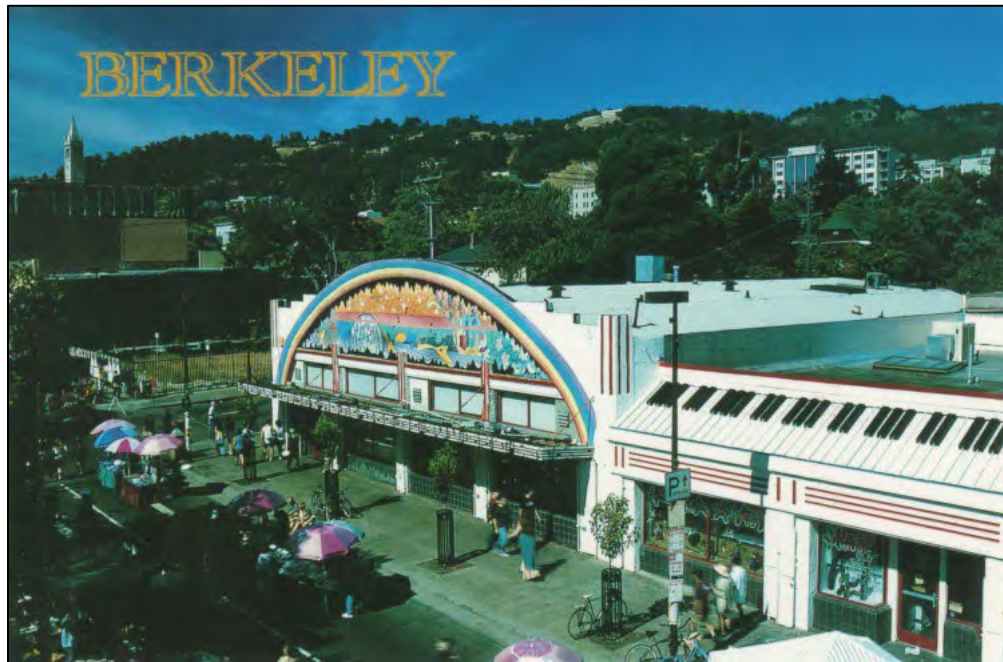


The building at 2455 Telegraph Avenue amidst improvements for Amoebe Music, September 1990

Source: Amoebe Music, via Wax Poetics



The recently remodeled building at 2506 Haste Street to house the banquet hall of La Fiesta, c.1990  
Source: BAHA



Amoeba Music at 2455 Telegraph Avenue, photographed c.1990s  
Source: Berkeley Public Library

**SAN FRANCISCO**

Pier 9, The Embarcadero, Suite 107  
San Francisco, California 94111  
T: 415.421.1680  
F: 415.421.0127

*[argsf.com](http://argsf.com)*

**LOS ANGELES**

360 E. 2nd Street, Suite 225  
Los Angeles, CA 90012  
T: 626.583.1401  
F: 626.583.1414

*[arg-la.com](http://arg-la.com)*

**PORTLAND**

720 SW Washington Street, Suite 300  
Portland, OR 97205  
T: 971.256.5324

*[arg-pnw.com](http://arg-pnw.com)*





Architectural  
Resources Group

Pier 9, The Embarcadero, Suite 107  
San Francisco, California 94111

[ARGcreate.com](http://ARGcreate.com)

## Memorandum

**To:** Jean Eisberg and Mark Rhoades, AICP  
Rhoades Planning Group

**Project:** 2506 Haste Street and 2455 Telegraph Avenue Project

**Subject:** Analysis of Project Effects to *A People's History of Telegraph Avenue* Mural

**Date:** 5/26/2026

**Via:** Email

### Introduction

Architectural Resources Group, Inc. (ARG) is pleased to provide the following analysis to assess the potential effects of a proposed development project at 2506 Haste Street and 2455 Telegraph Avenue in Berkeley, California. The project site currently contains two one-story commercial buildings: 2455 Telegraph Avenue (Assessor's Parcel Number [APN] 55-1875-29) and 2506 Haste Street (APN 55-1875-30-1). The project would involve the construction of a mixed-use housing development project at the project site, which would retain the west (primary) and north façades of the existing building at 2455 Telegraph Avenue. The building's north façade, which fronts Haste Street, is constructed of brick masonry faced with smooth stucco. The wall is the location of a painted mural, *A People's History of Telegraph Avenue*, that was created in 1976 by a group of artists and community members. Also known as the Bicentennial Mural, the artwork depicts politically charged scenes from Berkeley's history in the 1960s, particularly events that contributed to the Free Speech Movement and the establishment of People's Park. In 1990, the Berkeley City Council designated the mural as Berkeley City Landmark #122; the mural's designation recognizes its educational and historic value in Berkeley. The purpose of this memorandum is to analyze the project's potential effects to *A People's History of Telegraph Avenue* according to the review standards presented in Chapter 3.24 of the Berkeley Municipal Code. These review standards must be met prior to the City of Berkeley Landmarks Preservation Commission's (LPC) approval of alterations proposed to a designated landmark. This analysis also includes an assessment of the project's adherence to the Secretary of the Interior's Standards for the Treatment of Historic Properties (Secretary's Standards).

### Methodology

To prepare this analysis, ARG staff reviewed the following materials:

Analysis of Project Effects to *A People's History of Telegraph Avenue* Mural

- Primary and secondary sources describing the historical background of *A People's History of Telegraph Avenue*, including materials held by the Berkeley Architectural Heritage Association and accessed through Newspapers.com;
- City of Berkeley Resolution No. 55,237 N.S., which was adopted by the Berkeley City Council on April 3, 1990 and is available from the City of Berkeley's Records Online platform;
- Chapter 3.24 of the City of Berkeley Municipal Code; and
- Proposed project renderings prepared by Studio KDA dated December 1, 2025 and revised December 18, 2025.

ARG staff involved in preparing the analysis include Jon Rusch, Associate, and Lisa Yergovich, Principal, who meet the Secretary of the Interior's Professional Qualifications Standards in Architectural History and Historical Architecture, respectively. Resumes demonstrating these qualifications are attached to this memorandum.

### Summary of Findings

This analysis concludes that the proposed project would not adversely affect *A People's History of Telegraph Avenue*. The project design does not propose direct alteration of the mural's physical elements. The recommendations presented below would ensure that the significant visual and material character of the mural are preserved during construction and would be essentially unchanged following project completion. With the incorporation of the protective measures into the project description and project drawings, the project would not cause a significant impact to the locally designated landmark resource and would adhere to the Secretary's Standards.

### Regulatory Framework: City of Berkeley Landmarks Preservation Ordinance

The City of Berkeley's Landmarks Preservation Ordinance was adopted in 1974 and is codified as Chapter 3.24 of the Berkeley Municipal Code. The Landmarks Preservation Ordinance sought to protect Berkeley's architecturally and culturally significant sites, structures, and areas, and it authorized the City of Berkeley to establish the LPC as the decision-making body responsible for implementing the ordinance. The Landmarks Preservation Ordinance allows the LPC to designate properties as landmarks, historic districts, and structures of merit. The highest level of regulatory control applies to properties designated as landmarks, which must meet at least one of the following criteria as defined in Chapter 3.24.110:

1. Architectural merit:
  - a. Property that is the first, last, only or most significant architectural property of its type in the region;

Analysis of Project Effects to *A People's History of Telegraph Avenue Mural*

- b. Properties that are prototypes of or outstanding examples of periods, styles, architectural movements or construction, or examples of the more notable works of the best surviving work in a region of an architect, designer or master builder; or
  - c. Architectural examples worth preserving for the exceptional values they add as part of the neighborhood fabric.
2. Cultural value: Structures, sites and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City;
  3. Educational value: Structures worth preserving for their usefulness as an educational force;
  4. Historic Value: Preservation and enhancement of structures, sites and areas that embody and express the history of Berkeley/Alameda County/California/United States. History may be social, cultural, economic, political, religious or military;
  5. Any property which is listed on the National Register [of Historic Places].

The Landmarks Preservation Ordinance gives the LPC regulatory authority over alterations to designated landmarks. Chapter 3.24.260 of the Berkeley Municipal Code presents the review standards that apply to work on a landmark site, in a historic district, or on a structure of merit site. Chapter 3.24.260(A) states that the LPC shall consider proposed alterations relative to a designated property's "architectural style, appearance, arrangement, height, design, texture, materials, color and appurtenances and such other facts as may be relevant."

Prior to the approval of permits to alter a City of Berkeley landmark, the LPC must find that the proposed alterations conform with the review standards defined in Chapter 3.24.260(C). The specific review standards that apply to new construction, alteration, or repair of City of Berkeley landmarks are the following:

For applications relating to landmark sites, the proposed work shall not adversely affect the exterior architectural features of the landmark and, where specified in the designation for a publicly owned landmark, its major interior architectural features; nor shall the proposed work adversely affect the special character or special historical, architectural or aesthetic interest or value of the landmark and its site, as viewed both in themselves and in their setting.

#### Landmark Description and Historical Overview

The mural *A People's History of Telegraph Avenue* is painted on the north-facing wall of 2455 Telegraph Avenue, a one-story commercial building constructed in 1933 to house a supermarket

Analysis of Project Effects to *A People's History of Telegraph Avenue* Mural

originally named the Berkeley Food Center (subsequently Lucky Market). The building's primary façade faces west toward Telegraph Avenue and features Art Deco and Streamline Moderne-style architectural elements such as a stepped parapet, arched parapet frame, chevron-profile stringcourse, and projecting marquee with horizontal grooved fascia. Each of the building's corners along the public right of way is defined by a square, fluted pier that rises slightly above the roofline. Painted murals within the arched frame of the front façade were introduced by tenants of the building in the 1970s and in 1990.

The building's north façade, which fronts Haste Street, features less architectural detailing than the front façade, and it primarily comprises a surface of smooth stucco cladding applied over a brick masonry wall. At the western end of the façade are two fixed display windows, tile-clad bulkheads, and painted signage associated with Amoeba Music, the building's current tenant. The remainder of the façade, which measures approximately 90' wide, is covered by *A People's History of Telegraph Avenue*. The visually dense mural contains several scenes that depict politically and socially significant events that took place in Berkeley during the 1960s. These scenes include: Mario Savio speaking to a crowd in front of Sproul Hall at the start of the Free Speech Movement at the UC Berkeley campus; a parade representing celebration and community life on Telegraph Avenue; the creation of People's Park by community members in the spring of 1969; and the ensuing violent confrontation between protesters and police known as "Bloody Thursday," which resulted in the shooting death of bystander James Rector.

The mural image also incorporates three openings and several additional features that are incorporated into the mural image. Near the center of the façade is a door opening that contains an upper metal grate and lower metal infill panel. The lower metal panel is painted with an image that is original to the mural: it features the name of the artwork and identifies the artists who contributed to the original project and its restoration in the 1990s. The upper grate features shaped iron bars attached to a metal frame, which are integrated into the mural image. A weatherhead near the center of the façade is also painted with an image of an eye that contributes to the mural. Approximately 20' to the east of the central opening is a horizontally oriented window. This opening is covered by a metal grate that features shaped iron bars similar in appearance to the central opening. At the east end of the façade is a metal slab pedestrian door set within a slightly recessed opening; this door is also painted with a component of the mural.

The east end of the mural depicts two additional scenes of Indigenous history and subsequent logging under European colonization, which are presented as book chapters leading into the events illustrated on the majority of the wall. This portion extends onto the exposed faces of a downspout attached to the corner pier. A square vent above the downspout is also incorporated into the mural as a bird's perch.

Analysis of Project Effects to *A People's History of Telegraph Avenue* Mural

*A People's History of Telegraph Avenue* was originally painted in 1976 by a group of artists known as the People's Wall Muralists, who included Osha Neumann, Janet Kransberg, Daniel Galvez, and O'Brien Thiele. The muralists wished to commemorate significant political and community events of 1960s Berkeley, primarily the Free Speech Movement, anti-Vietnam War activism, Third World solidarity demonstrations, and the 1969 People's Park movement. The artists received permission from the building's tenant to sandblast the Haste Street wall and use it as the canvas for the proposed mural. The project was primarily funded through community donations, which demonstrated the strong connection many Berkeley residents felt to the political spirit of Berkeley and Telegraph Avenue's countercultural identity. As many as 30 people contributed their labor to execute the mural.<sup>1</sup>

The mural measured approximately 85 feet wide when it was completed in 1976.<sup>2</sup> Based on available historical images, the mural originally did not include the two scenes that now appear at its furthest east end. Furthermore, the two openings on the facade originally featured straight vertical security bars over metal grates, rather than the shaped bars that are currently in place. In 1988, the building's tenant painted over an image of a panhandler at the west end of the wall (near Telegraph Avenue), although community members repainted that portion of the mural the following year to commemorate the 20<sup>th</sup> anniversary of the creation of People's Park.<sup>3</sup> Original muralists Osha Neumann and O'Brien Thiele helped restore the mural in 1998 and 1999 using community donations and funds contributed by the City of Berkeley. The 1990s restoration of the mural involved subtle changes in the mural's visual content, the addition of the scenes at its east end, and installation of the commemorative plaque. Neumann and Thiele again restored the mural in 2025.

### Landmark Status

In 1990, a community member sponsored the designation of *A People's History of Telegraph Avenue* as a Berkeley City landmark. The LPC voted in favor of the mural's designation in February of that year; the designation was subsequently considered by the Berkeley City Council, which passed Resolution No. 55,287 approving landmark designation on April 3, 1990. *A People's History of Telegraph Avenue* was designated Berkeley City Landmark #128, which recognizes that the mural has "educational and historic value as it depicts Berkeley in the 1960s, the Free Speech movement, the People's Park Riot, and because it commemorates the revolutionary movement

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<sup>1</sup> Evelyn Hinde, "Telegraph Ave.: A People's History," *East Bay Voice*, undated clipping available in BAHA property files.

<sup>2</sup> "Celebrating Telegraph Mural," *Berkeley Barb*, August 6, 1976, 2.

<sup>3</sup> Debra Levi Holtz, "Berkeley People's Mural Getting Scruffy," *San Francisco Chronicle*, May 14, 1990, 2.

Analysis of Project Effects to *A People's History of Telegraph Avenue* Mural

of the 1960's on the Bicentennial of the United States[.]”<sup>4</sup> The City Council resolution specifies that the landmark designation applies to the mural only (associated with street address 2500 Haste Street) rather than to the entire building at 2455 Telegraph Avenue.

The murals present on the building's primary (west) façade were painted separately from *A People's History of Telegraph Avenue* and do not contribute to the designated landmark.

### Project Analysis

#### *City of Berkeley Landmarks Preservation Ordinance*

The following analysis considers the potential effects of the 2506 Haste Street and 2455 Telegraph Avenue Project on *A People's History of Telegraph Avenue* using the review standards presented in the City of Berkeley Landmarks Preservation Ordinance. As introduced previously, Chapter 3.24.260(C) of the Berkeley Municipal Code stipulates that a proposed project must not involve alterations to a designated landmark that adversely affect the landmark's architectural features, special character, or special historical, architectural, or aesthetic interest or value of the landmark and its site. This analysis addresses whether the project design would physically alter the content of the mural, which is the primary attribute of the landmark's historical and aesthetic interest. It also considers the project's potential to damage the mural during construction, and it discusses how the project may affect the mural's significant aspects of setting. Lastly, the analysis broadly considers the compatibility of new construction in relation to the significant physical qualities of the designated mural.

Because a painted mural is an atypical type of landmarked resource, it is necessary to consider the significant physical aspects that define the mural's "special character." *A People's History of Telegraph Avenue* is an artwork painted across one building façade, such that it lacks many of the architectural features that typically characterize landmarked buildings and structures (such as form, plan, structural system, and distinctive materials and decorative elements). The cultural value of murals is generally conveyed through their visual imagery and the artistic skill that was required to create them.<sup>5</sup>

Accordingly, ARG understands the "special character" and "special historical, architectural or aesthetic interest" of *A People's History of Telegraph Avenue* primarily to be the imagery that powerfully depicts scenes from Berkeley's history. The significant elements of *A People's History of Telegraph Avenue* are the various scenes that are rendered in paint, primarily on the stucco wall surface. The mural extends onto a weatherhead, a metal panel infilling an opening, a door,

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<sup>4</sup> City of Berkeley City Council, "Resolution No. 55,238-N.S.," April 3, 1990, available from City of Berkeley Records Online, <https://records.cityofberkeley.info/PublicAccess/paFiles/cqFiles/index.html>.

Analysis of Project Effects to *A People's History of Telegraph Avenue* Mural

and a downspout; shaped iron bars attached to metal window grates also contribute to the artwork. The brick masonry wall that underlies the majority of the mural is essential to the resource's structural integrity, but the wall does not directly contribute to the historical and educational values that are recognized by the resource's landmark status.

**Physical Alteration**

The design of the proposed project has been developed to avoid physically altering the contributing elements of the landmarked mural to the highest extent possible. The project proposes to retain the north-facing façade of 2455 Telegraph Avenue, where the mural is located. The wall will remain in place during construction, and the painted stucco surface on the brick masonry substrate will be preserved. The existing openings on the wall will be retained with their current dimensions. Those that would be reused, including the opening at the center of the façade and two openings near Telegraph Avenue, will not require expansion that interferes with adjacent portions of the mural.

A new egress gate will be installed in the existing central opening, which has been partially infilled with a metal panel that is painted with a portion of the mural. The metal panel and iron bars currently installed in the opening will be retained and reused in the same opening, which would require careful removal, storage, and reattachment to the new gate in a manner that avoids damage to these features. Furthermore, the project will retain several additional elements that contribute to the mural image in their current locations, including the pedestrian door, weatherhead, downspout, small vents, and second opening with shaped bars. The project would also establish an endowment that would fund future preservation of the mural.

Therefore, the mural's dimensions, visual content, materials, and color will not be altered as a result of the project.

**Protection During Construction**

The project intends to retain *A People's History of Telegraph Avenue* in situ during construction. Construction activities adjacent to the mural will include structurally strengthening the mural's brick masonry substrate, excavation and installation of shoring, placement of new foundations, and replacement of the sidewalk. These activities will occur near the mural and will require physical protection and monitoring throughout construction to ensure the mural is not damaged by impact, vibration, or structural failure. Protection methods may vary depending on the specific construction activities underway.

Construction of the upper addition will require structural strengthening of the existing brick north wall of 2455 Telegraph Avenue. During structural strengthening and transfer of loads to temporary foundations, the mural would be most susceptible to cracking and delamination that could damage portions of the existing painted stucco cladding. During this phase of project

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construction, periodic visual monitoring should be undertaken by a qualified conservator. The face of the mural should remain exposed to view: a physical barrier, like a plywood wall, may be erected several feet from the mural surface to protect it from physical impact while allowing access within the cavity for monitoring mural conditions.

During excavation, shoring, foundation work, and concrete flatwork, construction will occur in close proximity to the mural. During these activities, the mural surface may be directly protected with facing paper and foam, then covered with plywood to provide protection from impact and concrete splatter. Openings may be selectively cut into the plywood and covered with plexiglass to allow visual monitoring of mural conditions. Protruding features such as the painted weatherhead and downspout should be carefully removed, stored during construction, and reinstalled at project completion.

Prior to construction, a qualified professional with expertise in ground vibration shall establish maximum permissible vibration levels at the mural and provide recommendations for monitoring equipment and reporting. Monitoring may include the use of seismographs to record maximum peak particle velocity at regular intervals. Preliminary readings should be taken before any demolition or construction activities commence to establish baseline vibrations at the site. Vibration levels should be continuously monitored throughout all major structural activities, from demolition through completion of the structural frame. Throughout the full duration of construction, the mural wall should also be visually monitored by a qualified conservator. The incorporation of these protection measures will help ensure that the mural does not sustain inadvertent damage.

Should construction activities or site conditions pose an imminent threat to the mural, immediate notice should be provided, and the project sponsor should implement corrective measures, including suspension of construction if necessary. If damage occurs, a qualified professional should assess the condition to determine the potential cause and recommend repair treatments that comply with the Secretary's Standards.

**Location and Setting**

The location and setting of *A People's History of Telegraph Avenue* are significant aspects of its physical context. The mural is located between Telegraph Avenue and the site of People's Park, both of which have served as critical community gathering and protest spaces and are commemorated in the mural. The intersection of Telegraph Avenue and Haste Street was the site of Bloody Thursday demonstrations in 1969, as well as other community actions during the late 1960s and 1970s. Therefore, the physical location of the mural is directly linked to the cultural and political context in which it was created, and the spatial relationship between the mural and its setting along the Telegraph Avenue corridor reinforces the mural's visual content.

Analysis of Project Effects to *A People's History of Telegraph Avenue* Mural

Furthermore, the mural has gained its historical and educational significance because it is a public artwork that faces, and is clearly visible from, the public realm of Haste Street and Telegraph Avenue. The significance of the mural would be diminished if it were permanently relocated from its original location, or if it were permanently obscured so that it no longer communicates the political and cultural legacy of Berkeley to members of the public in the location where significant events took place. Improved lighting installed as part of the project would also allow the mural to remain visible without daylight.

The project would preserve *A People's History of Telegraph Avenue* in its current location, and it would not alter the mural's status as a public artwork that is visible from the public right of way. Therefore, the project would not adversely affect the special character of the landmark that relates to its setting at the intersection of Telegraph Avenue and Haste Street.

**Architectural Compatibility**

New additions to landmark buildings and structures are typically analyzed carefully for their architectural compatibility: such analysis ensures that new construction complements the physical characteristics of the landmark and does not hinder the landmark's ability to convey its significant design qualities. Because *A People's History of Telegraph Avenue* is an artwork limited to a single exterior wall, many of the aspects of new construction that are usually subject to review by the LPC—such as architectural style, design, texture, materials, and color—are not directly applicable to the characteristics of the mural. The specific architectural details of new construction in the vicinity of a mural are less important than the preservation of the mural's visual content.

Even so, the proposed addition above the existing building at 2455 Telegraph Avenue would generally respect the mural's significant physical characteristics. Although the addition would add seven stories above *A People's History of Telegraph Avenue*, which represents an increase in scale when compared to the existing building, the height of new construction alone would have little effect on the significant characteristics of the mural. The contemporary architectural character of the addition incorporates subtle references to the Art Deco architectural style of the existing building while remaining clearly differentiated from the existing building. Along Haste Street, the addition features a setback above a one-story base, which is formed by the existing building façade: this setback would establish a visual break between the original building (featuring the landmarked mural) and the addition above it. The visual separation between the original building and the addition, as well as the addition's subdued color palette, would ensure that new construction does not compete architecturally or visually with the mural's dense and colorful graphic character. It is anticipated that members of the public will easily understand that the mural belongs to the original building rather than a new component of the building, and the

Analysis of Project Effects to *A People's History of Telegraph Avenue* Mural

addition would not detract from the special visual qualities that qualify the mural for local landmark designation.

*Secretary of the Interior's Standards for Preservation*

The Secretary of the Interior has developed standards for all programs under departmental authority and for advising federal agencies on the preservation of historic properties. These include the Secretary's Standards, a set of best practices that are widely used by municipal governments in the United States to measure the appropriateness of projects proposing physical alterations to historical resources. Although the Berkeley Municipal Code does not specifically invoke the Secretary's Standards, they remain a useful analysis tool to understand potential adverse impacts to historically significant properties such as *A People's History of Telegraph Avenue*.

The Standards for Preservation (codified in 36 CFR 67 for use in the Federal Historic Preservation Tax Incentives program) address the treatment that most appropriately characterizes the proposed retention and protection of the mural. "Preservation" is defined as "the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction."<sup>6</sup>

**Standard 1:** A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

The use of the mural would not change as a result of the proposed project: the resource would be retained in place and protected during construction so that its distinctive visual character is preserved.

**Standard 2:** The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

The project has been planned to ensure preservation of *A People's History of Telegraph Avenue* to the greatest extent possible. The painted wall surface and all appurtenant features—including

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<sup>6</sup> Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties With Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (Washington D.C.: National Park Service, 2017), 2.

Analysis of Project Effects to *A People's History of Telegraph Avenue* Mural

painted doors, panels, bars, and other infrastructure incorporated into the image—would be retained. The project does not anticipate the need to replace any elements of the mural.

**Standard 3:** Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.

The intention of the project is to protect and preserve the mural rather than to require conservation treatments. Should any inadvertent damage occur to the mural, restoration would be undertaken by experienced muralists to return the resource's visual character to its current condition.

**Standard 4:** Changes to a property that have acquired historic significance in their own right will be retained and preserved.

*A People's History of Telegraph Avenue* contains some imagery and elements (like shaped window bars) that were added after the work's original creation but that is consistent with the artistic spirit of the work. These alterations, which were undertaken by community muralists, contribute to the visual power of the resource and are considered to have acquired significance in their own right. All such elements of the mural would be retained and preserved similar to the elements that date to 1976.

**Standard 5:** Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

The defining artistic technique of the mural is the painting of images on exterior stucco wall cladding and other physical elements. As described previously, all elements that currently exist on the mural would be carefully protected and monitored during construction (including removal and off-site storage, as required), with the intention that they would not be altered following the completion of construction. Construction protection would also involve monitoring of the mural to identify inadvertent damage and to initiate protective or restoration treatments.

**Standard 6:** The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.

*A People's History of Telegraph Avenue* is currently in good condition, and the project involves protective measures that would safeguard the resource from unintended damage during construction. Monitoring of the mural would be undertaken so that any such damage would be identified and treated as early as possible. Any restoration that is hypothetically required would be completed to return the mural to its pre-construction condition.

Analysis of Project Effects to *A People's History of Telegraph Avenue* Mural

**Standard 7:** Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

As described previously, measures would be undertaken to protect the mural during construction. These measures have been developed by a professionally qualified historical architect, and it is not anticipated that direct chemical or physical treatments (such as cleaning the mural surface) would be required.

**Standard 8:** Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

No component of the mural is archaeological in nature. The proposed project, which would require ground disturbance, would be subject to applicable regulations related to the identification and protection of significant archaeological resources.

### Recommendations and Conclusion

The 2506 Haste Street and 2455 Telegraph Avenue Project proposes a mixed-use development that would retain the north-facing exterior wall of the existing building at 2455 Telegraph Avenue. This wall is the location of *A People's History of Telegraph Avenue*, a 90-foot-wide painted mural that is designated a Berkeley City Landmark.

Based on the preceding analysis, the project proposes to preserve the mural's significant physical characteristics, principally the painted wall surface and associated features that convey the landmark's historical and educational value. The mural would be neither relocated nor obscured permanently, such that it would retain the important aspects of its location and setting. The project proposes to endow funds for mural maintenance, thus supporting its long-term preservation.

To ensure that the contributing elements of the mural are adequately protected during construction, ARG recommends the following measures:

- The project sponsor should undertake high resolution photographic documentation of the mural prior to the start of the project. A comprehensive photographic record of the mural should be available to guide repair or restoration in the event of inadvertent damage during construction.
- The project sponsor should incorporate contractor qualification requirements into the contract specifications to ensure that personnel are knowledgeable, experienced, and sensitive to the unique considerations associated with work on historic resources.
- The project sponsor should incorporate protection requirements into the contract specifications to prevent damage to the mural. Anticipated measures include installation

Analysis of Project Effects to *A People's History of Telegraph Avenue Mural*

of physical barriers and protective materials; protection of removed features during dismantle, transportation, and offsite storage; vibration monitoring during major structural work; and providing for periodic visual monitoring of the mural by a qualified conservator throughout construction.

- A professionally qualified historical architect or conservator should conduct a post-construction survey of the mural (the painted stucco surface and associated features) to determine whether any damage occurred. If damage is identified, the historical architect or conservator should prepare a treatment plan to restore the mural to its pre-construction condition. The treatment plan may include repairs to stucco or associated features like the downspout, weatherhead, and iron bars. Community artists should be engaged, as appropriate, to restore the mural imagery.

The incorporation of these measures would ensure the mural retains its full tableau of scenes from Berkeley's cultural and political history. Therefore, ARG concludes that the project conforms to the review standards put forth in Chapter 3.24.260 of the Berkeley Municipal Code and meets the Secretary's Standards, as the project would not adversely affect the landmark's exterior features and special character that exhibit its historically and aesthetically important depiction of twentieth-century Berkeley history.



**LISA YERGOVICH, AIA, LEED AP**

Principal | Architect

Lisa is a registered architect with over 20 years of experience in historic architecture and has developed a strong background in architectural conservation. At ARG, she has performed a variety of work including master planning, historic research, and code evaluation, but best enjoys working on site. Lisa has extensive experience conducting conditions assessments, preparing repair documents, and overseeing exterior renovations. Her recent projects have included renovations of Coit Tower in San Francisco, Row Houses at Stanford University, and the Anna Head complexes at UC Berkeley. Lisa currently serves as chair of AIA San Francisco's Historic Resources Committee.

**Relevant Project Experience**

- UC Berkeley, Haas School of Business Entrepreneurship Hub at 2232 Piedmont Ave, Berkeley, CA
- UC Berkeley, Anna Head Complex Building E/F Rehabilitation, University of California Berkeley, CA
- UC Berkeley, South Hall Exterior Conditions Assessment and Facade Improvements, Berkeley, CA
- UC Berkeley McLaughlin Hall Historic Resource Evaluation and Seismic Design Guidelines, Berkeley, CA
- UC San Francisco, UC Hall Salvage, Interpretation, & Toland Hall Mural Relocation, San Francisco, CA
- Stanford University, Row Houses Historic Renovation, Palo Alto, CA
- Stanford University, Cantor Art Center Conditions Assessment & Skylight Replacement, Palo Alto, CA
- Stanford University, Hoover Tower Exterior Restoration, Palo Alto, CA
- Stanford University, Main Quad Exterior Conditions Assessment, Palo Alto, CA
- Stanford University, Encina Commons Conditions Assessment and Plaster Repair, Palo Alto, CA
- Stanford University Hanna House Conceptual Design and Conditions Assessment, Palo Alto, CA
- Casa Grande Historic Restoration, New Alambden, CA
- Oregon State Capitol Renovation, Salem, OR
- InterContinental Mark Hopkins Hotel, Exterior Restoration, Residence Suite, and Ballroom Upgrade, San Francisco, CA
- Gilmore Adobe Rehabilitation, Los Angeles, CA
- Point Reyes Hostel, Lodging Building, Point Reyes National Seashore, CA
- Casa Peralta Conceptual Design, San Leandro, CA
- Mission San Juan Capistrano, Conditions Assessment, Roof Project, and West Wing Upgrades, San Juan Capistrano, CA
- Crane Cove Park, Building 49 and Crane Renovation, San Francisco, CA
- Presidio of San Francisco, Battery Bluff Stabilization and Preservation, San Francisco, CA
- Coit Tower Rehabilitation, San Francisco, CA



**Education**

Master of Architecture, University of Cincinnati

Bachelor of Science in Architecture, University of Cincinnati,

Certificate in Historic Preservation, University of Cincinnati

Certificate in Construction Management, UC Berkeley Extension

Ecole d'Art Americaines, Fontainebleau, France, "Heritage and Contemporary Architecture" Summer Program

Meets the *Secretary of the Interior's Professional Qualifications Standards* in Architecture and Historic Architecture

**Registrations**

Registered Architect, State of California, No. C-31890

NCARB No. 67188

LEED Accredited Professional

**Memberships**

American Institute of Architects

National Trust for Historic Preservation

Association for Preservation Technology



Architectural  
Resources Group

## JON RUSCH

Associate | Architectural Historian & Preservation Planner

Jon Rusch is a preservation planner with more than a decade of experience supporting complex documentation, evaluation, environmental compliance, and planning projects for historic buildings, landscapes, and districts, primarily in the San Francisco Bay Area and the greater West Coast region. Jon has assisted a wide range of public- and private-sector clients navigate historic preservation regulations and develop plans for significant properties. Jon is adept at preparing detailed resource survey documentation and historic context statements, as well as clear and defensible technical analyses meeting the regulatory requirements of the California Environmental Quality Act and the National Historic Preservation Act. His areas of expertise include cultural landscape documentation, post-World War II resources, creative mitigation strategies, and socially and culturally significant sites. Jon is invested in public interpretation and engagement, and he has contributed to public programs and tours for organizations such as the California Preservation Foundation, Docomomo, Oakland Heritage Alliance, and the Cultural Landscape Foundation.

### *Relevant Project Experience*

- Berkeley Space Center at NASA Research Park Section 106 Documentation and Environmental Impact Report/Environmental Impact Statement, Moffett Federal Airfield, CA
- 2455 Telegraph Avenue/2506 Haste Street Historic Resource Evaluation and Impact Analysis, Berkeley, CA
- City of Sunnyvale Technological Innovation Historic Resource Inventory Update, Sunnyvale, CA
- Stanford University Historical Assessments (various), Stanford, CA
- Madison Street Affordable Housing Project Section 106 Documentation, Monterey, CA
- Interstate Bridge Replacement Project Section 106 Findings of Effect, Portland, OR and Vancouver, WA
- California State University, Stanislaus Stockton Center Proposed Master Plan Update EIR Built Resources Technical Report, Stockton, CA
- 750 Bradford Street Project Historic Resource Evaluation, Redwood City, CA
- University Hall Historic Resource Evaluation, University of California, Berkeley, CA
- Groezinger Wine Cellar Historical Resource Study and Secretary of the Interior's Standards Analysis, Yountville, CA
- Japantown Peace Plaza Renovation and Pagoda Seismic Retrofitting Project Section 106 Support and Secretary of the Interior's Standards Analysis, San Francisco, CA
- 31-57 South B Street Project Historical Resource Technical Report, San Mateo, CA
- 3065 Bowers Avenue (Intel Corporation Campus) Historical Resource Technical Report, Santa Clara, CA



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### *Education*

Master of Arts, Historic Preservation Planning, Cornell University

Bachelor of Arts, Geography, University of Minnesota, Twin Cities

Meets *the Secretary of the Interior's Professional Qualifications Standards* in Architectural History

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### *Memberships*

Docomomo US/Oregon (President)

Society of Architectural Historians, Marion Dean Ross Pacific Northwest Chapter

Association for Preservation Technology, Northwest Chapter

California Garden and Landscape History Society





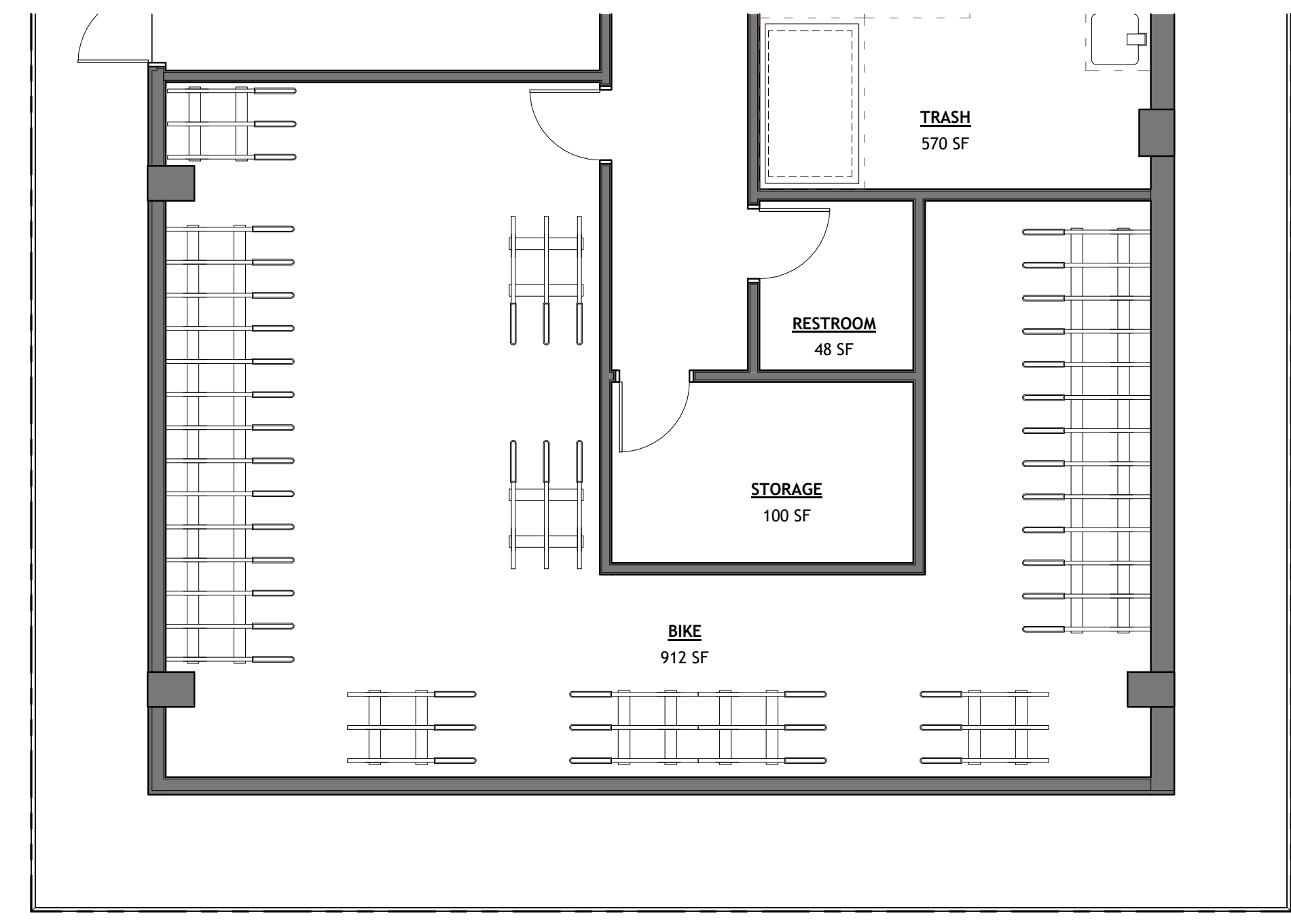


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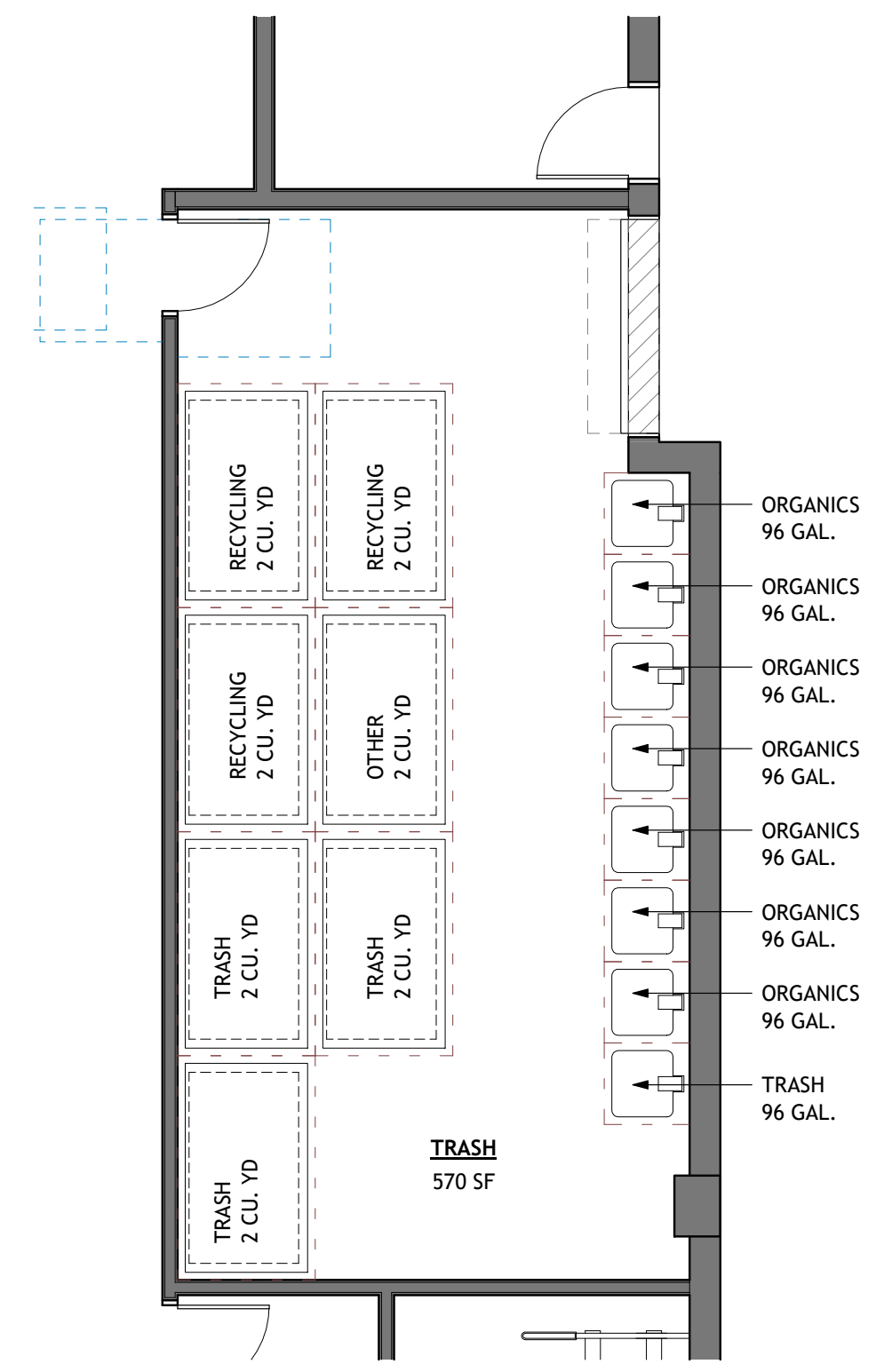
2506 HASTE ST. & 2455 TELEGRAPH AVE.  
Berkeley, CA 94704

