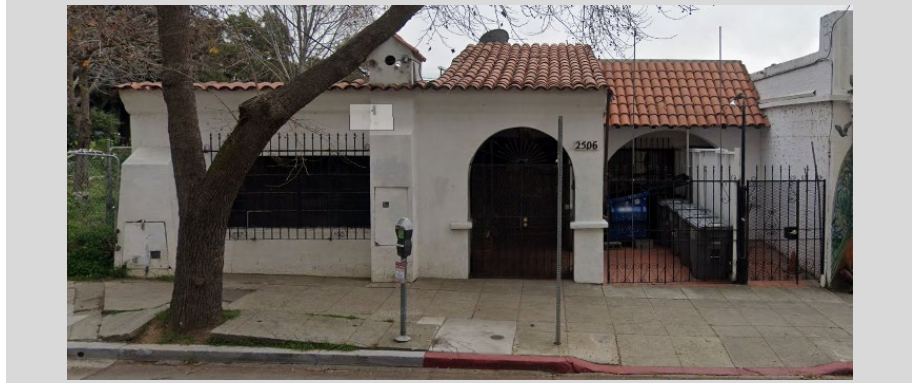
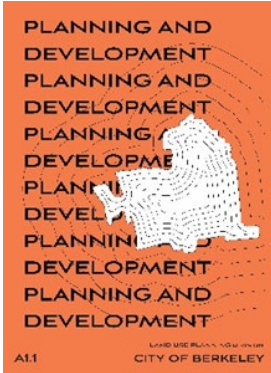


Landmarks Preservation Commission Staff Report

App #ZP2026-0015

June 4, 2026

Demolition Referral for Use Permit: 2506 Haste Street



Quick Facts	Project Description:
<p>Applicant: David Prinz</p> <p>Property Owner: Same</p> <p>Project Address: 2506 Haste Street</p> <p>GP Land Use: Avenue Commercial</p> <p>Zoning: Telegraph Avenue Commercial (C-T)</p> <p>Historic District: No</p> <p>CEQA: Exempt pursuant to Public Resources Code Section 21080.66</p> <p>Vesting Date: October 27, 2025</p> <p>Submittal Date: February 10, 2026</p> <p>Date Deemed Complete: March 17, 2026</p> <p>Project Planner: Joshua Muller</p>	<p>The applicant is seeking a demolition referral for Use Permit #ZP2026-0015 to demolish one commercial building located at 2506 Haste Street (APN 55-1875-30-1).</p>
	<p>Permits Requested:</p> <p>N/A</p>
	<p>Staff Recommendation:</p> <p>Consider the evaluation and take no action.</p>

ZONING MAP WITH HISTORIC RESOURCES

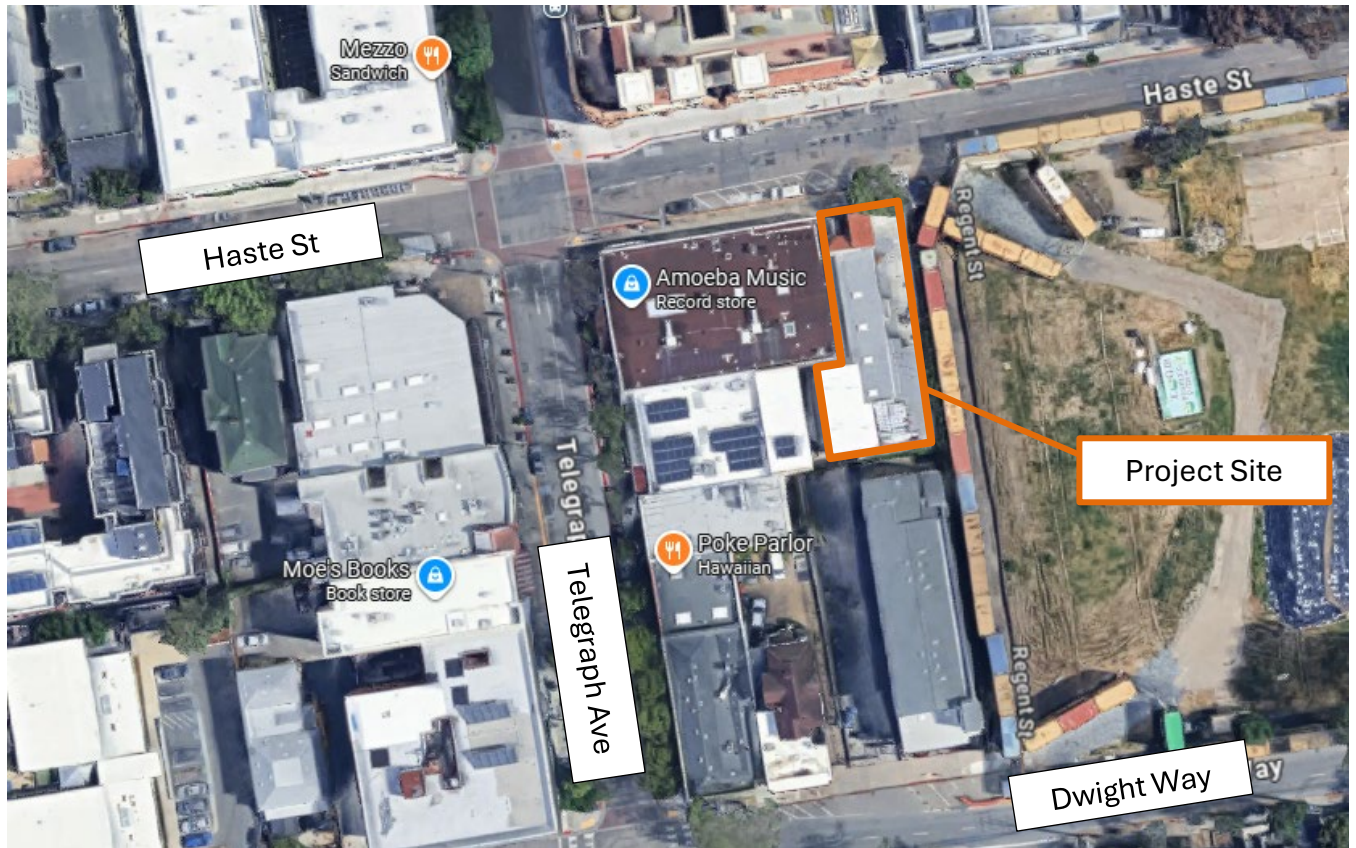


Not to scale

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



Source: Google Maps; Not to Scale

BACKGROUND

Subject Site

The property at 2506 Haste Street is a one-story commercial building located on the south side of Haste Street, east of Telegraph Avenue. The building occupies a narrow, L-shaped lot and covers most of the lot.

