



Office of the City Manager

INFORMATION CALENDAR

April 15, 2025

To: Honorable Mayor and Members of the City Council
From: Paul Buddenhagen, City Manager
Submitted by: Jordan Klein, Director, Planning and Development Department
Subject: Notice of Decision: 21 Mosswood Road/#LMIN2024-0007

INTRODUCTION

The attached Notice of Decision (NOD) for the Landmarks Designation is presented to the Mayor and City Council pursuant to Berkeley Municipal Code/Landmarks Preservation Ordinance Section 3.24.160, which requires that “a copy of the Notice of Decision shall be filed with the City Clerk and the City Clerk shall present said copy to the City Council at its next regular meeting.”

CURRENT SITUATION AND ITS EFFECTS

The Landmark Preservation Commission (LPC/Commission) has designated the subject property as a City Landmark.

BACKGROUND

Berkeley Municipal Code Section 3.24.300 provides that the City Council is the hearing body for any appeal to review any action of the Commission in granting or denying designation status. The code also provides that the City Council may file its own appeal to review the decision on its merits. An individual Council member may file such an appeal, without prejudice, by providing a written statement clearly and concisely setting forth the grounds upon which the appeal is based. Alternatively, the Council as a whole may vote to appeal the decision; to do so, this Information Item must be moved to the Action calendar and a motion must pass to appeal the LPC decision. Either form of Council appeal or a public appeal must be presented to the City Clerk within 15 days from the mailing of the NOD, i.e. by April 15, 2025. Council review of any appeal by any party stays all proceedings in the matter until the appeal is resolved.

ENVIRONMENTAL SUSTAINABILITY AND CLIMATE IMPACTS

Landmark designation provides opportunities for the adaptive re-use and rehabilitation of historic resources within the City. The rehabilitation of these resources, rather than their removal, achieves construction and demolition waste diversion, and promotes investment in existing urban centers.

POSSIBLE FUTURE ACTION

The Council may choose to certify or appeal the decision to grant designation status, setting the matter for public hearing at a future date.

FISCAL IMPACTS OF POSSIBLE FUTURE ACTION

There are no known fiscal impacts associated with this designation action.

CONTACT PERSON

Anne Hersch, Land Use Planning Manager, Planning and Development, 510-981-7410

Attachments:

1: Notice of Decision – #LMIN2024-0007/21 Mosswood Road



L A N D M A R K S
P R E S E R V A T I O N
C O M M I S S I O N

N o t i c e o f D e c i s i o n

DATE OF BOARD DECISION: March 6, 2025
DATE NOTICE MAILED: March 31, 2025
APPEAL PERIOD EXPIRATION: April 15, 2025
EFFECTIVE DATE (Barring Appeal or Certification): April 16, 2025¹

21 Mosswood Road – The Mouser-Parsons House

Landmark application #LMIN2024-0007 for the consideration of City Landmark or Structure of Merit designation status for a residential property constructed in ca. 1888 (APN 055-1862-005-00)

The Landmarks Preservation Commission of the City of Berkeley, after conducting a public hearing, **APPROVED** the granted the following designation: **City Landmark**

- **Applicant/Property Owners:** Laura Veit and Isaac Warshauer
21 Mosswood Road
Berkeley, CA

ZONING DISTRICT: Environmental Safety-Residential District (ES-R)

ENVIRONMENTAL REVIEW STATUS: Categorically exempt from further environmental review pursuant to CEQA Guidelines Section 15061.(b)(3) Review for Exemptions.

The application materials for this project is available online at:

<https://berkeleyca.gov/construction-development/land-use-development/zoning-projects> or
<https://permits.cityofberkeley.info/CitizenAccess/Default.aspx>

¹ Pursuant to BMC Chapter 3.24, the City Council may “certify” any decision of the LPC for review, which has the same effect as an appeal. In most cases, the Council must certify the LPC decision during the 14-day appeal period. However, pursuant to BMC Section 1.04.070, if any portion of the appeal period falls within a Council recess, the deadline for Council certification is suspended until the first Council meeting after the recess, plus the number of days of the appeal period that occurred during the recess, minus one day. If there is no appeal or certification, the Permit becomes effective the day after the certification deadline has passed.

LANDMARKS PRESERVATION COMMISSION
NOTICE OF DECISION
#LMIN2024-0007
21 Mosswood Road
March 31, 2025
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FINDINGS AND CONDITIONS OF APPROVAL AND APPLICATION MATERIALS ARE ATTACHED TO THIS NOTICE

COMMISSION VOTE: 8-0-0-0 *(Note: one vacancy)*

YES: CRANDALL, ENCHILL, FINACOM, LEUSCHNER, MONTGOMERY, ORBUCH, PLESE, SCHWARTZ

NO: NONE

ABSTAIN: NONE

ABSENT: NONE

TO APPEAL THIS DECISION (see Section 3.24.300 of the Berkeley Municipal Code):

To appeal a decision of the Landmarks Preservation Commission to the City Council you must:

1. Submit a letter clearly and concisely setting forth the grounds for the appeal to the City Clerk, located at 2180 Milvia Street, 1st Floor, Berkeley. The City Clerk's telephone number is (510) 981-6900.
 - a. Pursuant to BMC Section 3.24.300.A, an appeal may be taken to the City Council by the application of the owners of the property or their authorized agents, or by the application of at least fifty residents of the City aggrieved or affected by any determination of the commission made under the provisions of Chapter 3.24.
2. Submit the required fee (checks and money orders must be payable to 'City of Berkeley'):
 - a. The basic fee for persons other than the applicant is \$1,500. This fee may be reduced to \$500 if the appeal is signed by persons who lease or own at least 50 percent of the parcels or dwelling units within 300 feet of the project site, or at least 25 such persons (not including dependent children), whichever is less. Signatures collected per the filing requirement in BMC Section 3.24.300.A may be counted towards qualifying for the reduced fee, so long as the signers are qualified. The individual filing the appeal must clearly denote which signatures are to be counted towards qualifying for the reduced fee.
 - b. The fee for appeals of affordable housing projects (defined as projects which provide 50 percent or more affordable units for households earning 80% or less of Area Median Income) is \$500, which may not be reduced.
 - c. The fee for all appeals by Applicants is \$6,000.
3. The appeal must be received prior to 5:00 p.m. on the "APPEAL PERIOD EXPIRATION" date shown above (if the close of the appeal period falls on a weekend or holiday, then the appeal period expires the following business day).

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If no appeal is received, the landmark permit will be final on the first business day following expiration of the appeal period.

NOTICE CONCERNING YOUR LEGAL RIGHTS:

If you object to this decision, the following requirements and restrictions apply:

1. If you challenge this decision in court, you may be limited to raising only those issues you or someone else raised at the public hearing described in this notice, or in written correspondence delivered to the Landmarks Preservation Commission at, or prior to, the public hearing.
2. You must appeal to the City Council within fifteen (15) days after the Notice of Decision of the action of the Landmarks Preservation Commission is mailed. It is your obligation to notify the Land Use Planning Division in writing of your desire to receive a Notice of Decision when it is completed.
3. Pursuant to Code of Civil Procedure Section 1094.6(b) and Government Code Section 65009(c)(1), no lawsuit challenging a City Council decision, as defined by Code of Civil Procedure Section 1094.6(e), regarding a use permit, variance or other permit may be filed more than ninety (90) days after the date the decision becomes final, as defined in Code of Civil Procedure Section 1094.6(b). Any lawsuit not filed within that ninety (90) day period will be barred.
4. Pursuant to Government Code Section 66020(d)(1), notice is hereby given to the applicant that the 90-day protest period for any fees, dedications, reservations, or other exactions included in any permit approval begins upon final action by the City, and that any challenge must be filed within this 90-day period.
5. If you believe that this decision or any condition attached to it denies you any reasonable economic use of the subject property, was not sufficiently related to a legitimate public purpose, was not sufficiently proportional to any impact of the project, or for any other reason constitutes a "taking" of property for public use without just compensation under the California or United States Constitutions, your appeal of this decision must include the following information:
 - A. That this belief is a basis of your appeal.
 - B. Why you believe that the decision or condition constitutes a "taking" of property as set forth above.
 - C. All evidence and argument in support of your belief that the decision or condition constitutes a "taking" as set forth above.

If you do not do so, you will waive any legal right to claim that your property has been taken, both before the City Council and in court.

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PUBLIC COMMENT:

Communications to Berkeley boards, commissions or committees are public record and will become part of the City's electronic records, which are accessible through the City's website. **Please note: e-mail addresses, names, addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, will become part of the public record.** If you do not want your e-mail address or any other contact information to be made public, you may deliver communications via U.S. Postal Service or in person to the secretary of the relevant board, commission or committee. If you do not want your contact information included in the public record, please do not include that information in your communication. Please contact the secretary to the relevant board, commission or committee for further information.

FURTHER INFORMATION:

Questions about the project should be directed to the Commission Secretary at (510) 981-7410 or lpc@berkeleyca.gov. All project application materials may be viewed at the Permit Service Center (Zoning counter), 1947 Center Street, 3rd Fl., during regular business hours.

ATTACHMENTS:

1. Findings for Approval
2. Application Materials



ATTEST: _____
Fatema Crane, Secretary
Landmarks Preservation Commission

cc: City Clerk
Laura Veit and Isaac Warshauer, 21 Mosswood Road, Berkeley, CA

FINDINGS FOR DESIGNATION

MARCH 06, 2025

21 Mosswood Road – The Mouser-Parsons Residence

Landmark application #LMIN2024-0007 for the consideration of City Landmark or Structure of Merit designation status for a residential property constructed in 1888 (055-1862-005-00)

PROJECT DESCRIPTION

City Landmark designation of the property at 21 Mosswood Road

CEQA FINDINGS

1. The project is found to be exempt from the provisions of the California Environmental Quality Act (CEQA, Public Resources Code §21000, et seq.) pursuant to Section 15061.b.3 of the CEQA Guidelines (activities that can be seen with certainty to have no significant effect on the environment).

LANDMARK PRESERVATION ORDINANCE FINDINGS

1. Pursuant to Berkeley Municipal Code (BMC) Section 3.24.110.A.2 of the Landmarks Preservation Ordinance (LPO), the Landmarks Preservation Commission of the City of Berkeley (Commission) finds that the property at 21 Mosswood Road meets the architectural value criterion for City Landmark as a good example of the First Bay Tradition style of architecture. The residence was originally constructed in 1888 as a clapboard farmhouse, on what is now Panoramic Hill, and in 1910 relocated to a nearby site, before it was remodeled in the First Bay Tradition style by architect John Hudson Thomas. The period of significance begins with the remodeling of the residence in 1910 and ends circa the 1920s, when the period of popularity of the First Bay Tradition style concluded. Features that convey its historic significance include, but are not limited to, the residence's integration into its steep hillside setting, asymmetrical wing-and-gable form, unpainted wood-shingle exterior cladding, original casement windows, and hexagonal bay and oriel windows. The existing detached garage, including but not limited to its unpainted wood shingle exterior and perforated tile gable vents, also contributes to the property's significance.
2. Pursuant to BMC Section 3.24.110.A.5, the Commission finds that the subject property is eligible for local register listing because it satisfies the provision that properties which are listed in the National Register of Historic Places are eligible for local listing. The property at 21 Mosswood Road is a contributing resource to the National Register-listed Panoramic Hill historic district.

FEATURES TO BE PRESERVED

This designation shall apply to the subject property and the following distinguishing features of the shall be preserved, and missing features shall be restored to the extent possible:

Property

- Setting on a wooded hillside among shingled structures of a similar scale
- Concrete retaining wall and concrete steps along Mosswood Road
- Brick patio at south entrance
- Giant sequoia (*Sequoiadendron giganteum*) at southeast corner of property – only as feasible

Main Residence

- General Architectural Features
 - Steeply gabled roofline with minimal roof overhang
 - 2-3 story massing completely clad in unpainted wood shingles
 - Distinctive “doubled” arrangement of shingles, resulting in a larger shingle exposure
 - Asymmetrical/informal arrangement of windows based on interior needs.
 - Wood casement windows (generally with undivided lites) painted at exterior with no jamb and head trim.
 - Painted trim at roof rake at gable ends
- South Elevation
 - Hipped front porch, including: a. Metal roof with integrated gutter., b. Attenuated ogee cornice, c. Widely spaced dentils, d. Heavy arched brackets.
 - Painted wood front door with full height glazing. Glazing consists of nine lites of unequal size separated with wood muntins
 - Fixed window at front porch flanked by casements. Casement glazing consists of six lites separated with wood muntins (Figure 25).
 - Bay window on second floor, including a. Metal roof, b. Redwood gutter, c. Four-lite painted wood casements with wood muntins,
 - Mulled French casements with bow pediment header at first floor study.
 - Muller French casements with undivided lites at the second story 12
 - 1/1 sash windows at first floor kitchen
 - Redwood gutter.
- West Elevation
 - Muller French casements with undivided lights
 - Corner bay window at the first floor living room, including: a. metal roof with integrated gutter, b. Large fixed window flanked by 21-lite leaded glass casements
- North Elevation
 - Interlocking arrangement of projecting architectural elements
 - Cantilevered roof deck/former sleeping porch, including: a. Shingled parapet, b. Wood soffit, c. Glazed French doors, each with glazing of 9 unequal lites
 - Corner bay window at the living room tucked under the roof deck

cantilever, including: a. Large fixed window flanked by 21-lite leaded glass casements, b. Angled casement with undivided lite

- Large fixed window at living room
- Bay window at first floor dining room: including: a. Metal roof with integrated gutter, b. Large fixed window at the central face, c. Flanking casement with undivided light, d. Flanking half-glazed door (to adjacent balcony)
- Balcony spanning between dining room and living room bay windows, including the shingled parapet,
- Wood casement windows at second floor
- Redwood gutter
- East Elevation
 - Large fixed window at first floor dining room
 - Wood casement windows at second floor
 - 1/1 sash windows at first floor kitchen
 - Fully glazed door with 9 unequal lites at laundry addition (Figure 12).
 - Redwood gutter

Detached Garage

- Rectangular plan
- Unpainted wood shingles throughout exterior walls
- Green glazed perforated Chinese tiles at gable vents
- Wood supporting piers

21 Mosswood Road Landmark Application



Planning and Development Department
Land Use Planning Division

City of Berkeley
Ordinance #4694 N.S.
LANDMARK APPLICATION

-
1. **Street Address** 21 Mosswood Road
City Berkeley
County Alameda
Zip 94704

 2. **Assessor's Parcel Number:** 55-1862-5
Block and Lot: 1862/5
Tract: University Terrace

Dimensions: 166.93' to 190.67' wide x 57.68' to 75.17' deep

Cross Streets: Mosswood Lane, Panoramic Way

 3. **Is property on the State Historic Resource Inventory?** Yes.
Form # House OTIS ID: 415295; Garage OTIS ID: 540372

Is property on the Berkeley Urban Conservation Survey? Yes.
Form # 17732

 4. **Application for Landmark includes:**
a. Building: Dwelling **Garden:** Brick patio and concrete retaining wall
and steps. Giant Sequoia at southeast corner of the lot.

 5. **Historic Name:** Mouser-Parsons House

 6. **Commonly Known Name:** 21 Mosswood Road

21 Mosswood Road Landmark Application

7. Date of Construction:

- 1888: Dwelling constructed.¹
- 1910: Dwelling moved and remodeled.²
- Before 1921 (during Marion Parsons' tenure, see Figure 6): Retaining wall and steps constructed.
- Before 1921: *Sequoiadendron giganteum* planted.³
- 1924: Garage constructed.⁴

Source of Information: Berkeley Urban Conservation Survey, BAHA, and City of Berkeley Permit Records.

8. Architect: John Hudson Thomas⁵

9. Builder: John Bell⁶

10. Style: First Bay Tradition

11. Original Owners: Dr. Silas Mercer Mouser (1888); Edward Taylor Parsons and Marion Randall Parsons (1910)

Original Use: Residential, single family.

12. Present Owners: Laura Veit and Isaac Warshauer

13. Present Use: Residential, single family.

Current Zoning: ES-R

Adjacent Property Zoning: ES-R

14. Present Condition of Property:

Exterior: Good
Interior: Excellent
Grounds: Fair

Has the property's exterior been altered? Yes.

- 1910: Moved to present location, rebuilt, preserving the original roof and structure, but otherwise transforming the structure into a brown shingle house of the First Bay Tradition.⁷
- Between 1910 and 1921: Wooden deck and shingled partial height walls removed at front porch and replaced with brick patio (see Figures 6 and 9).

¹ *Berkeley Herald*, November 5, 1888, transcription in Berkeley Urban Conservation Survey, Berkeley Architectural Heritage Association.

² City of Berkeley Building Permit 762, August 8, 1910.

³ Daniella Thompson, "Sierra Club Pioneers Lived Near Pre-stadium Strawberry Canyon," *East Bay Then and Now*, Berkeley Architectural Heritage Association, January 23, 2007, https://berkeleyheritage.com/eastbay_then-now/sierra_club_leaders.html.

⁴ City of Berkeley Building Permit 16382, March, 1924.

⁵ Permit 762, 1910.

⁶ Permit 762, 1910.

⁷ Permit 762, 1910.

21 Mosswood Road Landmark Application

- 1929: Window opening altered.⁸ A permit application submitted this year indicates that a window was moved, in addition to interior alterations to plumbing and partitions at the upper floor. The window is not identified, but photographs indicate that the bathroom windows in the east elevation have been combined and replaced with outswing casements (see Figures 4 and 12). Weathering evident on the casements today seems to be consistent with a 1929 installation date.
- 1941: Small addition to the east side of the house.⁹
- Between 1921 and approx. 1959: A few of the second floor inswing casement windows were replaced with wood outswing casements in the same openings. These windows have now aged considerably and they match the style of the bathroom casements in the east elevation, which may have been installed in 1929 (see above).
- 1977: Kitchen remodeled and windows added at the southeast corner of the first floor.¹⁰
- Between 1959 and 1997: Sleeping porch converted to an open deck.¹¹ Bathroom window replaced at the upper floor of the north elevation.
- Between 2015 and 2023: Small windows at the lower level were altered and replaced and temporary shoring was added to the garage.¹²
- Likely after 2000: Garage door replaced.

15. Description:

The Mouser-Parsons House was originally constructed in 1888 near the present day location of 11 Mosswood Road.¹³ It was a white clapboard farmhouse with an asymmetrical exterior (Figure 1). Two steep gables formed the roof, and an extension of the roof slope formed a porch facing west to Berkeley and the bay. A bay window and a dormer above the porch also addressed the view. The roof had almost no overhang. One large brick chimney was located at one gable end, and a smaller chimney emerged from the northern portion of the house, likely serving the kitchen. A small porch sheltered a door at the rear, which also featured a compact lean-to (Figure 2).

In 1910, the house was moved to the north side of Mosswood Road, just to the east of the junction of Mosswood Road and Mosswood Lane (see Figures 3 and 4). It is now on a steep slope and sits close to the street behind a concrete retaining wall added after the move (Figure 5). This retaining wall, which also incorporates curving stairs and a square post with a simple capital, appears in some of the earliest photographs of the relocated house (see Figure 6). It is similar to the improvements designed by Henry Atkins at Orchard Lane and

⁸ City of Berkeley Building Permit 32108, January 4, 1929.

⁹ City of Berkeley Building Permit 50678, April 24, 1941.

¹⁰ City of Berkeley Building Permit 010777079, January 6, 1977.

¹¹ Shirley Kim, "The Mouser Farmhouse: A Lesson in Values and Continuity," (Term Paper, History of Art 184, Prof. Margaretta M. Lovell, University of California, Berkeley, May 1997), 13.

¹² Wei, Pei-Yuan, "Seller Property Questionnaire," August 18, 2022.

¹³ Anthony Bruce, Lesley Emmington Jones, Janice Thomas, and Daniella Thompson, eds, *Panoramic Hill*, House Tour Brochure (Berkeley Architectural Heritage Association, May 2005), 3 and 25.

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Arden Steps (Berkeley Landmark 174), and it is possible that it had the same builder. See Figure 7 for an image of the present condition of the steps and post.

After the move, the house was completely renovated to the design of John Hudson Thomas. Hudson transformed the house into a shingled home of the First Bay Tradition, removing almost everything but the roof and the structural frame.

The house has been very little altered since the 1910 renovation. The elevations of the residence are now informal and picturesque. Large unpainted shingles clad the exterior walls. Windows and doors are freely arranged to address light, air, and views. Most of the windows have no exterior trim, with shingles continuing over window jambs and heads. Original redwood gutters and cornices create a crisply-defined roof edge at the eave and rake.

The house is now approached from its uphill side, rather than from below, and the old rear elevation is now the front. On this, the south elevation, the entrance is emphasized with a porch on heavy brackets and a bay window above, which springs from the intersection of the gabled roofs (see Figure 8). In plan, the entry door is in the same location as the original rear door, although it is now a few feet higher to accommodate the sloping site. Originally, the porch had a wood deck enclosed with partial height shingled walls (see Figure 9). A photograph (Figure 6) by the first owners of the renovated house indicates that this was removed by 1921 and replaced with a brick patio. To the left of the porch, a first floor window has a header in the shape of a bowed pediment.

The rear (north) elevation contains a playful group of projections (see Figures 10 and 11). On the first floor, there is a corner bay window to the west and a bay window to the east. The eastern bay window is in the same location as the bay window of the original house. A balcony stretches between these two elements. Large picture windows form a nearly continuous strip of glazing, which addresses views of Strawberry Creek Canyon and the San Francisco Bay. On the second floor, a deck, formerly a sleeping porch,¹⁴ cantilevers over the corner bay window.

At the east elevation, a small addition with a shallow pitched roof accommodates a laundry room (see Figure 12). This replaced a small porch over the original kitchen door in 1941.¹⁵ The small sash windows at the upstairs bathroom (visible in Figure 4) have been replaced with casements in a single opening. Downstairs at the northeast corner of the house, the two first floor sash windows at the kitchen were replaced and paired with additional windows closer to the corner. This was likely done as part of a kitchen renovation in 1977.¹⁶

¹⁴ Kim, "Mouser Farmhouse," 13.

¹⁵ Permit 50678, 1941.

¹⁶ Permit 010777079, 1977.

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The west elevation (visible in Figures 13 and 14) features the interlocking forms of the upstairs deck (former sleeping porch) and living room bay window to the north. To the south are the mulled casements over a window seat in the library. The upstairs casement windows have been replaced. The windows today are heavily weathered wood outswing casements with ogee sticking, much like the bathroom casements on the east elevation. They differ from the 1910 windows evident elsewhere, which are all inswing casements with square sticking. Given their design and apparent age, these windows (along with the upstairs casements at the southwest bedroom on the south elevation) may have been replaced in 1929 along with the east elevation bathroom windows.

The partially finished basement level, which features a wood floor balloon-framed to downhill stud walls, may have been added some time after the relocation of the house. The vinyl windows at the basement level are clearly new, but the age of the window and door openings is uncertain.

At the southeast corner of the property is a Giant Sequoia (*Sequoiadendron giganteum*) said to have been planted by Marion Parsons (see Figure 15).¹⁷ The height appears consistent with a planting approximately a century ago.

At the southwest corner of the property is a small gabled two-car garage supported by wooden piers (Figures 31 and 32). The walls are completely clad in unpainted wood shingles, and the roof is asphalt shingle with minimal overhang. Green glazed perforated Chinese tiles serve as vent screens at the two gable ends (Figure 33). The garage door has been recently replaced. The wood supports have been compromised by rot and the building's structure is currently reinforced with treated wood shoring. An adjacent redwood tree is pressing against the west side of the structure and causing the south face of the garage to shear toward the east. A 2023 inspection by a geotechnical engineer revealed that the foundation and superstructure of the garage will likely need to be completely replaced. Unless the adjacent redwood is removed, the garage will need to be relocated further east.¹⁸

16. History:

1888-1910: Dr. Mouser and Atalaya

The house was originally constructed by Silas Mercer Mouser in 1888. A San Francisco doctor, Mouser had purchased a large property from Charles Bailey, the San Francisco developer who had cut Panoramic way into the hillside earlier that year. The house appeared in an album Bailey produced to advertise his Berkeley properties (Figure 2 and Figures 16 and 17). The structure is

¹⁷ Thompson, "Sierra Club Pioneers."

¹⁸ David Olnes, email message to authors, October 26, 2023,

21 Mosswood Road Landmark Application

considered the first home built on Panoramic Hill, and its construction was noted at the time as unusual.¹⁹

Dr. Mouser's House now being constructed on the hillside east of the town is visited by many who regard the situation as being extraordinary for the location of the dwelling. It will certainly open the eyes of many to the desirability of the hills as a handsome location for those who can afford to keep a horse and carriage and do not care for the frequent visits of their friends.

—*Berkeley Herald*, Nov. 5, 1888²⁰

Mouser owned an extensive property around the house, which he named *Atalaya* (a Spanish word for "watchtower").²¹

After Dr. Mouser's death, his son, Dr. Benjamin Mouser, sold *Atalaya* to Warren Cheney in 1909.²² Warren Cheney, a writer-editor-turned-developer, subdivided *Atalaya* and adjacent land under the name "University Hill" in 1910. As part of that subdivision, Cheney created Mosswood Road, Arden Road, Orchard Lane, Mosswood Lane, and Arden Path.²³ Based on early photographs, it appears that the Mouser house stood on or very close to the future Mosswood Road right-of-way (Figure 18). In June 1910, Warren Cheney sold the house to Edward Taylor Parsons and Marion Randall Parsons for \$250. They moved it about July 1910 to lots they purchased on the new Mosswood Road.²⁴ The Parsonses commissioned John Hudson Thomas to thoroughly renovate the Mouser dwelling into a brown shingle Arts and Crafts house.²⁵

John Hudson Thomas

John Hudson Thomas practiced architecture in Berkeley throughout the first half of the twentieth century. Born in Nevada in 1878 and raised partly in New York, he completed collegiate studies at Yale and obtained a graduate degree in architecture from the University of California, studying under John Galen Howard and Bernard Maybeck. He briefly worked for Howard before setting up a partnership in 1906 with George T. Plowman.²⁶

¹⁹ Bruce et al., *Panoramic Hill*, 25.

²⁰ *Berkeley Herald*, November 5, 1888.

²¹ Bruce et al., *Panoramic Hill*, 25.

²² Daniella Thompson, "U.C. Offers the American Turgenev's House for One Dollar," *Berkeley Landmarks*, Berkeley Architectural Heritage Association, October 29, 2009, https://berkeleyheritage.com/berkeley_landmarks/cheney.html.

²³ Warren Cheney Company, Inc., "University Hill, Berkeley, Cal.," Subdivision filed at the Alameda County Recorder, Oakland, California, August 13, 1910.

²⁴ Edward Parsons paid the Warren Cheney Company for the house on June 14, 1910. He issued two checks to W.P. Grant house mover on July 30, 1910. 1909-1912 Account Book of Edward T. Parsons, Carton 3: Folder 19, Parsons Family Papers, Bancroft Library, University Archives (BANC MSS C-B 478), University of California, Berkeley, 35 and 37.

²⁵ Bruce et al., *Panoramic Hill*, 25.

²⁶ Thomas Gordon Smith, "John Hudson Thomas," in *Toward a Simpler Life: The Arts and Crafts Architects of California*, ed. Robert Winter (University of California Press, 1997), 83.

Thomas and Plowman found rapid success designing residences in Oakland and Berkeley after the 1906 San Francisco Earthquake. For the next several years, the two architects designed shingled houses that largely conformed to the aesthetic tendencies of the national Arts and Crafts movement.²⁷ Thomas undertook the renovation of the Mouser house starting in the summer of 1910, the same year he ended his partnership with George Plowman.²⁸ The design, with a fully shingled exterior and redwood paneling on walls and ceilings, built-in cabinets, bay windows, and large brick hearths, includes many of the features that characterized the work of Thomas and Plowman. After ending his partnership with Plowman, Thomas began producing adventurous half timbered and stucco houses informed by English Tudor houses, Southwest Pueblos, and Viennese Secessionist designs.²⁹ His design for the Mouser-Parsons House is therefore one of his last in the woody and shingled mode advocated by the Hillside Club.

1910-1921: Marion and Edward Parsons

Marion Randall Parsons (1880–1953) was born in San Francisco and grew up in Piedmont.³⁰ She was introduced to the Sierra Club by Wanda Muir, John Muir's eldest daughter.³¹ Randall quickly became heavily involved with the fledgling organization, first contributing to the *Sierra Club Bulletin* in 1905.³² Marion Randall met Edward T. Parsons on her first Club outing in 1903.³³ See Figure 19 for an image of the two on a later excursion.

Edward Parsons (1861-1914), originally of Rochester, NY, became interested in mountaineering while traveling the West for work (he sold building products, notably Sherwin-Williams paint). When he moved to San Francisco, about 1900, he promptly joined the Sierra Club. He quickly distinguished himself as a principal planner of the organization's annual outings, an outings photographer, an editor of Club publications, and a dedicated opponent of plans for the Hetch Hetchy reservoir. He was on the Board of Directors of the Sierra Club for nine years until his death on May 22, 1914.³⁴

Parsons lost his home and many personal belongings in the San Francisco earthquake of April 1906.³⁵ Like many other earthquake refugees, he quickly

²⁷ Smith, "John Hudson Thomas," 83.

²⁸ Edward Parsons paid Thomas the first half of his design fee on June 17, 1909–1912 Account Book of Edward T. Parsons, 35; Smith, "John Hudson Thomas," 83.

²⁹ Leslie M. Freudenheim, *Building with Nature: Inspiration for the Arts and Crafts Home* (Gibbs Smith, 2005), 152–153 and 176–178.

³⁰ "Marion Randall Parsons, Noted Writer, Artist, Dies," *Oakland Tribune*, July 19, 1953.

³¹ Dorcas S. Miller, *Adventurous Women: The Inspiring Lives of Nine Early Outdoorswomen* (Pruett, 2000), 154.

³² "Marion Randall Parsons," *Sierra Club Bulletin* 38, no. 7 (September 1953): 3.

³³ Miller, *Adventurous Women*, 154.

³⁴ John Muir, "Edward Taylor Parsons," *Sierra Club Bulletin* 9, no. 4 (January 1915): 221.

³⁵ Edward Parsons to Fred Parsons (brother), May 9, 1906, Parsons Family Papers, Bancroft Library, University Archives (BANC MSS C-B 478), University of California, Berkeley.

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moved to Berkeley, living at 2601 Channing Way beginning in May 1906.³⁶ This was only a few blocks from Marion Randall's residence at 2617 College Avenue.³⁷ We know few details about their courtship, but the two were married on March 7, 1907.³⁸

The new couple was active in the affluent and bohemian Berkeley social circles of the time. Correspondence indicates that, for example, they received a painting from William Keith as a wedding present³⁹ and relayed a New Year's gift to Charles Keeler for John Muir.⁴⁰ These associations may have played a role in their decision to build an Arts and Crafts home on Panoramic Hill, but the most important reason was undoubtedly their affiliation with the Sierra Club.

The neighborhood was already host to a growing community of Sierra Club members, all living in shingled houses by Julia Morgan. William Colby, Secretary of the Sierra Club, was at 2901 Channing Way.⁴¹ Joseph Nisbet Le Conte, later the second President of the Sierra Club, lived at 19 Hillside Court.⁴² Lincoln Hutchinson, club member and UC professor, was at 9 Canyon Road.⁴³ In this context, the only unusual aspect of their decision to renovate the Mouser farmhouse on Mosswood Road was that they did not hire Morgan to design it. This community would continue to grow. Sierra Club members Willis Jepson⁴⁴ and James Hutchinson⁴⁵ joined Marion Parsons on Mosswood Road in 1925 and 1935, respectively.⁴⁶

Soon after moving into their new home, the Parsons couple took formal photographs in the redwood paneled interior (Figures 20 and 21).

The Parsons Family and John Muir

Marion Parsons already knew John Muir (1838-1914) from her acquaintance with Wanda Muir, but the Parsons continued to have a close association with Mr. Muir while on Mosswood Road.

³⁶ Edward Parsons to Fred Parsons, May 9, 1906.

³⁷ Edward Parsons to Marion Randall, undated, Parsons Family Papers, Bancroft Library, University Archives (BANC MSS C-B 478), University of California, Berkeley.

³⁸ Marriage Announcement of Marion Randall and Edward Taylor Parsons, March 7, 1907, Parsons Family Papers, Bancroft Library, University Archives (BANC MSS C-B 478), University of California, Berkeley.

³⁹ William Keith to Edward Parsons, May 24, 1907, Parsons Family Papers, Bancroft Library, University Archives (BANC MSS C-B 478), University of California, Berkeley.

⁴⁰ John Muir to Edward and Marion Parsons, December 22, 1912, Bancroft Library, University of California, Berkeley, <https://www.jstor.org/stable/community.36020737>.

⁴¹ Susan Dinkelspiel Cerny, *Berkeley Landmarks: An Illustrated Guide to Berkeley, California's Architectural Heritage* (Berkeley Architectural Heritage Association, 2001), 204.

⁴² Thompson, "Sierra Club Pioneers."

⁴³ Thompson, "Sierra Club Pioneers."

⁴⁴ Thompson, "Sierra Club Pioneers."

⁴⁵ Thompson, "Sierra Club Pioneers."

⁴⁶ Bruce et al., *Panoramic Hill*, 22, 36.

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Together with Muir and William Colby, Edward Parsons was a key organizer of the Sierra Club's opposition to San Francisco's plan to dam the Hetch Hetchy Valley, a lesser known but remarkable neighbor to Yosemite Valley. The Club's Hetch Hetchy campaign failed and the dam was built, but the effort helped catalyze the nascent environmental movement in the United States.

Marion and Edward Parsons visited John Muir at his home in Martinez (see Figure 22), but archival evidence also indicates that John Muir visited the Mouser-Parsons house on at least three occasions. He signed the Parsons guest book on May 5 and December 6, 1912, and he recollected the second visit in a letter later that month: "I look back with pleasure at the happy weeks I spent at your hospitable high home."⁴⁷ Muir returned in 1914 to work on the manuscript of his last book, *Travels in Alaska*, with Marion Parsons.⁴⁸

Marion Parsons served as a Director of the Sierra Club from her husband's death until 1938. When her physical health kept her from mountaineering, she took up painting and writing projects and published a book on Northern California history, *Old California Houses*, in 1952. She continued living at the Mouser-Parsons house until 1921, when she built a home on lots she owned up the street (now 29 Mosswood Road). As a widow, Parsons took in lodgers at the house. These included a mother and daughter, Mary and Elizabeth Ferguson. Elizabeth was the future wife of Walter Steilberg, an associate of Julia Morgan and designer of many neighborhood structures.⁴⁹ In 1921, years after the Fergusons moved to a home (designed by Steilberg) at 1 Orchard Lane, Steilberg and Elizabeth Ferguson apparently legalized their Quaker marriage at the Mouser-Parsons house. Earl Morse Wilbur, the new owner of the house, officiated.⁵⁰

1921-1956 Earl Morse Wilbur and Dorothea Eliot Wilbur

Earl Morse Wilbur (1886-1956) was a prominent Unitarian minister and historian. He lived in the home with his wife Dorothea Eliot Wilbur until his death in 1956. Wilbur wrote many of his best known manuscripts in the study from an enormous ancient typewriter and filled the shelves with rare books now housed at the Starr King School for the Ministry in Berkeley.⁵¹

⁴⁷ John Muir to Edward and Marion Parsons, December 10, 1912, Bancroft Library, University of California, Berkeley, <https://www.jstor.org/stable/community.36020723>.

⁴⁸ Marion Randall Parsons, "John Muir and the Alaska Book," *Sierra Club Bulletin* 10, no. 1 (January 1916): 33–36.

⁴⁹ Bruce et al., *Panoramic Hill*, 8.

⁵⁰ Helena Steilberg Lawton, "Walter Steilberg, Architect: The Man, His Times, His Work" in *The Julia Morgan Architectural History Project, Vol. 1: The Work of Walter Steilberg and Julia Morgan*, ed. Suzanne B. Riess (Regional Oral History Office, Bancroft Library, 1976), 263.

⁵¹ "Wilbur, Earl Morse (1886–1956)," Harvard Square Library, accessed April 28, 2024, <https://www.harvardsquarelibrary.org/biographies/earl-morse-wilbur/>.

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The Wilburs built the garage in 1924⁵² and the small eastern addition off the kitchen in 1941.⁵³ The garage, although a small utilitarian structure, was likely designed by Walter Steilberg, as indicated by the inclusion of Chinese green perforated tiles, a signature architectural feature of Steilberg.⁵⁴ The Wilburs also replaced a few windows at the exterior (see Description above). After Earl Wilbur's death in 1956, Dorothea Wilbur rented the house to student boarders⁵⁵ until her death in 1957.⁵⁶

1959-2013 Ernest and Yanka Sotelo and Family

Ernest Sotelo was a mechanical engineer who, as a young man, purchased 21 Mosswood Road with an acquaintance.⁵⁷ In 1984, he was joined at 21 Mosswood by his wife Yanka (Yancich) Sotelo, a former Metropolitan Opera Ballet dancer and teacher.⁵⁸ During his long tenure, he converted the sleeping porch into a deck⁵⁹ and renovated the kitchen and bathrooms, adding windows at the southeast corner of the first floor in the process.⁶⁰

2013-2015 Andrew R. Maxwell and Jacqueline T. Fauteux**2015-2023 Wei Pei-Yuan (Perry Wei)**

Wei Pei-Yuan was an internet pioneer who developed the web browser ViolaWWW, which formed the basis of all major web browsers to follow.⁶¹ Wei altered and replaced small windows at the lower level and made minor interior alterations.⁶² Wei also added temporary shoring at the garage in 2016 or 2017.⁶³

⁵² Permit 16382, 1924.

⁵³ Permit 50678, 1941.

⁵⁴ Bruce et al., *Panoramic Hill*, 8.

⁵⁵ Kim, "Mouser Farmhouse," 11.

⁵⁶ "Dorothea Dix Eliot Wilbur," Find a Grave,

<https://www.findagrave.com/memorial/153913112/dorothea-dix-wilbur>, accessed November 30, 2024.

⁵⁷ Kim, "Mouser Farmhouse," 11.

⁵⁸ "Sotelo, Yanka," obituary in *SFGate*, July 13, 2001, accessed November 30, 2024,

<https://www.sfgate.com/news/article/SOTELO-Yanka-2901110.php>

⁵⁹ Kim, "Mouser Farmhouse," 13.

⁶⁰ Permit 010777079, 1977.

⁶¹ "We are very sorry to hear that Pei-Yuan "Perry" Wei, creator of the pioneering web browser Viola, has passed away..." Computer History Museum, LinkedIn Post, 2023, accessed April 30, 2024.

https://www.linkedin.com/posts/computer-history-museum_we-are-very-sorry-to-hear-that-pei-yuan-activity-7057391732425920512-PIA-

⁶² Wei, "Seller Property Questionnaire," 2022.

⁶³ Wei, "Seller Property Questionnaire," 2022.

17. Significance:

Architectural:

- **First/Last/Only** The Mouser-Parsons House was the first residence built on Panoramic Hill. It is one of only a few remaining houses in Berkeley that were once part of an agricultural property. It is also one of the last shingled Arts and Crafts houses of John Hudson Thomas.
- **Exceptional Values as part of neighborhood fabric.** The home, as remodeled in 1910 in the First Bay Tradition, is an important contributor to the Panoramic Hill Historic District. It has a prominent location on Mosswood Road at the top of Mosswood Lane, and it is an important element of the architectural identity of the street for many passersby using the hiking and fire trails uphill.

Cultural: The Mouser-Parsons House is closely associated with the early Conservation movement. Its owners were directors of the Sierra Club, and Edward Parsons was an outspoken critic of the Hetch Hetchy Reservoir. Many early Sierra Club members made Berkeley their home, and the organization continues to have strong ties to the East Bay. The activism of early Sierra Club members helped to plant the seed of the environmentalism that is a defining legacy of Berkeley.

Educational: The Mouser-Parsons house has a unique architectural history that is still evident in the building today. The features of the house, to the trained eye, can be used to tell the history of the neighborhood, from its rural beginnings to its subsequent subdivision and settlement by Sierra Club and University affiliates. In fact, some features of the original Mouser interior remain beneath the floor of the study.

Historical: The Mouser-Parsons house is a much-altered country house of a San Francisco doctor that was moved and remodeled by early environmentalists: one a pioneering woman mountaineer and the other a refugee of the 1906 earthquake. This history, which has left its mark on the present form of the home, shares many elements with the history of the city as a whole. Moreover, the house is directly associated with John Muir, a figure of clear national historical importance.

Historic Value:

National	State	County	City	Neighborhood
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Architectural Value:

National	State	County	City	Neighborhood
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List of Features to be Preserved

Based on the above significance, the following list identifies features of the subject property that should be preserved:

Site (See Drawing B-1 in *Attachment B: Drawings* for feature locations.)

1. Setting on a wooded hillside among shingled structures of a similar scale.
2. Concrete retaining wall and concrete steps along Mosswood Road (Figure 7).
3. Brick patio at south entrance (Figure 5).
4. Giant sequoia (*Sequoiadendron giganteum*) at southeast corner of property (Figure 15).

General Architectural Features

1. Steeply gabled roofline with minimal roof overhang.
2. 2-3 story massing completely clad in unpainted wood shingles.
3. Distinctive “doubled” arrangement of shingles, resulting in a larger shingle exposure (Figure 23).
4. Asymmetrical/informal arrangement of windows based on interior needs.
5. Wood casement windows (generally with undivided lites) painted at exterior with no jamb and head trim. Typical jamb shown in Figure 23.
6. Painted trim at roof rake at gable ends.

South Elevation (See Drawing B-3 in *Attachment B: Drawings* for feature locations.)

1. Hipped front porch (Figure 8).
 - a. Metal roof with integrated gutter. See Figure 24 for typical gutter.
 - b. Attenuated ogee cornice.
 - c. Widely spaced dentils.
 - d. Heavy arched brackets.
2. Painted wood front door with full height glazing. Glazing consists of nine lites of unequal size separated with wood muntins (Figure 25).
3. Fixed window at front porch flanked by casements. Casement glazing consists of six lites separated with wood muntins (Figure 25).
4. Bay window on second floor (Figures 5 and 8).
 - a. Metal roof.
 - b. Redwood gutter.
 - c. Four-lite painted wood casements with wood muntins.
5. Muller French casements with bow pediment header at first floor study (Figure 26).
6. Muller French casements with undivided lites at the second story

(Figure 8).

7. 1/1 sash windows at first floor kitchen (Figure 12).
8. Redwood gutter.

West Elevation (See Drawing B-3 in *Attachment B: Drawings* for feature locations.)

1. Muller French casements with undivided lights (Figure 14).
2. Corner bay window at the first floor living room (Figures 11 and 14).
 - a. Metal roof with integrated gutter (Figure 24).
 - b. Large fixed window flanked by 21-lite leaded glass casements.

North Elevation (See Drawing B-3 in *Attachment B: Drawings* for feature locations.)

1. Interlocking arrangement of projecting architectural elements (Figure 11).
2. Cantilevered roof deck/former sleeping porch (Figure 10 and 11).
 - a. Shingled parapet (Figure 27).
 - b. Wood soffit (Figure 28).
 - c. Glazed French doors, each with glazing of 9 unequal lites (Figure 27).
3. Corner bay window at the living room tucked under the roof deck cantilever (Figures 10 and 11).
 - a. Large fixed window flanked by 21-lite leaded glass casements.
 - b. Angled casement with undivided lite (Figure 28).
4. Large fixed window at living room (Figure 29).
5. Bay window at first floor dining room (Figures 10 and 29).
 - a. Metal roof with integrated gutter.
 - b. Large fixed window at the central face.
 - c. Flanking casement with undivided light.
 - d. Flanking half-glazed door (to adjacent balcony) (Figure 29).
6. Balcony spanning between dining room and living room bay windows (Figure 10).
 - a. Shingled parapet (Figure 29).
7. Wood casement windows at second floor (Figure 10).
8. Redwood gutter.

East Elevation (See Drawing B-3 in *Attachment B: Drawings* for feature locations.)

1. Large fixed window at first floor dining room (Figure 30).
2. Wood casement windows at second floor (Figure 12).
3. 1/1 sash windows at first floor kitchen (Figure 12).
4. Fully glazed door with 9 unequal lites at laundry addition (Figure 12).
5. Redwood gutter.

18. Is the property endangered? No.

19. Photographs: see Attachment A: Figures.

20. Bibliography:

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Computer History Museum. "We are very sorry to hear that Pei-Yuan "Perry" Wei..." LinkedIn Post, 2023. Accessed April 30, 2024.
https://www.linkedin.com/posts/computer-history-museum_we-are-very-sorry-to-hear-t-hat-pei-yuan-activity-7057391732425920512-PIA-
Wei, Pei-Yuan. "Seller Property Questionnaire." August 18, 2022.
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<https://www.harvardsquarelibrary.org/biographies/earl-morse-wilbur/>.

21. Recorder: Isaac Warshauer and Laura Veit **Date:** 1/24/2025
Organization: Owners

List of Attachments:

- A. Figures
 - B. Drawings
 - C. Marion Randall Parsons, "John Muir and the Alaska Book," *Sierra Club Bulletin* 10, no. 1 (January 1916): 33–36.
 - D. *Panoramic Hill*. House Tour Brochure. Berkeley Architectural Heritage Association, May 2005.
 - E. Panoramic Hill National Register of Historic Places Registration Form.
-

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Attachment A: Figures

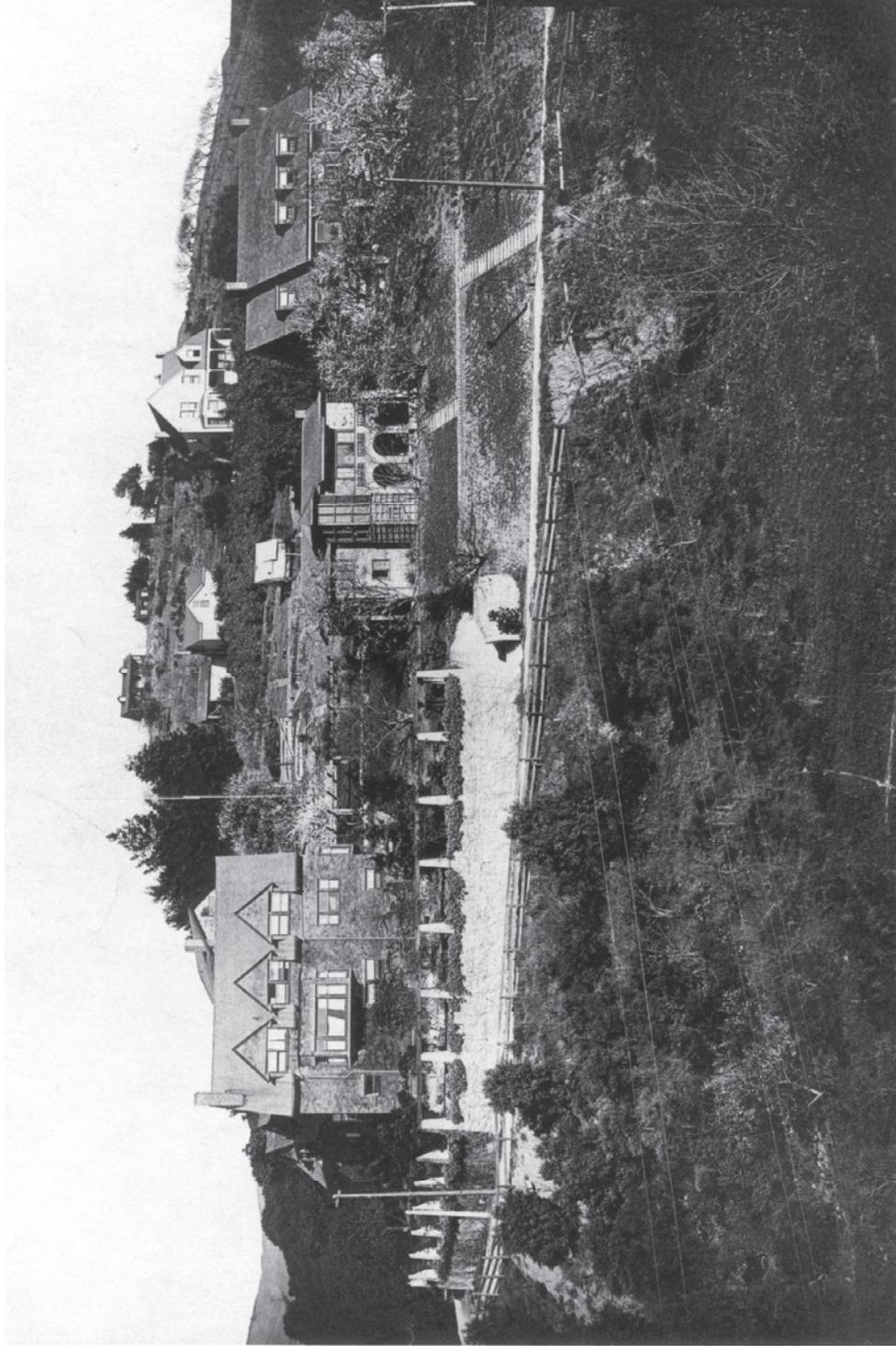


Figure 1: Mouser-Parsons House is in upper right of frame, with white clapboard siding and visible porch. The house is in its original location, near the current address of 11 Mosswood Road. Undated image courtesy of Berkeley Architectural Heritage Association.