NOT FOR CONSTRUCTION

ENTITLEMENT APPLICATION



3 PROPOSED BIKE ROOM  
3/16" = 1'-0"



2 PROPOSED TRASH ROOM  
3/16" = 1'-0"

Residential Container Calculation Container Info	Quantities					Space		
	Type	Gal.	Waste	Paper	Other	Organics	QTY.	Factor
2 cu yd Bin	404	3	3	1	0	7	45	315 sf
1 cu yd Bin	202					0	38	0 sf
96 gal cart	96	1			7	8	14	113 sf
64 gal cart	64					0	12	0 sf
<b>Total Capacity Provided</b>		<b>1308</b>	<b>1212</b>	<b>404</b>	<b>672</b>			<b>428 sf</b>
Collection x2		2616	2424	808	1344			
Total Capacity Req'd (Gal)		2500	1875	625	1250			

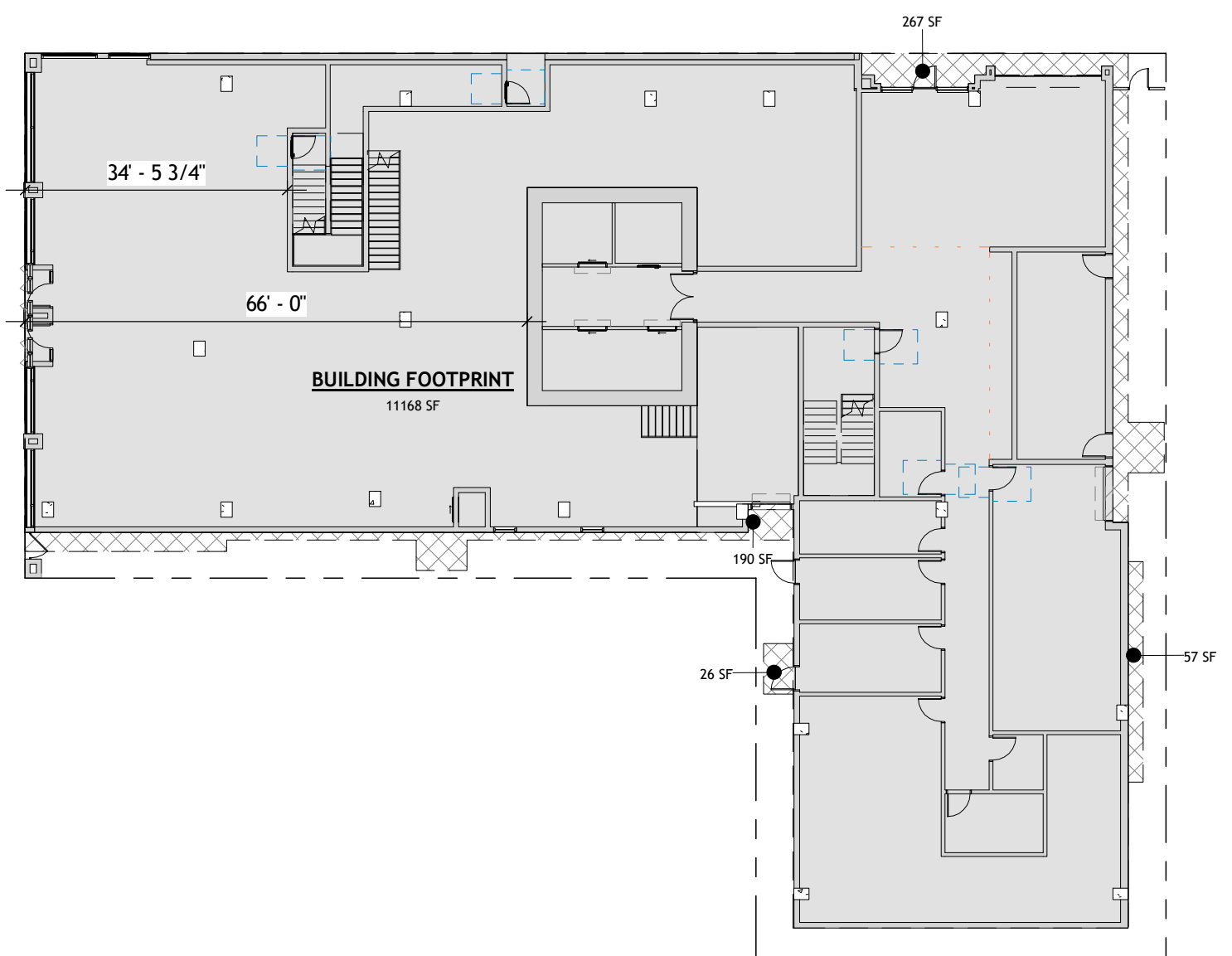
Notes: Requires 2x week collection

ZONING CODE INFORMATION			
<b>SITE INFORMATION</b>			
PROJECT ADDRESS: 2455 TELEGRAPH AND 2506 HASTE ST			
APN: 55-1875-29 & 55-1875-30-1			
ZONING DISTRICT: C-T			
GENERAL PLAN AREA: AVENUE COMMERCIAL			
SPECIAL ZONING OVERLAYS: NO			
ZONING ADJACENCIES:	NORTH	EAST	SOUTH
	C-T	R-SMU	C-T
<b>SEISMIC SAFETY</b>			
EARTHQUAKE FAULT RUPTURE ZONE:	NO	LIQUEFACTION ZONE:	NO
LANDSLIDE ZONE:	NO	UN-REINFORCED MASONRY BLDG:	NO
<b>HISTORICAL PRESERVATION</b>			
LANDMARK / STRUCTURE OF MERIT:	YES - 2455 TELEGRAPH ONLY	STRUCTURE > 40 YEARS OLD:	YES
<b>ENVIRONMENTAL SAFETY</b>			
CREEK BUFFER:	NO	FIRE ZONE:	1
ENVIRONMENTAL AREA:	NO	FLOOD ZONE (100-YEAR OR 1%):	NO

DEVELOPMENT STANDARDS	EXISTING - 2455 TELEGRAPH AVE.	EXISTING - 2506 HASTE ST.	PERMITTED / REQUIRED	PROPOSED	NOTES	EXCEPTION REQUESTED BY STATE DENSITY BONUS WAIVER OR MODIFICATION
<b>YARDS AND HEIGHT</b>						
FRONT SETBACK (TELEGRAPH / WEST)	0'-0"	0'-0"	0'-0"	0'-0"		
SIDE YARD SETBACK (INTERIOR / SOUTH)	0'-3"	5'-4"	0'-0"	3" TO 7'-0"		
STREET SETBACK (HASTE / NORTH)	0	5'-0"	0'-0"	0'-0"		
REAR YARD SETBACK (EAST)	0	3"	0'-0"	1'-0" TO 6'-0"		
BUILDING STORIES	1	1	N/A	8		
MAX. BUILDING HEIGHT	28'-0"	17'-8"	85'-0"	85'-0"	5'-0" PARAPET ABOVE ROOF	
<b>AREAS</b>						
LOT AREA-SF	7,590	5,511	NO MIN.	13,101		
COMMERCIAL FLOOR AREA (SF)	7,563	4,485	N/A	7,163		
RESIDENTIAL FLOOR AREA (SF)	0	0	N/A	77,789		
GROSS FLOOR AREA (SF)	7,563	4,485	N/A	84,952		
BUILDING FOOTPRINT (SF)	7,563	4,485	N/A	11,168		
LOT COVERAGE (SF)	100%	81%	100% MAX.	89%		
FLOOR AREA RATIO (FAR)	1.00	0.81	8.0 MAX.	6.35		
USABLE OPEN SPACE (UOS) (SF)	0	0	3,112	1,921	40 SF / 1,000 SF OF GROSS RESIDENTIAL FLOOR AREA	WAIVER REQUESTED
<b>VEHICLE PARKING AND LOADING</b>						
COMMERCIAL PARKING SPACES:	0	0	0	0		
RESIDENTIAL PARKING SPACES:	0	0	0	0		
<b>BICYCLE PARKING</b>						
COMMERCIAL SHORT-TERM:	16	0	0	0		
RESIDENTIAL SHORT-TERM:	0	0	8	8	1 SPACE PER 40 BEDROOMS	
RESIDENTIAL LONG-TERM:	0	0	100	48	1 SPACE / 3 BEDROOMS	WAIVER REQUESTED
<b>UNITS</b>						
DWELLING UNITS	0	0	0	68		
UNITS / ACRE (MINIMUM)	0	0	200	226		

RESIDENTIAL UNIT MIX:			
<b>UNIT TYPE:</b>			
3-BED	0	0	N/A
4-BED	0	0	N/A
5-BED	0	0	N/A
<b>TOTAL UNITS:</b>	<b>0</b>	<b>0</b>	<b>68</b>
<b>TOTAL BEDRMS:</b>	<b>0</b>	<b>0</b>	<b>300</b>

ADDTL DEVELOPMENT STANDARDS	EXISTING	PROPOSED	PERMITTED / REQUIRED	NOTES	EXCEPTION REQUESTED BY STATE DENSITY BONUS WAIVER OR MODIFICATION
<b>ARCHITECTURAL AND ROOFTOP ELEMENTS</b>					
TOTAL ROOF AREA - SF	7,575	10,071			
TOTAL AREA OF ARCH AND ROOFTOP ELEMENTS - SF	N/A	1,758 (15%)	15% MAX.		



Lot Coverage

- BUILDING FOOTPRINT
- OVERHANG

**LOT COVERAGE SUMMARY:**  
LOT SIZE = 7,590+5,511= 13,101 SF

BUILDING FOOTPRINT: 11,168 SF  
AREA OF OVERHANGS: 540 SF  
11,708 SF

LOT COVERAGE = 11,708 / 13,101 = 89%

1 LOT COVERAGE DIAGRAM  
1" = 20'-0"

DATE	ISSUE RECORD

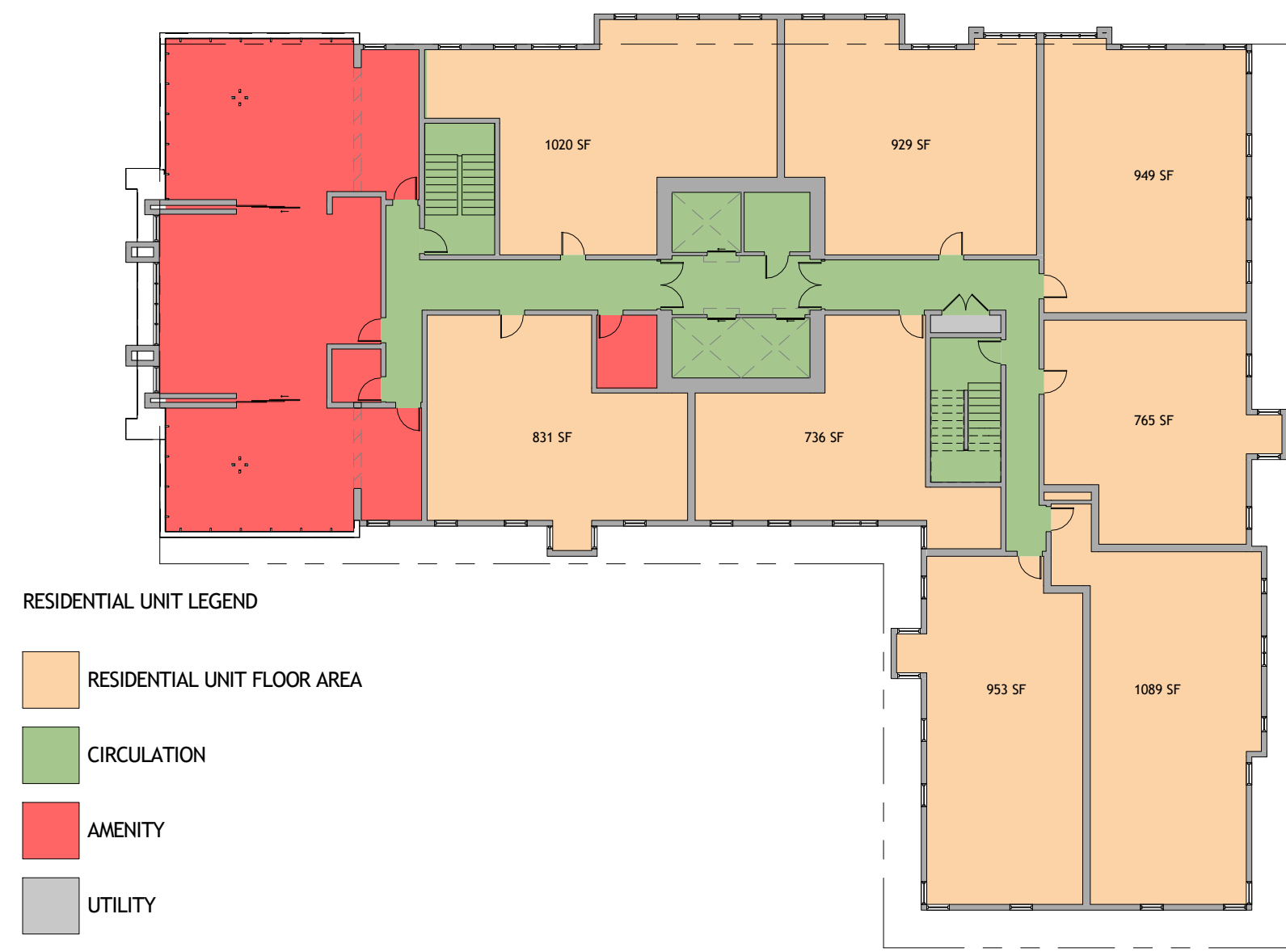
PROJECT NO:  
ISSUE DATE: 2/01/26  
ZONING CODE INFORMATION

G001

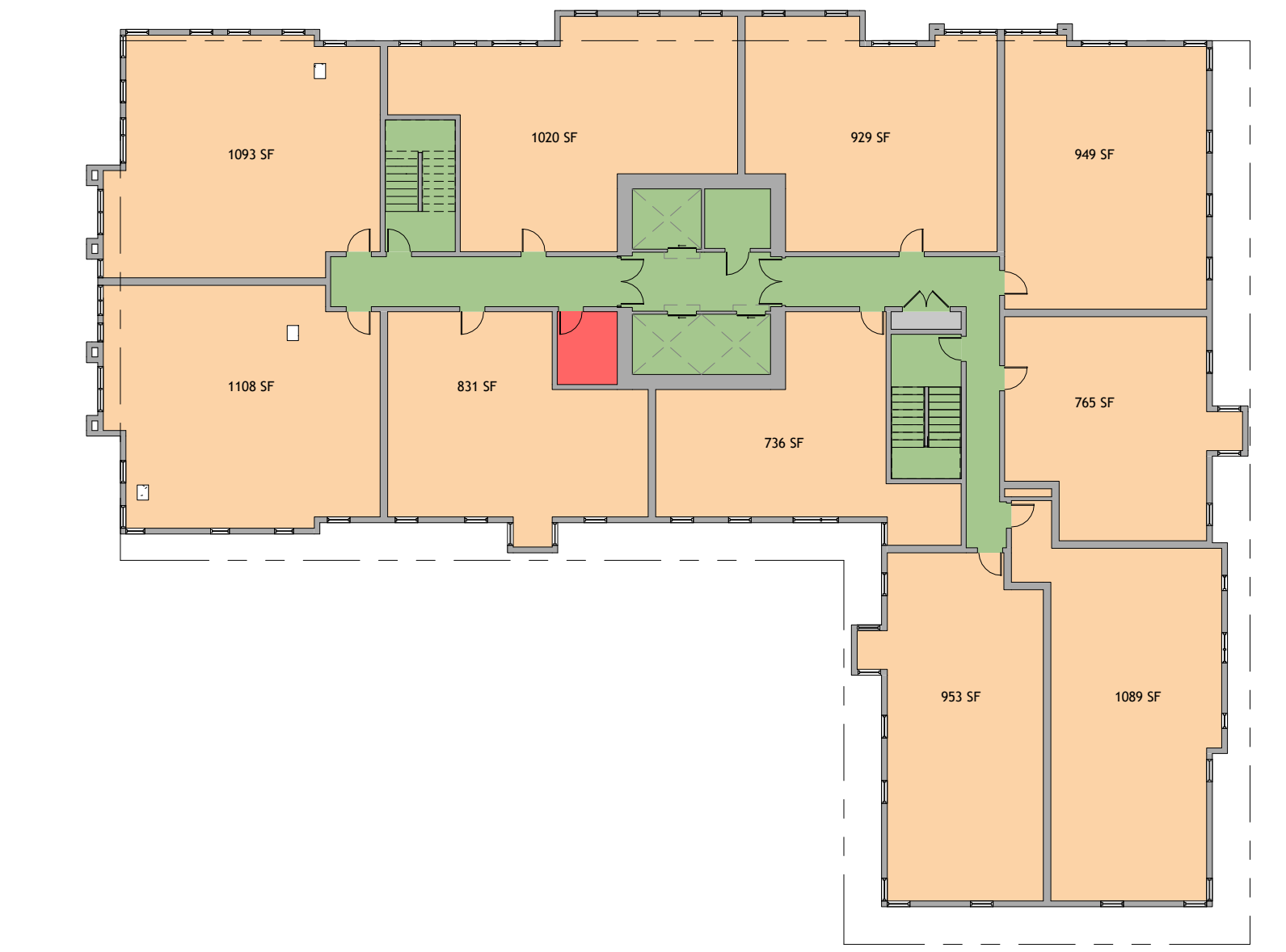
RESIDENTIAL UNIT FLOOR AREA		
Level	Area	skda_DepartmentA
Level 2	966 SF	RESIDENTIAL UNIT FLOOR AREA
Level 2	917 SF	RESIDENTIAL UNIT FLOOR AREA
Level 2	811 SF	RESIDENTIAL UNIT FLOOR AREA
Level 2	855 SF	RESIDENTIAL UNIT FLOOR AREA
Level 2	932 SF	RESIDENTIAL UNIT FLOOR AREA
Level 2	1036 SF	RESIDENTIAL UNIT FLOOR AREA
Level 2	741 SF	RESIDENTIAL UNIT FLOOR AREA
Level 2	826 SF	RESIDENTIAL UNIT FLOOR AREA
Level 2	737 SF	RESIDENTIAL UNIT FLOOR AREA
Level 2	746 SF	RESIDENTIAL UNIT FLOOR AREA
Level 2	8567 SF	
Level 3	736 SF	RESIDENTIAL UNIT FLOOR AREA
Level 3	831 SF	RESIDENTIAL UNIT FLOOR AREA
Level 3	1020 SF	RESIDENTIAL UNIT FLOOR AREA
Level 3	929 SF	RESIDENTIAL UNIT FLOOR AREA
Level 3	949 SF	RESIDENTIAL UNIT FLOOR AREA
Level 3	765 SF	RESIDENTIAL UNIT FLOOR AREA
Level 3	1089 SF	RESIDENTIAL UNIT FLOOR AREA
Level 3	953 SF	RESIDENTIAL UNIT FLOOR AREA
Level 3	1093 SF	RESIDENTIAL UNIT FLOOR AREA
Level 3	1108 SF	RESIDENTIAL UNIT FLOOR AREA
Level 3	9475 SF	
Level 4	953 SF	RESIDENTIAL UNIT FLOOR AREA
Level 4	1020 SF	RESIDENTIAL UNIT FLOOR AREA
Level 4	929 SF	RESIDENTIAL UNIT FLOOR AREA
Level 4	949 SF	RESIDENTIAL UNIT FLOOR AREA
Level 4	765 SF	RESIDENTIAL UNIT FLOOR AREA
Level 4	1089 SF	RESIDENTIAL UNIT FLOOR AREA
Level 4	1093 SF	RESIDENTIAL UNIT FLOOR AREA
Level 4	1108 SF	RESIDENTIAL UNIT FLOOR AREA
Level 4	831 SF	RESIDENTIAL UNIT FLOOR AREA
Level 4	736 SF	RESIDENTIAL UNIT FLOOR AREA
Level 4	9475 SF	
Level 5	1093 SF	RESIDENTIAL UNIT FLOOR AREA
Level 5	1108 SF	RESIDENTIAL UNIT FLOOR AREA
Level 5	831 SF	RESIDENTIAL UNIT FLOOR AREA
Level 5	1020 SF	RESIDENTIAL UNIT FLOOR AREA
Level 5	929 SF	RESIDENTIAL UNIT FLOOR AREA
Level 5	949 SF	RESIDENTIAL UNIT FLOOR AREA
Level 5	765 SF	RESIDENTIAL UNIT FLOOR AREA
Level 5	1089 SF	RESIDENTIAL UNIT FLOOR AREA
Level 5	953 SF	RESIDENTIAL UNIT FLOOR AREA
Level 5	736 SF	RESIDENTIAL UNIT FLOOR AREA
Level 5	9475 SF	
Level 6	1093 SF	RESIDENTIAL UNIT FLOOR AREA
Level 6	1108 SF	RESIDENTIAL UNIT FLOOR AREA
Level 6	831 SF	RESIDENTIAL UNIT FLOOR AREA
Level 6	736 SF	RESIDENTIAL UNIT FLOOR AREA
Level 6	929 SF	RESIDENTIAL UNIT FLOOR AREA
Level 6	1020 SF	RESIDENTIAL UNIT FLOOR AREA
Level 6	949 SF	RESIDENTIAL UNIT FLOOR AREA
Level 6	765 SF	RESIDENTIAL UNIT FLOOR AREA
Level 6	1089 SF	RESIDENTIAL UNIT FLOOR AREA
Level 6	953 SF	RESIDENTIAL UNIT FLOOR AREA
Level 6	9475 SF	
Level 7	1108 SF	RESIDENTIAL UNIT FLOOR AREA
Level 7	831 SF	RESIDENTIAL UNIT FLOOR AREA
Level 7	736 SF	RESIDENTIAL UNIT FLOOR AREA
Level 7	929 SF	RESIDENTIAL UNIT FLOOR AREA
Level 7	1020 SF	RESIDENTIAL UNIT FLOOR AREA
Level 7	1093 SF	RESIDENTIAL UNIT FLOOR AREA
Level 7	949 SF	RESIDENTIAL UNIT FLOOR AREA
Level 7	765 SF	RESIDENTIAL UNIT FLOOR AREA
Level 7	1089 SF	RESIDENTIAL UNIT FLOOR AREA
Level 7	953 SF	RESIDENTIAL UNIT FLOOR AREA
Level 7	9475 SF	
Level 8	953 SF	RESIDENTIAL UNIT FLOOR AREA
Level 8	1089 SF	RESIDENTIAL UNIT FLOOR AREA
Level 8	765 SF	RESIDENTIAL UNIT FLOOR AREA
Level 8	949 SF	RESIDENTIAL UNIT FLOOR AREA
Level 8	736 SF	RESIDENTIAL UNIT FLOOR AREA
Level 8	831 SF	RESIDENTIAL UNIT FLOOR AREA
Level 8	1020 SF	RESIDENTIAL UNIT FLOOR AREA
Level 8	929 SF	RESIDENTIAL UNIT FLOOR AREA
Level 8	7274 SF	
Level 8	63215 SF	

RESIDENTIAL UNIT LEGEND

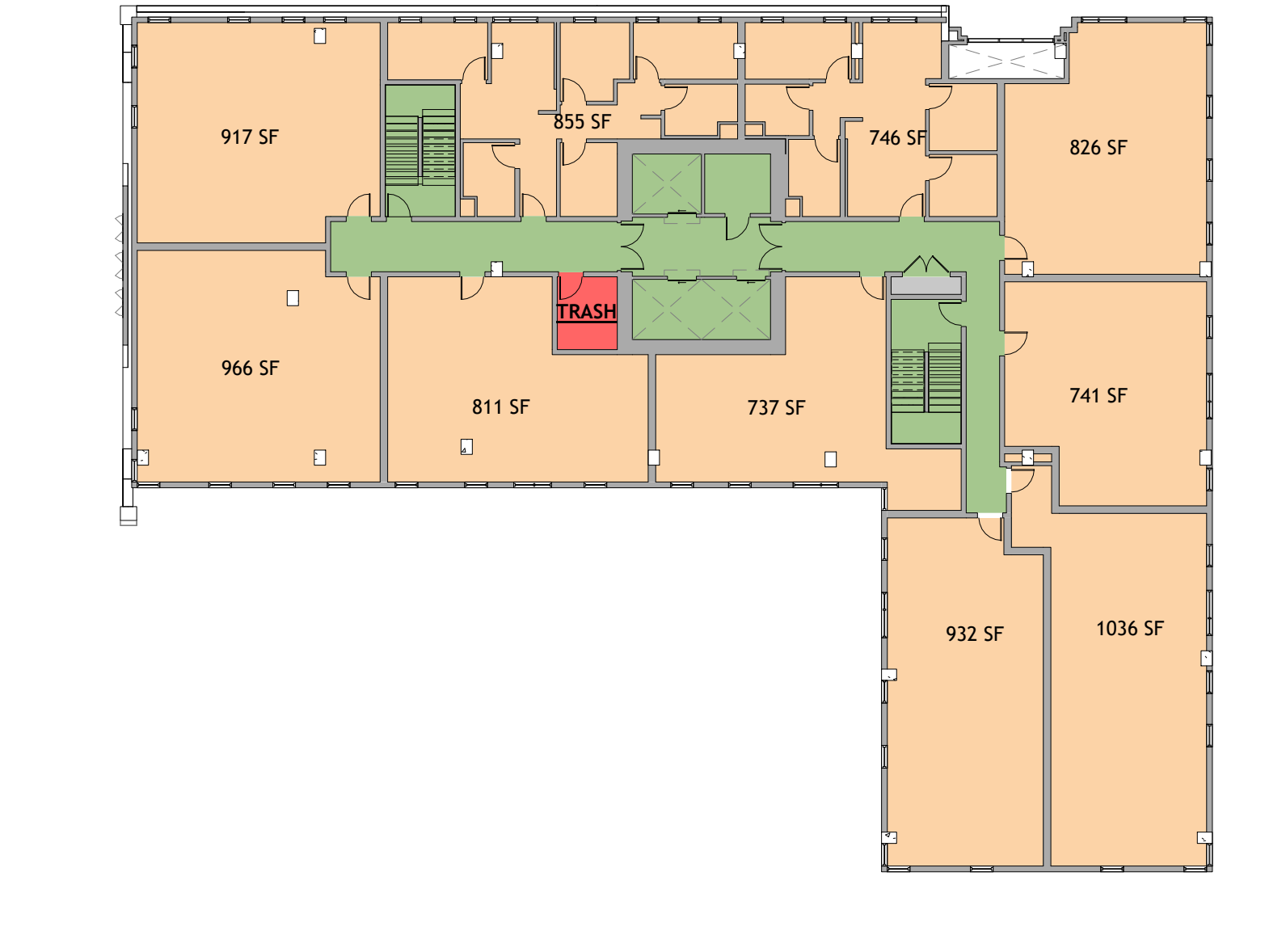
- RESIDENTIAL UNIT FLOOR AREA
- CIRCULATION
- AMENITY
- UTILITY



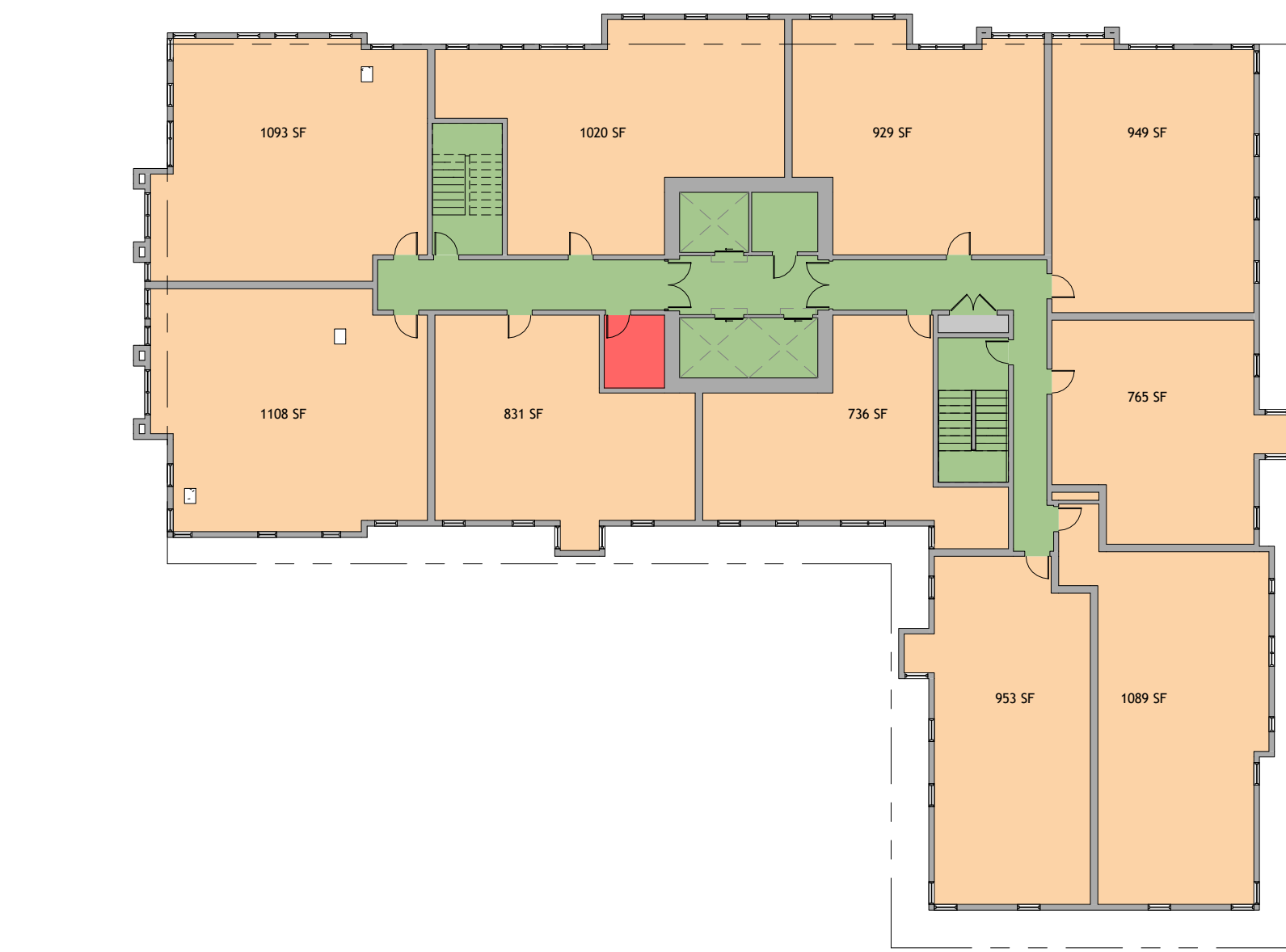
8 Level 8  
1" = 20'-0"



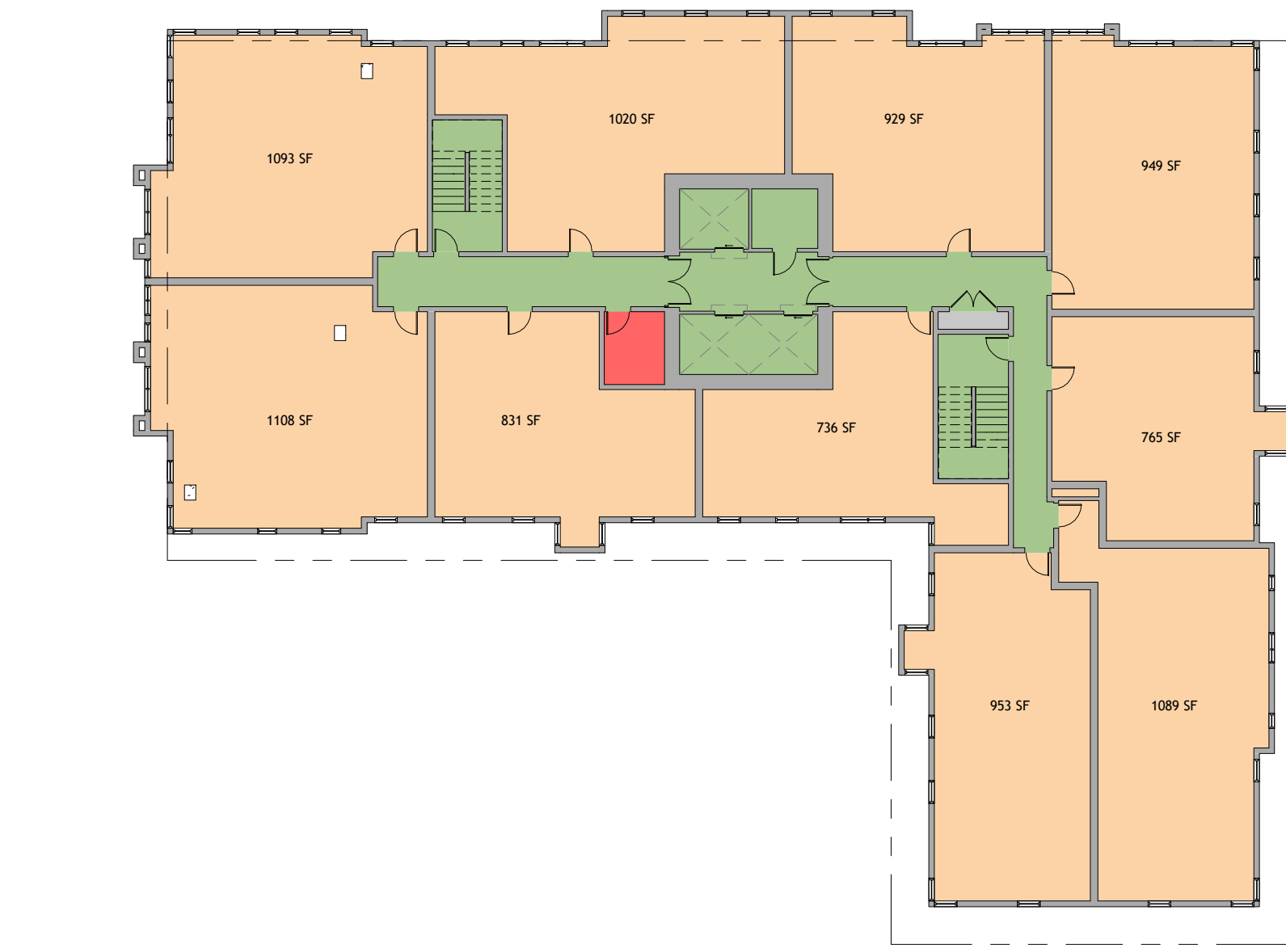
5 Level 5  
1" = 20'-0"



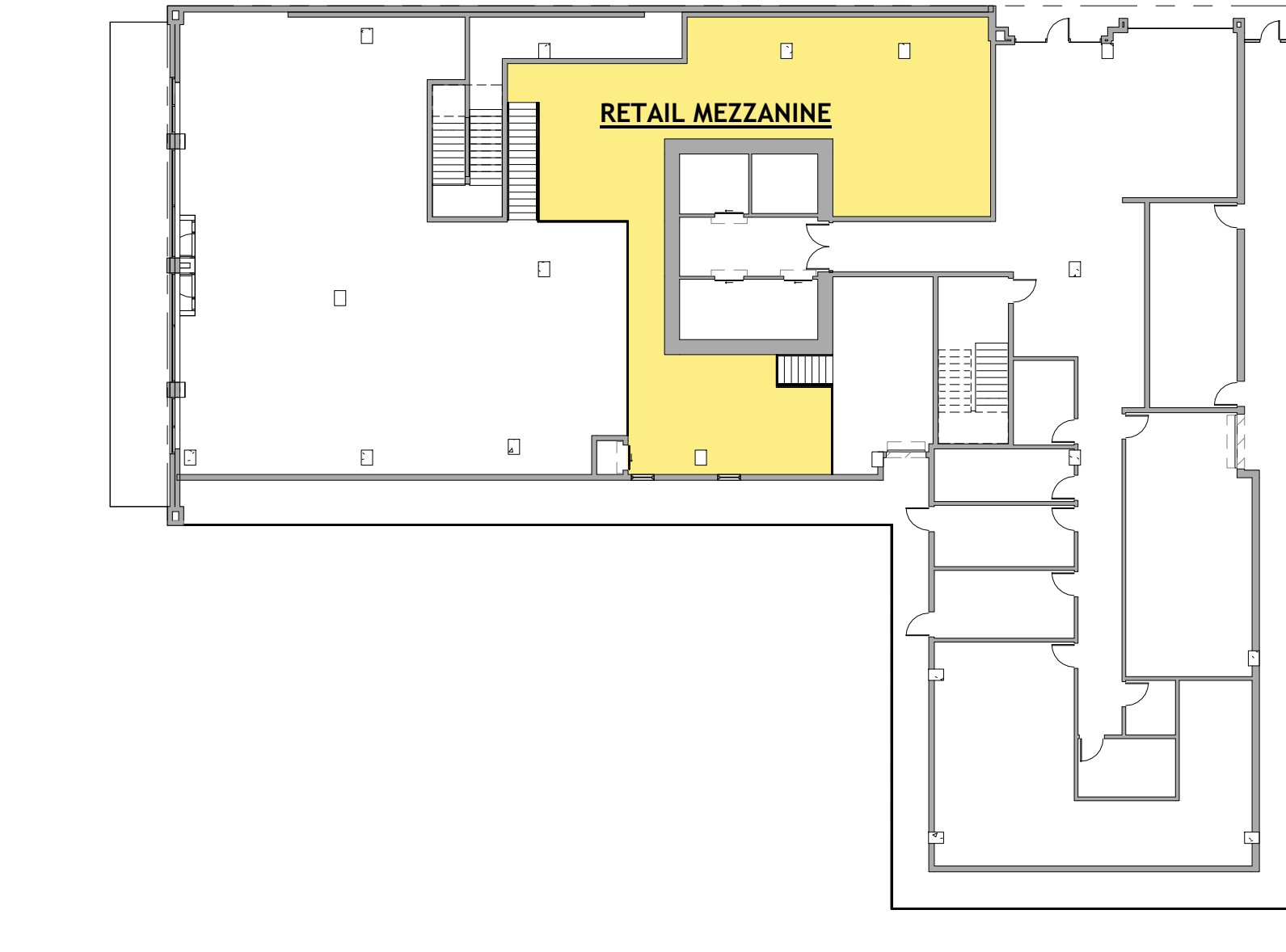
2 LEVEL 2  
1" = 20'-0"