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 "L" portion of the parcel. The conversion of the building to a restaurant involved the extensive remodeling of the front façade, which introduced elements of the Spanish Colonial Revival architectural style. In contrast, visible portions of the building's secondary façades are utilitarian in appearance.

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.

Site History

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. 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. 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.

Table 1: Owners and Known Alterations

Year of Ownership/Occupation	Owner	Permitted Work
1916-n.d.	Mary Edna Caldwell	Construct 1-story, 8-stall garage
1946-1958	Alfred Geyer Loomis	Convert to laboratory; erect partitions in existing garage; install vents; remodel for office
1967-2016	Mario and Rosalinda Tejada	Remodel, addition, convert empty building to restaurant; build single-family home in front of existing restaurant; convert building to restaurant; roof repair
2016-2017	Juan Lopez and Christina Caro	None
2017-present	2506 Haste Street Partners	None

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. 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.

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 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.

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. 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. 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."

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 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. The building no longer houses a public-facing commercial tenant.

ANALYSIS

Project Scope

Pursuant to Berkeley Municipal Code (BMC) 23.326.070(C), any application for a Use Permit to demolish a non-residential building or structure which is 40 or more years old shall be forwarded to the Landmarks Preservation Commission (LPC) for review prior to consideration of the Use Permit for demolition. Given the lack of a current, City-wide comprehensive historic resource survey, the referral requirement is understood to address the potential for the loss of unidentified significant resources.

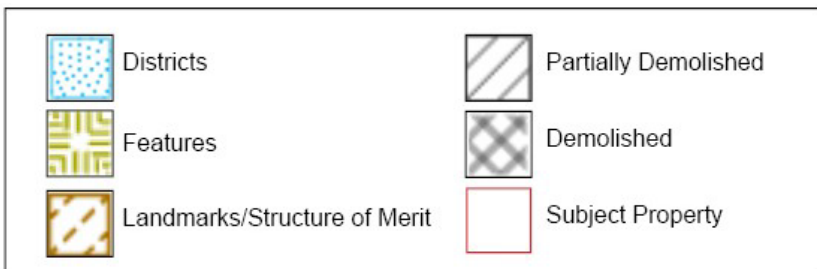
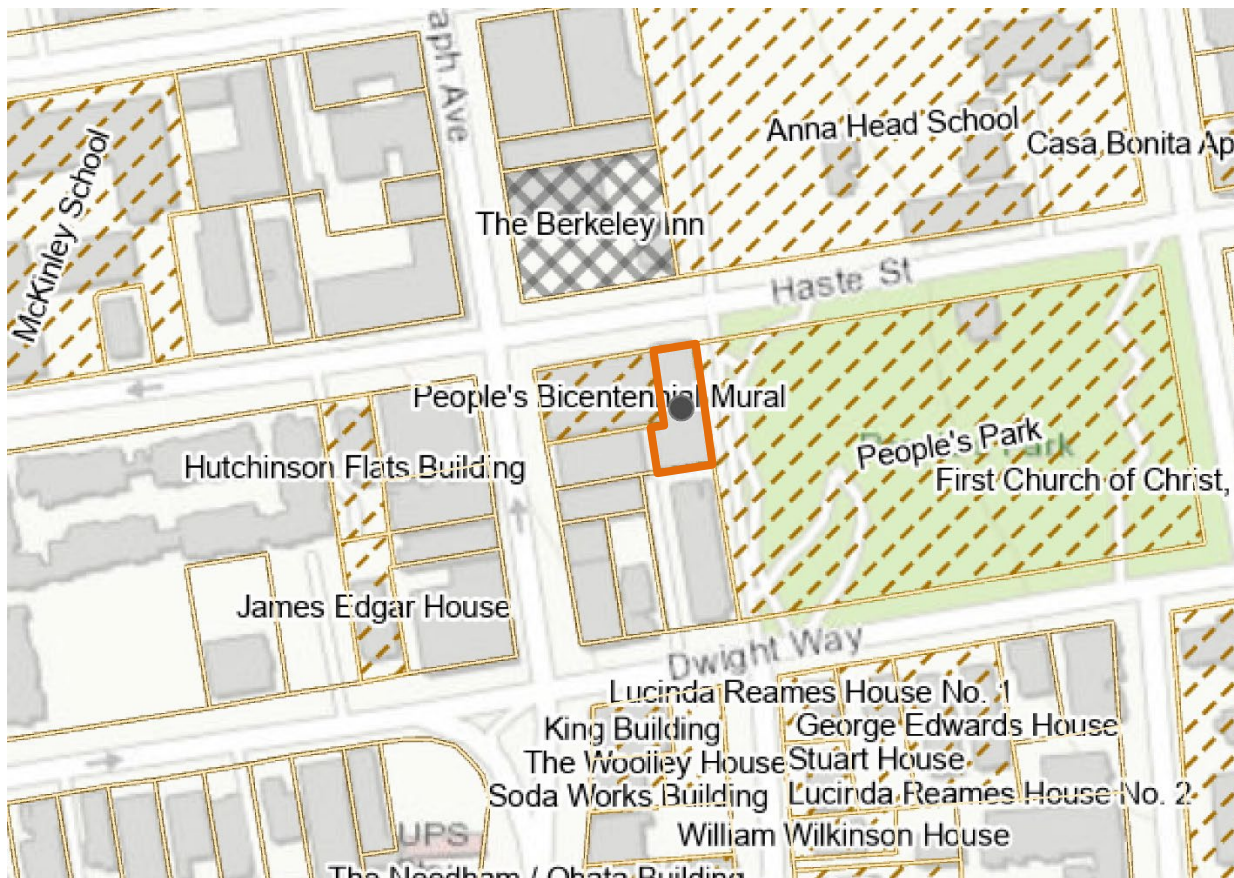
A complete preliminary development application was received on March 17, 2026, and was vested under SB 330 on October 27, 2025. When such a demolition request occurs under the provisions of Senate Bill 330¹, the City would be divested of the ability to impose conditions related to historic resource preservation upon Use Permit approval. Nevertheless, the study of potential significance and the LPC referral shall be completed in accordance with the BMC requirement.