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Figure 2: An 1889 photograph taken from above the Mouser farmhouse and associated outbuildings. The rear elevation of the house visible here later became the front elevation when the house was moved up Mosswood Road in 1910. Image from Bailey, *Berkeley the Beautiful*. Courtesy of Bancroft Library, University of California at Berkeley.

A-2

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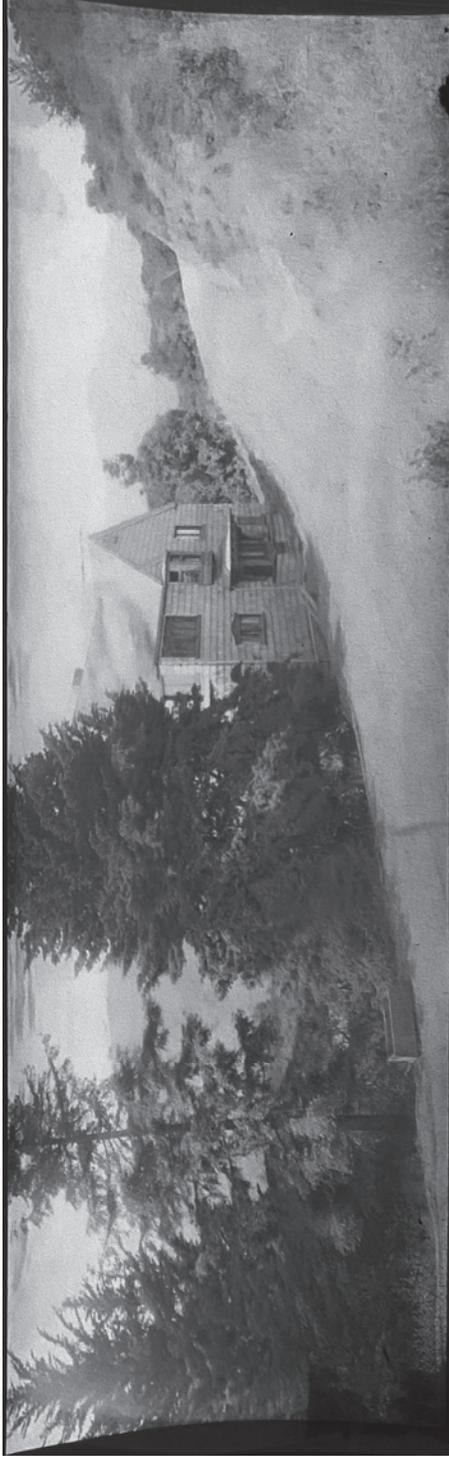


Figure 3: An early photo of the relocated and renovated Mouser farmhouse taken by Edward Parsons. Note that Mosswood Road is still unpaved and that the concrete retaining wall is not yet constructed in front of the house. Digitally inverted silver nitrate negative. Undated image #nn23, Edward T. and Marion R. Parsons Photographs Collection (FIC-2020-001), William E. Colby Memorial Library, Sierra Club.



Figure 4: This panorama, taken uphill of the relocated house, was possibly taken the same day as Figure 6. (The same two boards are visible to the east of the front porch). The kitchen door is visible to the west with steeply pitched porch roof above. Undated image #nn22, Parsons Photographs Collection, Colby Memorial Library, Sierra Club.



Figure 6: This photograph, taken by Edward or Marion Parsons, shows the walls and wood deck removed at the front porch and replaced with a brick patio. Note the new concrete retaining wall. The curb of Mosswood Road, now paved, is visible in the background. Image #mm420, Parsons Photographs Collection, Colby Memorial Library, Sierra Club.



Figure 5: Brick patio and concrete retaining wall between the dwelling and Mosswood Road. These landscape features, largely unchanged, appear in a Parsons photograph (Figure 9). Photograph by Isaac Warshauer, January 27, 2024.

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Figure 7: Concrete steps and pillar at the brick patio. These features bear a resemblance to the improvements at Orchard Lane designed by Henry Atkins. Photograph by Isaac Warshauer, October 6, 2024.

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Figure 8: The south elevation of the Mouser-Parsons house. Photograph by Isaac Warshauer, October 6, 2024.

A-6



Figure 9: Marion Randall Parsons on the front porch of the newly renovated Mouser-Parsons house. Note the wood deck and shingled walls. "Marion Parsons on Porch," POR: Parsons, Marion Randall: 03, Bancroft Library Portrait Collection, University of California at Berkeley, ca. 1910.

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Figure 10: The north elevation of the Mouser Parsons House. Photograph by Isaac Warshauer, October 6, 2024.

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Figure 11: The interconnected forms of the bay windows and balconies at the northwest corner of the Mouser-Parsons House. Photograph by Isaac Warshauer, February 3, 2024.

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Figure 12: The southeast corner of the Mouser-Parsons House. Note the alterations at the kitchen on the first floor, including sash windows at the corner and a lean-to addition. Photograph by Isaac Warshauer, October 9, 2024.

A-10

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Figure 13: View of the southwest corner of the Mouser-Parsons House from Mosswood Road. Photograph by Isaac Warshauer, October 6, 2024.

A-11

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Figure 14: West elevation of the house. Photograph by Laura Veit, December 11, 2024.

A-12

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Figure 15: Giant Sequoia (*Sequoiadendron giganteum*) planted by Marion Parsons at the southeast corner of the lot at 21 Mosswood Road. Photograph by Isaac Warshauer, October 6, 2024.

A-13

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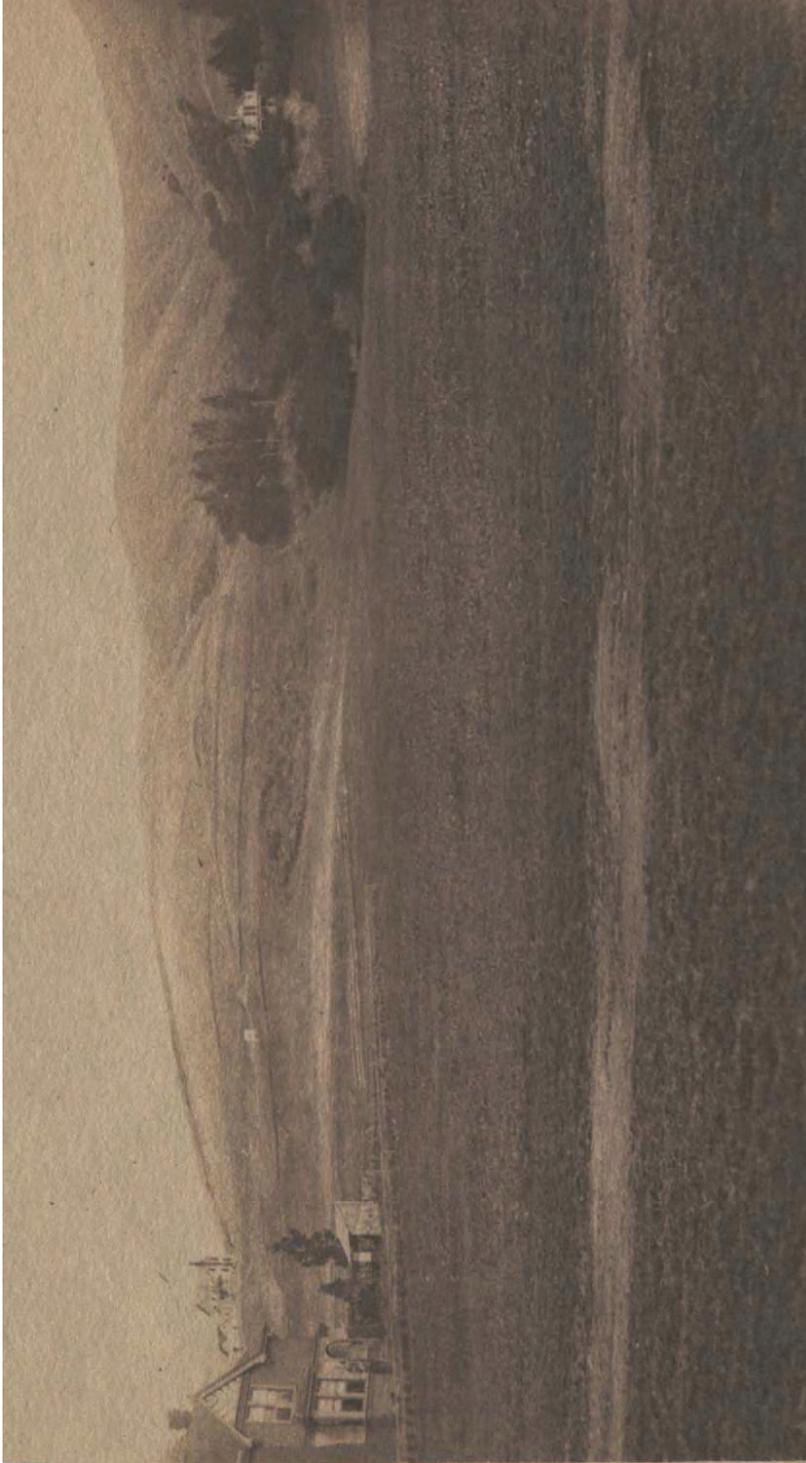


Figure 16: An 1889 view of the Silas Mouser farmhouse (background left, behind the Samuel Perkins house, built 1886). The whole of Panoramic Hill is treeless ranch land, although the zig-zagging edge of Panoramic Way is visible to the right of the Mouser house. The Smyth-Fernwald house appears background right. Image from Charles A. Bailey, *Berkeley the Beautiful* (San Francisco: C.A. Bailey, 1889). Courtesy of Bancroft Library.

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Figure 17: Two images from an 1889 panorama featuring the Mouser farmhouse. The photograph was taken on Panoramic Way, looking north from just above the second switchback. Image from Bailey, *Berkeley the Beautiful*. Courtesy of Bancroft Library.

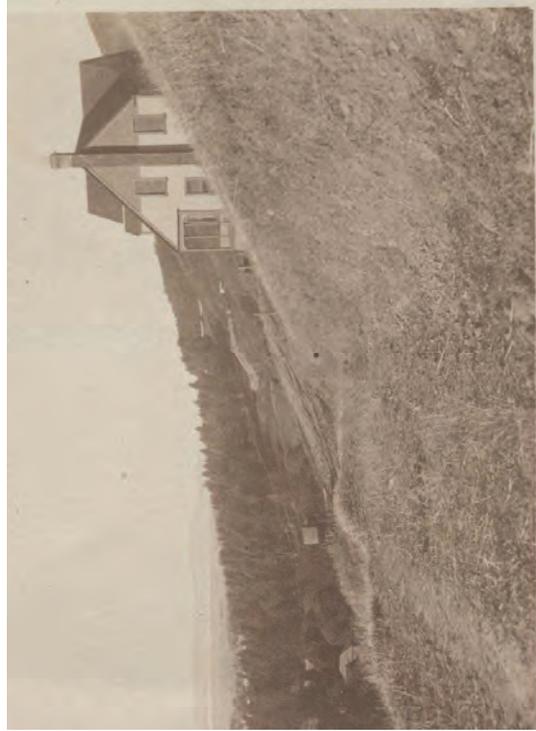


Figure 18: A comparison of conditions on Panoramic Way, in 1889 and today. The Mouser farmhouse appears to be in the future right-of-way of Mosswood Road. Image on the right is an enlargement of Figure 16, above. Photograph on right by Isaac Warshauer, March 7, 2024.

A-15

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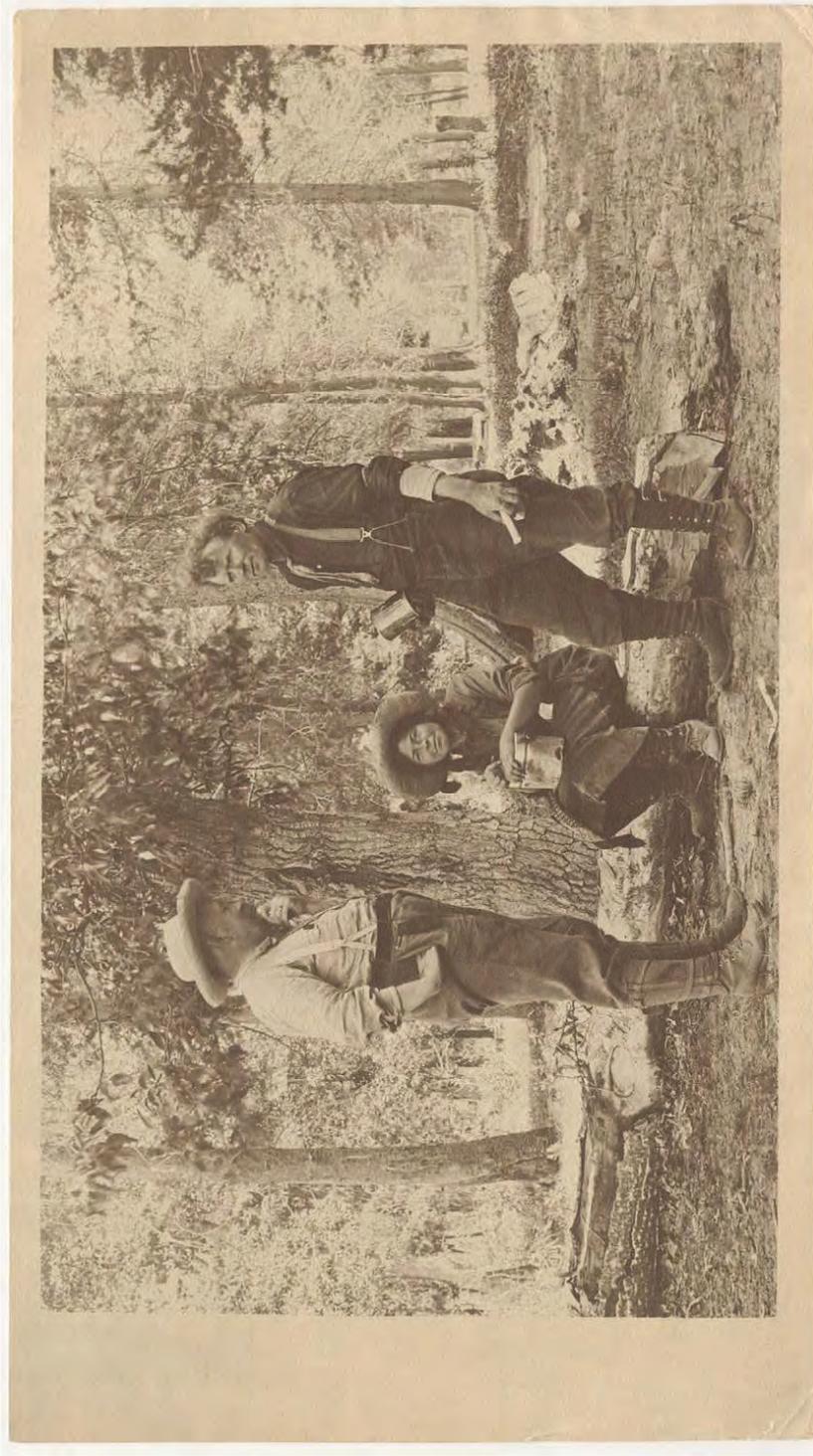


Figure 19: Edward (left) and Marion Parsons (center) on an unidentified excursion. POR: Parsons, Marion Randall: 24 Bancroft Library Portrait Collection, University of California at Berkeley.

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Figure 20: An undated photograph of Marion Parsons in the redwood-paneled living room of the renovated Mouser-Parsons house. Photograph by Sidney Webb. POR: Parsons, Marion Randall:17, Bancroft Library Portrait Collection, University of California, Berkeley.

A-17

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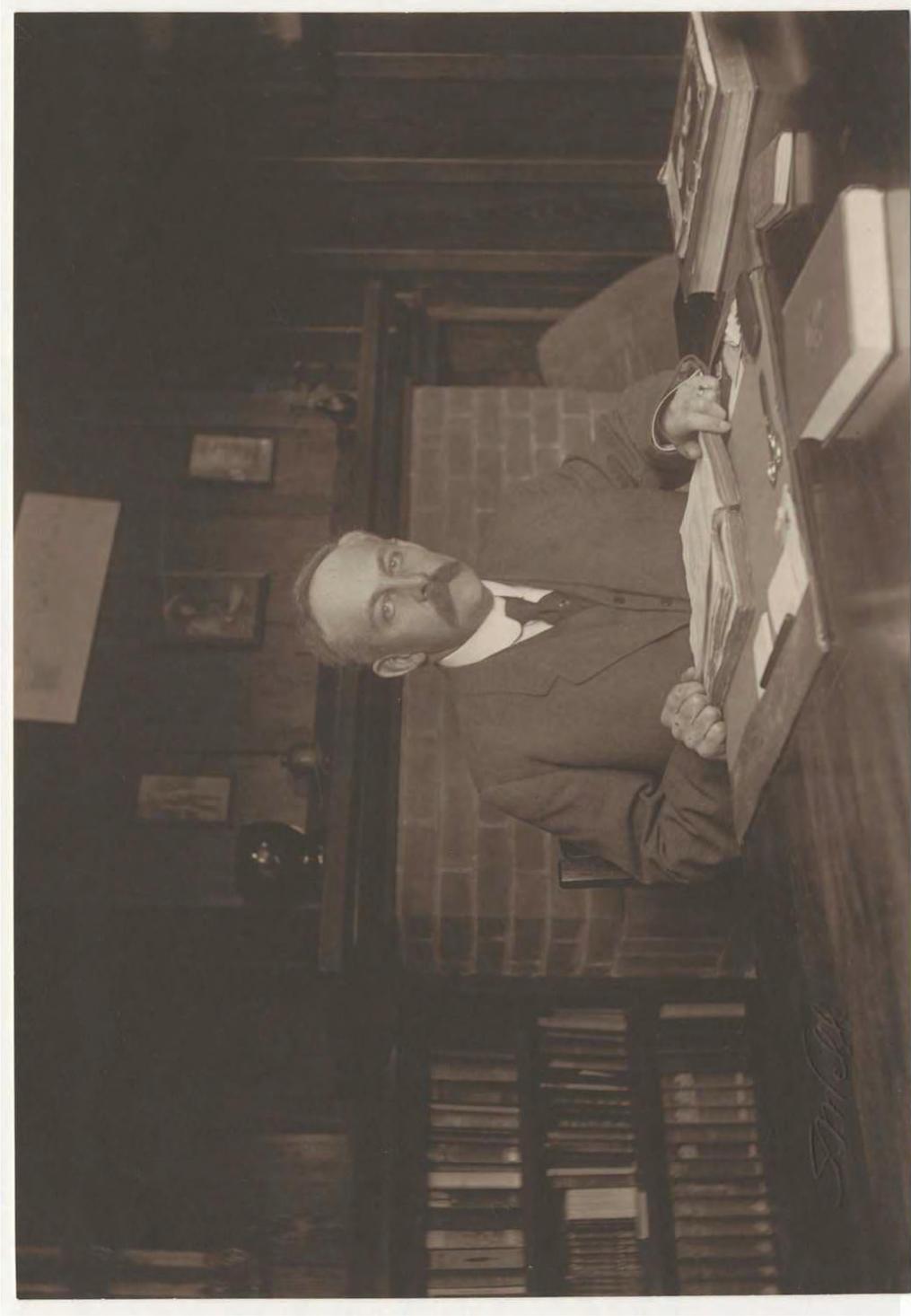


Figure 21: An undated photograph of Edward Parsons in the study of the renovated Mouser-Parsons house. Photograph by Sidney Webb. POR: Parsons; Edward Taylor: 5, Bancroft Library Portrait Collection, University of California, Berkeley.

A-18

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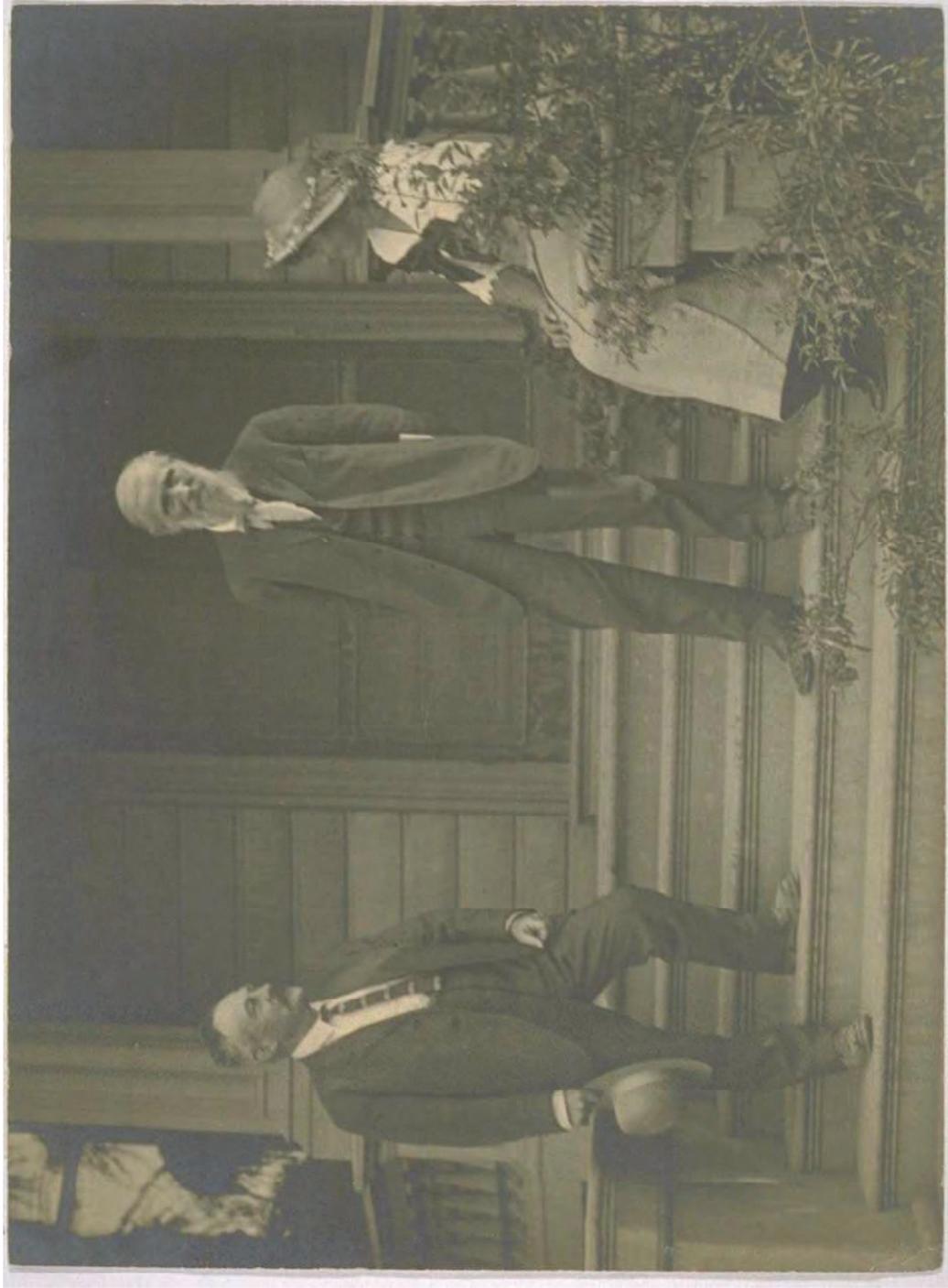


Figure 22: Edward and Marion Parsons on a visit with John Muir at his home in Martinez. Herbert Wendell Gleason, "[John] Muir with Edward Taylor Parsons and Marion Randall Parsons at Martinez." POR: Muir, John: 63. Bancroft Library Portrait Collection, University of California at Berkeley, October 13, 1913.

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Figure 23: View of the "doubled" arrangement of shingles on the Mouser-Parsons House. This results in an unusually large shingle exposure and gives a distinctive texture to the cladding. Photograph by Isaac Warshauer, January 24, 2025.



Figure 24: Metal roof at living room corner bay window. The integrated gutter also appears at the dining room bay window and front porch. Photograph by Isaac Warshauer, January 23, 2025.

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Figure 25: Front door and window at front porch. Photograph by Isaac Warshauer, January 23, 2025.

A-21

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Figure 26: Mullioned French casement windows with bowed pediment header at the first floor study (south elevation). Photograph by Isaac Warshauer, January 24, 2025.

A-22

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Figure 27: Glazed French door, redwood gutter, and shingled parapet at the roof deck. Photograph by Isaac Warshauer, January 23, 2025.

A-23

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Figure 28: Balcony and angled casement window at living room corner bay window. Photograph by Isaac Warshauer, January 23, 2025.



Figure 29: Balcony and half glazed door at dining room bay window. Photograph by Isaac Warshauer, January 23, 2025.

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Figure 30: Fixed window at first floor dining room (east elevation).
Photograph by Isaac Warshauer, January 24, 2025.

A-25

21 Mosswood Road Landmark Application



Figure 31: Garage, built 1924 at the southwest corner of the subject property. It is structurally unsound and being further compromised by an adjacent redwood tree. Photograph by Isaac Warshauer, January 24, 2025.

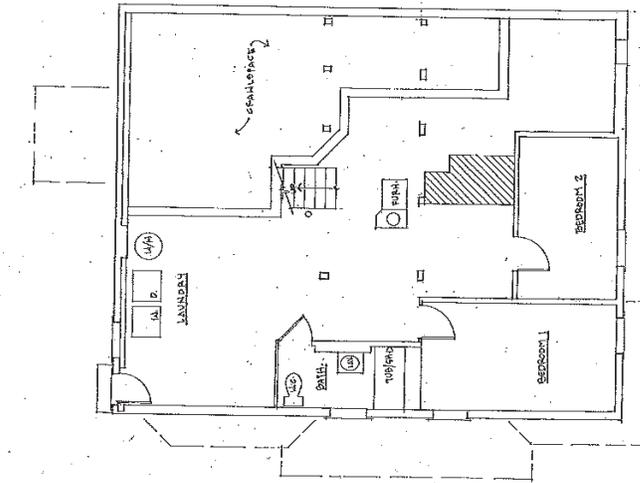
A-26



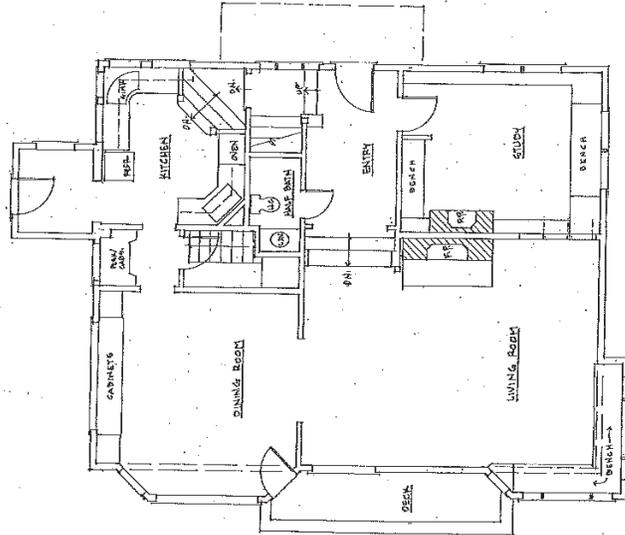
Figure 32: View of the garage from the northeast showing temporary shoring installed . Photograph by Isaac Warshauer, January 24, 2025.



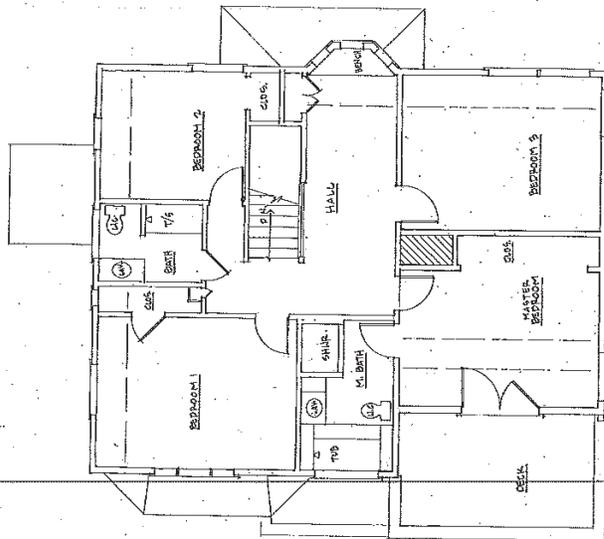
Figure 33: Detail view of east wall of the garage showing a Chinese perforated green glazed tile used as a vent screen. This is a signature architectural motif of Walter Steilberg. Photograph by Isaac Warshauer, January 24, 2025.



BASMENT



FIRST FLOOR



SECOND FLOOR

210-14

PROJECT: RESIDENTIAL FOR ANDREA MARABELL	DATE: 10/20/24
ARCHITECT: JARVIS ARCHITECTS	SCALE: 1/8" = 1'-0"
PROJECT NO: 210-14	DATE: 10/20/24
PROJECT NAME: 210-14	DATE: 10/20/24

B-2

WORK OF JARVIS ARCHITECTS.
INCLUDED FOR INFORMATION ONLY.

Attachment C

JOHN MUIR AND THE ALASKA BOOK

BY MARION RANDALL PARSONS



In November, 1912, not long after his return from his last long journey across South America and Africa, Mr. Muir came to Berkeley to begin work on his Alaska notes. For a month he worked at my home with a stenographer, getting an exact transcription of the journals. The travel-worn, weather-stained little books carried on those memorable exploring trips of nearly forty years before were crammed with sketches and voluminous notes, jotted down perhaps in the canoe, or around the camp-fire, but oftenest in the solitudes of the great glaciers in whose study he cheerfully underwent so much cold and hunger and hardship.

It was most amusing to watch Mr. Muir at work. His intense interest in his subject led him to make many a long digression as his notes brought this or that incident to mind. Time meant nothing to him. Household machinery might stop, food grow cold on the table, and the business members of the family miss their morning trains while Mr. Muir pursued the tranquil course of his subject to the end. And so for an hour or more he might discourse while the stenographer sat with her hands folded. Her stolidity and indifference exasperated him beyond measure. To have no curiosity about the "terrestrial manifestations of God," above all to have no interest in glaciers, was to him both incomprehensible and sinful.

Once started on a task Mr. Muir was a tireless worker. The book in hand might have lain fallow for thirty years, but when it began to take form and substance he was all afire with eagerness to see it finished. Long evenings he spent poring over the notebooks or drawing from them the texts of the monologues he delighted in. His mind, indeed, dwelt with such complete absorption on his work that his conversation nearly always indicated its trend. His speech had all the beauty of phrase, the force and vigor of style of his written word, but with an added spell of fire and enthusiasm and glowing vitality that made it

an inspiration and never-ending delight. Many a page of this Alaska book is for me a living record of our fireside hours of companionship.

Not until many months later, however, did I have any close acquaintance with *Travels in Alaska*. After working on it only a short time, Mr. Muir laid the book aside to take an active part in the fight for Hetch Hetchy. A few weeks after the final defeat a severe illness, from whose effects he never fully recovered, again interrupted the book. In his weakened condition the mere sifting out of the enormous mass of material was a task almost beyond his strength. Finding him one day utterly discouraged over it, I offered to go to him a day or two each week to help him until he could find the secretary to his mind. The arrangement proved unexpectedly happy and congenial to us both, and lasted until within a week of his death.

No one unacquainted with Mr. Muir's habits of work and living could appreciate the difficulty, nor, indeed, the humorous nature of the task. He was living alone in the dismantled old home, unused save for his study and sleeping porch. He went to his daughter's home for his meals, but neither she nor anyone else was allowed to touch the study, overflowing as it was with books and papers. Confusion was no word for the state of the manuscripts. He had been collecting material for over thirty years. In the interval that had elapsed since he began real work on it the two typewritten copies of the journals had become mixed, and in some cases both had been revised. Material from certain parts of the journals, moreover, had been used in newspaper letters and again in magazine articles, so as many as five different versions of some passages were in existence. Even had they been collected together and in order, to read and compare and reject would have been sufficiently hard, but fresh versions were constantly coming to light, or in my absence Mr. Muir would unearth a copy of some version already disposed of. He was in the habit of making notes on anything that came to hand—an opened envelope, a paper bag, the margin of a newspaper. No scrap of manuscript could ever be destroyed, and I could devise no system of putting the rejected material aside that served to keep him from "discovering" it at some later date. Finally I took to hiding copied and rejected sheets alike

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John Muir and the Alaska Book

35

inside a great roll of papers conspicuously tied with red ribbons and labeled in huge capitals "Copied!" and little by little the orange-box full of manuscript and the piles of scattered notes littering desk and table were reduced to a single working copy.

By seven o'clock each morning Mr. Muir had breakfasted and was ready for the day's work, usually lasting, with but the interruption of an hour at lunch and dinner and another at mail time, until ten at night. Composition was always slow and laborious for him. "This business of writing books," he would often say, "is a long, tiresome, endless job." To read his easy, flowing, forceful sentences, as rich in imagery and simple in diction as Bible English, no one would dream what infinite pains had been taken in their creation. Each sentence, each phrase, each word, underwent his critical scrutiny, not once but twenty times before he was satisfied to let it stand. His rare critical faculty was unimpaired to the end. So too was the freshness and vigor of his whole outlook on life. No trace of pessimism or despondency, even in the defeat of his most deeply cherished hopes, ever darkened his beautiful philosophy, and only in the intense physical fatigue brought on by his long working hours was there any hint of failing powers.

Mr. Muir himself, however, seemed to know that the end was near. Very touching were his attempts to rehabilitate the old house, whose forlorn emptiness and desolation were never allowed to weigh upon his own serene spirit, to put it in readiness for whomsoever should next live there. During the latter months of his life he often expressed the conviction that he would never live to write another book. His plan had long been to have his books tell the story of his life and travels, and in the early days of our work together he would often speak of the volumes of this wanderer's autobiography that he hoped yet to complete. But he was curiously untroubled about leaving his work unfinished. To a most unusual degree he seemed to feel that his had been a glorious life, wholly worth while. "Oh, I have had a *bully* life!" he said once. "I have done what I set out to do." And again: "To get these glorious works of God into yourself—that's the great thing; not to write about them." That nature's beauty had a deep and lasting influence on character was one of his most earnest beliefs. No impassable gulf between things ma-

terial and spiritual ever existed for him, and scientific study only served to deepen his natural reverence and faith. Throughout this book, as through all the others, rings his triumphant belief in the harmony and unity of our universe, its imperishable beauty, its divine conception, "reflecting the plans of God."

It was a rare privilege to work with him day by day, a man of the most original thought, of the very highest ideals, of simplicity and truth and kindness unsurpassed. He gave of his best in conversation. His genial, whimsical humor, his acute appraisal of character and motives, his wide knowledge of literature and intimate friendship with many of the leading men of his time, made him a wonderful companion. The memory of our long hours together will always remain a delight and an inspiration, for they brought me not only increased love and reverence for a beautiful spirit, but a new conception of the spiritual significance of the great world of nature he loved so well.

The work on this book was the chief pleasure and recreation of Mr. Muir's last days, for through it he lived again many of the most glorious experiences of his life. Always I shall remember the glow that would light his face whenever he paused in his work to tell in stirring words the story of some particularly inspiring day. Many years ago, after watching a sunrise in Glacier Bay, he wrote: "We turned and sailed away, joining the outgoing bergs . . . feeling that, whatever the future might have in store, the treasures we had gained this glorious morning would enrich our lives forever." How true this was, how vital a part of his life these treasures of memory were, no one who met him could fail to know. For him neither time nor age had power to dim the glory of that icy land, after the Sierra Nevada, the best loved of all his wilderness homes.

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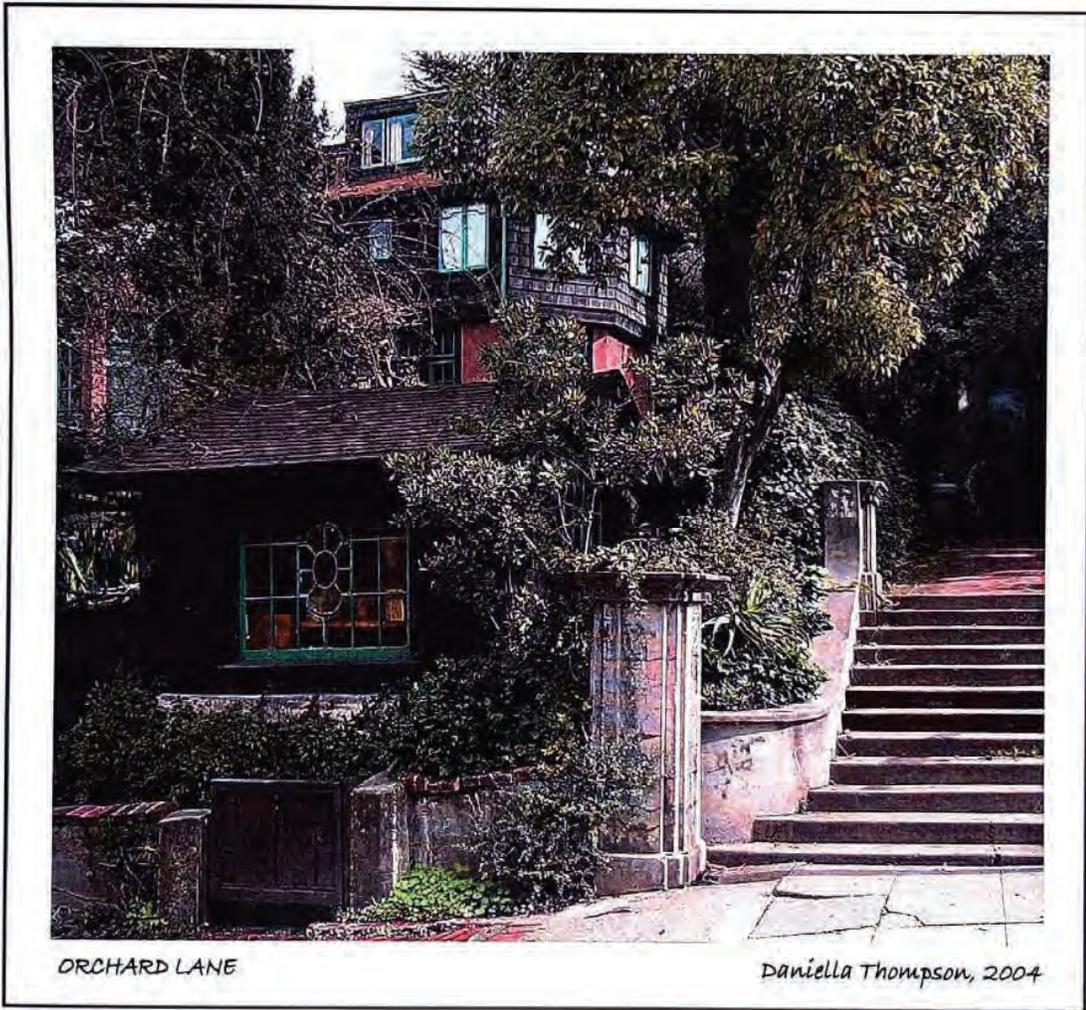
Attachment D

FILE COPY



PANORAMIC HILL

LIVING WITH NATURE & PATHS, STEPS, GARDENS, REDWOOD HILLSIDE HOUSES, AND BAY VIEWS & WOVEN TOGETHER INTO AN IDYLIC SYLVAN RETREAT & RIGHT IN THE MIDDLE OF TOWN



ORCHARD LANE

Daniella Thompson, 2004

BERKELEY ARCHITECTURAL HERITAGE ASSOCIATION

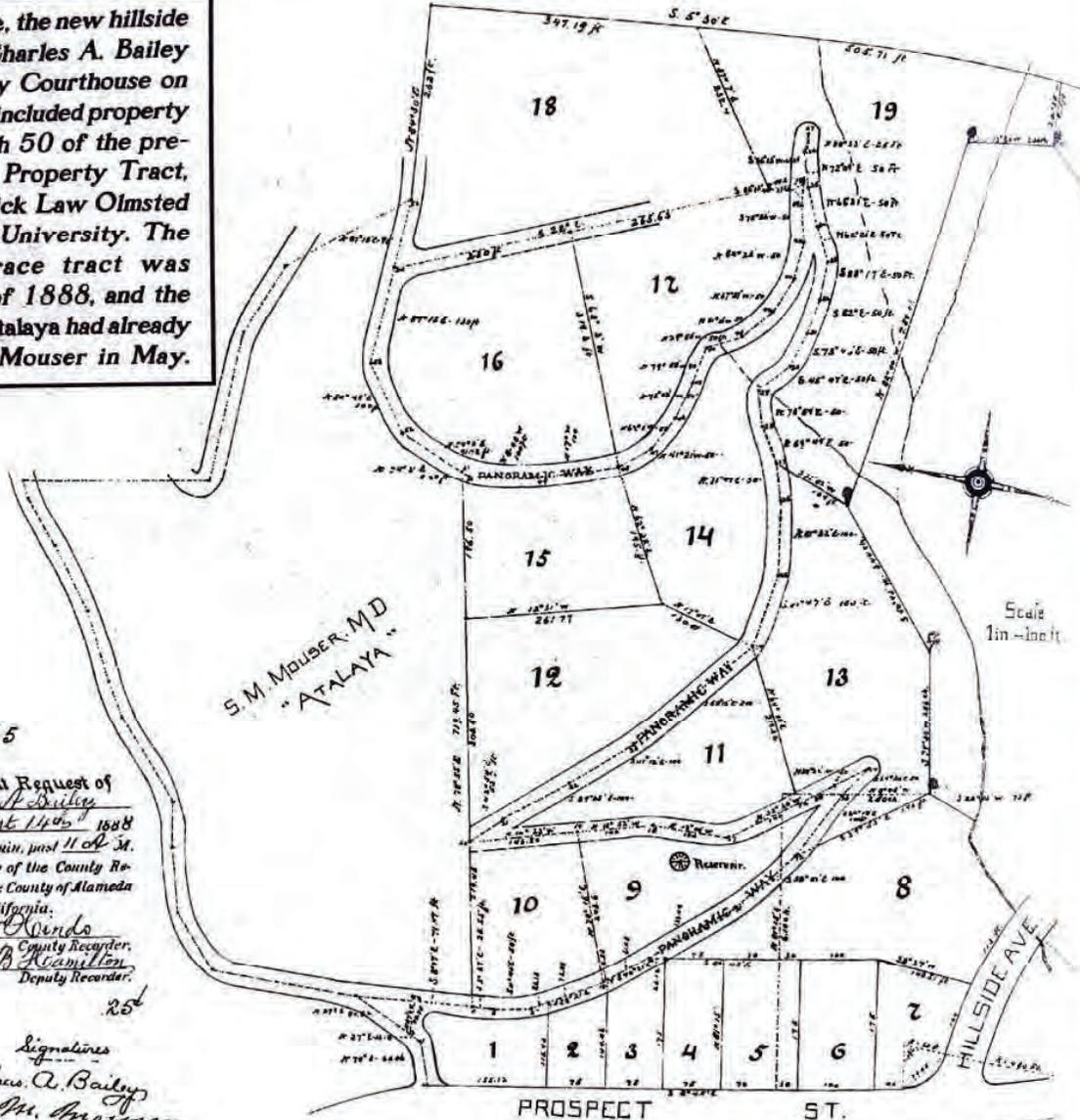


UNIVERSITY TERRACE

subdivision map, 1888



University Terrace, the new hillside subdivision that Charles A. Bailey filed at the County Courthouse on August 18, 1888, included property in Lots 47 through 50 of the pre-existing Berkeley Property Tract, laid out by Frederick Law Olmsted in 1864 for the University. The University Terrace tract was surveyed in July of 1888, and the portion shown as Atalaya had already been sold to Dr. Mouser in May.

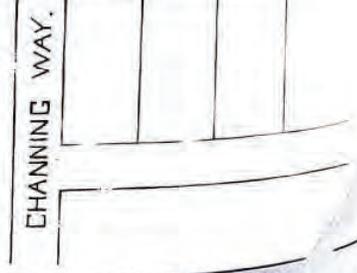


1/2045
Filed at Request of
Charles A. Bailey
August 14th 1888
at 42 min past 11 o'cl A.M.
in the office of the County Recorder
of the County of Alameda
State of California.
By J. D. Woods
County Recorder.
By M. C. Hamilton
Deputy Recorder.

25
Signatures
Chas. A. Bailey
J. M. Mouser

UNIVERSITY TERRACE.
Berkeley, Cal.

Surveyed by - { F. H. Cassano
R. E. Bush.
Conceded
R. E. Bush
Aug 4th 1888
July 1888.





The renowned Berkeley Hills, verdant backdrop to the University town, are shown here in about 1922. Panoramic Hill is in the center of the picture, with Strawberry Canyon to the left. Camera Shop photo from Berkeley California, Looking through the Golden Gate, promotional brochure. BAHA Archives.

PANORAMIC HILL

Just south, and adjoining the University grounds, a hill extends with graceful slopes, affording sunny exposure and superior views. A roadway has been built reaching the summit, winding back and forth, forming an easy grade and making available the most pleasing building sites. The result is gratifying.

Before the vision is a vast panorama, for beauty and variety perhaps unsurpassed. The Golden Gate, the Broad Pacific, the many waters, the moving crafts, the graceful mountains, the scattering islands, and the cities of the hillsides and plains are ever objects of untiring interest. To a lover of the beautiful it is an enchanting region.

—Charles A. Bailey, Berkeley the Beautiful, 1889.

PANORAMIC HILL is the quintessential Berkeley hillside neighborhood: narrow winding one-lane streets, pedestrian pathways that meander up the hillside, fabulous views. The neighborhood might also be, according to State Historian Maryln Bourne Lortie, “Berkeley’s best grouping of First Bay Tradition/Arts and Crafts residential architecture ... the work of a star-studded array of ‘master architects.’”

Since the Fire of 1923 destroyed a concentration of homes designed by many of the same architects, Panoramic Hill stands as emblematic of other early hillside neighborhoods in addition to being a neighborhood with its own unique identity. What is more, the neighborhood’s long history, from the 1880s until the present day, serves as an illuminating case study in evolving residential design and zoning liberties that have affected all Berkeley residents.

Panoramic Hill is defined by natural features which distinguish it as a particular place within the community of Berkeley’s many hillside neighborhoods. Being the westernmost spur of Skyline Ridge,

Panoramic Hill is articulated by Strawberry Canyon to the north and by Hamilton Gulch to the south. Isolated and remote, yet in the middle of University development, the neighborhood is surrounded on three sides by the natural environment, and on the fourth, western side, by the California Memorial Stadium and the bustling “Southside”.

It is the intention of the tour to tell the social and architectural history of this neighborhood’s emergence and its survival.

A BEGINNING.

Although Indian burials were found during the excavation for the nearby stadium by Strawberry Creek, the story, as told here, begins long after the western world’s discovery of the area. Interwoven with the early history of the University of California, the history of the Arts and Crafts Movement, and the evolution of what would become known as the First, Second, and Third Bay Area Tradition of architecture, the neighborhood is a living reminder of our past.

Panoramic Hill viewed from Piedmont Avenue in 1889. At the left is the Samuel Perkins House (Clinton Day, 1886) still standing, but altered, at 2421 Piedmont Ave. Behind on the hill, is the newly-completed Mouser House. At the far right, the Italianate-style house with landscaped grounds was called "Fernwald." Illustration from Charles A. Bailey, Berkeley the Beautiful, 1889. Courtesy of The Bancroft Library, University of California, Berkeley (xF869 BS B6 The Adeline Tract).



Panoramic Hill is still served by the same road, Panoramic Way, which was cut in 1888 by Charles Bailey—an early San Francisco real estate developer who purchased this hillside section of the already-existing Berkeley Property Tract—in anticipation of his own re-subdivision of the land. Following principles that were first articulated in 1864 by Frederick Law Olmsted for the Berkeley Property Tract, the road followed the contour of the hill rather than the hill being cut and shaped to conform. Once a dirt road, and now macadamized, Panoramic Way is narrow and steep, and switches back and forth at sharp angles.

After construction of the road, Bailey sold one very large parcel of land to Silas M. Mouser, a San Francisco surgeon and physician. Dr. Mouser built a two-story house and planted an almond orchard, and called his new country retreat *Atalaya*, Spanish for “watchtower.” The locals, who mostly lived near the University and the steam train line on Shattuck Avenue, considered such a remote and high-up location “extraordinary.”