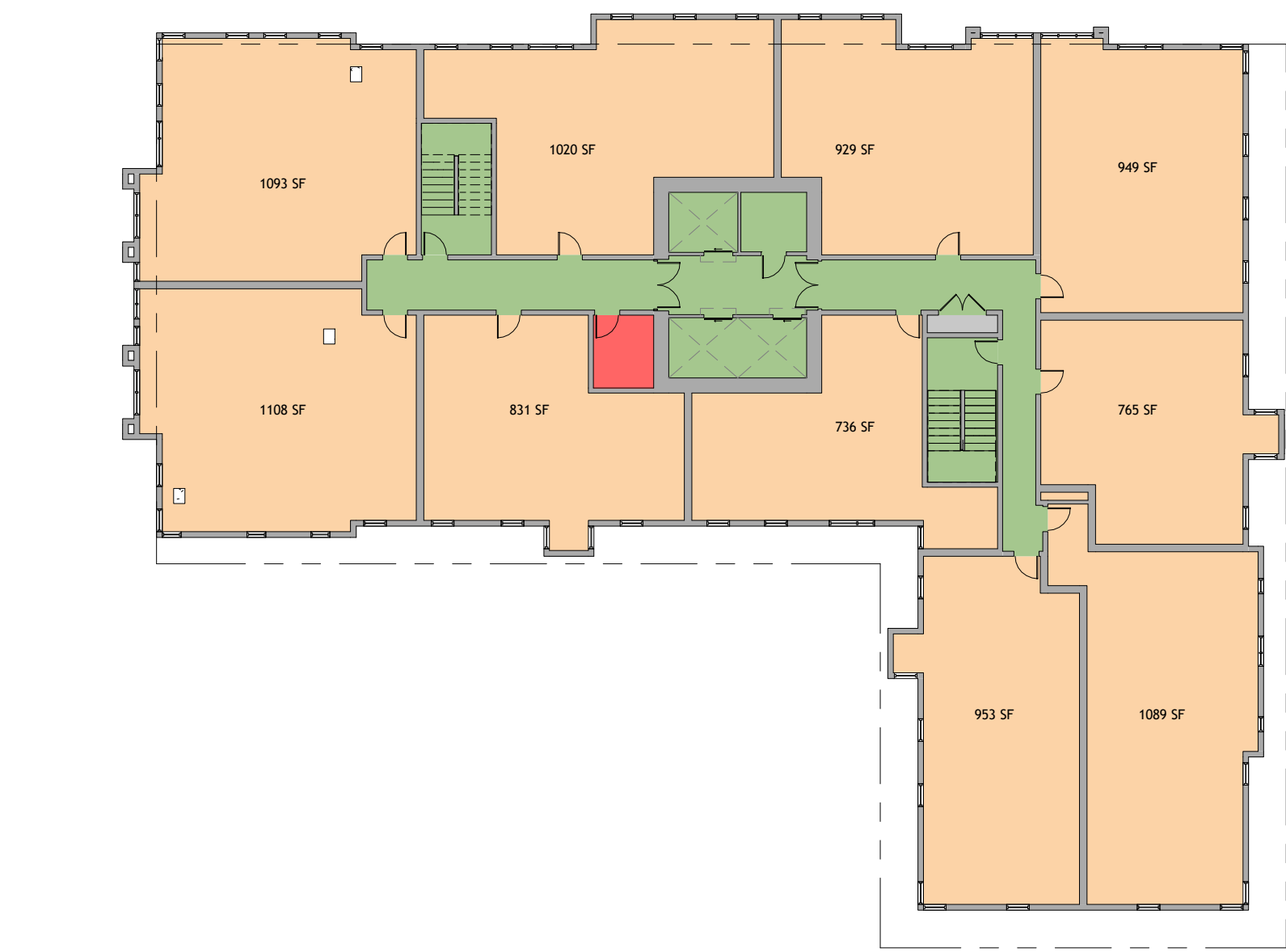
7 Level 7  
1" = 20'-0"



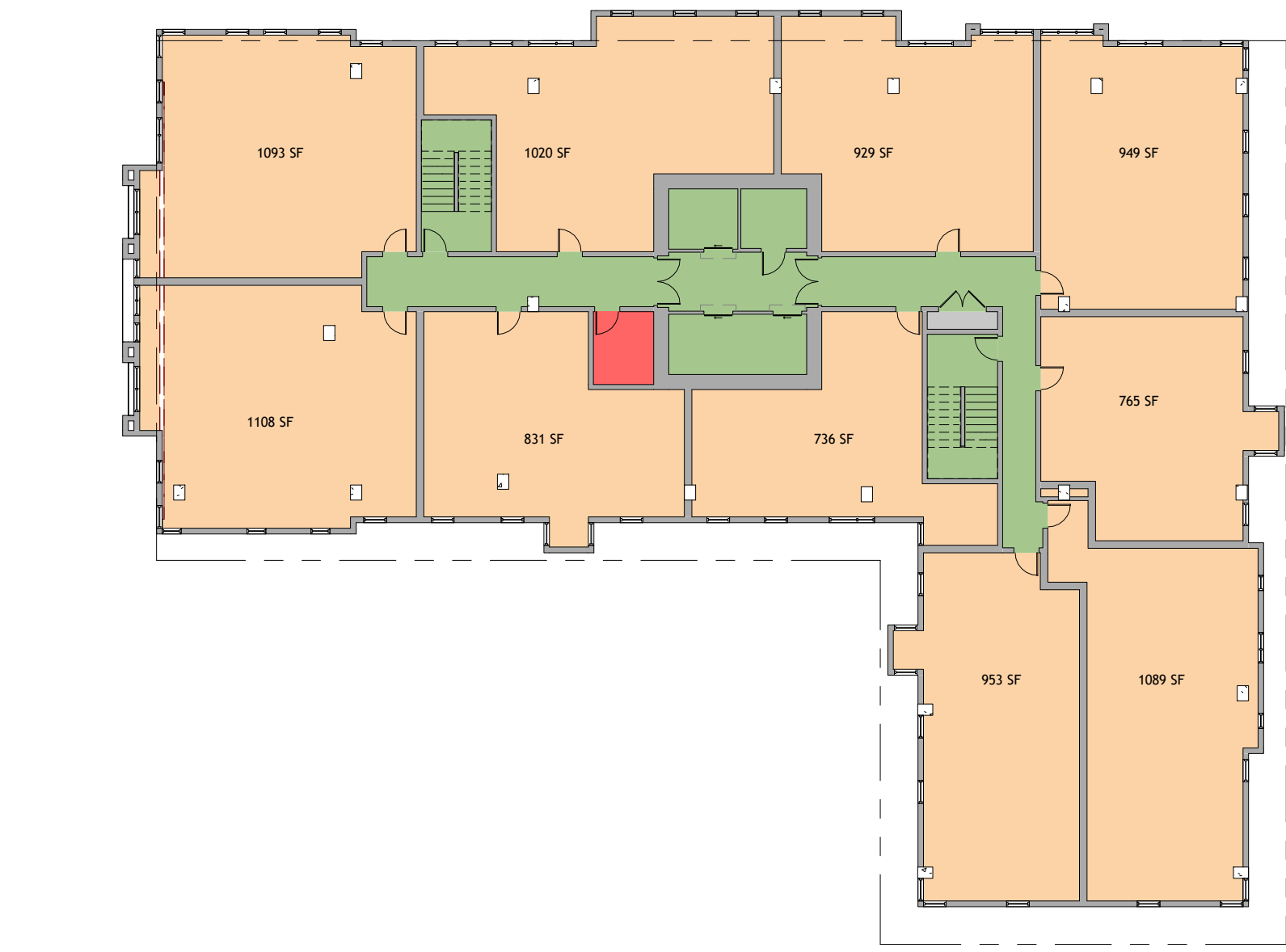
4 Level 4  
1" = 20'-0"



1B LEVEL 1 - RETAIL MEZZANINE  
1" = 20'-0"



6 Level 6  
1" = 20'-0"



3 LEVEL 3  
1" = 20'-0"



1A LEVEL 1  
1" = 20'-0"

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2506 HASTE ST. & 2455 TELEGRAPH AVE.  
 Berkeley, CA 94704

NOT FOR CONSTRUCTION

ENTITLEMENT APPLICATION

Δ	DATE	ISSUE RECORD

PROJECT NO:  
 ISSUE DATE: 2/01/26  
 AFFORDABLE HOUSING COMPLIANCE PLAN

G002



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PRI02

2506 HASTE ST. & 2455  
 TELEGRAPH AVE.  
 Berkeley, CA 94704

**NOT FOR CONSTRUCTION**

**ENTITLEMENT  
 APPLICATION**



2 STREET CONTEXT ELEVATION - TELEGRAPH PROPOSED



1 STREET CONTEXT ELEVATION - TELEGRAPH EXISTING

△	DATE	ISSUE RECORD

PROJECT NO:  
 ISSUE DATE: 2/01/26

TELEGRAPH AVE.  
 CONTEXT ELEVATION

**G004**





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PRI02

2506 HASTE ST. & 2455  
 TELEGRAPH AVE.  
 Berkeley, CA 94704

**NOT FOR CONSTRUCTION**

**ENTITLEMENT  
 APPLICATION**

△	DATE	ISSUE RECORD

PROJECT NO:  
 ISSUE DATE: 2/01/26

EXISTING BUILDING  
 FACADE PHOTOS

**G007**



2 EXISTING COLUMN, RAINBOW AND AWNING EDGE



1 EXISTING STOREFRONT ON HASTE



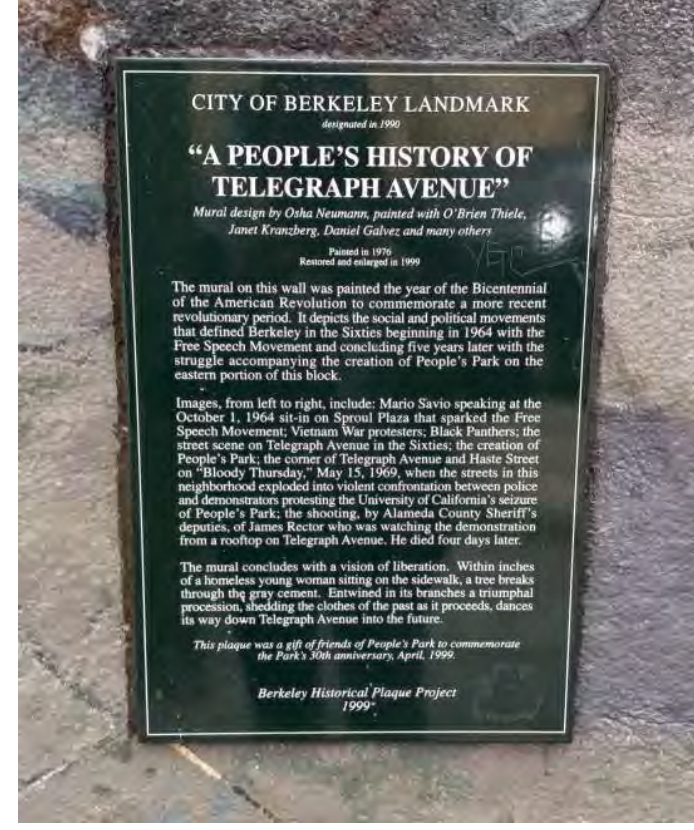
6 EXISTING TELEGRAPH FACADE



5 EXISTING MURAL ON HASTE



3 EXISTING STOREFRONT ON TELEGRAPH



4 EXISTING LANDMARK PLAQUE ON HASTE













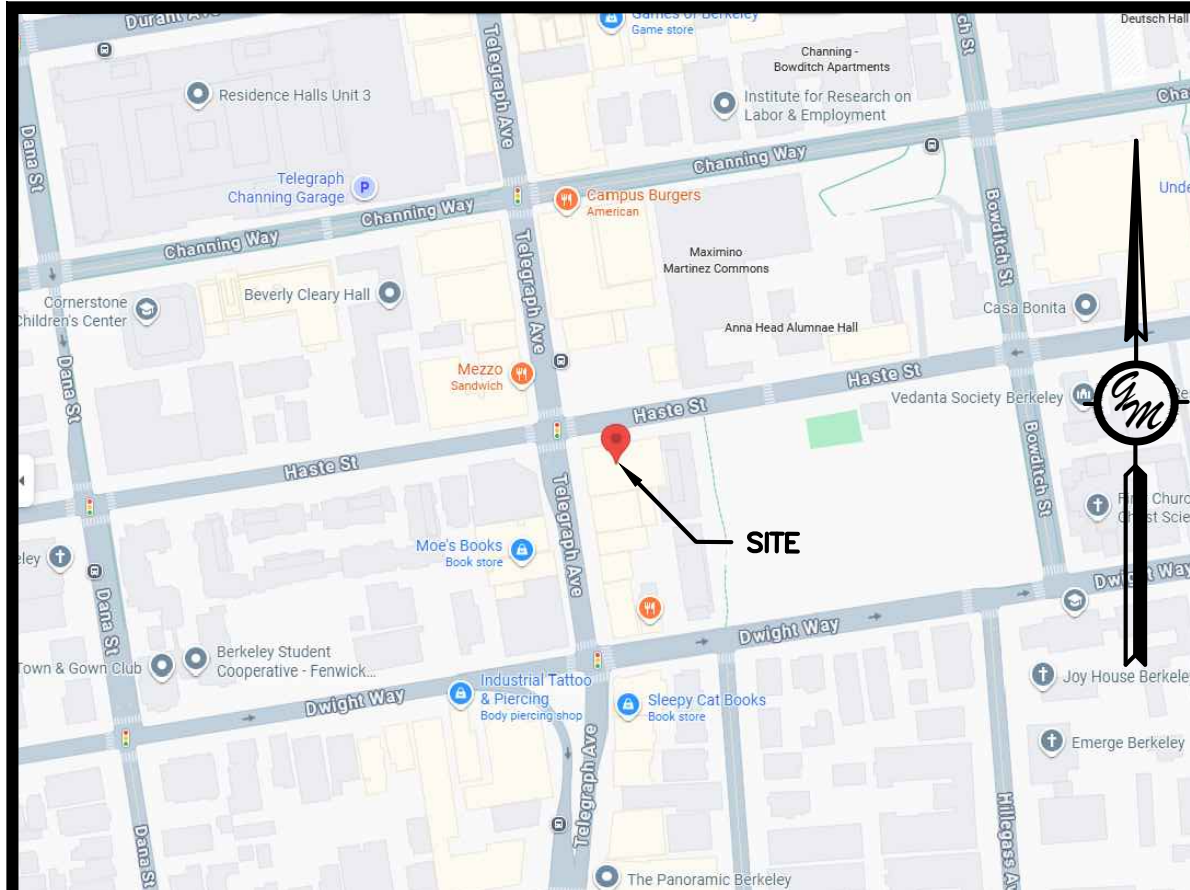


# PRELIMINARY IMPROVEMENT PLANS

## 2455 TELEGRAPH AVE

### BERKELEY, CA 94704

## APN: 055-1875-029 & 055-1875-030-1



VICINITY MAP

**BASIS OF BEARINGS:**

THE LINE IN DURANT AVENUE BETWEEN THE STANDARD CITY FOR BERKELEY MONUMENT FOUND AT ELLSWORTH STREET AND THE INTERSECTION OF THE REFERENCE POINTS AT FULTON STREET WAS TAKEN AS N83°00'00"E, PROJECTED AS SHOWN ON PARCEL MAP NO. 10100, FILED IN BOOK 320 OF MAPS, AT PAGES 96 THROUGH 100, ALAMEDA COUNTY RECORDS.

**VERTICAL DATUM / BENCHMARK:**

ELEVATIONS FOR THIS SURVEY ESTABLISHED BY HOLDING THE ELEVATION OF 211.60' ON THE TOP OF A 3/8" INCH BRASS PIN IN A MONUMENT WELL FOUND AT THE INTERSECTION OF ELLSWORTH STREET AND DURANT AVENUE, AS SHOWN ON THIS MAP. THIS MONUMENT WAS TAKEN AS CITY OF BERKELEY MONUMENT B0401, HELD PER CORNER RECORD 7052 AND CITY SURVEYOR'S NOTES AS CITY OF BERKELEY DATUM. ELEVATION = 211.60' COB DATUM

**TITLE REPORT NOTE:**

THE INFORMATION REGARDING EXISTING EASEMENTS OR OTHER ENCUMBRANCES SHOWN ON THIS SURVEY IS BASED ON FIRST AMERICAN TITLE INSURANCE COMPANY PRELIMINARY TITLE REPORTS PROVIDED TO THE SURVEYOR, THE FIRST HAVING ORDER NUMBER NCS-1183025-CC, DATED MAY 31, 2023, AND THE SECOND HAVING ORDER NUMBER NCS-1177686, AMENDED, DATED APRIL 11, 2023. THERE MAY BE EASEMENTS OR OTHER ENCUMBRANCES OF RECORD THAT EXIST BUT ARE NOT DELINEATED HEREON.

**UTILITIES NOTE:**

INFORMATION SHOWN ON THIS SURVEY REGARDING EXISTING UTILITIES IS APPROXIMATE ONLY. IS BASED ON VISUAL OBSERVATIONS AND/OR UTILITY COMPANY RECORDS, AND HAS NOT BEEN VERIFIED AS BEING COMPLETE OR CORRECT. THE ENGINEER ASSUMES NO RESPONSIBILITY FOR THE ACCURACY OR COMPLETENESS OF THE EXISTING UTILITY INFORMATION SHOWN HEREON, NOR FOR THE PRESENCE OF OTHER UTILITIES WHICH MAY EXIST BUT ARE NOT SHOWN ON THIS SURVEY.

**REFERENCES:**

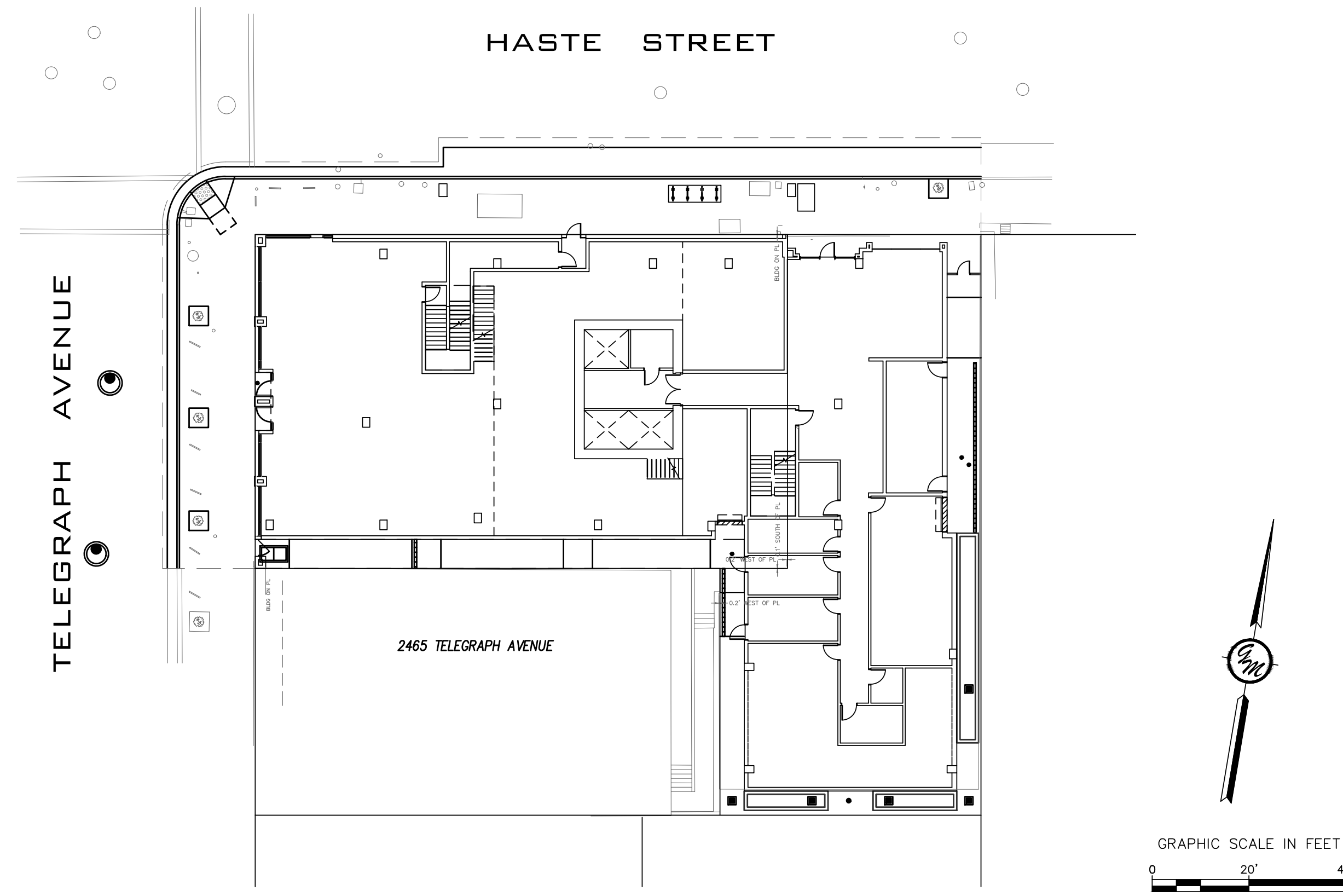
- (1) --- PARCEL MAP 10100, FILED BOOK 320 OF MAPS AT PAGES 96-100 ON OCTOBER 8TH, 2012, ALAMEDA COUNTY RECORDS (ACR)
- (2) --- PARCEL MAP 9152, FILED BOOK 300 OF MAPS AT PAGES 25-26 ON JULY 18TH, 2007, ACR.
- (3) --- CORNER RECORD 7052, FILED BOOK 67 OF CORNER RECORDS AT PAGE 20 ON MAY 8TH, 2015, ACR.
- (4) --- CORNER RECORD 10921, FILED BOOK 105 OF CORNER RECORDS AT PAGE 22 ON NOVEMBER 7TH, 2017, ACR.
- (5) --- CORNER RECORD 12003, FILED BOOK 114 OF CORNER RECORDS AT PAGE 5 ON SEPTEMBER 24TH, 2018, ACR.
- (6) --- CORNER RECORD 7857, FILED BOOK 75 OF CORNER RECORDS AT PAGE 24 ON DECEMBER 23RD, 2015, ACR.
- (7) --- MAP OF COLLEGE HOMESTEAD, FILED LIBER - "T" OF DEEDS AT PAGE 799 ON MAY 15, 1866, ACR.
- (8) --- GRANT DEED INSTRUMENT NO. 2024000008, RECORDED JANUARY 2ND, 2024.
- (9) --- GRANT DEED INSTRUMENT NO. 2013122970, RECORDED APRIL 5TH, 2013.

**BOUNDARY NOTE:**

ALL BEARINGS AND DISTANCES SHOWN ARE COMPILED OR CALCULATED FROM RECORD INFORMATION AS SHOWN ON RECORDS OF ALAMEDA COUNTY, CA., AND ARE NOT INTENDED TO REPRESENT FINAL SURVEYED VALUES.

**SURVEY NOTE:**

TOPOGRAPHIC SURVEY PREPARED BY:  
 MORAN ENGINEERING, INC.  
 ADDRESS: 1930 SHATTUCK AVE, SUITE A,  
 BERKELEY, CA 94704



SITE

**ENGINEER:**  
 GREENWOOD & MOORE, INC.  
 JEFFERY MOORE  
 3111 CASTRO VALLEY BLVD,  
 CASTRO VALLEY, CA 94546  
 (510) 581-2772

**OWNER/APPLICANT:**  
 DAVID PRINZ  
 P.O. BOX #391  
 POINT REYES STATION, CA 94956

**PROPERTY ADDRESS:**  
 2455 TELEGRAPH AVE.  
 BERKELEY, CA 94704

**ASSESSOR'S PARCEL NO.:**  
 APN: 055-1875-055 &  
 055-1875-030-1

**SANITARY SEWER BY:**  
 CITY OF BERKELEY

**WATER SERVICE BY:**  
 EAST BAY MUNICIPAL UTILITY DISTRICT

**GAS & ELECTRIC SERVICE BY:**  
 PACIFIC GAS & ELECTRIC COMPANY

**FIRE PROTECTION BY:**  
 BERKELEY FIRE DEPARTMENT

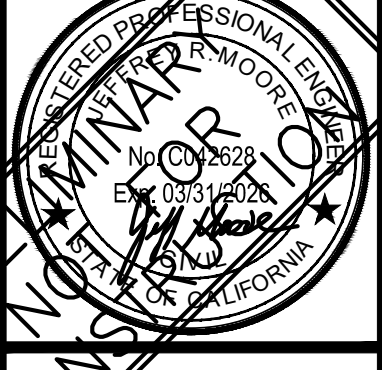
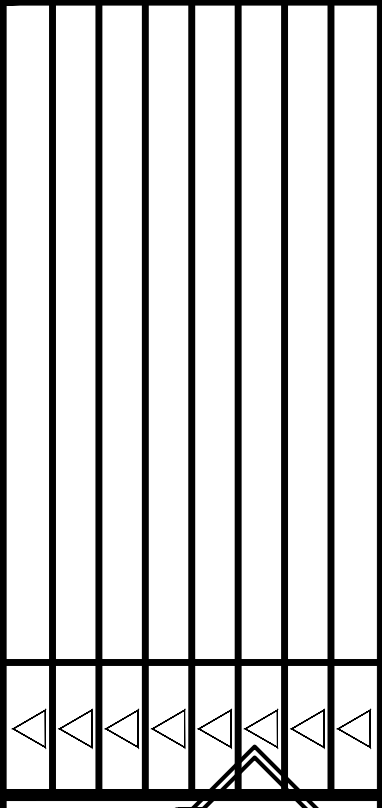
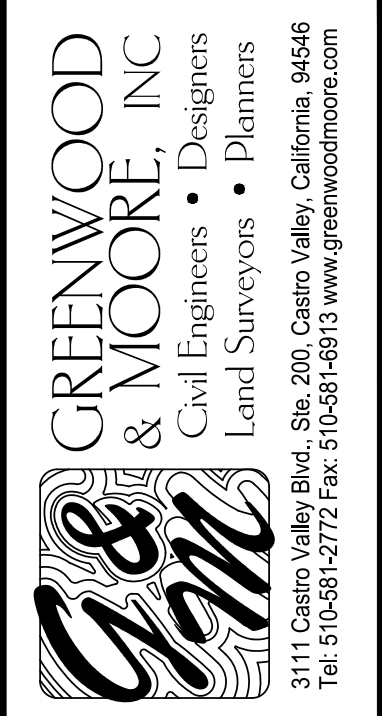
**EXISTING ZONING:**  
 C-T (COMMERCIAL - TELEGRAPH AVE)

**TOTAL AREA TO BE DIVIDED:**  
 ±13,100 SQ.FT.

**TOPOGRAPHIC SURVEY PREPARED BY:**  
 MORAN ENGINEERING, INC.  
 1930 SHATTUCK AVENUE, SUITE A  
 BERKELEY, CA 94704

PROJECT INFORMATION

SHEET NUMBER	SHEET TITLE
C0.0	COVER SHEET
C0.1	LEGENDS, SYMBOLS & ABBREVIATIONS
C1.0	TOPOGRAPHIC SURVEY (BY - MORAN ENGINEERING, INC.)
C1.1	DEMOLITION PLAN
C2.0	SITE PLAN
C3.0	UTILITY PLAN
C4.0	GRADING PLAN
C4.1	GRADING PLAN
C5.0	STORMWATER CONTROL PLAN
C5.1	CITY OF BERKELEY - POLLUTION PREVENTION PLAN



IMPROVEMENT PLANS  
 2455 TELEGRAPH AVE  
 BERKELEY, CA 94704  
 APN: 55-1875-29 & 55-1875-30-1

COVER SHEET

CHECKED BY:	BD
DRAWN BY:	TRL
SCALE:	1"=20'
DATE:	11/13/2025
PROJECT NO.:	2024.080
PHASE NO.:	XX
SHEET NO.:	C0.0



TOPOGRAPHIC SURVEY &  
 BENCHMARK INFORMATION

MUNICIPALITY STAMPS

SHEET INDEX

ALL IDEAS, DESIGNS, ARRANGEMENTS AND PLANS INDICATED BY THIS DRAWING ARE OWNED BY AND THE PROPERTY OF THE OFFICE AND WERE CREATED, DEVELOPED AND DEDICATED FOR USE ON AND IN CONNECTION WITH THE SPECIFIED PROJECT. NONE OF SUCH IDEAS, DESIGNS, ARRANGEMENTS OR PLANS SHALL BE USED BY ANY PERSON, FIRM OR CORPORATION FOR ANY PURPOSE WHATSOEVER WITHOUT THE WRITTEN PERMISSION OF GREENWOOD & MOORE, INC. ANY VIOLATION OF THIS NOTICE SHALL BE CONSIDERED A VIOLATION OF THE PROFESSIONAL ENGINEERING AND ARCHITECTURAL ACTS AND THE PENALTIES THEREUNDER SHALL BE ENFORCED BY THE BOARD OF PROFESSIONAL ENGINEERS AND ARCHITECTS. ANY VIOLATION FROM THE DIMENSIONS AND CONDITIONS SHOWN BY THESE DRAWINGS SHALL BE SUBMITTED TO THIS OFFICE FOR APPROVAL BEFORE PROCEEDING WITH FABRICATION ON THE PROJECT. ANY VIOLATION FROM THE DIMENSIONS AND CONDITIONS SHOWN BY THESE DRAWINGS SHALL BE ENFORCED BY THE BOARD OF PROFESSIONAL ENGINEERS AND ARCHITECTS.

AB	AGGREGATE BASE	FL	FLOWLINE	UNO	UNLESS NOTED OTHERWISE
ABAG	ASSOCIATION OF BAY AREA GOVERNMENTS	FS	FINISH SURFACE	USD	UNION SANITARY DISTRICT
ABS	ACRYLONITRILE BUTADIENE STYRENE	G	GAS MAIN	VAR	VARIES
AC	ASPHALTIC CONCRETE	GB	GRADE BREAK	VC	VERTICAL CURVE
ACWD	ALAMEDA COUNTY WATER DISTRICT	GM	GAS METER	VCP	VITRIFIED CLAY PIPE
AD	AREA DRAIN	GR	GRATE ELEVATION	VERT	VERTICAL
ADA	AMERICAN DISABILITIES ACT	GV	GATE VALVE	VIF	VERIFY IN FIELD
AE	ACCESS EASEMENT	G&M	GREENWOOD&MOORE	W	WATER
AL	AREA LIGHT	HC	HANDICAP	W/	WITH
ANC	ANCHOR	HGL	HYDRAULIC GRADE LINE	W/O	WITHOUT
ANG PT	ANGLE POINT	HOR	HORIZONTAL	WM	WATER METER
AP	ANCHOR POLE	HP	HIGH POINT	WW	WATER VALVE
ARV	AIR RELIEF VALVE	INT	INTERSECTION	YL	YARD LIGHT
ASB	AGGREGATE SUB-BASE	INV	INVERT ELEVATION		
ASTM	AMERICAN SOCIETY FOR TESTING AND MATERIALS	ISA	INTERNATIONAL SYMBOL OF ACCESSIBILITY		
BC	BEGINNING OF CURVE	JP	JOINT POLE		
BLDG	BUILDING	JT	JOINT TRENCH		
BOC	BACK OF CURB	L	LENGTH		
BOW	BACK OF SIDEWALK	LAT	SEWER LATERAL		
BM	BENCH MARK	LBS	POUND		
BO	BLOWOFF	LF	LENGTH IN FEET		
BPD	BACKFLOW PREVENTION DEVICE	LP	LOW POINT		
BVC	BEGINNING OF VERTICAL CURVE	LS	LENGTH IN FEET		
BVCE	BEGINNING OF VERTICAL CURB ELEVATION	LT	LEFT		
BVCS	BEGINNING OF VERTICAL CURB STATION	MAX	MAXIMUM		
BW	BOTTOM OF WALL	MH	MANHOLE		
CATV	CABLE TELEVISION	MIN	MINIMUM		
C&G	CURB AND GUTTER	MON	MONUMENT		
CB	CATCH BASIN	(N)	NEW		
CCCS	CENTRAL CONTRA COSTA SANITARY DISTRICT	NTS	NOT TO SCALE		
CFS	CUBIC FEET PER SECOND	OC	ON CENTER		
CIP	CAST IRON PIPE	OD	OUTSIDE DIAMETER		
CL	CENTERLINE	P	PAVEMENT		
CL II	CLASS 2	PCC	PORTLAND CONCRETE CEMENT		
CLR	CLEAR	PCF	PER SQUARE FOOT		
CMP	CORRUGATED METAL PIPE	PG&E	PACIFIC GAS & ELECTRIC COMPANY		
CO	CLEANOUT	PI	POINT OF INTERSECTION		
CONF	CONFORM	PIV	POST INDICATOR VALVE		
CONC	CONCRETE	POC	POINT OF CURVE		
COTG	CLEANOUT TO GRADE	PRC	POINT OF REVERSE CURVATURE		
CVSAN	CASTRO VALLEY SANITARY	PSDE	PRIVATE STORM DRAIN EASEMENT		
CY	CUBIC YARDS	PSI	POUND PER SQUARE INCH		
DI	DROP INLET/DRAIN INLET	PL	PROPERTY LINE		
DIP	DUCTILE IRON PIPE	PT	POINT OF TANGENCY		
DMA	DRAINAGE MANAGEMENT AREA	PUE	PUBLIC UTILITY EASEMENT		
DWG	DRAWING	PV	PAVEMENT		
DWY	DRIVEWAY	PVC	POLY VINYL CHLORIDE		
(E)	EXISTING	PVI	POINT OF VERTICAL INTERSECTION		
EA	EACH	R	RADIUS		
EAMUD	EAST BAY MUNICIPALITY DISTRICT	(R)	RADIAL LINE		
EC	END OF CURVE	RL	RIDGE LINE		
EG	EXISTING GRADE	RCP	REINFORCED CONCRETE PIPE		
ELEC	ELECTRIC	RIM	RIM ELEVATION		
ELECTRO	ELECTROLIER	RT	RIGHT		
ELEV	ELEVATION	ROW	RIGHT OF WAY		
EP	EDGE OF PAVEMENT	S	SLOPE		
EQ	EQUAL DISTANCE	SD	STORM DRAIN		
EV	ELECTRIC VEHICLE	SDCO	STORM DRAIN CLEANOUT		
EVAE	EMERGENCY VEHICLE ACCESS EASEMENT	SDE	STORM DRAIN EASEMENT		
EVC	END OF VERTICAL CURVE	SDMH	STORM DRAIN MANHOLE		
EVCE	END OF VERTICAL CURB ELEVATION	SF	SQUARE FEET		
EVCS	END OF VERTICAL CURB ELEVATION	SHT	SHEET		
EW	EACH WAY	SIM	SIMILAR		
FM	FORCE MAIN	SL	STREET LIGHT		
FC	FACE OF CURB	SS	SANITARY SEWER		
FDC	FIRE DEPARTMENT CONNECTION	SSCO	SANITARY SEWER CLEANOUT/RISER		
FF	FINISH FLOOR	SSMH	SANITARY SEWER MANHOLE		
FG	FINISH GRADE	STA	STATION		
FH	FIRE HYDRANT	STD	STANDARD		
FI	FIELD INLET	SW	SIDEWALK		
		SWC	STORM UNDER CONTROL		
		T	TELEPHONE LINE		
		TBO	TEMPORARY BLOWOFF		
		TC	TOP OF CURB		
		TCM	TREATMENT CONTROL MEASURE		
		TELE	TELEPHONE		
		TH	THRESHOLD		
		TS	TRAFFIC SIGNAL		
		TW	TOP OF WALL		
		TYP	TYPICAL		

**ABBREVIATIONS**

PROPOSED	EXISTING	DESCRIPTION
		AREA DRAIN
		AREA LIGHT
		BENCHMARK
		BLOWOFF
		BUILDING
		CABLE TV
		CLEANOUT
		CONCRETE
		CURB
		CURB & GUTTER
		CURB, GUTTER & SIDEWALK
		CURB INLET
		CUT/FILL LINE
		DAYLIGHT LINE
		DETECTABLE WARNING
		DRAIN INLET
		ELECTRIC LINE
		ELECTROLIER
		FDC
		FENCE
		FIRE HYDRANT
		FIRE MAIN
		GAS MAIN/SERVICE
		GAS VALVE
		GAS METER
		GUY ANCHOR
		ACCESSIBLE SPACE
		JOINT TRENCH
		MONUMENT
		OVERLAND RELEASE
		RIDGE LINE
		SANITARY SEWER CLEANOUT
		SANITARY SEWER LINE
		SAWCUT LINE
		SIGN
		SLOPE
		STORM DRAIN MANHOLE
		STORM DRAIN LINE
		SANITARY SEWER MANHOLE
		SWALE
		TELEPHONE LINE
		TRAFFIC SIGNAL
		TRANSFORMER
		TREE
		JOINT POLE
		VALLEY GUTTER
		WALL
		WATER MAIN
		WATER METER

