

# MORE BERKELEY WALKS - SERIES 2

by Robert E. Johnson

The walks feature:

- \* fascinating tidbits on architecture, famous people, street trees and more
- \* color photos
- \* maps with marked walking route and numbered stops coordinated with text
- \* highlights, distance and elevation gain and how to get to the starting point

## WALK 25 - CRAGMONT LITERARY LANES

Curvy streets follow the contours, connected by steep paths and stairs. Both roads and paths are named after prominent literary figures. There is a variety of architecture, former homes of famous people, diverse gardens and occasional views. 2.3-3.6 miles; 340-510 feet elevation gain



## WALK 26 - SOUTH SHATTUCK



The level walks covers the southern end of the downtown commercial area as well as residential streets east and west of Shattuck Avenue. There is a wealth of historic commercial buildings and Victorian and Colonial Revival homes. The area also shows how the community developed around early rail lines and the Japanese American presence. 1.3-3.0 miles; 100-120 feet elevation gain

## WALK 27 - SOLANO/ NORTHBRAE

Streets named after California cities and counties as well as the Marin Circle are reminders of the unsuccessful 1908 effort to move the state capitol to Berkeley. Instead it became an upscale residential area with the Solano shopping street where commuter rail lines came together. Rock outcrops and elegant homes. 2.2 miles; 370 feet elevation gain



## Walk 25

**Cragmont Literary Lanes**

**Overview:** “Cragmont” refers to the large craggy rock outcrops in this area, some of which have been made into small parks. This neighborhood is characterized by modest cottages as well as larger homes that emphasize the view, curvy roadways, and numerous paths and streets named for poets and authors of the 19<sup>th</sup> and early 20<sup>th</sup> centuries and thus the “Literary” angle. It includes a moderate amount of uphill walking though the route mainly follows the contours.

**Highlights:**

- \* A variety of architecture from storybook to contemporary
- \* The former homes of people famous in Berkeley or national history
- \* Flowering street trees, gardens and occasional views

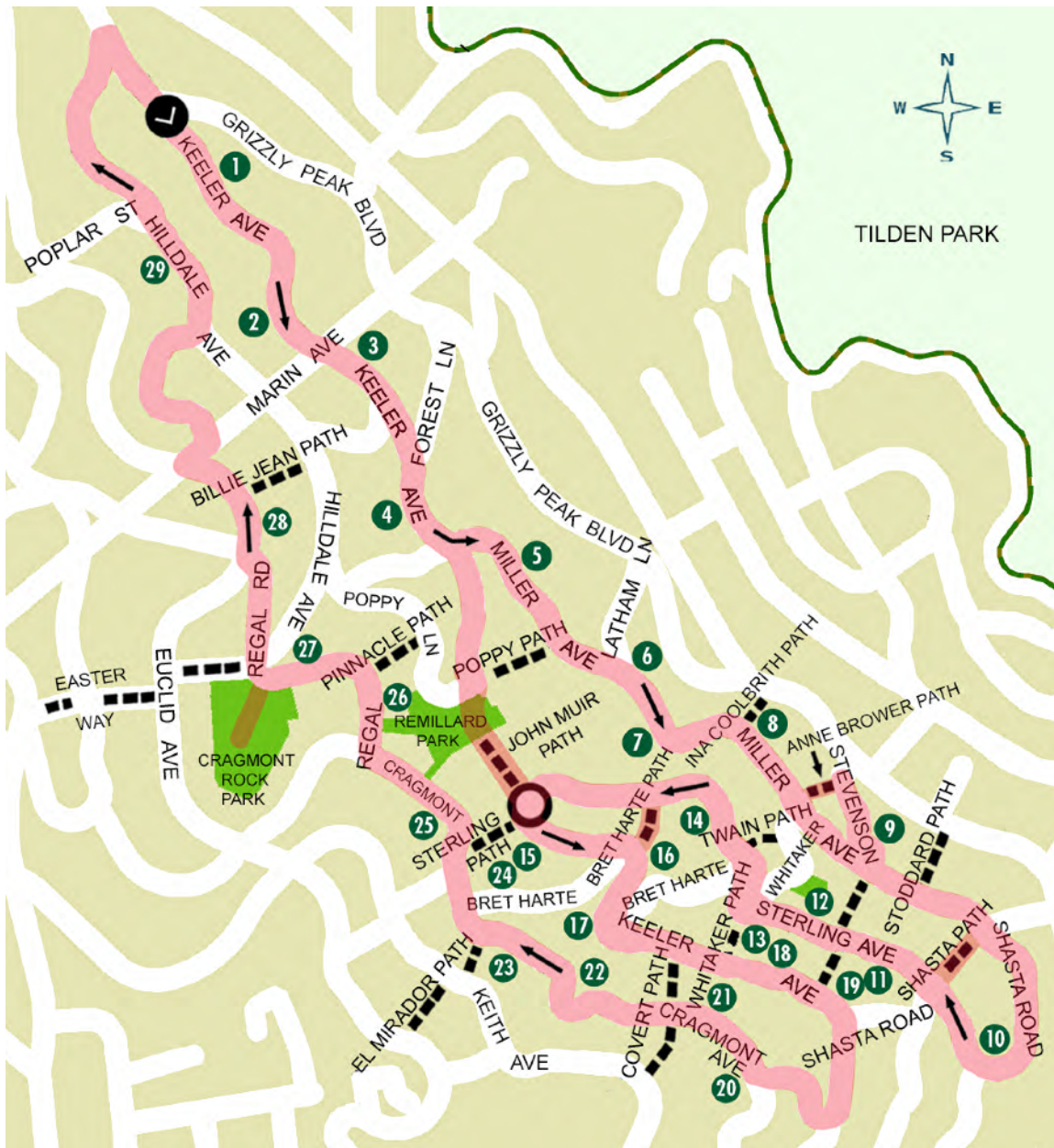
**Distance:** 3.6 miles; 2.3 miles with shortcut

**Elevation gain:** 510 feet; 340 feet with shortcut

**Getting there:** Start at Keeler Avenue and Grizzly Peak Boulevard, accessible by AC Transit bus 65 but be sure to check schedules, as buses run less frequently on weekends. Street parking should be easy. Although traffic is usually light, proceed with care as cars and foliage often block sidewalks and more than half of the walk is on streets with no sidewalks.

The Cragmont and North Cragmont subdivisions, in the upper northeast Berkeley Hills, were laid out from 1907 to 1908, although development didn’t really take off until after Berkeley annexed the area in 1920. The streets in this area are a good place in late winter and early spring (February/March) to see flowering ornamental trees like plum, cherry, magnolia, camellia and acacia. Keeler Avenue was named after Charles Keeler, a noted author, poet, naturalist, spiritual seeker and advocate for appropriate architecture, who moved to Berkeley in 1887. Keeler wrote a very influential book, *The Simple Home*, and in 1895 gave Bernard Maybeck his first commission to design Keeler’s unique home on the north side of campus.

From Grizzly Peak walk down Keeler on the right side, noticing in the first block the mixture of mid-century modern homes and others with more traditional style design elements such as prominent roof gables, multi-pane windows, and dormers. This first block is typical of many on the walk, with a variety of styles from the 1920s to the 1970s and some more recent additions.