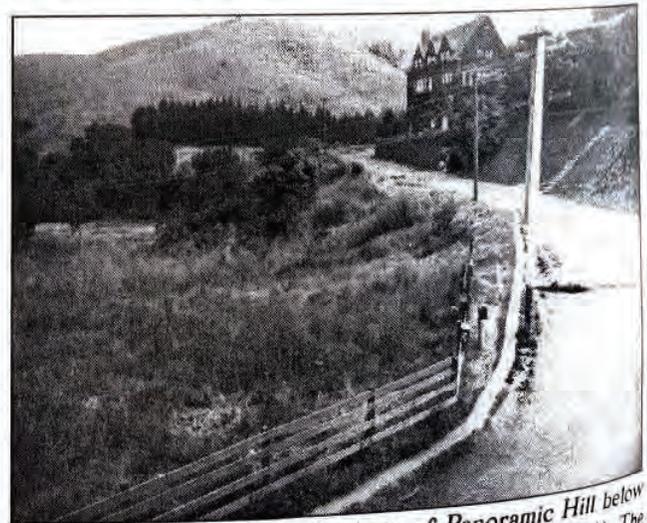
UNIVERSITY TERRACE OF 1888.

Bailey filed a subdivision map with the County for the remainder of his property and aptly named it University Terrace, due to its proximity to the University campus.

In Bailey’s promotional booklet for his many residential subdivisions, entitled *Berkeley, the Beautiful*, he described the hill’s “sunny exposure and superior views,” but may have exaggerated a bit when he described the road as “forming an easy grade.”

A NEW ERA.

Even with Mr. Bailey’s enthusiastic marketing, and even though the lots were located within walking distance of the campus, it took 13 years for someone with enough imagination and foresight to build a home in University Terrace. The first houses—two or three were built simultaneously in 1901—not only signaled the emergence of a hillside neighborhood, but also set the architectural tone for subsequent home-building. One of the houses, designed by Bernard Maybeck for Professor of Law George Boke, dared to expose its rafters, introduced Swiss chalet features, and fostered a livable L-shaped living and dining room arrangement demonstrating



Canyon Road clings to the base of Panoramic Hill below the Rieber House (Coxhead & Coxhead, 1904). The meadow behind the fence in the left foreground is the site of the Stadium Parking Lot. Courtesy Ernest Sotelo.

a conscious turn away from Victoriana. This rustic home became one of Maybeck's most famous designs and was not only twice reproduced with Mr. Maybeck's permission, but was the inspiration for several other Berkeley houses.

UNIVERSITY HILL OF 1909.

Warren Cheney, the former editor of the literary magazine, *The Californian*, built one of these "inspired" houses at the back of his own house on College Avenue north of Bancroft. He also turned to real estate and, in 1910, determined that the late Dr. Mouser's estate would be suitable land for development. Naming the new subdivision University Hill, in thematic harmony with neighboring University Terrace, Cheney made some necessary improvements to his hillside property.

First and foremost, he built Orchard Lane, a classical Beaux-Arts concrete staircase, which cut an arterial pedestrian corridor up the hillside. Designed by Henry Atkins, a partner in the prestigious San Francisco fine arts firm of Vickery, Atkins and Torrey, Orchard Lane was adorned with balustrades, benches, and corner piers. Architecturally linked to the Atkins-designed Bancroft Steps just downhill, Orchard Lane was ultimately a both practical and refined route to nearby Piedmont Way and the University.



The Boke House and, to the right and partially hidden, the Dean House, both completed in early 1902, and the Lewis House, visible farther to the right, were the first three houses built in the University Terrace Tract. Prof. Boke and his children can be seen at the left. Courtesy College of Environmental Design Documents Collection, University of California, Berkeley.



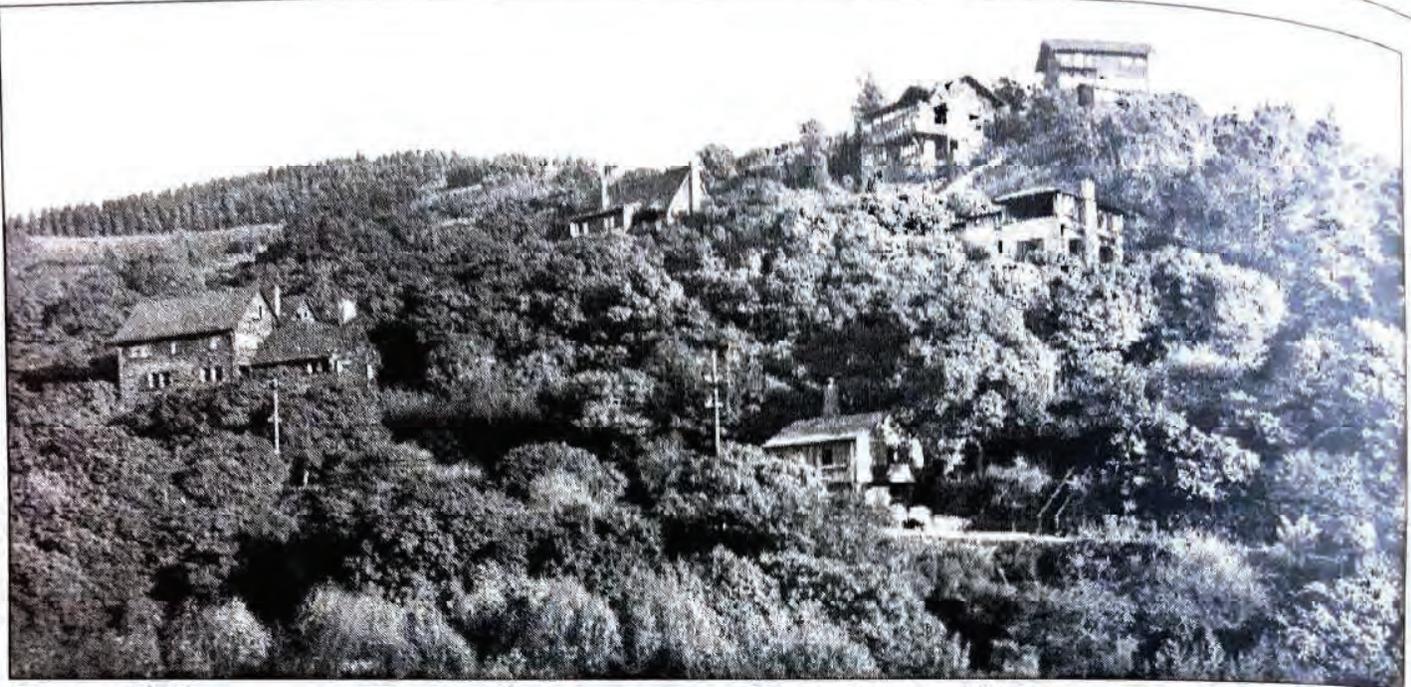
Orchard Lane, designed by Henry Atkins in 1910. City of Berkeley Landmark No. 168. Elizabeth Crews, 1974.

WARREN CHENEY ADDS NEW ROADS.

Cheney created three more roads, all of which now end in *cul-de-sacs*. Two bordered the University's undeveloped Strawberry Canyon, where "no shooting [was] allowed at any season." Known now as the University's Ecological Study Area, this canyon land was appreciated early in the University's history and recommended by Frederick Law Olmsted to be set aside as open space.

One of Cheney's roads was Cañon Road (now "Canyon"), a spelling that reflected the Peralta days, and a road which was already noted on County Surveyer William F. Boardman's 1868 map of the Berkeley Property Tract. Now superseded by Centennial Drive on the north side of Strawberry Canyon, Canyon Road once served several dairy farms high up in the canyon.

Above Canyon Road, Mosswood Road was built, also in close relation to the beautiful canyon. The first residents of Mosswood Road were Edward and Marion Parsons, who were both key figures in the Sierra Club's early history. After purchasing the old Mouser House, the Parsons' moved the house further into the canyon, remodeled the exterior and interior with redwood, and thereby manifested a domestic life at one with their calling. Near the end of Mosswood Road, Walter Ratcliff designed a brown shingle house for Professor of Classics James Turney Allen and his wife Amelia, who became an avid birdwatcher and published author while living in



This circa 1922 view shows the University Hill tract, developed by Warren Cheney in 1910. At the far left, on Canyon Road, is the large, shingled Stratton House (1911) and to the right, one of the O'Connor cottages (Walter T. Steilberg, 1921). Above, from left to right on Mosswood Road, are the Allen House (Walter H. Ratcliff, Jr., 1911) and the Parsons House (Walter T. Steilberg, 1921). The Parker House (1915) is perched on Arden Steps, and at the top of Arden Road is the Hersam House, also from 1915. BAHA Archives.

this live-oak forest. At the beginning of Mosswood Road, Julia Morgan designed a house for Professor of Botany Willis Jepson, who developed the first taxonomy of California native plants. The overlap and interplay between human subject, physical space, and habitat shows a pleasure in living with—and not just “building with”—nature.

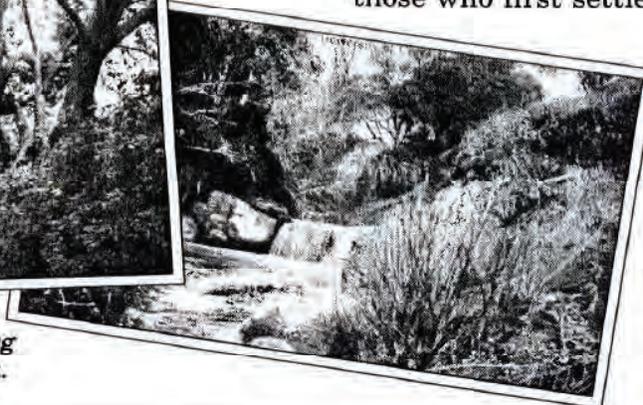
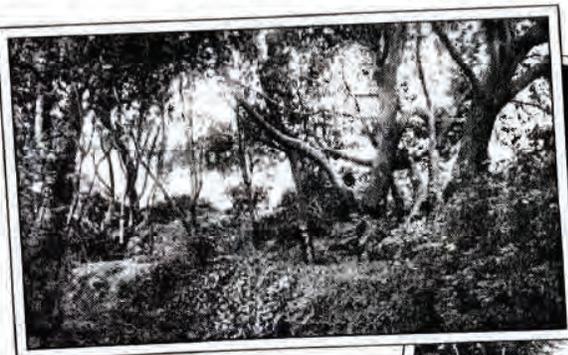
Even farther up is Arden Road. This third road was appropriately named, given the “dense grove of young live-oak trees” that was characteristic of the north side of the hill. Ernest Hersam, Professor

of Mining, was one of the first to build on Arden Road, and the remarkable clinker brick retaining wall at the entrance supports the house while enhancing the street with its color and texture.

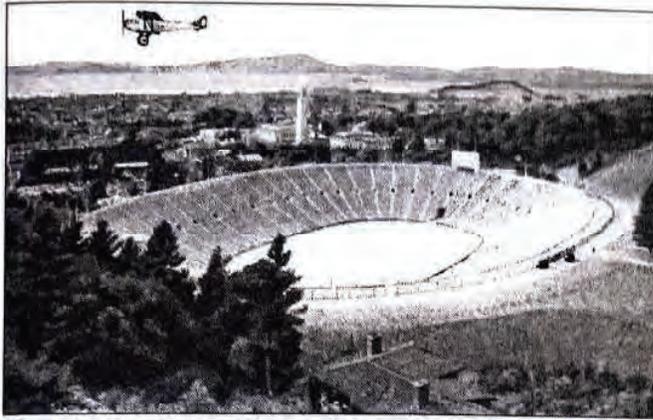
A BEAUTIFUL NATURAL PLACE.

Special geologic features of the area had created a ravine at the mouth of Strawberry Canyon where Strawberry Creek flowed in a series of waterfalls beneath a canopy of live oaks. At the time he laid out the Berkeley Property Tract, Frederick Law Olmsted referred to this spot as a “beautiful natural place,” and its proximity was an inducement for those who first settled here. Ernest Coxhead- and Julia Morgan- designed homes, once on the edge of this ravine, still stand as faithful reminders of the neighborhood’s early relationship between natural and built environments.

MEMORIAL STADIUM IS BUILT.
But in January 1923, the scenic, ecological, and political landscape was funda-



Two vintage postcards depicting scenes along Strawberry Creek.



This vintage postcard shows the proximity of the Memorial Stadium to Panoramic Hill. In the foreground is the roof of the Parsons House on Mosswood Road. From this view, one can see what a shock the new stadium would have been to residents who were accustomed to a sylvan outlook.

mentally changed when the University began excavation for a stadium in the middle of the "beautiful natural place." Using 10,000 pounds of dynamite, 24,000 pounds of black powder, hydraulic machines, and horse-drawn wagons, the stadium was completed by that November. The destruction of this sylvan setting provoked controversy in the community, but the intrusion of such a mammoth structure was an especial shock to the immediate neighborhood. Dreams die hard, and in 1996, near the end of his life, David Brower wrote in an introduction to Galen Rowell's *Bay Area Wild*, "...let the Hayward Fault reclaim the segment of Strawberry's south fork that was buried in 1920 [sic] by what was then touted as the Million Dollar California Memorial Stadium."

Although many houses were designed so as to benefit from their close physical relationship to this

parklike ravine, the houses still stand as gracious reminders of the neighborhood's tight-knit bond between nature and culture, properly situated on each site, and in relation to each other. At the time of the stadium construction, some residents left, while others continued to find the few games a year an acceptable sacrifice for the otherwise substantial benefits of the neighborhood. Architect Walter Steilberg had already put in the foundation for his house at 1 Orchard Lane "when the stadium frenzy broke loose." He had designed a dining room plate glass window to look into the ravine from one direction and San Francisco from the other. But the construction of a sorority house across Panoramic Way, in combination with stadium construction, removed the anticipated views.

A SPECIAL DESIGN FEATURE ON THE HILL

In the early 1900s, Berkeleyans were quick to embrace the automobile, and as one promotional brochure proclaimed in 1912, "The proportion of automobiles to population in Berkeley is high." This situation had a positive design consequence for Pan-



oramic Hill: numerous hillside garages were designed with cottage-like apartments either underneath or above. For example, Miss Eleanor Gardner, of Arden Road, commissioned her friend archi-

This is one of Panoramic Hill's many charming 2-story cottage-garage combinations (O'Connor Cottage, 1928, at 45 Canyon Road). Anthony Bruce, 2004.



Shot from almost the same perspective as the view above, this picture shows how extensively the ravine was re-shaped to accommodate the great bowl of the stadium. BAHA Archives, gift of Estate of Margo Gwinn.



"Cañon Road" as it curves around the base of Panoramic Hill and leads east into Strawberry Canyon, in about 1900. BAHA Archives, gift of Judith Palache Gregory.

tect William Wurster to design a four-car garage with apartment above; businessman Charles Mel commissioned Steilberg to design a five-car garage with apartment on top. In general, design was not sacrificed for the mundane purpose of vehicle storage, but instead, the problem was a stimulus for design creativity, as the charming results clearly show.

ARCHITECTURE ON THE HILL EVOLVES.

The evolution to more modern architectural forms can be seen in the neighborhood by following the designs of Walter Steilberg alone. From traditional Arts and Crafts motifs seen in his own first home in the neighborhood (38 Panoramic Way), to invention of the patented Fabricrete material, to commissioned brown-shingles in still rustic but



Late afternoon on Canyon Road in Strawberry Canyon, 1923. BAHA Archives, gift of Richard Wesell.

more contemporary form (e.g. 29 Mosswood Road), the movement toward Modern is made visible.

When architect Robert Ratcliff, son of architect Walter Ratcliff, built his mid-century home in the challenging location on a spit of land within the second hairpin turn, he undoubtedly benefited from engineering solutions impossible 40 years earlier. Shattuck heir Weston Havens commissioned architect Harwell Hamilton Harris in 1939 to build a mechanically daring residence which was detached from the hillside. In these ways, design remained in close relation to nature, while evolving through expansion of what was mechanically feasible.

PANORAMIC HILL'S SURVIVAL.

Although the neighborhood had life after the stadium was built, near ruination appeared imminent when zoning was changed to allow increased density here. During a housing crisis and increase in student population in the 1960s, inappropriate development threatened the tranquil ambience. Citing the one road in and out of the neighborhood, and the fact that it was surrounded on three sides by wildlands, the neighbors lobbied the City in the mid-1970s, and succeeded in being downzoned to an Environmental Safety-Residential zone, the most restrictive zoning for a single-family neighborhood in Berkeley.

At this writing, part of Panoramic Hill has been nominated by the California Historical Resources Commission to be listed on the National Register of Historic Places as an historic district. The neighborhood awaits a decision from the Keeper of the National Register, and also waits anxiously to hear of proposed changes to the historic stadium. As new construction and intensified use of the stadium appear imminent, the struggle begins anew. The story repeats itself. For 82 years, the neighborhood and the stadium have co-existed in delicate balance. During this time, significant architecture on Panoramic Hill has not only been preserved, but new structures of significance have been added. A preservation perspective on this controversial issue would call for balancing competing interests in order to maintain the architectural heritage of this "star-studded" neighborhood for the education, enlightenment, and enjoyment of future generations of Californians.

*—Janice Thomas,
Panoramic Hill, Easter 2005*

MEMORIAL STADIUM *Controversial from the Start*

Where once Strawberry Creek turned its leisurely course to the bay, man has reared a great concrete bowl where more than seventy thousand people may gather



Panoramic Hill can be seen behind the newly-completed Memorial Stadium (John Galen Howard, architect) in this vintage postcard.

to watch athletic contests and to see their sons and daughters graduate from college walls.
— Robert Sibley,
The Romance of the University of California, 1928.

BEFORE Memorial Stadium was constructed, Strawberry Canyon was Berkeley's most popular place to experience nature. It was a place for contemplation, bird-watching, and walking in the woods. Completed in November of 1923 in time for the Big Game with Stanford, the stadium was built amid intense controversy.

When initially proposed and promoted in 1921, the stadium was planned for a two-block area located east of Oxford Street between Allston and Bancroft ways just south of Strawberry Creek, where today the Sports Facility stands.

Robert Gordon Sproul, Assistant Comptroller and a future University president, and President David Barrows were enthusiastic about the location in a promotional brochure produced to raise funds for the undertaking. But, the plans changed and



Professor Rieber, whose house (in the upper left) was designed expressly to look out over a wilderness, was so upset by the Stadium construction, that he moved to Southern California. BAHA Archives, gift of Richard Wesell.

Strawberry Canyon was chosen instead, inspiring opposition from not only the neighborhood, but also from a group of architects and a landscape architect who had worked on the initial stadium plan. The architects were prominent graduates of the School of Architecture at the University: William G. Corlett (class of 1910), Henry H. Gutterson (class of 1905), Walter T. Steilberg (class of 1909), and Walter H. Ratcliff, Jr. (class of 1903). The landscape architect was Bruce Porter.

The group wrote an open letter, published in the form of a pamphlet, to the "Students, Faculty, Alumni and Friends of the University of California" asking them to write the Regents to "reconsider their decision" pointing out that they had donated funds for a stadium on the Allston/Bancroft site and not in Strawberry Canyon. Further objections included:

- 1) "The location of the stadium in Strawberry Canyon would prevent its being the central unit of a large athletic establishment."
- 2) "Considerations of Transportation and Accessibility" pointed out the obvious, that it was far from existing transportation lines.
- 3) The development would forever destroy the natural beauty of the canyon and "the inspiration that nature has placed there."

The University decided on the Strawberry Canyon location because it already owned the land.

— Susan Dinkelspiel Cerny



999 No. 1 666

THE FERGUSON-STEILBERG FAMILY COMPOUND

Panoramic Way at Orchard Lane



COMPRISING three charming homes designed in different styles, this family compound at the foot of Orchard Lane is the gateway to Panoramic Hill. It might even be said to represent the Hill on a miniature scale. The architect-owner, Walter T. Steilberg (1887–1974), studied architecture at the University of California, graduating in 1910 with a bachelor's degree in architecture and a minor in structural engineering. Steilberg worked with Julia Morgan for ten years before establishing his own office in 1920, and later continued to perform engineering work on Morgan commissions, including the Berkeley Women's City Club, Pasadena YWCA, and Hearst Castle, where he also designed two cottages.

In 1917, Steilberg built his first home at 38 Panoramic Way. A year later, his wife Rowena, their newborn second daughter, and his mother perished in the influenza epidemic. Steilberg's eldest daughter, the late Helena Lawton, recalled that "Losing himself in work was his panacea, and this was so for the rest of his life."

Steilberg soon became the resident architect of Panoramic Hill, designing homes and garage apartments for various neighbors. In 1920, he was asked to design a house for Mary V.E. Ferguson at 1 Orchard Lane. Ferguson was lodging with her daughter Elizabeth, a University research assistant, in Marion Parsons' house at 21 Mosswood Road. As it would happen, Steilberg and Elizabeth fell in love and married the following year—first in a Quaker ceremony, then, "to make it official," at 21 Mosswood, then the home of Unitarian minister Earl Morse Wilbur.

Over the next decade, Steilberg built three structures on the large sloping lot. He also planted the garden, maintained today by his granddaughter.

1 Panoramic Way

Walter T. Steilberg, architect

1921

The Steilbergs lived in this small brown-shingle cottage until the main house was constructed. The entrance door is discreetly positioned on the north side. Note the charming doorbell and the "Steilberg green" of the trim. The cottage is divided into two masses. The larger one includes a living room with exposed rafters, a small kitchen and bath. The smaller one consists entirely of a porchlike bedroom, connected to the living room via pocket French doors and to the pergola via Dutch doors. The all-redwood interiors are suffused with light from windows on all sides. Particularly graceful is the living-room bay window with the arched muntins. This window used to reveal panoramic bay views.

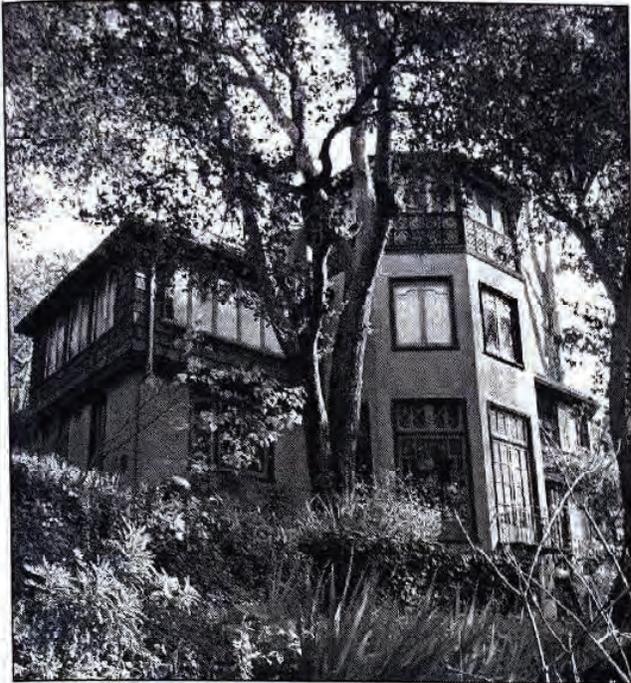
The cottage sits atop a two-car concrete garage whose redwood doors, embellished with decorative cutouts and glass panes, are hinged and roll along



The cottage, as seen from the road. Daniella Thompson, 2005.

a metal track inside the garage. Steilberg's signature Chinese perforated green tiles serve as air vents embedded in the concrete under the cottage.

Connected to the cottage is a brick-paved pergola that extends along the entire Panoramic Way frontage. At the southern end, the pergola terminates at a delightful brown-shingle playhouse with an oversized amber-glass window featuring a flower-like leaded-glass medallion.



The Ferguson-Steilberg House. Daniella Thompson, 2005.

windows and French doors featuring a variety of designs displays a recurring Chinese motif. The green-painted trim used to match the green of Silas Mouser's almond trees, long since gone, and the underside of the eaves was once sky blue.

The top floor of the tower, now glazed, was originally an open balcony, whose parapet is made up of Chinese perforated tiles. As you walk around the house, note the architect's penchant for exceedingly narrow stairs.

The entrance is tucked away in the rear. A spacious stair hall ushers the way through French doors to the large living room, which occupies the entire ground floor south of the tower. A long octagon, this room is lined with bookcases, cabinetry, and paneling made of lauan (Philippine mahogany), a wood also used in the beamed ceiling and the floor. Between the cabinets and the ceiling, the walls are plastered. The four blunt corners house casement windows or French doors with leaded-glass clerestories. A large window set in the west wall overlooks the front terrace and garden. Opposite from it, the large, ornamental brick fireplace features a high wooden mantel with dragon designs in relief. Noteworthy are the curved window seats, the perforated medallions with bird-, flower-, and fruit-motifs set in the cabinet on the south wall, and the amber glass in three of the windows.

The dining room occupies the ground floor of the tower and has a concave, pumpkin-shaped plaster ceiling with the remaining "pan" from the original Oriental-style light fixture at its center. All but one facet of the octagon are filled with windows or French doors. The only exception is the northeastern facet, where a tiled fireplace is set flush with the wall and surmounted by a china cabinet with leaded-glass doors. A decorative transom echoes the clerestories above the windows and doors. On the east facet, the doors leading to the pantry are glazed with mirrors.

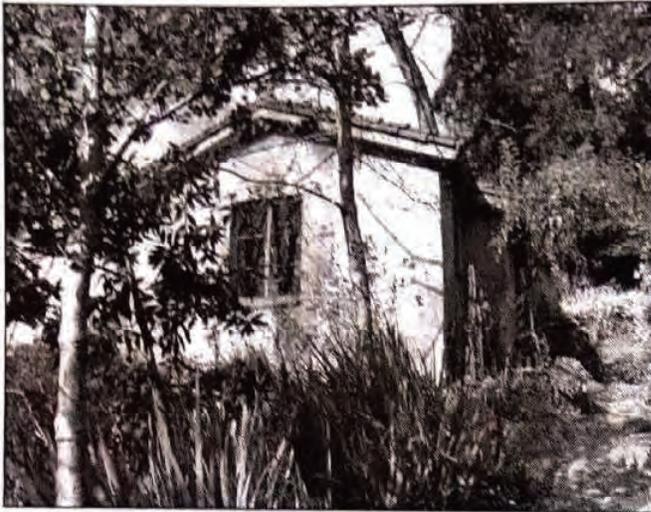
Mirrored doors are also found on the east facet of the tower's top room, where all-around glazing reveals stunning city and bay view. A small galley kitchen, a bedroom, and a sleeping porch complete the third floor, which was converted to a separate apartment at the end of WWII.

1 Orchard Lane
Walter T. Steilberg, architect
1922-23

This 12-room residence is aligned along a north-south axis to maximize western views. The house is built on a slope, with each floor opening onto a terrace or a deck. Two 2-story wings flank a 3-story octagonal tower. The tower and the ground floors of the wings are clad in rose-colored stucco, while the projecting second floors on either side are covered with untreated redwood shingles. An abundance of



The Steilberg children's playhouse at the south end of the pergola, opposite the cottage. Daniella Thompson, 2005.



4 Mosswood Lane
Walter T. Steilberg, architect
1930

It was the Berkeley conflagration of 1923 which impressed upon me the urgent need for a basic improvement in "small-scale" construction; and also suggested a possible solution of the problem. Of the six hundred houses which burned, little was left, save ashes and chimneys; but in a few instances the outer stucco shell was left standing, even after the rest of the house had been completely destroyed. This exhibition of strength suggested to me the possibility of constructing walls entirely of stucco; hollow walls, in which an exterior stucco shell would be united to an inner one by vertical webs of the same material.

So wrote Steilberg in an article published by *The Architect and Engineer* in March 1931, introducing his patented Fabricrete. The architect used Fabricrete to construct this beguiling Mediterranean-style cottage at the rear of his property.



The Fabricrete cottage viewed from Mosswood Lane; and a detail of the stairway to the roof patio. Daniella Thompson, 2005.

The first thing you'll notice is the recessed entry door, which is set with triangles of leaded colored glass. The second will be the narrow curving stairway leading to the rooftop terrace.

The only wood in this house is found in the doors, kitchen cabinets, breakfast nook table, and built-in bookshelves. The steel casement windows have tile sills. The floors are concrete. The living room is an exercise in Art Deco, with its zigzag ceiling and Mayan motif above the bookshelves. The oversized fireplace is trimmed with the same green tile that lines the breakfast nook. Built-in light panels in the ceiling are made of capiz shells. The ubiquitous perforated green tiles make repeated appearances within and without.

Set at the top of the lot, this retiring house rewards the visitor with stunning bay views framed by foliage.

From here, the paths and steps lead off in various directions, inviting you to, perhaps, continue on Mosswood Lane's soft carpet of redwood needles uphill into the canyon to House No. 6. Or, instead, to return to Orchard Lane and back down to Panoramic Way. Although Houses Nos. 2 and 3, on Canyon Road at the base of the hill are listed next, you may wish to visit them later.



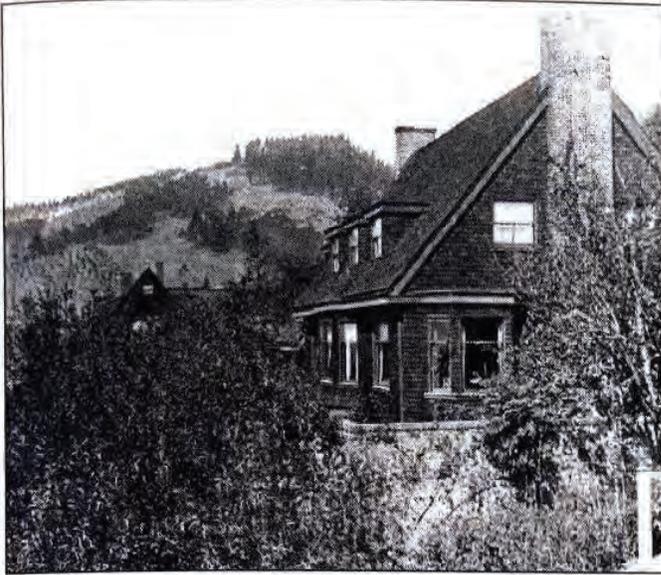
☛ No. 2 ☛

THE FREDERIC TORREY HOUSE
1 Canyon Road ☛ Coxhead ☛ Coxhead, 1905-06



THE HOUSE was built for Frederic Torrey, a "very proper Bostonian", as his daughter described him, who came to California in the late 19th century and by 1900 was a partner in the prestigious San Francisco fine arts firm of

Vickery, Atkins and Torrey, which combined interior decoration and framing services with an art gallery. (Mr. Torrey helped to launch such artists as Imogen Cunningham and Maynard Dixon.) He chose to live in the quieter, more intellectually stimulat-



The Torrey House in its hillside setting. The Rieber House is visible in the distance. 1920s photograph, courtesy the Torrey family.

ing surrounds of Berkeley. Torrey was in Europe while the Canyon Road house was being built, and his wife and daughter moved into their new home after being shaken out of bed by the 1906 Earthquake, and spent the first three days watching San Francisco burn from their new hillside living room.

The house was built for \$7,500 and was one of Coxhead's essays in the English cottage style translated into brown shingles. The house is particularly notable for its dramatic siting, its roof echoing the steep slope of the hill and its "front" door at the back of the house admitting the visitor to a stunning view of the Bay through the living room. As in the best of Coxhead's work, the house nestles comfortably into the lush surrounding landscape, becoming part and parcel of wistaria, ivy, and redwood.

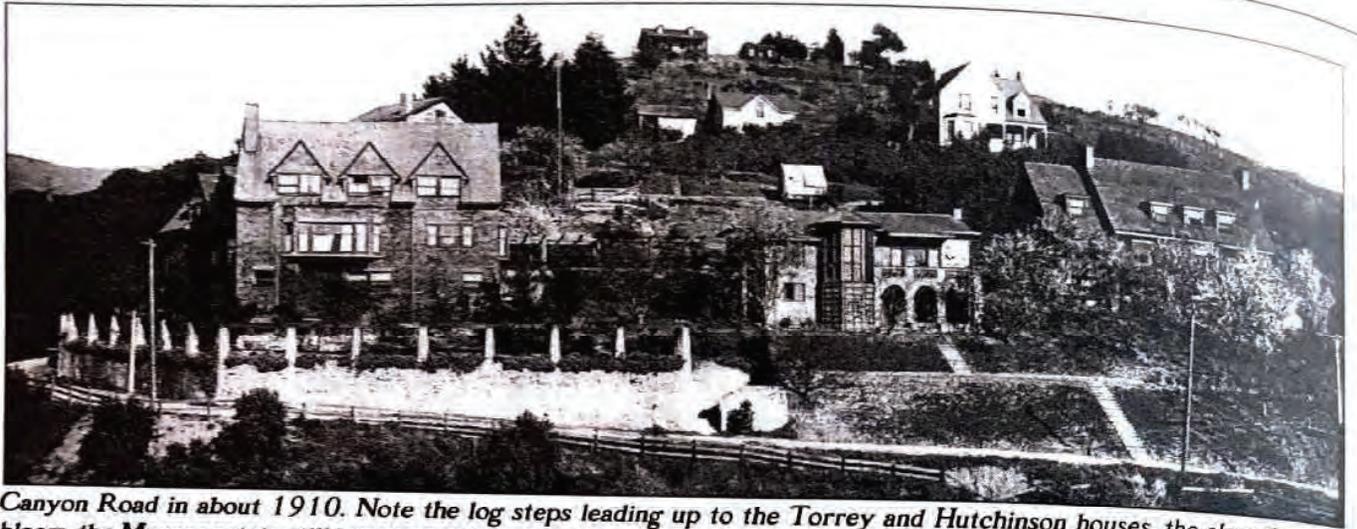
The Torrey, Rieber, and then-shingled Hutchinson house between them formed a prominent architectural gateway to the developing Panoramic Hill neighborhood at the turn of the century when an almond orchard still covered the hillslope and constituted a communal garden. The Torrey house was originally reached by log steps which were soon replaced by the complex and breathtaking stairs which now ascend the hillside. These stairs were designed by Henry Atkins, Torrey's partner, who also designed Bancroft Steps and the superb Orchard Lane just up Panoramic Way.

The house has fine redwood interiors, a remarkably open plan, and ample provision for outdoor living. In addition to the trellis-covered terrace to the south, a once-open loggia extended off the dining room to the north. The interiors offer a rare and largely intact example of the "artistic home" recommended by Torrey's friend Charles Keeler at the turn of the century. Walls are covered with grasscloth (which retains its original dark brown color only in the library) and with fine leather-bound editions, paintings and prints. Oriental carvings and prints in the dining room were collected in Chinatown. The rich wooden carvings were also designed by Henry Atkins; the bundled laurel wreath under the dining room mantelpiece is Atkins' trademark and is seen also on the bases of the trellis columns outside as well, and in fine buildings in downtown San Francisco. The firm also designed the splendid interiors and furniture for Doe Library and the President's House (now the Chancellor's dwelling) on campus.

For years, a reproduction of Marcel Duchamp's *Nude Descending the Staircase* appropriately hung at the base of the Torrey staircase where the original once hung, brought from the Armory Show by Mr. Torrey to scandalize the Berkeley artistic establishment as it had New York in 1913. Described by one contemporary critic as "an explosion in a shingle factory", it was perhaps a worthier guest for Berkeley than was then realized. The house has remained in the Torrey family for three generations.



The Torrey House. David de Vries, 1976.



Canyon Road in about 1910. Note the log steps leading up to the Torrey and Hutchinson houses, the almond trees in bloom, the Mouser estate still intact, and the precipitous drop into the ravine from Canyon Road. Courtesy Torrey family.

Some Canyon Road Houses

5 CANYON ROAD

Torrey Cottage, 1935

Walter T. Steilberg

One of Steilberg's many cottage-over-garage combinations.

9 CANYON ROAD

Prof. Lincoln Hutchinson House, 1908

Morgan & Hoover

Designed for Prof. Lincoln Hutchinson by Julia Morgan during her brief partnership with Ira Hoover, the house was originally sheathed in shingles. After a fire in the 1920s, a third story was added by architect William C. Hays and the shingles replaced by stucco. Prof. Hutchinson and his brother Jim [see House No. 7] were founders of the Sierra Ski Club at Norden.

15 CANYON ROAD

Charles & Winifred Rieber House, 1904

Coxhead & Coxhead

Literally wrapping itself around the base of Panoramic Hill and following the curve of Canyon Road, this rambling shingled house is one of the most intriguingly sited hillside homes in Berkeley. Its picturesque appearance of high-peaked roofs and a profusion of gables is heightened by its woodsy setting. The back of the house faces the street and the entrance is reached by a winding path that leads up through a sheltered garden. The spacious interior is notable for its extensive use of redwood.

From the living room, instead of the impressive view of the Memorial Stadium, Rieber, Professor of Logic, looked down on the wooded area at the mouth of the Canyon, and each morning he walked through here to the University. Rieber was one who protested the destruction of the ravine, but to no avail. In response, he moved to Southern California. *City of Berkeley Landmark No. 216.*

33 CANYON ROAD

Albert Whitney House, c. 1905

owner-designed

This shingled house, designed by the original owner, University mathematics professor Albert Whitney, sits directly behind 15 Canyon Road and is best viewed from Mosswood Path. Early Panoramic Hill resident Florence Stratton Reinke recalled that Whitney made a model of his house and showed it to her by putting it on top of cushions which were plumped to resemble the slope of the hill.

37 CANYON ROAD

Raymond Mathis House, 1969

Raymond Mathis, architect

The two Mathis houses continue the brown-shingle tradition of Canyon Road.

39 CANYON ROAD

Raymond Mathis House No. 2, 1971

Raymond Mathis, architect

45 CANYON ROAD

Leonore O'Connor Cottage No. 4, 1928

Thomas S. Lossing, designer

The picturesque garage doors are an important part of the quaint rustic design of this cottage, the last of the four built by Nora O'Connor (*see photo in Introduction*).

47 CANYON ROAD

Leonore O'Connor Cottage No. 3, 1927

Thomas S. Lossing, designer

51 CANYON ROAD

Leonore O'Connor Cottage No. 2, 1921

Walter T. Steilberg, architect

Another intriguing cottage/garage combination with unusual garage doors and gently curving windows.

53-57 CANYON ROAD

Donald Johnson duplex, 1970
Ashjian & Meier, architects

61 CANYON ROAD

Christopher Brown House, 1987
Ronald Dean Senna, architect

67 CANYON ROAD

Prof. George Malcolm Stratton House, 1911
owner-designed

The Strattons built two other houses in the neighborhood, the first being 2434 Hillside Ave. (Ernest Coxhead, 1901). Later, they decided to design their next brown-shingle house themselves. Florence Stratton Reinke recalled that her father designed the exterior and her mother, the interior. Stratton, Professor of Psychology at the University, loved the out-of-doors and every Sunday he would take his family on a ramble through the Berkeley hills, often ending at the Manchesters' house on Shasta Road for Sunday dinner.



The Stratton House. Courtesy of the Stratton Family.

Beyond the Stratton House, Canyon Road becomes a dirt path leading through the University's Ecological Study Area.



DDD No. 3 DDD

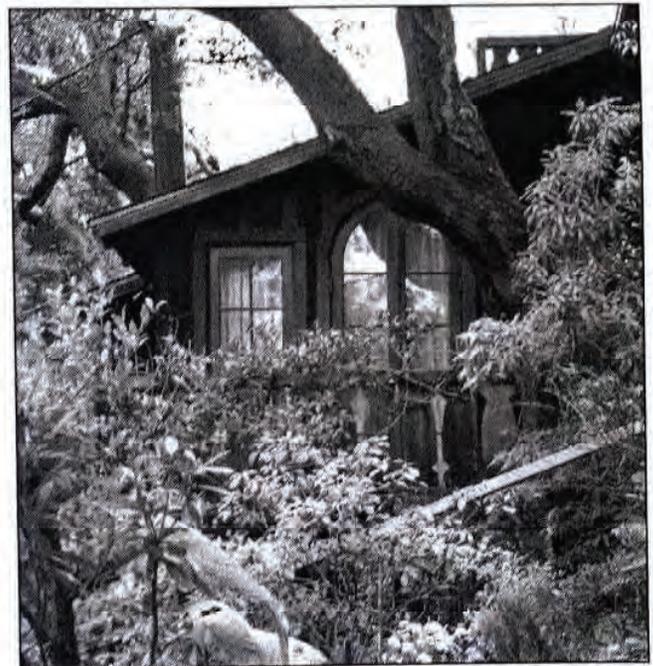
THE LEONORE O'CONNOR COTTAGE
49 Canyon Road & designer unknown, c. 1908



C LIMBING UP, up, and up a wooded slope, along a narrow, angling brick walk, you will arrive at the veritable treehouse that is the O'Connor Cottage. The cottage is surrounded by and indeed growing out of trees—a magnificent spreading oak that comes up through the lower deck, and two more trees off to the side that emerge from the foundation!

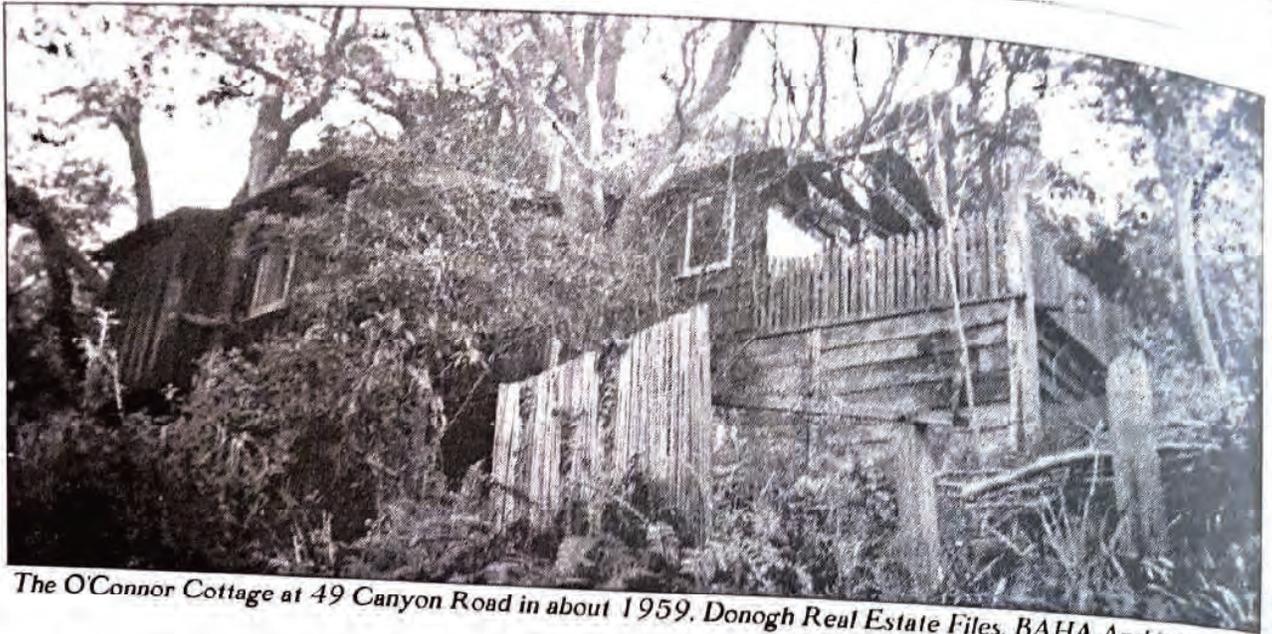
This was the first house that Berkeley resident Leonore (Nora) F. O'Connor built on this large hillside lot overlooking Strawberry Canyon—land that she purchased in 1906 from Dr. Mouser, four years before his estate, *Atalaya*, was subdivided by Warren Cheney as the "University Hill" tract. Eventually three more, numbers 45, 47, and 51, completed the complex, but not until the 1920s. Local folklore has it that Nora lived out her life in number 49, and ownership of the entire complex remained in the family of her brother Charles until 1960, when all four houses were sold. They are now condominiums.

Thomas F. Lossing designed numbers 45 and 47 (He's probably best known as husband of the country's first policewoman!), but the designer of number 49 is yet unknown. The original date and size of the house may always remain a mystery.



The O'Connor Cottage today. Daniella Thompson, 2005.

Margo Gwinn, a tenant of Miss O'Connor, remembered hearing that the house was built in about 1908, and the fact that Charles is listed at 49 Canyon Road in the 1909 city directory seems to sub-



The O'Connor Cottage at 49 Canyon Road in about 1959. Donogh Real Estate Files. BAHA Archives.

stantiate this date. The 1910 Census indicates that by then, both brother and sister were at this address. Undated city records show a complex plan with many, many walls and three decks. Notes read, "All rooms on different levels none above or below any other." And that's certainly the case! But, whatever the cottage's beginnings—whether as a single room dating from 1908 that now serves as the kitchen (as some of the lore has it), or as a real house with multiple rooms on multiple levels, number 49 is today an exceptionally homelike and cozy tree-top cottage. The various parts of the house, dating from different eras, form a marvelously integrated and welcoming whole. A small sleeping loft high above the trees, part of a major 1980s remodel by Tom Larsen, is visible from the walkway to the house. Look for it as you leave.

In the kitchen, tongue-and-groove paneling and flat-panel cupboard fronts are giveaway signs of age, as is the peculiar, asymmetrically angled east wall. There's a mystery bulge over the sink, with no clue anywhere, even from the roof, as to what its function was. The painted softwood steps leading down into the living area also are recognizable as old.

The City's sketchplan outlines the area of the living room, bedroom, kitchen, and three decks, as well as undetermined spaces jutting eastward. These spaces are now incorporated into the remodeling and addition that was completed in the 1980s. Notes on the City document specify as rooms, "1

living room, 2 bedrooms, 1 bath, 1 shower, 1 furnace"; and as fixtures, "1 bath, 1 shower, 2 water closets, 2 lavatories, 1 sink, 1 auto heater, 20 gal.," plus "1 fireplace, 1 chimney." The living room and bedroom floors are specified as "pine," with redwood trim and walls and paneled ceiling for the living room. Today the intimate brick fireplace and the massive central ceiling beam recall the early construction.

Beyond the living room is the 1980s addition that considerably enlarged the cottage. There is now a good-sized room used as dining room, a sleeping loft with view (further suggestion of being in a treehouse!), a half bath, and—down the steps and around to the right—a cleverly designed two-part full bathroom and a bedroom that is now used as a study. Just a year ago, the steps were redone so that they look contemporaneous in both material and design with the older sections of the house.

As you leave the O'Connor Cottage to go back down the walkways of this lovely complex of cottages, take pleasure in the simple and peaceful wooded gardens that the condominium owners work together to maintain. And don't forget to look back to number 49 with its loft rising high above the trees.

From here, the booklet returns to the Panoramic Way tour houses. You will find a complete listing of all Panoramic Way houses in the Appendix.

No. 4



THE GEORGE BOKE HOUSE

23 Panoramic Way © Bernard Maybeck, architect, 1901



The Boke House then. Illustration from Charles Keeler, The Simple Home, 1904.

Swiss Chalets for Hillside Homes.

Frederick H. Clark, secretary of the Homestead Loan Association of Berkeley and three kindred associations in San Francisco, is improving the property recently purchased by him in the University Terrace tract. This scenic plat is situated at the head of Channing way on a gentle declivity and is very beautifully located.

Mr. Clark will build for Prof. G. H. Boke, and Margaret Deane [sic], handsome Swiss chalets which are the creation of Architect Meybeck [sic], A.H. Broad, the contractor, will begin work at once.

Berkeley Daily Gazette, November 14, 1901.

IN FACT, only one of the two so-called "Swiss chalets" was designed by Maybeck. It was the one built for George H. Boke, a law instructor at the University of California, who resided with his wife and three children nearby, at 2630 Channing Way. Frederick H. Clark was apparently the deed holder on both "chalets," since Boke was never listed in the assessor's records, and Margaret A. Dean did not appear there until 1908. Both houses were completed on February 14, 1902.

Boke (1869–1929) was an up-and-coming figure at the University. A graduate of the 1894 class alongside Julia Morgan and Frank Norris, his trajectory can be traced through city directory listings that show his rise from instructor to assistant professor, associate professor, and professor in the course of four years. An idealist reformer, Boke was active in



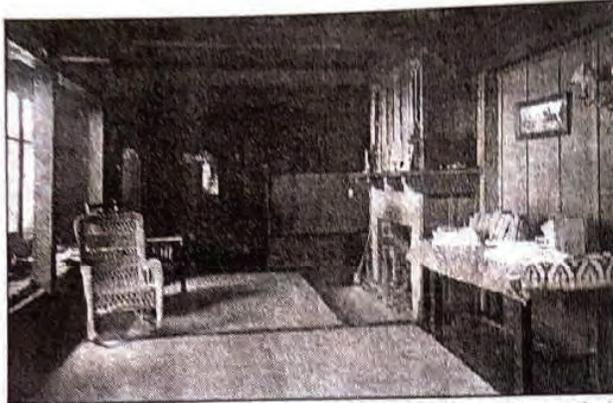
The Boke House now. Daniella Thompson, 2005.

the San Francisco graft prosecutions of 1906–1909. Writer Lincoln Steffens (1866–1936), a muckraker himself, would write:

George Boke was the handsomest, the gayest, the clearest teacher of law at the University of California when, years ago, Fremont Older [editor of the San Francisco Bulletin], Rudolph Spreckles [sic], and Francis J. Henry set out to clean up San Francisco. Boke came to them, all blond and smiling brave, to offer his services and Spreckles gladly took him in.