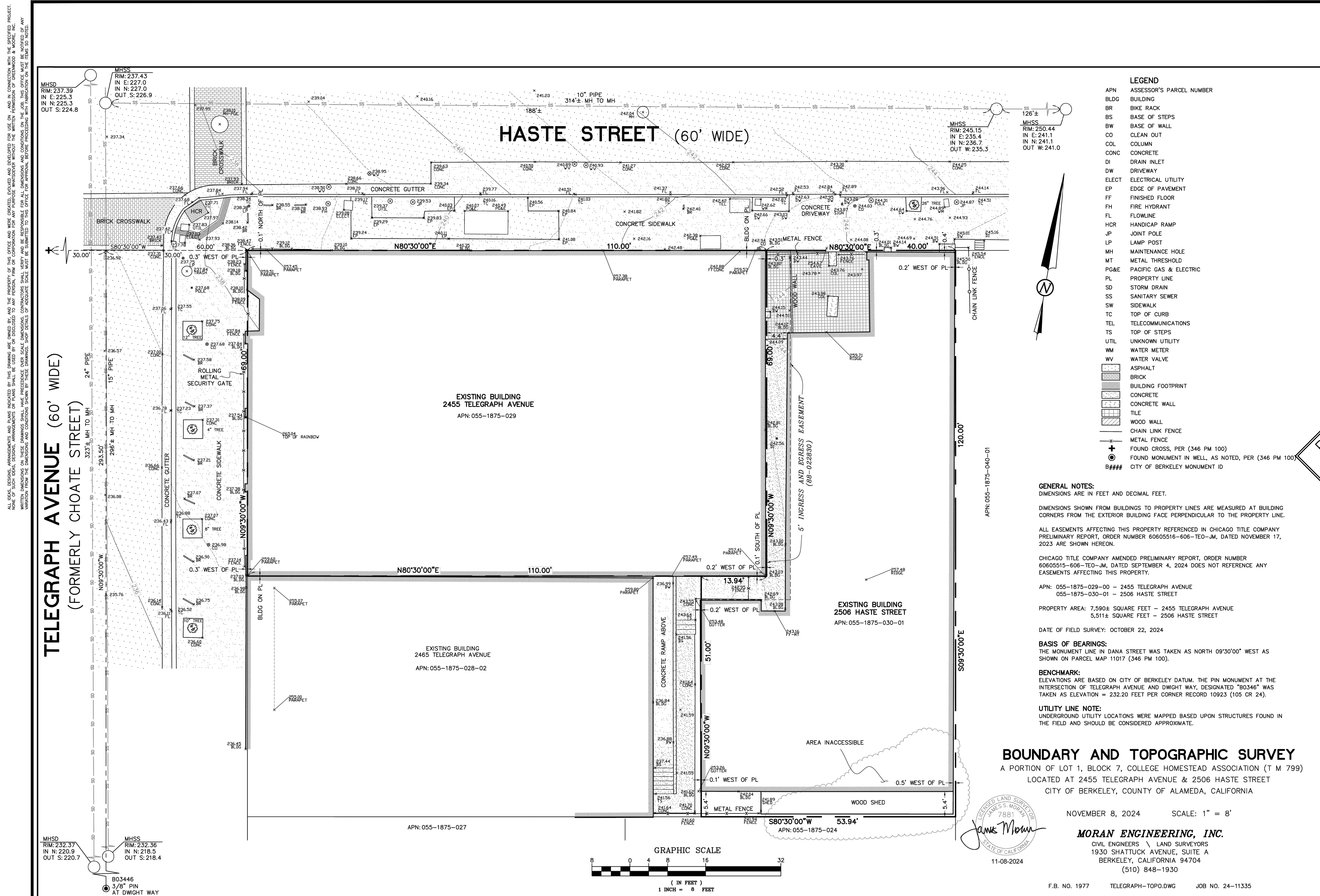
**LEGEND**

**GREENWOOD & MOORE, INC.**  
 Civil Engineers • Designers  
 Land Surveyors • Planners  
 3111 Castro Valley Blvd., Ste. 200, Castro Valley, California, 94546  
 Tel: 510-581-2772 Fax: 510-581-4813 www.greenwoodmoore.com

**IMPROVEMENT PLANS**  
 2455 TELEGRAPH AVE  
 BERKELEY, CA 94704  
 APN: 55-1875-29 & 55-1875-30-1

**LEGENDS, SYMBOLS & ABBREVIATIONS**

CHECKED BY: **BD**  
 DRAWN BY: **TRL**  
 SCALE: **1"=20'**  
 DATE: **11/13/2025**  
 PROJECT NO.: **2024.080**  
 PHASE NO.: **XX**  
 SHEET NO. **C0.1**



**LEGEND**

APN	ASSESSOR'S PARCEL NUMBER
BLDG	BUILDING
BR	BIKE RACK
BS	BASE OF STEPS
BW	BASE OF WALL
CO	CLEAN OUT
COL	COLUMN
CONC	CONCRETE
DI	DRAIN INLET
DW	DRIVEWAY
ELECT	ELECTRICAL UTILITY
EP	EDGE OF PAVEMENT
FF	FINISHED FLOOR
FH	FIRE HYDRANT
FL	FLOWLINE
HCR	HANDICAP RAMP
JP	JOINT POLE
LP	LAMP POST
MH	MAINTENANCE HOLE
MT	METAL THRESHOLD
PG&E	PACIFIC GAS & ELECTRIC
PL	PROPERTY LINE
SD	STORM DRAIN
SS	SANITARY SEWER
SW	SIDEWALK
TC	TOP OF CURB
TEL	TELECOMMUNICATIONS
TS	TOP OF STEPS
UTIL	UNKNOWN UTILITY
WM	WATER METER
WV	WATER VALVE
ASPH	ASPHALT
BRICK	BRICK
BLDG FOOTPRINT	BUILDING FOOTPRINT
CONCRETE	CONCRETE
CONCRETE WALL	CONCRETE WALL
TILE	TILE
WOOD WALL	WOOD WALL
CHAIN LINK FENCE	CHAIN LINK FENCE
METAL FENCE	METAL FENCE
FOUND CROSS, PER (346 PM 100)	FOUND CROSS, PER (346 PM 100)
FOUND MONUMENT IN WELL, AS NOTED, PER (346 PM 100)	FOUND MONUMENT IN WELL, AS NOTED, PER (346 PM 100)
B####	CITY OF BERKELEY MONUMENT ID

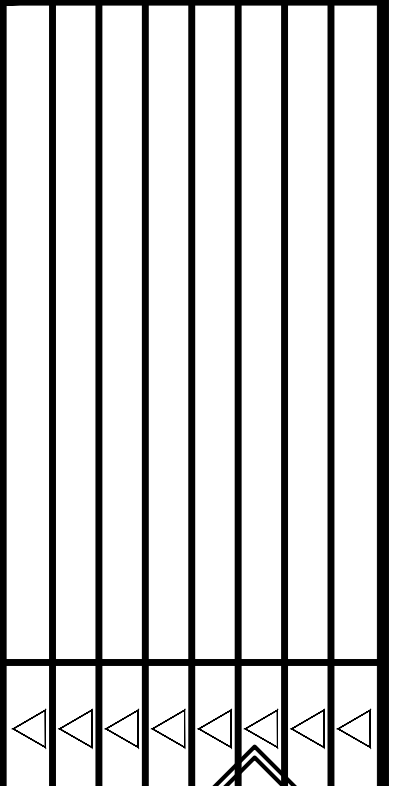
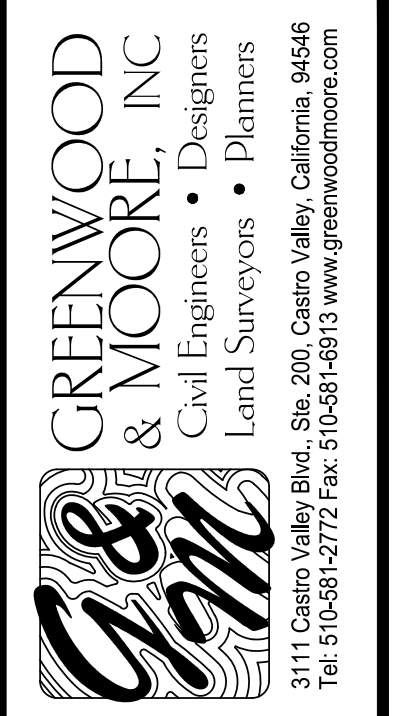
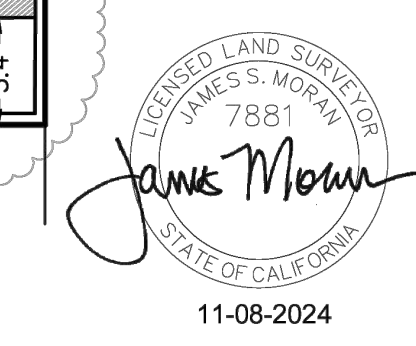
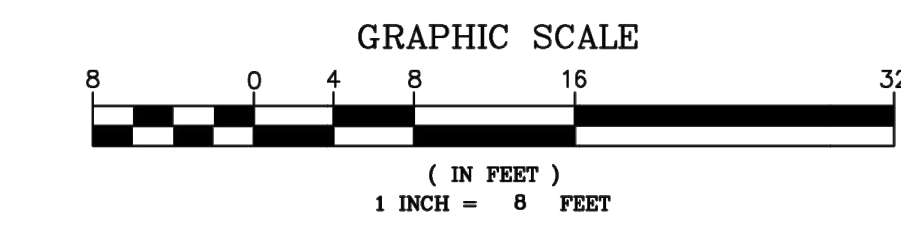
**GENERAL NOTES:**  
 DIMENSIONS ARE IN FEET AND DECIMAL FEET.  
 DIMENSIONS SHOWN FROM BUILDINGS TO PROPERTY LINES ARE MEASURED AT BUILDING CORNERS FROM THE EXTERIOR BUILDING FACE PERPENDICULAR TO THE PROPERTY LINE.  
 ALL EASEMENTS AFFECTING THIS PROPERTY REFERENCED IN CHICAGO TITLE COMPANY PRELIMINARY REPORT, ORDER NUMBER 60605516-606-TEO-JM, DATED NOVEMBER 17, 2023 ARE SHOWN HEREON.  
 CHICAGO TITLE COMPANY AMENDED PRELIMINARY REPORT, ORDER NUMBER 60605515-606-TEO-JM, DATED SEPTEMBER 4, 2024 DOES NOT REFERENCE ANY EASEMENTS AFFECTING THIS PROPERTY.  
 APN: 055-1875-029-00 - 2455 TELEGRAPH AVENUE  
 055-1875-030-01 - 2506 HASTE STREET  
 PROPERTY AREA: 7,590± SQUARE FEET - 2455 TELEGRAPH AVENUE  
 5,511± SQUARE FEET - 2506 HASTE STREET  
 DATE OF FIELD SURVEY: OCTOBER 22, 2024  
**BASIS OF BEARINGS:**  
 THE MONUMENT LINE IN DANA STREET WAS TAKEN AS NORTH 09°30'00" WEST AS SHOWN ON PARCEL MAP 11017 (346 PM 100).  
**BENCHMARK:**  
 ELEVATIONS ARE BASED ON CITY OF BERKELEY DATUM. THE PIN MONUMENT AT THE INTERSECTION OF TELEGRAPH AVENUE AND DWIGHT WAY, DESIGNATED "B0346" WAS TAKEN AS ELEVATION = 232.20 FEET PER CORNER RECORD 10923 (105 CR 24).  
**UTILITY LINE NOTE:**  
 UNDERGROUND UTILITY LOCATIONS WERE MAPPED BASED UPON STRUCTURES FOUND IN THE FIELD AND SHOULD BE CONSIDERED APPROXIMATE.

**BOUNDARY AND TOPOGRAPHIC SURVEY**  
 A PORTION OF LOT 1, BLOCK 7, COLLEGE HOMESTEAD ASSOCIATION (T M 799)  
 LOCATED AT 2455 TELEGRAPH AVENUE & 2506 HASTE STREET  
 CITY OF BERKELEY, COUNTY OF ALAMEDA, CALIFORNIA

NOVEMBER 8, 2024 SCALE: 1" = 8'

**MORAN ENGINEERING, INC.**  
 CIVIL ENGINEERS \ LAND SURVEYORS  
 1930 SHATTUCK AVENUE, SUITE A  
 BERKELEY, CALIFORNIA 94704  
 (510) 848-1930

F.B. NO. 1977 TELEGRAPH-TOPO.DWG JOB NO. 24-11335



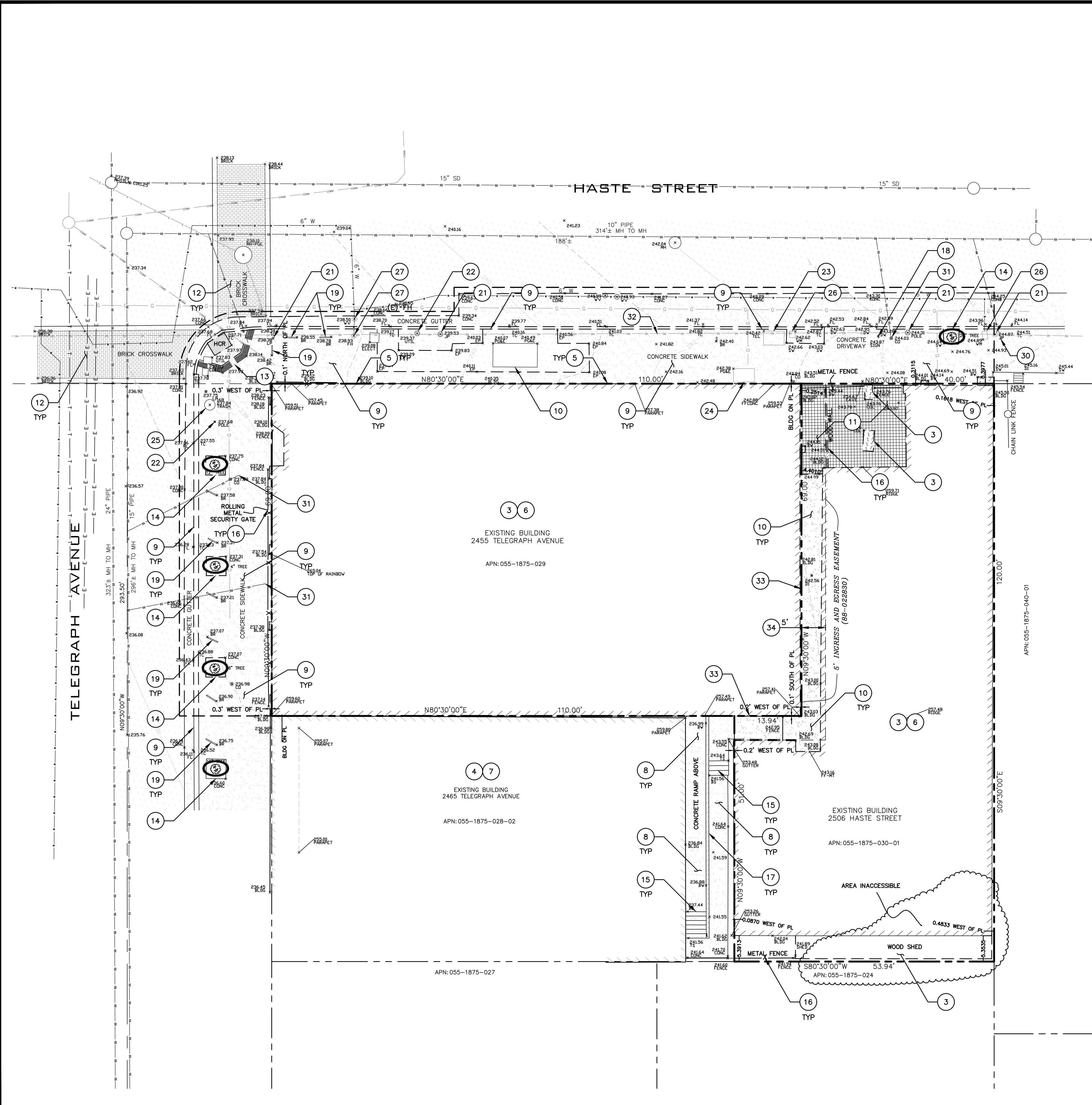
**IMPROVEMENT PLANS**  
 2455 TELEGRAPH AVE  
 BERKELEY, CA 94704  
 APN: 55-1875-29 & 55-1875-30-1

**TOPOGRAPHIC SURVEY**  
 BY: (MORAN ENGINEERING INC.)

CHECKED BY:	BD
DRAWN BY:	TRL
SCALE:	1"=10'
DATE:	11/13/2025
PROJECT NO.:	2024.080
PHASE NO.:	XX
SHEET NO.:	C1.0

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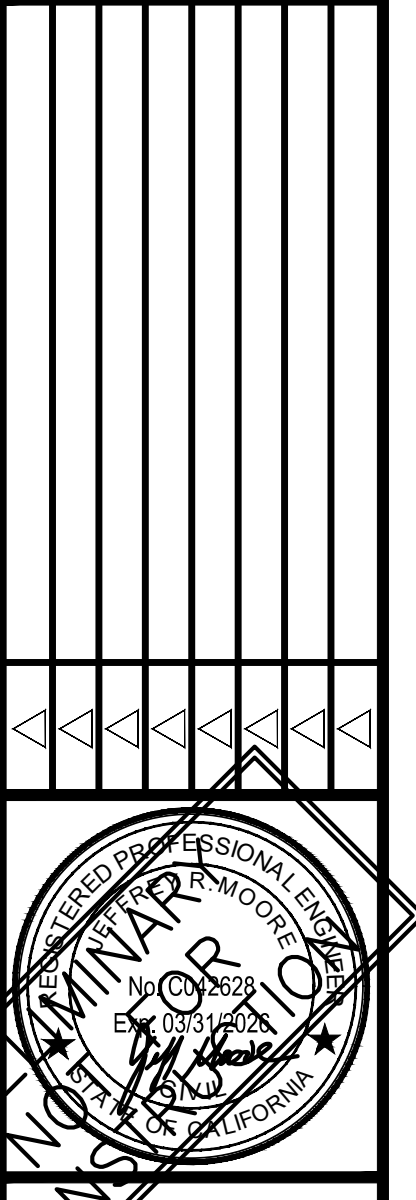
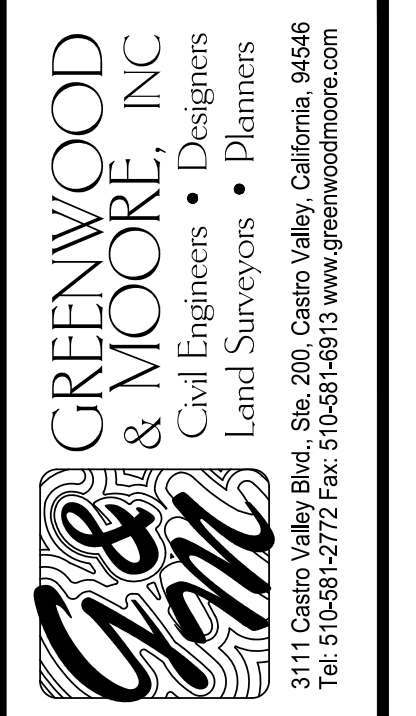


**KEYNOTES: #**

1. SAWCUT LINE
2. LIMIT OF REMOVAL
3. (E) BUILDING TO BE DEMOLISHED
4. (E) BUILDING TO REMAIN
5. (E) HISTORIC MURAL ON NORTH WALL OF (E) BUILDING TO REMAIN, REFER TO ARCHITECTURAL PLANS FOR ADDITIONAL INFORMATION
6. USE CAUTION REMOVING BUILDING/FOUNDATION ADJACENT TO EXISTING BUILDING ON ADJACENT PROPERTY. PRIOR TO REMOVAL OF EXISTING FOUNDATION, CONTRACTOR TO VERIFY DEPTH AND LOCATION OF EXISTING FOUNDATION TO DETERMINE WHETHER THE REMOVAL OF THE FOUNDATION WILL IMPACT THE FOUNDATION OF EXISTING BUILDING ON ADJACENT PROPERTY. CONSULT STRUCTURAL ENGINEER TO DETERMINE IMPACT, IF ANY.
7. CONTRACTOR TO PROTECT EXISTING BUILDINGS ON ADJACENT PROPERTY DURING DEMOLITION OF EXISTING BUILDING.
8. (E) CONCRETE WALKWAY TO REMAIN
9. REMOVE (E) SIDEWALK, CURB, & GUTTER
10. (E) CONCRETE/ASPHALT TO BE REMOVED
11. (E) BRICK SURFACING TO BE REMOVED
12. (E) BRICK CROSSWALK TO REMAIN
13. (E) CURB RAMP TO BE REMOVED
14. (E) TREE WELL/PLANTER AREA TO BE REMAIN AND BE PROTECTED DURING CONSTRUCTION
15. (E) CONCRETE STAIRCASE TO BE REMAIN
16. (E) METAL FENCE TO BE REMOVED
17. (E) WALL TO REMAIN
18. (E) SIGN TO REMAIN
19. (E) BIKE RACK TO BE REMOVED AND/OR RELOCATED
20. (E) OVERHEAD UTILITY LINE TO BE REMOVED PER PG&E STANDARDS
21. (E) JOINT POLE AND ASSOCIATED OVERHEAD UTILITY LINE TO REMAIN
22. (E) LIGHTPOLE TO REMAIN
23. (E) ELECTRIC AND/OR COMMUNICATION UTILITY BOX TO REMAIN
24. (E) UTILITY VAULT TO REMAIN
25. (E) TRASH CAN TO REMAIN.
26. COORDINATE REMOVAL/PRESERVATION OF (E) WATER METERS/SERVICES WITH OWNER & EBMUD
27. (E) FIRE HYDRANT AND ASSOCIATED WATER UTILITY BOX TO REMAIN
28. PG&E TO REMOVE (E) GAS METER AND GAS LATERAL PRIOR TO DEMOLITION OF THE BUILDING. CONTRACTOR TO VERIFY LOCATION IN FIELD. CAP & ABANDON PER PG&E STANDARDS & REQUIREMENTS
29. (E) SANITARY SEWER STRUCTURE AND ASSOCIATED UTILITY LINE TO REMAIN
30. (E) ABANDONED SEWER LATERAL TO REMAIN

31. ABANDON (E) SEWER LATERAL PER CITY OF BERKELEY REQUIREMENTS. FOR BUILDING DEMOLITION AND LATERAL ABANDONMENT: WHEN A BUILDING IS TO BE DEMOLISHED AND THE EXISTING LATERAL IS NOT TO BE RE-USED, THE LATERAL SEWER SHALL BE DUG AND EXPOSED WHERE IT ENTERS THE MAIN.
  - A. IF THE LATERAL ENTERS THE MAIN BY MEANS OF A FACTORY MANUFACTURED WYE OR TEE BRANCH, AND IF THE MAIN AND WYE OR TEE BRANCH ARE ALL IN GOOD, UNDAMAGED CONDITION, THE LATERAL SHALL BE DISCONNECTED AND THE BRANCH SHALL BE PLUGGED WITH AN EXPANDABLE NEOPRENE RUBBER PLUG AT THE MAIN. THE BRANCH PLUG SHALL BE ENCLOSED WITH A MINIMUM THICKNESS OF 6 INCHES OF 6 SACK, 3/4" SIZE AGGREGATE PORTLAND CEMENT CONCRETE. THE WYE BRANCH WITH RUBBER PLUG MUST BE INSPECTED AND APPROVED BY AN ENGINEERING INSPECTOR PRIOR TO ENCLOSURE WITH CONCRETE AND BACKFILL OF THE TRENCH.
  - B. IF THE LATERAL ENTERS THE MAIN BY ANY METHOD OTHER THAN BY A FACTORY WYE OR TEE BRANCH, OR IF THE EXISTING MAIN, WYE OR TEE BRANCH IS DAMAGED IN ANY WAY, THE SECTION OF MAIN CONTAINING THE LATERAL ENTRY OPENING SHALL BE REMOVED AND REPLACED WITH A NEW SECTION OF PIPE OF THE SAME DIAMETER AS THE EXISTING MAIN. AN ENGINEERING INSPECTOR MUST INSPECT THE NEW MAIN SECTION BEFORE BACKFILL.
  - C. THE ABANDONED LATERAL PIPE SHALL BE FILLED WITH SAND AND JETTIED TO PREVENT THE PIPE FROM BECOMING A HOME FOR RODENTS OR OTHER DISEASE VECTORS.
  - D. REMOVE (E) CLEANOUT FRAME & COVER.
32. (E) OVERHEAD UTILITIES TO BE RELOCATED UNDERGROUND.
33. (E) PROPERTY LINE BETWEEN 2 PROPERTIES TO BE REMOVED COMBINING THE 2 PROPERTIES INTO A PROPERTY.
34. (E) ACCESS EASEMENT TO BE RELOCATED. SEE SHEET C2.0. FOR MORE INFORMATION.

**UTILITY NOTE:**  
 CONTRACTOR TO POTHOLE AND VERIFY LOCATION AND DEPTH OF ALL EXISTING UTILITIES PRIOR TO START OF CONSTRUCTION

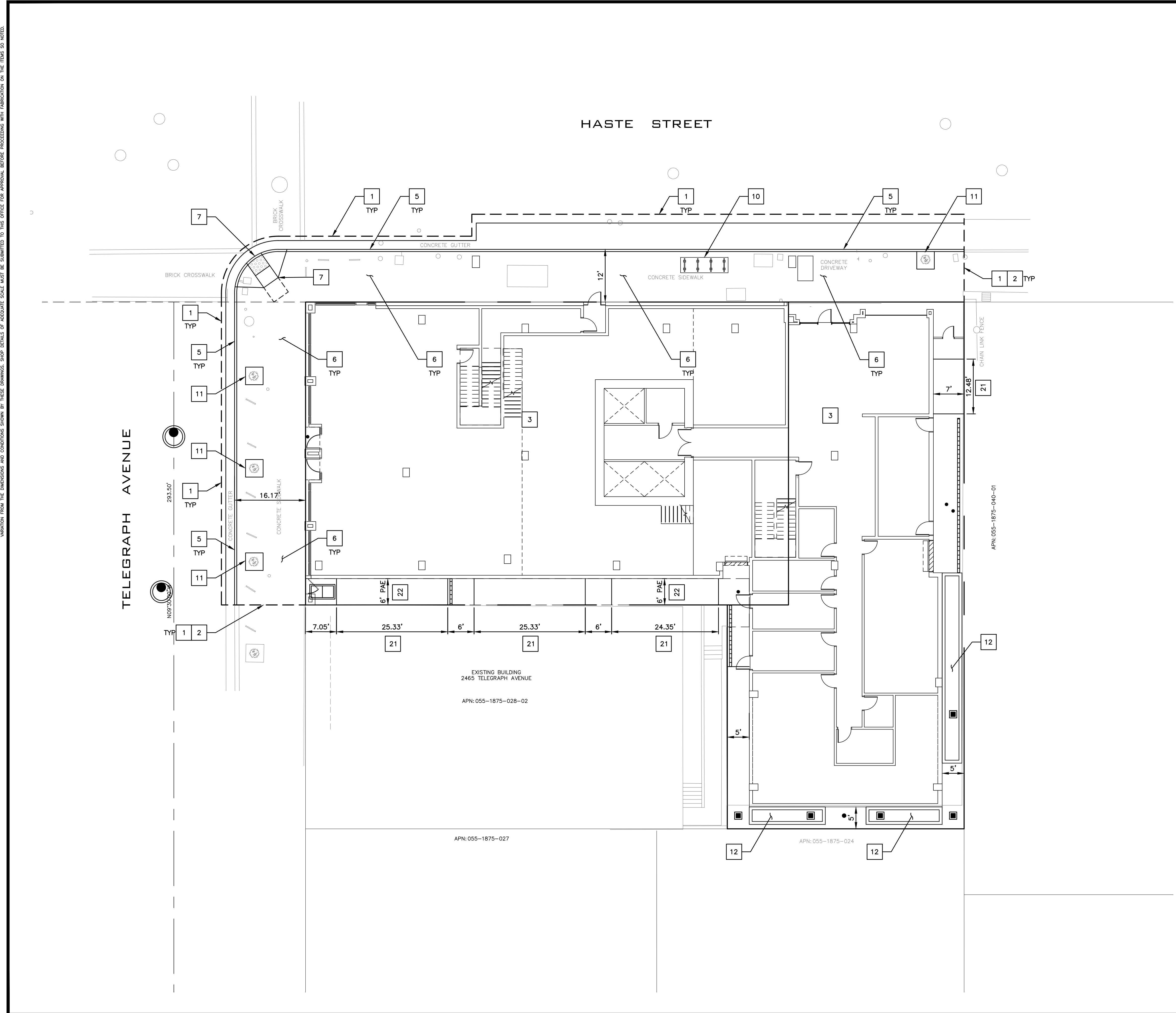


**IMPROVEMENT PLANS**  
 2455 TELEGRAPH AVE  
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 APN: 55-1875-29 & 55-1875-30-1

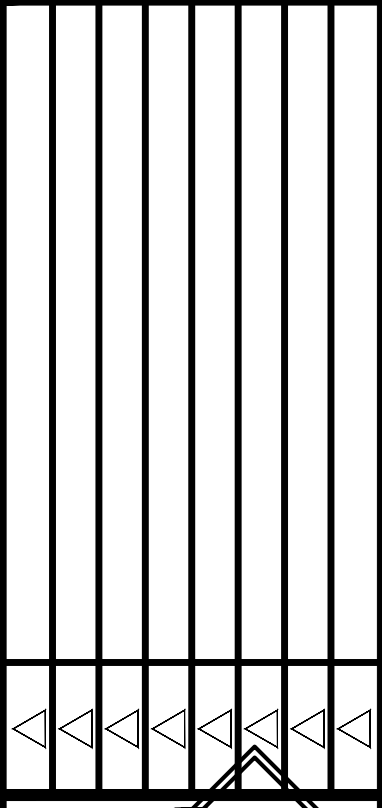
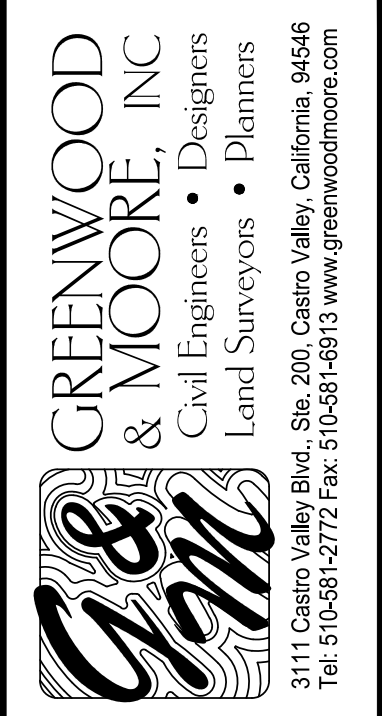
**DEMOLITION PLAN**

CHECKED BY:	BD
DRAWN BY:	TRL
SCALE:	1"=10'
DATE:	11/13/2025
PROJECT NO.:	2024.080
PHASE NO.:	XX
SHEET NO.:	C1.1

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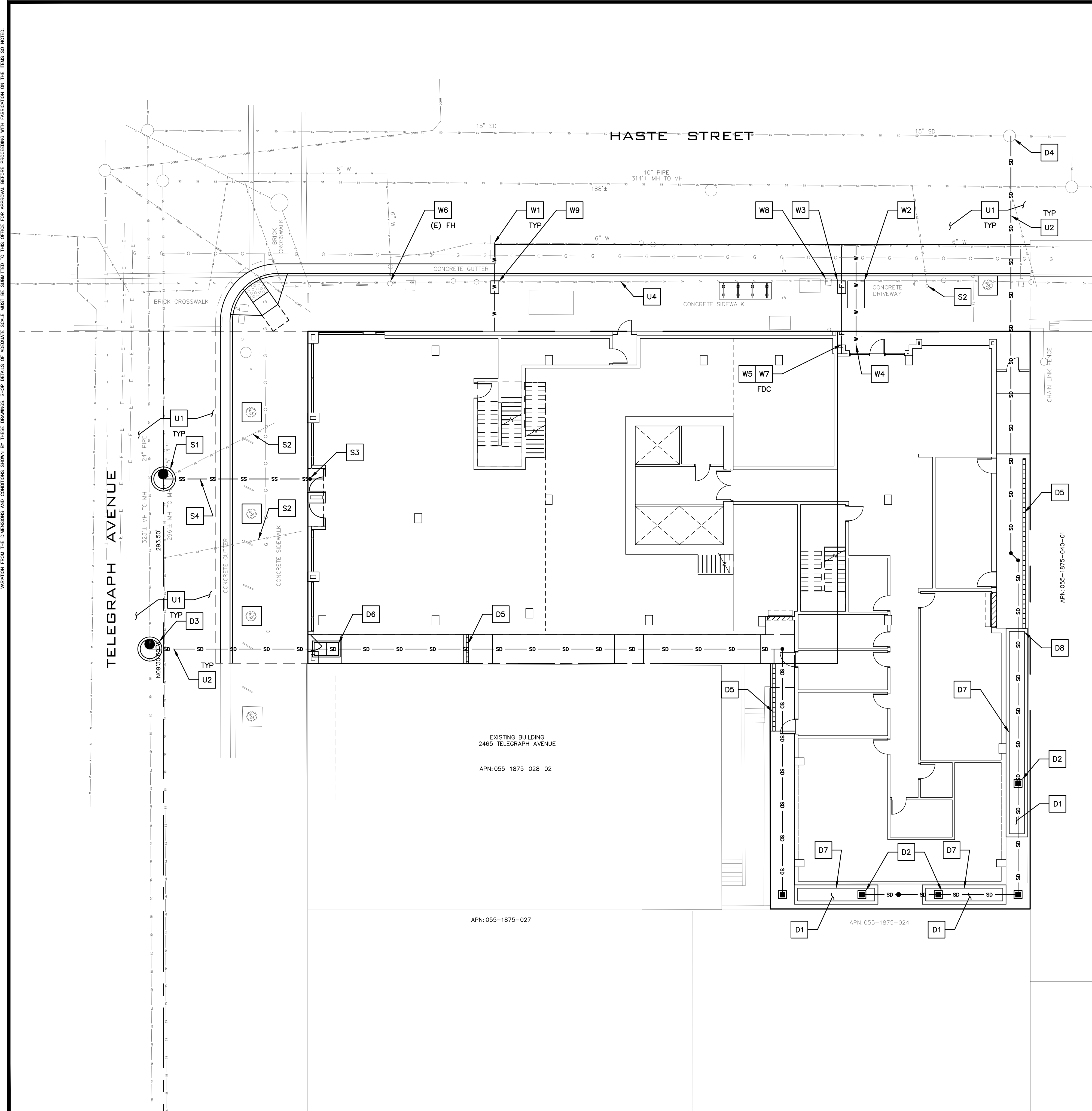
- SITE KEYNOTES:** #
1. SAWCUT LINE. CONFORM TO (E) AC
  2. CONFORM TO EXISTING AT SAWCUT LINE
  3. (N) MULTI-STORY MIXED-USE BUILDING, SEE ARCHITECTURAL PLANS FOR ADDITIONAL INFORMATION
  4. (E) BUILDING TO REMAIN
  5. (N) CONCRETE CURB & GUTTER PER CITY OF BERKELEY STANDARD DETAIL 8145.
  6. (N) CONCRETE SIDEWALK PER CITY BERKELEY STANDARD DETAIL 8153
  7. (N) ADA CURB RAMP PER CALTRANS STANDARDS
  8. (N) CONCRETE WALKWAY
  9. (N) AC PAVING. MATCH (E) PAVEMENT SECTION OR AS DIRECTED BY CITY ENGINEER/INSPECTOR.
  10. (N) BIKE RACK
  11. (N) TREE WELL
  12. FLOW THROUGH PLANTER
  13. (N) WATER METER
  14. TRANSFORMER/ELECTRICAL BOX
  15. (E) SIGN TO REMAIN
  16. (N) RETAINING WALL
  17. (E) ACCESSIBLE RAMP TO REMAIN
  18. (E) FIRE HYDRANT TO REMAIN
  19. (N) 6' DRIVEWAY PER CITY OF BERKELEY STANDARD DETAIL 8151 FOR TRASH CONTAINERS.
  20. (N) TREE WELL
  21. RAMP WITH HANDRAIL
  22. RELOCATED ACCESS EASEMENT



**IMPROVEMENT PLANS**  
 2455 TELEGRAPH AVE  
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 APN: 55-1875-29 & 55-1875-30-1

<b>SITE PLAN</b>
CHECKED BY: BD
DRAWN BY: TRL
SCALE: 1"=10'
DATE 11/13/2025
PROJECT NO. 2024.080
PHASE NO. XX
SHEET NO. C2.0

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**STORM DRAINAGE KEYNOTES D#**

1. FLOW THROUGH PLANTER
2. DRAIN INLET. GRATE TO BE 6" ABOVE FLOW THROUGH PLANTER FINISH GRADE
3. (N) STORM DRAIN MANHOLE ON (E) STORM DRAIN. FIELD VERIFY LOCATION AND ELEVATION.
4. CONNECT TO (E) SDMH
5. TRENCH DRAIN.
6. STORMWATER TREATMENT FILTER VAULT
7. DISCHARGE DOWNSPOUT TO FLOWTHROUGH PLANTER AT COBBLE DISSIPATOR.
8. DISCHARGE TRENCH DRAIN TO FLOWTHROUGH PLANTER AT COBBLE DISSIPATOR.

**SEWER KEYNOTES S#**

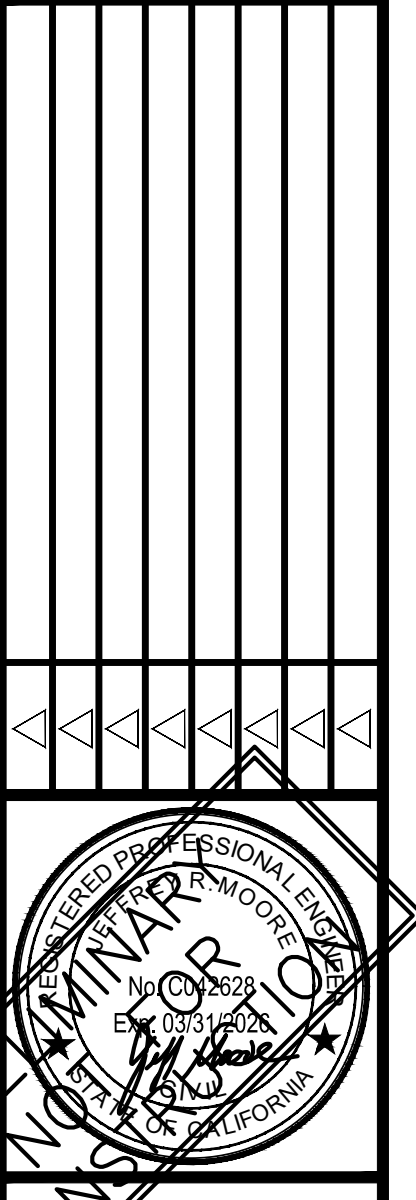
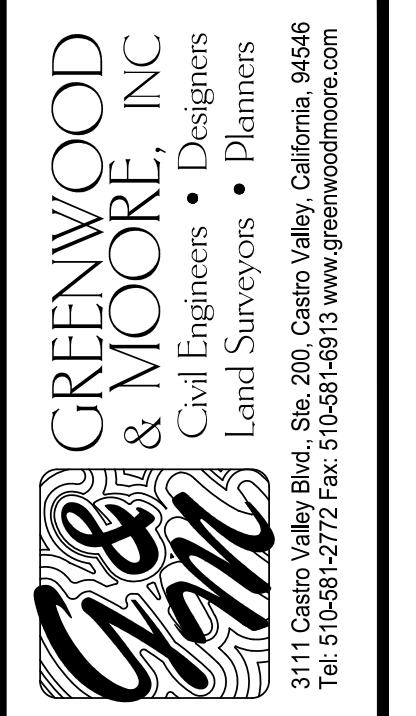
1. SS MANHOLE PER CITY OF BERKELEY STANDARD DETAIL 7895. VERIFY EXISTING SEWER SIZE AND INVERT ELEVATION IN FIELD.
2. ABANDON (E) SEWER LATERAL. FOR BUILDING DEMOLITION AND LATERAL ABANDONMENT: WHEN A BUILDING IS TO BE DEMOLISHED AND THE EXISTING LATERAL IS NOT TO BE RE-USED, THE LATERAL SEWER SHALL BE DUG AND EXPOSED WHERE IT ENTERS THE MAIN.
  - A. IF THE LATERAL ENTERS THE MAIN BY MEANS OF A FACTORY MANUFACTURED WYE OR TEE BRANCH, AND IF THE MAIN AND WYE OR TEE BRANCH ARE ALL IN GOOD, UNDAMAGED CONDITION, THE LATERAL SHALL BE DISCONNECTED AND THE BRANCH SHALL BE PLUGGED WITH AN EXPANDABLE NEOPRENE RUBBER PLUG AT THE MAIN. THE BRANCH PLUG SHALL BE SHALL BE ENCLOSED WITH A MINIMUM THICKNESS OF 6 INCHES OF 6 SACK, 3/4" SIZE AGGREGATE PORTLAND CEMENT CONCRETE. THE WYE BRANCH WITH RUBBER PLUG MUST BE INSPECTED AND APPROVED BY AN ENGINEERING INSPECTOR PRIOR TO ENCLOSURE WITH CONCRETE AND BACKFILL OF THE TRENCH.
  - B. IF THE LATERAL ENTERS THE MAIN BY ANY METHOD OTHER THAN BY A FACTORY WYE OR TEE BRANCH, OR IF THE EXISTING MAIN, WYE OR TEE BRANCH IS DAMAGED IN ANY WAY, THE SECTION OF MAIN CONTAINING THE LATERAL ENTRY OPENING SHALL BE REMOVED AND REPLACED WITH A NEW SECTION OF PIPE OF THE SAME DIAMETER AS THE EXISTING MAIN. AN ENGINEERING INSPECTOR MUST INSPECT THE NEW MAIN SECTION BEFORE BACKFILL.
  - C. THE ABANDONED LATERAL PIPE SHALL BE FILLED WITH SAND AND JETTED TO PREVENT THE PIPE FROM BECOMING A HOME FOR RODENTS OR OTHER DISEASE VECTORS.
  - D. REMOVE (E) CLEANOUT FRAME & COVER.
3. SEWER TO BUILDING. VERIFY LOCATION, SIZE AND ELEVATION WITH PLUMBING PLANS
4. 8" HDPE SDR 17 SS S=0.01 MINIMUM SLOPE

**WATER KEYNOTES W#**

1. CONNECT TO EXISTING WATER LINE PER EBMUD STANDARDS AND REQUIREMENTS
2. RESIDENTIAL APARTMENT DOMESTIC WATER METER PER EBMUD STANDARDS AND REQUIREMENTS. VERIFY METER SIZE WITH EBMUD AND PLUMBING PLANS.
3. WATER METER AND CHECK VALVE FOR FIRE SERVICE PER EBMUD STANDARDS AND REQUIREMENTS.
4. WATER SERVICE TO APARTMENT BUILDING. VERIFY SIZE AND LOCATION WITH PLUMBING PLANS. PROVIDE BACKFLOW DEVICE AT BUILDING PER EBMUD STANDARDS AND REQUIREMENTS.
5. FIRE SERVICE TO BUILDING. SEE FIRE SERVICE PLANS BY OTHERS FOR MORE INFORMATION. PROVIDE BACKFLOW DEVICE AT BUILDING PER EBMUD STANDARDS AND REQUIREMENTS.
6. (E) FIRE HYDRANT
7. FIRE DEPARTMENT CONNECTION. SEE PLANS BY OTHERS.
  - 7.1. THE FDC SHALL BE INSTALLED NO HIGHER THAN 3- FEET FROM FINISHED GRADE, AND SHALL BE LOCATED SO THAT FIRE APPARATUS AND HOSE CONNECTED TO SUPPLY THE SYSTEM WILL NOT OBSTRUCT ACCESS TO THE BUILDINGS FOR OTHER FIRE APPARATUS.
  - 7.2. THE FDC SUPPLYING WATER TO THE STANDPIPE SYSTEM MUST CONSIST OF A THREE (3) 2'-1/2"-INCH INLET CONNECTION AND ONE (1) 5"-INCH STORZ CONNECTION WITH A BUILT-IN DEBRIS SCREEN.
8. REMOVE (E) WATER METER. CAP AND ABANDON (E) WATER LATERAL PER EBMUD STANDARDS (BY EBMUD)
9. COMMERCIAL WATER METER PER EBMUD STANDARDS AND REQUIREMENTS. VERIFY METER SIZE WITH EBMUD AND PLUMBING PLANS.