In considering the proposed demolition of a structure, the Commission will weigh the potential to meet the significance criteria for City of Berkeley (COB) Landmarks and Historic Districts in the City's Landmarks Preservation Ordinance (BMC Chapter 3), which are relatively specific and appear to align with the California Register of Historical Resources (CR). The Commission will also weigh the potential to meet the broader COB Structure of Merit criteria, which can include structures that are neither individually architecturally distinctive nor associated with significant people or events but may qualify as contributors

¹ At the time that the Use Permit application was submitted, the subject property was not a locally-designated Landmark site and not subject to BMC Chapter 3.24. If designation status were granted after Use Permit submittal date, then SB 330 would prevent the City from imposing any conditions under BMC 3.24 related to historical resource preservation on the project.

to identified districts, areas, or clusters. The LPC may initiate a designation or take no action based on the significance criteria, but still forward comments regarding potential project conditions such as relocation, salvage, and/or photographic documentation to the Zoning Adjustments Board for consideration in its action on the application.

The subject building does not appear on the National Register of Historic Places (NR), CR, or the State Historic Resources Inventory. The subject development site does not feature a City of Berkeley Landmark or Structure of Merit though there are multiple landmarks within the vicinity of 2506 Haste Street (see below), including the Bicentennial Mural on the Haste frontage of 2455 Telegraph and the Anna Head School property.



Evaluation of Significance Criteria

Historic Context²: For the purpose of contextualizing and focusing this discussion of potential historical significance, staff concludes that since the building is not identified as significant, no period of significance applies.

Owing to the subject property's past commercial use and location near a commercial corridor in a neighborhood with diverse building types, it is a highly modified early 20th century building and is linked to a historic context related to the commercial development of Telegraph Avenue.

The building's historic context also includes its original development and design. The subject property was developed by the early 20th century and designed by an unknown architect.

Significance Criteria: The subject property has been evaluated based on the criteria of the California Register of Historical Resources (CR) and the Landmarks Preservation Ordinance (LPO/BMC 3.24). The existing building is over 50 years old and, therefore, may be on the CR. Because it is more than 40 years old, BMC Section 23.326.070(C) requires that it be evaluated for potential local significance prior to issuance of any demolition entitlement.

In determining the potential significance of this property, Architectural Resources Group analyzed the building's extant features and any associated parties against the criteria of the CR and the LPO BMC Chapter 3.24, which closely aligns to criteria of the CR. The evaluation concentrates on possible associations with events (CR-1, BMC Sections 3.24.110.A.2 and B.2), persons (CR-2, BMC Section 3.24.110.A.4), architectural design (CR-3, BMC Sections 3.24.110.A.1.a-c and B.2.a and c), and information/education (CR-4, BMC Section 3.24.110.A.3). The results of ARG and staff's evaluation are discussed below.

CR and BMC Criteria:

Events – CR Criterion 1/BMC Criterion for *Historic Value*

The HRE concludes that the building at 2506 Haste Street does not meet CR Criterion 1 because it was not found to be associated with any events that made a significant contribution to the broad patterns of local or regional history. The property was constructed in 1916 as an automobile garage and heavily altered during the building's entire lifespan. Its change in use was typical of the transitional urban development pattern adjacent to Telegraph Avenue during this period. It does not uniquely represent a significant phase of commercial development of Berkeley or a business type important to Berkeley's history. It is, therefore, not eligible for listing in the CR or local register.

Persons – CR Criterion 2/BMC Criterion for *Cultural Value*

The HRE concludes that 2506 Haste Street does not meet CR Criterion 2 because it is not associated with any individuals that have made significant contributions to our history. The property was speculatively built by Mary Edna Caldwell and subsequently had a number of

² National Register Bulletin #15, Item V: How to Evaluate a Property within its Historic Context (2002); National Register Bulletin #16A, Section III: How to Complete the National Register Registration – Period of Significance (1997).

owners and commercial uses. Archival research did not reveal any information that any individual owners or occupants rise to the level of influence that would qualify them as important historical figures. Furthermore, it was not associated with significant cultural, religious, social, or economic events that helped shape Berkeley, and therefore, does not exhibit cultural significance. It is, therefore, not eligible for listing in the CR or local register.

Design – CR Criterion 3/BMC Criterion for *Architectural Merit*

The building at 2506 Haste Street was constructed in 1916 as an automobile garage, designed by an unknown architect. Available historical photographs illustrate that the building once had a general Spanish Colonial Revival design. Substantial alterations to accommodate multiple commercial uses, however, resulted in deviations from the unified architectural style the building was originally built as. The building, as the result of alterations, no longer reflects a typologically unique example of a unified architectural style. As an architectural example, it does not contribute exceptional value to the neighborhood fabric. Furthermore, because of its alterations, the building no longer reflects any specific architectural style and is not a notable example of any specific architect's work. It is, therefore, not eligible for listing in the CR or local register.

Information – CR Criterion 4/BMC Criterion for *Educational Value*

The evaluation of this property was limited to above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information. Furthermore, no available archival information suggests the property, a single-story commercial building, is worth preserving for its usefulness as an educational resource or site.

National Register – BMC Criterion for National Register

The subject property is not listed in the National Register and therefore does not satisfy this criterion.

LPO Structure of Merit Criteria:

As a potential Structure of Merit (BMC Section 3.24.110.B, Paragraph 2), the subject property does not appear worthy of preservation as part of a neighborhood, block, or street frontage, or a group of buildings which include City Landmarks. Each of the four criterion for Structure of Merit (SOM) are considered below.

BMC Section 3.24.110B(a) - *Contemporaneous with City Landmarks*

The age of the building 2506 Haste Street, built in 1916 and heavily altered in the following years is in the vicinity of multiple Berkeley City Landmarks, People's Bicentennial Mural (1976) at 2455 Telegraph Avenue, the Anna Head School site, at the corner of Haste and Bowditch, and multiple homes along Dwight Way. The subject building has no historical or historic architectural associations to or compatibility with any identified historic resources in the direct vicinity

BMC Section 3.24.110B(b) – Compatibility with City Landmarks

The building at 2506 Haste Street is not compatible in size, scale, materials, or design with the Berkeley City Landmark in the vicinity at 2455 Telegraph Avenue, a mural painted on the brick wall of a commercial building.

BMC Section 3.24.110B(c) – Good Design

The building at 2506 Haste Street is a highly modified commercial building that is not a representative example of Spanish Colonial Revival commercial design. It is, therefore, not a good example of architectural design.