It didn't take long for the reformers' efforts to implicate members of the University's Board of Regents. Although the Regents couldn't fire Boke, his career at the University was over. In 1907, he taught at Stanford. The next year he began publishing the short-lived San Francisco weekly *Liberator*.

Boke's tenure at 23 Panoramic Way was brief. In 1904, he was listed in the directory without an address; in '05, at 2329 Dana Street; and in '06 and '07, at 2516 Le Conte Avenue. By 1908, he was gone from Berkeley. Through his son Richard, we know that in 1906 Boke built a "modern" redwood house in Carmel. This house, wrote the son, "shows somewhat the Maybeck influence." Steffens, rather dramatically, suggests that Boke came to Carmel a broken man, paralyzed in an invalid chair, speechless and motionless—all as a result of his bitter struggle against the forces of evil. In fact, Boke continued to work for a number of years, and in 1915 he published the book *Cases in equit: selected from decisions of English and American courts*.



The Boke House living room, looking north to the stairhall. Illustration from Louis J. Stellmann, "The Swiss Chalet Type for America." House & Garden, November 1911. To the right is the same view of the Elston House living room in Aberdeen. Note the similarities and differences in its execution. BAHA Archives, Dimitri Shipounoff Collection.

Boke was succeeded at 23 Panoramic by Clifton Price (1867–1942), a professor of Latin who later added to his holdings the Jerome C. Ford apartment house at 77 Panoramic (A.H. Broad, 1904) and commissioned Julia Morgan in 1912 to build the apartment house at 5–11 Panoramic. The 1920 U.S. Census records him as sharing the 4-bedroom house with his wife, three children, a brother-in-law, two cousins, and a servant. But the arrangement was short-lived, as Price regularly moved his residence from one property to another. In 1924, Price married his second wife, Wilson Holden (1895–1979), who lived in the house for the rest of her life. The current owners bought it from her estate in 1980.

Maybeck's design for the Boke house is both traditional and advanced for its time. The upper story, clad in vertical redwood boards, extends two feet beyond the first floor, where the boards are horizontal. Two wings of a broadly overhanging roof part to admit a central gable with a pair of double casement windows. A trio of casements appears just below, in a square bay projecting from the first floor façade. On the north side, an open sleeping balcony is a reminder of hardier generations.

Exterior decorative touches include diagonal bracing on the second-floor; cutout apple shapes in the front-porch and sleeping-balcony parapets; fake "log cabin" ends at the southwestern corner; and "cuckoo clock" frames on the two small stairwell windows. In his book *Bernard Maybeck*, Kenneth Cardwell orients the visitor:

The house, on a sloping site, is entered on a half-level below the main floor. Its stairhall is built outside of the main rectangular form of the house, and is used as entry, circulation, and stairway for the principal living areas.

The first landing of the stairway forms a vestibule for the living room. Double bolster blocks have been used on the columns between the stairhall and the living room to form a decorative entrance. A doorway at the second landing provides access to a large sleeping balcony [...]. The stairway then turns ninety degrees and leads to second-floor sleeping accommodations.

The living and dining rooms are arranged in an open "L" with no separating doors. Both are paneled in board-and-batten redwood, with exposed posts and beams and more decorative bolster blocks. Atypically for Maybeck, the fireplace is small, with a simple bracketed wooden mantel and tile surround. Two small cabinets above the mantel have leaded-glass doors in the same pattern as the stairwell windows. Note the cutouts in the wallboards between them. The reclining ceramic cat was made by the architect's daughter-in-law, Jacomena Maybeck.

The bedrooms (not open today) are also finished in redwood board-and-batten. Originally stained a mossy green, they were later painted in Easter-egg colors. The current owners meticulously replaced the upstairs walls and ceilings with clear redwood, and also restored the living-room casement windows, which had been converted to a picture window.

The Boke House had repercussions in Berkeley and beyond. An exact copy of it was built in Oakland. Maybeck's office records indicate that duplicate plans were sent to Mr. J. B. Elston in Aberdeen, Washington in 1906 for his house (still standing). Berkeley houses that appear to bear the Boke stamp are the neighboring Dean House; the Warren Cheney Cottage (Carl Ericsson, 1902); the de Neiman House, 21 Hillside Court (A.H. Broad, 1906); and Carl Ericsson's own house at 1625 Jaynes St. (1909).



☞ No. 5 ☞



THE MARGARET DEAN HOUSE

25 Panoramic Way & A.H. Broad, designer, 1901

THE DEAN HOUSE was built simultaneously with the neighboring Boke house. The designer and builder was prominent Berkeley contractor, pioneer civic figure, and amateur artist Alphonso Herman Broad (1851–1930). In Berkeley since 1877, Broad was a member of the city's first Board of Trustees in 1881. Later he became Town Marshal. In 1880, Broad went into business as a building contractor and designer, and within five years was well-known throughout Berkeley and Oakland for his "Eastlake cottages."

The oldest surviving building designed by A.H. Broad is a house built in 1886 for George Edwards at 2530 Dwight Way. In 1892, Broad built the Whittier, Le Conte, and Columbus schools. In 1906, he became "superintendent of reconstruction of Berkeley Schools injured by the earthquake." It was at this time that he gained the distinction of being the first city official ever to seek a reduction in salary.

A.H. Broad kept up with the changing styles in home design, and his work ranges from the Stick-Eastlake to the rustic Brown Shingle of the early 1900s. The Dean House is a good example of the latter, as is the apartment house at 77 Panoramic.

In his later years, Broad gave in to a long-cherished desire to paint. He was a self-taught artist who often painted with a characteristic apple-green color. His landscapes are reminiscent of the Barbizon school, though they are never as dark and moody as those of the later style of William Keith, of whom Broad was a close friend. The two made many sketching trips together to the Sierra. Broad was known for the "signature" painting he left in many of the houses he built. His paintings are prized in Berkeley homes, and some are included in the Oakland Museum collection of California Art.

The 3-bedroom Dean House was commissioned by banker Frederick H. Clark for Margaret A. Dean (1856–1939), daughter of Judge Jacob Hardy of Hawaii.



The Dean House. Daniella Thompson, 2005.

In the late 1870s, she met the English ship's purser Daniel Dean. Their marriage was short-lived, as Daniel died in 1885. Seven years later, Margaret came to Berkeley with her two children, Alice (1882–1971) and Daniel William (1885–1972). The latter was the father of Dan Dean, retired Berkeley High School counselor and husband of former Berkeley mayor Shirley Dean. Alice studied at the University and went on to become a gym teacher at Willard Jr. High School. She married Thomas Hoskins and had three sons. When the couple separated, Alice and the boys moved back into her mother's house. Meanwhile, Daniel was engaged in sheep ranching. In 1921, Margaret had a house built for her daughter at 2736 Shasta Road. Five years later, she had a

second dwelling built for herself next door, at 2734 Shasta. Daniel and his family moved in with her at the onset of the Depression.

Beginning in 1927, the Panoramic Hill house was rented, and in 1933 Oras and Claudine Black moved in. Their daughter Nancy Noyes, mother of the current owner, recalls that bats had taken up residence and some windows were broken. The Blacks bought the house in



Margaret Dean with her children, Alice and Daniel. Courtesy of the Dean Family.

1937. They were friendly with the Deans, who would visit them at their Inverness house.

The Dean House bears some resemblance to the neighboring Boke residence. In both, the entrance is situated on the left, and the front steps are parallel to the façade. In the Dean House, the solid shingled stair parapet recalls A.H. Broad's Bentley House at 2683 Le Conte Ave. (1900).

The interior layout, too, evokes the Boke House. The stairwell is to the left, the living room to the right, the dining room behind the living room, and the kitchen to the left of the dining room. All the rooms except the renovated kitchen and baths are clad in board-and-batten clear heart redwood, and the ceiling beams are exposed 2x8" joists.

Many houses on Panoramic Hill embody the principles of Charles Keeler's *The Simple Home*, but the Dean House may be the supreme example. Note the pure simplicity of the stair balustrade and the piano niche created by the staircase soffit in the living room—the sole ornament is the soffit bracket, which echoes Maybeck's brackets in the sleeping balcony next door. Originally, this niche contained an L-shaped bench with storage beneath.

Although arranged in an "L", the living and dining rooms aren't as openly fluid as in the Boke House. A.H. Broad separated the two rooms with a door and placed back-to-back fireplaces next to it. These fireplaces are a model of simple elegance: clin-

ker-brick surrounds and starkly modern-looking redwood mantels. So are the picture moldings and plain friezes found in each room.

The house was renovated twice. In the 1950s, the dining room was remodeled by Robert Ratcliff, a friend of the family who lived at 74 Panoramic Way. Ratcliff brought in more light by replacing the eastern window with French doors and eliminating the door leading to the living room. He also added bookshelves and removed a built-in china cupboard that resembled the one at the Boke House. In the living room, the bench under the stairs was removed to create the piano niche.

A second renovation was done in 2000 by the owner's cousin (Nick Noyes Architecture). Great attention was given to preserving period feel and original materials. New double-hung sash windows match the old ones. The kitchen and adjoining pantry and laundry—converted from a rear porch in the '50s—were combined into a large kitchen-family room. The owner lovingly oiled all the paneling, which radiates a rich red glow. "It took me four months," he says, "but it was worth it."

Mosswood Road was aptly named, as it suggests a shady spot, and here on the north side of Panoramic Hill, the houses are built in a forest of live oak, redwood, and pine. The steep slope descends into the canyon where Strawberry Creek directs its course.

Some Mosswood Road Houses

6 MOSSWOOD ROAD

Charles Mel House, 1924
Walter T. Steilberg

A Fabricrete cottage-over-garage; canvas curtains in arched openings.

8 MOSSWOOD ROAD

The Merrill Co. speculative house,
1919-20

Harris Allen, architect

10 MOSSWOOD ROAD

The Merrill Co. speculative house,
1919-20

Harris Allen, architect

20 MOSSWOOD ROAD

Ben White & Sharon Landes
House, c. 2000

architect unknown

The newest addition to Mosswood Road's sylvan setting.

38 MOSSWOOD ROAD

Parker House, 1915
Junk-Riddell Co., designer

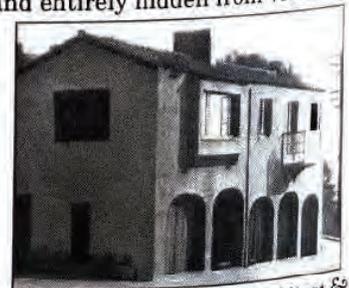
Built for Prof. Carleton H. and Cornelia Stratton Parker on the east side of Arden Steps. Mrs. Parker, a cousin of the nearby Stratton family, described the house and the Hill in her bestseller *An American Idyll* (Boston, 1919): "That spring we began building our very own home in Berkeley...we bought high up on the Berkeley hills, where we could realize as much privacy as was possible, and yet where our friends could reach us—if they could stand the climb...There, around the redwood table in the living-room, by the window overlooking the Golden Gate, we had the suppers that meant much joy to us and I hope to the friends we gathered around us. There, on the porches overhanging the very Canyon itself we had our Sunday teaparties..."

44 MOSSWOOD ROAD

Chandra & Soma Chaudhury
House, 1991

48 MOSSWOOD ROAD

Richmond Strong House, c. 1928
[Thomas S. Lossing, designer?]
Located at the end of the *cul-de-sac*,
and entirely hidden from view.



6 Mosswood Road, from Architect & Engineer, March 1931.

999 No. 6 666



THE HILARY & JOE FELDMAN HOUSE
13 Mosswood Road & Frank Lloyd Wright, architect, 1939-1974



IN THE LATE 1930s, Lewis N. Bell engaged Frank Lloyd Wright to design a house in the Hollywood Hills near Mulholland Drive. Wright created for Bell one of his early Usonian houses—an 800-sq.-ft., one-story structure in wood, glass, brick, and concrete. The prevailing theme was hexagonal—first seen in Wright’s 1936 Hanna “Honeycomb” House (on the Stanford University campus).

The Bell plans were completed in 1939, but owing to the high cost of construction, they weren’t executed. Wright kept the original drawings. In 1941, he built a very similar residence—the Carlton David Wall “Snowflake” House—in Plymouth, Michigan.

In 1974, attorney Joe Feldman approached the Frank Lloyd Wright Foundation at Taliesin and asked for a Frank Lloyd Wright plan that could be used to build a house on his Panoramic Hill lot. Wright’s widow Olgivanna, senior architect and structural engineer Kamal Amin, and FLW Archives head Bruce Brooks Pfeiffer searched the archives and selected the Bell House plans as the most appropriate for the site. Recalled Kamal Amin in a January 2005 letter:

Mr. Wright had done more study on that house than he had on others he had sketched before his passing. So there was no ambiguity about his intent aesthetically.

I was able to engineer the building by inserting reinforcing members of rolled steel sections in the appropriate places so as not to alter any feature of the building. Joe’s lot was markedly steeper than the one the house was designed for. So, the back wall is by necessity somewhat higher than the one in the Bell House. This is the only difference between the two designs.

According to the Frank Lloyd Wright Building Conservancy, the original layout was flipped in order

The hexagonal lines of the house and terrace are apparent in this view looking north. Daniella Thompson, 2005.

to fit the present site, and the retaining wall was constructed in brick instead of board and batten. Ronald L. Scherubel, Executive Director of the Conservancy, wrote:

The Feldman House is extremely significant in that it fills a gap in the record of Wright’s actual built works, allowing architectural historians and students to see an important early step in Wright’s development of the Usonian house, following so closely its introduction with the Jacobs I House in 1936, albeit through the eyes and talents of the Taliesin Architects’ later adaptation. The house exhibits Wright’s early genius for making a very small space seem so large and open. It was his first use of the hexagonal modular design in a smaller house, after its successful introduction in the much larger Hanna House in 1936. The hexagon form which almost eliminates corners, coupled with the expansive windows, allows the living space to flow out onto the deck, making the interior space appear much larger than its square footage suggests.

Like the original sighting in Los Angeles, hills and trees—redwoods, native oaks and towering pines—also surround the Feldman House. From the veranda, one has a 200-degree view of the Bay Area that sweeps east from Oakland to San Francisco, the Bay Bridge, Alcatraz and



PANORAMIC HILL

house tour msp, 2005

Open To-Day

1. 1 Orchard Lane
- 1 Panoramic Way
- 4 Mosswood Lane
2. 1 Canyon Road
3. 49 Canyon Road
4. 23 Panoramic Way
5. 25 Panoramic Way
6. 13 Mosswood Road
7. 14 Mosswood Road—garden only
8. 16 Mosswood Road
9. 21 Mosswood Road
10. 29 Mosswood Road
11. 37 Mosswood Road
12. 100 Arden Road—garden only
13. 70 Arden Road
14. 65 Arden Road
15. 255 Panoramic Way
16. 11 Mosswood Road—garden only

a guide to Panoramic Hill's PATHS & STEPS

WE ENCOURAGE YOU to use the network of public paths and steps whenever possible.

- c **ORCHARD LANE**—runs between Houses No. 1, No. 16, and No. 14, in two sections
- c **MOSSWOOD LANE**—between House No. 1 and House No. 6, beginning at the second landing of Orchard Lane
- c **ARDEN STEPS** (steep!)—between House No. 11 and House No. 12
- c *In addition*, there is a public path to the north of House No. 12; this is the shortest route to House No. 15

- c Refreshments will be served in the garden of House No. 16 from 1:00 until 6:30.
- c The BAHA book table will be located at House No. 16.
- c Berkeley Path Wanderers Association information table at House No. 16 (and watch for Path Wanderers on the paths!)
- c Please, no eating, drinking, or smoking inside the houses.
- c Photography from the street only.

Blind corner — watch for cars!

Angel Islands, the Golden Gate Bridge, Sausalito, Marin County to the Richmond Bridge in the west.

As in many Wright houses, the street façade is unassuming, revealing only a flat roofline, a plain redwood wall on the left, and another of reddish custom-made brick on the right. All the excitement is reserved for the interior, where the single large public space is oriented toward the vistas. Floor-to-ceiling glass walls divided by horizontal redwood frames surround the living-dining area, and perpendicular pairs of glass doors are mitered into the corners to maximize the views. Terraces sheltered by the cantilevered roof form a natural extension of the indoor space.

A core of brick, comprising the hexagonal kitchen and the fireplace, separates the public space from the private ones. Throughout the house (even in the bathroom), board-and-batten redwood walls are surmounted by clerestory windows with a cutout de-

sign, which reappears in window shutters, folding closet doors, and a screen between living room and kitchen. Note the angular pattern in the redwood ceilings, the triangular ceiling lights, and the light column embedded in the chimney (bulbs are changed from above).

Wright did not believe in large bedrooms, and the two in this house are characteristically small. But contrary to the belief that "bedrooms are for sleeping," these are equipped with ample bookshelves conforming to the hexagonal scheme.

The house originally came with Wright-designed furniture. The current owners, who bought it from the Feldmans in 1978, donated the furniture to the Victoria and Albert Museum in London (no American museum would accept it) and have since created their own enchanting interpretation of this small jewel.

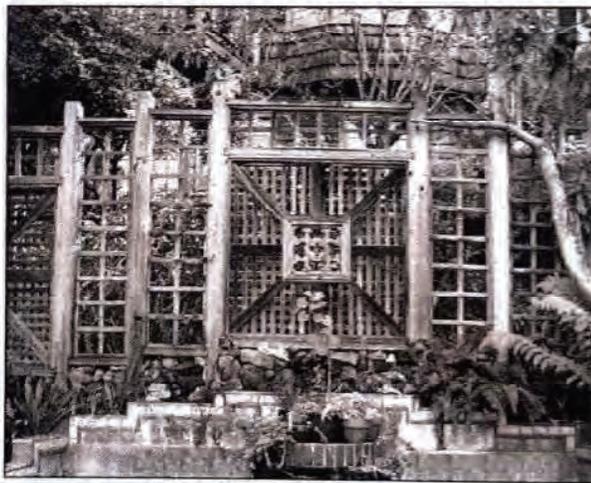
000 No. 7 000

THE ANNIE & ROBERT BAIRD HOUSE
14 Mosswood Road & Mabel Baird, designer, 1919

— garden only —



AS YOU ASCEND the stairs at 14 Mosswood Road, you are invited to meander through the hillside garden of the Baird House in order to reach 16 Mosswood situated further up the hillside on an adjacent lot. Take time to notice the stone terraces of uncut local rock lazily defining the hillside and setting the stage for native ferns, live oaks, hazelnut, and buckeye. Rising out of this bucolic setting is the two-story brown-shingle home designed by Mabel Baird in 1919 for Robert H. and Annie P. Baird, its residents until 1928. Originally, the house was a simple rectangle with a gabled roof and overhanging eaves. A subsequent owner, James Sather Hutchinson, an attorney and accomplished carpenter, made alterations after pur-



A garden fence. Daniella Thompson, 2005.

chasing the property in 1935. That same year, Hutchinson hired a landscape architect to draw up elaborate garden plans. The design included two fountains and extensive terracing on the adjacent uphill lots, which Hutchinson also owned.

Hutchinson and his brothers, Edward and Lincoln, were avid mountaineers and early founders of the Sierra Club, along with Edward and Marion Parsons (see House No. 9). Lincoln lived in his Julia Morgan-designed home at 9 Canyon Road for many years. A love of nature is reflected in the structures Hutchinson added to the property, which include a studio/garage, a loom cottage, and a summer house, all woven into the hillside as though occurring naturally.

Follow the brick pathway north into the garden and you'll come upon a shingled Studio with gabled roof, exposed rafter tails, multiple bay windows, and a breezeway running the length of its south side. This north facing Studio sits cleverly atop a 3-car garage, and was designed by Walter Steilberg in 1936. It served as meeting place for the Sunday Strollers Club, a group of Sierra mountaineers including the Hutchinson brothers and conservationist and real estate developer Duncan McDuffie. Be sure to take note of the simple Art Deco-inspired motifs in the concrete on the street side of the garage.



Loom Cottage, Daniella Thompson, 2005.

The north eastern edge of the property is defined by the small (approximately 9x14'), one-room "Loom" Cottage built by Hutchinson for his adopted daughter Marjorie, a weaver. Note the decorative side-lights flanking the entry door. Follow the gently curving brick pathway up beside the cottage, past the azaleas, ferns, wild iris, and Japanese maples, all living in harmony beneath a canopy of mature live oaks.

south and east perimeter of the property from the terrace. (The fence is a sympathetic addition by the current and fourth owner.) The second story tiled patio adjacent to the master bedroom is a clever use of the flat roof top of the servant's quarters below. A slim pedestrian bridge spans the distance from the main house across the roof of the workshop to the garden. The patio, workshop, bridge, and garden ironwork additions are all courtesy of Hutchinson.

888 No. 8 888



THE MABEL BAIRD HOUSE

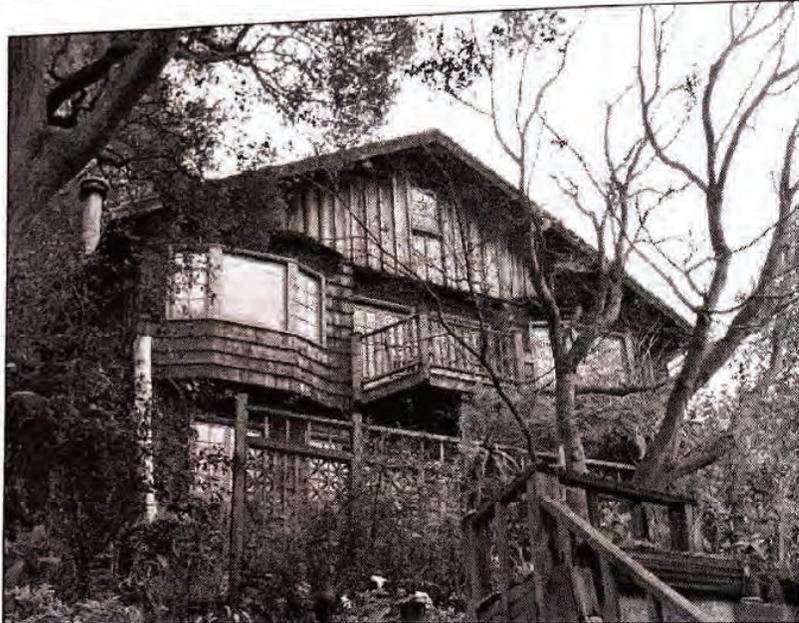
16 Mosswood Road @ Mabel Baird, designer, 1922



Garden lantern at 16 Mosswood Road, Daniella Thompson, 2005.

IN 1919, Mabel Anne Baird graduated Phi Beta Kappa from the University of California. In 1922, she designed this two-story cottage above and behind her family home at 14 Mosswood Road. It is said that no. 16 was built as a wedding present for a Baird family member. While we don't know this for certain, it would be a challenge to find a more romantic spot: the expansive views belying the cabin's seclusion among the oak woodlands. In 1928, the home was purchased by Charles and Olga Spieker who made it their primary home until 1991. Like Baird's earlier design at #14, the rectangular structure is shingled in cedar, has a gabled roof with overhanging eaves, casement windows, and French doors at the entryway. It is also built into the hillside, thereby providing ground level access to both the first and second story.

The interior is predominantly rough-hewn redwood in a board-and-batten configuration. Very little remodeling has occurred over the years, thereby leaving the kitchen and bathrooms remarkably intact. At some period,



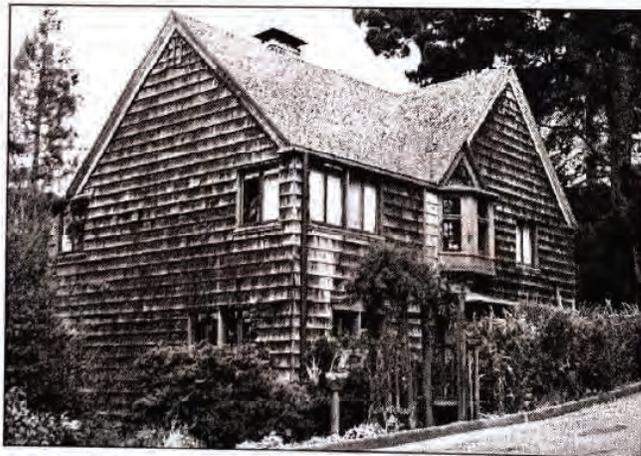
The Mabel Baird House, Daniella Thompson, 2005.

fashion dictated the painting of the redwood panels. The home's third and present owners have begun to restore the original interiors by flipping the boards to reveal the natural redwood, as originally intended. Note the restoration process in progress in the living room. Situated on the second floor, the location of this room ingeniously takes advantage of the gable roof to provide a cathedral ceiling of exposed beams and rough-hewn redwood. The size of the room easily accommodates the large clinker brick fireplace flanked by bookshelves, while the expansive windows invite the outside in. With a sleeping porch on the eastern side, nestled under mature oaks, this characteristically simple home is perfectly situated.

*** No. 9 ***



THE MOUSER-PARSONS HOUSE
21 Mosswood Road ☉ architect unknown, 1888
(John Hudson Thomas, architect, 1910 alterations)



The Mouser-Parsons House, as remodeled by John Hudson Thomas. Anthony Bruce, 2004.

Bay. On November 5 of that year, the Berkeley *Herald* reported:

Dr. Mouser's house now being constructed on the hillside east of the town is visited by many who regard the situation as being extraordinary for the location of the dwelling. It will certainly open the eyes of many to the desirability of the hills as a handsome location for those who can afford to keep a horse and carriage and do not care for the frequent visits of their friends.

THE Mouser House is believed to be the first residence built on Panoramic Hill. In 1888 and again in 1895, Silas Mercer Mouser, M.D. (1823–1909) of San Francisco purchased large parcels on the hill from major landowner Charles A. Bailey. Also in 1888, Mouser began building a gable-roofed, white clapboard house on the present location of 11 Mosswood Road, where it faced the

Around his house Mouser planted an almond orchard. He called his country retreat *Atalaya* ("watchtower" in Spanish). Mouser was never listed in the Berkeley directory, but his son Benjamin, also a physician, appeared in the 1901 edition as a resident of Panoramic Way. As soon as the elder Mouser died, Benjamin sold *Atalaya* to editor-turned-realtor Warren Cheney. Cheney in turn sold the house to Edward Taylor Parsons (1861–1914) and his wife Marion (1878–1953). Parsons was one of the first salesmen for the Sherwin-Williams paint company.

The Mouser House in its original location, facing west. Freshly cut Panoramic Way is in the foreground. Illustration from Charles Bailey, Berkeley the Beautiful, 1889. Courtesy of The Bancroft Library, University of California, Berkeley (xF869 BS B6).



He traveled throughout the West and settled in San Francisco about 1900. An active mountaineer and photographer, he joined the Sierra Club the same year and assisted Club secretary William E. Colby in establishing the Club's outings program. Parsons served as a director of the Sierra Club from 1904 until his death. In his eulogy of Parsons, John Muir recalled:

In 1907 he married Marion Randall, as able and enthusiastic a mountaineer as himself, whom he first met on the Sierra Club Outing of 1903, and three years later, in 1910, established his first home high up on the Berkeley hills overlooking the Golden Gate ...



Looking down on the Mouser House and its outbuildings clustered along what is now Mosswood Lane. Illustration from Charles Bailey, Berkeley the Beautiful, 1889. Courtesy of The Bancroft Library, University of California, Berkeley (xF869 BS B6 "University").

Parsons moved the Mouser House to its present location, overlooking Strawberry Canyon, on land he had previously purchased from Mouser. He retained John Hudson Thomas to remodel it in the Arts and Crafts style. On the new site, the house was turned so the previous façade now faced away from the street to the view. The new entrance was close to the road and below the street grade. Tho-

mas added interest to the new façade by placing a substantial bay window surmounted by a false pediment above the entrance door, which shelters beneath a copper-sheathed awning supported by heavy wooden brackets. The exterior is clad in redwood barn shakes. Note that the shingles are even with the sash, and the windows have no visible frames except for the library window west of the entrance.

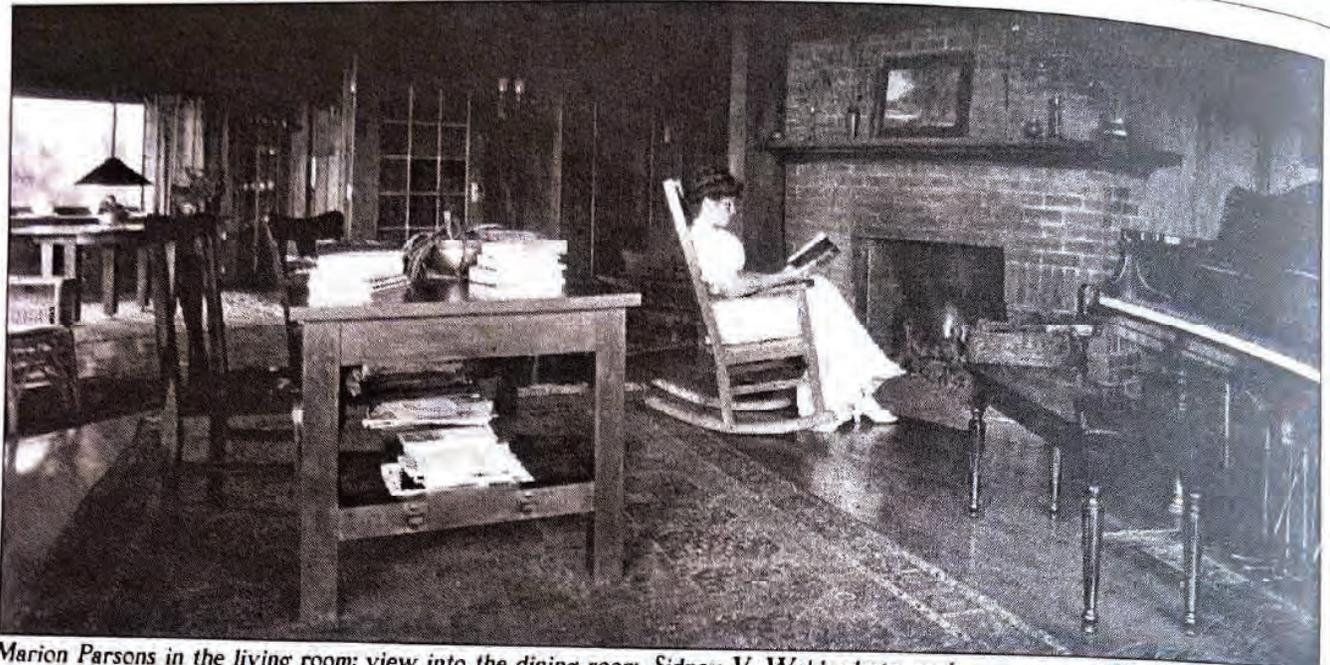
The ground floor comprises a kitchen to the right of the entrance, a library to the left, and at the rear, spacious living and dining rooms extending the entire length of the house. Heavy French doors with leaded-glass panels connect the rooms. Thomas clad the old plastered walls in board-and-batten redwood, with ceilings likewise paneled and beamed. The old double-hung windows gave way to horizontal picture windows affording stunning bay and canyon views. An angled bay window in the living room is a possible survivor from the farmhouse. Thomas designed built-in furniture for the three public rooms:

window seats, cupboards, sideboards, bookcases, and in the library, a fireside bench.

In the old house, all rooms on the ground floor were at the same level. When the house was turned around, the vestibule and library were built three steps above the living and



Marion Parsons at the entrance. Courtesy of The Bancroft Library, University of California, Berkeley (POR 3 Marion Parsons).



Marion Parsons in the living room: view into the dining room. Sidney V. Webb photograph, courtesy of The Bancroft Library, University of California, Berkeley (POR 17 Marion Parsons).

dining rooms to accommodate the slope of the hill. The ceilings, however, are the same height in all the rooms. Thomas cleverly exploited this feature by inserting a soffit next to the living-room fireplace to house the library storage cupboard. These two rooms also share back-to-back brick fireplaces with wooden mantels (Thomas removed the original chimneys, which were located at two ends of the house).

In the dining room, the mica-shaded ceiling lamp and wall sconce are the work of Dirk van Erp, the legendary San Francisco coppersmith who was the



E. T. Parsons in his study. Sidney V. Webb photograph, courtesy of The Bancroft Library, University of California, Berkeley (POR 5 Edward Parsons).

first to make these lamps in 1910. Many years ago, architect and neighbor Walter Steilberg told the current owner, "You'll grow to like them."

The kitchen is the only downstairs room to have been remodeled. A redwood-lined stairwell leads to the second floor. The balustrade and newel post are Victorian remnants from the original house. In the hall, the large bay window with its built-in seat creates a charming sitting room. Possibly for economic reasons, the upstairs walls were not plastered but finished with Beaver Board, a wood-fiber product. The Beaver Board company of Keeseville, N.Y. advertised its product thus:

Better Walls and Ceilings

Use Beaver Board instead of lath and plaster. It never cracks: needs no repairs, does away with unsanitary wall-paper: is easily and quickly put up at any time of year: suits any kind of building. Let us show you how it looks.

Redwood batten covered the seams between the Beaver Board panels and as trim at door height and around the ceilings. The walls in the four bedroom are now sheetrocked, but the batten has been retained, although at somewhat wider intervals.

It was at the Parsons home that John Muir began transcribing his Alaska journals in November 1912. Marion assisted him with the manuscript of *Travels in Alaska* in his final months and edited it for publication after his death in 1914. Edward Par-

sons died the same year. Parsons Memorial Lodge in Tuolumne Meadows at Yosemite National Park was built in his memory, and Parsons Peak in the Cathedral Range was named for him. Marion Parsons became the first woman elected to the board of directors of the Sierra Club and served for twenty-two years, having a hand in the establishment of the National Park Service in 1916. She was also an

amateur painter. In 1921, when Marion Parsons built a new house next door, this became the home of Dr. Earl Morse Wilbur (1886–1956), first dean of the Pacific Unitarian School for the Ministry (now Starr King School) and its president from 1911 until 1931. Dr. Wilbur was a leading historian of Unitarianism and wrote several authoritative books on the subject.

DDD No. 10 DDD



THE MARION RANDALL PARSONS HOUSE

29 Mosswood Road & Walter T. Steilberg, architect, 1921



The Parsons House in 1922. BAHA Archives.

EDWARD AND MARION PARSONS were married for just seven years. He retired from the Sherwin-Williams Company the year of their marriage and died unexpectedly in 1914. An obituary in the *Berkeley Daily Gazette* of May 23, 1914 announced:

After an illness of only a few weeks, Edward T. Parsons died yesterday at his home, on University Hill. Parsons returned from a business trip to Honolulu in April, and his illness dates from that time.

Marion remained at 21 Mosswood Road for another seven years. She was busy with her activities in the Sierra Club: mountaineering, writing, editing, committee work, as well as her art. Her home continued to be a salon for leading nature enthusiasts and artists, where the Muir family, William Keith, Stephen Mather, William Colby, Ansel Adams, and others gathered. Marion also took in lodgers. The 1920 U.S. Census recorded three lodgers living with her. Two of them were Mary V.E. Ferguson and her daughter Elizabeth, a research assistant at the

University—future wife of Walter T. Steilberg, who was then a widower living at 38 Panoramic Way.

It is not known why Marion decided to build a new house. When she did, she called on Steilberg to design it on a double lot she owned directly to the east of 21 Mosswood Road.

The new house, also below the road grade, is sited away from the street and set in a rustic garden amidst seven mature coast live oaks. While 21 Mosswood is exposed, 29 Mosswood is very private—only the roof is visible from the street (note: the roof's charming horizontal green stripes, although evocative of Steilberg, are in fact a recent embellishment by the current owner). As you descend the steps toward the house, notice the *Sequoia gigantea* planted by the Parsons.

At 29 Mosswood, Steilberg created a modern, streamlined version of 21 Mosswood. Before you enter, see how many green perforated Chinese tiles you can locate on the exterior of the house and the garage. These were Steilberg's signature marks, often used as vents. A Dutch door with leaded glass in the upper panel ushers the visitor into a small vestibule paneled in board-and-batten redwood. A sliding door in the west wall opens, and two steps descend into a large living room extending the full depth of the house. As in the Mouser-Parsons house, the walls here are paneled in untreated clear heart redwood, the ceiling is beamed, and a wide flat frieze is used above door level. At the front of the living room, a heavy soffit sets the library alcove apart. Built-in bookshelves, cabinets, and window seats recall similar arrangements at 21 Mosswood. So do the wide windows, which reveal generous bay and canyon views. The iron brackets of the wall sconces

are original, although the lampshades are not.

Folding French doors lead into the intimate dining room, which is considerably smaller than the one at the Mouser-Parsons House. In these doors, as well as in the windows, wooden muntins are used instead of the leading seen in the older house. The kitchen has been expanded and updated but retains a period feel. New cupboards match the originals.

In this house, Marion Parsons continued to receive social gatherings (Ansel Adams is said to have played the piano here). Again she took in lodgers, favoring professors' families. During the 1920s, her lodgers were Benjamin Harrison Lehman (1889–1977), his wife Gladys, and son Hal. Lehman was professor of English at the University and a minor novelist, whose best-known work was the suggestively titled *Wild Marriage*. In 1937 he married the actress Judith Anderson and settled at 97 Tamalpais Road. That marriage lasted but two years, and Lehman's ties with Marion Parsons continued until her death, when she bequeathed her house and two lots on Mosswood Road to Hal. Her will, filed in probate court on August 13, 1953, also specified:

Give to Benjamin Harrison Lehman the drawings and etchings by Camille Pissaro and the old silver service and teaspoons:

Another close friend, fellow Sierra Club leader William E. Colby who lived at 2901 Channing Way (Julia Morgan, 1905) and later in Big Sur, received a mountain painting by William Keith.

Hal Lehman never lived in the house. It was sold to Josephine Emily Smith (1886–1983), who for many years worked in the University comptroller's office, rising to the top position there. Miss Smith was an avid birdwatcher and a member of the Cooper Ornithological Club. So was her constant companion Mary Stephanie Albro (1885–1982), a University librarian. In the 1920s, the two had lived at 1801 Highland Place on the Northside. By 1937, they had moved to Panoramic Hill, residing at 51 Canyon Road, one of Miss O'Connor's cottages.

Miss Smith retired at the age of 70, around the time she bought the Parsons house. Her neighbor Ernest Sotelo tells that "Smith & Albro, Inc." used to hike in the Sierra, ski, and ice-skate. In a workshop adjacent to the house, Miss Smith had a hand press on which she printed cards for the Women's Faculty Club, of which she was a member. She took delight in shopping for typefaces. The current owners bought the house from her estate in 1984.

DDD No. 11 EEE



THE ALLEN HOUSE

37 Mosswood Road © Walter H. Ratcliff, Jr., architect, 1911



THE ALLENS were renting Warren Cheney's Maybeck-inspired garden cottage on College Avenue when they learned that their landlord was selling lots in the middle of Strawberry Canyon, uphill of the fine houses on Piedmont Way. University Hill was the name of this newly laid subdivision, and Professor of Classics James Turney Allen and his wife Amelia Sanborn Allen were some of its earliest residents.

Building their house near the end of Mosswood Road, this contemplative couple was afforded the quiet and privacy they desired. Their neighbors included other University faculty, including Professor George Stratton below them at 67 Canyon Road and Professor Carleton Parker across the street at 38 Mosswood Road.

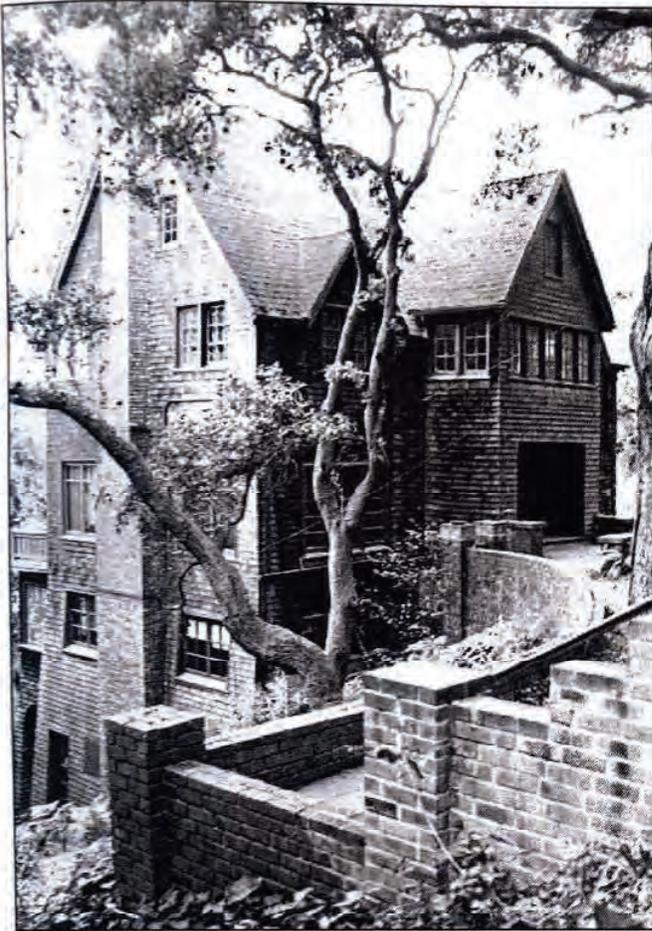
Designed by British-born architect Walter Ratcliff, the Allen House represents an integration

of the English vernacular with the brown shingle Arts and Crafts style. Even the approach to the house, along a narrow brick pathway, is reminiscent of English country cottage landscapes.

In keeping with the modest grandeur of the dwelling, the brick retaining wall is substantial yet graceful, with a built-in brick bench as an enjoyable amenity. When the house was built, a trellis extended from the front entrance. But as the growth of the live oak trees on this northern slope has created a shady location, the trellis has since been removed (and before the present owner's stewardship).

The steeply-pitched gable roof and the five stories give height to this house built on the downhill side of the road. Several front gables give additional lift, and the prominent battered foundation is a substantial base both visually and engineering-wise.

The front entrance is through a sheltered alcove,



The Allen House. Daniella Thompson, 2005.

and just inside the front door, the ceiling is low. The entrance hall steps down, following the slope of the hill, and opens up to a space with a 10-foot ceiling covered in redwood beams and paneling. A redwood fireplace mantel and high redwood baseboards bring additional warmth to the dining and living rooms.

The presence of live oaks and the abundance of large casement windows combine to give the experience of living in a large—albeit symmetrical and classical—tree house. A natural extension of this indoor-outdoor relationship was Mrs. Allen's enthusiasm for the birds in her immediate environs. In 1915, she published "Birds of a Berkeley Hillside" in the March issue of *The Condor*, written from her perspective of living in Strawberry Canyon.

Choosing to build "in the middle of a dense grove of young live oak trees", their lot was adjacent to what is now known as the University's Ecological Study Area. Mrs. Allen wrote, "No shooting is allowed at any season.... To the north and east the

oak forest is continuous, interspersed with bay trees; and there is a dense undergrowth of hazel, cascara, poison oak, spiraea, wild rose, snow-berry, wild currant, blackberry and brakes, with thimble-berries and wild parsnip filling the cross ravines."

Prof. Allen retired from the University as Professor Emeritus. He had shown leadership as a founding member of the Pacific Coast Philological Association, president of the Classical Association of the Pacific States, and president of the San Francisco Archaeological Society. His scholarship was vast and included a concordance of the dramas of Euripides. After his wife's death in 1945, he posthumously published her writings, entitled *Chasing Wrens*, which describes their expeditions to the Sierra Nevada, Santa Cruz mountains, and Monterey.

Prof. Allen remarried, and the second Mrs. Allen (Lois) continued to live out her years in the same residence. One of her friends, Helen Mead Pillans, professor of astronomy at Mills College, also lived at 37 Mosswood until she passed away. In her final years, Prof. Pillans lived in the downstairs in-law unit, and rented out the upstairs as a rooming house.

Very little of the exterior has changed since the brown-shingle house was built. The only interior changes are the 1985 remodel of the kitchen and 1992 remodel of the upstairs bath, both by Dan Phipps and Associates of San Francisco. Using the present owner's English-influenced furnishings, the interior first floor entrance, living room, and dining room have been decorated, painted, and freshly interpreted by artist Marc Foster Grant of Berkeley.

Over the years, the yard had become overgrown with English ivy, but is gradually being returned to a more native state. The redwood sorrel lining the entrance path volunteered upon removal of introduced species. Native plants thrive in the meadow and fire break between the house and the Ecological Study Area. In keeping with the philosophy of the Hillside Club, still there are no fences which would divide the landscape between the downhill Stratton House and the Parsons House on one side and the live oak and bay woodland on the other.

Climb the somewhat arduous Arden Steps, past the Parker House on the left, now sadly altered, and ascend out of the shady oak woodland into the bright sunlight of Arden Road, named by developer Warren Cheney after Shakespeare's "Arden Forest."

No. 12



THE HERSAM HOUSE
 100 Arden Road ☉ owner-designed, 1915
 — garden only —



The Hersam House. Daniella Thompson, 2005.

A

HILLSIDE redwood house with an impressive clinker brick retaining wall and entryway. Designed by the original owners,

Prof. and Mrs. Ernest A. Hersam. You are invited to climb the stairs into the garden and pause to enjoy the view and a glass of ice water.

Some Arden Road Houses

9 ARDEN ROAD

Gene Bernardi House, 1968
 Wurster, Bernardi & Emmons, architects

10 ARDEN ROAD

Tom Burke House, 1991
 D. Wilson, architect

24 ARDEN ROAD

Ynes Ghirardelli House, 1940
 Gardner Dailey, architect
 The 1973 remodel by Don Porter included a second story.

40 ARDEN ROAD

Linden Naylor House, 1940-43
 Harwell Hamilton Harris, architect

50 ARDEN ROAD

Francis L. Cross House, 1938
 Winfield Scott ("Duke") Wellington, architect

59 ARDEN ROAD

Prof. Oliver M. Washburn House
 Junk-Riddell Co., designer, 1912

60 ARDEN ROAD

George Maslach House No. 1, 1951
 Hachiro Yuasa, architect

62 ARDEN ROAD

George Maslach House No. 2, 1953
 Hachiro Yuasa, architect



76 ARDEN ROAD

Bradley-Gardner House, 1925
 architect unknown
 Remodeled by William Wurster in 1939
 for Eleanor Gardner.

89 ARDEN ROAD

Eva de la Guerra Buchanan House,
 1925
 owner-designed
 Notice the low brick wall along the front of the property, and the brick wall running downhill south of the house.

95 ARDEN ROAD

Barbara Pitman Kalway House, 1953
 James B. Crocker, architect

The Buchanan House and its handcrafted brick wall. 1952 photo from Donogh Real Estate Files, BAHA Archives.



☞ No. 13 ☞



THE ELEANOR GARDNER COTTAGE

70 Arden Road ☞ William W. Wurster, architect, 1941

COTTAGES above garages are a recurring building type in Berkeley, especially on Panoramic Hill where lots are steep and land is scarce. This example was designed by William Wurster for Eleanor Gardner, who lived next door at 76 Arden Road (Bradley House, 1925). Two years earlier, in 1939, she had commissioned Wurster to remodel her older house.

The two-story, flat roofed cottage is a gentle form of Modernism: a rectilinear form that is both softened and enlivened by color, texture, and the play of light and dark. Wurster has masterfully composed simple and ordinary—but contrasting—building materials to create a seemingly effortless abstract design of great sophistication.

The primary siding materials are coarse, sand-textured concrete stucco impregnated with a gray color that is close to the color of sidewalks. The contrasting material is smooth, unpainted redwood boards about five inches wide. Thin strips of molding around windows and doors are painted a medium blue, or “Wurster Blue,” so called by University of California architecture students in the 1960s!

The garage/cottage is essentially a rectangle with four single-car garages across the ground floor façade that step up the hillside. Above the garages is a solid wood balcony dripping with trumpet vine.



Trellises above extend to the edge of the balcony completing the rectangular form. The cottage, above the garages and set back from the balcony, is L-shaped; the “L” created by a cut-out on the southwest side of the rectangle.

The ever-changing play of light and dark is an important element here. Strong shadows are created by the full-width, projecting balcony across the front, that casts bands of light and dark across the ground floor, as well as the cottage above. Medium, rectangular shadows are created by the trellis-work above the balcony (originally an open pattern of rectangles, now laid over with lattice work.) Small, subtle shadows are created by the recessed garage doors, and the slightly overlapping boards.

The entrance is on the north side, up pebble-embedded concrete steps. The composition of the entrance is pure geometry: a small, unsupported projecting roof shades the shallow recessed entry, edges are sharply defined, not rounded, and the front door is taller than average, a Wurster trademark.

The interior floor-plan consists of three rooms, plus a bath. The living room, on the west, has a band of modular casement windows that wrap around the southwest corner of the room. A door opens to a balcony. The original wood burning stove is in the north corner. A hallway, generously wide for the size of the living quarters, leads to the bedroom and bath, and ends with a door to the garden. Windows in the kitchen, bath, and bedroom are generous sized rectangles with four rectangular panes of glass.