737 Keeler (1) on the left and 740 Keeler on the right both are painted in bright colors. At 746 Keeler, note the large wisteria vine over the porch gable. Across the street at 753 Keeler, the 1934 storybook-style house has a turret with cone-shaped roof and a chimney that both feature odd-sized bricks.

Farther along at 821 Keeler, another huge wisteria rises above the trellis over the balcony. At 850 Keeler (2) is another charming cottage in storybook style, this one from 1929, with a brick and stone chimney, half timbering, quaint shutters and a stone path and garden that help set off the house. It was built by the Fox Bros. Construction Company, noted for storybook buildings around Berkeley, several of which are city landmarks. Farther along, 870 Keeler has a green metal grill featuring birds and plants

in front of the garage doors. 875 Keeler uphill on the left is another country cottage-like house built in 1932.

Carefully cross Marin Avenue, an arrow-straight, steep street originally designed for a cable car that was never installed. The house just uphill to the left at 2610 Marin (3) on the southeast corner, built in 1941, was the family home of Sylvia Duran Sharnoff, a dedicated naturalist and photographer who graduated from Berkeley High in 1962 and had a particular passion for lichen; in fact, the International Association for Lichenology named its education award for her. Her highly regarded 2001 book *Lichens of North America*, done with Irwin Brodo and her husband Stephen Sharnoff, features her superb photography, but sadly was published after her death from metastatic cancer in 1998. She and her husband traveled all over North America from the Arctic to the tropical over a period of years using special equipment they had developed to photograph lichen. Her father Victor Gershon Duran, also a naturalist and photographer, was in charge of the UC Berkeley life sciences photo library from 1944 to his retirement in 1963; he built this house himself, including a home laboratory.

Continue on to 904 Keeler. The tree next to the front gate is the unusual South American floss silk tree (*Ceiba speciosa*), with spikes to deter animals from eating its sweet bark; the fruits hold cotton-like fibers related to kapok and used in life jackets. A bit farther along cross Forest Lane; at both ends of the next long block of Keeler, stone markers with spheres on top are characteristic of the North Cragmont subdivision.

A bit later 966 (4) Keeler has a view of the bay (fog permitting) over the roof of the house that is downhill from the street. Next door, behind the garage, there is an impressive deodar cedar with multiple trunks and trunk-like vertical branches.

Turn left on Miller (named after poet and frontier character Joaquin Miller, who lived in Oakland from 1886 until his death in 1913, and ascend the curving street on the right side. On the left, 1017 Miller (5), built in 2012 on a very steep slope, has an extremely long stairway up to the door. To compensate for this an entry next to the garage leads to an elevator, which is in the windowless projecting section on the southwest corner. Continuing up the hill, the sidewalk is unfortunately obstructed by cars and plants, and eventually it disappears altogether. At 1033 Miller, a more traditional-style house in wood and stucco, has two gables on the second floor that are not quite symmetrical in size, placement or materials. Built in 1918, the house is one of the oldest in this neighborhood; it underwent a major renovation and expansion in 2017.



**Stone marker on Keeler**



1017 Miller

At the southeast corner with Latham Lane 1061 Miller (6), the traditional-style 1923 house with high hedge was the family home of renowned mountain climber and photographer Galen Rowell. His mother Margaret Rowell was a passionate cello teacher who taught at the San Francisco Conservatory of Music and was also on the faculties of UC Berkeley, Stanford, Mills College, and San Francisco State University; his father Edward Rowell was a UC Berkeley speech and philosophy professor. Galen began mountain climbing at an early age and in 1972 turned full time to photography, where his landscape images graced *National Geographic*, *Life* magazine, Sierra Club calendars and other publications, as well as 18 of his own books, including *Mountain Light: In Search of the Dynamic Landscape*. Tragically, Galen, his wife Barbara, and a pilot died in small plane crash in 2002. The Mountain Light studio he founded in Emeryville, now located in Bishop, California, still makes available hundreds of thousands

of photos taken by Galen and Barbara Rowell.

Look up the hill beyond the former Rowell house to see the rear of a renovated four-story house on a steep slope; the front façade on the Grizzly Peak Boulevard side is only one story. Then, farther along at 1080 Miller (7), a low, flat-roofed house behind a fence was the home of Ralph Weilerstein, MD, and his wife Rose. He passed away at age 104 in 2015. A century prior, the four-year-old Weilerstein was among the children who spent four months attending Montessori school in a remarkable glass-walled demonstration classroom during the 1915 Pan-American Exposition in San Francisco. Weilerstein worked for the U.S. Food and Drug Administration for 27 years as well as in public health for the state of California. A large pink and white-flowered deciduous magnolia is in the front yard.

After two sharp curves, just before 1101 Miller is Ina Coolbrith Path (8), renamed in December, 2016, by the Berkeley city council for California's first poet laureate, and the first poet laureate of any state. Coolbrith was a librarian, writer, and prominent figure in the Bay Area literary community who was a mentor to other well-known writers such as Joaquin Miller and Jack London; she lived her final years in Berkeley. Aleta George, with her 2015 book *Ina Coolbrith: The Bittersweet Song of California's*

*First Poet Laureate*, has helped bring long-overdue recognition to Coolbrith. A commemorative plaque with photo is a few steps up the path.

A few houses beyond Whitaker Stevenson Street is on the left (named after writer Robert Louis Stevenson; the sign may be missing but the corner house has rock walled terraces. Go up the street and the second driveway on the right, 40 Stevenson (9) provides a view of the home of renowned environmentalist David Brower from 1947 to 2000. Brower was the first Sierra Club executive director and founded several organizations, including Earth Island Institute and the League of Conservation Voters. He also helped to pioneer modern rock-climbing methods in the 1930s, starting at Berkeley rock outcrops before moving on to Yosemite cliffs, and wrote a manual on climbing that helped the U.S. military in a key campaign during World War II.

To take an optional route back down to Miller, walk uphill a short distance to Anne Brower Path between 65 and 69 Stevenson, named for David's wife Anne. This path is one of numerous public paths and stairways in the Berkeley hills, some of which have been built out by Berkeley Path Wanderers Association volunteers in recent decades. (BPWA produces an excellent map showing all the city's public paths; visit [www.berkeleypaths.org](http://www.berkeleypaths.org)). If you prefer to skip the stairs, walk back down to Miller.

Whether you arrived by street or stairs, continue south (left) on Miller. On the west side at 1160 Miller is a public right of way (Stevenson Path) that goes down through the home's garden. However, continue on Miller to 1165 Miller, a 1992 house designed and built by Tom Banfield with Mediterranean influence, including a tile roof and arched windows. Another brightly painted house is next door at 1169 Miller.

When you get to the stop sign at Shasta Road look up ahead and above to the left at the "view" houses built on steep slopes. Hopefully the engineering will stand the test of time.