BMC Section 3.24.110B(d) – Historical Significance

The subject property does not appear to have been associated with significant historical events or patterns, or to have historical significance to the block, neighborhood, or city.

Environmental Review

The review of the demolition is part of the Use Permit application, and the Use Permit appears eligible for an exemption from the California Environmental Quality Act (CEQA) pursuant to Public Resources Code Section 21080.66 (AB 130). The CEQA determination will be discussed in the Use Permit staff report and findings.

RECOMMENDATION

Staff recommends that the Commission consider the extent to which the building meets (or does not meet) the criteria for designation as a City Landmark or Structure of Merit and then **Take No Action** to initiate it for consideration.

Attachments

1. Historic Resource Evaluation prepared by Architectural Resources Group, received May 26, 2026.

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."¹ 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.² 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.³ 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.

¹ 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>.

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

³ 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.

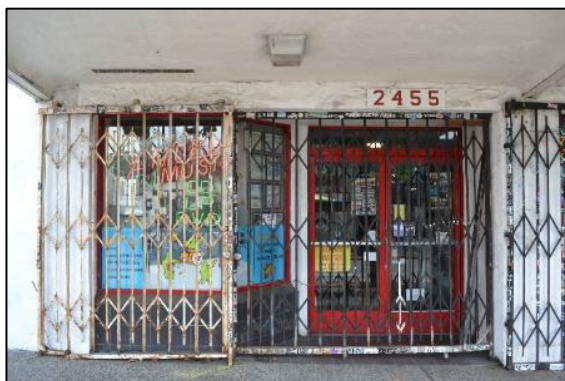


Figure 4. Entrance to Amoeba Music's retail space located in the northernmost bay of the primary façade
Source: ARG, November 2024



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).

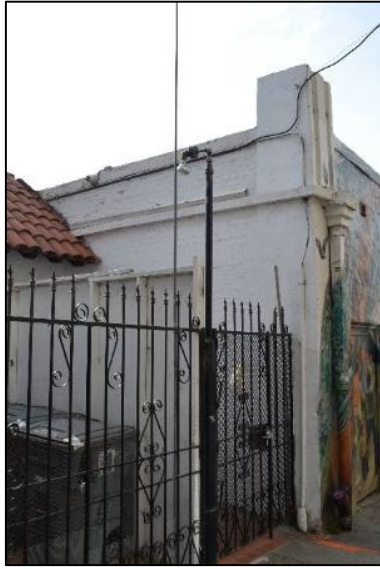


Figure 14. Northern portion of the rear alley, viewed facing southwest from Haste Street
Source: ARG, November 2024

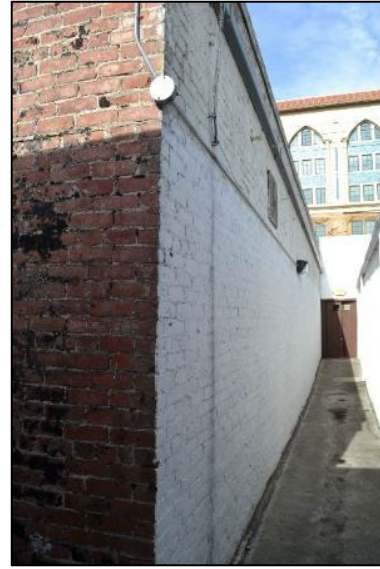


Figure 15. East façade along the pedestrian alley, viewed facing north
Source: ARG, November 2024

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.⁴

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 31st 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.⁵

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 1878.⁶

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

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

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

⁶ 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).

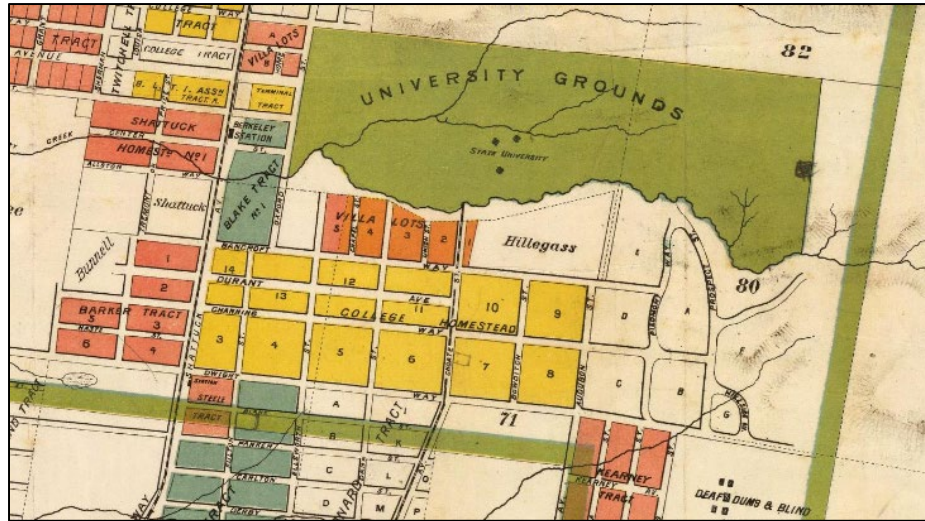


Figure 25. 1880 Berkeley map depicting Telegraph Avenue, located at center bisecting the College Homestead Tract

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.⁷

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

⁷ 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.⁸

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.)⁹ 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.¹⁰ 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.¹¹ 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.¹² 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.