Inexpensive plywood paneling on walls and ceilings, with seams covered by narrow half-round molding strips, is stained a redwood brown. The kitchen, with wood counters, is original. The only alterations are the plastered and painted walls of the kitchen and bath, and a new closet door in the bedroom.

William Wilson Wurster (1895-1973) is regarded as the most influential, early, mid-twentieth century Modernist architect in the San Francisco Bay Area. His work was simple and direct, even when

The Gardner Cottage. Susan Cerny, 2005.

large and elegant. He had a keen sense of proportion: the relationship between the height of a room and its size, and the size of windows and walls. His houses open gracefully to balconies, patios or gar-

dens and views are carefully framed. He stated that he wanted his work to look spontaneous — “unarchitected” — as if it had been designed by a carpenter.

☛ No. 14 ☛

THE PARKER HOUSE

65 Arden Road ☛ Walter T. Steilberg, architect, 1935



NEARLY HIDDEN beneath lush growth and covered by creeping fig vines, is a small redwood house that can just be glimpsed if you look closely. From Arden Road, only the two garage doors are clearly visible, but as ones gaze moves through the garden gate and across the small uneven brick patio, the brown shingle house appears. The original redwood screen door is arched at the top to duplicate the graceful arch of the redwood front door, which is paneled vertically and inset with a lacy wood carving of fruit—perhaps pear—that echoes those seen in his own house. Behind this cutwork is an openable window.

A small front hall, with stairway leading to the left, opens into the light-filled rectangular living room, ending in a three-sided bay directly facing the Golden Gate, with a panoramic view stretching from the south bay to the Campanile, the campus, and the distant north bay.



The polished redwood beamed ceiling of low pitch is the cottage's finest feature, and beautifully uses structure as design. A center ridge beam runs the length of the room with five rafters in the bay radiating from a central point to the top of the walls, while the other rafters slope in parallel formation. At the east end, three rafters

The front door with its carved pear panel. Daniella Thompson, 2005.



The entrance patio, suffused with late afternoon light. Daniella Thompson, 2005.

fan to the corners where two skylights have been skillfully added to light these dark spots. Behind the rafters, the roof sheathing of wide redwood boards alternate with narrow bands, creating a polished and sophisticated design. A brick fireplace in the center of the north wall dominates the room and runs from floor to ceiling, with a tall, narrow opening. The floor and back wall of the firebox are laid with diagonal bricks, as are the smaller fireplaces in the dining room and the downstairs bedroom, all designed to share the same chimney in the center of the house. The upper section of the living room fireplace has a mantel wider on the sides and narrow across the front; above, the bricks taper slightly, and around the rafter end is a special brick design touch to be noticed.

The study is to the south of the living room and its original redwood sliding doors are on display. To the north, is the dining room with separate brick corner fireplace with cupboard above. A built-in corner cupboard is opposite with glazed cupboard above and storage below. The deck off the dining room,

and another below, have been added, as have large windows in the living room, dining room, and study.

All of the woodwork—doors, trim, newel posts, balustrades, and railings—is redwood that is especially beautiful, the hardware is all original, and the floors appear to be Philippine mahogany, which the architect had used in his own house. His signature inset carvings are found in several of the interior doors, and the exterior trim is Steilberg's signature shade of green (which is said that he chose partly for its durability) seen in other Steilberg houses on the tour.

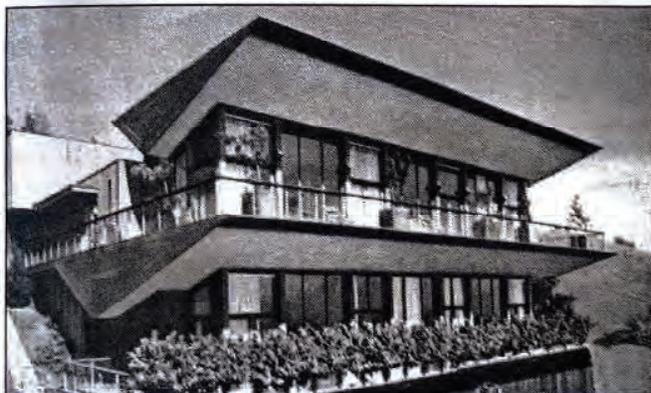
Original double-hung windows remain in the kitchen and small lower level back bedroom, all on the north side. Downstairs, a gracious master bedroom was created by removing a wall, leaving the corner fireplace in the middle of the east wall, and eliminating a small room on the north front of the house. The smaller back bedroom is most notable for its set of original windows set at a slight angle, creating a long triangular windowsill.

The house was built for Alfred Parker, a teacher in the Berkeley schools, and his wife, Ella. They both graduated from the University in the 1920s.

☛ No. 15 ☛

THE JOHN WESTON HAVENS, JR., HOUSE

255 Panoramic Way ☞ Harwell Hamilton Harris, architect, 1939–41



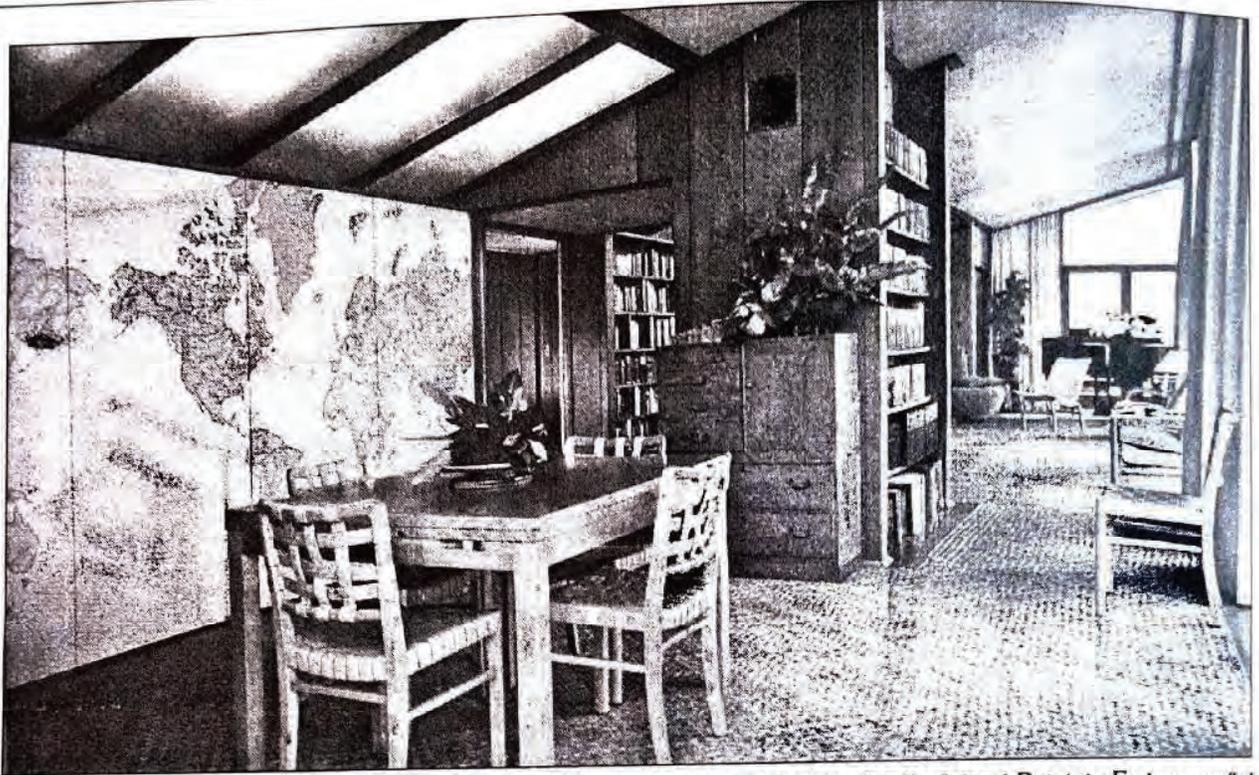
The Havens House from below. From Elizabeth Gordon, "How to Judge Modern", House Beautiful, August 1944.

BERKELEY'S most revolutionary modern house was built, incongruously enough, for a scion of Berkeley's most traditional family, the Shattucks. In 1852, Francis Kittredge Shattuck (1825–1898) came to California and soon became a leading figure in the development of Oakland and Berkeley. By 1868, he had convinced his younger sister Elizabeth Helen (1835–1912) and her lawyer husband Henry Herman Havens to follow in his steps. Elizabeth had seven children. The third was John Weston Havens, who in 1881 entered the University of California. The childless Shattuck invited his nephew to live with him in Berkeley and made him his heir. John's only child was John Weston Havens, Jr. (1903–2001).

Young Weston grew up in a large brown-shingle house at 2631 Benvenue Avenue with his father and governess. From the windows, he could see the site of his future home on Panoramic Hill. He graduated from the University in 1923 and devoted his life to the parallel pursuits of managing the family's properties and art patronage. A devotee of modernism, he followed new trends in architecture, which led him to Harwell Hamilton Harris (1903–1990).

Born in Redlands, Harris was the son of an architect and rancher. His early ambition was to be a sculptor, and he studied at the Otis Art Institute. Visiting a Frank Lloyd Wright house was a revelation that changed his career. In 1928 he was admitted to the University of California architecture school, but instead of moving to Berkeley, he found employment with R.M. Schindler and Richard Neutra. Neutra discouraged Harris from attending formal classes in architecture, although he did attend classes given by Neutra at the Los Angeles Academy of Modern Art. While in Neutra's office, Harris worked on seminal projects such as the Lovell Health house and the Rush City competition.

Harris established his own practice in 1933. Inspired by the work of the Greene brothers and Bernard Maybeck, he developed a regional style that integrated Modernist principles with a sensitivity to site and materials. His own home, Fellowship Park, won the 1936 *House Beautiful* Small House



Looking from the dining room toward the living room. The mural was painted by family friend Patricia Fudger on folding panels that open to reveal the kitchen. From Elizabeth Gordon, "How to Judge Modern", House Beautiful, August 1944.

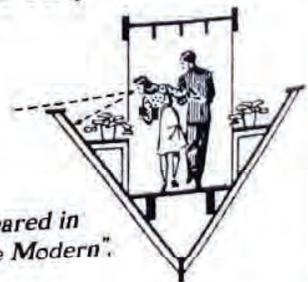
competition and established his reputation in California. In 1937, John Entenza, the influential edi-



tor of *California Arts and Architecture*, commissioned Harris to design his home. Weston Havens was a regular subscriber to the leading architectural magazines and was well acquainted with Harris's work. In 1939—following a trip to Europe, where he purchased modern furniture by Alvar Aalto, Bruno Mathsson, and other Scandinavian designers—Havens arranged a meeting with the architect. Soon thereafter he invited Harris to Berkeley and showed him two lots he had recently acquired high up between Arden Road and Panoramic Way (Havens then sold the lower lot to his friend, bank president Linden Naylor, who engaged Harris to design a house at 40 Arden Road).

At that time, Havens was living in the Coxhead-designed Rieber House at 15 Canyon Road. But he

The famous entry bridge that connects the house to the road. Henry Bowles, 1985.



A diagram of the bridge that appeared in Elizabeth Gordon, "How to Judge Modern", House Beautiful, August 1944.

wanted something altogether different: a house that would take maximum advantage of the glorious view. And he had other requirements: walls that should be either books or glass; a spiral stair; a pass-through between kitchen and dining room; and a map of the world. The architect delivered just that. In 1944, Harris described the design for a *House Beautiful* article devoted exclusively to this house:

The ceiling of each room is tipped up to increase the vertical view and include a larger slice of the sky, which in this area is filled with ever-changing patterns of clouds sweeping across the Golden Gate toward the house and disappearing toward the hills behind the house. The view is no mere segment of something seen through a hole. Rather it is an extension of the sky, the water, the hills. Because the house has no visible connection with the ground, a soaring effect is produced by the rising ceilings. It is a sky house, more than an earth house.

Built on a 35-degree slope and hidden behind a seven-foot high redwood fence, the house is divided into two volumes. The small east wing, comprising a 742-foot carport with maid's quarters below, hugs the hillside. A sunken courtyard separates it from the two-story main building to the west, which is approached via a dramatic covered bridge. Standing free of the slope, the house faces open space on all sides. Inverted roof gables maximize both natural illumination and views.

The main (upper) floor of the dwelling includes living and dining rooms, kitchen, and a guestroom. Like the exterior, the interior walls, cabinetry, and doors are made of redwood. In the public rooms, note



The living room and its western view. Henry Bowles, 1985.

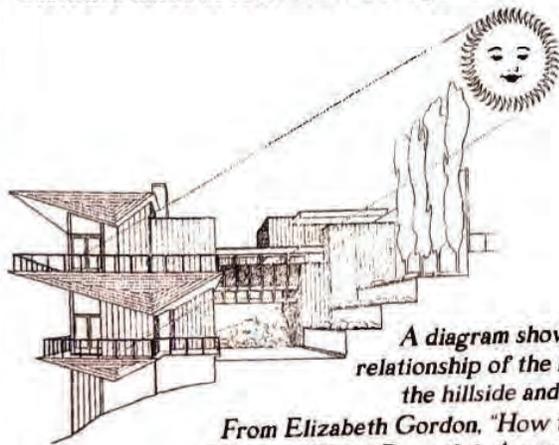
the lively contrast between inner and outer walls. Along the east wall, the ceiling is only seven-feet high. Here the warm colors of redwood bookshelves, brick hearth, books and furniture bestow an intimate atmosphere. In contrast, the western wall is all glass, extending the living space toward the view by way of a wraparound balcony, where the eaves are 15-feet high. In the dining room, the east wall displays a world map mural painted by Patricia Fudger, a family friend. The middle panels of this mural open to reveal a pass-through to the kitchen, which retains its original cabinetry.

A spiral stair sheathed in birch leads to the lower level, where two bedrooms with back-to-back bathrooms open onto private terraces and a badminton court facing a terraced garden to the east. On the west side, they face directly onto the Golden Gate.

Completed in December 1941, the Havens house represents the pinnacle of Harwell Hamilton Harris' career. Having lived in it for 60 years, Havens bequeathed it to the University of California.



Portrait of Weston Havens. Arnold Genthe, 1928.



A diagram showing the relationship of the house to the hillside and the sun.

From Elizabeth Gordon, "How to Judge Modern", House Beautiful, August 1944.

No. 16



THE WILLIS LYNN JEPSON HOUSE & COTTAGE

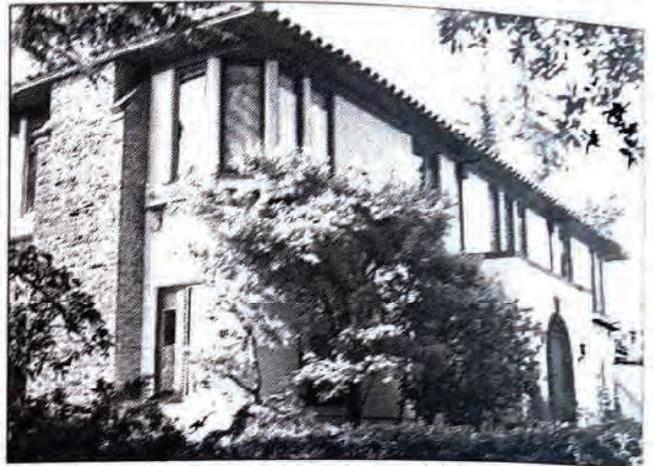
11 Mosswood Road & Julia Morgan, architect, 1925, 1930



— garden only —

REFRESHMENTS of punch, cookies, and strawberries are to be found behind the gracious garden wall of the Willis Jepson House. Momentary pause might give reflection that this once was the site of Dr. Silas M. Mouser's country farmhouse, *Atalaya*, built in 1888. In those early days, as today, this plateau on the sloping hillside created an idyllic spot for Mouser's modest working farm surrounded by fragrant almond trees. In 1910 when Edward and Marion Parsons moved the old Mouser House around to 21 Mosswood Road, the level site, named by Dr. Mouser for its spectacular views—reaching far out beyond the edges of the western world—now lay open. It was not until 1925 and 1930, respectively, that Julia Morgan designed, first, the three-room house and garage and, then, the stately seven-room house hugging the rim of the hillside, leaving just enough space for the intimate formal garden.

Julia Morgan had already designed many beautiful Mediterranean-styled buildings by 1925. While her distinctive Mediterranean homes might seem to be a departure in "feel" from her earlier brown-shingle houses (see: the Hutchinson House, 9 Canyon Road, 1908, and the Turner House, 66 Panoramic Way, 1908), they each were individually expressive of her disciplined attention to classic pro-



The Jepson House. Anthony Bruce, 2004.

portions, careful placement of doors and windows, restraint of detailing, and choice of fine materials. Miss Morgan's house built for the noted botany professor, Willis Jepson, seems to be reflective of the surrounding homes designed by Walter Steilberg, who was closely associated with her throughout his career. Privately set back behind the garden, yet still glimpsed over the wall and through the picturesque iron gate, the house commands a presence quite unique on the hillside. Professor Jepson joined the community of neighbors on Panoramic Hill as he also was a charter member of the Sierra Club.

HOUSES OF PANORAMIC WAY

This inventory of houses on Panoramic Way, Panoramic Place, and Orchard Lane includes only those addresses that could be researched using City of Berkeley building permit records, City of Berkeley tax assessment records (at The Bancroft Library), and the BAHA Archives. Houses in the 400 block of Panoramic Way, and beyond, are within the Oakland city limits, and their documentation must await a future tour.



The Price Apts. Anthony Bruce, 1979.

5-11 PANORAMIC WAY

Clifton Price Apartment House, 1912
Julia Morgan, architect
Clifton Price of the University classics department commissioned this 4-unit apartment building. In scale and style, it could be one of the grand houses or fraternities that by then mingled on the streets below.

10 PANORAMIC WAY

Wilson Price House, 1958
no architect listed on building permit

12 PANORAMIC WAY

Golden Fine Apartment House, 1949
Campbell & Wong (Worley K. Wong), architect
This Modern building faces Prospect Street.

18-24 PANORAMIC WAY

Rev. Ray C. Brooks House, 1914
W. S. Montgomery, designer
The Brooks House and the next-door

house have been physically joined to create the present fourplex. Note the superb Craftsman window frames. Artists Walter and Margaret Keane lived and painted here in the mid-1950s.

26-30 PANORAMIC WAY

Mrs. Mary Bradley House, 1925
no architect listed on permit

27 PANORAMIC WAY

Prof. Percival Exum Lewis House
architect unknown, 1901 or 1902
This shingled house was built about the same time as the Boke and Dean houses. The house rests on the remains of a brick cistern built to hold runoff from a spring: an important source of water for the early University.

34 PANORAMIC WAY

Leonard & Adeline Ascher House, 1936
Frederick L. Confer, architect
A "Regency" style house built by a professor.



The Buckham "chalet" seen from below. House & Garden, Nov. 1911.

36 PANORAMIC WAY

John W. Buckham House, 1908
Frank M. May, designer
The chalet imagery is similar to that of the Runde house at no. 122. The board-and-batten has been highlighted whimsically in green and white paint.

38 PANORAMIC WAY

Walter and Rowena Steilberg House, 1917
Walter T. Steilberg, architect
Cascading shallow gabled roofs with wide overhanging eaves together with the shadowy recessed entry, gives this house the romantic and engaging quality for which the Hill is reknowned. Steilberg designed this house early in his career for his first wife Rowena, an artist, who did the woodcarving around the front door.

48 PANORAMIC WAY

William Corlett House, 1958
William Corlett, architect

50 PANORAMIC WAY

William Corlett House, 1949
William Corlett, architect

52 PANORAMIC WAY

Anne Barnett House, 1954
no architect listed

54 PANORAMIC WAY

Architectural Prototypes Duplex, 1964
Architectural Prototypes, architect

56 PANORAMIC WAY

Architectural Prototypes Duplex, 1964
Don H. Harms (Architectural Prototypes), architect

58 PANORAMIC WAY

Henry & Celestine Rowe House, c. 1890
Henry Rowe designed and built several houses on the Hill. His own house was destroyed by fire in 1992.

59-61 PANORAMIC WAY

Atkinson-Moise House, 1929
Walter T. Steilberg, architect
In 1952, Howard Moise, an architecture professor at the University, designed a second story addition to the main body of the house which seamlessly joins old and new.

60 PANORAMIC WAY

William J. Moore House, 1913
Henry Rowe, builder

62 PANORAMIC WAY

Laura McDowell House, 1908
Henry Rowe, builder
Additions include the rounded corner section with the salvaged 19th century double doors at the entrance.

64 PANORAMIC WAY

Mrs. E. Rountree House, 1908
Henry Rowe, builder

65 PANORAMIC WAY

John G. Hoffman House, 1964
Robert B. Tucker (Architectural Prototypes), architect

66 PANORAMIC WAY

Elsie Lee Turner House, 1908
Morgan & Hoover, architects
Elsie Lee Turner was one of Julia Morgan's most enthusiastic clients, and a close friend as well. She and other members of her family commissioned numerous buildings from 1904 to 1941, including the Black Sheep Restaurant building on Bancroft Way.



Moise House. Anthony Bruce, 2004.

67 PANORAMIC WAY

John G. Hoffman Cottage, 1964
Robert Ducher (Architectural Prototypes), architect

70 PANORAMIC WAY

John Brecher House, 1949
Hachiro Yuasa, architect
Art historian and author Sheldon Cheney retired to this house when he returned to Berkeley in 1974. His father was Warren Cheney.



Paine fountain. Anthony Bruce, 2004.

72 PANORAMIC WAY

Mary & Robert Paine House, 1939
Robert Ratcliff, architect
As you walk up Panoramic you will see permanent mossy, wet patches on the street and on the steps leading to 72 Panoramic. Set back from the hedge is a small fountain with a carved head. Evelyn Ratcliff's father, sculptor Robert Paine [see 94 Panoramic] designed this fountain in the 1920s at the foot of their property to function as a run-off for the spring beneath it.

74 PANORAMIC WAY

Evelyn & Robert Ratcliff House, 1941
Robert Ratcliff, architect
This house, gracefully wedged into a narrow hairpin turn, was built in several stages for Evelyn and Robert Ratcliff, son of Walter Ratcliff. The architectural firm, begun in 1906, exists today in its third generation as The Ratcliff Architects.

75-77 PANORAMIC WAY

Jerome C. Ford Apartments, 1904
A. H. Broad, designer

This early building rose above the surrounding orchards and used large expanses of windows and trellis-covered balconies to take advantage of the view.

94 PANORAMIC WAY

Robert Paine Studio, 1917
Owner-designed

This unusual house was built by Robert Paine, a sculptor and the father of Evelyn Ratcliff, as his studio and the family home. Note the sidewalls sheathed in roofing material, and the bronze doorknocker and inscription sculpted by the owner. Among his sculptures are the paleolithic animals at the La Brea Tar Pits.

101 PANORAMIC WAY

Ferguson House, 1931

Walter T. Steilberg, architect

The Fabricrete walls are 2 1/2 inches thick with wire mesh sandwiched in the middle. Robert Ratcliff, who designed an addition for the house, was faced with the challenge of cutting a doorway into a solid concrete wall.

107 PANORAMIC WAY

Mrs. V.F. Bortveit House, 1926

Chester Miller, architect

Designed by a partner in the firm of Miller & Warneke for a drama instructor at the Cora Williams Institute. The living room was intended for theatricals.

111 PANORAMIC WAY

Lucia Lane Hymes House, 1978

"Lane-Manley Solar House"

Garth Collier, architect

A design that employs solar energy.

120 PANORAMIC WAY

Miss S. Bayde Duplex, 1938

no architect listed

Owner-designed alterations, 1985-88.

121 PANORAMIC WAY

Kingsley Price House, 1964

Robert Ratcliff, architect

Commissioned by a member of the Clifton Price family on land he purchased from the Ratcliff family.

122 PANORAMIC WAY

Winifred Runde House, 1912

Henry Rowe, builder

125 PANORAMIC WAY

Robert J. Darter House, 1934

Julian C. Mesic, architect

Alterations by Robert Ratcliff, 1947.

130 PANORAMIC WAY

David & Irene Singman House, 1956

Charles Warren Callister, architect

136 PANORAMIC WAY

Janet & Byron Brown House, 1985

Richard C. Hubble, architect

140 PANORAMIC WAY

Louise Rigg House, 1976

Louise Rigg, designer with Carl Groch, architect

150 PANORAMIC WAY

Cliff Ceridono Duplex, 1962

Haluk Akol, architect

152 PANORAMIC WAY

Calco-Davis Co. Duplex, 1963-64

Calco-Davis Co., architect

154 PANORAMIC WAY

Calco-Davis Co. Duplex, 1963

Calco-Davis Co., architect

156 PANORAMIC WAY

Calco-Davis Co. Duplex, 1964

Calco-Davis Co., architect

157 PANORAMIC WAY

Edna & Elmera Schmidt House, 1926

no architect listed on permit

158 PANORAMIC WAY

C.V. Carrickson House, 1963

Jack Walling, designer

160-162 PANORAMIC WAY

A.B. Mann House & Guest Cottages, 1929

no architect listed on permit

alterations by Howard Moise, 1947

Through the gate, with its rustic brick posts, one has but a tantalizing glimpse of these wooden buildings and landscaped grounds along Derby Creek.

208 PANORAMIC WAY

Marjorie G. Edwards House, 1923

architect: *building permit is illegible*

This brown-shingle house, designed in a "U" around a sheltered garden, is an early addition to upper Panoramic.

222 PANORAMIC WAY

Marion D. Taylor House, 1957
owner-designed

240 PANORAMIC WAY

Elizabeth McGuire House, 1928

Anton Boyko, designer

The earlier address, no. "316", reflected the fact that the house, set in the middle of this large block, faced the upper part of the road. It was designed by an architecture student at the University and is hidden today from view.

260 PANORAMIC WAY (old no. 200)

Imogene Dougherty House, 1894

Visible in early photographs of the Hill as a white-painted cottage. It retained its late 19th century appearance until a 1980s remodel. A cluster of cabins and sheds on the hill above it are remembered by Hill residents and may have been the outbuildings for this house.

265 PANORAMIC WAY

George J. Maslach House No. 3, 1955

Hachiro Yuasa, architect

280 PANORAMIC WAY

Lafontaine-Hoyt House, 1906

architect unknown

The second owner, Dr. Werner F. Hoyt, remodeled the house in the 1920s and '30s, engaging architect John K. Ballantine, a friend of the family.

299 PANORAMIC WAY

Margaret Hodgen House, 1926

Elizabeth Austin, architect

This steeply gabled, redwood house was designed by a 1910 University graduate who worked first for Gutterson.

301 PANORAMIC WAY

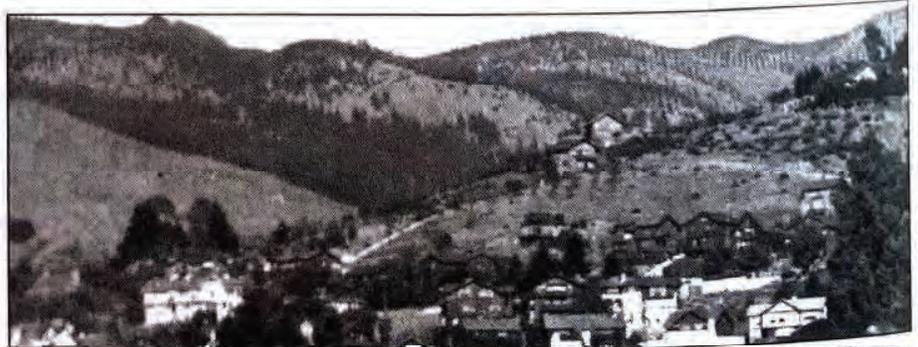
Mary Stearns House, 1932

Elizabeth M. Austin, architect

303 PANORAMIC WAY

Henrik Wallman House, 1983

Gene H. Clements, architect



Panoramic Hill in 1916. Courtesy of Bertha Clark Thomas.



The upper reaches of Panoramic Hill in about 1949. Seen in the ravine at the hairpin turn is the Mann House, 162 Panoramic; directly above it on the hillside is the Eaton House, with its two staggered roofs, at no. 336. Slightly to the right, the dark horizontal structure with white trim is the Bahme Duplex at no. 240. Above and close together, from left to right, are the backs of the Choate House, no. 352, the Wilson House, no. 356, and the Langworthy House, no. 358. To the right and above, partly hidden by trees, is the early brown-shingle cottage of the children's books authors. Donogh Real Estate Files, BAHA Archives.

314 PANORAMIC WAY

John R. Dawson House, 1931
J.A. Pinkerton, designer

This white stucco cottage was altered in 1958 by architect George O. Olsen.

320 PANORAMIC WAY

house, pre-1928

322 PANORAMIC WAY

cottage, pre-1929 (in rear of no. 324.)

324 PANORAMIC WAY (old no. 300)
house, pre-1929

330 & 332 PANORAMIC WAY

E.A. Cranston House, 1931, 1932

Edwin Lewis Snyder, architect

The Cranstons had rented 314 Panoramic before buying this lot where they had watched the sunset many times. In 1931 they built the Monterey-style house, and, a year later, the cottage behind, originally for friends.

335 PANORAMIC WAY

Dick Bahme House, 1963

Ken Feenstra, architect

336 PANORAMIC WAY

Lloyd & Dorothy Eaton House, 1940

William Wilson Wurster, architect

337 PANORAMIC WAY

Thomas & Della Reid House, 1964

Don Harms, Robert Tucker & James Tuley, architects

339 PANORAMIC WAY

Thomas & Della Reid House, 1956

Gerard Fisher, designer

340 PANORAMIC WAY

Dick Bahme Duplex, 1947

Robert Adams, architect

345 PANORAMIC WAY

Thomas & Della Reid House, 1964

Don Harms, Robert Tucker & James Tuley, architects

350 PANORAMIC WAY

Edwin C. Flynn House, 1936

George Rushforth, architect

This shingled house has a notable facade of random bricks and stone.

352 PANORAMIC WAY

Choate House, pre-1929

Earlier numbers for this house were "307" and "332". According to oral tradition, Harold and Evelyn Choate bought this property in the 1920s and honeymooned in the existing 1-room rustic cabin. They added to the house over the years.

356 PANORAMIC WAY

Frank H. Wilson House, 1940-41

L.F. Hyde, designer

358 PANORAMIC WAY

Madeline Langworthy House, 1937

Williams & Wastell, architects

360 PANORAMIC WAY

Dick Bahme Apartment House, 1956

Jack Pruyn, architect

Tucked behind the houses on the south side of this block, is, surprisingly, a 10-unit apartment building.

363 PANORAMIC WAY

house, c. 1922

For many years the highest house on the Hill. Built for two authors of childrens' books, and was numbered as "400" and later as "341".

365 PANORAMIC WAY

Donald A. Johnson Cottage, 1968

Lars Thorsnes, architect

367 PANORAMIC WAY

Donald A. Johnson House, 1968

Lars Thorsnes, architect

8 PANORAMIC PLACE

Douglas Carter House & Guest Cottage
no architect listed on permit, 1941-42

3 ORCHARD LANE

Harry Jackson House, 1915

Jeffrey Bangs, architect

The concrete balustrade to the west of the house is said to have been designed by Bernard Maybeck.

19 ORCHARD LANE

Philip Bush House, 1950

no architect listed on permit

21 ORCHARD LANE

Alfred E. Parker Cottage, 1949

C.O. Bradhoff, designer




ACKNOWLEDGEMENTS




To the volunteers and docents, to residents and former residents who have shared their knowledge, memories, and historic photographs, to Janice Thomas, Fredrica Drotos, and Michael Kelly for their memorable talk, and to the residents of Panoramic Hill who are sharing their homes, gardens, and neighborhood with us today, our deepest thanks.

— House Tour Committee —

Chair: Janice Thomas

House Selection: Susan Chase, Jane Edginton, Fredrica Drotos, Lesley Emmington Jones, Wendy Markel, Daniella Thompson, Anthony Bruce

Publicity:

Daniella Thompson, Arlene Silk, Wendy Markel

Volunteers: Susan Chase, Lynn Crosby, Sarah Wikander

House Captains: Barbara Barbour, Neysa Carpenter, Fredrica Drotos, Jane Edginton, Richard Ehrenberger, Steve Finacom, Jeff Gillman, Sally Hughes, Yvonne McCredie, Claudia Reet, Sally Sachs, Jerry & Renee Wachtel, Richard Wesell, Sarah Wikander

Special Arrangements:

Stephanie Manning, Tim Hansen, Carl Wikander

Publications Table:

Susan Dinkelspiel Cerny, Carrie Olson

Traffic & Parking: Paul Abboud, Jerry Sulliger

Announcement: Anthony Bruce

Reception: Austene Hall, Jeannie de Vries

THE BERKELEY ARCHITECTURAL HERITAGE ASSOCIATION is Berkeley's nonprofit preservation organization, incorporated in 1974. BAHA provides an active educational program of tours, lectures, publications, and research assistance. Membership, at \$25 per year, includes notification of all publications and events, with member discounts, and a subscription to the quarterly BAHA Newsletter. The research office and archives are located in the McCreary-Greer House, 2318 Durant Avenue across from the Berkeley City Club. This 1901 Colonial Revival residence was a gift to BAHA in 1986 from Alice Greer. Call 510-841-2242 for current office hours, write us at baha@ren.com, or visit us at www.berkeleyheritage.com.

The tour was held on Sunday, May 1, 2005.

— House Tour Brochure —

Text: Janice Thomas, Daniella Thompson, Lesley Emmington Jones, Sharon Entwistle, Jane Edginton, Fredrica Drotos, Susan Dinkelspiel Cerny; including material previously written for BAHA by Gray Brechin, Anthony Bruce, and Susan Dinkelspiel Cerny

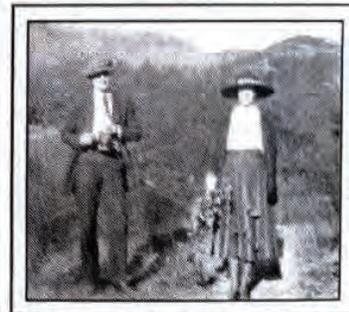
Editing: Anthony Bruce, Lesley Emmington Jones, Janice Thomas, Daniella Thompson

Research Assistance: Hilary Bendich, Anthony Bruce, Dan Dean, Joanna Steilberg Dwyer, John English, Lesley Emmington Jones, Barbara Dean Smith, Jerry Sulliger, Daniella Thompson

Design: Anthony Bruce

Cover photograph: Daniella Thompson, 2004.

Printing: Copygrafik



Special thanks to:

Berkeley Path Wanderers Association for tending Panoramic Hill's paths; Irene Hegarty, Director of Community Relations, University of California; Susan E. Snyder, The Bancroft Library; College of Environmental Design, University of California, for opening the Weston Havens House; The Bread Garden for cookies; Frog Hollow for strawberries; Linda Snyder, for flower arrangements; and the Panoramic Hill Association for assistance and encouragement.



UNIVERSITY HILL

subdivision map, 1910



THE WARREN CHENEY CO. INC.
AGENTS
2154 CENTER ST. BERKELEY, CAL.

UNIVERSITY HILL

BERKELEY, CAL.

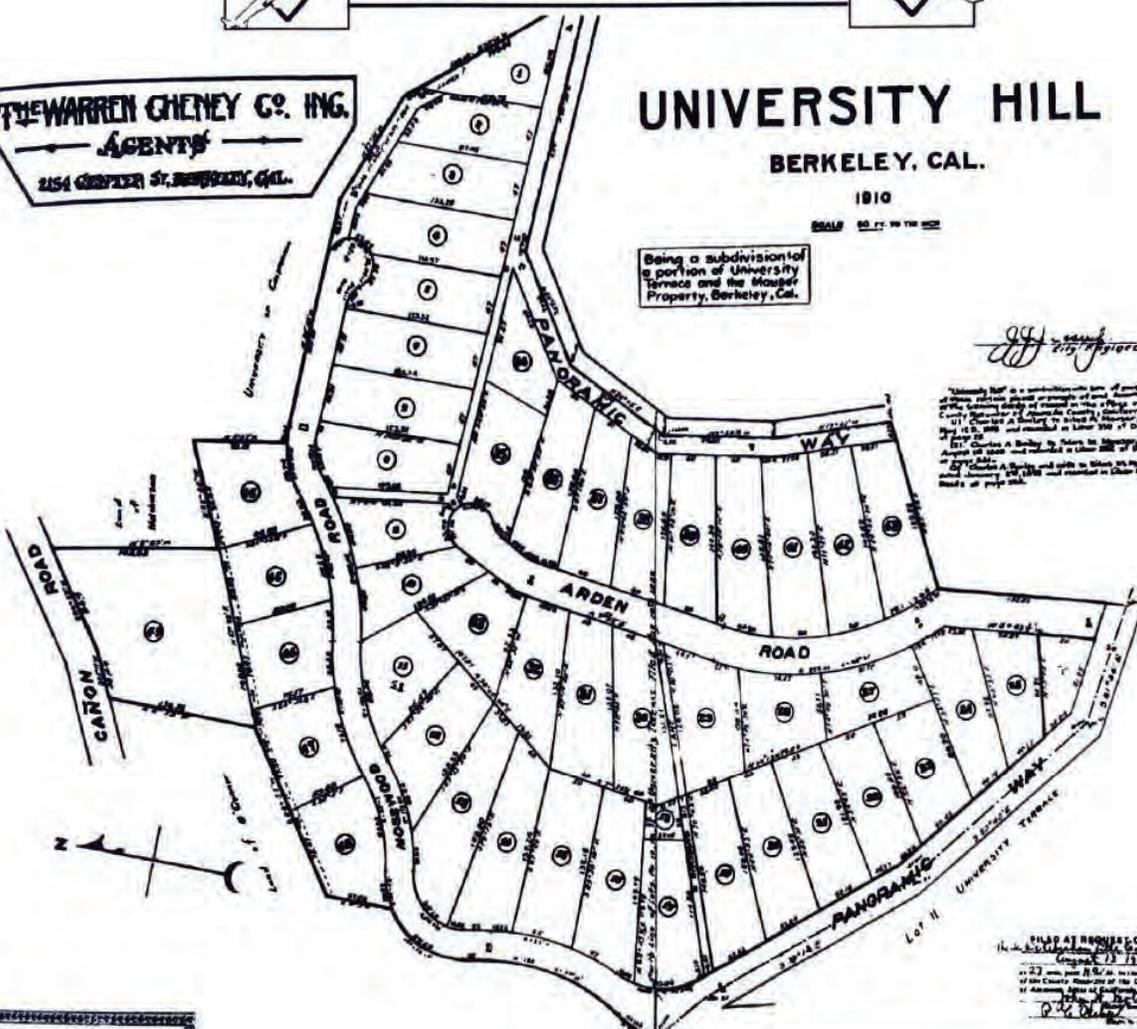
1910

SCALE 80 FT. TO THE INCH

Being a subdivision of a portion of University Terrace and the Mouser Property, Berkeley, Cal.

J.H. Mouser

University Hill is a subdivision of a portion of the above-mentioned property of said Mouser, the same being a portion of the property of the University of California, Berkeley, California, as shown on the map of the University of California, Berkeley, California, filed in the County of Alameda, California, on the 15th day of August, 1909, and recorded in Book 300 of Deeds of said County, at page 101. The same being a portion of the property of the University of California, Berkeley, California, as shown on the map of the University of California, Berkeley, California, filed in the County of Alameda, California, on the 15th day of August, 1909, and recorded in Book 300 of Deeds of said County, at page 101.



Stanley Farm
Particular Milk
For Particular People

MILKED in the Berkeley Hills and delivered within fifteen minutes from the time it leaves the cow.

IT STAYS SWEET THESE HOT DAYS

WE CAN SERVE a few more Particular People south of Bancroft and East of Telegraph. If you are troubled with sour milk phone Berkeley 6303.

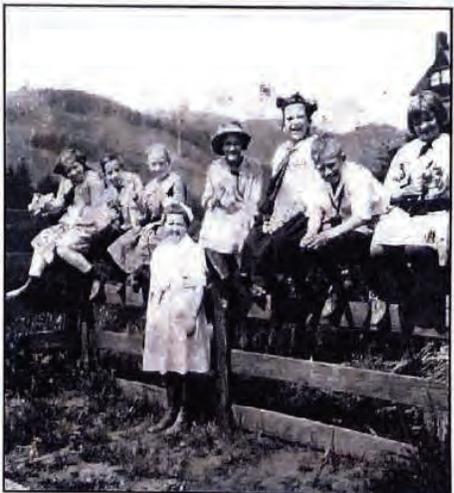
Stanley Farm
CANYON ROAD

University Hill, a subdivision created by the Warren Cheney Co., was filed at the County Courthouse on August 13, 1910. It comprised a re-subdivision of Lots 12 and 15 of University Terrace, as well as a new subdivision of much of the Mouser estate, Atalaya. Orchard Lane was added as an amenity at this time.

Several dairy farms—"Such," "Stutt," "Stanley"—existed in Strawberry Canyon and were reached by Canyon Road. This ad appeared on September 28, 1912 in the Berkeley Gazette.

Ready for a hike up Canyon Road. Note Rieber House in upper right. BAH Archives, Lynne Crocker Collection.

FILED AT REGISTER OF DEEDS
COUNTY OF ALAMEDA, CALIF.
August 13 1910
J.H. Mouser



THE quality of this area depends not so much on its individual buildings, though there are many fine structures by Berkeley's most important designers, but upon the survival of a complete neighborhood that provides a background for these buildings. Thus, the individual designs of Coxhead, Morgan, or Maybeck do not appear as museum pieces in a glass case, divorced of context, but convey the image and atmosphere of the intellectual and cultural milieu which aspired at the turn of the century to be the Athens of the West.

—*John Beach, 1974*



NPS Form 10-900
(Oct.1990)

OMB No. 1024-0018
124

Attachment E

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

7

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Panoramic Hill

other names/site number University Terrace, University Hill

2. Location

street & number Panoramic Wy, Canyon Rd, Mosswood, Orchard Ln, Arden Rd. not for publication

city or town Berkeley vicinity

state California code CA county Alameda code 001 zip code 94704

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] 28 MARCH 2005
Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper [Signature] Date of Action 10/21/05

Panoramic Hill
Name of Property

Alameda, California
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box) AUG 11 2005

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
61	18	buildings
		sites
14 (roads, paths, walls)	1 (wall)	structures
1 (fountain)		objects
76	19	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic – single and multiple dwellings

Current Functions
(Enter categories from instructions)

Domestic – single and multiple dwellings

7. Description

Architectural Classification
(Enter categories from instructions)

Shingle; Bungalow/Craftsman; Mission/Spanish

Colonial Revival; Beaux-Arts

Materials
(Enter categories from instructions)

foundation Earth, concrete

roof Shingle; Terra Cotta; Concrete

walls Shingle; Brick; Granite; Stucco; Concrete; Fabricrete

other Brick; Iron; Copper; Ceramic Tile; Glass; Concrete;
Fabricrete

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheets

Panoramic Hill
Name of Property

Alameda, California
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1901-1950

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Bernard, Maybeck; Coxhead, Ernest; Morgan, Julia;
Steilberg, Walter; Ratcliff, Walter H., Jr.; Thomas, John
Hudson; Wright, Frank Lloyd; Atkins, Henry; Paine, Robert;
Ratcliff, Robert; Wurster, William.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

See Continuation Sheet

Panoramic Hill
Name of Property

Alameda, California
County and State

10. Geographical Data

Acreage of Property: 12.3 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	666060	4191480	3	10	666360	4191360
2	10	660250	4191600	4	10	666170	4191210
				5	10	666100	4191300

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Janice Thomas & Fredrica Drotos

organization Berkeley Architectural Heritage Association date November 8, 2004

street & number 37 Mosswood Road telephone (510) 549-1171

city or town Berkeley state CA zip code 94704

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state ____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC. 20503.

NPS Form 10-900-a
(8-86)

DMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Panoramic Hill, Alameda County, CA

Section number 7 Page 1

Panoramic Hill Historic District
Alameda County, California

NEIGHBORHOOD CHARACTER

The Panoramic Hill Historic District is a woodsy, hillside residential neighborhood consisting primarily of single-family detached houses built primarily from 1901 through the 1940s in various stages and manifestations of the Bay Area Tradition. Whereas the proposed district is located in Berkeley, California, part of the hillside neighborhood is in Oakland. The Berkeley section is in the lower elevations and where early development occurred.

The hill itself is geographically distinguished by Strawberry Canyon to the north and Hamilton Gulch to the south. In this way, the hill's borders, and also the neighborhood's boundaries, are naturally articulated. Situated in the East Bay Hills, the hillside's predominant orientation is west.

The neighborhood is uphill, within walking distance, and east of what is now known as the University of California at Berkeley's Central Campus. The western face of this hillside neighborhood orients to the panoramic views of the San Francisco Bay, the Golden Gate, Mt. Tamalpais, and to historically significant University structures, e.g. the Campanile. The northern face of the Panoramic Hill neighborhood looks across Strawberry Canyon to another hill where the Lawrence Berkeley National Laboratory and the University's Hill Campus are also located. The Hill Campus includes the Witter Intercollegiate Rugby Field, the Levine-Fricke Intercollegiate Softball Field, and the Strawberry Canyon Recreation Area, which are located at the base of the Panoramic Hill neighborhood, and undeveloped open space known as the Ecological Study Area, which is located to the east of the neighborhood. The northwestern face of the neighborhood orients to the California Memorial Stadium.

To the immediate west of the Panoramic Hill neighborhood is housing zoned for multiple units. With the college campus nearby, many of these dwellings are sororities, fraternities, and co-ops. To the southwest of the neighborhood is historic Hillside Court and Hillside Avenue, which is zoned for single-family use.

At the time of the neighborhood's beginning, the floor of Strawberry Canyon was known as Strawberry Valley, and Strawberry Creek flowed through the canyon above ground. Then, a "beautiful natural place"ⁱⁱ, the creek has since been culverted and the ravine filled. The University's Botanical Gardens were also in the vicinityⁱⁱⁱ. The properties located at 1, 9, and 15 Canyon Road were sited so as to benefit from these amenities as much as for the panoramic views. Despite the absence of the creek and the botanical gardens in contemporary times, the structures stand as a reminder of the neighborhood's early relationship between natural and built environments.

NPS Form 10-900-a
(8-85)

OMB Approval No. 1024-0018

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Panoramic Hill, Alameda County, CA

Section number 7 Page 2

In general, contributing houses in the district are as unique as the sites upon which they were built because each house is custom-designed for the peculiarities of the hilly topography. Although some houses are stucco and others a patented concrete known as Fabricrete, most of the houses are clad in still unpainted and unstained wood shingles. Natural building materials, e.g. redwood, are glorified, albeit modestly, in these houses and serve both functional and aesthetic purposes. The relationship between indoors and out-of-doors is evident in expansive window elements granting bay and/or canyon views, numerous west facing and/or north facing balconies, and the prevalence of outdoor rooms, e.g. patios and porches, juxtaposed against living rooms, dining rooms, and sleeping quarters.

The district includes 79 buildings, of which more than 60 contribute. The vast majority were single-family dwellings (and ancillary structures) at the time of their construction although two apartment buildings were built in the neighborhood during the early 1900s. Today the district is zoned single-family although there are numerous exceptions. Many single-family homes have secondary units and in other cases what were originally single-family houses have been divided up into several living units.

The area was developed before the road was macadamized and before the automobile was the preferred and common mode of transportation. There is only one road into the neighborhood, Panoramic Way, and it is narrow and switches back and forth like good hiking trails cut for steep terrain. The road follows the contour of the hill rather than the hill being shaped and cut out to conform to the structure. Off of this one road are three streets, i.e. Canyon Road, Mosswood Road, and Arden Road, which also come to dead ends and which are within the district boundaries. An extension of Panoramic Way dead ends at the first switchback, but this more recently built area is not included in the district. Panoramic Way also continues up the hill beyond the boundaries of the district.

Pedestrian pathways are characteristic of the neighborhood. The most elaborate is a public pedestrian thoroughfare built in a classical Beaux-Arts style known as Orchard Lane. Other public pathways include Mosswood Lane and Arden Steps. Given the meandering route of Panoramic Way, the several arterial pedestrian paths facilitate more efficient foot travel.

Several houses have their main entrances off of these public pedestrian thoroughfares, e.g. 1 and 3 Orchard Lane, and 101 and 107 Panoramic Way. In addition to public pathways, there are also numerous jointly-owned private walkways, e.g. the concrete walkway shared by 5-11 Panoramic Way, 23 Panoramic Way, and 73, 75, and 77 Panoramic Way.

After the road was macadamized and the automobile popularized, numerous garages were built. Several have apartments built above them, e.g. a combination concrete garage and brown shingled apartment at both 1 Panoramic Way and 14 Mosswood Road. In the case of 6 Mosswood Road, both the garage and apartment were built of concrete. In another instance a two-story house was built above a two-car garage, e.g. 101 Panoramic Way. Garages were also sometimes built into retaining walls, e.g. 15 Canyon Road.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Panoramic Hill, Alameda County, CA

Section number 7 Page 3

Although some fences have been added over the years, there are several clusters of houses where properties blend with little evidence of where one highly irregular lot begins and the other ends. For example the back yards of 67 Canyon Road and 37 Mosswood Road and the side yard of 29 Mosswood Road and 37 Mosswood Road are spacious, open, unfenced and an appropriate transition to the undeveloped University land to the immediate east.