**UTILITY KEYNOTES U#**

1. CONTRACTOR FIELD LOCATE (E) UTILITIES. NOTIFY ENGINEER OF ANY CONFLICTS WITH (E) UTILITIES.
2. ALL TRENCHING IN THE CITY RIGHT OF WAY TO BE PER CITY OF BERKELEY STANDARD DETAIL 8136.
3. REMOVE (E) JOINT POLE AND UNDERGROUND EXISTING OVERHEAD UTILITIES (BY OTHERS)
4. (E) OVERHEAD LINES TO BE RELOCATED UNDERGROUND.



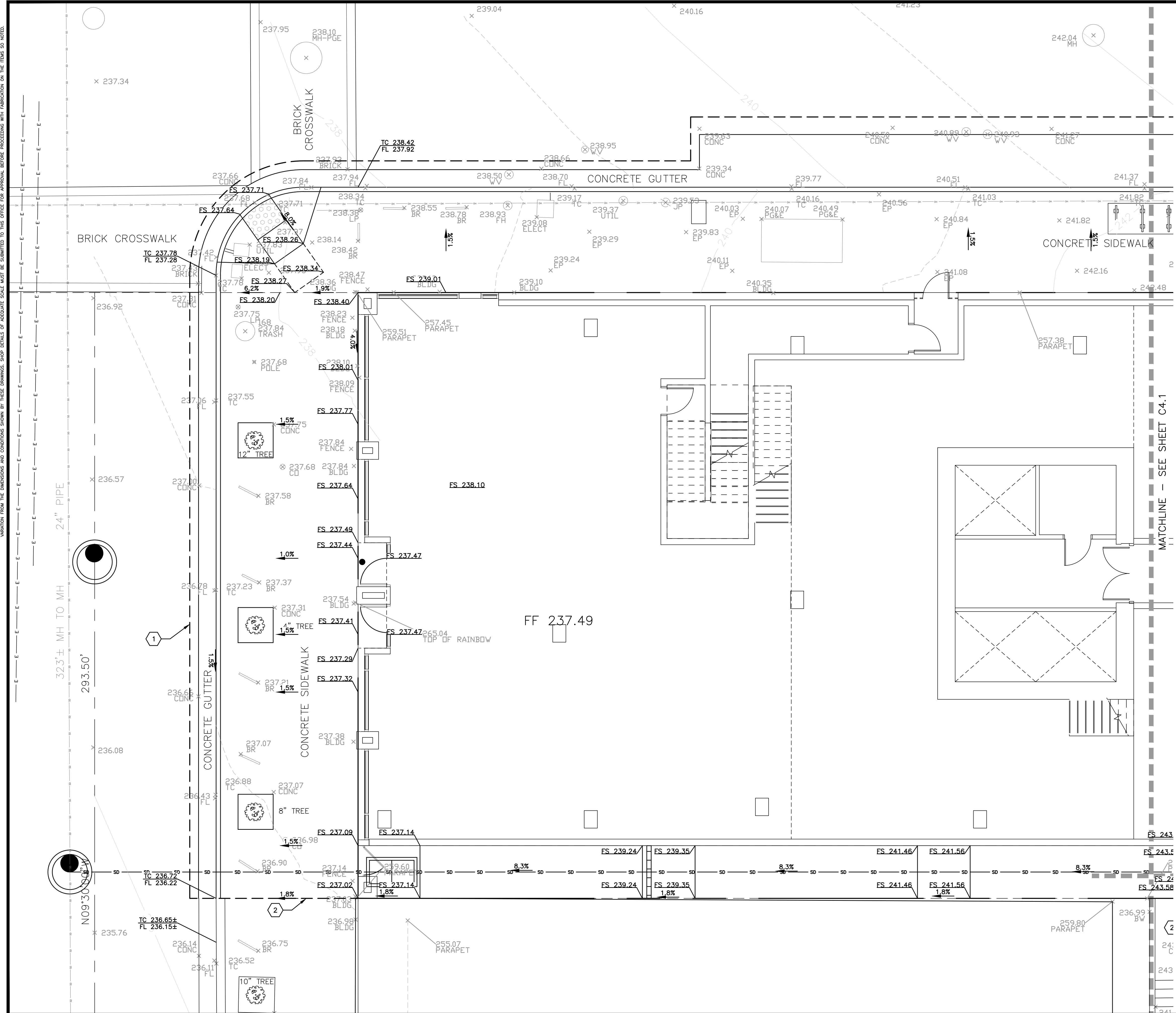
**IMPROVEMENT PLANS**  
 2455 TELEGRAPH AVE  
 BERKELEY, CA 94704  
 APN: 55-1875-29 & 55-1875-30-1

**UTILITY PLAN**

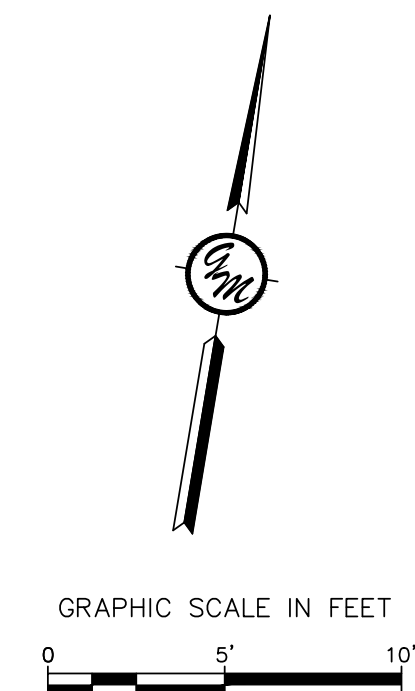
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 DATE: 11/13/2025  
 PROJECT NO.: 2024.080  
 PHASE NO.: XX  
 SHEET NO.:

**C3.0**

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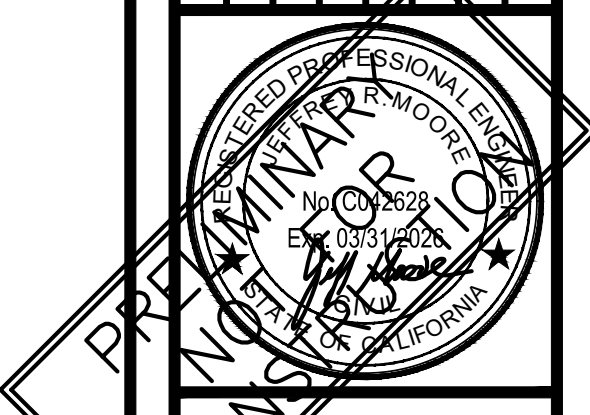


- GRADING KEYNOTES:**
1. SAWCUT LINE. CONFORM TO (E) AC
  2. CONFORM TO (E) ELEVATION
  3. FLOW THROUGH PLANTER



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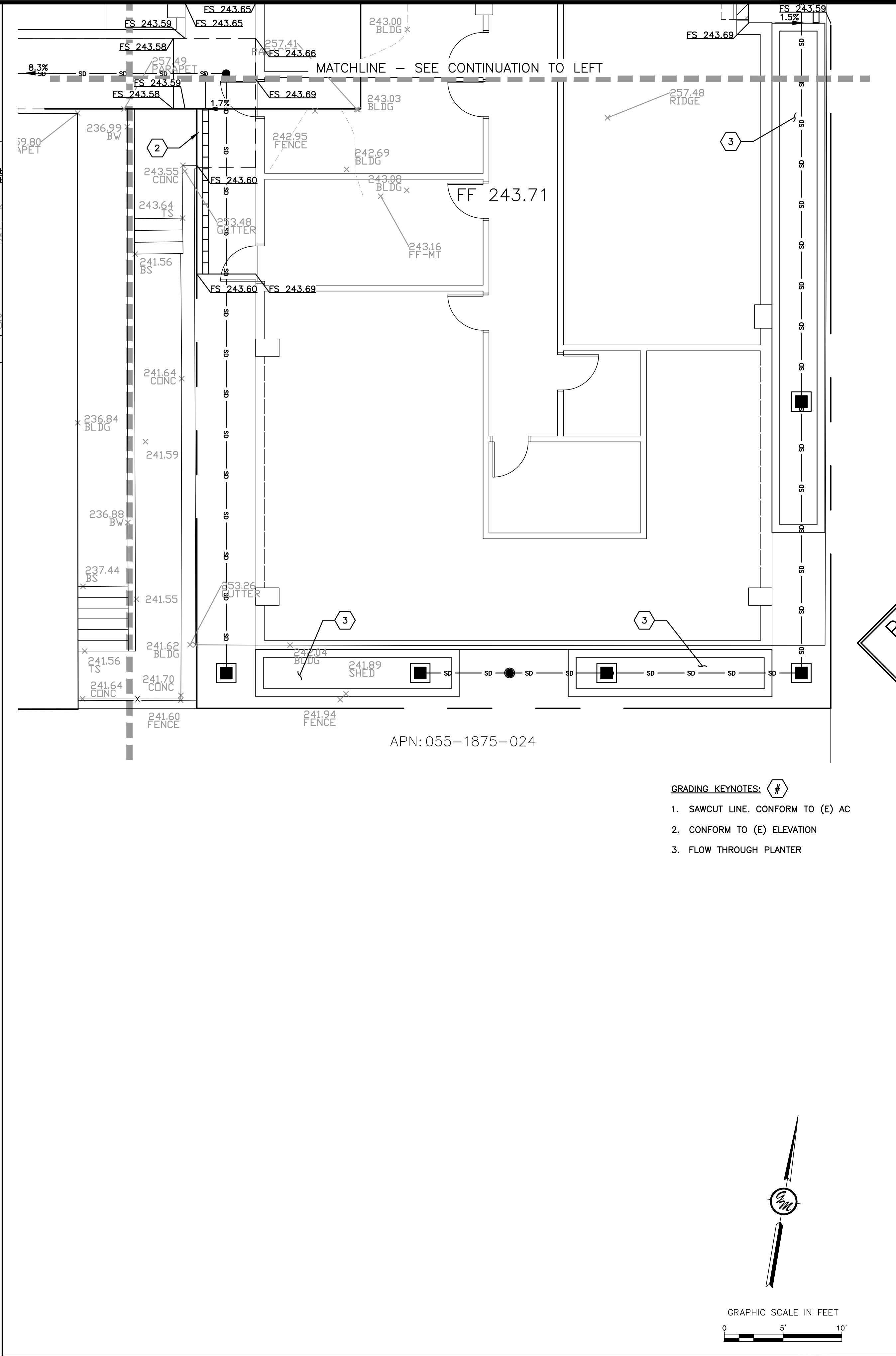
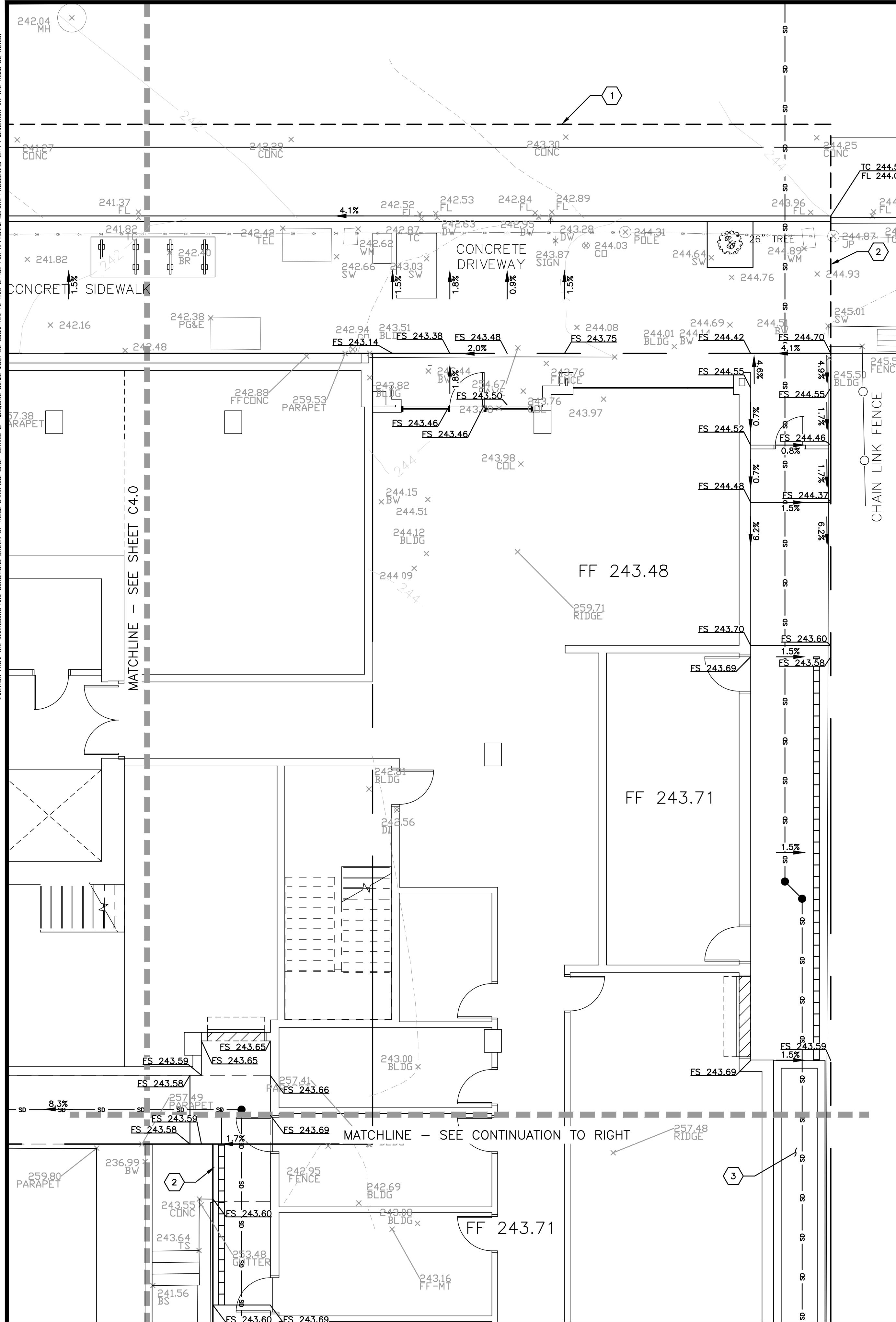
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 BERKELEY, CA 94704  
 APN: 55-1875-29 & 55-1875-30-1

**GRADING PLAN**

CHECKED BY: BD  
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 SCALE: 1"=5'  
 DATE: 11/13/2025  
 PROJECT NO.: 2024.080  
 PHASE NO.: XX  
 SHEET NO.:

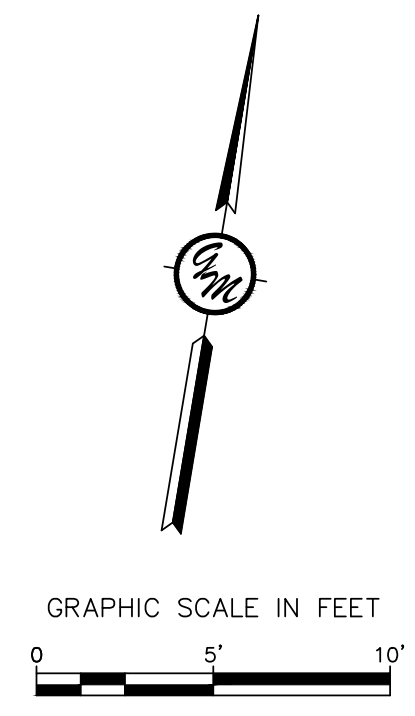
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APN: 055-1875-024

- GRADING KEYNOTES: #
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  2. CONFORM TO (E) ELEVATION
  3. FLOW THROUGH PLANTER



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**IMPROVEMENT PLANS**  
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 BERKELEY, CA 94704  
 APN: 55-1875-29 & 55-1875-30-1

**GRADING PLAN**

CHECKED BY:	BD
DRAWN BY:	TRL
SCALE:	1"=5'
DATE:	11/13/2025
PROJECT NO.:	2024.080
PHASE NO.:	XX
SHEET NO.:	C4.1

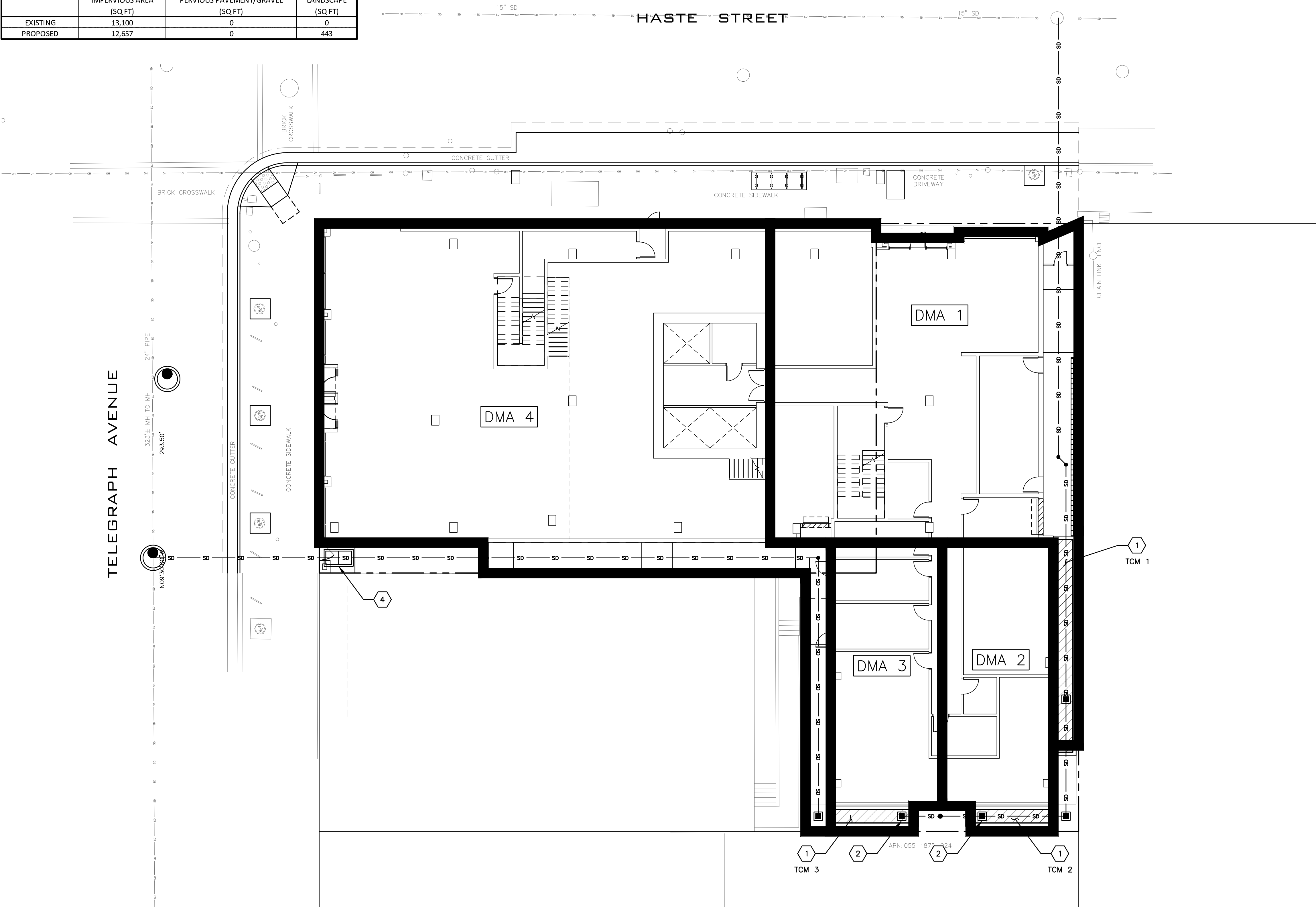
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DRAINAGE MANAGEMENT AREA (DMA)	TREATMENT CONTROL MEASURE (TCM)	a	b	c	d	e	f	TREATMENT AREA PROVIDED (SF)	DEPTH OF PONDING (INCHES)	TREATMENT TYPE	SIZING METHOD
1	2	3,955	133	0	133	3,822	130	133	6	FLOW-THROUGH PLANTER	COMBO CALC*
2	2	1,224	43	0	43	1,181	40	43	6	FLOW-THROUGH PLANTER	COMBO CALC*
3	2	1,224	43	0	43	1,181	40	43	6	FLOW-THROUGH PLANTER	COMBO CALC*

\*REQUIRED TREATMENT AREA WAS DETERMINED USING ALAMEDA COUNTY C3 COMBINATION FLOW AND VOLUME METHOD FOR LID SIZING

DRAINAGE MANAGEMENT AREA (DMA)	TREATMENT CONTROL MEASURE (TCM)	a	b	c	d	e	f	PROVIDED TREATMENT VAULT (CFS)	TREATMENT TYPE	SIZING METHOD
4	1	6,278	181	0	181	6,097	0.0253	0.0279	FILTER VAULT	FLOW BASED*

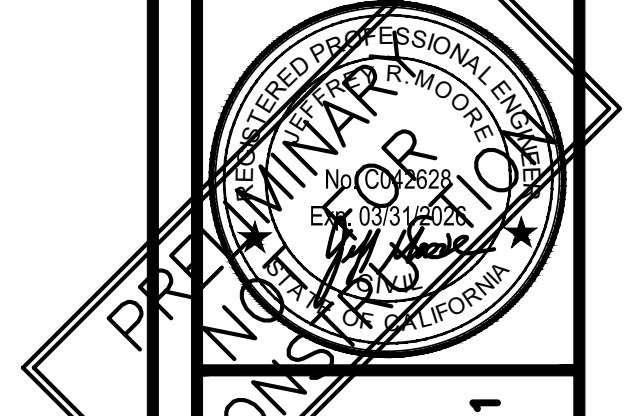
	IMPERVIOUS AREA (SQ. FT)	PERVIOUS PAVEMENT/GRAVEL (SQ. FT)	LANDSCAPE (SQ. FT)
EXISTING	13,100	0	0
PROPOSED	12,657	0	443



- SWCP KEYNOTES:**
1. FLOWTHROUGH PLANTER
  2. DRAIN INLET GRATE ELEVATION TO BE 6" ABOVE FLOW THROUGH PLANTER ELEVATION.
  3. DISCHARGE ROOF DOWNSPOUT TO FLOWTHROUGH PLANTER AT COBBLE DISSIPATOR.
  4. FILTER VAULT
- ABBREVIATIONS**
- DMA - DRAINAGE MANAGEMENT AREA  
 TCM - TREATMENT CONTROL MEASURE

- LEGEND**
- DMA BOUNDARY
  - ▨ FLOW THROUGH PLANTER

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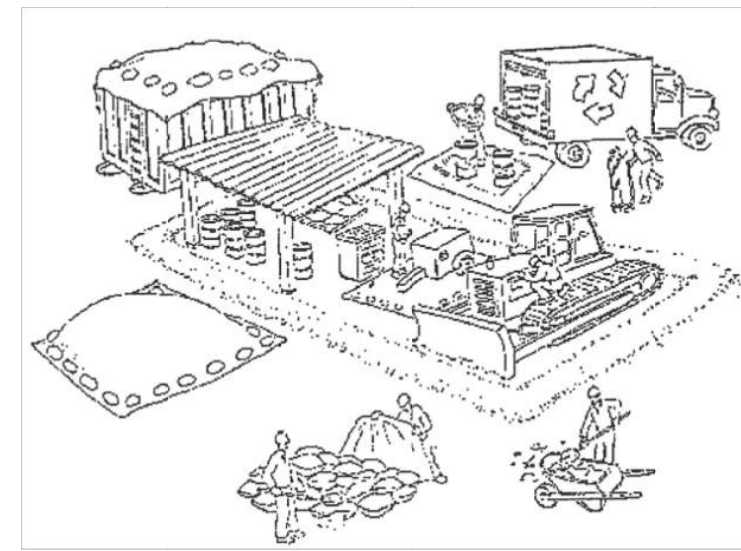
**IMPROVEMENT PLANS**  
 2455 TELEGRAPH AVE  
 BERKELEY, CA 94704  
 APN: 55-1875-29 & 55-1875-30-1

**STORMWATER CONTROL PLAN**

CHECKED BY: BD  
 DRAWN BY: TRL  
 SCALE: 1"=10'  
 DATE: 11/13/2025  
 PROJECT NO: 2024.080  
 PHASE NO: XX  
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# City of Berkeley's Pollution Prevention - It's Part of the Plan



## Make sure your crews and subs do the job right!

Runoff from streets and other paved areas is a major source of pollution and damage to creeks and the San Francisco Bay. Construction activities can directly affect the health of creeks and the Bay unless contractors and crews plan ahead to keep dirt, debris, and other construction waste away from storm drains and local creeks. Following these guidelines and the project specifications will ensure your compliance with City of Berkeley requirements.

### Materials storage & spill cleanup

#### Non-hazardous materials management

- Sand, dirt, and similar materials must be stored at least 10 feet (3 meters) from catch basins. All construction material must be covered with a tarp and contained with a perimeter control during wet weather or when rain is forecasted or when not actively being used within 14 days.
- Use (but don't overuse) reclaimed water for dust control as needed.
- Sweep or vacuum streets and other paved areas daily. Do not wash down streets or work areas with water!
- Recycle all asphalt, concrete, and aggregate base material from demolition activities. Comply with City of Berkeley Ordinances for recycling construction materials, wood, gypsum board, pipe, etc.
- Check dumpsters regularly for leaks and to make sure they are not overfilled. Repair or replace leaking dumpsters promptly.
- Cover all dumpsters with a tarp at the end of every work day or during wet weather.

#### Hazardous materials management

- Label all hazardous materials and hazardous wastes (such as pesticides, paints, thinners, solvents, fuel, oil, and antifreeze) in accordance with city, county, state, and federal regulations.
- Store hazardous materials and wastes in water tight containers, store in appropriate secondary containment, and cover them at the end of every work day or during wet weather or when rain is forecasted.
- Follow manufacturer's application instructions for hazardous materials and be careful not to use more than necessary. Do not apply chemicals outdoors when rain is forecasted within 24 hours.
- Be sure to arrange for appropriate disposal of all hazardous wastes.

#### Spill prevention and control

- Keep a stockpile of spill cleanup materials (rags, absorbents, etc.) available at the construction site at all times.
- When spills or leaks occur, contain them immediately and be particularly careful to prevent leaks and spills from reaching the gutter, street, or storm drain. Never wash spilled material into a gutter, street, storm drain, or creek!
- Dispose of all containment and cleanup materials properly.
- Report any hazardous materials spills immediately! Dial 911 or the City of Berkeley's Public Works Department by dialing 311

#### Construction Entrances and Perimeter

- Establish and maintain effective perimeter controls and stabilize all construction entrances and exits to sufficiently control erosion and sediment discharges from site and tracking off site.
- Sweep or vacuum any street tracking immediately and secure sediment source to prevent further tracking.

### Vehicle and equipment maintenance & cleaning

- Inspect vehicles and equipment for leaks frequently. Use drip pans to catch leaks until repairs are made; repair leaks promptly.
- Fuel and maintain vehicles on site only in a bermed area or over a drip pan that is big enough to prevent runoff.
- If you must clean vehicles or equipment on site, clean with water only in a bermed area that will not allow rinse water to run into gutters, streets, storm drains, or creeks.
- Do not clean vehicles or equipment on-site using soaps, solvents, degreasers, steam cleaning equipment, etc.



### Earthwork & contaminated soils

- Keep excavated soil on the site where it will not collect in the street.
- Transfer to dump trucks should take place on the site, not in the street.
- Use fiber rolls, silt fences, or other control measures to minimize the flow of silt off the site.



- Earth moving activities are only allowed during dry weather by permit and as approved by the City Inspector in the Field.
- Mature vegetation is the best form of erosion control. Minimize disturbance to existing vegetation whenever possible.
- If you disturb a slope during construction, prevent erosion by securing the soil with erosion control fabric, or seed with fast-growing grasses as soon as possible. Place fiber rolls down-slope until soil is secure.

- If you suspect contamination (from site history, discoloration, odor, texture, abandoned underground tanks or pipes, or buried debris), call the Engineer for help in determining what should be done, and manage disposal of contaminated soil according to their instructions.

### Dewatering operations

- Effectively manage all run-on, all runoff within the site, and all runoff that discharges from the site. Run-on from off site shall be directed away from all disturbed areas or shall collectively be in compliance.
- Reuse water for dust control, irrigation, or another on-site purpose to the greatest extent possible.
- Be sure to notify and obtain approval from the Engineer before discharging water to a street, gutter, or storm drain. Filtration or diversion through a basin, tank, or sediment trap may be required.
- In areas of known contamination, testing is required prior to reuse or discharge of groundwater. Consult with the Engineer to determine what testing is required and how to interpret results. Contaminated groundwater must be treated or hauled off-site for proper disposal.

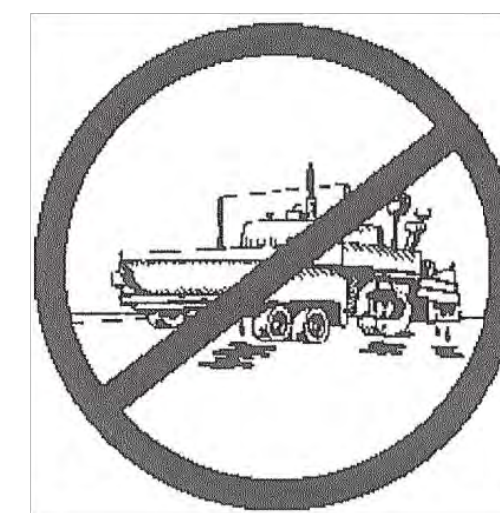


### Saw cutting

- Always completely cover or barricade storm drain inlets when saw cutting. Use filter fabric, catch basin inlet filters, or sand/gravel bags to keep slurry out of the storm drain system.
- Shovel, absorb, or vacuum saw-cut slurry and pick up all waste as soon as you are finished in one location or at the end of each work day (whichever is sooner!).
- If saw cut slurry enters a catch basin, clean it up immediately.

### Paving/asphalt work

- Always cover storm drain inlets and manholes when paving or applying seal coat, tack coat, slurry seal, or fog seal.
- Protect gutters, ditches, and drainage courses with sand/gravel bags, or earthen berms.
- Do not sweep or wash down excess sand from sand sealing into gutters, storm drains, or creeks. Collect sand and return it to the stockpile, or dispose of it as trash.
- Do not use water to wash down fresh asphalt concrete pavement.



### Concrete, grout, and mortar storage & waste disposal

- Store concrete, grout, and mortar under cover, on pallets, and away from drainage areas. These materials must never reach a storm drain.
- Wash out concrete equipment/trucks off-site or into contained washout areas that will not allow discharge of wash water onto the underlying soil or onto the surrounding areas.
- Collect the wash water from washing exposed aggregate concrete and remove it for appropriate disposal off site.



### Painting

- Never rinse paint brushes or materials in a gutter or street!
- Paint out excess water-based paint before rinsing brushes, rollers, or containers in a sink.
- Paint out excess oil-based paint before cleaning brushes in thinner.
- Filter paint thinners and solvents for reuse whenever possible. Dispose of oil-based paint sludge and unusable thinner as hazardous waste.



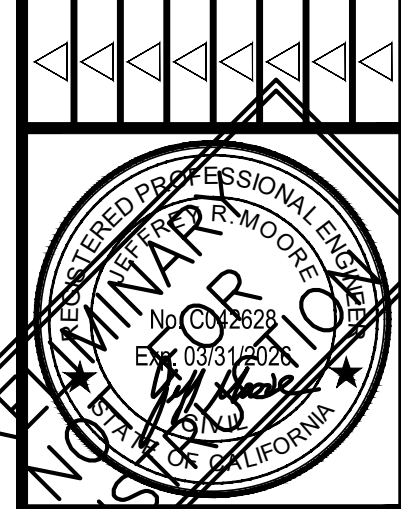
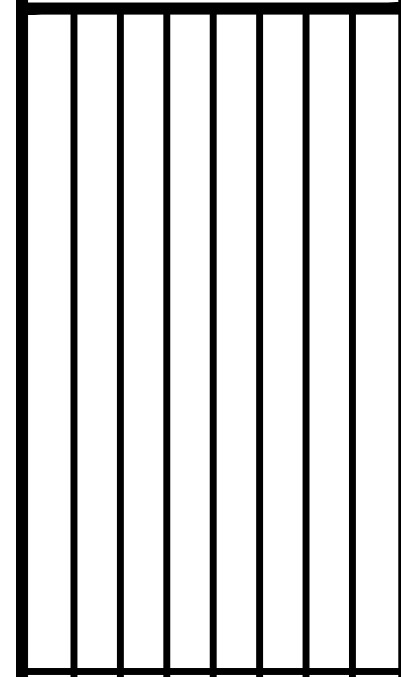
### Landscape Materials

- Contain, cover, and store on pallets all stockpiled landscape materials (mulch, compost, fertilizers, etc.) during wet weather or when rain is forecasted or when not actively being used within 14 days.
- Discontinue the application of any erodible landscape material within 2 days of forecasted rain and during wet weather.

Storm drain polluters may be liable for fines of \$10,000 or more per day!