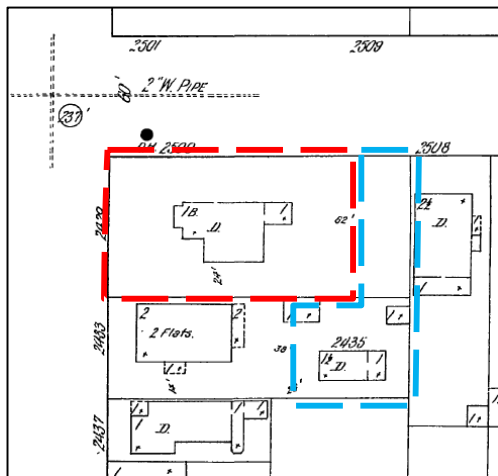


Figure 26. 1911 Sanborn map, showing the current boundaries of 2455 Telegraph Avenue (outlined in red) and 2506 Haste Street (outlined in blue)
Source: ProQuest Digital Sanborn Maps, edited by ARG

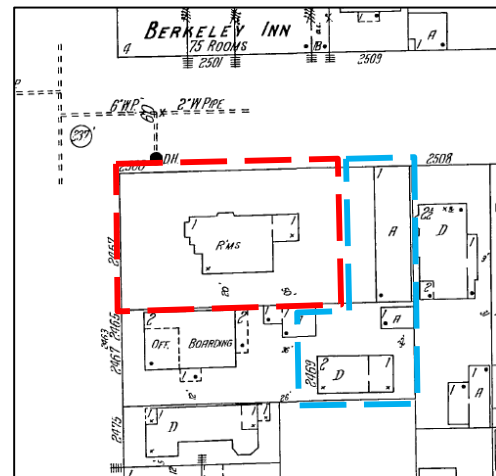


Figure 27. 1929 Sanborn map, showing the current boundaries of 2455 Telegraph Avenue (outlined in red) and 2506 Haste Street (outlined in blue)
Source: ProQuest Digital Sanborn Maps, edited by ARG

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

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

¹⁰ "Real Estate Transfers," *The Berkeley Gazette*, June 18, 1895, 1.

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

¹² 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.¹³

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.¹⁴

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.¹⁵ Smith died in January 1933, less than two weeks after ground was broken for the project.¹⁶

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

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

¹⁴ "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."

¹⁵ 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.

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

[that] may be closed during stormy weather.”¹⁷ 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.¹⁸

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.¹⁹

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 1936.²⁰

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

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

¹⁸ “Berkeley Food Center To Hold Grand Opening.”

¹⁹ “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.

²⁰ “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.²¹



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.

²¹ "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.²²

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.²³

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.²⁴

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.²⁵

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

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

²⁴ “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.

²⁵ “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.²⁶ 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.)²⁷ 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.”²⁸ 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.²⁹

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

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

²⁷ 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>.

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

²⁹ 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."³⁰ By the end of the 1960s, however, The Forum was known as a solid "hippie hangout."³¹ 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."³²

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.³³ 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

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

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

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

³³ "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.³⁴

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.³⁵

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."³⁶

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.³⁷

³⁴ Spears, "Telly's Graph in Decline," 5.

³⁵ 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.

³⁶ Ramella, "Noonan Spreads the Galactic Word," 13.

³⁷ 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

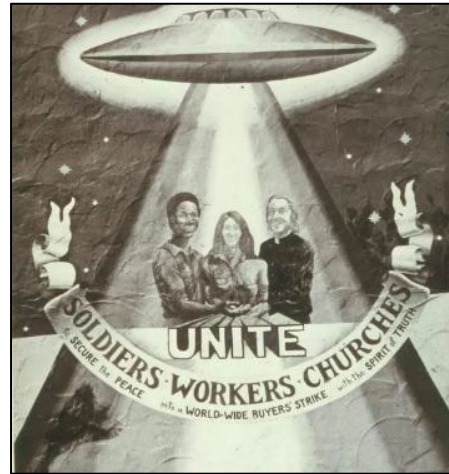


Figure 35. Detail of a mural painted by the One World Family Commune on the building's Haste Street façade
Source: Richard Misrach

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.³⁸

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.³⁹ 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).

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

³⁹ "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."⁴⁰ 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.⁴¹

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.⁴²

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

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

⁴² "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.⁴³



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.”⁴⁴

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

⁴³ 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/>.

⁴⁴ 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).⁴⁵



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.⁴⁶

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

⁴⁶ 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.⁴⁷

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.⁴⁸ 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.⁴⁹

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

⁴⁷ 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; LeDonne, "An Oral history of Amoeba Music."

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

⁴⁹ "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.

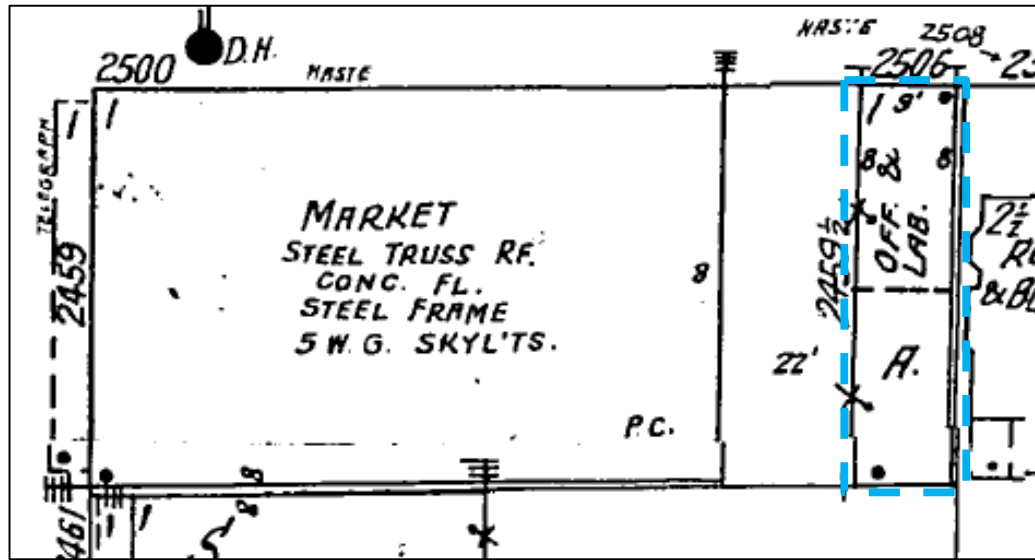


Figure 39. Detail of the 1950 Sanborn fire insurance map showing 2506 Haste Street (outlined in the blue dashed line), by that time partially converted as an office and laboratory
Source: ProQuest Digital Sanborn Maps, edited by ARG

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.⁵⁰ 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.⁵¹

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.⁵²

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

⁵¹ "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.

⁵² 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 Tejas 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.⁵³ The building at 2506 Haste Street remained empty in the mid-1980s, when the Tejas began to renovate it for a banquet room that could accommodate special events. The Tejas 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 Tejas 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.⁵⁴ After completing the project, the Tejas received an award from BAHA "for reusing an existing structure and creating a new design which is an asset to the neighborhood and streetscape"⁵⁵ (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

⁵³ 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.

⁵⁴ 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.