There are numerous retaining walls, one of which is interrupted or cut out for a staircase and concrete fish pond (at 72 Panoramic Way). The sculpted spout is used to direct water drained from the natural underground springs. To this day water seeps from the adjacent retaining wall. A tall concrete retaining wall, with tapered pillars on top and with a trellis on top of the pillars, curves around the northwest base of the district at 15 Canyon Road. On Arden Road a privately owned retaining wall at the entrance of 100 Arden Road is made entirely of clinker brick. A concrete retaining wall at the second hairpin between 101 and 107 Panoramic Way on the uphill side is broken up by the upper extension of Orchard Lane. The concrete retaining wall on the downhill side of Panoramic Way at the second hairpin creates just enough space for the niche upon which 74 Panoramic Way is built. In these various ways, the hillside development of houses, retaining walls, streets, fountains, and fences is in tune with nature.

PUBLIC INFRASTRUCTURE

Panoramic Way, a steep and narrow road that switches back and forth at sharp angles through the Panoramic Hill neighborhood, up the hill to the Oakland border and beyond, was carved out in 1888 by Charles A. Bailey as he developed University Terrace. So perilous was the dirt road that, as late as 1917, only one hill resident owned a car; even horses were apt to stumble as they tried to navigate the sharp turns. Though the road was never properly graded, it was eventually paved, and though discussions to create a second access road took place, Panoramic Way has retained its original form and remains the only access road to the Panoramic Hill neighborhood.ⁱⁱⁱ

Canyon Road was spelled Cañon Road on a 1910 map of the University Hill subdivision, the spelling being a reflection of the Spanish heritage of the Peralta tract that predated existing development. Before University Hill was developed, the same road was shown on University Terrace subdivision maps in 1888 but without a street name. Before University Terrace was developed, the same road could be seen on Boardman's 1868 map of the Berkeley Property Tract but without a street name. The road itself is flat unlike every other road on Panoramic Hill, joins Panoramic Way at its entrance to the neighborhood, extends around to the canyon side of the hill, passes the adjacent California Memorial Stadium, and ends in a substandard cul-de-sac. A map of Strawberry Valley in 1875 shows the same road extending into the canyon.^{iv}

Mosswood Road begins at the second hairpin turn on Panoramic Way, curves around the hillside, runs parallel to Canyon Road, and ends in a substandard cul-de-sac on the north facing side of the hill. The University's Ecological Study Area can be accessed from Mosswood Road as the street borders the undeveloped area, which is coastal live oaks, bay trees, and native ferns in this particular

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Panoramic Hill, Alameda County, CA

Section number 7 Page 4

ecosystem. From Mosswood Road, a footpath has been worn from human traffic and goes downhill to the Strawberry Canyon Recreation Area and uphill to the Lower Jordan Fire Trail. The road was laid out by Warren Cheney in 1910 for the University Hill subdivision.

Arden Road begins on Panoramic Way and ends in a cul-de-sac just uphill of Mosswood Road. The road was laid out by Warren Cheney for the University Hill subdivision in 1910.

Orchard Lane is a public pedestrian path developed by Warren Cheney in 1910 as part of his University Hill subdivision. Designed by Henry Atkins, the classical Beaux-Arts concrete staircase connects the beginning of Panoramic Way to Panoramic Way at the second hairpin. A more simplified version of Orchard Lane picks up at the second hairpin and connects to Arden Road. The beginning of Orchard Lane is graced with corner piers which were originally topped with urns but have since been lost to vandals. The pathway is lined with poplar trees planted by architect Walter Steilberg when he lived at 1 Orchard Lane. The pedestrian pathway curves up the hill and is defined by balustrades. Each landing benefits from a concrete bench and becomes a place to linger. Whereas the lower section of Orchard Lane is adorned with benches, balustrades, and corner piers, the second section of Orchard Lane is an unadorned concrete stairway with numerous landings. Several houses "front" on both upper and lower sections of Orchard Lane, including (but not limited to) 1 and 3 Orchard Lane and 101 and 107 Panoramic Way. Orchard Lane is not only an arterial pedestrian corridor stairway for movement within the neighborhood but also a visual link to the Bancroft Steps downhill of the neighborhood, also designed by Henry Atkins, and ultimately a practical route to Piedmont Way and the University. Orchard Lane was made a City Landmark in 1991.

Arden Steps is a steep concrete staircase of 100 steps connecting Mosswood Road to the cul-de-sac at Arden Road, which is where Arden Path begins, and extends to Panoramic Way at the upper reaches. This public staircase was part of the University Hill development, and in 1915 a house was built at 38 Mosswood with the main entrance off of Arden Steps. The staircase has a utilitarian design consisting of a retaining wall and galvanized steel railing on its east side, a curb on the west side, and two small landings along its length.

Mosswood Lane was named Stockade Lane when University Hill was first subdivided in 1910. However, in 1922 when Walter Steilberg built a Fabricrete cottage fronting on the footpath, he renamed the public thoroughfare. Whereas Orchard Lane is formal in design, and whereas Arden Steps is a steep climb, Mosswood Lane is an unimproved path with gentle slope and curvature. Boy Scouts reinforced the integrity of the path with railroad ties (circa 2000), and gravel was laid on the lower elevations during a garden tour (circa 2001) but otherwise the path remains unchanged. The path is lined with redwood trees on one side with fallen redwood needle-like leaves softening the footpath itself. The homes that flank each side of the path are the rear yards and back sides of historic and architecturally important dwellings including two by Julia Morgan and two by Ernest Coxhead and one by Frank Lloyd Wright. The curved retaining wall of a Beaux-Arts terrace at 3 Orchard Lane also backs up to Mosswood Lane and was designed by Bernard Maybeck although the retaining wall is now covered by overgrown ivy.

NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet

Panoramic Hill, Alameda County, CA

Section number 7 Page 5

PRIVATE DEVELOPMENT

1. 1 Panoramic Way – TWO CONTRIBUTING: cottage and garage - combination;
playhouse pergola and garage combination (a)

Year built: 1921; 1931
Architect: Steilberg, Walter
Original owner: Steilberg, Walter

This small three-room brown shingle cottage sits above a two car concrete garage at the base of Walter Steilberg's family home. The redwood garage doors with decorative cut-outs are hinged and roll along a metal track inside the garage. A bay window with decorative mullions on the western elevation once opened to panoramic views of the bay. Exterior decorative details include Chinese perforated tiles that also serve as vents. Indoor and outdoor relationships strengthened with a Dutch door at the south elevation which opens onto a wide brick walkway and pergola that runs parallel to Panoramic Way until it meets a brown shingle playhouse with amber glass in windows at the end. The playhouse has a low-pitch gable roof with an 18 lite picture window with centered decorative medallion. Supporting the walkway and pergola is a concrete retaining wall with a built-in garage constructed in 1931.

2. 5, 7, 9, 11 Panoramic Way - ONE CONTRIBUTING: apartment building

Year built: 1912
Architect: Morgan, Julia
Original owner: Price, Clifton

"This two-story and basement apartment building is designed around an interior court on a hillside where the views, and hence the fenestration, are of major importance. Upstairs, a large bay over the arched entrance is flanked by groups of 4 windows together, then another bay at each end. On the first floor the large banks of windows at the corners have balustrades that repeat the design of the front of the central arch, and suggest balconies without breaking up the masses. Brick steps lead up to a small terrace from an entrance at one side. There is a suggestion of half-timbering, not used in a medieval sense as much as for design element to emphasize the windows. The central lower façade is indented, with the plain supports creating pattern interest."^{iv} The half-timbering has been painted off-white, the color of the stucco, and is not original. Part of the front lawn, the hedge, and retaining wall were removed in 1995 to make way for a parking pad for residents and guests' vehicles. A trellis covers. The change does not negatively impact the integrity of the structure.

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3. 18, 20, 22, 24 Panoramic Way – TWO CONTRIBUTING: house; [20, 22, 24 PWay]
house (a) [18 PWay]

Year built: between 1911 and 1921^{vi}
Architect: unknown^{vii}
Original owner: unknown

This fourplex is made from two separate buildings which have been physically joined. Both buildings have very shallow street setbacks and appear as one story on the street side but are multi-story from the rear. One of the buildings (18) is stucco whereas the other (20, 22, 24) is clad in brown shingles. The stucco building has an arched entry way that is flanked by small six- lite casement windows. A projecting bay window to the north sits atop a below street-level garage. The garage has side-hinged doors. The wood shingle building is L-shaped with a complicated front gable roof with exposed rafter tails. Three gently pitched parallel gables recede from back to front. The house has a side main entrance. A cantilevered porch wraps from the south side to the western exposure with scroll sawn Swiss chalet inspired balcony railing. A pair of off-center double-hung sash windows and an ornamental leaded glass casement window with Craftsman inspired window frames adorn the simple front façade.

4. 23 Panoramic Way – ONE CONTRIBUTING: house
NON-CONTRIBUTING: detached garage rehabilitated 1987 (a)

Year built: 1901
Architect: Maybeck, Bernard
Original owner: Boke, George H.

This two story wood frame home on a concrete foundation with a shallow gabled roof, wide overhanging eaves with exposed rafter tails is sheathed on the first floor with horizontal redwood boards and on the second with vertical boards overlaid by horizontal boards, creating a kind of half-timbering effect. The roofline of the front façade is interrupted by a large dormer with a sweeping gable containing four wood casement windows with single lites. The exterior was originally oiled but has since been stained a brownish color to preserve the wood from sun damage while blending in with the environment. The house was originally designed without a roof over the front porch, but early photos show the roof was added long ago. One enters the house via a half-level below the main floor. The living room windows, originally three pairs of casements with a single horizontal division, were replaced by fixed sheets of glass by the second owner, and then returned to the original fixed pane windows by the third and current owners^{viii}. These three large windows occupy the west elevation first floor, while four smaller casement windows occupy the dormer directly. The view is oriented toward the San Francisco Bay. The shallow gable roof, wide overhanging eaves, carved balustrades, and cross-log corners all add to the chalet feeling. Board balusters hand sawn in a Swiss motif ornament a sleeping porch on the eastern exposed second story. Posts have been added underneath to support the sleeping porch. The original wood shingle roof has been replaced with a

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composition shingle roof of similar character. One of the most innovative features is the continuous L-shaped space that connects the living and dining room, presaging more modernist dwellings.

A three car garage located uphill behind the home is accessed by Panoramic Way as it winds to its second switchback (across from and below 74 Panoramic Way). The garage is true to the original style of the Boke House with its shallow gabled roof and its stained cedar shakes. It is one story on the street level and two stories from the backyard level of the Boke House with storage on the first or backyard level. Five single lite casement windows open the garage to bay views.

5. 25 Panoramic Way – TWO CONTRIBUTING: house;
detached garage (a)

Year house built: 1908
Designer/builder: Broad, A.H.
Year garage built: 1926
Original owner: Deane, Margaret

This two story single-family dwelling with side gabled roof has an exterior clad in unpainted and unstained redwood shingles. A side entrance porch with projecting gable mimics the Boke House next door. A projecting bay on the southwest façade contains four sash windows, and two flat projecting bays on the second story each contain a pair of sash windows. Because the house is built near the first hairpin turn on Panoramic Way, the house fronts on Panoramic Way while the garage at the rear of the house also has access from Panoramic Way. The two car garage is brown shingles and has a shallow gabled roof. The structure is enhanced by two square windows each containing four square lites on the western wall opening the garage to SF Bay and Golden Gate views.

6. 27 Panoramic Way – ONE CONTRIBUTING: house

Year built: 1903
Designer/builder: Hoover, Edgor
Original owner: Lewis, Exum Percival

This two and one half story simple rectangular brown shingle single-family dwelling with side gable moderately pitched roof and overhanging eaves was built on what remains of a brick cistern used to hold water for the University in its early days.^{ix} The front entry is from a shed roofed porch which projects from the northwestern façade. Situated between an uphill and downhill section of Panoramic Way, the house is two stories from below, facing the bay. From above and behind, the house is one story and appears to be a very small cottage shallowly set back from Panoramic Way after the first hairpin turn. Fenestration on the eastern façade consists of a pair of small, vertically elongated wood-frame sash windows. A pair of multi-lite French doors dominates the southern exposure. The front western exposure is no longer visible to the passerby, due to the lush vegetation grown up and around the structure.

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7. 30 Panoramic Way – NON-CONTRIBUTING: house – extensive alterations8. 32 Panoramic Way - NON-CONTRIBUTING: house – extensive alterations9. 36 Panoramic Way – ONE CONTRIBUTING: houseYear built: 1908
Designer/builder: May, Frank M.
Original owner: Buckham, J. W.

This two-story hillside house mimics the imagery of a chalet with features such as scroll sawn balcony, vertical wood siding, and carved ornamentation, all of which are similar to the well-known Boke House at 23 Panoramic Way. The shallow side-gable roof is complicated on both north and south sides by three shed dormers 'perforating' the roofline at the eave and supported by wooden side-brackets flanking each sash window. Built on the downhill side of Panoramic Way, a terrace and balcony face into the hillside. The approach is from the northeast where the kitchen entrance is most obvious and under a small shed roof. Exposed beams support the gently sloping shed roof. The main entrance to the southeast is accessed by way of a gable roofed entry porch. The combination half-limber and board-and-batten exterior is now painted cream with green trim.

10. 38 Panoramic Way – ONE CONTRIBUTING: house and garage combinationYear built: 1917
Architect: Steilberg, Walter
Original owner: Steilberg, Walter

This three story stucco presents a half story façade to the street and steps down the hill to become three stories on the western elevation. The roof is a series of low-raking gables which widely overhang the walls of this asymmetrical cruciform floor plan. The end beams are finished in scroll sawn carving. The entrance is recessed with woodcarvings around the front door. Massive stucco-faced chimney pierces the roof at the south with a pitched chimney cap. Twin front facing gables project on the front northern exposure; one houses a narrow single-car garage while the other a large segmented arch window of leaded, opaque, colored glass. Steilberg's first wife Rowena crafted the wood carvings around the entry door and was responsible for the sculptural detail on all of his early buildings.

11. 59 & 61 Panoramic Way (formerly 69 & 71) – TWO CONTRIBUTING: house;
detached garage (a)Year built: 1928-1929
Architect: Steilberg, Walter
Original owner: Atkinson, Florence
Architect: Moise, Howard

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A two story, single family, wood shingle clad structure with a low-raking gable roof, broad eaves and projecting end beams atop a concrete foundation, follows an L-shaped plan. The home was built into a triangular lot inside the first hair-pin turn on Panoramic Way, with a very shallow setback on the uphill side and nestled in among redwood trees. Steilberg composed the home to conform to the setting so that the southern wall is angled away from what is now a tree stump but would have been a mature tree when the house was designed. On the western facade a second redwood was used in place of a decorative pillar holding up a trellis over the half round portico containing a rooftop terrace. A stone retaining wall combines with a concrete retaining wall covered with wooden lattice curved to follow the contour of the hillside. Above the retaining wall is a terrace. A pergola gateway with wooden columns, tapering from bottom to top with hand carved cross braces, marks the entrance from the eastern side. The second story was designed in 1954 by architect Howard Moise although visual inspection does not reveal where the addition begins and ends. The house was later subdivided into two apartments with the entryway to one apartment on the eastern (uphill) side of the lot. The entryway is inset with a substantial wooden lintel where the original street number (#71) is carved. To the left of the entry is a window screened by six green glazed perforated Oriental tiles. Additional fenestration includes two-lite casement windows placed asymmetrically. A north-east corner window configuration groups three windows per side separated by natural redwood vertical supports and two incised horizontal bands at the top. A large, mullioned bay window dominates the south-facing elevation. A red brick chimney is prominent on the northwest elevation. A single-car wood frame garage is wedged into the narrowest part of the lot at Panoramic Way's first hairpin turn. Lattice work overlapping in squares atop wood siding gives the garage the appearance of an oversized Japanese jewel box; the effect is enhanced by ochre glazed perforated Oriental tiles on the eastern side and similar tiles glazed "Steilberg-green" on the western side.

12. 60 Panoramic Way – TWO CONTRIBUTING: house
retaining wall (a)

Year built: 1913
Contractor: Rowe, Henry
Original owner: Moore, William J.

This two and one half story single-family dwelling is built on the uphill side of Panoramic Way near the first hairpin turn. The exterior is clad in natural wood shingle and topped by a front gabled roof with overhanging eaves which are supported by exposed roof beams. The chimney is clinker brick. On the first story of the western façade is a square bay with three double-hung windows consisting of multiple lites and an inset entry porch. The front door has a vertical inset panel flanked by side lites of diamond-paned leaded glass. The second story contains a pair of three-sided bay windows under a secondary hip-roof overhang. A stone retaining wall of local volcanic rhyolite about 4 feet in height wraps around the property line at the street, adjoining the retaining wall at 62 Panoramic Way. A flight of steep stone steps leads to the wooden entry porch.

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13. 62 Panoramic Way – TWO CONTRIBUTING: house
detached garage (a)

Year built: 1908
Designer/builder: Rowe, Henry
Original owner: McDowell, Mrs. Laura

This two and one half story single-family gable roof house in natural wood shingle is built on the uphill side of Panoramic Way. The west-facing main entrance has been altered with salvaged nineteenth-century double French doors with a large four lite square transom above. The entire entry structure is a half-round two story tower topped by an enclosed balcony. The street level garage is integral to the concrete retaining wall and was structurally reinforced in the early 1990s, but maintains its integrity. A pair of wooden side-hinged doors open out to the street.

14. 64 Panoramic Way – ONE CONTRIBUTING: house
NON-CONTRIBUTING: garage and apartment – altered (a)

Year built: 1908
Contractor: Rowe, Henry
Original owner: Rountree, Mrs. E.

Two and one half story gabled roof shingle clad house has elaborately bracketed eaves. Built on the uphill side of Panoramic Way, the property is accessed by way of a concrete staircase shared with 66 Panoramic Way. Main entrance to house is on the north side, protected and defined by a gable-roofed open porch. Windows are undivided double-hung sash. A ground floor addition with a deck opening off the main floor is a non-contributing feature. Although constructed as income-property with apartments, it appears to be a single-family dwelling.

15. 65 & 67 Panoramic Way – TWO NON-CONTRIBUTING: house; [65 PWay]
house [67 PWay] -
later construction (c. 1964)

16. 66 Panoramic Way - ONE CONTRIBUTING: house

Year built: 1908
Architects: Morgan, Julia and Hoover, Ira
Original owner: Turner, Elsie Lee

This three story, brown shingled rectangular house sits on a concrete foundation beneath a complicated multi-level side-gabled roof with exposed rafter tails. The original gable roof entry porch has been enclosed. Built on the uphill side of Panoramic Way, the property is accessed by way of a concrete staircase shared with 64 Panoramic Way. Originally, a single family house, it now has

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multiple entrances to accommodate four apartments. The main and original entry is on the southside and accessed from the shared concrete landing. The gable entrance into 66 B, has overhanging eaves and support brackets; the brackets are decorated with a distinctive arrow pointing earthward. The second and third story exteriors are clad in stained wood shingles. The first story exterior is clad in clapboard siding with a pair of four-lite casement windows to the north and a pair of large picture windows to the south on the western facade. The second story has a flat bay with a single lite picture window flanked by two – four-lite casements. A long shallow shed dormer with a pair of four-lite casement windows dominates the western roofline on the third story. The dormer is supported by four carved wooden angle brackets. The fundamental contributing features remain intact, while alterations and additions are sympathetic.

17. 70 Panoramic Way – ONE NON-CONTRIBUTING: house – substantial alterations in 1960s

18. 72 Panoramic Way – TWO CONTRIBUTING: studio;
fountain (a)

Year studio built: 1939
Architect: Ratcliff, Robert
Original owner: Ratcliff, Robert
Year fountain built: 1939
Sculptor: Paine, Robert

This small one story two room structure on the uphill side of Panoramic Way was built as a studio by and for architect Robert Ratcliff. The studio is clad in horizontal wood siding with a shed roof. Entry is through a Dutch door with a handcrafted doorknob. A brick chimney is on the back side. Reinforced concrete retaining walls along the steep side of the roadway open to reveal a split level concrete stairway and reinforced concrete railing containing a rectangular fish pond fed a constant supply of fresh water from the mouth/spout of a sculpted Poseidon-like character draining water from a natural spring in the hillside. The architect Walter Steilberg, while being interviewed by the architectural historian Sally Woodbridge, commented, "...it was only through the wisdom of Mr. Paine—Robert Paine, the sculptor, who was the father of Mrs. Robert Ratcliff—that the spring was drained. He made a fountain of it for their house and that, for the time being, put a stop to it. Water ran the year round; if he hadn't done that, we would have had more slides there."^{xx}

19. 74 Panoramic Way – ONE CONTRIBUTING: house

Year built: 1941-1952
Architect: Ratcliff, Robert
Original owner: Ratcliff, Robert

The low, horizontal lines of this single-family house are created by varnished clapboard siding, a split-level floor plan, and a shallow gable roof. Carefully tucked into a hairpin on Panoramic Way, the downhill side of the house is supported by a retaining wall, which also supports the road cut for

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Panoramic Way. The entrance from the downhill side of the second Panoramic Way hairpin is marked with a shallow, concrete urn supported by a base of pressed bricks stacked at cross angles with a garden stairway of the same brick. The house was built in several stages with significant additions in 1952 including a projecting glass stair tower at the south end. A series of six large square picture windows on the western facade is contrasted with minimal window openings on the eastern side. Variation in materials includes a sand-colored pressed brick chimney and a stucco covered chimney. An asymmetrical gable roof gradually becomes symmetrical.

20. 73, 75, 77 Panoramic Way – ONE CONTRIBUTING: apartment building

Year built: 1904
Designer/builder: Broad, A.H.
Original owner: Ford, Jerome C.

This three story rectangular structure with side gable roof on the downhill side of Panoramic Way is actually a three unit apartment building. Each floor of this brown-shingle, Craftsman style structure is a separate apartment with no interconnecting stairway, and each has its own entrance directly to the outdoors. The eastern façade has a small enclosed porch with two stacked shed roofs and a trellis composed of heavy beams and cross-members. Fenestration consists primarily of double-hung sash. Balconies upstairs and down dominate the western façade. A small north facing balcony provides the entry porch for the apartment below. A rustic wooden pulley rigged beside the balcony would have eased the transport of heavy items to the second floor residence. Wood sash windows have been replaced with aluminum but do not significantly diminish the structure's overall integrity.

21. 94 Panoramic Way – ONE CONTRIBUTING: house

Year built: 1917
Owner/designer: Paine, Robert Treat
Original owner: Paine, Robert Treat

This modest yet eclectic bungalow was designed by the sculptor Robert Treat Paine. Paine designed the bungalow with his love of ships in mind and lived here with his wife and two daughters throughout his adult life. The roofline has a delicate camber leaving the impression one is in the bow of a ship. Taking advantage of the cheapest materials, including salvaged wood, Paine used tarpaper for the exterior siding on the first story, alternating with post and beam wood panels. The north side is now sheathed in copper which was a renovation by Ratcliff family members during the past decade. [Paine's daughter Evelyn married Robert Ratcliff, and the bungalow remains in the Paine/Ratcliff family to this day.] A balcony is cantilevered over hand carved outlookers with flat scroll-sawn balustrades on the west side of the cabin. On the second story, the exterior perimeter consists of clapboard siding. A row of nine ribbon windows each with twelve small square lites, open the small 'master' bedroom to the majestic bay views. A second bedroom contains a northern wall of built-in bookshelves and end tables reminiscent of crew quarters in a ship's hold. The corners of the south wall of the upper story are cambered. A balcony at the front (east side) serves as a roof over the

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entry while ornamental scrolls on heavy wooden brackets support the balcony. A final feature of this unique home is the bronze door knocker of a sculptor with anvil declaring this the studio of Robert Treat Paine. Attached to the front door made of vertical planks with large metal studs, the doorknocker's existential inscription reads: "The bird of time has but a little way to fly and lo the bird is on the wing."

22. 101 Panoramic Way – ONE CONTRIBUTING: house and garage combination

Year built: 1931
Architect: Steilberg, Walter
Original owner: Ferguson, Mary Vaneveren

This three story Fabricrete single-family dwelling with an intersecting gable terracotta tile roof is located on the uphill side of Panoramic Way. The first story consists of a two-car garage designed with heavy fabric curtains in place of a door. Two stories of living space rise above the garage with the bedroom level below the main living area and entrance. The dwelling faces the Bay with the main entrance on the side accessed from Orchard Lane. On the other side of Orchard Lane is the main entrance of 107 Panoramic Way, and the two dwellings are complementary in Mediterranean and Spanish Revival idioms. The front door is accessed through a covered inset entryway; the low, small portal has a lintel above adorned with decorative scrolling. The heavy Fabricrete interior is remarkable for its barrel-vaulted ceiling in the living room. French doors from the living room open onto a balcony oriented toward the Bay and ornamented with Steilberg's signature, glazed, Oriental, perforated, ceramic tiles. The L-shaped plan with breadth in front has a kitchen wing in the back. Fenestration consists of steel sashes and casements. A three-sided bay on the southwest side has a tile hip roof and amber glass window panes. An addition in 1953 by architect Robert Ratcliff enclosed the north elevation porch and is the only alteration to the house. The addition is complementary although in the Ratcliff vernacular, as illustrated by frameless glass window slides.

23. 107 Panoramic Way – ONE CONTRIBUTING: house and garage combination

Year built: 1926; 1939
Architect: Miller, Chester
First owner: Bortweit, V.F.

This three and one half story single-family dwelling follows an L-shaped plan and borrows from Mediterranean, Pueblo, and Spanish Colonial Revival features including a flat roof with tile-covered eaves and a white stucco exterior. Situated on the uphill side of Panoramic Way, its main entrance is across from 101 Panoramic Way on Orchard Lane. The first story consists of a two-car garage cambered at 45 degree angles to connect the vertical and horizontal elements. Garage doors are tongue and groove and hinged on the side. The west elevation is dominated by an oversized casement window; a huge multi-paned picture window composed of three parts. The center is a vertical piece of unadorned glass flanked by tall narrow mullioned casement windows. The whole

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configuration is six panes high. The half story consists of a square penthouse room with pyramidal hip tile roof rising above the main flat roof. A round edge parapet wall simulates adobe construction. Windows have steel sashes of various shapes.

24. 1 Canyon Road – TWO CONTRIBUTING: house;
Beaux-Arts stairway and retaining wall (a)

Year built: 1906
Architect: Coxhead, Ernest
Original owner: Torrey, Frederic

This three-story rectangular single-family dwelling with side-gable roof, overhanging eaves, and natural wood shingles, is built on the uphill side of Canyon Road at the back of its lot. Originally accessed by way of log steps, within several years the entrance stairway was formalized in a Beaux-Arts classical style designed by Henry Atkins in the vernacular of nearby Orchard Lane (see below). The steeply pitched gabled roof is punctuated by three dormers with broad sash windows. Two plain brick chimneys flank each side gable. The first story is dominated by a massive bay window supported by large wood brackets. Originally the front door was sited at the back of the house to maximize vistas of the bay, creek, and the UC Botanical Gardens from the interior. The house has since been reconfigured to accommodate several apartments. The entrance from the back has been relocated to the southern side where there is a large patio and pergola. An open loggia once extended off the dining room to the north. In the 1950's a sleeping porch on the main level was enclosed with double-hung aluminum windows. The exterior from the front is largely intact, and in general, the house retains its integrity.

25. 5 Canyon Road – ONE CONTRIBUTING: (1) garage and cottage combination

Year built: 1935
Architect: Steilberg, Walter
Original owner: Torrey, H.B.

A one-story brown shingle cottage atop a three-car Fabricrete garage was built on the uphill side of Canyon Road with no street setback. The garage is composed of three graceful ivy-covered doorless arches. The second story fenestration consists of three sets of wood windows, including a pair of casements flanked by two bays. The structure has a side-gable low pitched roof with overhanging eaves and a side entrance accessed from the same Beaux-Arts stairway to 1 Canyon Road.

26. 9 Canyon Road – ONE CONTRIBUTING: house;
ONE NON-CONTRIBUTING: detached garage (a) – later construction

Year built: 1908, but extensively remodeled in 1920s
Architect: Morgan, Julia, Ira Hoover, William C. Hays
Architect: William C. Hays

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Original owner: Hutchinson, Lincoln

A two story rectangular single-family house with moderately pitched side gable roof; this dwelling was originally built as a brown shingle and redesigned after a fire in the 1920s when a story was added and the structure sheathed in stucco. Three great arches and a three-story tower of small paned windows dominate the west elevation with the former providing support for an open-air terrace above and the latter allowing ample light and views. Built on the uphill side of Canyon Road and at the back of the lot, the house is accessed by the classical concrete stairways shared with 1 Canyon and designed by Henry Atkins.

27. 15 Canyon Road – THREE CONTRIBUTING: house;
detached garage (a)
retaining wall (b)

Year built: 1904
Architect: Coxhead, Ernest
Original owner: Rieber, Charles

This massive three-story brown shingle is located at the base of the Panoramic Hill neighborhood and irregularly shaped to conform to the lateral curve of the hillside. The house was sited so as to afford direct and unimpeded views of the San Francisco Bay and Golden Gate as well as Strawberry Creek and the UC Botanical Gardens through the oversize bay windows. The steeply pitched side gable roof is punctuated by five steeply pitched gable dormers; clinker brick chimneys dominate the north and west elevations. A two story leaded glass window opens the interior staircase to northern light. Windows on the back are double-hung with diamond-paned leaded glass in upper sash. The main entrance is on the back side accessed by a winding brick path through a sheltered garden. A studio and terrace on the northeastern slope face the Bay and Canyon. A concrete retaining wall topped by tapered pillars supporting a trellis surrounds the property, and includes a single car garage cut within. Some superficial changes do not diminish the integrity of the overall structure. Originally single family, the house was subdivided into three units during World War II.

28. 33 Canyon Road - ONE CONTRIBUTING: house

Year built: 1907
Owner/designer: Whitney, Albert^{vi}

This single-family L-shaped home is clad in wood shingles under a low slung gable roof of wood shakes atop its original brick foundation. The main entry is from the south west side by way of a brick walkway. The living room forms the L-shape of this structure and appears to be a very old addition to the original rectangular structure. A modest wing with a shed roof on the back of the house has multiple light windows. Other fenestration is mainly composed of expansive casements with six small panes at the top; small eight paned windows near main entrance door; and four ribbon windows at attic level on the northern exposure. Located uphill of and accessible from Canyon Road via a steep

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path, the more convenient pedestrian access now that automobiles are used to access the neighborhood, is downhill from Mosswood Road and via Mosswood Lane. From Mosswood the house appears to be a modest one story structure, while the Canyon Road approach presents two and one half stories with panoramic views of Strawberry Canyon and the San Francisco Bay. The property flows to the terraced garden at 15 Canyon Road just below, which is separated by a modest weathered split-rail fence. A wood-framed single panel glass door on the eastside kitchen entrance and some minor window alterations on the eastern side do not negatively impact the overall integrity of the structure.

29. 37 Canyon Road – ONE NON CONTRIBUTING: house - later construction (c. 1969)

30. 39 Canyon Road – ONE NON CONTRIBUTING: house - later construction (c. 1971)

31. 45 Canyon Road - ONE CONTRIBUTING: house and garage combination

Year built: 1924
Architect: Steilberg, Walter
Original owner: O'Connor, Lenore

This small rectangular cottage with shallow street setback was the last of four cottages (see 47, 49, and 51 Canyon Road) built on one lot by owner Lenore O'Connor. Today the cottages are part of a condominium association with the grounds commonly maintained. Built at the base of the hill on a heavily wooded north facing slope and oriented toward Strawberry Canyon, the cottages blend into the site. Although similar in style (e.g. scroll-sawn balconies, combination horizontal siding/redwood shingle), each is unique and sensitive to the idiosyncrasies of individual sites. One unique feature of 45 Canyon Road is the complicated roof which is apparent especially from the perspective of the back and southwestern side where two sides of the roof come together to create an unusual triangular point for what is an otherwise ¼ pitch gable roof. On the rustic exterior, the upper story is shingled whereas the main story is vertical boards with a cornered notch at the bottom of each board. The foundation is reinforced concrete and brick, and the chimney is also brick. Casement windows and a balcony with scroll-sawn railing are some of the features consistent with the other cottages. The garage doors of the two-car garage are paneled with small squares and rectangles and nearly gothic pointed windows, or cut-outs, which are now filled in with opaque material.

32. 47 Canyon Road - ONE CONTRIBUTING: house

Year built: 1927
Designer/builder: Lassing, T.F.
Original owner: O'Connor, Lenore

This cottage sitting at the back of the lot has completely rustic horizontal board siding and no shingles. Balconies, scroll-sawn porch railing, and a gable roof are compatible with details of

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neighboring cottages. A small modern addition does not detract from the structure's overall contribution.

33. 49 Canyon Road - ONE CONTRIBUTING: house

Year built: 1908
Designer/builder: Lassing, T.F.
Original owner: O'Connor, Lenore

Built in 1908 at the back of the lot, this cottage has rustic horizontal board siding below and board-and-batten above with all siding left alone, unpainted, weathered, and natural. Casement windows have small panels in a square plane. A penthouse story has interesting gable roof.

34. 51 Canyon Road - ONE CONTRIBUTING: house and garage combination

Year built: 1924
Architect: Steilberg, Walter
Original owner: O'Connor, Lenore

Built at the front of the lot with shallow street setback, this two story cottage with reinforced concrete and brick foundation has board and horizontal battens covering the first floor exterior and natural wood shingle covering the second floor exterior under a simple gable roof. The modest living quarters are located on the second story above a one car garage with hinged wooden barn doors enhanced by decorative window vents. The second story fenestration consists of a decoratively mullioned three panel with side lights and a multi-lite casement on the north and an expansive three panel French doors opening onto a side porch entry with scroll-sawn Swiss chalet style railings. In 1982, a sympathetic alteration converted a second garage to additional living space with two pairs of four light wooden windows and a street level entry under the second story porch. The alteration does not significantly alter the integrity of the structure.

35. 53 & 57 Canyon Road - ONE NON CONTRIBUTING: two unit building - later construction, 197036. 61 Canyon Road - ONE NON CONTRIBUTING: house - later construction (c. 1987)37. 67 Canyon Road (formerly 51 Canyon Road) - TWO CONTRIBUTING: house;
detached
garage (a)

Year built: 1911
Owner/designer: Stratton, George Malcolm^{xii}

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This single family house rises three and a half stories from the street on the uphill side of Canyon Road; the bulk and mass is striking. The wood shingled structure has a double steeply pitched side gabled roof with overhanging eaves. The front gable has been altered by the addition of two large skylights facing north. The main entrance is on the west side by way of a concrete and brick stairway, made complex by many turns and levels. The west facing entry portal is defined by a Tudor-arched door way, a built-in bench on one side, board and batten siding, and a single-paneled wooden door. A one story western wing off the main house has a side-gable roof. A second story open face balcony on the north side is supported by massive wooden brackets that, although sympathetic, are not original. Balcony railing was replaced with compatible modifications in 2003. Built on a sub-standard cul-de-sac with very shallow street setback and facing Strawberry Canyon, the house is bordered by a forest of coastal live oaks and bay trees in the undeveloped land known as the University of California at Berkeley's Ecological Study Area. The physical location at the base of the hill and at the geographic interface between the neighborhood and the University makes this house a socio-geographic landmark. A five foot high concrete retaining wall following the contours of Canyon Road has been recently retrofitted but maintains the original brick steps to the expansive entry. While the public side of the home is austere, the back side opens onto a lush terrace garden providing a private outdoor living area for the residents. Windows are mostly plain double hung sash. A window has been added to the street-side of the house on the floor below the main entrance. The overall structure retains its integrity. A one-car garage is built into a concrete retaining wall of the hillside is unaltered.

38. 4 Mosswood Lane - ONE CONTRIBUTING; cottage

Year built: 1930
Architect: Steilberg, Walter
Original owner: Steilberg, Walter

This one and one half story Mediterranean style cottage is built of Fabricrete with a shallow gable roof of terracotta tiles and was Steilberg's response to the devastating Berkeley Hills fire in 1923. This was meant to be a low cost home impermeable to fires and other disasters. The windows have steel sashes, the sills are tile. The only wood in the structure are the kitchen cabinets, the doors and bookshelves built-in beside the fireplace and the table in the breakfast nook. The cottage is accessible only by foot off Mosswood Lane and from the rear of the Steilberg family compound at 1 Orchard Lane and 1 Panoramic Way; the cottage is a hidden gem. A roof top terrace, accessed by a graceful curving substandard stairway, breaks the roofline on the front eastern elevation. Metal frame multi-lite windows are plentiful. A large picture window on the western façade allows an expansive bay view from the living room. An oversize fireplace in the living room provides heat throughout the house due to the foot thick concrete walls which have pigment rubbed in while still wet so that the interior never requires painting, which was another cost saving feature. Even the lighting fixtures were designed by Steilberg. Using capiz shells for the built in shades, a technique adapted from antique Chinese domestic paning, he felt they would be a low cost solution to lighting. The front door is similar to the one Steilberg designed for 6 Mosswood Road, that is, an arched doorway with leaded designs in colored glass. Venting is cleverly concealed behind Steilberg's trademark glazed green Oriental

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perforated tiles. The half story on the western elevation consists of a small bedroom or study accessed by a steep, gently curving interior stairway.

39. 6 Mosswood Road – ONE CONTRIBUTING: cottage and garage combination

Year built: 1924
Architect: Steilberg, Walter
Original owner: Mel, Charles

This two story Mediterranean style Fabricrete cottage with terra-cotta tile shed roof sits atop a foundation of five large archways forming five garage spaces with entry off of Mosswood Road on a sub-standard lot. A flat projecting bay window flanked by two four lite casements rests above two north west facing arches. An iron and glass balcony is buttressed by Fabricrete piers and centered above the fourth archway on the western façade accessed by multiple lite French doors. A side entry is tucked away, not visible from the street, and accessed by a concrete stairway shared by 8 and 10 Mosswood. The entry door is arched with leaded glass panes. In 2004, the two most southern garages were altered with the addition of side hinged custom built wooden barn doors, which are compatible with and do not detract from the whole, and replace original (but deteriorated) hanging curtains.

40. 8 Mosswood Road - ONE CONTRIBUTING: house

Year built: 1919
Architect: Allen, Harris
Original owner: Mel, Charles

This two and one half story home sits on the uphill side of Mosswood Road and behind 6 Mosswood Road and shares the entry stairs for 6 and 10 Mosswood Road. The exterior is finished in ship-lap siding on the first story and jazz stucco on the upper one and one half stories with a low gabled roof and overhanging eaves. The side entry is on the north under a gabled portico through an arched doorway.

41. 10 Mosswood Road – ONE NON CONTRIBUTING: house – significantly altered42. 11 Mosswood Road - TWO CONTRIBUTING: house;
cottage and garage combination (a)

Year garage-apartment built: 1925
Year house built: 1929
Architect: Morgan, Julia
Original owner: Jepson, Willis

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This two story rectangular structure with stucco exterior and shallow hipped terracotta tile roof is one-room deep and symmetrical with single lite casement windows dominating all sides. The narrow depth and window dominance afford spectacular views of the bay from each room. Corner windows are canted on all four corners. The windows of the southeastern and southwestern elevations are arched, while all others are single or double rectangles. The back yard is terraced with a 10 foot high concrete retaining wall that edges the property and forms a privacy barrier between the garden and the public Mosswood Lane to the west. The front yard towards the east is level. The front gate located at the second switchback of Panoramic Way (where Mosswood Road begins) is a reminder of days when there were fewer cars navigating the switchback. Ironwork configured in a herbarium theme flank the front arched entry way door. Three fireplaces are distinctive, especially a carved "Herbarium Mantel" by Jules Suppo. The interior also boasts a single person "birdcage" elevator between the first and second stories. Exterior alterations include a wooden privacy fence and alternate gated entrance on the northeast side at the street as well as a sliding glass door which led to an outdoor balcony (later added and now dismantled) along the southwestern side of the house. The sliding doors are not visible from the street and therefore do not detract significantly from the overall integrity of the structure. The two car garage with small apartment above was originally built for Willis Jepson, renowned Botanist and UC Professor, while Julia Morgan completed the design and construction of his home at 11 Mosswood.^{xiii} The apartment is a rectangular stucco structure with terracotta tile hipped roof. Fenestration consists of multi lite casement windows and a set of French doors opening to a small ornamental balcony on the southern exposure. Entry is gained from the west up a narrow flank of wooden stairs across a portico running the length of the second story western façade.

43. 13 Mosswood Road - TWO NON-CONTRIBUTING: house;
retaining wall (a)

Year designed: 1939
Year built: 1975
Architect: Wright, Frank Lloyd
Original owner: Feldman, Joseph

Built entirely with four materials – glass, wood, concrete, and brick - the exterior of this one-story is rust-colored custom-made brick on the street side and floor to ceiling walls of glass on the back and sides where panoramic bay views, terraces, and living spaces meet. A cantilevered roof creates a spacious carport and entrance at the front and provides cover for the terracing on the sides and back. The terrace has been expanded and carried toward the street while access to the terrace has been increased by replacing a window with a door. The downward sloping site is supported by a massive brick retaining wall that not only creates the terrace but is reminiscent of the retaining wall built sixty years earlier at 100 Arden Road (see photo 61.a.1). The horizontal lines of the house are strengthened by the rooflines, the brick pattern, and even a horizontal metal railing painted in rustic red. The interior board and batten walls are made entirely of California clear heart redwood; light fixtures and other interior detail are all original designs of Wright. Clerestory windows surrounded by a band of redwood cutouts serve as walls. The house was originally conceived in 1939 for Lewis N.

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Bell in Malibu but built at the Berkeley location in 1974. The posthumous project was authorized by Olgivanna Wright and overseen by Taliesin Foundation architects.^{xiv} The design, materials and foundation were reworked to suit the northern California character of the new site. For example, "(t)hirty thousand bricks were specially made to the 2 ¼" Eastern U.S., rather than the 2 5/8" California, standard to fit Wright's 13" unit system, here applied to a two-foot-grid parallelogram module."^{xv} The house is significant and its importance is underscored by the support of the Frank Lloyd Wright Building Conservancy. Ronald L. Scherubel, Executive Director of the organization has provided some explanation of the building's history and important qualities.

In the late 1930s, Lewis N. Bell engaged Frank Lloyd Wright to design a house for him on a hilly Los Angeles site. Wright accepted the commission and the plans were completed in 1939 calling for a house of brick and native wood to be nestled into the Hollywood Hills near Mulholland Drive, commanding a sweeping view of Los Angeles. Regrettably, due to the high cost of the construction, the Bells did not proceed with the building of what would have been one of Mr. Wright's more charming, small, early Usonian houses. Wright and Taliesin retained the original drawings.

In 1974 Mr. and Mrs. Joe Feldman went to Taliesin looking for a Frank Lloyd Wright plan that they could build. After some deliberation with officials at Taliesin, including Kamal Amin, a senior architect and structural engineer with 23 years in the Taliesin Fellowship, Bruce Brooks Pfeiffer, currently head of the Frank Lloyd Wright Archives, and Olgivanna Wright, Wright's widow, they chose the plans for the Bell House as most appropriate for Joe Feldman's site.

The construction followed the original 1939 plans prepared by Wright, as closely as the more modern building and seismic codes would permit. California clear heart redwood is used in the board and batten walls and for trim. The most significant changes include flipping the plans into a mirror image of the original layout to better fit the new site, and constructing a more substantial retaining wall out of brick instead of board and batten. Being in an earthquake zone and on a very steep hill, the main challenge was to insert the necessary reinforcement to maintain the integrity of the aesthetics without the slightest of design changes. None of these modifications detract from the significance of the final structure.

The Feldman House is extremely significant in that it fills a gap in the record of Wright's actual built works, allowing architectural historians and students to see an important early step in Wright's development of the Usonian house, following so closely its introduction with the Jacobs 1 House in 1936, albeit through the eyes and talents of the Taliesin Architects' later adaptation. The house exhibits Wright's early genius for making a very small space seem so large and open. It was his first use of the hexagonal modular design in a smaller house, after its successful introduction in the much larger Hanna House in 1936. The hexagon form which almost eliminates corners, coupled with the expansive windows, allows the living space to flow out onto the deck making the interior space appear much larger than its square footage suggests.

The Feldman House is not yet fifty years old and for that reason has been named a non-contributor. However, as the building approaches the fifty-year mark, it should be re-evaluated and, if integrity is maintained, re-classified as contributing.

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44. 14 Mosswood Road - FOUR CONTRIBUTING: house;
detached garage (a)
cottage (b)
retaining wall (c)

Year house built: 1919
Architect: Baird, Mabel R.
Original owner: Baird, Robert H.
Year garage built: 1936
Architect: Steilberg, Walter
Original owner: Hutchinson, Lincoln

Built on the uphill side of Mosswood Road, this rectangular brown shingle, two and one half story house is entered through a projecting covered porch. An early alteration, it is flanked on the street side with two evenly placed large square four lite stationary windows. Two pairs of French doors originally formed the entryway, which is the same door treatment for 16 Mosswood Road which was also designed by Mabel Baird. The current owner has (as a seismic upgrade) converted the entryway to a single pair of working French doors with a stationary side light utilizing the original doors in the conversion. However, this alteration has not adversely affected the integrity of the original design. A second story sleeping porch forms the wide dormer above the entrance and is inset with three casement windows. The back eastern facing wall of the house is tucked into the hillside. The architect made clever use of the natural features of the site by abutting a tiled terrace to the second story master bedroom. The terrace is reached through multi-lite French doors. Below the terrace, a servant's quarter is tucked off the kitchen entrance to the home. The roof is gabled, and the interior is sheathed in redwood. In 1936 the then owners commissioned Walter Steilberg to design a three car garage. Made of a patented method of making reinforced concrete known as Fabricrete (see section 7, Walter Steilberg), the garage is adorned with simple Art Deco inspired details on the façade. Above the garage is brown shingle north-facing studio with two projecting bay windows to the north, one to the east, and one to the west topped by a gabled roof with exposed rafter tails. A one room wood shingled guest cottage (approximately 9' x 14') conforms to the slope of the hillside and was added to the northeast of the property at approximately the same date as the garage. The cottage has a gently sloping gabled roof with exposed rafter tails and expansive windows on the north and south sides. The front west facing façade is only wide enough for the single entrance door flanked by decorative sidelites and one small single lite casement window. A natural, uncut rock retaining wall extends from the southwest property line to the northeasterly garage, following and defining the gentle curve of Mosswood Road. The entire property is enveloped in coastal live oaks, native shrubs and a few exotics.^{xvi}

45. 16 Mosswood Road - ONE CONTRIBUTING: house

Year built: 1922
Owner/designer: Baird, Mabel R.

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This square-shaped Arts & Crafts influenced bungalow has a rustic exterior being clad in natural wood shingled siding above a concrete foundation for two stories and wide board and narrow batten for the top half story. The roof is a gently sloping gable with exposed rafter tails. The west facing entrance façade of the home is fully symmetrical; four pair of wood casement windows containing eight lites per window are placed two pair on each side of an entry way of ten lite French doors. A second story cantilevered balcony with closely spaced vertical wood spindles projects over the front entrance. The second story west facing facade continues the symmetry with double French doors placed center to the façade and opening to the balcony and flanked by projecting bay windows framed on either side by eight-lite casement windows. The third or half story has one centered eight-lite casement window. A clinker brick fireplace and chimney is visible on the northwest side of the structure. From the rear the home conforms to the sloping hillside and appears to be a single story cottage with entry accessed through a sleeping porch containing four single pane sliding ribbon windows on the front and two sets of triple casement windows on the north and south sides of the porch. Sheltered from the street at the end of a 100' long, steep, ascending path, the house is situated above and behind 14 Mosswood, surrounded by coastal live oaks and bays laurels, yet opened to panoramic views of the Golden Gate Bridge, the Campanile and the surrounding Berkeley hills.

46. 20 Mosswood Road - TWO NON-CONTRIBUTING: house;
detached garage (a) –
later construction (c. 2000)

47. 21 Mosswood Road - TWO CONTRIBUTING: house;
detached garage (a)

Year house built: 1895
Builder: unknown
Original owner: Mouser, Silas
Year moved and remodeled: 1910
Architect: Thomas, John Hudson
Owner: Parsons, Edward T.
Year garage built: 1924

This single-family, two story dwelling was originally a white clapboard farmhouse located where 11 Mosswood Road now stands. In 1910, the house was relocated to its current site and remodeled in the Arts and Crafts style. Close to the road with a very shallow street setback, the exterior is clad in redwood shingles. The shingles are even with the sash, and the windows have no visible frame. The interior was remodeled, and except for the kitchen, the first floor walls and ceiling were paneled in redwood throughout. Open-faced balconies orient to the north and the canyon below. Expansive picture windows on the southwestern corner provide views of the bay and on the north provide views of the canyon. The street side of the house has smaller rectangular single lite casement windows arranged symmetrically on either side of the entry way. The entry door is multi-lite beveled glass protected by a copper sheathed awning which forms the support for a second story bay window.