For references and more detailed information:  
www.cleanwaterprogram.org  
www.cabmphandbooks.com

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IMPROVEMENT PLANS  
2455 TELEGRAPH AVE  
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APN: 55-1875-29 & 55-1875-30-1

CITY OF BERKELEY  
POLLUTION PREVENTION  
PLAN

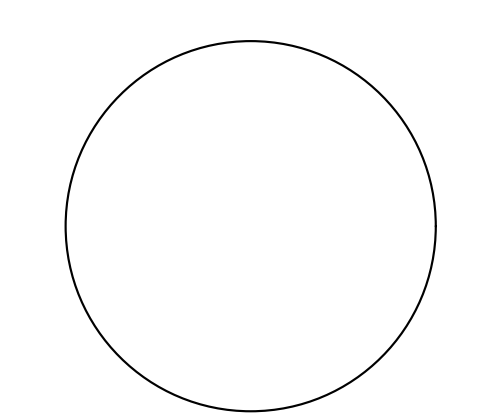
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PHASE NO.: XX  
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 DATE 11/17/25  
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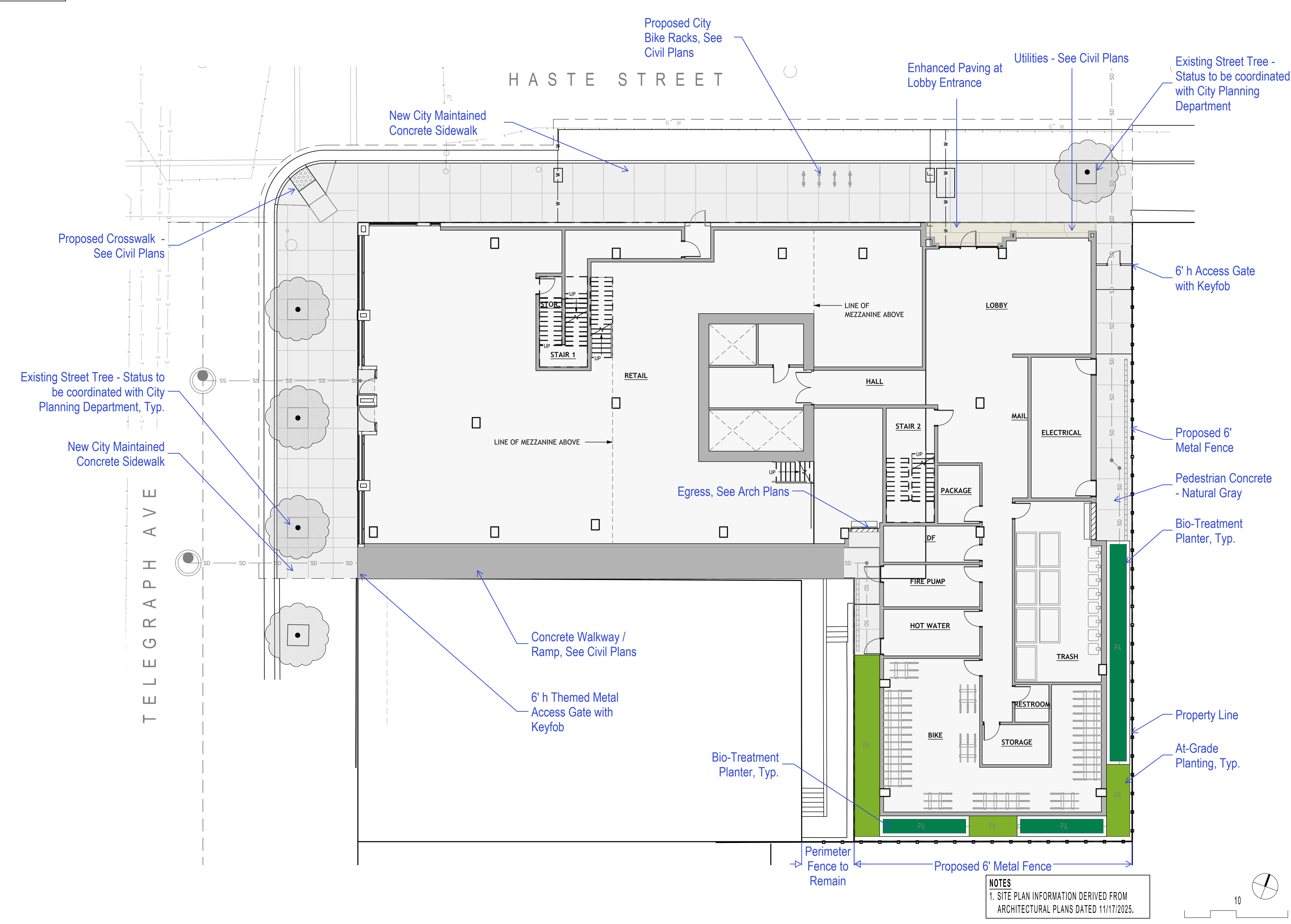
No.	Description	Date

LANDSCAPE  
 SCHEMATIC PLAN -  
 GROUND FLOOR

L-1.0

**SHEET INDEX**

L-1.0	SCHEMATIC LANDSCAPE PLAN - GROUND FLOOR
L-1.1	SCHEMATIC LANDSCAPE PLAN - ROOF DECK
L-2.0	LANDSCAPE CONCEPT IMAGERY
L-4.0	IRRIGATION PLAN - GROUND FLOOR
L-4.1	IRRIGATION PLAN - ROOF DECK
L-4.2	IRRIGATION EQUIPMENT, NOTES, WELO
L-5.0A	PLANTING SCHEDULE
L-5.0	PLANTING CONCEPT PLAN - GROUND FLOOR
L-5.1	PLANTING CONCEPT PLAN - ROOF DECK
L-5.2	PLANTING CONCEPT IMAGERY

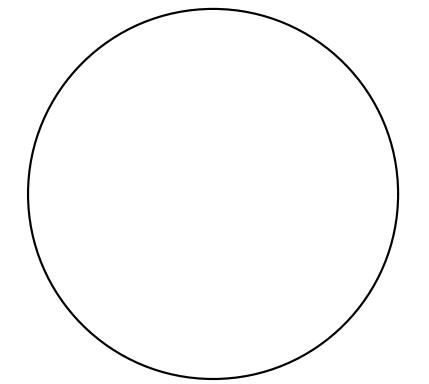


**NOTES**  
 1. SITE PLAN INFORMATION DERIVED FROM ARCHITECTURAL PLANS DATED 11/17/2025.



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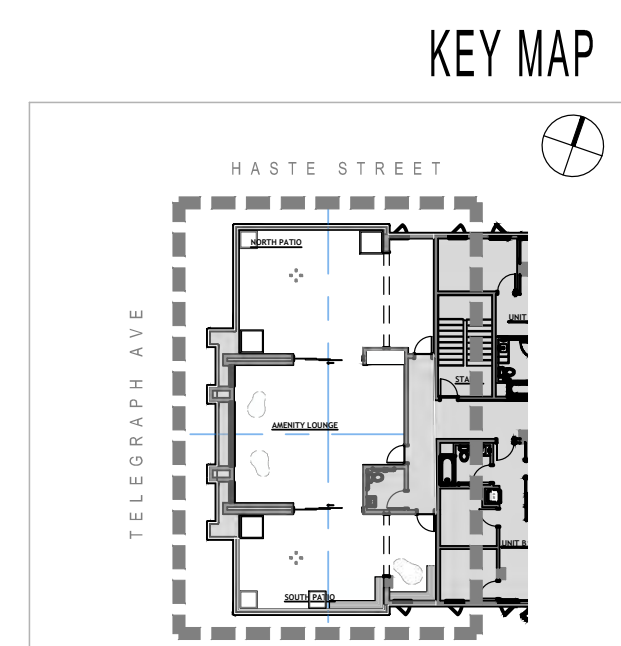
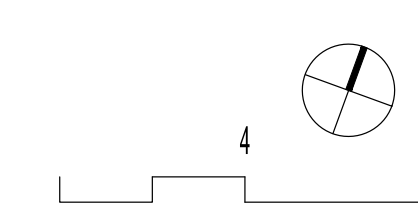
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**NOTES**  
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PHASE ENTITLEMENT

DATE 11/17/25

REVISIONS

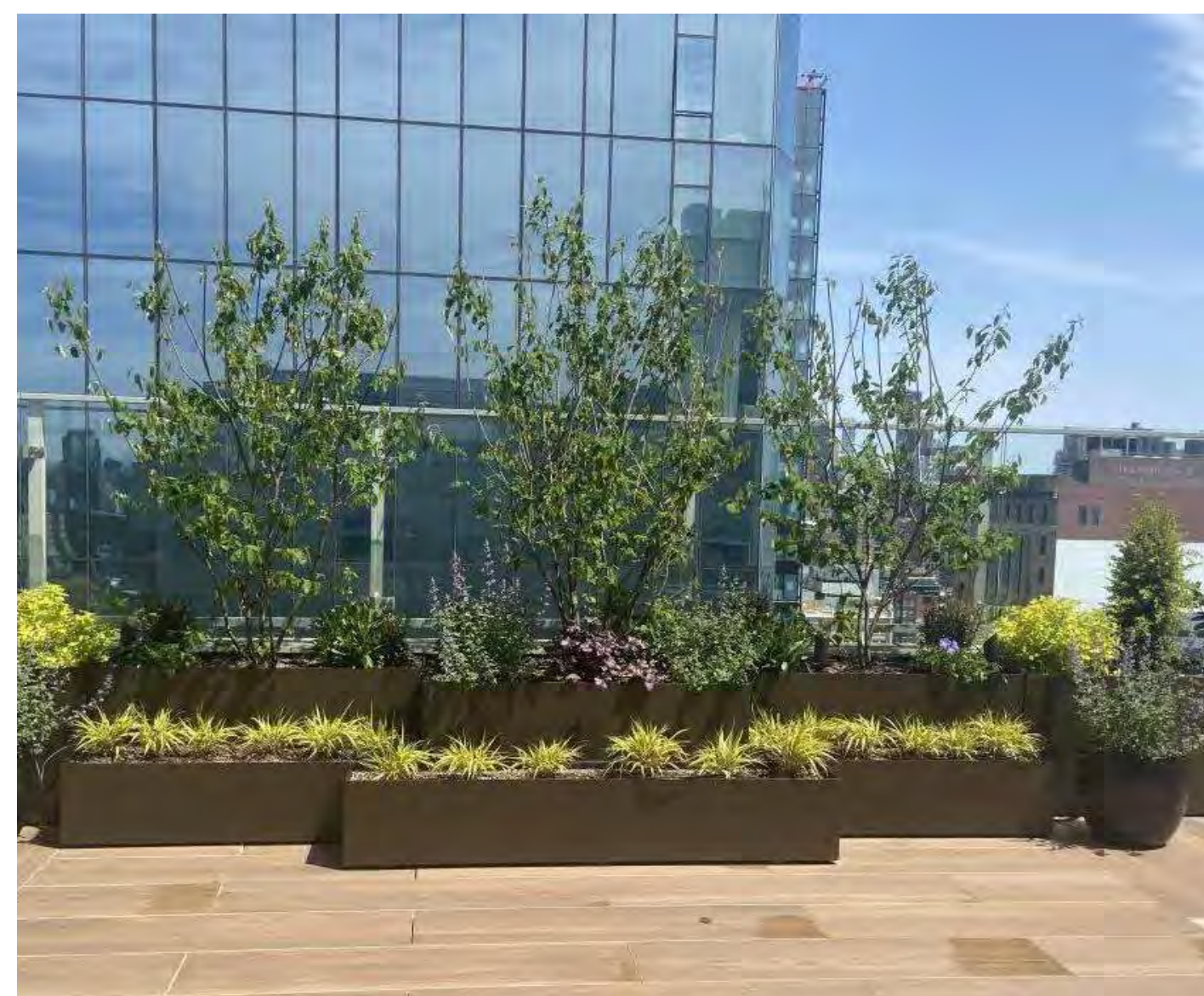
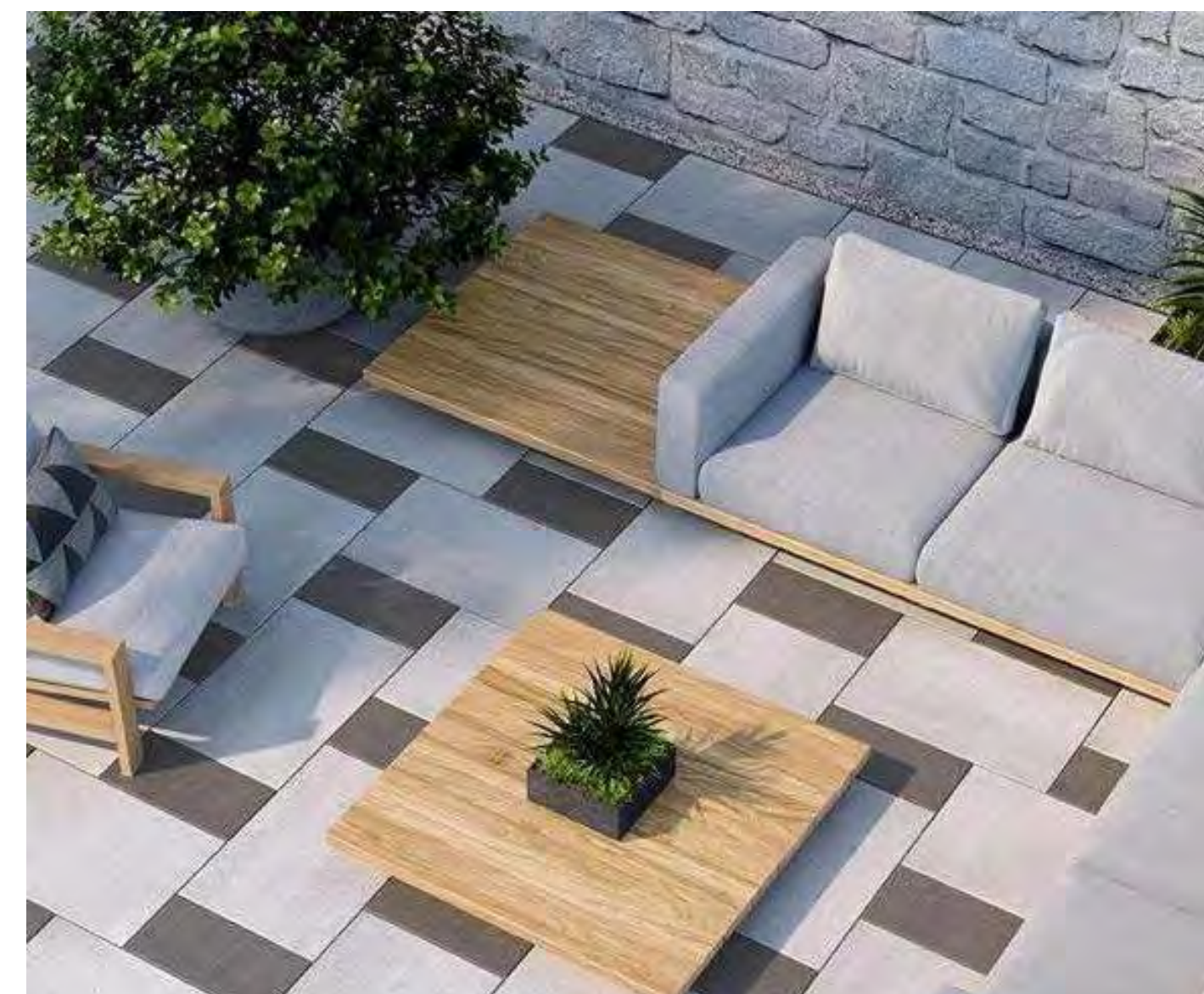
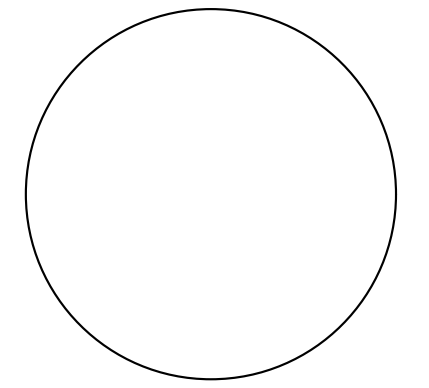
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LANDSCAPE SCHEMATIC PLAN - ROOF DECK



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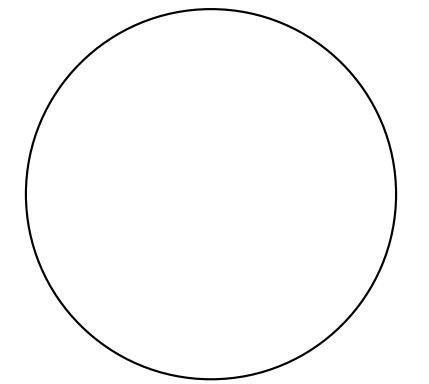
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DATE	11/07/25	
REVISIONS		
No.	Description	Date

ROOF DECK -  
 CONCEPT IMAGERY



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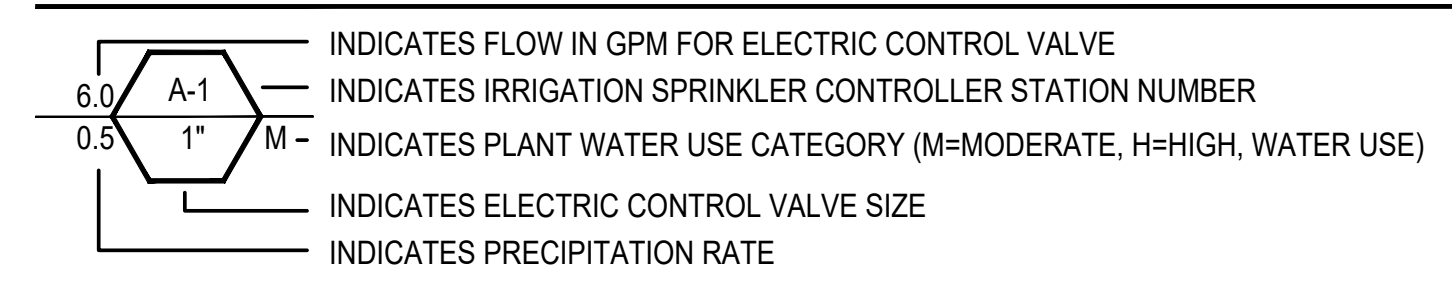
IRRIGATION PLAN -  
 GROUND FLOOR

L-4.0

IRRIGATION EQUIPMENT

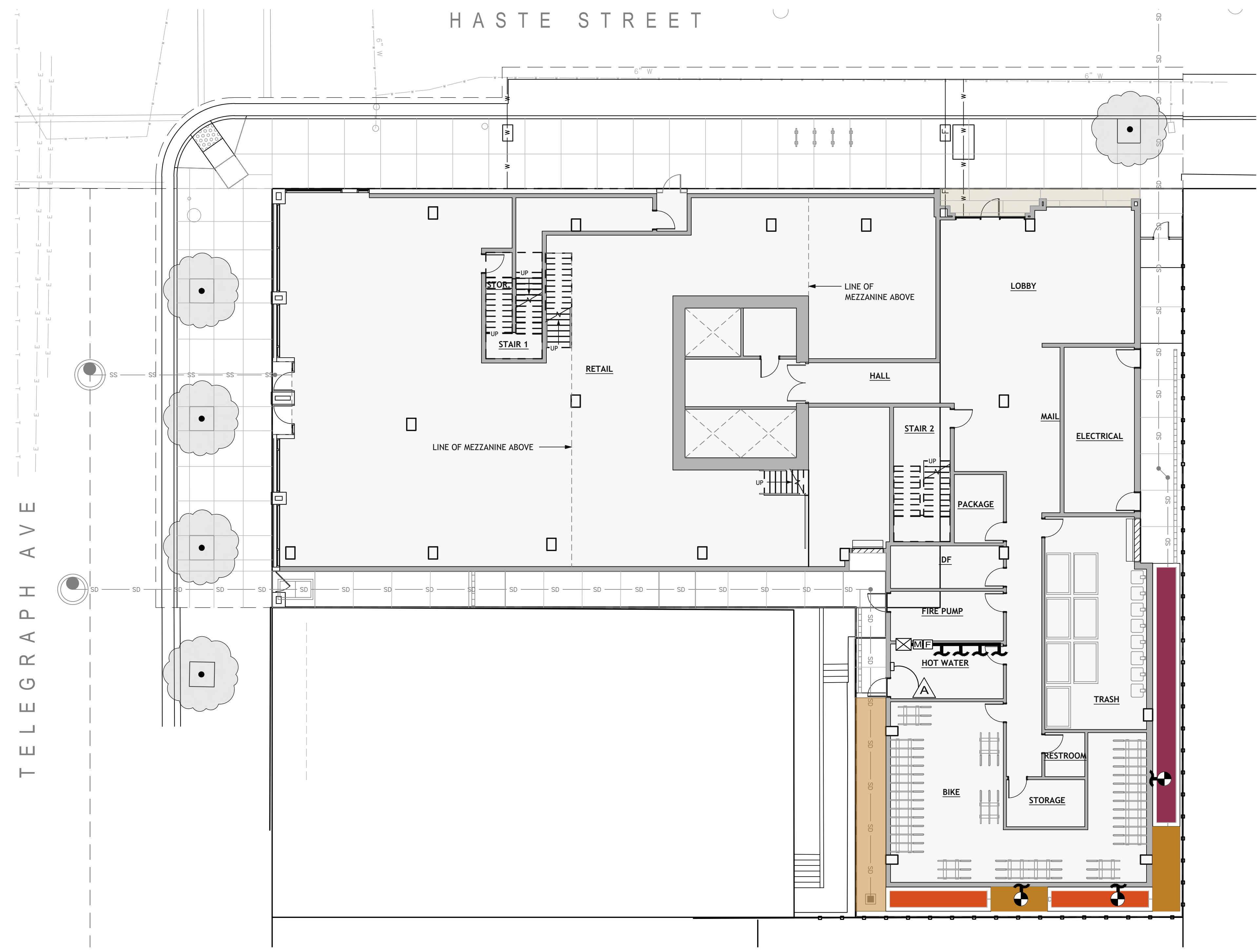
ITEM	SYMBOL	DESCRIPTION	MANUFACTURER	MODEL NO.
IRRIGATION POINT-OF-CONNECTION	☒	REFER TO PLUMBING PLANS FOR LOCATION INFORMATION		
IRRIGATION 'SMART' CONTROLLER	▲	IRRIGATION 'SMART' CONTROLLER MOUNTED ON WALL INSIDE WEATHERPROOF LOCKABLE CABINET, SWITCH AND SURGE PROTECTION - PROVIDE ON-SITE WEATHER SENSOR AND ENCLOSURE IN VICINITY AS DIRECTED BY ON-SITE OPERATOR	HUNTER	PRO-HC
FLOW METER	⊞	HC FLOW METER - PVC HOUSING - 1-INCH SIZE - WITHIN MASTER VALVE ENCLOSURE ASSEMBLY - REQUIRED HARD-WIRE	HUNTER	HC FLOW METER
SOIL MOISTURE SENSOR	⊞	SOIL CLIK - LOCATED IN FIELD AS DIRECTED BY OWNER - REQUIRES HARD-WIRE AND WALL PLACEMENT ADJACENT TO CONTROLLER	HUNTER	SOIL-CLIK
RAIN MOISTURE SENSOR	⊞	RAIN METER - LOCATED IN FIELD AS DIRECTED BY OWNER - REQUIRES HARD-WIRE AND WALL PLACEMENT ADJACENT TO CONTROLLER	HUNTER	RAIN-CLIK
MASTER CONTROL VALVE	⊞	MASTER CONTROL VALVE - 1-INCH SIZE - 24 VOLT IRRIGATION SOLENOID - THREADED ENDS - LOCATE MASTER VALVE BEFORE FLOW SENSOR	SUPERIOR	
DRIP VALVE STATION	●	DRIP VALVE STATION - DRIP ELECTRIC CONTROL VALVE ASSEMBLY - W/ PRESSURE REGULATING BASKET FILTER (200 POLY MESH /40 PSI SETTING) USE 3/4-INCH SIZE DRIP ELECTRIC CONTROL VALVE ASSEMBLY FOR FLOWS 4 GPM AND UNDER (USE 1-INCH SIZE FOR FLOWS 5 GPM THROUGH 14 GPM - USE 1-1/2 INCH SIZE FOR FLOWS 15 GPM AND GREATER)	HUNTER	
QUICK COUPLING VALVE	●	QUICK COUPLING VALVE - 1-INCH SIZE - POTABLE WATER USE - LOCKING RUBBER COVER MOUNTED IN ROUND BOX - PROVIDE VALVE KEY AND SWIVEL		
AIR RELIEF VALVE	⊞	AIR RELIEF VALVE - THREADED - 1/2-INCH MPT - INSTALL WITHIN ROUND VALVE BOX - INSTALL UNITS AT HIGH POINTS OF DRIPLINE SYSTEMS AT 1 PER VALVE		
BALL FULL PORT VALVE / DRIPLINE FLUSH OUT ASSEMBLY	⊞	SCHEDULE 40 PVC BALL FULL PORT VALVE AND PVC FLEX HOSE TUBING INSTALLED WITHIN ROUND VALVE BOX - ADAPT TO INSTALL DRIPLINE TUBING AS REQUIRED - UNITS WHERE LOCATED AT ENDS OF DRIPLINE SYSTEMS		
PRESURIZED MAIN LINE - COPPER IRRIGATION WATER PIPING STUB OUT	⊞	DRY COPPER PIPING - 3/4-INCH SIZE PIPING STUB OUT - PIPING ROUTED THROUGH BUILDING AND ROOF DECKING(S) FOR IRRIGATION SYSTEM CONTINUATION PER MECHANICAL ENGINEER'S DRAWINGS - REFER TO MECHANICAL ENGINEER'S DRAWINGS FOR ACTUAL LOCATION - ROUTING OF PIPE TO IRRIGATION VALVE TO BE PROVIDED BY PLUMBING CONTRACTOR.		
LATERAL LINE	●	SCHEDULE 40 PVC - 3/4 INCH DIA. - AS SHOWN ON PLANS INDICATES CONNECTION TO ASSIGNED DRIP LINES, TYP.		
FLOW SENSOR CABLE	—	FLOW SENSOR SIGNAL CABLE AND CONDUIT - MULTIPLE WIRE PAIR SHIELDED CABLE INSTALLED WITH 1.25-INCH MINIMUM SIZE SCHEDULE 40 PVC CONDUIT - NO SPLICES PERMITTED	HYDROSCAPE	HSCST150
PIPING SLEEVE UNDER PAVED AREA	≡	SCHEDULE 40 PVC - 4-INCH MINIMUM SIZE, SIZE AS REQUIRED		

VALVE CALLOUT LEGEND

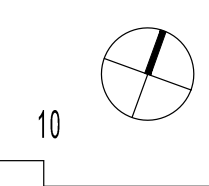


HYDROZONES

SYMBOL	DESCRIPTION	AREA	IRRIGATION EMITTER TYPE	
■	EAST BIOTREATMENT PLANTERS - LOW	133 SF	1	IN-LINE DRIP, SEE IRRIGATION NOTE 2, SHEET L-4.2
■	SOUTH BIOTREATMENT PLANTERS - LOW	86 SF	1	IN-LINE DRIP, SEE IRRIGATION NOTE 2, SHEET L-4.2
■	AT-GRADE PLANTING - LOW	276 SF	1	IN-LINE DRIP, SEE IRRIGATION NOTE 2, SHEET L-4.2
PROJECT TOTAL:		556 SF	5	



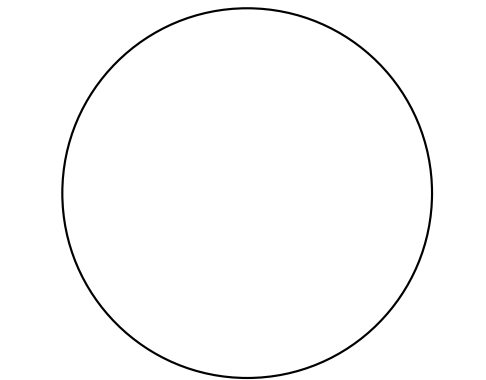
NOTES  
 1. SITE PLAN INFORMATION DERIVED FROM ARCHITECTURAL PLANS DATED 11/17/2025.





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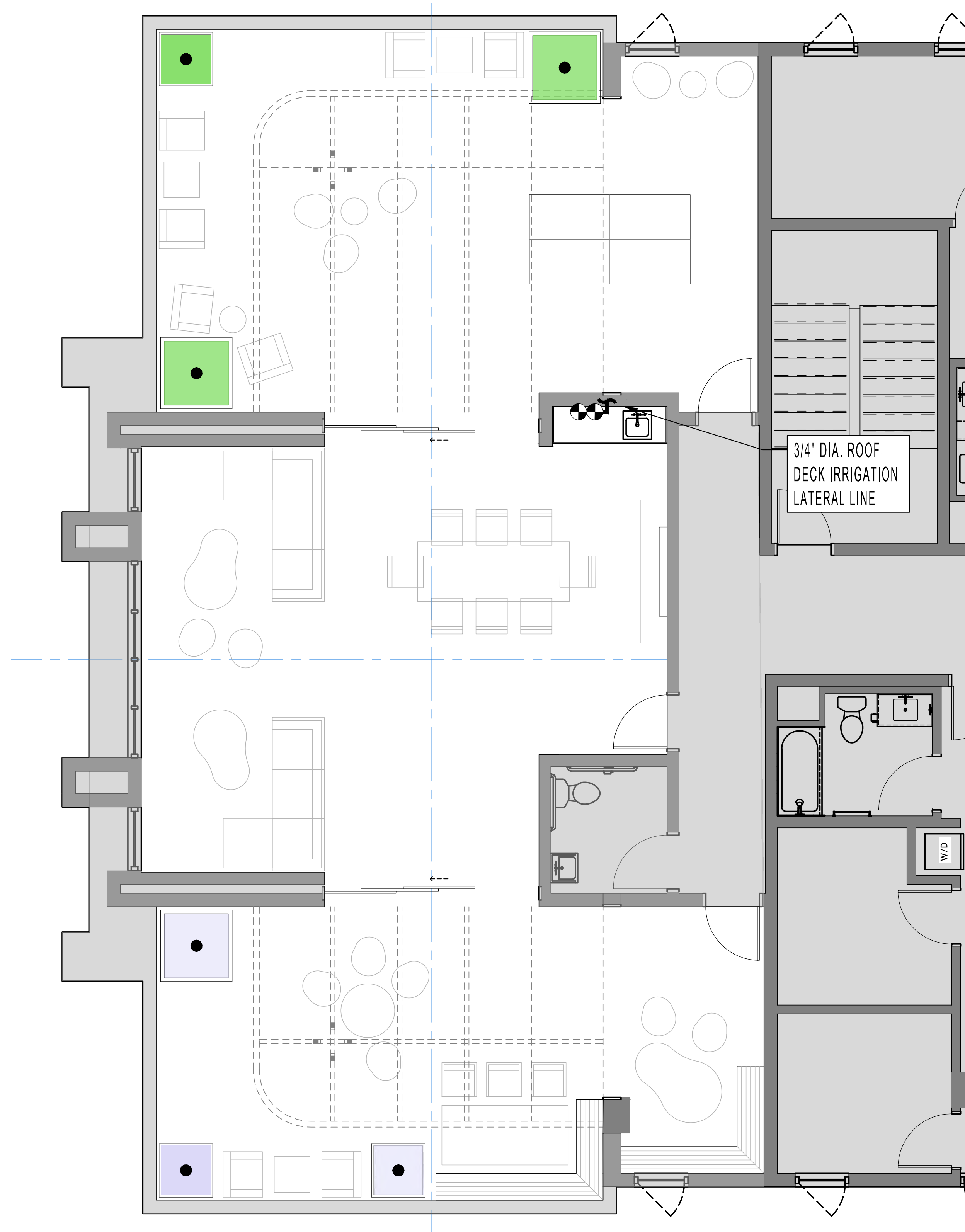


2455 TELEGRAPH  
 LANDSCAPE PLANS  
 2455 Telegraph Ave, Berkeley, CA 94704

**HYDROZONES**

SYMBOL	DESCRIPTION	AREA		IRRIGATION EMITTER TYPE
	NORTHERN ROOF DECK - MOD	33 SF	1	IN-LINE DRIP, SEE IRRIGATION NOTE 2, SHEET L-4.2
	SOUTHERN ROOF DECK - MOD	28 SF	1	IN-LINE DRIP, SEE IRRIGATION NOTE 2, SHEET L-4.2

PROJECT TOTAL: 566 SF 5

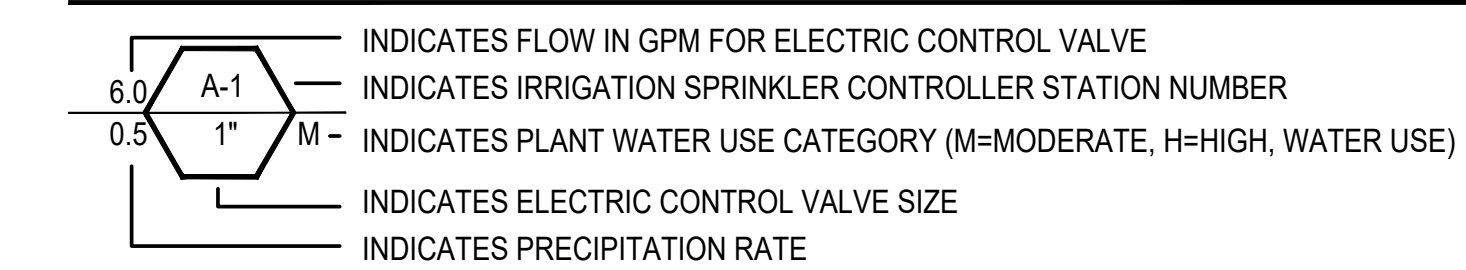


3/4" DIA. ROOF DECK IRRIGATION LATERAL LINE

**IRRIGATION EQUIPMENT**

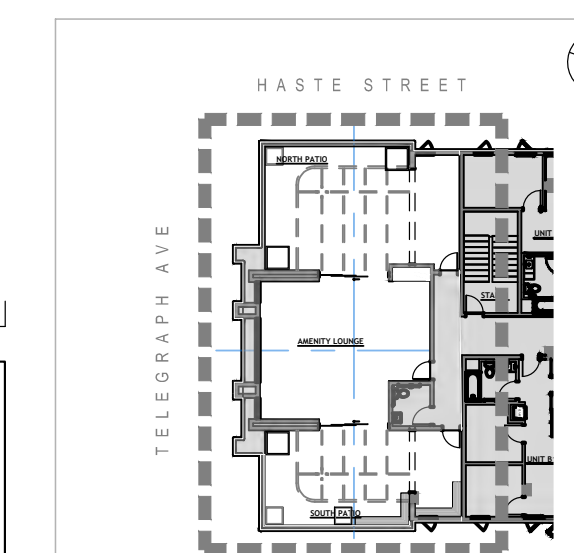
ITEM	SYMBOL	DESCRIPTION	MANUFACTURER	MODEL NO.
IRRIGATION POINT-OF-CONNECTION		REFER TO PLUMBING PLANS FOR LOCATION INFORMATION		
IRRIGATION 'SMART' CONTROLLER		IRRIGATION 'SMART' CONTROLLER MOUNTED ON WALL INSIDE WEATHERPROOF LOCKABLE CABINET, SWITCH AND SURGE PROTECTION - PROVIDE ON-SITE WEATHER SENSOR AND ENCLOSURE IN VICINITY AS DIRECTED BY ON-SITE OPERATOR	HUNTER	PRO-HC
FLOW METER		HC FLOW METER - PVC HOUSING - 1-INCH SIZE - WITHIN MASTER VALVE ENCLOSURE ASSEMBLY- REQUIRED HARD-WIRE	HUNTER	HC FLOW METER
SOIL MOISTURE SENSOR		SOIL CLIK - LOCATED IN FIELD AS DIRECTED BY OWNER - REQUIRES HARD-WIRE AND WALL PLACEMENT ADJACENT TO CONTROLLER	HUNTER	SOIL-CLIK
RAIN MOISTURE SENSOR		RAIN METER - LOCATED IN FIELD AS DIRECTED BY OWNER - REQUIRES HARD-WIRE AND WALL PLACEMENT ADJACENT TO CONTROLLER	HUNTER	RAIN-CLIK
MASTER CONTROL VALVE		MASTER CONTROL VALVE - 1-INCH SIZE - 24 VOLT IRRIGATION SOLENOID - THREADED ENDS - LOCATE MASTER VALVE BEFORE FLOW SENSOR	SUPERIOR	
DRIP VALVE STATION		DRIP VALVE STATION - DRIP ELECTRIC CONTROL VALVE ASSEMBLY - W/ PRESSURE REGULATING BASKET FILTER (200 POLY MESH /40 PSI SETTING) USE 3/4-INCH SIZE DRIP ELECTRIC CONTROL VALVE ASSEMBLY FOR FLOWS 4 GPM AND UNDER (USE 1-INCH SIZE FOR FLOWS 5 GPM THROUGH 14 GPM - USE 1-1/2 INCH SIZE FOR FLOWS 15 GPM AND GREATER)	HUNTER	
QUICK COUPLING VALVE		QUICK COUPLING VALVE - 1-INCH SIZE - POTABLE WATER USE - LOCKING RUBBER COVER MOUNTED IN ROUND BOX - PROVIDE VALVE KEY AND SWIVEL		
AIR RELIEF VALVE		AIR RELIEF VALVE - THREADED - 1/2-INCH MIPT- INSTALL WITHIN ROUND VALVE BOX - INSTALL UNITS AT HIGH POINTS OF DRIFLINE SYSTEMS AT 1 PER VALVE		
BALL FULL PORT VALVE / DRIFLINE FLUSH OUT ASSEMBLY		SCHEDULE 40 PVC BALL FULL PORT VALVE AND PVC FLEX HOSE TUBING INSTALLED WITHIN ROUND VALVE BOX - ADAPT TO INSTALL DRIFLINE TUBING AS REQUIRED - UNITS WHERE SHOWN LOCATED AT ENDS OF DRIFLINE SYSTEMS		
PRESSURIZED MAIN LINE - COPPER IRRIGATION WATER PIPING STUB OUT		DRY COPPER PIPING - 3/4-INCH SIZE PIPING STUB OUT - PIPING ROUTED THROUGH BUILDING AND ROOF DECKING(S) FOR IRRIGATION SYSTEM CONTINUATION PER MECHANICAL ENGINEER'S DRAWINGS - REFER TO MECHANICAL ENGINEER'S DRAWINGS FOR ACTUAL LOCATION - ROUTING OF PIPE TO IRRIGATION VALVE TO BE PROVIDED BY PLUMBING CONTRACTOR.		
LATERAL LINE		SCHEDULE 40 PVC - 3/4 INCH DIA. - AS SHOWN ON PLANS		
FLOW SENSOR CABLE		FLOW SENSOR SIGNAL CABLE AND CONDUIT - MULTIPLE WIRE PAIR SHIELOED CABLE INSTALLED WITH 1.25-INCH MINIMUM SIZE SCHEDULE 40 PVC CONDUIT - NO SPLICES PERMITTED	HYDROSCAPE	HSCST150
PIPING SLEEVE UNDER PAVED AREA		SCHEDULE 40 PVC - 4-INCH MINIMUM SIZE, SIZE AS REQUIRED		

**VALVE CALLOUT LEGEND**



**NOTES**  
 1. SITE PLAN INFORMATION DERIVED FROM ARCHITECTURE PLANS, DATED 11-17-25. EXACT LOCATIONS OF ALL ELEMENTS TO BE CONFIRMED IN FIELD.