From here you can go right just past the stop sign down Shasta Path, which descends to where Shasta Road intersects Sterling Avenue in over 140 steps (mostly wooden ties). If you prefer not to take the steps, continue ahead and downhill on Shasta Road staying close to the edge of the road to avoid fast moving cars; there is a short section of sidewalk on the right side. Where the sidewalk ends



**View of uphill homes**

opposite Queens Road, the street curves around a building (built in 1939, according to the city) at 2931 Shasta (10) that was originally Berkeley fire station #10 for the northeast Berkeley Hills. It was designed by James Plachek, who also designed the main library and other civic buildings. The fire station was moved to a new building in the Park Hills neighborhood (on Shasta east of Grizzly Peak) in 2006. This building was

remodeled and converted into a residence in 2012, winning a Berkeley Architectural Heritage Association award for adaptive reuse. The recessed area around the garage door indicates where there was a larger doorway big enough to fit a fire engine.

Whether you descended on Shasta Path or Shasta Road, at a sharp curve bear right on Sterling Avenue (named for California poet and playwright George Sterling). At the left corner, 1194 Sterling has a stucco wall, tile roof, and metal sculpture on the wooden gate. A historic photo showed this house with virtually no others around it but sources vary on whether it was built in 1928 or 1935. Also on the left, 1184 Sterling (11) was built in 1931 and was the home of painter and muralist John Emmett Gerrity, from the 1930s until just before his death in 1980. Gerrity was considered a pioneer in California modern art, and his wife Dorothy Wetmore Gerrity was a local stage actress.

At 1161 Sterling (12) on the right, the Berkeley Hills Nursery School was one of the early parent cooperative preschools in the United States (founded in 1938). Rose “Rosie” Weilerstein (who lived at 1080 Miller, noted previously) was a teacher and assistant director from 1950 to 1976, and a role model for Berkeley parents. With help from her husband, public health physician Ralph Weilerstein, MD, she also oversaw a program in Alameda County and San Francisco that facilitated visits of incarcerated parents with their children.



**Gate at 1144 Sterling**

Opposite the intersection with Whitaker Avenue (named for early California writer and journalist Herman Whitaker), 1144 Sterling (13) is an attractive 1976 house in unpainted wood with elements of craftsman, Swiss Chalet, and Art Nouveau—the latter style especially lovely in the wooden gates and metal handrail down the front steps. Look up at the roofline and near the top of the gable on the left (south) side to see the carved tail of a wooden serpent; its head can be seen on the opposite north gable and another head pokes out over the garage. You can catch glimpses through the foliage of the north side of the house

where rooms descend down the slope with generous windows for light and views.

Continue on Sterling and just past the intersection with Twain is Betty Olds Path, dedicated in 2014 and named for the longtime Berkeley city council member who served for this district from 1992 to 2008. Beyond 1116 Sterling, a contemporary style house with scalloped roof remains unfinished at 1112 Sterling (14) for which construction started in 1974. The owner, who said he was doing the construction himself, periodically applied for new permits after the old ones expired (including in 1986, 1988, 1994 and 2001), but no major progress has been made toward completion since at least the 1990s. The permit record tells an amazing story of unkept promises,

permit violations, illegal occupancy, and frustration on the part of the city and neighbors.

Around the next curve just past 1092 Sterling, built in 1969, look back at the house on the downhill side to see how the rooms and balconies step far down the slope. Just a bit beyond next to 1084 Sterling there are two alternatives:

- 1) **Take Bret Harte Lane Path** (named for the 19<sup>th</sup>-century California short-story writer): Over 80 wooden tie steps on the upper part of the path were added in recent years; lower down is an older section of more than 50 concrete steps recently replaced. The path passes under trees and between houses, giving the intimate feeling of being in back yards. At the end, turn left on Keeler.
- 2) **Continue on Sterling:** Downhill on the right, 1053 Sterling has a curving fence of wood shingles and copper sheets fronted by horsetail ferns and other landscaping.

**Shortcut:** If you would like to cut the walk short now, between 1053 Sterling and 1064 Keeler, John Muir Path on the right connects back to Keeler Avenue, which you can follow to return to the starting point; you pass Remillard Park and Pinnacle Rock. If you took Bret Harte Path and want the shortcut, turn right at the bottom to pick up John Muir Path. At one time Keeler Avenue was planned to be continuous in this section. After the road was graded in the early 1920s and before any homes were built, a landslide caused the developer to cancel the street connection and the path is now part of Remillard Park.

**Continuing the walk:** if not taking the John Muir Path shortcut, continue around the curve heading south, as Sterling Avenue becomes Keeler Avenue. A giant yucca is next to the garage of 1080 Keeler (15). To the left of 1090 Keeler, two large blue flowering native ceanothus trees are on either side of a tall garage [address of garage not visible]. Just beyond where Bret Harte Road enters from the left and the optional Bret Harte Path from the right, at 1101 Keeler, a large 1910 garage is next to the road, signed 1103-5 Keeler (16); it has a living space over the garage and three carved wooden gargoyles over the garage door; there is a seasonal creek on the left side of the garage.



**Gargoyle at 1103-5 Keeler**

Continuing uphill past the curve, next to the gate at 1120 Keeler (17), there's an unusual elongated metal bell in a hole cut in an old tree trunk. Opposite Twain Avenue (named of course for Mark Twain) and again in front of 1134 Keeler, two big-leaf maple



trees—native to California—have large branches (the latter tree overhanging far over the street) with bright yellow leaves in autumn. Just beyond the second maple is a giant sequoia in front of 1136 Keeler.

Farther along 1156 Keeler has a cactus and succulent garden as well as large fried egg poppies. Then at 1163 Keeler (18), a 1968 house combines contemporary and Prairie School design elements in earthy wood and stucco, with subtle use of materials. The front terrace spans the entire side facing the street, large windows are set back from the eaves to reduce sun glare, and the back gate at the south side entrance features stained glass.



1199 Keeler

At 1199 Keeler (19) nearing a stop sign, a 1974 house in wood siding with odd-shaped windows has sharp angles and projections in all directions that are confusing but amusing.

Go straight ahead and downhill on Shasta, being particularly careful at the sharp curve with no shoulder and a fence and hedge blocking sight lines. Farther on after another curve turn right on Cragmont Avenue. Immediately on the left at 1194 Cragmont (20) is a large two-story brown shingle from 1922 with dormers and gable windows under the large roof. Large California buckeyes on the right, past the

driveway of 1197 Cragmont, bloom profusely in early summer.

Just beyond these trees on the right, you might happen to see some resident goats hanging around the “goat house” or in the extensive fenced areas beyond. Then at 1177 Cragmont (21) there is a fascinating set of structures — fences, gate and garage in whimsical bamboo, wood and stonework with Japanese design elements, such as a curving tree trunk that serves as a gate post.

Just beyond Covert Path 1171 Cragmont on the left has a barge-like shape on the projecting part, surmounted by a structure with decks and tall windows. Across the street at 1170 Cragmont, which dates back to 1922, the amusing garage mimics the house style on a smaller scale, even to the dormer window on the roof. Then 1166 Cragmont has an open trellis over the gateway with a lovely hanging lantern, and the lush garden has Japanese maples and evergreen podocarpus trees.