⁵⁵ 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 2017.⁵⁶ 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)

⁵⁶ 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.⁵⁷

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.⁵⁸

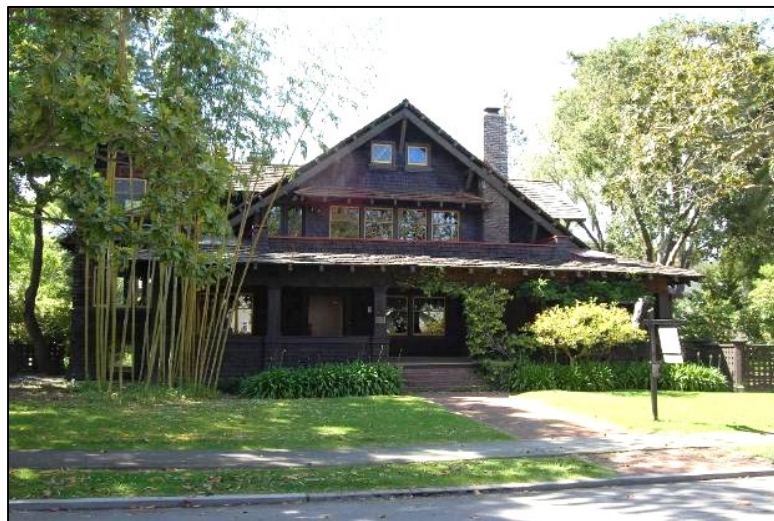


Figure 41. Theophilus Allen House at 601 Melville Avenue, Palo Alto
Source: Wikimedia Commons

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

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

⁵⁸ 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.

of windows, and controlled use of applied ornament (Figure 42).⁵⁹ 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.⁶⁰



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 68.⁶¹

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

⁵⁹ Daniella Thompson, "James L. Barker was Berkeley's Booster for Five Decades," BAHA, November 10, 2009, https://berkeleyheritage.com/berkeley_landmarks/barker.html.

⁶⁰ "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.

⁶¹ "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.⁶²

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.⁶³



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

⁶² 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.

⁶³ 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.⁶⁴



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.⁶⁵

⁶⁴ 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.

⁶⁵ 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.⁶⁶

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.⁶⁷

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.⁶⁸

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.⁶⁹ 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,

⁶⁶ Liebs, *Main Street to Miracle Mile*, 124-126.

⁶⁷ 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.

⁶⁸ Liebs, *Main Street to Miracle Mile*, 118-119.

⁶⁹ 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.⁷⁰

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).⁷¹



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.⁷²

⁷⁰ Liebs, *Main Street to Miracle Mile*, 129.

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

⁷² 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.⁷³

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.⁷⁴

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."⁷⁵ 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 2016.⁷⁶ 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."⁷⁷

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

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

⁷⁴ 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>.

⁷⁵ Wegars, "Telegraph Avenue," 23.

⁷⁶ "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>.

⁷⁷ "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.⁷⁸

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.⁷⁹

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."⁸⁰ 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.⁸¹

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

⁷⁸ 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>;

⁷⁹ 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>.

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

⁸¹ "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.⁸²



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.⁸³

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.⁸⁴ Even now, the street's association with beatniks and hippies defines its identity. The Telegraph Business Improvement District continues to acknowledge the

⁸² 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.

⁸³ Cometbus, *The Loneliness of the Electric Menorah*, 65-67.

⁸⁴ 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."⁸⁵

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),⁸⁶ 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.

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

⁸⁶ 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."⁸⁷ 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."⁸⁸ 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.⁸⁹

⁸⁷ 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.

⁸⁸ National Park Service, *National Register Bulletin*.

⁸⁹ 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.⁹⁰ 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

⁹⁰ 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."⁹¹ 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

⁹¹ 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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2455 Telegraph Avenue and 2506 Haste Street, Berkeley, California
Historic Resource Evaluation

APPENDIX A: EXISTING CONDITIONS PHOTOGRAPHS



Architectural
Resources Group



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



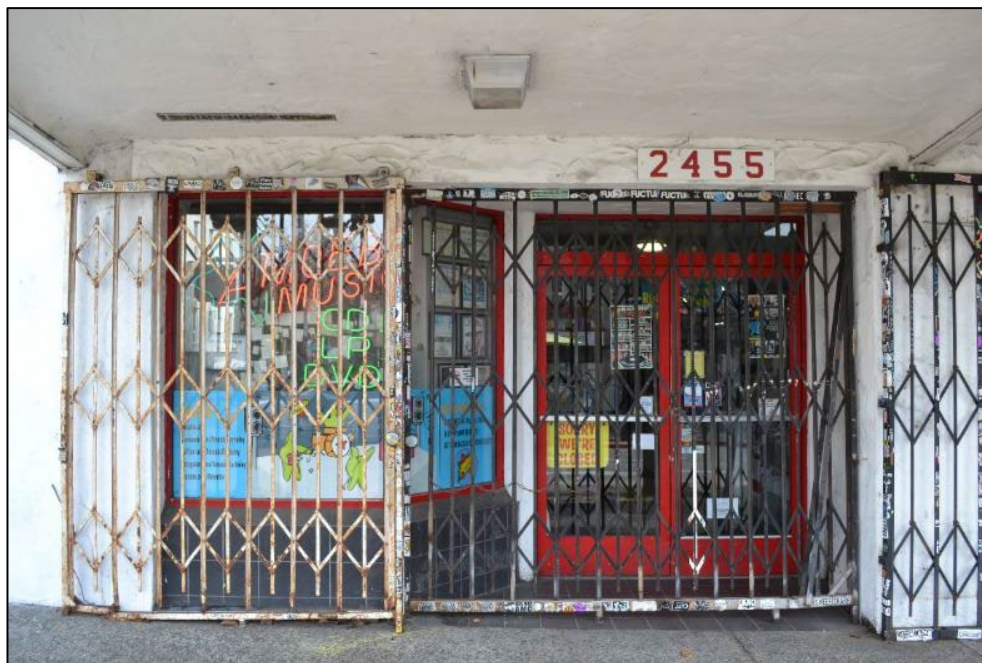
View of the marquee, arched frame, parapet, and corner pier at the front façade, viewed facing northeast