**KEY MAP**



PHASE ENTITLEMENT

DATE 11/17/25

REVISIONS

No.	Description	Date

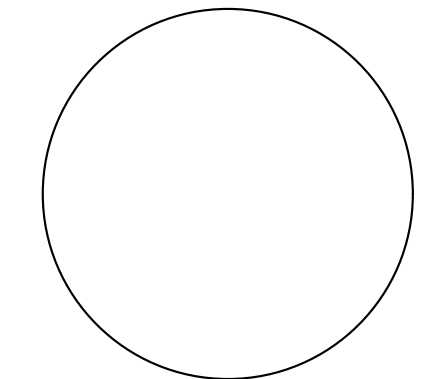
IRRIGATION PLAN  
 - ROOF DECK

L-4.1



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LANDSCAPE PLANS  
2455 Telegraph Ave, Berkeley, CA 94704

**HYDROZONES**

SYMBOL	DESCRIPTION	AREA		IRRIGATION EMITTER TYPE
	EAST BIOTREATMENT PLANTERS - LOW	133 SF	1	IN-LINE DRIP, SEE NOTE 2
	SOUTH BIOTREATMENT PLANTERS - LOW	86 SF	1	IN-LINE DRIP, SEE NOTE 2
	AT-GRADE PLANTING - LOW	276 SF	1	IN-LINE DRIP, SEE NOTE 2
	NORTHERN ROOF DECK - MOD	33 SF	1	IN-LINE DRIP, SEE NOTE 2
	SOUTHERN ROOF DECK - MOD	28 SF	1	IN-LINE DRIP, SEE NOTE 2

PROJECT TOTAL: 556 SF 5

\* **NOTE:** MULTIPLE VALVE QUANTITIES INDICATED WITHIN A SINGLE ZONE INDICATES VALVES FOR BOTH TREES AND SHRUBS / GROUNDCOVER WITHIN THE ZONE.  
1. PLAN IS CONCEPTUAL AND SHOWN FOR COORDINATION AND REFERENCE  
2. IRRIGATION SYSTEM SHALL EMPLOY A 'SMART' ET CONTROLLER

WELO Water Budget and Water Use Calculator							
<b>INSTRUCTIONS:</b> 1. Enable macros. 2. Enter values in blue cells. Gray cells will automatically fill. 3. For Eto, refer to Appendix A of the ordinance, available here: <a href="https://www.water.ca.gov/Programs/Water-Use-And-Efficiency/Urban-Water-Use-Efficiency">https://www.water.ca.gov/Programs/Water-Use-And-Efficiency/Urban-Water-Use-Efficiency</a> . 4. Print this sheet and submit with Landscape Document Package for the Comprehensive Performance Compliance Pathway.							
Date: 11/17/2025							
Project Name: 2455 Telegraph Ave							
Project Contact: Christian Macke							
Project Contact Email: cmacke@122westdesign.com							
PRINT							
Maximum Applied Water Allowance (MAWA)	Project Type	Eto	ETAF	Special Landscape Area (SLA)	Total Landscape Area Including SLA	MAWA (gallyr)	
	Non-residential	41.8	0.45	-	556	6,484	
MAWA=(Eto) * (0.62) * (ETAF*LA) + ((1-ETAF) * SLA)							
<b>Estimated Total Water Use (ETWU)</b>							
		Eto	(SF * PF) / IE	SLA	ETWU (gallyr)		
		41.8	221	-	5,727		
ETWU=(Eto) * (0.62) * (PF*SF)E + SLA							
Difference between MAWA and ETWU: 757 Project meets water budget.							
ETWU Calculation (Regular landscape areas)	Zone #	Description	Select Irrigation	Square Feet (SF)	Plant Factor (PF)	Irrigation Efficiency (IE)	(SF * PF) / IE
	1	East Biotreatment Planters	Drip	133	0.30	0.81	49
	2	South Biotreatment Planters	Drip	86	0.30	0.81	32
	3	At-Grade Planting	Drip	276	0.30	0.81	102
	4	Northern Roof Deck	Drip	33	0.50	0.81	20
	5	Southern Roof Deck	Drip	28	0.50	0.81	17
	Landscape area (not including SLA)			556			221
ETWU Calculation Special Landscape Areas (SLA)	Description		Square Feet (SF)	Plant Factor / Irrigation Efficiency (PF/IE)	(SF * PF) / IE		
	Edible planting area		0	1.0	-		
	Multi-use and sports field turf area		-	1.0	-		
	Area irrigated with recycled water		-	1.0	-		
	Pool		-	1.0	-		
	Total SLA		0		0		
Total Landscape Area (including SLA) from ETWU Calculation				556			

**IRRIGATION EQUIPMENT**

ITEM	SYMBOL	DESCRIPTION	MANUFACTURER	MODEL NO.
IRRIGATION POINT-OF-CONNECTION		REFER TO PLUMBING PLANS FOR LOCATION INFORMATION		
IRRIGATION 'SMART' CONTROLLER		IRRIGATION 'SMART' CONTROLLER MOUNTED ON WALL INSIDE WEATHERPROOF LOCKABLE CABINET. SWITCH AND SURGE PROTECTION - PROVIDE ON-SITE WEATHER SENSOR AND ENCLOSURE IN VICINITY AS DIRECTED BY ON-SITE OPERATOR	HUNTER	PRO-HC
FLOW METER		HC FLOW METER - PVC HOUSING - 1-INCH SIZE - WITHIN MASTER VALVE ENCLOSURE ASSEMBLY - REQUIRED HARD-WIRE	HUNTER	HC FLOW METER
SOIL MOISTURE SENSOR		SOIL CLIK - LOCATED IN FIELD AS DIRECTED BY OWNER - REQUIRES HARD-WIRE AND WALL PLACEMENT ADJACENT TO CONTROLLER	HUNTER	SOIL-CLIK
RAIN MOISTURE SENSOR		RAIN METER - LOCATED IN FIELD AS DIRECTED BY OWNER - REQUIRES HARD-WIRE AND WALL PLACEMENT ADJACENT TO CONTROLLER	HUNTER	RAIN-CLIK
MASTER CONTROL VALVE		MASTER CONTROL VALVE - 1-INCH SIZE - 24 VOLT IRRIGATION SOLENOID - THREADED ENDS - LOCATE MASTER VALVE BEFORE FLOW SENSOR	SUPERIOR	
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QUICK COUPLING VALVE		QUICK COUPLING VALVE - 1-INCH SIZE - POTABLE WATER USE - LOCKING RUBBER COVER MOUNTED IN ROUND BOX - PROVIDE VALVE KEY AND SWIVEL		
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BALL FULL PORT VALVE / DRIPLINE FLUSH OUT ASSEMBLY		SCHEDULE 40 PVC BALL FULL PORT VALVE AND PVC FLEX HOSE TUBING INSTALLED WITHIN ROUND VALVE BOX - ADAPT TO INSTALL DRIPLINE TUBING AS REQUIRED - UNITS WHERE SHOWN LOCATED AT ENDS OF DRIPLINE SYSTEMS		
PRESSURIZED MAIN LINE - COPPER IRRIGATION WATER PIPING STUB OUT		DRY COPPER PIPING - 3/4-INCH SIZE PIPING STUB OUT - PIPING ROUTED THROUGH BUILDING AND ROOF DECKING(S) FOR IRRIGATION SYSTEM CONTINUATION PER MECHANICAL ENGINEER'S DRAWINGS - REFER TO MECHANICAL ENGINEER'S DRAWINGS FOR ACTUAL LOCATION - ROUTING OF PIPE TO IRRIGATION VALVE TO BE PROVIDED BY PLUMBING CONTRACTOR.		
LATERAL LINE		SCHEDULE 40 PVC - 3/4 INCH DIA. - AS SHOWN ON PLANS <small>INDICATES CONNECTION TO ASSIGNED DRIP LINES, TYP.</small>		
FLOW SENSOR CABLE		FLOW SENSOR SIGNAL CABLE AND CONDUIT - MULTIPLE WIRE PAIR SHIELDED CABLE INSTALLED WITH 1.25-INCH MINIMUM SIZE SCHEDULE 40 PVC CONDUIT - NO SPLICES PERMITTED	HYDROSCAPE	HSCST150

**IRRIGATION NOTES**

- POINT-SOURCE DRIP** IRRIGATED AREAS USE 1/2" MAINLINE FOR DISTRIBUTION TO 1/4" IN-LINE DRIP TUBING WITH EMITTERS SPACED 6", WRAPPED AROUND INDIVIDUAL PLANTS. MAINLINE TO BE ROUTED SO THAT IT IS AS CLOSE TO EACH INDIVIDUAL PLANT AS POSSIBLE. IF PLANT IS OVER 24" AWAY FROM THE MAINLINE, USE A 1/4" SOLID LATERAL LINE TO CONNECT THE 1/4" IN-LINE DRIP TUBING TO THE 1/2" MAINLINE. WRAP PLANT ONCE WITH IN-LINE DRIP TUBING AROUND ROOTBALL PER THE FOLLOWING:
- IN-LINE DRIP** IRRIGATED AREAS USE 1/2" MAINLINE FOR DISTRIBUTION TO 1/4" IN-LINE DRIP TUBING WITH EMITTERS SPACED 6", TO COMPLETELY COVER THE DESIGNATED PLANTING AREA. SPACE DRIP TUBING TO COVER ENTIRE PLANTING AREA AS SHOWN IN THE STANDARD IN-LINE DRIP LAYOUT DETAIL.
- MP ROTATORS** IRRIGATED AREAS USE 1/2" MAINLINE FOR DISTRIBUTION TO HIGH-EFFICIENCY POP-UP ROTATING JET STREAM EMITTERS, SPACED TO ENSURE HEAD-TO-HEAD COVERAGE WITHIN DESIGNATED PLANTING AREAS. ALL EMITTERS TO BE 6" AWAY FROM HARDSCAPE EDGE TO AVOID OVER-SPRAY.

**CONTAINER SIZE IN-LINE DRIP TUBING PLACEMENT (FROM CENTER OF PLANT)**

- #1 3"
- #5 4"
- #15 5"
- 24" BOX 5" AND 10" (2 LOOPS)

**IRRIGATION SYSTEM 'A' POINT-OF-CONNECTION NOTE**

IRRIGATION POINT-OF-CONNECTION - CONNECT NEW COPPER PIPING TO NEW 1-INCH DOMESTIC WATER METER AND SERVICE LINE FOR IRRIGATION SUPPLY. WATER SERVICE CONNECTION PER EAST BAY MUNICIPAL UTILITY DISTRICT (EBMUD).

PEAK IRRIGATION DEMAND: TBD G.P.M.  
SYSTEM DESIGN PRESSURE: 40 P.S.I.  
EXISTING WATER PRESSURE (STATIC): TBD P.S.I.  
IRRIGATED AREA OF COVERAGE: 556 SF

**PHASE ENTITLEMENT**

DATE 11/17/25

**REVISIONS**

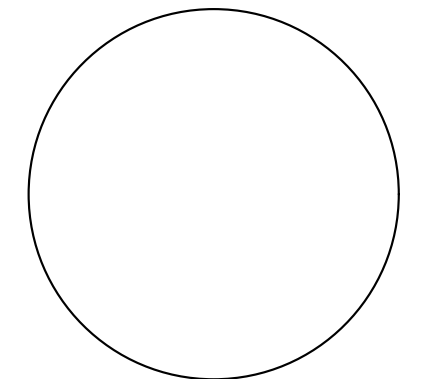
No.	Description	Date

IRRIGATION NOTES,  
CALCULATIONS & WELO



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2455 TELEGRAPH  
LANDSCAPE PLANS  
2455 Telegraph Ave, Berkeley, CA 94704

PLANT SCHEDULE

Symbol	Common Name	Botanical Name	Quantity	Size	Wucols	Notes
	City-Approved Street Tree					
	Status of Existing Species to be coordinated with City of Berkeley Planning Department					
	Roof Deck Specimen Accent / Fruit Tree					
	Black Elderberry	<i>Sambucus nigra</i>		24" Box	M / L	
	Pineapple Guava	<i>Feijoa sellowiana</i> var.		Min.		
	California Lilac	<i>Ceanothus</i> var.				
	Orchard Fruit Tree	<i>Apple, Peach, Pear, Apricot, Plum Hybrids</i>				
	Fig	<i>Ficus</i> spp.				
	Persimmon	<i>Diospyros</i> spp.				
	Pomegranate	<i>Punica granatum</i>				

PLANTING NOTES

1. PLANT SYMBOLS WITH MULTIPLE SPECIES LISTED MAY BE ANY OF THE SPECIES, AS AVAILABLE AT TIME OF INSTALLATION.
2. ALL PLANTING AREAS TO RECEIVE 3" LAYER COMPOSTED BARK MULCH (50% 'GARDEN MULCH' + 50% 'FOREST FLOOR BARK' BY: AMERICAN SOIL & STONE) CONTRACTOR TO SUBMIT SAMPLES FOR REVIEW AND APPROVAL.
3. ALL PLANTING AREAS TO RECEIVE 1" COMPOST TO TOP 6" - 12" OF SOIL WITH SOIL TESTING.
4. ALL PROPOSED PLANT SPECIES ARE CLIMATE-ADAPTED TO BERKELEY AND ARE INTENDED TO BE LOW-MAINTENANCE.
5. APPROXIMATELY 75% OF THE PROPOSED PLANTS OFFER SOURCES OF FOOD / NECTAR FOR AN ARRAY OF NATIVE POLLINATOR AND WILDLIFE SPECIES (BEES, HUMMINGBIRDS, BUTTERFLIES, INSECTS, ETC.)
6. APPROXIMATELY 50% OF THE PROPOSED PLANTS ARE CALIFORNIA NATIVE SPECIES WITH ENHANCED BENEFICIAL QUALITIES FOR NATIVE ANIMAL SPECIES HABITAT, FOOD AND OVERALL ADAPTABILITY.

PLANT SCHEDULE (cont.)

Symbol	Common Name	Botanical Name	Quantity	Size	Wucols	Notes
<b>Mixed Shrubs, Perennials, Grasses &amp; Groundcover by Zone (All species to be size #1 minimum.)</b>						
<b>Ground Level Planters</b>						
	Dwarf Yeddo Hawthorn	<i>Rhaphiolepis umbellata</i> 'Minor'	#1		L	Pollinator
	Cleveland sage	<i>Salvia clevelandii</i> *				Native Pollinator
	Wall Germander	<i>Teucrium chamaedrys</i>				Pollinator
	Pine Muhly	<i>Muhlenbergia dubia</i> *				Native
	Deer Grass	<i>Muhlenbergia rigens</i> *				Native
	Groundcover Rosemary	<i>Rosmarinus</i> p. 'Huntington Carpet'				Pollinator
	Magenta Rockrose	<i>Cistus</i> 'Sunset'				Pollinator
	Upright Rosemary	<i>Rosmarinus</i> o. 'Tuscan Blue'				Pollinator
	Groundcover Manzanita	<i>Arctostaphylos</i> 'Emerald Carpet**'				Native Pollinator
<b>Bio Treatment Planters</b>						
	Pacific Wax Myrtle	<i>Myrica californica</i> *	#1		L	Native Pollinator
	Red Flowering Currant	<i>Ribes sanguineum</i> *				Native Pollinator
	Berkeley Sedge	<i>Carex tumulicola</i> *				Native
	California Gray Rush	<i>Juncus patens</i> *				Native
	Large Cape Rush	<i>Chondropetalum elephantinum</i>				
<b>Roof Deck Planters</b>						
	Dwarf Yeddo Hawthorn	<i>Rhaphiolepis umbellata</i> 'Minor'	#1		L	Pollinator
	Cleveland sage	<i>Salvia clevelandii</i> *				Native Pollinator
	Wall Germander	<i>Teucrium chamaedrys</i>				Pollinator
	Pine Muhly	<i>Muhlenbergia dubia</i> *				Native
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	Groundcover Rosemary	<i>Rosmarinus</i> p. 'Huntington Carpet'				Pollinator
	Magenta Rockrose	<i>Cistus</i> 'Sunset'				Pollinator
	Upright Rosemary	<i>Rosmarinus</i> o. 'Tuscan Blue'				Pollinator
	Groundcover Manzanita	<i>Arctostaphylos</i> 'Emerald Carpet**'				Native Pollinator
	California Fescue	<i>Festuca californica</i> *				Native
	'Terracotta' Yarrow	<i>Achillea millefolium</i> 'Terracotta'				Native
	Whales Tongue Agave	<i>Agave ovatifolia</i>				Native
	California Grey Rush	<i>Juncus patens</i>				
	Sticky Monkey Flower	<i>Mimulus auranticus</i> 'Cherry'				Native
	Berkeley Sedge	<i>Carex divulsa</i>				
	'Platinum Beauty'	<i>Lomandra</i> 'Platinum Beauty'				Native
	Lomandra					

PHASE ENTITLEMENT  
DATE 11/17/25

REVISIONS

No.	Description	Date

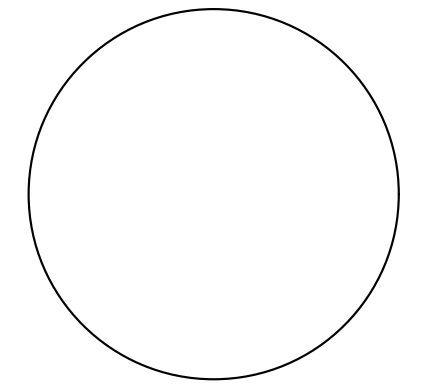
PLANTING  
SCHEDULES

L-5.0A



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 LANDSCAPE PLANS  
 2455 Telegraph Ave, Berkeley, CA 94704

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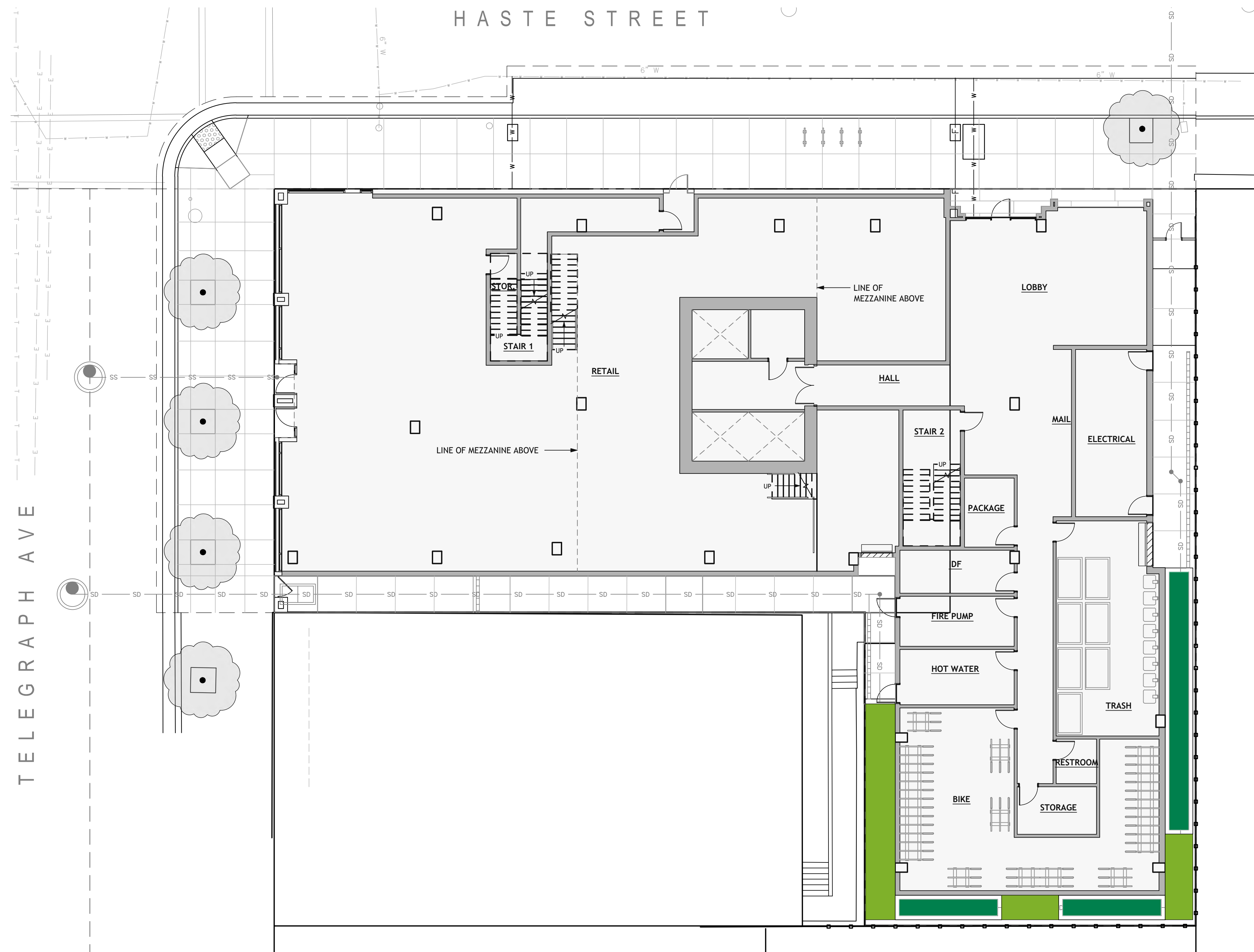
PLANTING PLAN -  
 GROUND FLOOR

L-5.0

**PLANTING REFERENCE NOTE**  
 SEE SHEET L-5.0A FOR PLANTING SCHEDULE

**PLANTING NOTES**

1. PLANT SYMBOLS WITH MULTIPLE SPECIES LISTED MAY BE ANY OF THE SPECIES, AS AVAILABLE AT TIME OF INSTALLATION.
2. ALL PLANTING AREAS TO RECEIVE 3" LAYER COMPOSTED BARK MULCH (50% 'GARDEN MULCH' + 50% 'FOREST FLOOR BARK' BY: AMERICAN SOIL & STONE) CONTRACTOR TO SUBMIT SAMPLES FOR REVIEW AND APPROVAL.
3. ALL PLANTING AREAS TO RECEIVE 1" COMPOST TO TOP 6" - 12" OF SOIL WITH SOIL TESTING.
4. ALL PROPOSED PLANT SPECIES ARE CLIMATE-ADAPTED TO BERKELEY AND ARE INTENDED TO BE LOW-MAINTENANCE.
5. PLANT CITY STREET TREES ACCORDANCE WITH THE AMERICAN NATIONAL STANDARDS INSTITUTE (ANSI) A300 (PART 6)-2012.
6. SEE CITY OF BERKELEY 'TREE PRESERVATION DURING CONSTRUCTION' RECOMMENDATIONS FOR TREE PROTECTION GUIDELINES.
5. APPROXIMATELY 75% OF THE PROPOSED PLANTS OFFER SOURCES OF FOOD / NECTAR FOR AN ARRAY OF NATIVE POLLINATOR AND WILDLIFE SPECIES (BEES, HUMMINGBIRDS, BUTTERFLIES, INSECTS, ETC.)
6. APPROXIMATELY 50% OF THE PROPOSED PLANTS ARE CALIFORNIA NATIVE SPECIES WITH ENHANCED BENEFICIAL QUALITIES FOR NATIVE ANIMAL SPECIES HABITAT, FOOD AND OVERALL ADAPTABILITY.

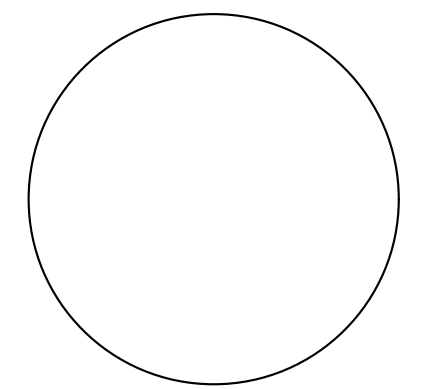


**NOTES**  
 1. SITE PLAN INFORMATION DERIVED FROM ARCHITECTURAL PLANS DATED 11/17/2025.



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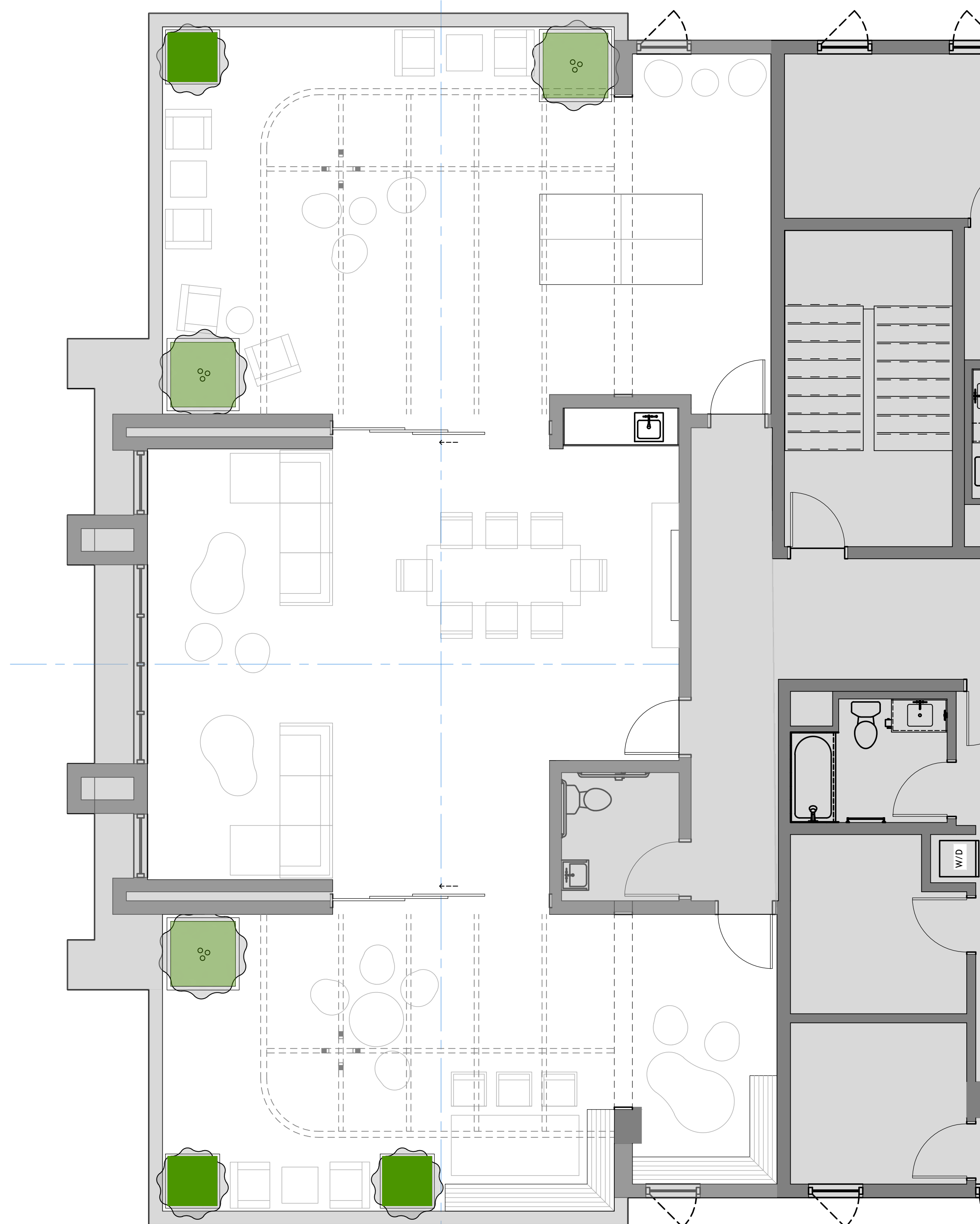


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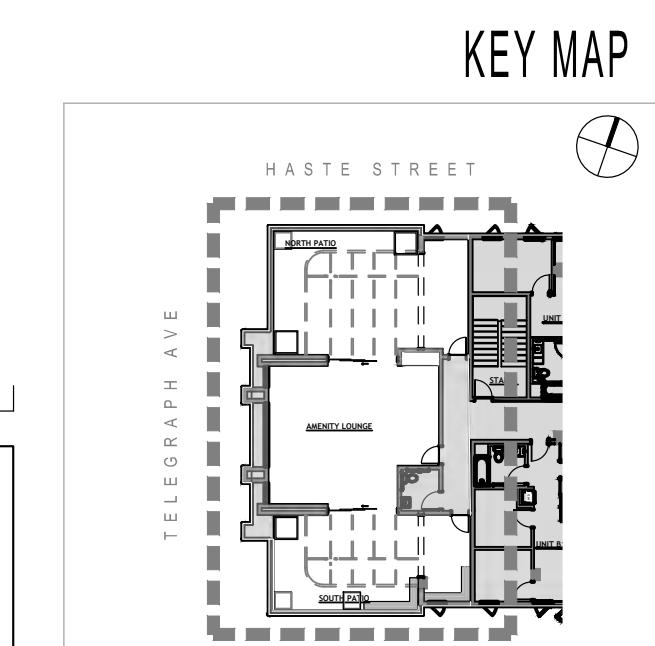
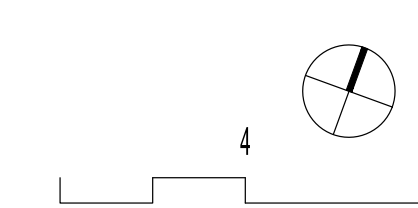
**PLANTING REFERENCE NOTE**  
 SEE SHEET L-5.0A FOR PLANTING SCHEDULE

**PLANTING NOTES**

1. PLANT SYMBOLS WITH MULTIPLE SPECIES LISTED MAY BE ANY OF THE SPECIES, AS AVAILABLE AT TIME OF INSTALLATION.
2. ALL PLANTING AREAS TO RECEIVE 3" LAYER COMPOSTED BARK MULCH (50% 'GARDEN MULCH' + 50% 'FOREST FLOOR BARK' BY: AMERICAN SOIL & STONE) CONTRACTOR TO SUBMIT SAMPLES FOR REVIEW AND APPROVAL.
3. ALL PLANTING AREAS TO RECEIVE 1" COMPOST TO TOP 6" - 12" OF SOIL WITH SOIL TESTING.
4. ALL PROPOSED PLANT SPECIES ARE CLIMATE-ADAPTED TO BERKELEY AND ARE INTENDED TO BE LOW-MAINTENANCE.
5. PLANT CITY STREET TREES ACCORDANCE WITH THE AMERICAN NATIONAL STANDARDS INSTITUTE (ANSI) A300 (PART 6)-2012.
6. SEE CITY OF BERKELEY 'TREE PRESERVATION DURING CONSTRUCTION' RECOMMENDATIONS FOR TREE PROTECTION GUIDELINES.
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6. APPROXIMATELY 50% OF THE PROPOSED PLANTS ARE CALIFORNIA NATIVE SPECIES WITH ENHANCED BENEFICIAL QUALITIES FOR NATIVE ANIMAL SPECIES HABITAT, FOOD AND OVERALL ADAPTABILITY.



**NOTES**  
 1. SITE PLAN INFORMATION DERIVED FROM ARCHITECTURE PLANS, DATED 11-17-25. EXACT LOCATIONS OF ALL ELEMENTS TO BE CONFIRMED IN FIELD.



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 DATE 11/17/25  
 REVISIONS

No.	Description	Date

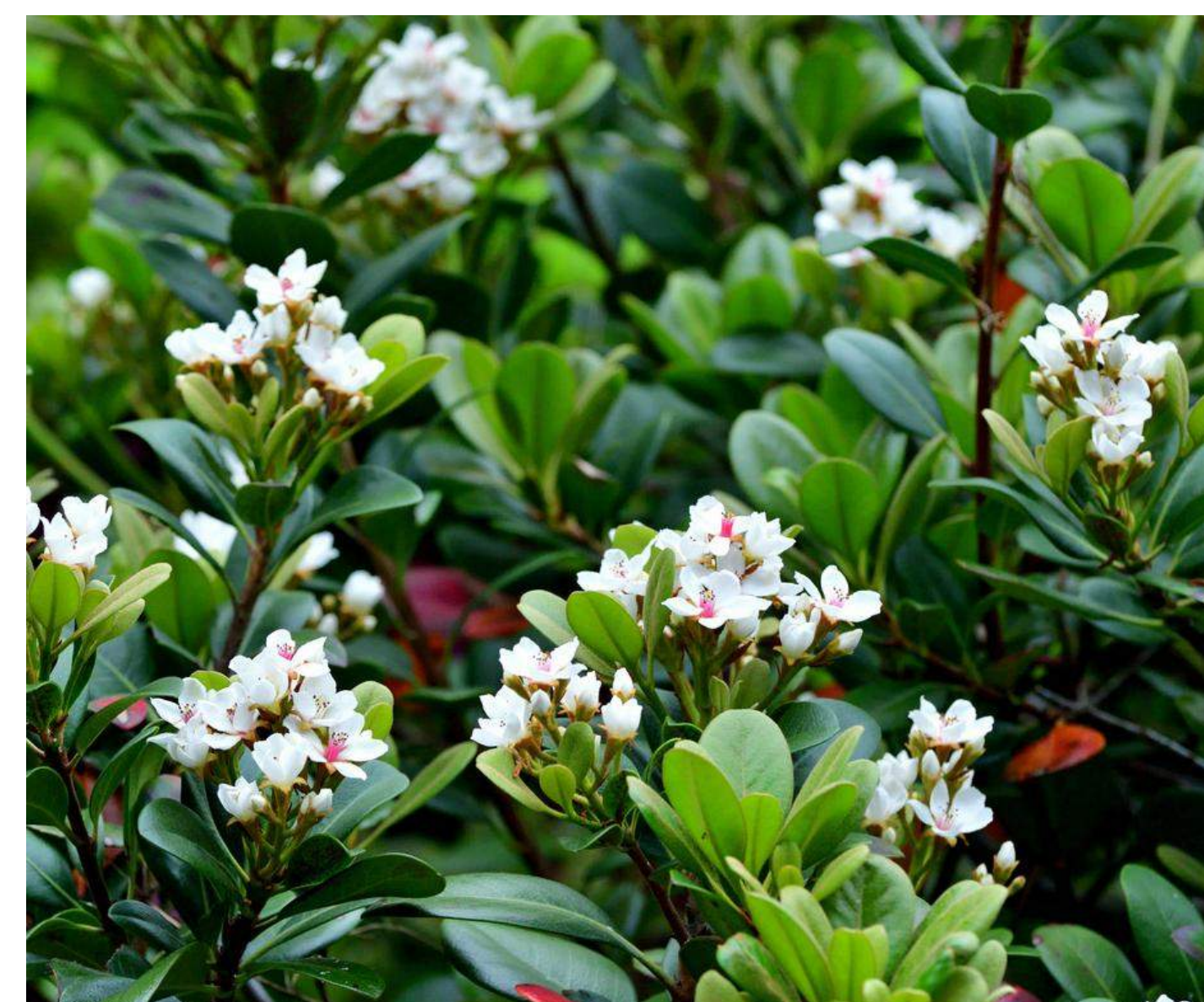
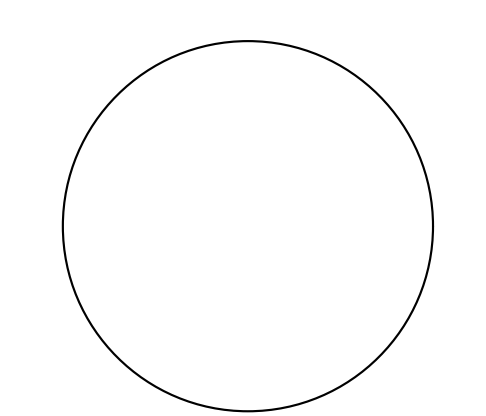
**PLANTING PLAN -  
 ROOF DECK**

**L-5.1**



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PLANTING  
 CONCEPT IMAGERY

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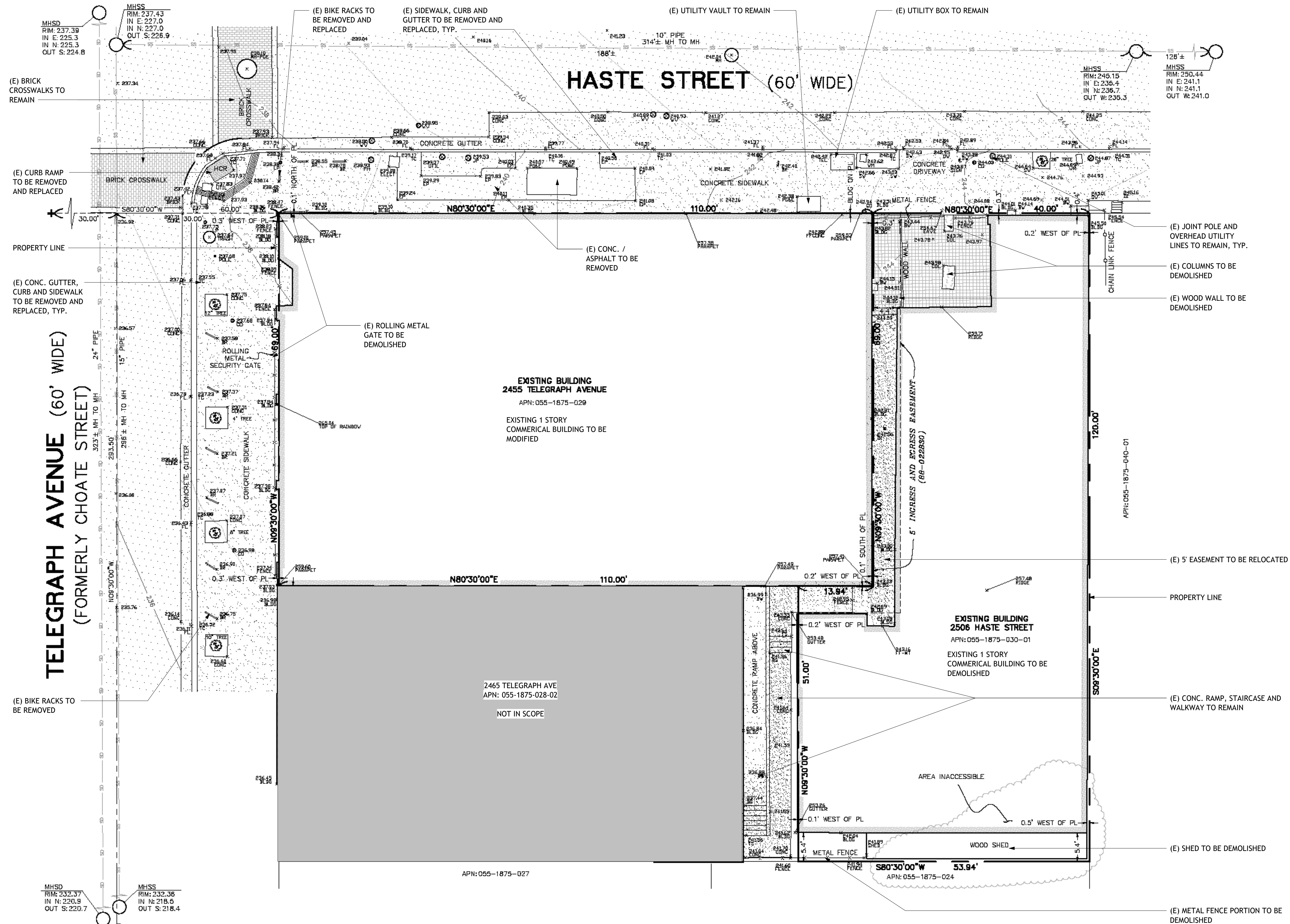
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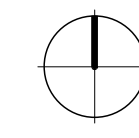
ENTITLEMENT  
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PROJECT NO:  
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 EXISTING SITE PLAN / SITE SURVEY

1 EXISTING SITE PLAN  
 1/8" = 1'-0"



A100





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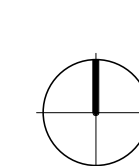


**1** RETAIL MEZZANINE FLOOR PLAN  
 1/8" = 1'-0"

△	DATE	ISSUE RECORD

PROJECT NO:  
 ISSUE DATE: 2/01/26

PROPOSED RETAIL  
 MEZZANINE FLOOR PLAN



**A103**

- Proposed Residential
- 3 BEDROOM
  - 4 BEDROOM
  - 5 BEDROOM

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△	DATE	ISSUE RECORD

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 ISSUE DATE: 2/01/26

**PROPOSED LEVEL 2 FLOOR PLAN**

**A104**



**1** PROPOSED LEVEL 2 FLOOR PLAN  
 1/8" = 1'-0"



Proposed Residential  
3 BEDROOM  
4 BEDROOM  
5 BEDROOM

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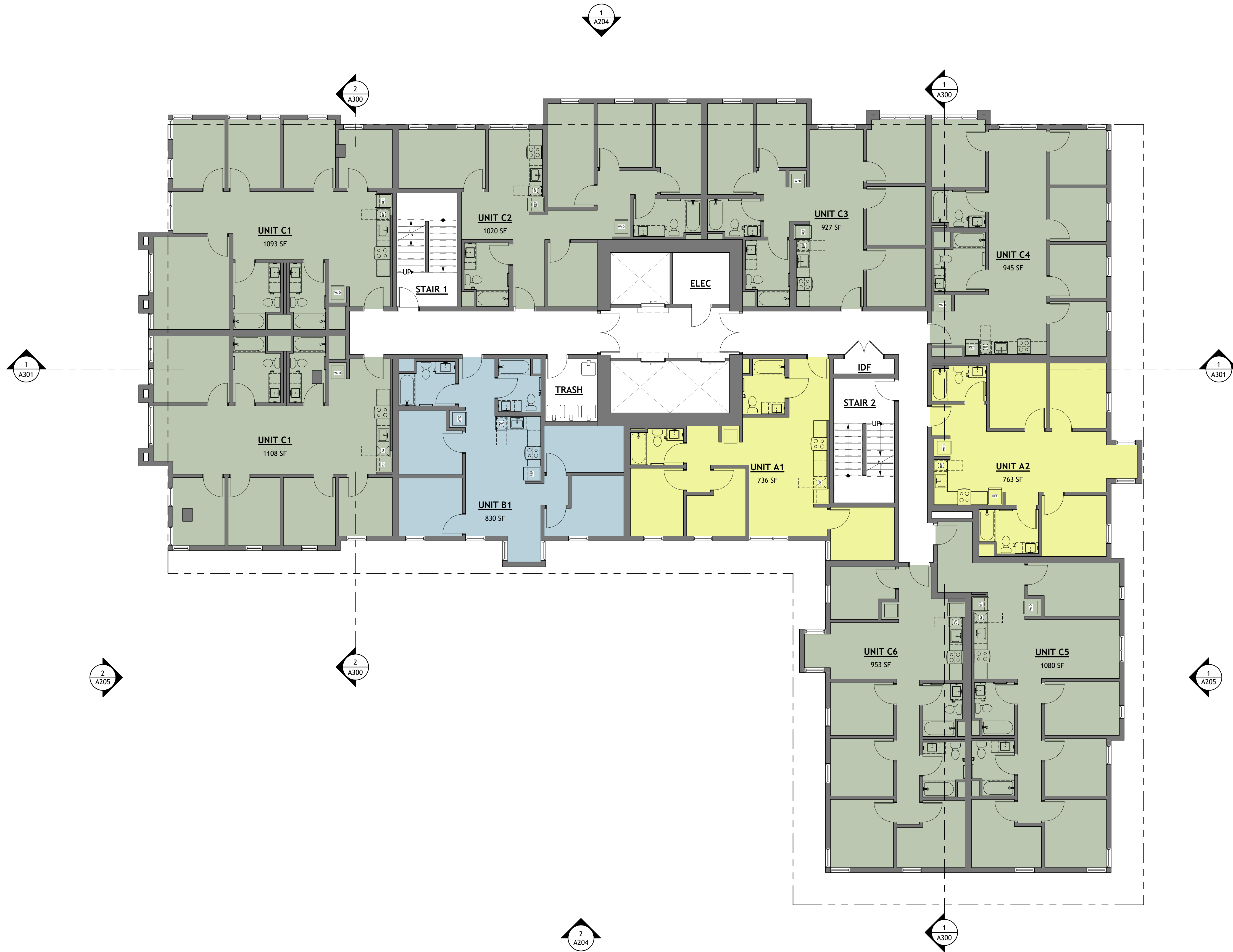
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1 PROPOSED LEVEL 4-7 PLAN  
1/8" = 1'-0"