The houses at 1157 and 1155 Cragmont have a sloping front garden that flows from one yard to the other with no demarcated property line. Just past 1155, a house rises above the treetops at the next curve. The house, 1149 Cragmont (22) is perhaps best

seen after passing the driveway and curve in the road. It has two tall wings in an L-shape with a large central room in-between, an unusual design from 1992.

After another curve 1135 Cragmont, high up the hill to the right, has a geodesic dome on concrete piers. Construction started in 1975 but was not completed until around 1987; the owner, Georgia Guback, the author-artist of three children's books, did much of the design and construction herself on a small budget. The house was renovated in 2013-2014, and again in 2020-21 but it may be hard to see due to foliage.

Farther along on the left, there is a guard rail and wood fence going along the left at 1120 Cragmont (23) with a large home downhill from the garage, built in 2007. The previous house in this location began sliding down the hill during a very rainy 1998 winter and sadly had to be demolished as it threatened two houses below on Keith Avenue. Opposite are cacti and succulents on a slope with ceramic urns facing out.

(For an short optional detour, turn right on Bret Harte and walk uphill to the gate at 131 Bret Harte on the left (24), with a long footbridge as the access to the house over one of the many forks of Codornices Creek. There are some large redwoods along this side of the ravine.

Whether you took this option or not, continue on Cragmont, crossing lower Bret Harte carefully and returning to the world of pedestrian sidewalks. On the left side, 1094 Cragmont has an attractive stucco wall with grilled openings, brick columns, and clay tiles on top. Several houses built around 1980 are among the redwood trees at 1090, 1088 and 1082 Cragmont (25), (the numbers may be hard to spot) with contemporary craftsman features in the windows and carpentry. Notice how the redwoods are starting to swell against structures such as the carports. The final home at 1082 Cragmont (past 1084) has the air of a hidden mystical structure, like a Japanese shrine, with no major windows visible from the street. Next door at 1080 Cragmont, built in 1991, a bridge-like open corridor connects the main house with a living unit over the garage in front. Across the street, 1077 Cragmont, built in 1930, has sensitive use of stone (which looks like local rhyolite), an inventive gateway, and large windows.



**1082 Cragmont**

At the corner of Regal Road, colorful 1071 Cragmont (built in 2006) has a second-floor rectangular bay and traditional design elements such as the gabled and hipped roof and multi-paned windows.

Turn right on Regal and walk up the left side. 989 Regal (26) on the other side, from 1930, is like a country retreat set amidst live oak trees and rock outcrops. Pinnacle Rock, part of Remillard Park, is behind it and up the hill. Walk up the steep street, where 977 and 975 Regal had major renovations starting in 2015. Eventually you arrive at Cragmont Rock Park on the left.



**Faux ruins at Villa Tramonto**

Opposite the park on the right is a large “Mediterranean Village,” (27) called Villa Tramonto (Sunset House in Italian). Though listed as single-family residential, the property has five addresses on half an acre: the main one around the corner at 971 Hilldale Avenue as well as 957, 959, 961, and 963 Regal. There are at least four living units: the two-story main house, a small unit over the garage, another small unit in the rear of the property, and a sizable unit extending down the slope from the arched driveway entrance along Hilldale. In addition, faux monastery ruins

run along Regal; the swimming pool can be used as a hot tub; and the garage can park five cars.

The original house was built by Ansel F. Hall, the U.S. National Park Service’s first chief forester, and his wife June. They started with a cottage here in 1927 and kept adding on as the family grew to six children, including a set of triplets. The home housed military brass during World War II, but it fell into disrepair and was broken up into rental units in the 1950s and 1960s before Bill Bodle purchased it in 1965. Over the years Bodle did major renovations of the buildings and terraced gardens as family members, friends, and a gardener occupied the various units. The compound was sold in 2003 for \$3.25 million.

If you choose, walk into Cragmont Rock Park on the wide paved path to enjoy views toward Berkeley, Oakland and across the Bay. A portable toilet is near the street. This park, one of Berkeley’s many “rock parks” in the hills, is well-used, particularly by climbers who practice on the sheer rock face beyond the low-stone wall past the basketball court. From the park’s paved path, there is a good view of the “village” across the street.

With the park at your back, turn left at the street and bear left at the fork to descend on Regal. Just before descending look left at Easter Way for views across the bay. Downhill at Euclid Avenue, cross Regal to the right and continue to 923 Euclid (28). The 1923 Mediterranean-style home up the hill was for 30-plus years the home of

August Vollmer, widely considered the “father of modern law enforcement.” As Berkeley’s first town marshal (1905) and first police chief (1909), Vollmer emphasized officer education and training, investigations; and new technologies such as lie detector tests, officers on bicycles and then in cars and motorcycles, and an early form of computer for identifying high-crime areas. Unusual for the time, Vollmer favored the rehabilitation of criminals, opposed capital punishment, and was against enforcing vice laws. Under Vollmer, Berkeley was one of the first departments to hire African Americans and women as police officers. He also persuaded the University of California to establish a criminal justice program, where he taught. He achieved national renown and was often invited to help other US cities modernize their police departments. After retiring from the police force, he served on the initial East Bay Regional Parks District board of directors. Faced with several debilitating diseases, Vollmer took his own life with a police revolver at age 79 in 1955.

Continue on Euclid and cross Marin carefully at the four-way stop and ascend Marin a short distance to Bonnie Lane and go left. Curving around and ascending the road ends at Hilldale where you turn left. At 774 Hilldale, a 1928 Norman-style house has a very prominent shingle roof. Then at 726 Hilldale is a 1930 half-timbered English cottage-style home. When Hilldale ends at Grizzly Peak, turn right and walk one short block to the starting point at Keeler.

## Walk 26

# South Shattuck

**Overview:** Shattuck Avenue south of the central downtown area as well as the areas just to the east and west of Shattuck experienced fairly early development because of stops such as Dwight Way on the steam train line and the proximity to Oakland. However, the commercial areas in this corridor became less successful as downtown became more preeminent and this actually enabled relatively more early historic buildings as well as residences to remain since they were less subject to development pressures, at least until recently.

**Highlights:**

- \* Early Victorian, Colonial Revival and also some new architecture
- \* Bits of history on community development, the Japanese American presence
- \* Some quieter tree-lined streets even in close proximity to Shattuck Avenue