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48. 29 Mosswood Road - TWO CONTRIBUTING: house;
detached garage (a)

Year built: 1921
Architect: Steilberg, Walter
Original owner: Parsons, Marion

This two and one half story brown-shingle home is a large rectangle upon a concrete foundation. A low-hipped roof surmounts the design and widely overhangs the building in various places. Sited facing the downhill side of Mosswood Road, the home is two stories on the front elevation and three full stories on the rear (facing Strawberry Canyon).

"The walls have a massive, 'bearing' quality because of the relatively small ratio of window to wall area, but the fenestration forms the principal element of articulation for the design. The windows are of varying dimensions, and give an 'at-random' quality to the rear elevation. Banked casements are used exclusively on the upper story. Large fixed-sash picture windows are found on rear." HRI The main floor interior is almost exclusively finely finished redwood board and batten on both walls and ceilings. An original sleeping porch is with accordion wood sash windows is maintained on the northern (canyon side) of the second story. In 1985, the kitchen was enlarged and a family room was added to the north eastern side of the home but the addition is sympathetic (including a hipped roof and redwood shingle siding) with the original structure and does not detract from the overall integrity. Built just prior to the devastating North Berkeley fire of 1923, this home still has the original roof top sprinkler system, installed by the owners after 1923 to protect against future catastrophe. A two-car garage, clad in brown-shingle, on two story high stilts, was built as part of the same project. The garage has a side gable and a shed roof off the back with a pair of casement windows that open to the canyon. On the east side wall, window openings are filled with green, glazed, perforated Oriental tiles. Plain, stained, wood doors are recent additions.

49. 37 Mosswood Road – TWO CONTRIBUTING: house;
retaining wall (a)

Year built: 1911
Architect: Ratcliff, Walter H. Jr.
Original owner: Allen, James T. Allen

Built on the downhill side of Mosswood Road, the three story brown shingle rectangular house has a steeply pitched side-gable roof, a steeply pitched front gable over the inset front porch, and gables over each of the windows on the top floor. The house is symmetrical with the entrance centered in the front and rows of multi-paned casement windows on each side. A substantial battered concrete foundation supports the structure. A curved roofline graces one upstairs deck which is enclosed on two sides and suitable for sleeping. This house is on the edge of the neighborhood, sited above and behind 67 Canyon Road and borders the University's Ecological Study Area. An open faced balcony opens off the northern exposed canyon side of the house and next to the adjacent oak-bay woodlands of the Ecological Study Area. In general, windows are large and plentiful serving to bring nature inside; in the living room, each sash of the large casement windows is divided into ten panes. The east elevation dining room has a large rectangular picture window overlooking the oak-bay

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woodlands next door. From the street, the brick stairway and retaining wall gracefully curves to follow the contours of the hillside and forms a built-in brick bench as it reaches the front entryway. The original plans show a trellis at the entrance, but that was before the oak trees were mature on this north facing lot. Some windows have been added to the side and back on the eastern and southern corner of the main floor, but otherwise the exterior is unaltered.

The University land next door was not then known as the Ecological Study Area. However, it was a preserve where "no shooting is allowed at any season..."^{xvii} and the grounds of 37 Mosswood were part of that larger landscape. As described by Mrs. Amelia Sanborn Allen, "Our house is in the middle of a dense grove of young live-oak trees, on the southern wall of the canyon opposite the University dairy, and to the south and west of the swimming pool."^{xviii} The landscape of 37 Mosswood Road and the adjacent University land remains much the same today.

50. 38 Mosswood Road – ONE CONTRIBUTING: house

Year built: 1915
Owner/designer: Parker, Carleton

This three story roughly square structure is sided with natural wood barn shakes under a flat roof with overhanging eaves. The dwelling steps steeply down the hillside from Arden Road although its address is Mosswood Road, and its entrance is off the Arden Steps. The second story entrance is from a side porch with a balcony above. Fenestration consists of single lite casement windows and two picture windows on the western exposure claiming views of the Golden Gate from the second story living room. Cantilevered porches on the northern exposure of the first and second stories overlook Strawberry Canyon. The third story back of the house is at street level with access from the cul-de-sac at Arden Road adjacent to the massive clinker brick retaining wall for 100 Arden Road. After a fire in the 1940's the original steeply pitched gable roof was replaced with the current flat roof and broad eaves. In 1982, a deck was added to the first story on the northern (canyon) side of the house of house. The alterations do not substantially detract from the integrity of the dwelling.

51. 1 Orchard Lane - ONE CONTRIBUTING: house

Year built: 1922
Architect: Steilberg, Walter
Original owner: Steilberg, Walter

This three-story, 12-room single family house was the principal residence (and one of three related structures) for Walter Steilberg and his family (rf. 1 Panoramic Way and 4 Mosswood Lane). The exterior is finished in unpainted/unstained redwood shingles and rose-colored stucco. Green painted window trim matches the green of the surrounding almond trees, whereas the underside of the eaves was once sky blue. An octagonal tower dominates the western façade; the third story of which has a balustrade formed by his trademark glazed green Oriental perforated tiles. Exemplifying the relationship of the building and its site, "the house climbs a slope with each story opening onto

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terraces or decks, with glass doors echoing the fenestration."^{xx}...glass dining room with mirror doors on east wall reflecting the bay view. This room is duplicated on the third story but here a bank of glazed perforated Chinese tiles forms a balustrade. Architectural features include mullions of amber glass, elaborate and expansive fenestration, custom-designed lighting fixtures, door handles, and paint custom-ordered to match outdoor colors. The south wing was built as bedrooms and the top-floor (east) porch was enclosed in 1927. Expansion of the top floor, south-facing study in 1945-46 involved changing the small peaked-roof space to a 10'x12' flat-roofed space suitable for use as a bedroom. At about the same time, an outside door (glass-paned) was added to a corner of the north, second-floor bedroom, in order to ease access to that room which was being converted to Steilberg's office. The original wood shingle roof has been replaced with composition shingle.

52. 3 Orchard Lane – TWO CONTRIBUTING: house;
retaining wall (a)

Year built: 1915
Architect: Bangs, E. Geoffrey
Original owner: unknown

This rectangular two story wooden structure with wood shingle siding stained a dark brown has a gently gabled roof. The house conforms to the hillside, and its second story roofline is on grade with the switchback where Panoramic Way intersects Mosswood Road. The fenestration consists primarily of large picture windows, commanding expansive views of the Golden Gate. Some wooden windows have been replaced by aluminum but size and locations remain as originally built. A second story portico is reached by a pair of large French doors and is shielded from the western exposure by a generous pergola. The property is accessible by foot in three ways - from the west via Mosswood Lane, from the south via a classical entrance marked by a delicately painted #3 on a pillar mid-way up Orchard Lane, or from the south east by way of the topmost landing of Orchard Lane as it meets Panoramic Way at the Mosswood intersection. Built five years after the completion of Orchard Lane, the main entrance was then from Orchard Lane and designed in the beaux-arts style. The design is carried through to two terraces that wrap around the back of the house mimicking the pattern of the classical balustrades.^{xix} The retaining wall to this terrace can be seen from Mosswood Lane below. The main entrance to the 3 Orchard Lane is from Orchard Lane and the design of the private staircase is in the beaux-arts style in keeping with the vernacular of the public staircase. The terrace is likewise designed in the Beaux-arts style and is graced with concrete balustrades supported by two massive curved retaining walls one of which can be seen from Mosswood Lane below. The similarity of design between the Beaux-arts staircase at 3 Orchard Lane and Orchard Lane itself makes the private entrance appear to be a branch of Orchard Lane.^{xx}

53. 19 Orchard Lane – ONE CONTRIBUTING: cottage

Year built: 1950.
Builder: Jevans, J.H.
Original owner: Bush, Phillip

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This small (26' x 26') one and one-half story cottage with its flat, tar and gravel roof is accessible solely by foot, by way of the public Orchard Lane steps. The small, simple box-like structure is unobtrusive as it descends the hillside upon which it is built. The southern and eastern facades are devoid of fenestration. The original entry door situated next to the red brick chimney on the southern façade is no longer used and has been replaced with clapboard siding to match the rest of the cottage and does not adversely affect the integrity of the structure. Entry is through a private gateway via the deck which runs the length of the western façade. The western façade is dominated by French doors providing panoramic bay views and entry to the cottage. Two small fixed rectangular wood windows on the northern façade comprise the only other fenestration. The cottage sits atop a cistern formerly used as a reservoir fed by an underground spring. The redwood clapboard siding has been painted brown and is illustrative of the Second Bay Region Style.

54. 21 Orchard Lane – ONE CONTRIBUTING: cottage

Year built: 1949
Builder: Brodhoff, C.O.
Original owner: Parker, Alfred

This rectangular one and one-half story cottage is clad in redwood clapboard stained a dark brown. The shallow pitched gable roof is notched in the southeastern corner in order to accommodate a mature coastal live oak tree but is otherwise symmetrical. The cottage is accessible only by foot by way of the Orchard Lane steps. The unadorned entrance to the house faces the hillside to the east under a small shed roof. The western façade is dominated by three pairs of eight-lite casement windows which open the cottage up to the panoramic bay view. A large clinker brick chimney and a single eight-lite casement window dominate the southern exposure visible from the Orchard Lane path. This cottage casually combines elements from both First and Second Bay Region Styles into a small, unified whole.

55. 59 Arden Road (formerly 30 Arden Road) - ONE CONTRIBUTING: house

Year house built: 1912
Builder: Junk-Riddle Co.
Year garage built: 1924
Original owner: Washburn, O.M.

This two and one half story rectangular wood shingled home with gabled roof, exposed rafter tails, broad eaves and angled support brackets for the beam ends, is mostly hidden from Arden Road. The main entrance on the south side of the dwelling is from Arden but the home is most visible from the Orchard Lane steps on the north side. The western façade is open to light and bay views through wide double hung sash windows wherein the upper sash is divided vertically into four panes. A sun room with a band of windows brings in light from the west, and a square bay window with shed roof opens the house to wooded views on the south elevation. The chimney is clad in concrete. Minor exterior alterations include replacement of two upstairs windows without vertical lites and the addition

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of an attached garage of hollow tile sometime prior to 1929. The garage is compatible and does not detract from the overall integrity of the home. The original house burned to the ground on December 26, 1912 and was rebuilt soon thereafter.

56. 65 Arden Road - ONE CONTRIBUTING: house

Year built: 1935
Architect: Steilberg, Walter
Original owner: Parker, Alfred

This L-shaped natural barn-shingled home with hipped roof and wide overhanging eaves has a shallow street setback as it steps down the western slope of the hillside from Arden Road. The front of the house is dominated by a two car garage which abuts the house to form the L. The garage is closed from the street by undistinguished redwood doors. A small brick terrace enclosed by a wooden fence and gate leads to the main entry door protected by a shed roof projecting from the garage wing. There are no windows on the street side and main entrance. The only ornamentation is found on the entry door where a small privacy window is carved in an "Oriental" motif. From Arden Road the home appears to be a one story cottage attached to a large garage. From the Orchard Lane approach the house is three stories tall and is dominated by a three sided turret like structure with double single lite casement windows in each face of the turret, giving commanding views of the Bay to the west. A side second story entrance is located off of Orchard Lane.

57. 70 Arden Road - ONE CONTRIBUTING: house and garage combination

Year built: 1939
Architect: Wurster, William
Original owner: Gardner, Eleanor

This rectangular wood siding and stucco two story home runs parallel to the street in a shallow L configuration. The second story living space above a line of four single stall garages on the street level has a flat roof with overhanging eaves. The main entrance is from the north side in a recessed alcove barely visible from the street. Built on the uphill side of Arden Road three very large casement windows on the western façade provide an expansive view of the bay. The stucco has had an ochre pigment added before application. A projecting balcony with horizontal board on its face runs the entire length of the western facade. Redwood garage doors are compatible. This home is a fine example of Second Bay Region Style architecture.

58. 76 Arden Road - ONE CONTRIBUTING: house

Year built: 1925
Contractor: Mason-McDuffie Co. Designer unknown
Original owner: Bradley, H.W.
Interior second unit; 1939

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Architect: Wurster, William

This two and one half story box style Mediterranean-influenced stucco over wood two-story structure has a flat recessed roof and is on the uphill side of Arden Road facing the Bay. The main entry is from the south side up two flights of steep concrete steps. Two large picture windows each flanked by casements dominate the western façade, one window per story. The second story window is enhanced by an inset in the stucco wall above in the shape of a elongated half oval. The half story basement was converted to a second unit in the 1940s and designed by William Wurster. The unit has characteristic modern features such as a cement floor in bathroom and kitchen, plywood paneling on the walls, and a Celotex ceiling.

59. 89 Arden Road – ONE NON-CONTRIBUTING; house remodeled extensively in 1991.

60. 95 & 99 Arden Road - ONE NON-CONTRIBUTING: duplex - later construction (c. 1953)

61. 100 Arden Road (formerly 47 Arden Road)- THREE CONTRIBUTING: house;
detached garage (a)
retaining wall (b)

Year built: 1915

Designer/owner: Hersam, Ernest A.

This imposing two and one half story rectangular structure is sheathed in natural wood shingles and sits on a concrete foundation under a side gabled roof with wide over-hanging eaves and exposed rafter tails. A remarkable clinker brick retaining wall and entry way envelops the property and presents an inviting though fortress-like effect as it follows the gentle curve of the Arden Road cul-de-sac. Several landings twist and turn to reach the main entrance on the south side of the property where a pitched gable porch roof protects the classic Craftsman door from the direct sun. To the left of the entrance is a secondary retaining wall with clinker brick buttresses forming the border for a garden and a built-in clinker brick bench. Fenestration consists of three large square picture windows dominating the western façade opening the living room to spectacular bay views. On the second story, double hung sash windows have six lites in each of the top sashes, and a balcony is supported by wooden angle brackets. Inside the house, walls and ceilings are paneled in unstained clear-heart redwood. The garage is built into the hillside and faced by the clinker brick retaining wall with a high-opening arched doorway and an unremarkable wooden door.

ⁱ Siegel and Strain, Architects, Historic Structure Report California Memorial Stadium (Berkeley: University of California Office of Planning, Design, and Construction, 1999), p. 13.

ⁱⁱ Suzanne B. Riess, editor, *The Julia Morgan Architectural History Project* Vol. 1 (Berkeley: The Regents of the University of California, 1976), p. 109-110.

ⁱⁱⁱ Gray Allen Brechin, *Berkeley Urban Conservation Survey* (BAHA); Marilyn Wright Ford, "Panoramic Hill: The Early Days," in *Panoramic Hill: Berkeley's Most Romantic Neighborhood*, revised edition (Berkeley: BAHA, 1996), pp. 1-2; Riess, p. 104.

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^{iv} Frank Soulé, Jr., *Map of Strawberry Valley and Vicinity – Showing the Natural Sources of the Water Supply of The University of California With proposed System of Reservoirs, distributing Pipes, etc.*, 1875.

^v Berkeley Urban Conservation Survey (Berkeley: Berkeley Architectural Heritage Association, 1977).

^{vi} Not shown on 1911 Sanborn maps but building altered in 1921.

^{vii} A search of building permits, zoning permits, finance records, and BAHA files found no information about original owner or architect.

^{viii} Warren and Lorna Byrne, *Notes on the Exterior* (Berkeley: Berkeley Architectural Heritage Association, block 10-1861, 2004).

^{ix} Soulé.

^x Riess, p. 103

^{xi} Interview of Florence Stratton Reinke by Anthony Bruce and Lesley Emmington-Jones (Berkeley: Berkeley Architectural Heritage Association, audio tape, October 1977).

^{xii} Ibid.

^{xiii} Interview of Howard Mel by Fredrica Drotos, 10/30/04.

^{xiv} Interview of Jeanne Allen by Janice Thomas, 10/30/04.

^{xv} William Allin Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog*, 2nd ed. (Cambridge, Massachusetts: The MIT Press, 1991) A436.

^{xvi} Interview of Hilary Bendich by Fredrica Drotos, 11/8/04.

^{xvii} Amelia Sanborn Allen, "Birds of a Berkeley Hillside," in *The Condor* Vol. XVII (March 1915), p. 79.

^{xviii} Allen, p. 78.

^{xix} Interview of Jane Bendix, current owner of 3 Orchard Lane, by Janice Thomas on 10/23/04. Mrs. Bendix described a watercolor of the exterior of her house which was signed by Bernard Maybeck. She believes he had a role in designing her house.

^{xx} Ibid.

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SUMMARY

The Panoramic Hill Historic District is eligible for the National Register of Historic Places under criterion C at the local level of significance. Under criterion C, Panoramic Hill is significant in the area of Architecture as a neighborhood that represents the Bay Area Tradition in architecture, primarily the first phase associated with the Arts and Crafts Movement. The district includes notable houses by architects Ernest Coxhead, Bernard Maybeck, Julia Morgan, Walter Steilberg, and others; a distinctive street plan; and paths and steps that provide pedestrian circulation. Since the north side fire of 1923, Panoramic Hill is among the most extensive surviving Arts and Crafts neighborhoods in Berkeley, which was the Northern California center of this important early twentieth century architectural movement. The district is significant for the period from 1901, when the first home was constructed, through 1950. Construction of significant new buildings dwindled during the 1940s and had virtually ended by that later date. A few significant architect-designed alterations took place to existing homes in the early 1950s. One home, the Feldman House at 13 Mosswood Road, was constructed in 1975 from a 1939 Frank Lloyd Wright design.

HISTORIC CONTEXT

Architecture

Late nineteenth-century California residential architecture for the middle and upper middle classes was characterized for the most part by repetitive floor plans, wood construction, and decorated interior and exterior surfaces. These decorated surfaces reflected the possibilities suggested by mass produced illustrations and realized by steam-driven machinery in wood-working factories more than they did any conscious aesthetic ideas. Painted houses of this sort line the streets of Berkeley's new neighborhoods that were expanding with the University of California, notably the College Homestead tract on the south side of the campus, the principal residential neighborhood for the University. In later years, houses like these came to be identified collectively as "Victorian," or labeled by stylistic terms as Italianate, Eastlake, or Queen Anne.

Victorian Berkeley was little different from Victorian neighborhoods throughout California and the rest of the United States. Likewise, Victorian America had many similarities with comparable districts of Europe and other industrialized countries. The common ingredient in all of these places was the recent and rapid industrialization of societies. Everywhere, industrialization resulted in a growing middle class and, at the same time, a growing gap between those who could afford to live comfortably and those who struggled in poverty. The architecture we now call Victorian was developed to accommodate those who benefited

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materially from industrialization. The plentiful and conspicuous architecture of Victorian houses struck many as a symbol of the age, for both good and bad.

In England, where the differences between rich and poor were particularly strong, and the differences between middle class neighborhoods and working class slums were particularly evident, powerful critics focused their attacks – and solutions – on architecture. John Ruskin and William Morris saw the middle ages as the last great period for architecture, which went into decline with the Renaissance and sunk to its nadir during the Industrial Revolution in the nineteenth century. Since the middle ages, when skilled craftsmen were directly responsible for the creation of beautiful buildings, industrialization had resulted in the estrangement of workers from their work and in the consequent ugliness of buildings and cities.

Out of this critique, and the examples of William Morris, came the Arts and Crafts Movement. This movement began in England and subsequently spread to the United States and other industrialized countries. It sought to replace mass-produced, machine-made architecture whose appearance alienated people from society with hand crafted architecture whose appearance helped to unify producers and users of architecture, among different elements of society.

The Arts and Crafts movement influenced progressive architects and clients in cities throughout the United States – although usually more for its architectural than its social aspects. The work of H.H. Richardson and Frank Lloyd Wright, the Shingle Style in New York and New England, the Mission Revival, and other regional expressions all reflected aspects of the ideas and imagery of the Arts and Crafts movement in various ways. However, nowhere did the Arts and Crafts movement emerge more directly than in the San Francisco Bay Area, and nowhere did it flourish more extensively than in Berkeley.

Arts and Crafts ideas were introduced to the San Francisco Bay Area by Joseph Worcester, a Swedenborgian minister who cultivated “rustic qualities” in a house in Piedmont in 1876 and in four shingled houses on top of Russian Hill in San Francisco in 1888-1889.¹ These were followed in the 1890s by the generally scattered work of four recently arrived architects to the Bay Area – Ernest Coxhead, Willis Polk, A.C. Schweinfurth, and Bernard Maybeck. Trained in different ways, beginning in the late 1880s these sophisticated architects introduced to the region buildings with a new kind of imagery for clients who shared their rejection of the architectural mainstream. Although each architect had a distinctive approach, the four produced buildings with certain common characteristics – unpainted redwood structures often clad in shingles, reliance on vernacular sources (of various kinds, including California barns and working buildings, California Missions, English country architecture, and the architecture of rural northern France), hand craftsmanship (ironically, most of these houses were just as dependent on industrial processes and machine-driven tools as were those in Victorian styles), and compositions of contradictory volumes, surfaces, and details.

In the mid 1890s, the groundwork was laid for a broader impact of Arts and Crafts ideas and of the work of these architects. A house designed by Maybeck for himself led to another

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designed for his friend, the poet, Charles Keeler, and subsequently to several others near Keeler's house on Highland Place in north Berkeley. In the development of these houses, Maybeck and Keeler promoted a radical view of residential architecture, with simple houses built in harmony with nature. These ideas were given a forum with the establishment of the Hillside Club in 1898 – at first a women's club which met in Schweinfurth's shingled Unitarian Church on the south side of the campus. Reorganized by Maybeck and Keeler to include men in 1902, the Hillside Club functioned as a persuasive force for the dissemination of Arts and Crafts ideas in Berkeley. The publication in 1904 of the *Simple Home* by Keeler made these ideas more coherent and more widely available. From Keeler's book and Berkeley's example, progressive architects and clients built neighborhoods of rustic, unpainted, wood houses that blended with their natural settings on streets laid out to minimize disruption to the typically hilly topography. These neighborhoods formed a sharp contrast to more ordinary districts of painted houses on regular lots, whose landscaping and decoration emphasized both their separation from nature and their origins in industrial society.

Beginning around the turn of the century, enclaves of Arts and Crafts houses began to develop in scattered parts of the San Francisco Bay Area. While the largest such neighborhood was on the north side of Berkeley, others developed on the south side along Panoramic Way and Hillside Court; along Edgewood Avenue in San Francisco; in the Professorville neighborhood in Palo Alto and in Mill Valley, Sausalito, Ross, and San Anselmo in Marin County. In addition, Pacific Avenue where it faces the Presidio in San Francisco, was built as an urban version of what was generally a suburban development.

Mostly begun in the early 1900s, these neighborhoods of Arts and Crafts houses were built up with a consistent character during the 1910s and 1920s. Where there was room for infill buildings, or where there was room to expand, these neighborhoods grew in later decades in ways that were stylistically different but, at the same time, similar in important underlying ways. The results were often neighborhoods that were stylistically diverse but still harmonious and cohesive, unified by the use of materials, relationships to the natural setting, reference to vernacular sources, and employment of architectural contradictions. In retrospect, scholars have identified a Bay Area Tradition in architecture that, through a series of phases, encompasses a variety of styles.¹¹

Following the first phase of the Bay Area Tradition, characterized by two generations of Arts and Crafts architecture designed by Coxhead, Polk, Schweinfurth, Maybeck, Julia Morgan, Louis Christian Mullgardt, John Hudson Thomas, and others, were two later phases. The second phase from the 1920s to 1950s drew on the imagery of small cottages based on northern European vernacular designs; the historical vernaculars of California in wood and stucco – Spanish Colonial, Monterey, and rural farms; and a regional modernism, typified by the work of William Wurster. The third phase, of the 1960s to 1970s, was characterized by the work of architects Charles Moore, Donlyn Lyndon, William Turnbull, and Joseph Esherick. The emblematic project of this phase was Sea Ranch, inspired both by rural California barns and by the work of the modern architect, Louis Kahn.

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In neighborhoods that were established in the first (Arts and Crafts) phase of the Bay Area Tradition, infill and additions to the neighborhood with buildings from subsequent phases was common and typically resulted in still-compatible neighborhoods. The original north Berkeley Hillside Club neighborhood was largely destroyed by a devastating fire in 1923. Wood and stucco houses representing both the first and second phases of the Bay Area Tradition were rebuilt around remnant clusters (for example, along Buena Vista Road) of early Arts and Crafts era houses. On Panoramic Hill, houses from the second phase of the Bay Area Tradition were built on infill lots and up the hill to the east of the original cluster of Arts and Crafts era houses. In these cases and elsewhere, the neighborhoods have remained coherent ensembles through decades of development and change.

Architects

Bernard Maybeck (1862-1957)

Bernard Maybeck was born in New York City in 1862, the son of German immigrants. His father's training in Flemish and Dutch cabinet making and specialization in wood carving, along with his own education at the Deutsche-Americanische Schule, deeply influenced the future aesthetic of Bernard Maybeck's architecture. In 1881, Maybeck set sail for Paris, where he studied at the Ecole des Beaux-Arts. In 1886, after five years in Paris, Maybeck returned to the United States and joined the firm of Carrère and Hastings in New York. In 1889 he came to the Bay Area, and eventually joined the offices of A. Page Brown, the most prestigious architectural firm in San Francisco. In 1894 he joined the Department of Instrumental Drawing at the University of California in Berkeley, a move that forever changed Maybeck's career. The largely rural town of Berkeley, with its beautiful hillsides and sweeping vistas of the Bay Area proved to be the perfect canvas for Maybeck to develop his love for German and Dutch medieval architecture, to foster the growth of the Arts and Crafts movement in California. Over the next several decades, Maybeck developed a reputation as an eccentric artist and became one of the most influential voices of the Hillside Club and residential development of Berkeley and the Bay Area. He mentored numerous aspiring architects, including Julia Morgan and Lillian Bridgman, and designed some of the most significant works of architecture in the Bay Area, including the First Church of Christ, Scientist, in Berkeley, and the Palace of the Fine Arts in San Francisco. Maybeck died on October 3, 1957 at the age of 95.ⁱⁱⁱ

On Panoramic Hill, Maybeck designed the single-family dwelling at 23 Panoramic Way. The Swiss-chalet style home was designed in 1901 for law professor George Boke. The Boke House, as it has come to be known, has been copied twice there being one on Mather Street in Oakland and another in Aberdeen, Washington.^{iv} Although the houses were built from the Boke house plans, which Maybeck had himself sold, he did not supervise construction of the Oakland and Aberdeen structures, and as a result, there are subtle differences in detail from the original.^v

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Ernest Coxhead (1863-1933)

Ernest Coxhead was born in Eastbourne, England in 1863. He trained at the Royal Academy and Architectural Association in London. He and his brother, Almeric, immigrated to Los Angeles, California, in 1886, where they opened an architectural practice together. Three years later, they relocated to San Francisco, where Coxhead stayed until his death in 1933. Inspired by the natural beauty of the Bay Area and influenced by the English arts-and-crafts movement's search for "truth" in design, Coxhead aspired to create a regional style that celebrated and respected the natural surroundings of the area. He favored English country architecture in his domestic designs - steeply pitched roofs, restrained informal exteriors that offered few clues to the interior design, formal interiors, and asymmetrical floor plans that lent themselves to elements of surprise and freedom of expression. His early houses were clad with brown shingles, and although shingled houses had long been popular in the American suburban and rural landscape, he, along with such contemporaries as Willis Polk, A.C. Schweinfurth, and Bernard Maybeck, was responsible for bringing idealized rustic beauty to an urban environment. A trip to Europe, with a stop en route at the World's Columbian Exposition in Chicago, along with America's growing interest in classicism and Beaux-Arts architecture, influenced Coxhead's later, larger houses, but their impact did not have the same reach as his earlier, shingle homes. Coxhead died in Berkeley in 1933.^{vi}

On Panoramic Hill, Coxhead designed two brown shingle single-family dwellings during the first decade of the 20th century. Both were located on Canyon Road before Strawberry Creek had been culverted and the stadium built. The first of these Coxhead-designed houses was built in 1904 for Professor of Logic and Rhetoric Charles Rieber at 15 Canyon Road. The site sensitive design conforms to the lateral curvature of the hillside and its footprint is U-shaped and slightly akimbo as it wraps around the hill. The orientations of this complicated footprint are to both the bay and the canyon where Strawberry Creek flowed. A courtyard created inside the U-shape structure is the back of the house, a formal entrance, and having a terraced garden backdrop. The second of the Coxhead-designed houses on Panoramic Hill was built in 1905 for San Francisco fine-arts dealer Frederick Torrey at 1 Canyon Road. Also facing west with views, this brown shingled residence has dormer windows and a complicated footprint with numerous courtyards.

Julia Morgan (1872-1957)

Julia Morgan was born in San Francisco in 1872 and raised across the bay in the then affluent suburb of Oakland. She enrolled in the University of California in 1890, where she was one of few women who majored in Civil Engineering. A lifelong friendship, mentorship, and professional partnership began during her junior year, when Morgan met and studied under the young and eccentric architect and professor, Bernard Maybeck. After graduating with honors in 1894, Morgan collaborated with Maybeck, who encouraged her to study at his *alma mater*, the École des Beaux-Arts. Six years later she returned to California, the first to earn a degree in

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architecture at the École des Beaux-Arts, and soon found work with John Galen Howard. In 1904 she set up her own business in the carriage house of her parents' home. By 1905, she had moved her practice to San Francisco, and from 1907 until her final retirement in 1951, Morgan located her practice in the Merchants Exchange Building in San Francisco. Apart from a short-lived partnership with Ira Hoover, she retained sole ownership of and authority over her architectural practice, which was one of the most prolific in the region. Though William Randolph Hearst's estate near San Simeon remains Morgan's most famous commission, she built her practice on the hundreds of houses and dozens of clubs, charities, schools, and other organizations of an extensive and influential women's network. Julia Morgan died in San Francisco in 1957.

On Panoramic Hill, Morgan designed three structures. One was an apartment building located at 5-11 Panoramic Way in 1912. This two story basement apartment building of stucco and half-timber was designed in a restrained Tudor mode. The symmetrical structure is U-shaped with a court yard in the back and gable roofs on the back wings. Windows dominate the front elevation so as to take full advantage of the panoramic views of the bay. In the front of the building is a common staircase and entryway for four apartments. Bay views are on the west elevation. The structure is subtle in design with the half-timbering being the predominant design element.

While still working with Ira Hoover in 1912, Morgan designed a brown shingle "apartment house" for Elsie Lee Turner, a childhood friend, at 66 Panoramic Way. In 1929, Morgan designed a single-family dwelling for Professor of Botany Willis Jepson at 11 Mosswood Road. A rectangular wood-frame stucco structure with tile roof, the Mediterranean style house is one room deep which brings light and the outdoors into each room.

Walter Steilberg (1887-1974)

Walter Steilberg was born in Louisville, Kentucky, in 1887, and grew up in San Diego, California. During his high school years, Steilberg spent his summers working in the offices of Irving Gill, widely recognized as one of the most influential architects in modernism. Steilberg moved to Los Angeles after high school graduation and worked for Myron Hunt, most famous for such projects as the Rose Bowl in Pasadena, Caltech, Pomona, and Occidental College campuses, and the Pasadena Public Library. Steilberg studied architecture at the University of California, graduating in 1910 with a bachelor's degree in architecture and minor in structural engineering. Steilberg worked with Julia Morgan for ten years, before establishing his own office in 1920. He continued to acquire significant engineering work from Morgan, including that of the Berkeley City Women's Club, Pasadena YWCA, and work related to Hearst Castle. The devastating 1923 Berkeley fire, which scorched the hills to the north of the University campus and destroyed 400 buildings, inspired Steilberg to develop more fireproof construction materials. He patented a method of making reinforced concrete known as Fabricrete, which utilized thin stucco membranes to create a vertical air cavity.^{vii} Steilberg was designing residential structures during the Great Depression. At the start of World War II, Steilberg was 54 years old and rather than

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enlisting he worked for a company in Seattle designing army bases. After the war, Steilberg served as structural engineer for the 1949 renovation work of UC Berkeley's Memorial Stadium. He died in 1974.

Steilberg's buildings on Panoramic Hill demonstrate his talent for designing domestic architecture, and there he would find a suitable location for two family homes among other structures. His first family home was located at 38 Panoramic Way, but ended tragically when both his first wife and daughter died from influenza. He was asked to design 1 Orchard Lane for Mrs. Mary V. Ferguson, who would become his mother-in-law, upon marrying Mrs. Ferguson's daughter Elizabeth. There he would raise his family and live for the remainder of his life. While 1 Orchard Lane was under construction he lived in the brown shingle cottage he designed at 1 Panoramic Way.

After the Berkeley hills fire of 1923, Steilberg's designs were intentionally as fireproof as possible: "I watched 400 buildings burn to the ground and decided to build a fireproof house."^{viii} His design solutions were to develop the Fabricrete system while also utilizing metal window sashes, tile window sills, and floors of reinforced concrete. To demonstrate the feasibility of the Fabricrete system, Steilberg designed 101 Panoramic Way which is a two car garage at ground level and a two story house above. The reinforced concrete was used throughout and even for a vaulted ceiling in the living room. Steilberg used the same Fabricrete system to build five garage spaces on the ground level with a cottage above at 6 Mosswood Road. This would be rental property for the owner Charles Mel. The five garage openings were covered with muted colored, striped cotton curtains to soften the potential bluntness of the long five car garage. The Fabricrete cottage at 4 Mosswood Lane was built on Steilberg's family property that included 1 Orchard Lane and 1 Panoramic Way. It served as income property.

Steilberg was commissioned to design two other garage-apartment combinations (1 Canyon Road and 14 Mosswood Road) on Panoramic Hill both of which were built with reinforced concrete at ground level with brown shingle cottages on top.

Steilberg also was commissioned to design several houses on the hill, e.g. the brown shingle house for Marion Parsons at 29 Mosswood Road in 1921, the brown shingle house designed for Florence Atkinson in 1928 at 59/61 Panoramic Way, the brown shingle cottage for Lenore O'Connor at 45 Canyon Road in 1924, and the brown shingle residence at 65 Arden Road in 1935 for Alfred Parker.

Walter H. Ratcliff, Jr. (1881-1973)

Walter H. Ratcliff, Jr. was born in London in 1881. The family immigrated to America in 1893, finally settling in Berkeley, California. Ratcliff attended the University of California, where he

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majored in chemistry and graduated with honors in 1903. During his undergraduate years Ratcliff developed an interest in architecture and designed his first speculative house in Berkeley in 1902. Over the next few years he designed and built a number of brown-shingle speculative houses in Oakland and Berkeley. In 1904, Ratcliff attended the British School in Rome. Two years later, he returned to Berkeley and worked in the offices of John Galen Howard. By 1908, he had started his own practice, first in San Francisco, then in Berkeley (where it is now the oldest East Bay firm), and continued to design both great and small, mostly English-influenced homes. In 1913, the city of Berkeley appointed Ratcliff City Architect, in which position he developed a reputation for both design and economy. Mills College, the women's college in Oakland, appointed him campus architect in 1923; the school's desire for buildings in the increasingly popular Spanish Colonial Revival style sent Ratcliff traveling to Mexico to sketch buildings of the early Spanish colonial period. From that point forward, he alternated regularly between English and Spanish styles. Walter Ratcliff died in Berkeley in 1973.

On Panoramic Hill, Ratcliff designed the brown shingle single-family structure at 37 Mosswood Road. Built in 1911 for Professor of Classics James Allen, the steeply pitched gable roof and the apparent five stories give height to this house built on the downhill side of the street. The presence of coastal live oaks and the abundance of large casement windows combine to give the experience of living in a large, albeit symmetrical and classical, tree house. Several front gables add lift to the house which is supported by a prominent battered foundation.

Robert T. Paine (1869-1946)

Robert Treat Paine was born in Indiana in 1870. A sculptor and technical innovator, he studied at the Chicago School of Art and also under Augustus Saint-Gaudens at the Art Students League in New York. While in New York, Paine invented a "pointing-up" device for mechanically tracing the outlines of a sculpture and reproducing them on a magnified scale, a process which had previously been done by hand. The first piece thus enlarged was the 1896 model for Saint-Gaudens' William Tecumseh Sherman Monument, a heroic-size bronze group standing at the 59th Street entrance of Central Park in New York City. After working in Italy, Paine moved to Berkeley in 1913 and in 1915 was commissioned to work on the upcoming 1915 Panama-Pacific Exposition in San Francisco. In this capacity he supervised the installation of sculptural embellishments to the Palace of Fine Arts and also created *The Illustrious Obscure*, a fountain on an island at the north end of the Palace of Fine Arts lagoon. Over three decades, Paine was commissioned to do numerous sculptures and sculptural embellishments by both private individuals and public institutions. His wife Mary Trueblood Paine taught mathematics at the Extension Division of the University of California. One of their two daughters, Evelyn Paine, married architect Robert Ratcliff and lived much of her childhood and all of her adult life in the Panoramic Hill neighborhood. Robert T. Paine died in 1946.

On Panoramic Hill in 1917, Paine designed his personal studio at 94 Panoramic Way although the building would serve primarily as his family residence. As a sculptor for numerous public

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installations, he was often living on-site and away from home. The house at 94 Panoramic Way has a handcrafted doorknocker, unusual exterior sheathing, e.g. tarpaper in combination horizontal board siding, and an unusual roofline that is nearly flat but slightly cambered. In response to slides caused by an underground spring at 74 Panoramic Way, Paine designed a fountain for the downhill property at 72 Panoramic Way.^{ix}

John Hudson Thomas (1878-1945)

John Hudson Thomas was born in Ward, Nevada in 1878 and grew up in the San Francisco Bay Area. After graduating from Yale University in 1902, he enrolled in the architecture program at the University of California and studied under the tutelage of John Galen Howard and Bernard Maybeck. Thomas worked for Howard for a short time, before entering into a partnership with George T. Plowman in 1906. During this period of his career he designed, with Plowman, a series of redwood bungalows which established his reputation. In 1910 he established his own practice. He continued to design wood houses when clients requested them, but he became deeply involved with exploring the visual possibilities of working in stucco. Thomas borrowed ideas from a range of sources and transformed and integrated them into very complex compositions. Among the most influential architects in Thomas's career were Adolf Loos, Otto Wagner, Charles Mackintosh, and Charles Voysey. A member of the Hillside Club, he mastered the archetypal Craftsman style advocated by Charles Keeler, but Thomas's early work also shows a whimsical exploration in Mission, Gothic, Tudor, Art Nouveau, English Cottage, and Viennese Secessionist styles. After 1915, however, Thomas designed more literal interpretations of historical styles, a notable feature of the second Bay Area Tradition. Thomas died in 1945.

John Hudson Thomas only designed one house on Panoramic Hill, and it was a remodel at that. However, his work in 1910 to remodel a farmhouse and the first house in the subdivision of University Hill, was important as an expression of Arts and Crafts period ideals in general and the early environmentalist owners', Edward and Marion Parsons', ideals in particular. The structure at 21 Mosswood Road was transformed from a white clapboard exterior to cladding in brown shingle. The downstairs interior was sheathed entirely in redwood. A modest entry was put on the street side with balconies and a more expansive window mass on the back and side which oriented toward the canyon and bay. The entry of the house was rotated 180 degrees, and one of the design challenges was surely to make what was the back side of the house a suitable entrance while the front of the house used every bit of space for windows, balconies, and interior seating areas with no access from this elevation.

Robert W. Ratcliff (1913 - 1998)

Robert Ratcliff was born on May 6, 1913 in Berkeley, California, where he lived his entire life. In 1936, he graduated from the School of Architecture at the University of California at Berkeley. In

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1945, after serving in the Army, he joined the architectural firm of his father, Walter H. Ratcliff. With the Ratcliff firm Robert was responsible for the Mills College general plan and the design of nine buildings there. Much of his work centered around the University of California, not only at Berkeley but at Santa Cruz, San Francisco, San Diego, and Irvine. He was responsible for numerous restoration and renovation projects at the Berkeley campus in the early years of his career. As an architect for the City of Berkeley, he designed the controversial round firehouse on the Alameda, inspired by the triangular site and his desire to build around the mature trees located there. He designed the administration building for the Pacific School of Religion, the Alameda County Administration Building, several buildings at the Lawrence Berkeley National Laboratory, Kaiser Hospital, Fernwald Student Housing and Highland Hospital in Oakland. As someone who worked in the Second Bay Region Style, he was heavily influenced by the work of William Wurster and worked as an alumni advocate to change the curriculum of the UC School of Architecture towards Modernism and away from the Beaux-Art system of which his professors had been advocates. Ratcliff and his wife Evelyn, a landscape architect and the daughter of sculptor Robert Treat Paine, were devoted environmentalists and advocated for open creeks and for development inclined toward preserving and enhancing the natural features of a site. Their son Christopher Ratcliff is the third generation of architects to join the family business, Ratcliff Architects. Robert Ratcliff died in 1998.

Ratcliff designed numerous single-family dwellings on Panoramic Hill, but only two within the district boundaries. More importantly than the number he designed is that he chose the neighborhood as the location for his family home at 74 Panoramic Way. The house was built in stages, but the first stage was as early as 1941, at the beginning of World War II. The particular site he chose was a small niche of land within the precarious second hairpin turn on Panoramic Way and above ground of an underwater spring. He also designed the cottage next door at 72 Panoramic Way.

William Wilson Wurster (1895-1973)

William Wurster was born in Stockton, California in 1895. He was trained in the classical Beaux-Arts tradition at the University of California. His San Francisco-based architectural firm Wurster, Bernard & Emmons was formed in 1945. He designed more than 200 homes, primarily in the 1930's, 1940's, and 1950's, which emphasized the relationship between indoors and outdoors, locating windows to intentionally capitalize on views, simplifying and reducing both interior and exterior detail, using indigenous materials, and exemplifying a sensitivity to site. Utilizing these relationships, one particularly influential residential building was the Gregory Farmhouse, which is a rustic, one-story ranch house in Scotts Valley, California. Wurster was responsible for creating the College of Environmental Design at UC Berkeley, which was interdisciplinary in its approach to design, and included Landscape, Planning, Architecture, and Design Arts. He became the College's dean. The building which houses the College of Environmental Design was named for Wurster and his wife Catherine Bauer Wurster, a notable planner, although he did not design the building as commonly thought. Wurster was designing houses during a period of national economic downturn. The characteristic lack of ostentation in his designs was

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especially attractive to wealthy Bay Area residents, who commissioned him to build homes from Lake Tahoe to Big Sur. His designs were warm in comparison to the austere International style of architects, such as Ludwig Mies van der Rohe and Le Corbusier and have been referred to as "soft modernism." Wurster won the prestigious Gold medal from the American Institute of Architects. He died in 1973.

On Panoramic Hill, Wurster designed a boxy garage and cottage combination at 70 Arden Road in 1939 for Miss Eleanor Gardner who lived next door at 76 Arden Road. Wurster also designed an extra dwelling unit to be incorporated into the lower floor of Miss Gardner's home at 76 Arden Road.

Frank Lloyd Wright (1867-1959)

Frank Lloyd Wright was born in Richland Center, Wisconsin. From a young age, buildings fascinated Wright, but rather than architecture he studied civil engineering at the University of Wisconsin in Madison. After school, he moved to Chicago to work for the architectural firm of J. Lyman Silsbee and in 1887, was hired by the firm of Adler and Sullivan who were designing Chicago's Auditorium Building. Louis Sullivan was the young Wright's mentor and "Lieber Meister" (beloved master) and Wright eventually became the chief draftsman and head of the firm's residential design. It was not long before Wright began to develop his own architectural ideas—low, sheltering rooflines, the prominence of the central fireplace and "the destruction of the box" in favor of an open floor plan. Contrary to the firm's policies, Wright began "moonlighting", and was subsequently fired for the betrayal. He left, taking with him, Sullivan's considerable design influence. Wright began his own firm in 1893 and worked out of his now famous Home Studio in Oak Park, an affluent Chicago suburb. In the years between 1893 and 1901, Wright produced 49 buildings—primarily residential. This work is collectively known as the "prairie school". His personal life was dramatic and tragic and included abandonment of his first wife for a highly publicized liaison with Mamah Borthwick Cheney, the wife of a client. She was murdered by a servant, who also set their home on fire. It took Wright over 20 years to recover from these events, but even during the nadir of his career, he completed many important architectural projects including the Imperial Hotel in Tokyo and several concrete Californian residences. In 1932 Wright founded the Taliesin Fellowship. Thirty apprentices came to live and learn with Wright—bringing with them, a reliable stream of fees and sending out into the world-avid Wright disciples. The Fellows program was expanded to Arizona in 1936 and coincided with a rush of new commissions, including Fallingwater, his most famous building. During the war years, few buildings were produced, but under the G.I. bill, Taliesin built 270 houses—many in the simplified Usonian style. Wright also completed large important projects including Price Tower skyscraper, the Guggenheim Museum and the Marin County Civic Center. Frank Lloyd Wright defined "organic architecture" as architecture that is appropriate to time, appropriate to place, appropriate to man. These three concepts characterized his work throughout his long career. He died at the age of 92.

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On Panoramic Hill, Wright's designs found suitable expression at 13 Mosswood Road. The house was originally designed in 1939 for Lewis N. Bell in Malibu but was re-sited to the Berkeley location in 1974. The posthumous project was authorized by Olgivanna Wright and overseen by the Taliesen architects. The design, materials and foundation were reworked to suit the northern California character of the new site. The house is an excellent example of Wright's Usonian period and includes characteristic features, e.g. masonry rising directly out of the ground, a centralized kitchen, a carport instead of a garage, and a dining room folded into a corner of the living room and adjacent to the fireplace.^x

District History

Early Ownership and Planning

No roads led to plot number 80 in 1857 when Julius Kellersberger surveyed and platted the 16,970.68 acre ranch of Vincente and Domingo Peralta.^{xi} By 1875, the location of plot 80 was identified as part of the "undivided mountain or hill land" of the Peraltas' ranch – the future Panoramic Hill neighborhood – at the very eastern limit of the land envisioned for development.^{xii} Only dense black lines arranged in circular patterns signified the Coastal Range – evidently an impossible place to reach, let alone build. Kellersberger's map would foreshadow the slow and particular development of Panoramic Hill

By the time the College of California intended to relocate from downtown Oakland to the rural, unincorporated town of Berkeley to the north, the College had plenty of undeveloped land including, by then, plot number 80. To raise the money necessary to develop the college campus, the College of California turned to Isaac H. Brayton, as it had done in the past. A Congregationalist minister and large property owner, he owned the College of California buildings located in Oakland as he had loaned money to the College to save it from imminent bankruptcy in 1868. Since the new college planned to continue using the downtown Oakland buildings, for the time being at least, it offered to swap all of its land outside the boundaries of the future Berkeley campus for the mortgage on the buildings of the Oakland campus. The proposed land deal included Plot 80.

The land deal also included a small portion of what was known as the Berkeley Property Tract. As early as 1864 the College of California had acquired undeveloped land east and south of Strawberry Creek and had hired Frederick Law Olmsted to design a suitable residential neighborhood conducive to contemplation and refinement. The land deal included a part of the Berkeley Property Tract that remained undeveloped and outside of, although nearby, the area laid out by Olmsted.^{xiii}

By the time the land deal was finalized, it was Isaac Brayton's widow, Mary, who signed on the dotted line making her the property owner of the future Panoramic Hill neighborhood.^{xiv} Brayton

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did little to foster development on the hill, and upon her decease, her brother, sister, and in-laws inherited the land, and subsequently sold it in 1887 to real estate developer Charles Bailey.

The neighborhood began the following year in 1888 when Bailey subdivided University Terrace and cut a road "to meander...by the most feasible route according to the natural lay of the land..."^{xv} The result is Panoramic Way, a narrow road with hairpin turns up the southern half of the hillside.

Also in 1888, Bailey sold one parcel of land to Silas M. Mouser, a San Francisco-based surgeon and physician, who first arrived in California in 1849. In 1895, he sold Mouser another parcel, who at some time between 1888 and 1895 built on the land a relatively modest farm house, planted almond orchards, and called his country retreat "Atalaya", the Spanish word for "watchtower." The local newspaper took note: "Dr. Mouser's house now being constructed on the hillside east of the town is visited by many who regard the situation as being extraordinary for the location of the dwelling. It will certainly open the eyes of many to the desirability of the hills as a handsome location for those who can afford to keep a horse and carriage and do not care for the frequent visits of their friends."^{xvi}

By the time of his death in 1906, Bailey had divided his remaining land into parcels and sold all of it as part of University Terrace. Atalaya, meanwhile, remained intact until 1909. That year, just before his death, Silas Mouser deeded the farm to his son who, just one year later, sold it in its entirety to Warren Cheney, former editor of the literary magazine, *The Californian*, who turned to real estate development when his eyesight began to fail. Atalaya gave way to a new subdivision, University Hill,^{xvii} which together with University Terrace would comprise the future Panoramic Hill neighborhood.