△	DATE	ISSUE RECORD

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PROPOSED LEVEL 4-7  
FLOOR PLAN

**A106**

- Proposed Residential
- 3 BEDROOM
  - 4 BEDROOM
  - 5 BEDROOM
  - Amenity

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**1** PROPOSED LEVEL 8 FLOOR PLAN  
 1/8" = 1'-0"

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**PROPOSED LEVEL 8  
 FLOOR PLAN**

**A107**





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**ENTITLEMENT  
 APPLICATION**

**MATERIAL LEGEND**

Keynote	Description
A	2455 TELEGRAPH AVE. PROPERTY IS A DESIGNATED HISTORIC RESOURCE DUE TO THE PEOPLES BICENTENNIAL MURAL. THIS MURAL IS PROPOSED TO BE PRESERVED AND RESTORED.
C1	CEMENT PANEL AFC SKY RAINSCREEN FACADE COLOR: GRAPHITE
C2	CEMENT PANEL AFC SKY RAINSCREEN FACADE COLOR: AMBER
C3	CEMENT PANEL AFC SKY RAINSCREEN FACADE COLOR: PARCHMENT
C4	GFRC PANEL CLARK PACIFIC COLOR: MEDICI IVORY
C5	CONCRETE CONCRETE CURB, SMOOTH FINISH COLOR: NATURAL
M1	METAL TRELLIS CUSTOM FABRICATOR MUSTARD COLOR CURVED BAND WITH BLACK INFILL AND COLUMNS
M2	ALUMINUM STOREFRONT KAWNEER STOREFRONT COLOR: BLACK ANODIZED
M3	PERFORATED MTL BOK MODERN CUSTOM PERFORATED PANEL WITH LED BACKLIGHT
W1	WINDOW VPI ENDURANCE VINYL WINDOW 3-7/8" DEEP BACKSET COLOR: BLACK SUPERCAP
W2	TAN TIMBER THERMOWOOD ASH CLADDING ARYA COLOR: NATURAL



△	DATE	ISSUE RECORD

PROJECT NO:  
 ISSUE DATE: 2/01/26

PROPOSED NORTH  
 EXTERIOR ELEVATION

**A200**

**1** NORTH ELEVATION  
 1/8" = 1'-0"

EXISTING MURAL TO REMAIN

**MATERIAL LEGEND**

Keynote	Description
A	2455 TELEGRAPH AVE. PROPERTY IS A DESIGNATED HISTORIC RESOURCE DUE TO THE PEOPLE'S BICENTENNIAL MURAL. THIS MURAL IS PROPOSED TO BE PRESERVED AND RESTORED.
C1	CEMENT PANEL AFC SKY RAINSCREEN FACADE COLOR: GRAPHITE
C2	CEMENT PANEL AFC SKY RAINSCREEN FACADE COLOR: AMBER
C3	CEMENT PANEL AFC SKY RAINSCREEN FACADE COLOR: PARCHMENT
C4	GFRC PANEL CLARK PACIFIC COLOR: MEDICI IVORY
C5	CONCRETE CONCRETE CURB, SMOOTH FINISH COLOR: NATURAL
M1	METAL TRELLIS CUSTOM FABRICATOR MUSTARD COLOR CURVED BAND WITH BLACK INFILL AND COLUMNS
M2	ALUMINUM STOREFRONT KAWNEER STOREFRONT COLOR: BLACK ANODIZED
M3	PERFORATED MTL BOK MODERN CUSTOM PERFORATED PANEL WITH LED BACKLIGHT
W1	WINDOW VPI ENDURANCE VINYL WINDOW 3-7/8" DEEP BACKSET COLOR: BLACK SUPERCAP
W2	TAN TIMBER THERMOWOOD ASH CLADDING ARYA COLOR: NATURAL

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1 EAST ELEVATION  
 1/8" = 1'-0"

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PROPOSED EAST  
 EXTERIOR ELEVATION

**A201**



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**MATERIAL LEGEND**

Keynote	Description
A	2455 TELEGRAPH AVE. PROPERTY IS A DESIGNATED HISTORIC RESOURCE DUE TO THE PEOPLES BICENTENNIAL MURAL. THIS MURAL IS PROPOSED TO BE PRESERVED AND RESTORED.
C1	CEMENT PANEL AFC SKY RAINSCREEN FACADE COLOR: GRAPHITE
C2	CEMENT PANEL AFC SKY RAINSCREEN FACADE COLOR: AMBER
C3	CEMENT PANEL AFC SKY RAINSCREEN FACADE COLOR: PARCHMENT
C4	GFRC PANEL CLARK PACIFIC COLOR: MEDICI IVORY
C5	CONCRETE CONCRETE CURB, SMOOTH FINISH COLOR: NATURAL
M1	METAL TRELLIS CUSTOM FABRICATOR MUSTARD COLOR CURVED BAND WITH BLACK INFILL AND COLUMNS
M2	ALUMINUM STOREFRONT KAWNEER STOREFRONT COLOR: BLACK ANODIZED
M3	PERFORATED MTL BOK MODERN CUSTOM PERFORATED PANEL WITH LED BACKLIGHT
W1	WINDOW VPI ENDURANCE VINYL WINDOW 3-7/8" DEEP BACKSET COLOR: BLACK SUPERCAP
W2	TAN TIMBER THERMOWOOD ASH CLADDING ARYA COLOR: NATURAL



**1** SOUTH ELEVATION  
1/8" = 1'-0"

△	DATE	ISSUE RECORD

PROJECT NO:  
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PROPOSED SOUTH  
EXTERIOR ELEVATION

**A202**



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2 SOUTH ELEVATION - BIRD SAFE GLAZING  
3/32" = 1'-0"



1 NORTH ELEVATION - BIRD SAFE GLAZING  
3/32" = 1'-0"

### BIRD SAFE GLAZING

PER BIRD SAFE BUILDING REQUIREMENTS, ALL WINDOWS LOCATED WITHIN THE FIRST 75 FEET ABOVE GRADE WILL COMPLY WITH COMPLIANCE PATH 1. THESE WINDOWS ARE TO HAVE A WINDOW FILM INSTALLED BY FEATHER FRIENDLY, WHICH HAS A 2"X2" SPACED 1/4" DOT PATTERN. THIS PRODUCT HAS A THREAT FACTOR OF 20.

#### LEGEND

- BIRD SAFE GLAZING AREA
- NEW FACADE AREA
- BUILDING HEIGHT OVER 75'-0"  
NO BIRD SAFE GLAZING REQUIRED
- EXISTING FACADE AREA - EXEMPT FROM BIRD SAFE GLAZING REQUIREMENTS DUE TO TO LOW HAZARD FACADE. SEE SHEET G008

BIRD SAFE GLAZING

DATE	ISSUE RECORD

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EXTERIOR ELEVATIONS -  
BIRD SAFE GLAZING

A204



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**2 WEST ELEVATION - BIRD SAFE GLAZING**  
 3/32" = 1'-0"



**1 EAST ELEVATION - BIRD SAFE GLAZING**  
 3/32" = 1'-0"

**BIRD SAFE GLAZING**

PER BIRD SAFE BUILDING REQUIREMENTS, ALL WINDOWS LOCATED WITHIN THE FIRST 75 FEET ABOVE GRADE WILL COMPLY WITH COMPLIANCE PATH 1. THESE WINDOWS ARE TO HAVE A WINDOW FILM INSTALLED BY FEATHER FRIENDLY, WHICH HAS A 2"X2" SPACED 1/4" DOT PATTERN. THIS PRODUCT HAS A THREAT FACTOR OF 20.

**LEGEND**

- BIRD SAFE GLAZING AREA
- NEW FACADE AREA
- BUILDING HEIGHT OVER 75'-0"  
NO BIRD SAFE GLAZING REQUIRED
- EXISTING FACADE AREA - EXEMPT FROM BIRD SAFE GLAZING REQUIREMENTS DUE TO TO LOW HAZARD FACADE. SEE SHEET G008

**BIRD SAFE GLAZING**

△	DATE	ISSUE RECORD

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EXTERIOR ELEVATIONS - BIRD SAFE GLAZING

**A205**



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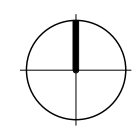
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PROJECT NO:  
 ISSUE DATE: 2/01/26  
 EAST - WEST BUILDING  
 SECTION

1 EAST-WEST BUILDING SECTION  
 3/32" = 1'-0"



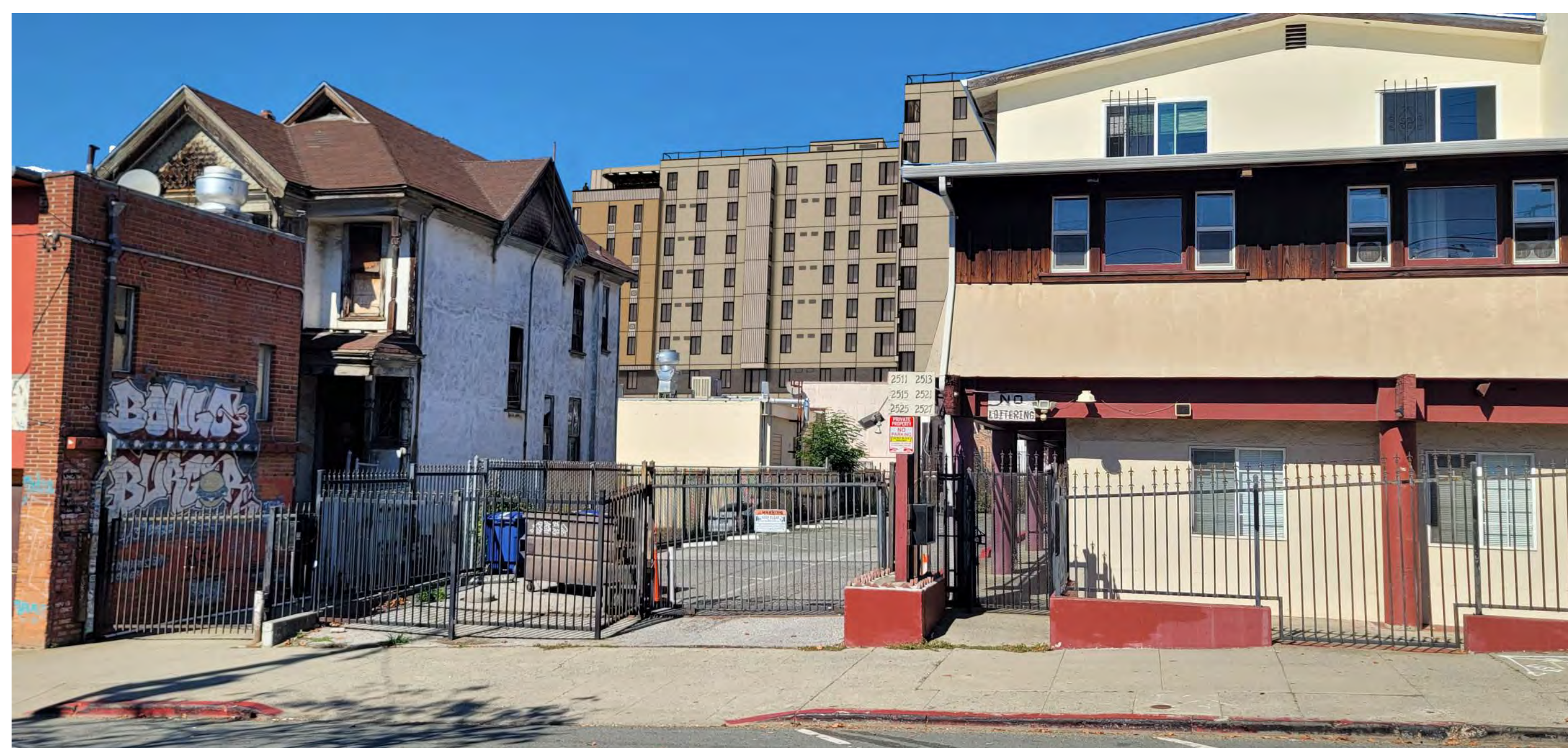
A301



4 PERSPECTIVE RENDERING LOOKING SOUTHWEST



2 PERSPECTIVE RENDERING LOOKING NORTHEAST



3 PERSPECTIVE RENDERING LOOKING NORTHWEST



1 PERSPECTIVE RENDERING LOOKING SOUTHEAST

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PERSPECTIVE CONTEXT  
RENDERING

**A401**



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PEDESTRIAN ENTRY  
RENDERING

**A402**

1 PEDESTRIAN VIEW OF RESIDENTIAL ENTRY



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NIGHT-TIME RENDERING

**A403**

1 NIGHT-TIME RENDERING



ATTACHMENT 1

City of Berkeley  
Department of Housing and Development

(APPLICATION REQUESTING DESIGNATION FOR LANDMARK STATUS)

Ordinance 4694-N.S.

1. Name of Property The People's Bicentennial History of Telegraph Avenue
2. Survey Code No. \_\_\_\_\_
3. Building north wall Site \_\_\_\_\_ Open Space no
4. County Alameda 5. City Berkeley
6. Street Telegraph Avenue & Haste St. 2500 Haste St./2455 Telegraph
7. Vicinity (if rural) see # 6 above
8. Present Occupant building currently (10/17/89) unoccupied
9. Original Owner (if known) not known
10. Present Owner Wayne Ryder, 2156 San Ramon Valley Blvd. San Ramon, CA 94583
11. Date of Construction July 1976 12. Style Generic Mural
13. Artists Osha Neumann, Janet Kranzberg, Daniel Galvez, Brian Thiele.
14. Original Use Community Mural
15. Landmark Value national yes state yes county yes city yes neighborhood yes
16. Notable Garden or Landscaping No
17. Photographs see attached
18. Bibliography not available
19. Block Number 1875 20. Lot No. 29
21. Lot Size 69X110
22. Current Zoning Status unzoned art C-1T
23. Adjacent Property Zoning Status commercial (restaurant)
24. Present Use Mural
25. Adjacent Property Use unoccupied (previously cafe)

- 26. Assessed Property Value not applicable
- 27. Present Condition of Property Mural is partially deteriorating with fading occurring due to exposure to the elements; on-going efforts are underway to restore the mural.
- 28. Property Endangered Yes, the mural is endangered by tenant/owner changes to the exterior wall of the building on which the mural rests; recently, part of the mural was painted over.
- 29. New Potential Property Uses not applicable
- 30. History please see attached history
- 31. Architecture not applicable
- 32. Location Map please see attached
- 33. Photograph please see attached
- 34. Additional Comments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

=====  
35. Recorder: Name Gerardo Sandoval Title self-employed  
Address 3009 Brook St, Oakland 94611  
Date 10-18-89

*Gerardo Sandoval*

### History

1. Date painted

The mural was painted in 1976. It took three to four months to develop the design and three months to paint. Four principle artists were involved: Osha Neumann, Janet Kranzberg, Daniel Galvez, and Brian Thiele.

2. What is depicted?

The mural depicts Berkeley in the 1960's, capturing the most intense ferment during that time, i.e. between the Free Speech Movement (1964) and the People's Park Riot (1969) when James Rector was killed.

3. Why was it painted in 1976?

1976 was the bicentennial of the United States. In that same spirit, many believed it would be appropriate to commemorate a more recent revolutionary period. The community wanted to commemorate a period of intense ferment, essentially a revolutionary period that many had lived through and that had taken place in the community, but which had no memorial to it.

4. Why is it a community mural?

There are two reasons why the mural is a community mural. The first begins with the interaction between the artists and the community during the painting of the mural. In short, many in the community participated in its creation. The community was free to suggest changes, pose for portraits, provide eyewitness testimony to the events, and most importantly, to participate by painting some portion of the mural -- one of the principle artists joined the project in just such a manner. The mural was not created in the vacuum of the studio. Rather, it was a community event which produced a community mural.

The public character of the mural also comes from its continuing role in the community. The mural serves as a destination point for tourists, visiting professors, even diplomats. The fact that we, as Berkeley residents, take visitors to the mural points to people's identification with the events depicted. In this sense, the mural helps identify the character of our community.

In general, the mural strikes a strong cord with in the community because it speaks to the inhabitants, as well as speaking a universal tongue to people from the outside.

5. Why is it important that the mural be given landmark status?

Simply put, the mural deserves landmark status because of its historical importance to the community. It is still the only memorial to crucial formative events in Berkeley's history. There is no statue, plaque or bust to equal it, and its size and scope is unmatched.

As a historical document, it records the birth of a new stage in our community. Clearly, the national and international reputation that characterizes Berkeley comes directly from the depicted events. Moreover, we were changed and remain changed by those events. Although that time has largely passed, we are a city with a progressive citizenry and government in part because of what happened during the 1960's.

It is important to remember that it is rare in the U.S. to find public space to put up a radical alternative vision of our history, one that the established powers are still reluctant to acknowledge. On the other hand, in Berkeley there is space for that kind of message. It is not only fitting, but another example of the uniqueness of this city.

6. What more can be said about the mural's historical significance?

The design of the mural was based on published material. Documentary photographs and library research are a few of the sources for the images. At the same time, the design was expanded and refined by eye-witnesses and individuals participating in the mural's creation. That process makes the mural not only history, but a people's collective history and may be responsible for the community's sentiment that the mural serves as both a fixture and a fitting memorial.

7. What would landmarking mean?

A city designation of landmark status is necessarily the first step toward receiving state and possibly federal landmark recognition. Landmark designation may in turn open up funding sources for possible restoration and maintenance of the mural. In this sense, city landmarking should be seen as a seminal event.

Along with providing protection against removal, landmark status may help provide a more systematic approach to the mural's restoration. Past ad hoc restorations have, in the opinion of some, diminished the mural's original artistic style. Complaints have been made that the mural is flatter, more cartoon like. Regardless, it is important that restoration be methodically planned and carried out by competent individuals. Landmark status would make it possible to oversee and regulate such a process.

8. What can be said about the mural's style?

The mural functions as a smooth integration of what is essentially a collective work. It possesses a roughness that can be attributed to the different abilities of the artists. The work reflects different people with varying abilities, each trying to make something better of themselves and their world. In a very real sense, the spirit of the mural is the also the spirit of the muralists.

The style of the mural emphasizes a realistic depiction of events, so that the viewer easily recognizes history. Stylistic inspiration is drawn from both the great Mexican muralists as well the strong, local mural movement of the time. As to a particular style, it can be described as "generic mural" typical of the period. The mural is painted in acrylic.

9. Is the mural threatened?

The greatest threats to the mural come from vandalism, the elements, and by action on the part of the building tenants and/or owner. As for vandalism, the mural has been attacked at different times over the years. It is not unreasonable to assume that the mural's political content serves to motivate such individuals. If so, landmarking the mural would reaffirm its importance to the community -- an act which makes clear that although some may disagree with the mural's philosophy, the community as a whole stands behind it.

The mural is also threatened by the elements. Fading and wet weather deterioration has set in. However, landmark status for the mural should be of great help in obtaining private and public funding for a complete restoration.

The most serious threat to the mural comes from the building tenants and/or owner. For almost 15 years, no attempt was made to alter or remove the mural. This year, however, a new tenant occupied the building and in the process of remodeling painted over one section of the mural (later restored). More serious damage might have occurred if not been for community protest. It is impossible to predict what future tenants or a change of building ownership may mean for the mural. Certainly, landmark status would provide the mural with a degree of protection.



THE PEOPLE'S BICENTENNIAL HISTORY  
OF TELEGRAPH AVENUE

Because the mural was intended to show not only political change but also cultural ferment, the mural progresses chronologically, starting with the event that is said to have triggered the Free Speech Movement -- the arrest of the pamphleteer and the sitdown in front of the police car with Mario Savio jumping on the police car and making a speech that started the whole thing. That's the point depicted in the first scene.

On the left, the mural starts with Savio, Sproul Hall behind him, its columns becoming like cans with bombs coming out, symbolizing the University's connection with militarism, the military industrial complex, Lawrence Livermore Labs (...one of the criticism leveled during the Free Speech Movement), followed by a confusion of figures handing out flyers, with an individual handing out a Third World Strike poster, and someone with the Black Panther paper.

There is a real window with bars below, with a prisoner lying on his side and sort of breaking out, and above it is a collapsing structure of people clinging to columns and one of them looks like Nixon with a jangle of TV's, one with a soap commercial, a second with a Viet Cong woman fighter. Another has Lyndon Johnson. The above represents the dominant culture in a state of crisis and collapse, with the media depicted in the sort of discordant, crazy manner in which reality comes across to us through the media.

After that there is a scene of Telegraph Avenue, representing the counter cultural base for all of these activities. It is painted in an orangy, multi-colored way with the whole street life and rag theatre of Telegraph: hippies, flower children, the Hari-Krishna, some of the stores that were there, somebody on acid who is sort of disintegrating, and the Bubble Lady (Julia Vinograd who is still around), and Chico a guy I knew who is still there, and tourists, etc... and basically the whole mix and melting pot that Telegraph Avenue was.

The next scene shows the building of People's Park, with planting and wheel barrows and the telephone poll with the signs -- a lot taken from documentary photographs. All of this is adjacent to the above.

Next is the top of People's Park, a sort of shutting off of the electrical connection, to the right of that is large figure of a helmeted gas mask which frames the scene of "Bloody Thursday," which is the riot that happened when the University first moved in to fence in the Park.

In the foreground, there are two figures opening the fire-hydrant

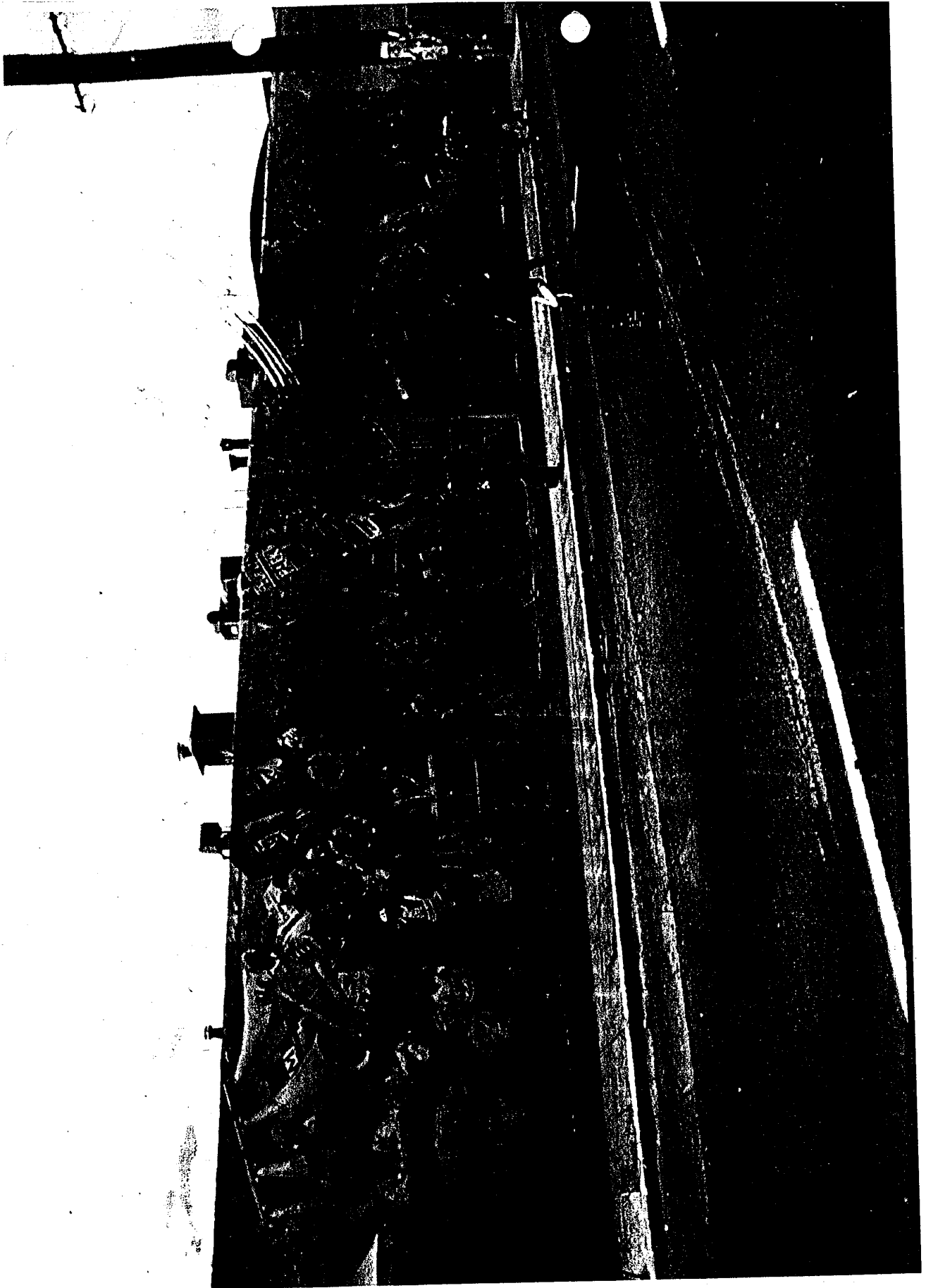


on Haste and Telegraph and water spewing out, and a line of riot police and in the background you see the building on the corner of Haste and Telegraph which was then the Forum, has since been the Villa Hermosa, and Cafe S and a whole series of things but is shown as it was there. The riot police is lined up, the Blue Meanies, with tear gas and stuff being thrown at them.

To the right, on top, is the photo-realistic picture of the roof scene where James Rector was shot -- taken from documentary photographs. You can see the roof and people over him, and his body lying there with blood coming down to below where three Alameda County Sheriffs, Blue Meanies, are shooting at him. And there is smoke and they are sitting on top of another large helmeted gas mask that is the same as the other one, but this time it's broken and the wires connecting it are all falling apart, and the thing is sort of falling apart and going up in flames and represents the defeat of that kind of repression of the movements that are being memorialized.

The final section is a wedge of street scene that brings the whole mural up into the present, which is not anymore a revolutionary period of activity but is the dreary everyday kind of street the way it was in 1976 and is that way pretty much now. There is a wino drinking wine, a street vender sitting on the street with her wares sitting out in front of her, and a final figure of a panhandler (closest to Telegraph Avenue) with his arm out.

But behind that almost like another mural is a whole rainbow multi-colored vision painted on a wall. That vision is as if you continued the wall and the sidewalk; there is a tree growing up and breaking up the sidewalk and as it grows up it becomes part of the wall and becomes very florid with revelers dancing off into the future and that sort of represents a vision of liberation that out of the present reality is broken up by the imagination. The longed for future is there with a couple of people sort of counting off trophies of the past, another mask... the final figures sort of dancing off naked.



OSHA NEWMAN - BIOGRAPHICAL NOTES

CURRENT PLANNING  
FEB 15 1990

Osha Newman was one of four principle artists involved in painting the People's Park Mural. He designed the mural and is considered the primary force behind its creation.

Born in 1939 in New York City, Newman was the child of German Jewish refugees who fled Nazi Germany. His parents were radical intellectuals and socialists. His father was a professor of political science at Columbia University; his step-father was a philosopher; his mother was a French teacher.

Newman grew up on the East Coast attending public and private schools in New York and Boston. He later attended Swathmore College and Yale, but left without his degree. He became an activist, lived a counter cultural lifestyle, and in many ways became anti-intellectual.

He remembers, "My parents' radicalism was different. It was left, but different from that of the Sixties. My participation as an activist was a continuation, but something different as well, a rebellion. Their radicalism was different for the lack of drugs, their outward conventional and bourgeoisie existence, a non-sexual radicalism, especially as seen in the way they parented. They were radical in ideas."

Newman was living on the lower east side of New York during the late Sixties, an environment very similar to that of Berkeley or the Haight of the time. After a period that drew confrontation with the establishment, Newman along with a group of individuals went to Mexico. Newman eventually moved to Berkeley in 1970.

Newman was new as a muralist when he painted the People's Park Mural in 1976. It was the first major mural he had done. He was not trained professionally. "I was self-trained. But I looked around, and talked with the people I had come to know. A lot of the style came through Brian Thiele...out of his style and mine. I didn't direct anyone, but I made sure that some stylistic unity was maintained but within that there was a lot of blending of styles and we all sorta worked-on each other's panels."

Muraling was Newman's principle occupation for a while, but one of several now. He has done eight murals, most as collective enterprises. He recently received his law degree from the New College of Law. He is divorced with two children and lives in Berkeley.

JANET KRANSBERG -- BIOGRAPHICAL NOTES

Janet Kransberg exerted a strong influence on the mural's development, being one of only two artists to work on it from beginning to end (the other was Osha Newman).

Kransberg was born in New York City in 1937. Her parents were Polish immigrants. She describes her parents as leftists and socialists in their youth. But she remembers that by the end of the Roosevelt years, they had fully accepted the Democratic program, becoming increasingly conservative as they grew older. Her father was a successful businessman, her family middle class.

After studying History at Brandies University, Kransberg spent a year in Europe in 1960. For her, it was a first look at the World. "Politically, there was some significant stuff going on. The Algerian War was raging. I was involved peripherally with the Spanish refugee movement against Franco. Generally, I met a lot of friends who were politically active on the left."

Kransberg returned to study art at Cooper Union in New York. During this time, she credits exposure to WBAI (KPFA sister station) with helping to change her life. "I would paint in my studio and listen to WBAI all day long. They had these reports from the South on the Civil Rights Movement. Many friends went South to join the movement. I hadn't because as a child of the Fifties I thought I was suppose to be getting my life together, figuring out how to earn a living."

Kransberg began attending demonstrations in the North. Although she was in Washington in 1963 with Martin Luther King, Kransberg had not committed herself to any of the struggles around her. Finally in 1968, she realized that "What I was doing, painting in studio while the world was on fire, just seemed ridiculous." She gave away all her paints and brushes and closed her studio door.

Kransberg took her talents and joined a documentary group called Newsreel. Among other events, they were heavily involved in the demonstrations at Columbia University along with other anti-Vietnam war protests. Eventually Kransberg represented the group along with Elridge Cleaver on a visit to North Korea in 1970. By 1972, the movement that had seemed so coherent began to dissipate. Kransberg moved to California as an act of rejuvenation.

Trained as an artist but not as a muralist, she claims that the People's Park Mural was her first and last mural. She was a recent arrival in Berkeley when the mural was painted. She has lived here since.

DANIEL GALVEZ -- BIOGRAPHICAL NOTES

Daniel Galvez was born in Calexico, California in 1953. His mother was from Aguas Calientes, a small town in Mexico. His father, a native Californian, was also of Mexican heritage. Galvez grew up in Sacramento, California, and has lived in the Bay Area since 1973.

Galvez received a Bachelor's degree at the California Academy of Fine Arts in San Francisco. He earned a Master's degree in Painting from San Francisco State in 1979. The People's Park Mural was only the second mural he painted, but his long list of murals since then includes the Carnival Mural in San Francisco, the Conductor in Oakland (Grand/MacArthur underpass), and Oakland's Portrait (Grand near San Pablo Ave).

Far from being an activist during the Sixties, Galvez was only 14 years old during the People's Park Riots. He explains that at the time of the mural's painting, "I wasn't so much a politically minded guy, but rather socially conscious." For Galvez, the mural came early in his career. His first job as an artist came through participation in the City of Berkeley's CETA program. "Sometime soon after I found out Osha and Janet were starting the mural. Being a paid artist for the City, I asked if I could participate and they said sure."

Galvez's role as a principle artist is best reflected in the mural's photorealism scenes. "They wanted one representation, the shooting of James Rector, done using the actual photograph. As a photorealist, it was right up my alley and I was very happy to do that. So the design was already set, Janet and Osha had devised it, Osha being the master muralist on the project. About the time I hooked up, Brian Thiele hooked up. I focused on the areas needing a little tight realism. I did the Rector Shooting Scene, the figures and televisions (Ronald Reagan & Wallace). For the record, that other figure is Johnson. I also did the bar of soap, and the Vietnamese woman."

Professionally, Galvez likes where he finds himself today. "I like were I am. I've earned an income as a muralist for ten years, working with different non-profits. I worked with Pro-Arts, Alameda County Arts Commission, and now I am writing my own grants through the California Arts Council. I also receive funding from private foundations like the Zellerbach Family Fund and The Scags Foundation. I was invited to go back east and do more mural work in Massachusetts. I see doing murals indefinitely."

BRIAN THIELE -- BIOGRAPHICAL NOTES

Brian Thiele grew up in Palo Alto, California. His grandmother operated restaurants in San Francisco in the 1940's. His mother was a chorus girl dancer in the 1950's. Thiele's family is descendent from early American immigrants and are related to Louis of Louis and Clark fame.

Thiele got his artistic start painting automobiles in Palo Alto. At eighteen he went to work for an Italian artist, Roberto Lupietti, painting religious murals in Bay Area churches. Thiele continued his training with a church restoration company in Pennsylvania. "We restored little Catholic churches, Slovakian, Russian, and Byzantine styles, doing stencil work, gold leaf, and mural painting." Thiele worked as well with Paul Dobner, a Czechoslovakian artist in Philadelphia.

In the middle Sixties Thiele began a period of extensive traveling. He went to Iran on a self-described spiritual quest. He came back to Paris and travelled in and about Europe for two years, eventually spending time and selling many of his painted works in Greece. He returned to San Francisco in 1968.

"In 1968 I was just a hippie artist back in the Haight. I was house painting with a Native American. I was in the City at the time of the big confrontatation in 1968, the People's Park fight. I was listening to it live on KPFA. I came the next day and saw the police standing there keeping people out."

After traveling through Africa for a few years, Thiele moved to Berkeley in 1972. Four years later a friend would introduced him to Osha Newman and Thiele volunteered to work on the mural.

"When I arrived Osha and Janet had just started drawing up on the wall. Osha had the drawings together. You know, Osha and Janet, they were the main planners of the drawing. When I got there they didn't have anything up yet." Thiele's contribution is best seen in the mural's police section. "We called them the Blue Meanies, and they looked like little piglets on the wall. This section is the one with the helmets with the telephone wires joining the wall. I put an eyeball on the hookup to the wires to the electricity because it was sorta like Big Brother, sorta like War of the Worlds with eyeballs sticking out of mechanical things, or the ever pervasive police presence."

For Thiele the People's Park Mural was his first collective work. Up to that point he had preferred the isolation of the studio. Since then he has continued do collective murals. He lives in Berkeley today and makes his living as a commercial artist.





RESOLUTION NO. 55,287 -N.S.

LPC  
CURRENT PLANNING  
APR 16 1990

AFFIRMING THE DECISION OF THE LANDMARKS PRESERVATION COMMISSION AND DECLARING THE MURAL KNOWN AS PEOPLES BICENTENNIAL HISTORY OF TELEGRAPH AVENUE, LOCATED AT 2500 HASTE STREET, AS A BERKELEY LANDMARK AND DISMISSING THE APPEAL FILED BY WAYNE RYDER AND JOYCE DAYTON.

WHEREAS, on February 22, 1990, the Landmarks Preservation Commission voted to designate the Peoples Bicentennial History of Telegraph Avenue Mural, located at 2500 Haste Street, as a Berkeley Landmark because of its educational and historic value as it depicts Berkeley in the 1960's, the Free Speech Movement, the Peoples Park Riot, and because it commemorates the revolutionary movement of the 1960's on the Bicentennial of the United States; and

WHEREAS, this decision was appealed by Wayne Ryder and Joyce Dayton; and

WHEREAS, the record of the proceeding before the Landmarks Preservation Commission has been considered and reviewed by this Council, and in the opinion of this Council the facts stated in or ascertainable from such records do not warrant further hearing, and the decision of the Landmarks Preservation Commission should be affirmed, and the appeal dismissed.

NOW THEREFORE, BE IT RESOLVED by the Council of the City of Berkeley that the decision of the Landmarks Preservation Commission in declaring the mural known as Peoples Bicentennial History of Telegraph Avenue, located at 2500 Haste Street, a Berkeley Landmark, is hereby affirmed, and the appeal is hereby dismissed.

Copies sent 4/16/90

To: Zoning Officer

Wayne Ryder & Joyce Dayton

Secretary, Landmarks  
Preservation Commission

**RESOLUTION**

No. 55,287 N.S.

Dated April 3, 1990

Adopted by the Council of the City of Berkeley by the following vote:

Ayes: Councilmembers Chandler, Jelinek, Shirek, Skinner and  
President Hancock.

Noes: Councilmembers Goldfarb and Weekes.

Abstaining: Councilmember Dean.

Absent: Councilmember Wainwright.

LONI HANCOCK  
Mayor and President of the Council

Attest MARIE McKECHNIE  
City Clerk and Clerk of the Council



# City of Berkeley

ATTACHMENT A



Landmarks Preservation Commission  
Martin Luther King, Jr.  
Civic Center Building  
2180 Milvia Street  
Berkeley, California 94704  
Telecommunications Device for the Deaf (415) 644-6915

(415) 644-6570

C I T Y   O F   B E R K E L E Y

N O T I C E   O F   D E C I S I O N

FOR MEETING OF: February 22, 1990

PROPERTY ADDRESS: 2500 Haste Street

Also Known As: Peoples Bicentennial History of Telegraph Avenue Mural

OWNER OF PROPERTY: Wayne Ryder

2156 San Ramon Vly. Blvd. San Ramon, CA 94583

APPLICANT: Landmarks Preservation Commission

2180 Milvia Street Berkeley, CA 94704

WHEREAS, a public hearing has been duly and regularly held upon the above property, and the Landmarks Preservation Commission, being fully advised, has voted to APPROVE the following application:

It was MSC (Marsh/Roha) that the Landmarks Preservation Commission designate the People's Bicentennial History of Telegraph Avenue Mural, located at 2500 Haste Street, a City of Berkeley landmark because of its educational and historic value as it depicts Berkeley in the 1960's, the Free Speech movement, the People's Park Riot and because it commemorates the revolutionary movement of the 1960's on the bicentennial of the United States. Further, the Commission recognizes the work of Osha Newman, Janet Kransberg, Daniel Galvex and O'brien Thiele, the mural artists and finds that the mural, due to the transient nature of this form of art, is of special significance. The Commission encourages the community to further the restoration and preservation of this sensitive work of art.


Motion Carried: Ayes: Cerny, Gordon, Jones, Marsh, Roha; Nay: -; Abstain: -; Absent: Aroner, Bright, Kusmierski.

NOW, THEREFORE, BE it Resolved by the Landmarks Preservation Commission of the City of Berkeley that the decision is deemed final unless it is reversed, upon appeal, by the Council of the City of Berkeley.

DATE NOTICE MAILED: 3-5-90 THE APPEAL PERIOD EXPIRES AT 5 PM: 3-20-90  
FILE APPEAL WITH CITY CLERK BY THIS DATE

cc: City Clerk  
Codes and Inspection

ATTEST:

  
Mark Paez, Secretary