**Distance:** 3.0 miles; 1.3 miles with shortcut

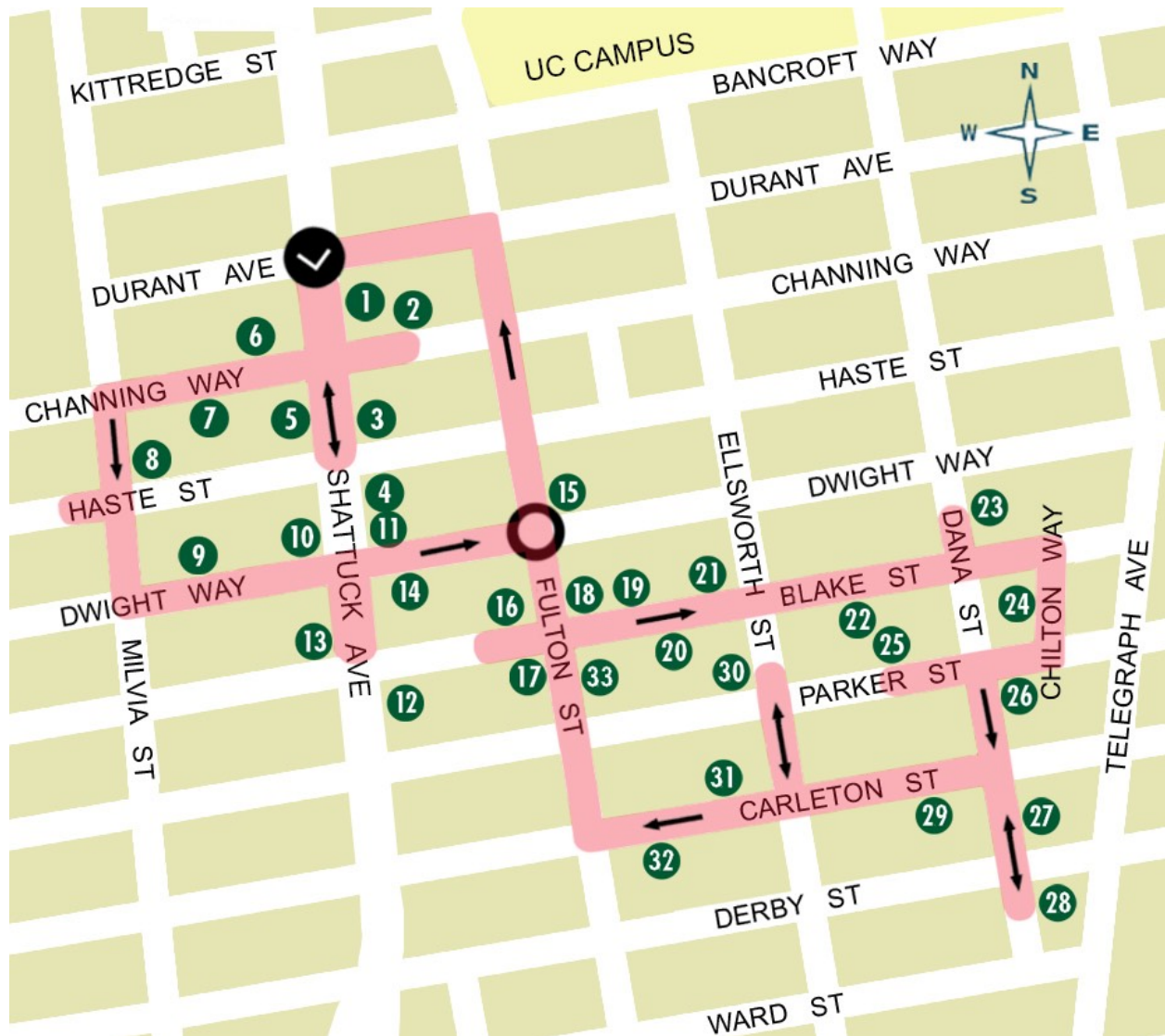
**Elevation gain:** 120 feet; 100 feet with shortcut

**Getting there:** Start at the southeast corner of Durant Avenue and Shattuck Avenue. It is only a few blocks from Downtown Berkeley BART and at an AC Transit stop.

On the southeast corner at 2349 Shattuck is Pegasus Books; the firm has been in business since 1969 and has two stores in Berkeley and one in Oakland. Shattuck Avenue is named for Francis Kittredge Shattuck, an earlier developer of the downtown area who helped bring a steam train line to downtown Berkeley from Oakland. Depending on the season it is worth keeping your eyes out during the walk for flowering trees and shrubs like magnolia and plum that are here and there throughout the neighborhood.

Passing in front of Pegasus go south on Shattuck with the hills to your left. At 2375-77 Shattuck (1) is a landmarked building from 1894 that is one of the oldest in the downtown area and probably the only false-front wooden commercial structure remaining in the district. It has wood siding, fish scale shingles on the false front and clerestory windows above the main shop windows; the shopfront seems to be in the original design.

It was originally built by Wallace Clark, a dealer in building materials, but he sold it soon after the construction. It changed hands a number of times in succeeding years including a turn as a shoe repair shop run by Japanese Americans, who had many



businesses in this area in the pre-war period. From 1971 it had a succession of restaurants including the Yellow House Restaurant and the building was painted yellow at the time. For many years it was the Continental Garden Restaurant and then in 1997 the building was purchased by Susan Muscarella, owner of the Jazz School which was originally on the second floor of this building and is now at Addison near Shattuck. Also at about that time the La Note restaurant opened here.

Farther along on the corner at 2395-99 Shattuck is Southside Square from 1987, a mixed use building on a site that was a parking lot for a Mel's Drive-In previously. The architect, Kirk Peterson, has done a number of other Berkeley buildings that have traditional design elements including the Bachenheimer Apartments on University Avenue near Shattuck. In this building there are bright blue and green tiles on the first floor, multi-pane windows on the upper floor and corner towers. One of the best features is the facade on the side going along Channing Way with repeating gables and arched windows that gives it the feel of a historic marketplace.



**Berkeley Buddhist Temple**

Turn left up Channing Way (named for Dr William Ellery Channing, a Boston unitarian minister and abolitionist). At 2121 Channing (2) is the Berkeley Buddhist Temple which belongs to the Jodo Shinshu sect; It began as the Berkeley Young Men's Buddhist Association in 1911 and the first temple was constructed at this site in 1921. During the WWII period of internment of Japanese Americans the temple was closed for more than three years. Then in 1955 the current more modern structure was built and the original temple was moved to the rear (not visible from the public right of way). The architecture is particularly subdued and not

reminiscent of traditional Japanese temples although it does have such features as Japanese style landscaping and shoji style screens in one front window. Behind this The Buddhist Churches of America in 2005 opened the World Jodo Shinshu Center and Institute of Buddhist Studies in a renovated historic building with a new addition (featured on our South of Campus walk).

On the south side of the street at 2120 Channing Way is a large Colonial Revival house from 1897 that was renovated and raised up around 2003. Notable features are the projecting corner bays, classical porch columns, the large front window and the decorative second floor wall panel.

Return to Shattuck and go south again (left) where at the corner and extending halfway along the block at 2100 Channing Way/2409 Shattuck is Manville Hall which was built in 1995 by UC Berkeley as a residence for single law school and graduate students with 132 studio apartments. It has some quirky features such as part of the first floor that juts outward as it goes up, the grate-like projections over the recessed window bays along Shattuck and an unusual color palette. There is a large central courtyard. It does have pleasing storefronts along Shattuck but the edgy, industrial style architecture seems jarring on Shattuck Avenue.

Continuing south at the opposite end of the block at 2433-2441 Shattuck (3) is another landmarked building, The Morrill Apartments (now the Chan Building) from 1911 with Spanish Mission Revival design elements. The building has ornamented balconies, unusual for downtown Berkeley with unique benchlike-structures. One BAHA (Berkeley Architectural Heritage Assn.) publication says they once provided beds for summer sleeping areas and another that rollaway beds could be moved into them from the interior apartment. There are stained glass sections in the windows above the bench structures, and the original windows are still intact for almost all of the apartments. It was built as a large apartment building in proximity to Dwight Way Station on the steam train line.