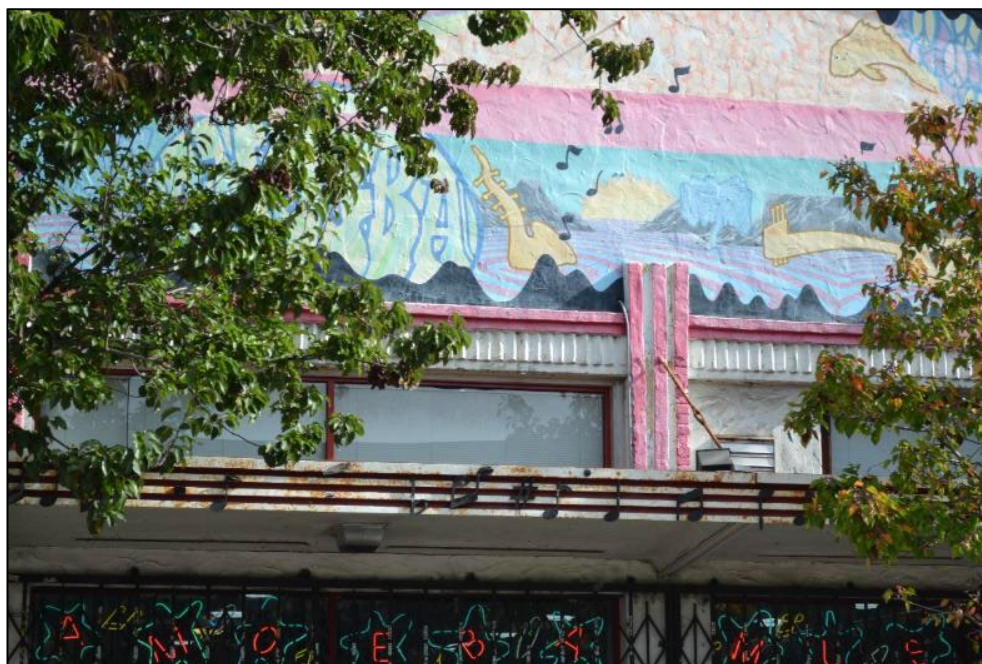
Detail of marquee spanning the front façade and arched frame, viewed facing northeast



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



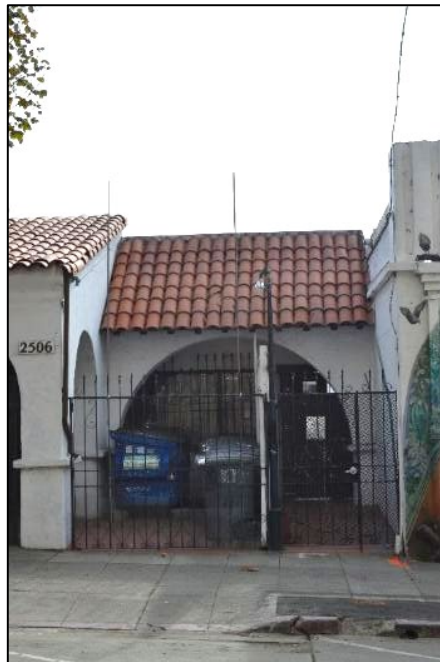
Window opening with metal screen located toward the east end of the north façade



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



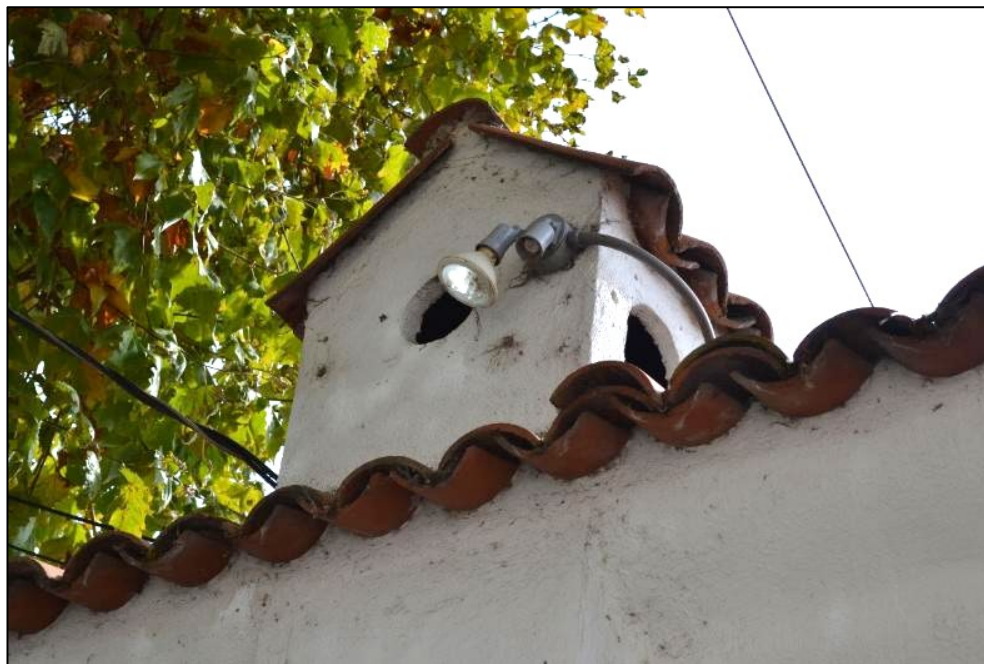
Projecting portion of 2506 Haste Street, viewed facing southeast



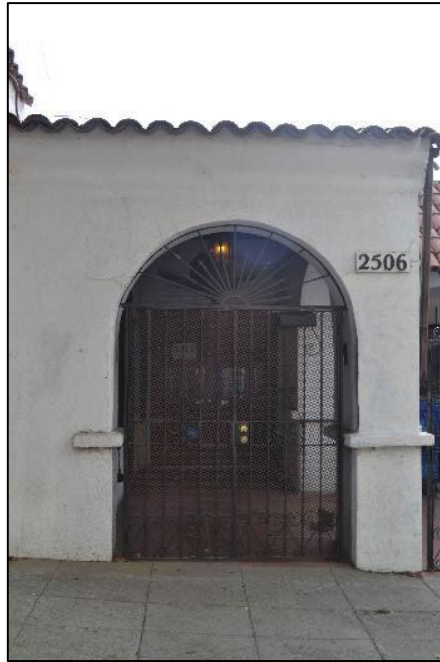
North façade of 2506 Haste Street, viewed facing southwest