Residential and Infrastructure Development for Diverse Intellectual Community

Even as the earthquake of 1906 sent thousands of San Franciscans fleeing across the bay to build new homes and new lives in Oakland and Berkeley and even as Francis Marion Smith and the Real Estate Syndicate opened extensive tracts of land and expanded the Key Route rail system to the outreaches of Oakland and north Berkeley, University Terrace and University Hill remained isolated. With no immediate access to public transportation, a single, narrowly winding access road, and steep, irregular lots that were difficult to build upon, prospective homeowners were a self-selecting lot. Situated above the lush flora, running creek and waterfalls of Strawberry Valley and the UC Botanical Gardens, commanding breathtaking views of the San Francisco Bay and beyond, and within walking distance of the University, the hill did ultimately attract nature lovers, artists, bohemians, and intellectuals who sought refuge from the deleterious effects of urban life and industrial development.^{xviii}

In 1901 George Boke, who would eventually be Professor of Law in the School of Jurisprudence, hired Bernard Maybeck to design a rustic home with Swiss chalet features at 23 Panoramic Way in the University Terrace subdivision. A widow named Margaret Deane then

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hired Boke house builder A.H. Broad to build a shingled home with similar chalet features next door at 25 Panoramic Way. Over the next few years, development picked up pace, allowing J.R. Baird, a real estate developer and future resident of the hill, to report in 1906, "Hill property is demanding good prices and there is an unusual call for lots in the highest sections of Berkeley. We have disposed of several lots in the University Terrace during the past week and have several deals under negotiation."^{xxix}

By 1910, when Warren Cheney subdivided University Hill, seven more homes had been built along Panoramic Way and Canyon Road in the University Terrace area. Cheney saw promise for University Hill and quickly set about promoting its development. Though owned by the University, nearby Strawberry Valley enhanced the properties' appeal, a fact that was capitalized upon in Cheney's advertisements which noted that "the beautiful property will always be held as a public park."^{xxx}

Cheney forged two new roads from Panoramic Way into Atalaya, Dr. Mouser's former property, naming them Mosswood Road and Arden Road, and hired Henry Atkins, of Vickery, Atkins and Torrey, a prominent San Francisco fine arts firm, to design a pedestrian pathway connecting Panoramic Way to the new roads. The result was Orchard Lane, a concrete classical stairway, complete with urns, balustrades, and a graceful curve up the hillside. In keeping with the prevailing style of public architecture in the Bay Area at the time, Atkins chose the Beaux-Arts style.^{xxxi}

Being in walking distance of the University campus, the hill attracted numerous faculty including Charles Rieber, Professor of Logic and Rhetoric, who commissioned architect Ernest Coxhead to design his family home at 15 Canyon Road. Other early faculty residents included, but were not limited to, Albert Whitney, Professor of Mathematics, who built his home at 33 Canyon Road in 1907. Lincoln Hutchinson, Professor of Commerce, followed suit in 1908 with a home at 9 Canyon Road designed by Julia Morgan. George Stratton, first chair of the Department of Psychology, built his home at 67 Canyon Road (formerly 51 Canyon Road) in 1911. Also in 1911 James T. Allen, Professor of Classics, commissioned Walter Ratcliff to design his home at 37 Mosswood Road. Carleton Parker, Professor of Labor Economics, built at 38 Mosswood Road in 1915, and Ernest Hersam, Professor of Mining, built higher up on the hill at 100 Arden Road (formerly 47 Arden Road) also in 1915.^{xxxi}

Not surprisingly given its location near Strawberry Valley, and the vigorous climb to reach the hill, the neighborhood also attracted nature lovers and early leaders in the environmental movement. One such resident was Edward T. Parsons, a member of the Sierra Club, who aided John Muir in the fight to save Hetch-Hetchy Valley from being dammed. As he was also active in planning club trips and an accomplished writer, Parsons Memorial Lodge was built in his memory. His wife Marion Parsons shared Edward Parsons' enthusiasms, and after his death she continued to host Sierra Club meetings at their home at 21 Mosswood Road. They had transformed the once clapboard farmhouse into a craftsman gem through the capable

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design work of John Hudson Thomas. Marion Parsons served as director of the Sierra Club for over 20 years from 1914-1938.

Hill resident Lincoln Hutchinson, resident of 9 Canyon Road, co-founded the Sierra Ski Club in Norden when he was not on campus teaching. Other Sierra Club connections included member Clifton Price, who developed the Julia Morgan-designed apartment building (5-11 Panoramic Way), and Sierra Club charter member Willis Jepson, who was also Professor of Botany at the University and owner of the Julia Morgan designed residence at 11 Mosswood Road.

The label "nature lover" is apt for this generation of hill resident. Willis Jepson made his life's work the classification of native flora and developed the first complete index of California native plants. Moving on the hill in the mid- to late 1920s^{xxiii}, on the original site of the Mouser farmhouse, and where there are now two residences (11 Mosswood Road and 13 Mosswood Road), he found a suitable environment for a personal research garden. Amelia Sanborn Allen, of 37 Mosswood Road, wife of Classics Professor James T. Allen, was a self-educated ornithologist who developed her avocation while residing in Strawberry Canyon^{xxiv} and during vacations to the Sierras, Santa Cruz mountains, and Monterey^{xxv}. Of her home in Strawberry Canyon, she wrote

"Our house is in the middle of a dense grove of young live-oak trees.... The house faces south and up the hill. To the west are three unimproved lots, one of woodland, the others partly open, with several rather large pine trees. To the north and east the oak forest is continuous, interspersed with bay trees; and there is a dense undergrowth of hazel, cascara, poison oak, spiraea, wild rose, snowberry, wild currant, blackberry and brakes, with thimble-berries and wild parsnip filling the cross ravines."^{xxvi}

For others, nature was integral to their domestic lifestyle, such as Cornelia Stratton Parker's description of life at 38 Mosswood Road.

"There, around the redwood table in the living-room, by the window overlooking the Golden Gate, we had the suppers that meant much joy to us and I hope to the friends we gathered around us. There, on the porches overhanging the very Canyon itself we had our Sunday tea-parties."^{xxvii}

The remote neighborhood also nurtured intellectual, sophisticated lifestyles, e.g. Ben Lehman, Professor of English, who from his Strawberry Canyon residence at 29 Mosswood Road, corresponded regularly with such famous writers as Sara Bard Field, Gertrude Atherton, John Steinbeck, and Thornton Wilder. Walter Steilberg, who first lived in 38 Panoramic Way then later at 1 Orchard Lane, hosted a panoply of guests including musicians Alfred Hertz, Ernest Block, Albert I. Elkus, Henry Cowell, and Ernst Bacon; writers Thornton Wilder, Leonard Bacon, Austin Wright, Sheldon Cheney, and Charles Keeler; photographers Ansel Adams, Imogen Cunningham, and Cedric Wright; artists Beniamino Bufano, Ralph Stackpole, Ray Boynton, Rudolph Schaefer, Joseph Page-Fredericks, and Robert Paine; fellow architects Eliel

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Saarienen, Richard Neutra, Harwell Harris, Warren Callister, Gardner Daily, Julia Morgan, Henry Gutterson, and William Corlett; psychologists Edward C. Tolman and James Stratton, all of whom are just some of the notable people who graced the halls of the Steilberg houses.^{xxxviii}

The neighborhood naturally attracted faculty because of its proximity to the University campus. But the neighborhood was also near Piedmont Way then the location of Berkeley's finest homes^{xxxix} and attracted connoisseurs of fine art as well as artists. For example, Frederic Torrey, who lived at 1 Canyon Road, was a principal in Vickery, Atkins and Torrey, a prominent San Francisco fine arts firm that helped to launch the careers of such notable artists as Imogen Cunningham and Maynard Dixon. Torrey apparently took pleasure in shocking the still rather conservative Berkeley art community by hanging Marcel Duchamp's *Nude Descending a Staircase* in prominent view in the entrance foyer of his home at 1 Canyon Road. He had bought the piece at the Armory Show in New York in 1913, which introduced to Americans Europe's most avant-garde artwork and subsequently changed the face of American artwork for the twentieth century.^{xxx} Professor Rieber's wife, Winifred Smith Rieber, of 15 Canyon Road, was an esteemed portrait artist whose subjects would eventually include such notable figures as Albert Einstein, Thomas Mann, Phoebe Hearst, and Mrs. Herbert Hoover.^{xxxi} Professor Carleton Parker and his wife Cornelia Stratton Parker enjoyed having guests to their home at 38 Mosswood Road; one such guest was artist Alexander Calder, who was then a student at Berkeley High School.^{xxxii}

In the 1920 census records, there were a total of 34 households on the hill including a doctor, an accountant, a traveling salesman, five high school or grammar school teachers, one author, three artists, one art dealer, and nine professors. In general, the hill attracted a diverse and progressive crowd living outside mainstream commerce and industry.^{xxxiii}

Architectural Development

The first house to be built in University Terrace was the Boke House at 23 Panoramic Way. Built in 1901, this house has become one of Maybeck's most famous designs and exemplifies the basic tenets of vernacular architecture in the California Arts and Crafts movement. The same year, Boke House builder A.H Broad designed and built 25 Panoramic Way. Like the Boke House, the exterior was clad in brown shingles and the interior walls and ceiling covered in redwood. These were small brown shingle houses, and the dwelling next door at 27 Panoramic Way, built soon thereafter in 1903, was no exception.

At the same time as these single-family houses were being built at this remote hillside location, a more population dense three-unit apartment building was designed for 73, 75, & 77 Panoramic Way. The brown shingle dwelling was designed by the builder A.H. Broad and

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resembled a single-family dwelling from the outside. Inside, however, each apartment occupied a floor, and there were no connecting interior stairways in between. Balconies dominated the west elevation. Just uphill of the Boke House, a concrete pathway connected the apartment building to the Boke House and to Panoramic Way below.

Although small houses and apartment buildings were being built on Panoramic Way during the first decade of the 20th century, two large single-family houses were designed by Ernest Coxhead at 1 and 15 Canyon Road in 1906 and 1904, respectively. Although the houses on Panoramic Way had views of the bay and distant vistas, the houses on Canyon Road also had views of the nearby UC Botanical Gardens and Strawberry Creek. The emphasis on indoor-outdoor relationships was enhanced with window placement, window size, courtyards, and terraces. The large buildings blended in to their environments with brown shingled exteriors.

As demand for hill locations increased, another apartment building was built in the neighborhood in 1912. Designed by Julia Morgan, the four-unit stucco half-timbered apartment for Professor Price made no apologies for being an apartment building unlike the apartment building at 73, 75, and 77 Panoramic Way. However, it was subtle and restrained as many of Morgan's residential projects were inclined to be.

Before designing the Price Apartments, Morgan designed in 1908 a brown shingled house at 66 Panoramic Way. The dwelling was designed for her childhood friend Elsie Lee Turner, who used the dwelling for income property. A concrete staircase was shared with 64 Panoramic Way, which was also clad in brown shingles. For both buildings, the main entrances were to the side, faced each other, and oriented in a friendly arrangement toward the shared stairway.

Once the University Hill subdivision was developed in 1910, development moved further along Canyon Road and deeper into the canyon. Development moved from the western face of the hill to the northwestern face, which was along the new streets of Mosswood and Arden Roads. Also added was Orchard Lane, an arterial path that facilitated efficient travel, but also served as announcement of a more exceptional development. Formerly Dr. Mouser's almond orchard, the University Hill area also had plenty of fruit trees and an abundance of live oaks.^{xxxiv}

In 1910, Edward T. Parsons bought Mouser's farmhouse and had it moved to its present location at 21 Mosswood Road, which allowed for a more prominent view of the canyon than its former location at Panoramic Way's second hairpin turn. John Hudson Thomas was hired to remodel the farmhouse. To enhance the canyon views, he found creative solution in transforming what was originally the back of the house to a street side front entrance so as to utilize the expansive windows in what was originally the front of the house.

Between 1911 and 1915, four professors would build houses in the most remote location possible within the University Hill subdivision. In 1911, Professor George Stratton built a house at the end of Canyon Road, and Professor James Allen built a house at the end of Mosswood Road. Both of these houses were next door to undeveloped University land. In 1915, Professor

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Parker built a house at 38 Mosswood, and Professor Hersam built a house at the cul-de-sac of Arden Road (now 100 Arden Road; then 47 Arden). In all these instances, rather than seeking fantastic panoramic views of the bay, they sought refuge at the end of the road, near the undeveloped University land next door, and oriented towards Strawberry Canyon. Although only one of them, 37 Mosswood Road, was designed by an architect, i.e. Walter Ratcliff, all were clad in brown shingles, had steeply pitched gable roofs, and interior walls and ceilings lined in redwood.

The Arts and Crafts movement continued to find expression on Panoramic Hill after World War I. Mabel Baird, who designed 14 and 16 Mosswood Road in 1919 and 1922, respectively, continued in the shingled mode. Even Walter Steilberg, who built an international reputation for his experiments in fireproof construction methods, designed 65 Arden Road in the old shingled manner in 1935.

The Bay Area's Arts and Crafts architecture included many styles, and the variations on the Arts and Crafts theme found expression on Panoramic Hill. A combination of factors influenced architects, builders, and home owners to seek alternatives to brown shingles. Rapid deforestation rendered wood increasingly scarce and expensive to build with, and the devastating Berkeley fire of 1923 made all too clear that the beloved wood houses posed serious fire hazards. In response to these and other factors, architects and home owners turned to Spanish Colonial Revival and Mediterranean styles of domestic architecture and built with concrete, tile, iron, and stucco instead of wood. These new styles still adhered to the basic tenets mentioned above, but also celebrated California's history and climate. In fact, with their flat roofs, thicker walls, and greater use of tile, they were more appropriate for the dry and temperate to warm climate than the often steeply pitched gabled roofs of earlier shingled houses.

The Steilberg compound at 1 Panoramic Way, 1 Orchard Lane, and 4 Mosswood Lane exemplifies the evolution of design away from brown shingle to other materials. Designed and constructed between 1922 and 1929, the property includes a classic shingled cottage (1 Panoramic Way), a half shingle/half-stucco main house (1 Orchard Lane), and a small Fabricrete cottage with a low pitched tile roof with flat terrace on top (4 Mosswood Lane).

Built in 1931, the Fabricrete house at 101 Panoramic Way is Mediterranean influenced while the stucco dwelling at 107 Panoramic Way, built in 1926, is more pueblo-style, but both retain Arts and Crafts features. The Julia Morgan-designed Spanish Colonial Revival stucco house and garage-cottage combination at 11 Mosswood Road likewise retain detail that define the period. The avian-themed hand-wrought iron gate at the front entrance as well as the fireplaces carved by Jules Suppo^{xxxv}, who did much of the artisanal work at Hearst Castle, underscore this point particularly well.

In 1939, William Wurster designed a boxy wood siding and stucco house with four single stall garages below. By 1941, Robert Ratcliff had committed to building his family home in the niche

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of land created by the second hairpin turn on Panoramic Way in synchrony with the Walter Steilberg-designed house at the first hairpin turn on Panoramic Way built in 1928. Meanwhile, Frank Lloyd Wright would be designing a home for a Malibu residence in 1939 that would later be re-sited by Taliesin architects for the northern California location at Panoramic Hill and supervised during construction in 1974.

Changes to the Area Adjacent to the District – California Memorial Stadium

Though the Hayward Fault runs through the first switchback at Panoramic Way and has always posed an imminent threat to the neighborhood, the biggest upheaval to the area was the construction of California Memorial Stadium in Strawberry Canyon, immediately to the north of Canyon Road. The new stadium was originally designed for the flatlands to the south of campus. But after much debate, and to the dismay of residents who had bought property and built their homes with Warren Cheney's promise of unspoiled nature forever surrounding them, the University finally decided to build on the Strawberry Canyon site, permanently and fundamentally changing the natural landscape as well as the residents' relationship to the University.^{xxxvi}

Preparations for the construction of the new stadium immediately made apparent how dramatically it would alter the landscape that had shaped the development of Panoramic Hill for decades. Excavation of the 22-acre site began in January 1923. With 24,000 pounds of black powder and 10,000 pounds of dynamite, excavators loosened the ground. A combination of steam shovels, Caterpillar tractors, horse-drawn wagons, and hydraulic machines then removed the earth. Strawberry Creek was also diverted before construction began. By the end of November 1923, Panoramic Hill residents who once overlooked a botanical garden and an untamed bird and wildlife sanctuary now set their gaze upon "a double-decked steel and reinforced concrete structure with 60,000 seats, and underneath the seating decks were training quarters, convenience stations, reception room, handball and tennis courts, and other features. The outer walls were 91 feet high and ...bigger than the Coliseum in Rome."^{xxxvii}

The University's decision to build at the Strawberry Canyon site launched a litany of complaints to the city; some of the most vocal of them came from residents of Panoramic Hill. Walter Steilberg, who had already designed and built two houses on the hill, and Walter Ratcliff who had designed one house on the hill, along with other prominent architects, e.g. John Galen Howard, Henry H. Gutterson, and William Corlett^{xxxviii}, whose son would later build on the hill, voiced their concern over the suitability of the site—its seismic vulnerability (the Hayward fault runs through the middle of the site), potential traffic problems, excavating the land, and the destruction of the landscape. Most concerned residents cited the fire chief's assertion that building the stadium at the Strawberry Canyon site would create a dangerous fire hazard, which was the one legal argument that could be sustained. But implicit in many of the complaints was a concern over the destruction of the natural environment around which they had built their homes and lives. Berkeley residents had just witnessed the effects of campus expansion at Bancroft Way, the street running along the southern perimeter of the University campus. The

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destruction of trees and demolition of homes with street widening presaged similar devastation during stadium construction. Other Panoramic Hill residents, like Theological Seminary Professor John Buckham at 36 Panoramic Way, made generic references to spoiling the beauty of the city. Still other residents fled. Harold Sawyer, who had recently purchased property on the hill with the intention to build, assured the city that he would not do so if the stadium were built in Strawberry Canyon. A man of his word, Sawyer and his family moved to Oakland instead. Professor of Logic Charles Rieber, who along with his wife the esteemed portrait artist Winifred Smith Rieber, fought a very public battle to conserve the beauty of the area which was adjacent to their home at 15 Canyon Road. In an embarrassing move for the Berkeley campus, the family relocated to southern California, where Rieber became the first Dean of the College of Arts and Sciences at the University of California, Los Angeles, and where ultimately a building was named in his honor.^{xxxix}

Neighborhood Development After the Stadium

Despite substantially changing the neighborhood environs, development on the hill continued after the stadium was built. Walter Steilberg had already put in the foundation for 1 Orchard Lane "when the stadium frenzy broke loose."^{xi} He had designed a dining room plate glass window to look into the Botanical Gardens from one direction and San Francisco from the other. But the construction of a sorority house across the street on the other side of Panoramic Way in combination with stadium construction rendered these design details pointless. Despite these changes, Walter Steilberg continued to live on the hill, raise his family, and find other inspiration in the neighborhood. Later, in 1941, Robert Ratcliff would begin building his family home on Panoramic Hill at 74 Panoramic Way. He had already designed a small cottage at 72 Panoramic Way, for his mother-in-law, and his father-in-law Robert Paine had already designed a house at 94 Panoramic Way.

Garages would proliferate as many early houses on the hill were built without garages. For example, in 1939 Miss Eleanor Gardner who lived in 76 Arden Road commissioned her friend William Wurster to design a four car garage with apartment above.^{xii}

Proximity to the campus and student housing shortages during the 1960's created demand for housing on Panoramic Hill as elsewhere in the City. In 1963, architect Howard Moise was granted a use permit to use 9 Canyon Road for a two-family dwelling.^{xiii} One of the small cottages in the condominium association on Canyon Road was subdivided further and was allowed by the City of Berkeley to become a two family dwelling.^{xiii} Professor Rieber's former residence at 15 Canyon was sub-divided into three dwelling units. In the 1960's, Professor Buckham's former residence at 36 Panoramic Way received a use permit to operate a boarding house.^{xiv}

Development intensified further when on July 20, 1967, the City of Berkeley adopted Ordinance No. 4273 which allowed two dwelling units to be built on one lot. But within 10 years,

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homeowners had organized and led the effort to down-zone the neighborhood into the most restrictive single-family zone in Berkeley. Known as the Environmental Safety-Residential zone, and in recognition of substandard infrastructure and extreme fire hazards, it effectively halted the rapid proliferation of more intensive development unsuitable for the neighborhood.

Panoramic Hill Subdivisions and Boundaries

The Panoramic Hill Historic District occupies portions of three early subdivisions. These are the Berkeley Property Tract, University Terrace, and University Hill. The first of these was the Berkeley Property Tract, from which parts were resubdivided, one part of which was University Terrace. University Hill was subdivided from Dr. Mouser's farm known as Atalaya.

The relationship between University Terrace and University Hill is like two irregular pieces of a jigsaw puzzle that together make a whole. What is, or is not, in one subdivision or the other is virtually irrelevant to its sense of place.

The unifying element is Panoramic Way by which every motorized traveler must use to enter and leave the neighborhood. So, for example, residential areas not accessed by Panoramic Way, such as Hillside Court on the southwestern façade of Panoramic Hill, are not included in the Panoramic Hill district. The district is defined therefore by common access and not by geography, topography, or even proximity.

The proposed district occupies portions, but not all, of both University Terrace and University Hill. At some point during the hill's development, the two subdivisions accessed by Panoramic Way became known as Panoramic Hill. No subdivision was ever developed by that name, but Panoramic Hill nevertheless became the colloquial identifier. The name of the Mouser's farm, Atalaya, never stuck although it was at one time Warren Cheney's choice for what would become Arden Road. University Terrace and University Hill did not last and without subdivision maps there would hardly be a record of their usage. Instead it was Panoramic Hill that would evolve as a most accurate name since the neighborhood was blessed by panoramic views and one narrow, meandering, impossible, but quaint road by the same name. It is the Panoramic Hill Historic District that holds this history.

EVALUATION

The Panoramic Hill Historic District is eligible for the National Register of Historic Places under criterion C at the local level of significance. Under criterion C, Panoramic Hill is significant in the area of Architecture as a neighborhood that represents the Bay Area Tradition in architecture, primarily the first phase associated with the Arts and Crafts movement. The district includes notable houses by architects Ernest Coxhead, Bernard Maybeck, Julia Morgan, Walter

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Steilberg, and others; a distinctive street plan; and paths and steps that provide pedestrian circulation. Since the north side fire of 1923, Panoramic Hill is among the most extensive surviving Arts and Crafts neighborhoods in Berkeley, which was a center of this important early twentieth century architectural movement. The district is significant for the period from 1901, when the first building was constructed, to 1950.

Integrity

Location

The Panoramic Hill Historic District retains integrity of location. It remains today where it was built. One house, Dr. Mouser's farmhouse of 1888, was moved within the district to 21 Mosswood Road in 1910. This change occurred within the period of significance and is part of the history of the district.

Design

The Panoramic Hill Historic District retains integrity of design. The principal changes to the district since the end of the period of significance are the construction of 11 new houses and the alteration of many houses for multi-tenant use. The new houses are compatible in scale and materials; although not contributors, they maintain the pattern of development of single family houses and garages that characterizes the design of the district. The alteration of houses for multi-tenant use is generally not accompanied by major exterior alterations. However, multi-tenant use is often associated with lower maintenance than exists for single-unit residences.

Setting

At a grand scale, the setting of the district is little changed. The major aspects of setting – its isolation on a hill with canyons to the north and south and a panoramic view to the west, are unchanged.

The principal changes in the immediate setting are the development of apartment buildings adjacent to the district on its west side and the expansion of the neighborhood up the hill to the east. The apartment buildings present an incompatible edge to the district. The expanded neighborhood to the east, much of it representing the second and third phases of the Bay Area Tradition, is newer than the area within the district but is generally not incompatible with it. It is possible that parts of this expanded neighborhood could be added to this district in the future when sufficient perspective exists to evaluate it.

Materials

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Integrity of materials in the district remains high. The full range of materials, including the dominant redwood, remains present, as do other materials – stucco, tile, iron, concrete, and brick. The use of materials is one of the hallmarks of the Arts and Crafts movement, and the original materials are largely intact.

Workmanship

Integrity of workmanship, like integrity of materials, is high. Likewise, workmanship is a hallmark of Arts and Crafts architecture. Workmanship is a characteristic that is more evident up close, to private visitors, than from public streets and pathways.

Feeling

Integrity of feeling is diminished – in generally superficial and ephemeral ways – notably the parking of cars along the roads, and minor exterior modifications for multi-tenant use.

Association

Integrity of association is high. Because the original houses and other buildings and structures of the district are intact, the association with the history of the district is present.

ⁱ Richard Longstreth, *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century* (Berkeley, 1983), pp. 112-113.

ⁱⁱ Sally Woodbridge, *Bay Area Houses*, New Edition (Salt Lake City: Gibbs Smith Publisher, 1988), pp. 8-22.

ⁱⁱⁱ Kenneth H. Cardwell, *Bernard Maybeck: Artisan, Architect, Artist* (Santa Barbara: Peregrine Smith, Inc., 1977).

^{iv} Berkeley Urban Conservation Survey, Folder 1861, BAHA; Cardwell, *Bernard Maybeck*, pp. 74-77.

^v Interview of John Arthur by Janice Thomas on 10/26/04. Mr. Arthur is author of two books on Bernard Maybeck to be published in the spring 2005 by Gibbs Smith Publisher.

^{vi} Ernest Coxhead Collection, 1919-1932 Finding Aid, College of Environmental Design Archives, University of California, Berkeley; <http://findaid.oac.cdlib.org/findaid/ark:/13030/tf087001g5/bioghst/112931656>.

^{vii} John Beach, *Berkeley Gazette*, December 19, 1974.

^{viii} *Ibid.*

^{ix} Suzanne B. Riess, editor, *The Julia Morgan Architectural History Project* Vol. 1 (Berkeley: The Regents of the University of California, 1976), p. 103.

^x Interview of Jeanne Allen by Janice Thomas on 10/30/04.

^{xi} Julius Kellersberger, *Map of the Ranchos of Vicente and Domingo Peralta*, January 21, 1857, Alameda County Office of the Recorder, Book 17, p. 12.

^{xii} *Map of the Undivided Mountain or Hill Land of the Vicente and Domino Peralta Rancho*, March 2, 1875.

^{xiii} Berkeley Architectural Heritage Association, *Frederick Law Olmsted's Berkeley Legacy – Piedmont Way and The Berkeley Property Tract* (Berkeley: 1995), p. 1-5.

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^{xiv} Ibid.; *Official and Historical Atlas Map of Alameda County*, California (Oakland: Thompson & West, 1878), pp. 112-13; Verne Stadtman, *The University of California: 1868-1968*, p. 40.

^{xv} *Alameda County Book of Deeds 350/77*.

^{xvi} *Berkeley Herald*, November 5, 1888.

^{xvii} Frank Soulé, Jr., *Map of Strawberry Valley and Vicinity Showing the Natural Resources of the Water Supply of the University of California with Proposed System of Reservoirs, Distributing Pipes, etc.* (Lith. Britton Rey & Co.: San Francisco, 175); Survey map of University Terrace, 1888, BAHA; *Alameda County Book of Deeds 325/159-163, 330/43, 50/75-78, 559/355-56, 1637/446-48, 1754/186-189*.

^{xviii} Kellersberger; Alameda County Office of the Recorder, Book 17, p. 12; for a history of the Key Route system and Reality Syndicate, see George Hildebrand, *Borax Pioneer: Francis Marion Smith* (San Diego: Horwell-North Books, 1982).

^{xix} "Realty Men Report many Sales and an Advance in Prices," in Richard Schwartz, *Berkeley 1900: Daily Life at the Turn of the Century* (RSB Books, 2000), p. 183.

^{xx} University Hill," advertisement in *Berkeley Gazette*, August 16, 1910; "More about University Hill," advertisement in *Berkeley Gazette*, August 17, 1910, p. 8.

^{xxi} The Bay Area boasts some of the greatest concentration of Beaux-Arts architecture in the United States. Phoebe Hearst, widow of mining tycoon and United States Senator George Hearst and mother of politician and media mogul, William Randolph Hearst, for example, underwrote an international competition in 1898 to find an architect who could design a new University of California campus worthy of international prestige; virtually all the applicants, including the architect of the winning design, studied for some period at the Ecole des Beaux-Arts. San Francisco also took advantage of its ruined state following the 1906 earthquake to construct a city hall and civic center in the Beaux-Arts style as well. John Bakewell and Arthur Brown, Jr., both Beaux-Arts graduates and contemporaries of Julia Morgan, designed and implemented the complex as it stands today. See Gray Brechin, *Imperial San Francisco: Imperial San Francisco: Urban Power, Earthly Ruin* (Berkeley, 1999); Richard Longstreth, *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century* (Berkeley, 1983); Roy Lowe, "A Western Acropolis of Learning": *The University of California in 1897* (Berkeley, 1996).

^{xxii} Anthony Bruce, et al., *Panoramic Hill: Berkeley's Most Romantic Neighborhood*, revised edition (Berkeley: Berkeley Architectural Heritage Association, 1996).

^{xxiii} Jepson may have lived in the garage apartment, which was built before the house was completed in 1929. However, available records are unclear on this point.

^{xxiv} Amelia Sanborn Allen, "Birds of the Berkeley Hillside," in *The Condor* Vol. XVII (March 1915), p. 78.

^{xxv} Amelia Sanborn Allen, *Chasing Wrens* (Berkeley: Gillick Press, 1945).

^{xxvi} Ibid, p. 78.

^{xxvii} Cornelia Stratton Parker, *An American Idyll: The Life of Carleton H. Parker* (Boston, 1919): pp. 90-91.

^{xxviii} Berkeley Urban Conservation Survey, Folder 1862, BAHA.

^{xxix} Lesley Emmington Jones, *Frederick Law Olmsted's Berkeley Legacy - Piedmont Way and The Berkeley Property Tract* (Berkeley: Berkeley Architectural Heritage Association, 1995).

^{xxx} Ibid.

^{xxxi} City of Berkeley Landmark, June 7, 1999.

^{xxxii} Interview of Mrs. Cornelia Stratton Parker by J.R.K. Kantor, University Archivist and Panoramic Hill resident who lived in 38 Mosswood Road from 95-1957 and interviewed Mrs. Parker during the period of 1962 until her death some years later.

^{xxxiii} 1920 United States Federal Census, Alameda County, City of Berkeley, California, Enumeration District 174.

^{xxxiv} Allen, p. 78; Early undated photograph of "Berkeley Highlands - Side Hill Homes" (Berkeley Architectural Heritage Association, Archives).

^{xxxv} Interview of Frances Fischer, current owner of 11 Mosswood Road by Karen McNeill, June 28, 2004.

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^{xxxvi} Siegel and Strain, Architects, "Historic Structure Report: University of California, Berkeley, California Memorial Stadium," prepared for the University of California Office of Planning, Design, and Construction, September 23, 1999, pp. 16-23.

^{xxxvii} Ibid., pp. 21-32.

^{xxxviii} Susan Cerny, "Berkeley Observed; Memorial Stadium – controversial from the start", *Berkeley Daily Planet*, September 2, 9, 12 of 2003.

^{xxxix} City of Berkeley Landmark, June 7, 1999.

^{xl} Riess, p. 106.

^{xli} Interview of Robert Breecker, current owner of 76 Arden Road, by Janice Thomas, 10/15/04.

^{xlii} City of Berkeley Use Permit #5089, 1/2/63.

^{xliii} City of Berkeley Use Permit #5021, 7/3/73.

^{xliiv} City of Berkeley Use Permit #132.

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VERBAL BOUNDARY DESCRIPTION

See Sketch Map.

AUG 11 2005

BOUNDARY JUSTIFICATION

Panoramic Hill is geographically distinguished by Strawberry Canyon to the north and Hamilton Gulch to the south. The hill's borders are naturally articulated. Situated in the East Bay Hills, the hillside's predominant orientation is west.

The lower elevations of the hillside neighborhood have a concentration of houses, garages, and landscape features that fit all of the criteria of the proposed historic district. Although a few structures built at higher elevations would meet all of the criteria, they lie within an area that was largely developed after the historical period in question.

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**Panoramic Hill Historic District
Photographic Directory:**

5 x 7 - Black and White Fiber-Reprints

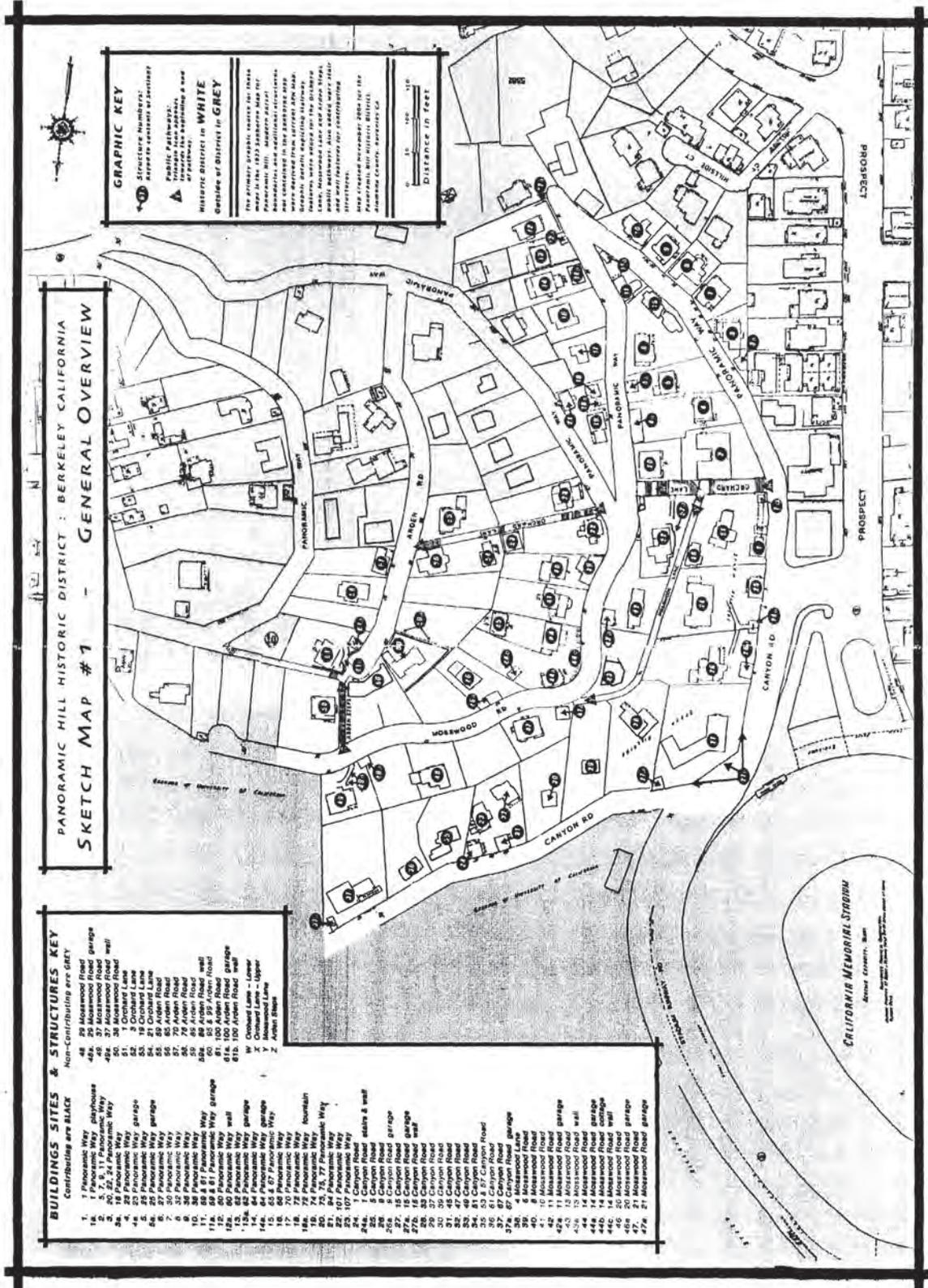
The information in 3, 4, 5 below applies to all 5 x 7 - black and white fiber reprints:

3. Photographer: Fredrica Drotos
4. Date of Photograph(s): 2004
5. Location of Original Negative(s): 16 Mosswood Road, Berkeley, California

Key: R indicates the photograph is a fiber reprint

Direction of Camera:

4.1. (R)	East
11.1. (R)	Northeast
11.2. (R)	North
23.3. (R)	Southwest
27.1. (R)	Southeast
31.1. (R)	Southeast
39.2. (R)	South
42.1. (R)	Northwest
49.1. (R)	Northeast
61.a.1. (R)	North
z.1. (R)	South
v.2.(R)	Northwest
v.3.(R)	West
v.6. (R)	Northwest
v.7. (R)	South



PANORAMIC HILL HISTORIC DISTRICT: BERKELEY CALIFORNIA
SKETCH MAP #1 - GENERAL OVERVIEW

GRAPHIC KEY

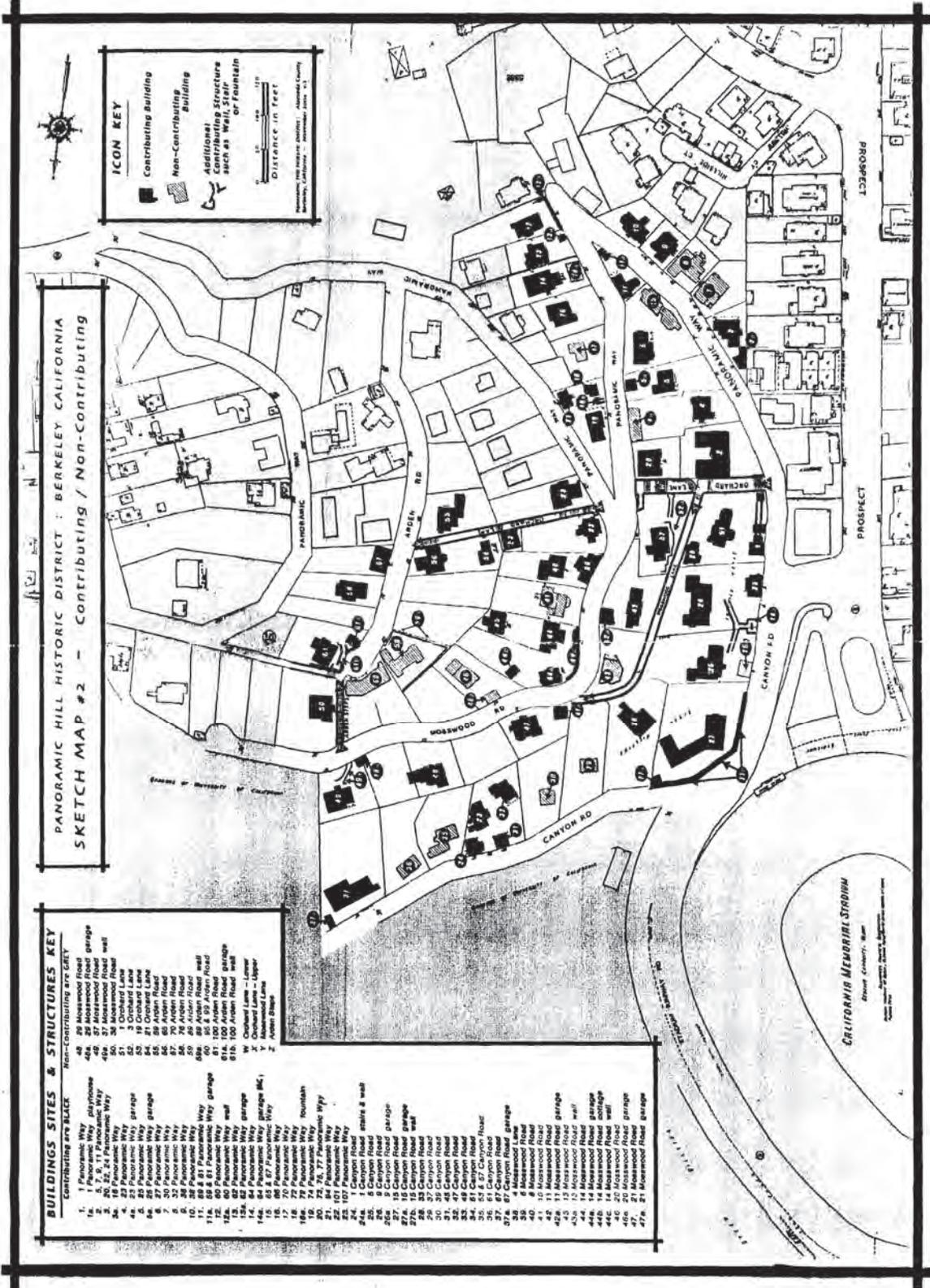
BUILDINGS SITES & STRUCTURES KEY
 Non-Contributing are GREY
 Contributing are BLACK

HISTORIC DISTRICTS IN WHITE
 Outside of Districts in GREY

HISTORIC DISTRICTS IN GREY
 The primary graphic codes for these districts are: PANORAMIC HILL, CANYON ROAD, and PROSPECT. All additional structures not included in the above key were added for the Districts. Historic districts in white were added for the Districts. Historic districts in grey were added for the Districts.

DISTANCE IN FEET
 0 50 100 150

- BUILDINGS SITES & STRUCTURES KEY**
- Contributing are BLACK
- 1 Panoramic Way telephone
 - 18 Panoramic Way
 - 20, 21, 24 Panoramic Way
 - 28, 18 Panoramic Way
 - 48 Panoramic Way garage
 - 58 Panoramic Way garage
 - 7 Panoramic Way
 - 30 Panoramic Way
 - 36 Panoramic Way
 - 10, 38 Panoramic Way
 - 118, 58 & 81 Panoramic Way garage
 - 12, 60 Panoramic Way well
 - 13, 62 Panoramic Way
 - 14, 64 Panoramic Way garage
 - 16, 66 Panoramic Way
 - 17, 70 Panoramic Way
 - 18, 74 Panoramic Way
 - 19, 76 Panoramic Way
 - 22, 101 Panoramic Way
 - 25, 103 Panoramic Way
 - 24, 1 Canyon Road
 - 24a, 1 Canyon Road well & well
 - 25, 3 Canyon Road
 - 26, 5 Canyon Road garage
 - 27, 7 Canyon Road
 - 27a, 15 Canyon Road garage
 - 27b, 16 Canyon Road well
 - 29, 37 Canyon Road
 - 30, 39 Canyon Road
 - 32, 47 Canyon Road
 - 33, 49 Canyon Road
 - 35, 53 & 57 Canyon Road
 - 36, 61 Canyon Road
 - 37, 63 Canyon Road
 - 37a, 67 Canyon Road garage
 - 38, 69 Canyon Road
 - 39, 71 Canyon Road
 - 40, 73 Canyon Road
 - 42, 77 Canyon Road
 - 42a, 11 Mosswood Road garage
 - 42b, 13 Mosswood Road well
 - 44, 14 Mosswood Road garage
 - 44a, 16 Mosswood Road garage
 - 44b, 18 Mosswood Road well
 - 44c, 20 Mosswood Road garage
 - 46, 22 Mosswood Road garage
 - 46a, 24 Mosswood Road garage
 - 47, 26 Mosswood Road garage
 - 47a, 28 Mosswood Road garage
- Non-Contributing are GREY
- 29 Mosswood Road
 - 48a, 37 Mosswood Road garage
 - 49, 39 Mosswood Road well
 - 51, 41 Mosswood Road
 - 52, 43 Orchard Lane
 - 54, 45 Orchard Lane
 - 55, 47 Orchard Lane
 - 56, 49 Arden Road
 - 57, 51 Arden Road
 - 58, 53 Arden Road
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 - 382, 701 Arden Road
 - 383, 703 Arden Road
 - 384, 705 Arden Road
 - 385, 707 Arden Road
 - 386, 709 Arden Road
 - 387, 711 Arden Road
 - 388, 713 Arden Road
 - 389, 715 Arden Road
 - 390, 717 Arden Road
 - 391, 719 Arden Road
 - 392, 721 Arden Road
 - 393, 723 Arden Road
 - 394, 725 Arden Road
 - 395, 727 Arden Road
 - 396, 729 Arden Road
 - 397, 731 Arden Road
 - 398, 733 Arden Road
 - 399, 735 Arden Road
 - 400, 737 Arden Road
 - 401, 739 Arden Road
 - 402, 741 Arden Road
 - 403, 743 Arden Road
 - 404, 745 Arden Road
 - 4



PANORAMIC HILL HISTORIC DISTRICT : BERKELEY CALIFORNIA
SKETCH MAP #2 - Contributing / Non-Contributing

- BUILDINGS SITES & STRUCTURES KEY**
- Contributing are BLACK
Non-Contributing are GREY
1. Panoramic Way - house
 2. Panoramic Way - house
 3. 20, 22, 24 Panoramic Way
 4. 22 Panoramic Way
 5. 25 Panoramic Way - garage
 6. 27 Panoramic Way - garage
 7. Panoramic Way
 8. 28 Panoramic Way
 9. 29 Panoramic Way
 10. 30 Panoramic Way
 11. 31 Panoramic Way
 12. 32 Panoramic Way
 13. 33 Panoramic Way
 14. 34 Panoramic Way
 15. 35 Panoramic Way
 16. 36 Panoramic Way
 17. Panoramic Way
 18. 37 Panoramic Way
 19. 38 Panoramic Way
 20. 39 Panoramic Way
 21. 40 Panoramic Way
 22. 41 Panoramic Way
 23. 42 Panoramic Way
 24. Canyon Road
 25. Canyon Road
 26. Canyon Road
 27. Canyon Road
 28. Canyon Road
 29. Canyon Road
 30. Canyon Road
 31. Canyon Road
 32. Canyon Road
 33. Canyon Road
 34. Canyon Road
 35. 35 & 37 Canyon Road
 36. Canyon Road
 37. Canyon Road
 38. Canyon Road
 39. Canyon Road
 40. Canyon Road
 41. Canyon Road
 42. Canyon Road
 43. Canyon Road
 44. Canyon Road
 45. Canyon Road
 46. Canyon Road
 47. Mosswood Road - garage

ICON KEY

- Contributing building
- Non-Contributing building
- Additional structure such as Wall, Stair or Fountain

DISTANCE IN FEET

0 30 60 90 120

1. Panoramic Way - house

2. Panoramic Way - house

3. 20, 22, 24 Panoramic Way

4. 22 Panoramic Way

5. 25 Panoramic Way - garage

6. 27 Panoramic Way - garage

7. Panoramic Way

8. 28 Panoramic Way

9. 29 Panoramic Way

10. 30 Panoramic Way

11. 31 Panoramic Way

12. 32 Panoramic Way

13. 33 Panoramic Way

14. 34 Panoramic Way

15. 35 Panoramic Way

16. 36 Panoramic Way

17. Panoramic Way

18. 37 Panoramic Way

19. 38 Panoramic Way

20. 39 Panoramic Way

21. 40 Panoramic Way

22. 41 Panoramic Way

23. 42 Panoramic Way

24. Canyon Road

25. Canyon Road

26. Canyon Road

27. Canyon Road

28. Canyon Road

29. Canyon Road

30. Canyon Road

31. Canyon Road

32. Canyon Road

33. Canyon Road

34. Canyon Road

35. 35 & 37 Canyon Road

36. Canyon Road

37. Canyon Road

38. Canyon Road

39. Canyon Road

40. Canyon Road

41. Canyon Road

42. Canyon Road

43. Canyon Road

44. Canyon Road

45. Canyon Road

46. Canyon Road

47. Mosswood Road - garage



BUILDINGS SITES & STRUCTURES KEY
Contributing are BLACK Non-Contributing are GREY

1	Panoramic Way	garage
14	Panoramic Way	apartment
15	Panoramic Way	garage
20	20, 21, 24 Panoramic Way	garage
24	18 Panoramic Way	garage
25	25 Panoramic Way	garage
46	23 Panoramic Way	garage
6	25 Panoramic Way	garage
7	25 Panoramic Way	garage
8	25 Panoramic Way	garage
9	25 Panoramic Way	garage
10	25 Panoramic Way	garage
11	25 Panoramic Way	garage
12	25 Panoramic Way	garage
13	25 Panoramic Way	garage
14	25 Panoramic Way	garage
15	25 Panoramic Way	garage
16	25 Panoramic Way	garage
17	25 Panoramic Way	garage
18	25 Panoramic Way	garage
19	25 Panoramic Way	garage
20	25 Panoramic Way	garage
21	25 Panoramic Way	garage
22	25 Panoramic Way	garage
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35	25 Panoramic Way	garage
36	25 Panoramic Way	garage
37	25 Panoramic Way	garage
38	25 Panoramic Way	garage
39	25 Panoramic Way	garage
40	25 Panoramic Way	garage
41	25 Panoramic Way	garage
42	25 Panoramic Way	garage
43	25 Panoramic Way	garage
44	25 Panoramic Way	garage
45	25 Panoramic Way	garage
46	25 Panoramic Way	garage
47	25 Panoramic Way	garage

PANORAMIC HILL HISTORIC DISTRICT : BERKELEY CALIFORNIA
SKETCH MAP #3 - B&W Photo Locations



Photography, with Historic Overlay
Alameda County, Berkeley, CA
November 2006

CALIFORNIA MEMORIAL STADIUM
Home of the Oakland Athletics
1967 - 1999