Across Haste Street at 2110 Haste (4) on the southeast corner is the Fine Arts building done by David Solomon and Malcolm Harris in 2004 in homage to the Moderne Style of the 1925-1940s period that included Art Deco and Streamline Moderne styles. The curving corner windows, the pattern of window panes, the projecting bays, the metal sun shades over the windows and the vertical elements including the tall tower feature all give the building an engaging rhythm. The first floor features porthole style windows, an interesting concept but one that does not seem to come off as well as the design of the upper floors especially for the interface with the sidewalk.

Previously on this site was the Cinema Guild/Fine Arts Cinema. The original Cinema Guild was started by Ed Lanberg on Telegraph in 1951 and he expanded to this theater called the Fine Arts Cinema in 1960. The Telegraph site closed in 1967 and this one in 1974 though it was a porn theater and then a cinema off and on of various genres from art films to Indian cinema as Berkeley became a center for Indian restaurants and shops. The building was demolished in 2002. The Cinema Guild promoted the idea of repertory film theater in the US, showcasing foreign films from Bergman to Kurosawa and famous New Yorker film critic Pauline Kael in her early Berkeley days worked at the Telegraph location and wrote program notes and capsule reviews.

Cross Shattuck at the signal and go back north (right) on Shattuck with wider views of the Fine Arts Building, Morrill Apartments and Manville Hall on the other side. Just before the Toyota dealer the small shopfront at 2414 Shattuck (5) is the Takahashi Building, with its tiles, awning and upper glass block window. BAHA thinks it is "Perhaps the narrowest commercial facade in all of Berkeley..."; it certainly is rather a curio.

Turn left on Channing Way to head west. On the right at 2035 Channing (6) is a 1906 Colonial Revival apartment building that went rather overboard on bay windows. It is kind of fun but the current entry door is rather disappointing compared to the rest of the building. Next to it at 2029 the Channing Place Apartments from 1993 also have projecting bays but rectangular in this case and surfaced in brown shingles, the gables at the top and the exposed rafters and brackets give it somewhat of a Craftsman style look. The balconies on the sides are rather pleasant and at least big enough to sit on though the other buildings next to it block the views for most of them. In 2015 a new apartment



**2035 Channing**



was put up at 2025 Channing (Varsity Berkeley) next to 2029. Aesthetically it leaves something to be desired and has a small and non-descript front entry and a jarring facade that lacks any sort of unity of design compared to the two multi-unit buildings just noted to the right of it.

Farther along on the left side of the street is a fairly large and unique older house at 2014 Channing (7) from 1893 that has features of both Victorian and Colonial Revival styles--Victorian in the look of the forward projecting wing and the numerous gables with fish scale shingles but Colonial Revival in the unusual porch with its columns that have more ornate capitals than is common for this style. Visible on the northwest corner with Milvia is an athletic ground of Berkeley High School.



**2419 Milvia/2001 Haste**

Turn left on Milvia Street and as you approach the northeast corner with Haste Street you pass an impressive and rather singular large 1891 house (8) that has a rear section that was added later; the address is 2419 Milvia. Unusual elements are the brown shingles on a Victorian house and the octagonal turret in the middle of the Milvia side with its plaster ornamentation near the top and octagonal cap. There is also a sunburst ornament in the gable next to the turret. The house can perhaps better be seen from in front on Haste. Another sunburst is above the large window in the gable on the front

(at 2001 Haste) and there are some windows with complex lattices including one inset at an angle on the corner. The porch and stair rail have elaborate spindle work and the cornices have myriad dentils. It really is one of the more remarkable residences in the neighborhood and it seems surprising that BAHA gives it such short shrift—perhaps because of questions about authenticity or alterations—but it is still a complex visual feast.

Cross Milvia and go just a little west (away from the hills) on Haste to see on the right at 1943 Haste an 1894 house with Victorian elements in the roof massing and small turret on the corner but also with some Colonial Revival details such as the porch columns and the rich ornamentation in the gable, not to mention an unusual color palette and a little eyebrow dormer window in the front roof slope. Now return to Milvia and go right to Dwight Way and turn left on Dwight, noting in this block on the southeast corner (right side) at 2000 Dwight a pleasing older apartment building with attractive casement windows and modest ornamentation. Dwight Way is named for Timothy Dwight, a Yale College president and theologian.

On the left side is a hospital (9) now part of Alta Bates Summit Medical Center but originally founded in 1904 by Dr Leroy Herrick as Roosevelt Hospital in a large former residence; it was later called Berkeley General and then Herrick Hospital. It has seen many alternations and additions over the years. The architecture is not particularly impressive (the most recent additions were done about 1977) but along Dwight with the landscaping including a lovely pink magnolia it is pleasant enough on a sunny day; it is somehow reminiscent of a building such as a military hospital or the like that you might see in a World War II era movie. Farther along on the opposite side at 2022 Dwight is a reasonably preserved Victorian from 1894 that has charming arches over the porch and lots of carved ornamentation.



**Former Herrick Hospital**

As you approach Shattuck on the northwest corner is the imposing Barker Block (10), built in 1905 by James Loring Barker and designed by prolific Oakland architect Alfred W. Smith. When the steam train came to downtown Berkeley in 1876 there was a station here at Dwight Way and it was Barker's intention to turn this into a major commercial center. However, the area further north became the downtown and this area later declined in importance. One benefit of that is that while some of the old buildings have been altered many remained due to lower development pressures than the commercial center (until recently anyway).

Along Dwight the Barker Block (address is 2484 Shattuck) has a long row of arches over the two upper floors of windows with pilasters in between. There are unusual ornamented windows to each side of the arched row and balconies on the corner sections. The facade along Shattuck is a little more difficult to see due to the mature street trees but also has arches over the windows as well as tall first floor windows. Looking past the Barker Block to the north along Shattuck the other buildings have traditional design, partly thanks to reconstruction.

Across the street on the northeast corner construction was completed in 2016 on The Dwight (11), a 6-story 99-unit mixed used building with roof deck, central landscaped courtyard, "pet-friendly features" and only 36 parking spaces due to the supposed transit-oriented location. The architecture may not be stunning but the light colored panels and the rhythm of the window bays go well with the adjoining Fine Arts Building that we looked at earlier.

The block of Shattuck to the south also has historical ambiance although the 1923 Mattern Building on the southwest corner with Dwight has been somewhat altered. It is

worth walking a bit south on Shattuck to see this quirky block and more importantly when you get to Blake Street to look across Shattuck and see just beyond Blake to the southeast the Shuman Block at 2571 Shattuck (12); it has a brick facade (restored in 1999) with patterns in stone and a curving gable rising in the middle. The building has a long history starting from its construction in 1906 as home of the Berkeley Free Market served by horse-drawn wagons; later it had first floor auto showrooms and upstairs studios utilized by important 20th century Bay Area painters such as Richard Diebenkorn, Elmer Bischoff, Theophilus Brown and Paul Wonner. The first two along with David Park founded the Bay Area Figurative style.