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



Architectural
Resources Group



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



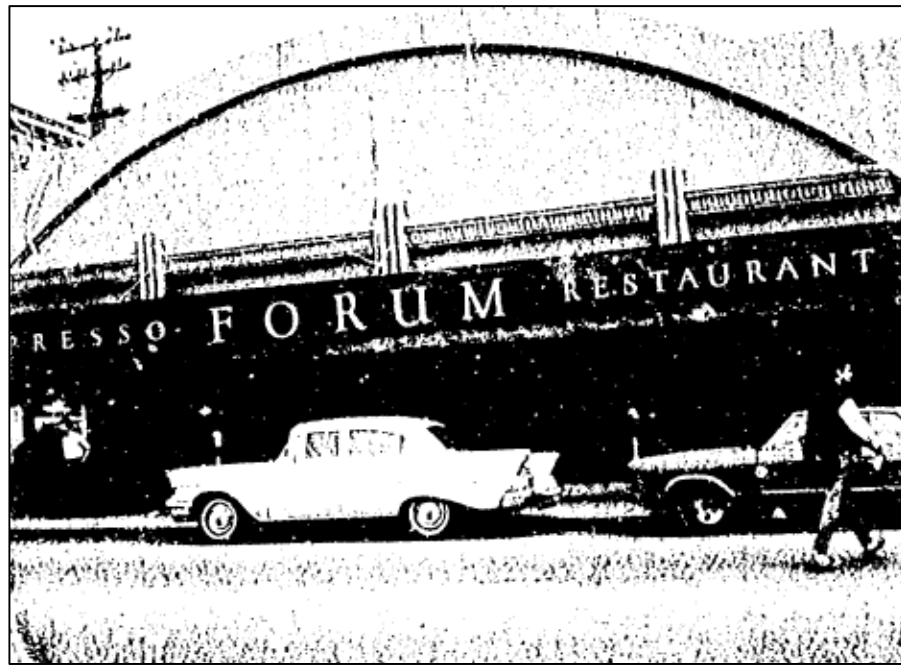
Telegraph Avenue photographed in 1953; 2455 Telegraph Avenue is at right
Source: Berkeley Historical Society



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



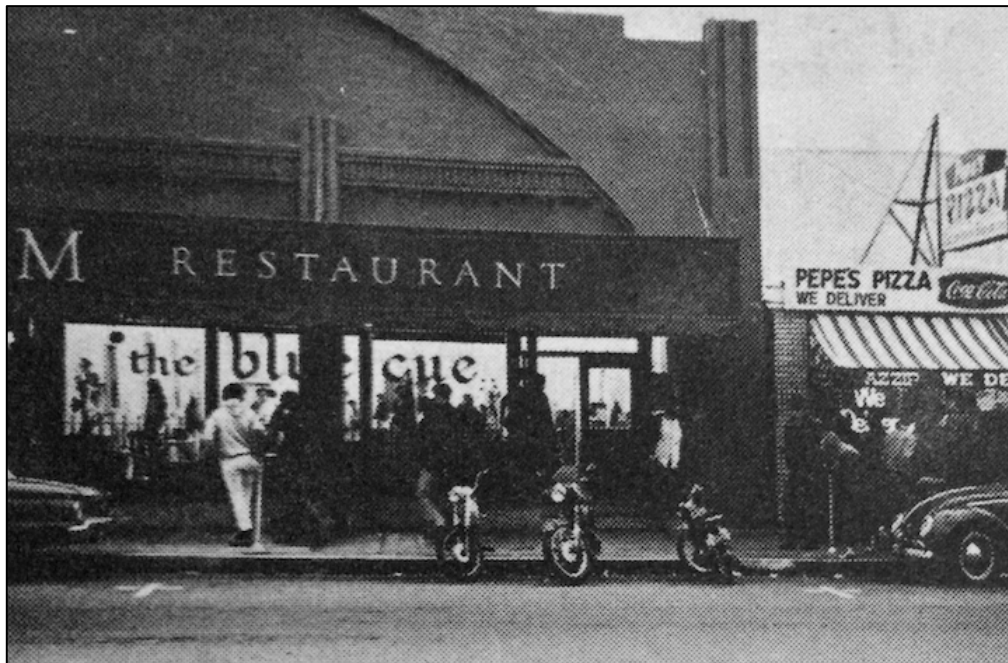
The Forum, photographed in the mid-1960s
Source: Instagram user Retro Bay Area



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

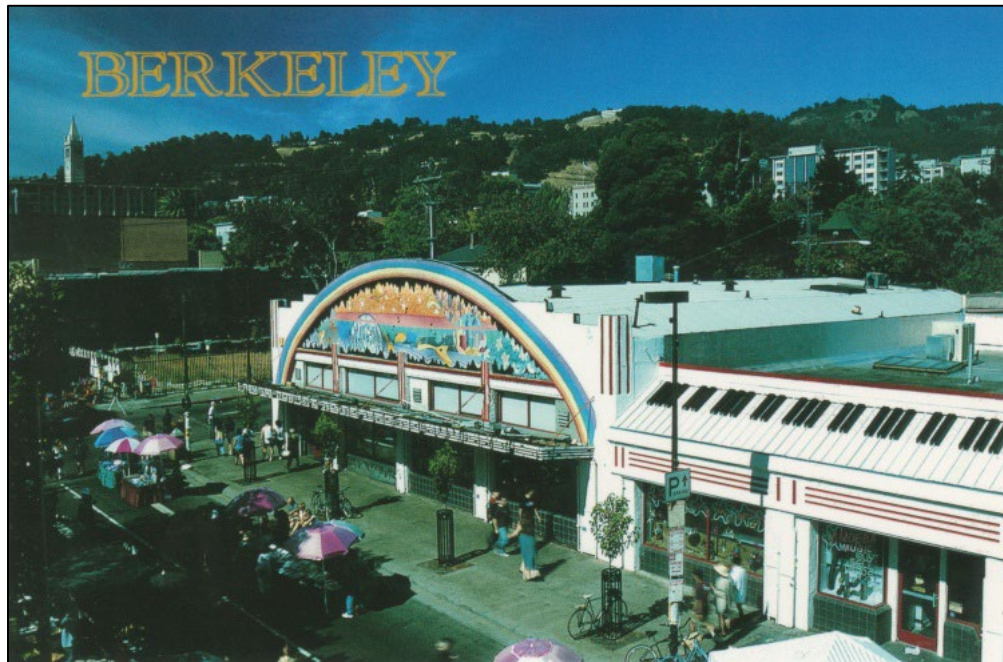


The building at 2455 Telegraph Avenue amidst improvements for Amoebe Music, September 1990

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

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