Behind you and the near (northwest) corner the building at 2526-30 Shattuck (13) dates from 1897 and initially had a laundry run by a French immigrant. Later five Japanese families jointly ran the successful University Laundry there and lived on the second floor but they lost all their investment when they were sent to internment camps in 1942. Pre-war there was a thriving Japanese-American community in this area that had grown to 1300 people with 70 separate businesses and they were noted for hard work and a very low crime rate and thus an asset to the community. Due to the age of the building and the associated history it was made a Berkeley city landmark in 2017 and was subsequently renovated.



**2126-28 Dwight**

Return back to Dwight and cross Shattuck to go right (east). The corner surface parking lot is a waste of valuable frontage on a major street such as Shattuck. Next there is a row of historic commercial structures. The 1905 building at 2120-24 Dwight (14) has a decorated arch over the central building entryway and it also features rectangular second floor bays. This is followed by another historic building from 1910 at 2126-28 Dwight with undulating bays on the second floor. Then there is a small one-story building at 2132 Dwight with the brick painted in bright colors. The next building at 2138-40 Dwight is a city landmark, the Davis-Byrne

building from 1895, and features numerous bays and a detailed cornice. It was renovated by the city and has a newer addition in the rear with the address of 2140. There is an information plaque on the driveway side. Overall the block is one of Berkeley's most intact for late nineteenth and early twentieth century commercial buildings.

Finally as you approach the southwest corner with Fulton Street there is a more industrial style structure, the Dixon Holbrook Co. Building at 2170-80 Dwight from

1924. On the northeast corner 2016 saw the completion of new experimental multi-unit complex, UC's Garden Village Apartments at 2201 Dwight (15), where the units are actually prefabricated modules that were shipped and stacked, joined up by open corridors and bridges. There are 77 apartments with a total of 236 single-person bedrooms for student housing; each unit has a living/dining/kitchen space and 2 or 4 bedrooms (and 1 or 2 baths). There is also parking for 200 bicycles and a bike repair shop. The architecture is not bad for prefab units but it seems a shame that the whole block is filled up with units rather than providing a central courtyard though it is claimed that all units get adequate natural light. Moreover, there are communal courtyards on a couple of the rooftops. In an unusual move 16 of the 18 rooftops (about 10,000 square feet) were previously leased out to Top Leaf Farms growing fruits and vegetables supplied to local restaurants such as Gather, a good example of urban sustainability. More recently however it became Bluma Flower Farm where Joanna Letz grows certified organic blooms. As UC tries to alleviate the severe student housing shortage the units fall somewhere between commercial apartments and dormitories.

For the **Shortcut**: If you are running short of time you can cut the walk short at this point and do the second part another day. Turn left on Fulton, staying on the west or left side of the street until you come to Durant and then go left to return to the starting point.

To continue the walk (or to start the second part from this corner); turn right on Fulton, noting the appealing big multipane windows along that side of the industrial edifice. Fulton is named for Robert Fulton, who developed the commercial steamboat.

At Blake Street go right to see the row of three Colonial Revival houses from the corner at 2149, 2147 and 2143 Blake (16) designed in 1903 by William Kelly. The architecture is nicely varied and the latter two have brown shingle siding (a later renovation). Blake is named for George M. Blake, another early Berkeley developer and brother-in-law of Francis K. Shattuck. A little further at 2137 Blake is an impressive columned porch on an 1898 house but the shingle siding added later detracts from its appearance. On the opposite side at 2154-56 Blake is a Colonial Revival duplex that does have appropriate narrow board siding.

Return toward Fulton and cross Blake to the southwest corner at 2198 Blake (17) for a closer look at an attractive Victorian from 1889 by A.W. Pattiani with considerable ornamentation, graceful arches over the porch, textured inset glass in the front window and a metal fence that fits the period. There is also a Canary Island palm in the front corner of the yard. Pattiani's parents were active in the 1848 revolution in Germany and came to the US to escape subsequent suppression, changing their name to something non-German. Pattiani was an extremely successful architect who designed several



2198 Blake

hundred homes, mainly in the East Bay.

Cross Fulton catty-corner and at the northeast corner at 2201 Blake (18) is the landmarked Alfred and Theresa Bartlett house from 1877, one of the oldest intact houses in the area; it has been well restored. It is from an early part of the Victorian period called Italianate, recognizable from the curved window tops and the spindle-like pilasters between the windows. There is an angled bay on the Fulton side and a later addition in the rear of the house. There is a carved “pendant” hanging down in the center of the gable above the side bay window and a crossed beam in the gable above the two-story bay on the front of the house. The metal fence is not original but having a black metal fence on a low cement wall is typical of the period when it was built.

Facing the Bartlett house, go right (east) and just past the main house at 2205 Blake is an 1892 house that the Bartlett’s built, probably as a rental unit, that is rather cheery looking with nice ornamentation in a later Victorian style; it is now a duplex. Next at 2211 Blake (19) is another large Victorian by A.W. Pattiani from 1891, the Bruce-Blacker house, originally built for a sea captain. Notable features include an ornate, curving porch that angles around the side, similar window insets to 2198 Blake, a second floor balcony and brightly painted walls and doors with white trim. There are more Canary Island palms here next to the driveway.



**2225 Blake**

At 2217-23 Blake is a court of modest bungalows from 1923. This was an early attempt to provide higher density and affordable homes without harming the ambiance in terms of sense of scale of the neighborhood. Across the street at 2218 and 2222 Blake is a pair of houses from 1891 that are modest but have a certain fraternal charm. Then at 2225 Blake is an 1890 Victorian with a curious second floor turret and fish scale shingles in the gable; as BAHA points out to the right of the door is a window that was most probably converted back from a door indicating the house went through a certain period as a duplex; they also note that the turret was added in the 1980s.

Revival style was in full swing that features an unusual color choice, glossy dark porch columns in contrast to the usual flat white, large carved features on the upper sides of the window frames and a beautiful wood and glass front door. It was designed by Charles W. McCall, another prolific and versatile Oakland architect.

Across the street at 2226 Blake (20) is a house from 1905 when Colonial

Nearing the corner at 2239 Blake (21) is a very early 1870 house with an intriguing corner arch and shortened columns on the porch and a garland frieze above; it was

altered in 1910 when the Colonial Revival details were probably added and then renovated again in 2015. In the next block almost hidden by trees at 2320 Blake (22) is a modest sized but charming Victorian from 1889 for which the whimsical ornamentation in the front gables and porch railing must be of more recent vintage.

At the end of the block (after passing many non-descript buildings) cross Dana Street and go left to see a unique 1896 four-unit building at 2509-11 Dana (23) that was actually moved here from Telegraph and Channing in 1923. It features one round and one octagonal turret, some gothic arch windows, projecting second floor bay and ornamentation over the two entryways. It is hard to pin down a particular style in this design by the Cunningham Brothers though it has elements of Tudor Revival.



**2509-11 Dana**

Return to Blake and turn left, noting a big redwood tree near the corner, the trunk of which is too big for the narrow space between curb and sidewalk; a little farther on is another redwood that shows how the tree sends out many new shoots from its roots. Later on carefully cross Blake to go south on a small street called Chilton Way. Despite being a short distance off Telegraph this is an oasis of charming Craftsman style houses and ebullient landscaping, sometimes spilling over into the sidewalk.

2536 Chilton (24) is a quirky and fun design with a loopy gable from 1906 that doesn't fit any precise style with a virtual twin across the street at 2535 Chilton. Then the next house on the right at 2538 Chilton is a very handsome large 1908 Craftsman house with fine window design and a fascinating collection of cacti and succulents in the front yard. When you get to Parker Street across the street at 2410 Parker is a small but brightly painted 1892 Victorian with delicately incised designs in the wall panels and porch brackets. Parker is named for George F. Parker, an early Berkeley town trustee.

Turn right on Parker passing a large California buckeye that may be in full bloom with white plumes of flowers in May or June. Then on the northwest corner with Dana is the Berkeley Town House, a 9-story tower from 1960. While well-built and maintained and not the dreadful, tacky design seen in many 1960s structures in Berkeley it still lacks real character and seems inappropriate in scale for the neighborhood.

Proceed a little farther west on Parker (away from the hills) and at 2335-2359 Parker (25) is the Parker Street Coop from 1947 (originally the Apartments for B.C. Taylor). They were converted to cooperative units in 1988 and seem well-cared for; despite a fairly plain Moderne style design they have a warmth that is lacking in the Berkeley

Town House, further enhanced by the rooftop terraces and extensive landscaping. Adding more needed housing and good pedestrian-oriented urban design can be achieved in a neighborhood without overly tall buildings that are out of character.

Return to Dana and cross catty-corner to the southeast corner where 2601 Dana (26) is another 1870s Italianate Victorian house; it was supposedly moved from Telegraph in 1910. Like the Bartlett house on Blake it is one of Berkeley's earliest homes that is still intact with a fine columned porch and typical Italianate windows with arched tops, some in pairs. From Dana you can see the superb wooden front doors with tall glass panels in them that appear to be original.



**2709 Dana**

Go further south (right) on Dana and cross Carleton. From the southeast corner, 2625 to 2639 Dana are five California stucco bungalows built in 1928, a departure in style from most homes seen so far on this walk. Though modest, each house has a slightly different design. Next, 2643 Dana (27), built in 1941, was the home from 1947 to 1968 of Anthony Boucher a mystery/science fiction writer, editor, and book reviewer. This was actually a pen name as his real name was William Anthony Parker White. As founder and editor of *The Magazine of Fantasy and Science Fiction* as well as several anthologies he helped a number of key writers in their careers such as Philip K. Dick of Berkeley. He was also the mystery reviewer for the *New York Times*. The entrance of the house is rather hidden on the south side. There is a plaque at the entry walkway.

Go just past Derby to see three Colonial Revival houses (28) on the left side. 2707 and 2711 Dana are American Foursquare in terms of layout with Colonial Revival details including columns on the porches and corner pilasters as well elaborate cornices on 2707; meanwhile 2709 between the other two is a different style of Colonial Revival with a high peaked gable facing the street, leaded front windows and an ornate three-part Palladian (Serlian) window in the upper floor. Now turn around and return on Dana, going back on the left side of Dana past Derby, trying to see if you can identify several more Colonial Revival homes on that side of the block.

At Carleton go left (away from the hills). 2330-32 Carleton (29) on the left side is a large brown shingle house with some Colonial Revival details such as the columned porch and a quasi-Palladian window in the third floor gable. Next on the left 2328

Carleton is a Colonial Revival from 1904 with numerous leaded glass windows, a rounded porch, and a Chippendale sort of embellishment over the front window.

2320 Carleton is a storybook house with half timbering from 1924 like something out of the English countryside, a rather unusual residence for this neighborhood. Most of the street trees are sweet gums with brilliant autumn colors. At the northwest corner with Ellsworth at 2251 Carleton is an angled red stucco bungalow from 1925; such stucco homes seem typical of those built later, in the 1920s, on the few remaining vacant lots in this area.

Go right on Ellsworth one short block to Parker. At the northwest corner (30) 2550 Ellsworth/2249 Parker and to the north at 2538/40 Ellsworth are flats built for Mrs. Dewing and to the west at 2239/41 Parker is a house built for Stephen Dewing—all three in Berkeley brown shingle from 1908 with similar style but variations in design. The south side of 2538/40 Ellsworth and the front and east side of 2239/41 Parker are particularly attractive with their second floor balcony/decks, brick chimney, etc. A tenant strike from 1973-75 to prevent the buildings being torn down to be replaced by a large apartment building ended up with the three buildings becoming the Brown Shingle Mutual Housing LLC. The tenant cooperative then donated them to Bay Area Community Land Trust in 2015 so that they could be renovated and better maintained while continuing to provide affordable housing units. All three seem to be vertical duplexes at present.



**2539/41 Parker**

Return back south on Ellsworth one block to Carleton Street and go right to continue going west. At 2237 Carleton (31) on the right is a landmarked house in a style reminiscent of Maybeck with wood-siding and a brick chimney that has considerable charm. Charles Woolworth, the UC professor who designed this home for his family in 1905, was a friend of Maybeck's; he was an entomologist, physicist and inventor also active in the city and on campus (more details are on a historical plaque near the sidewalk).

Across the street at 2232 Carleton is a medical office building from 1962 in a weird style that puts a hexagon shaped structure up above an open area meant for parking. It seems somewhat incongruous in this residential neighborhood but at least it is not out of scale like some apartment buildings. There is an appealing Colonial Revival American Foursquare house at 2216 Carleton. At 2212 Carleton (32) is a very charming



house with arched windows in a wide front bay, curved openings over the entryway and an outward flaring roof.

Go right on Fulton and in the second block at 2535 Fulton (33) is a 1896 Colonial Revival house, another Cunningham Bros. design with a projecting second floor that has two Palladian windows, a flower box under the lower front leaded windows and a wooden door with oval pane on the porch. Finally next door at 2531 Fulton is a small 1884 Victorian cottage with transitional elements to Colonial Revival that would seem unusual for this early date, perhaps from later alterations.

To return to the starting point you can keep on Fulton or return on Shattuck to explore shops and cafes. If staying on Fulton be on the left or west side to cross Dwight at the signal and continue to Durant and go left one block to Shattuck.

## Walk 27

# SOLANO/NORTHBRAE

**Overview:** Many streets in the area of this walk were named after California counties or cities as part of the Berkeley's effort to become the state capital in the early 20th century. That effort failed, but the plans resulted in an attractive neighborhood with a grand public circle and fountain. Public stairs and paths connect the residential area to the Solano shopping district, which had commuter rail lines. This pleasant walk includes two of Berkeley's rock parks, with some moderate uphill.

**Highlights:**

- \* Historic commuter rail shopping district
- \* Indian Rock Park, the Marin Circle
- \* Lavish homes and gardens

**Distance:** 2.2 miles

**Elevation gain:** 370 feet

**Getting there:** Start at the Northbrae Community Church, 941 The Alameda, near the corner of Los Angeles Avenue. Street parking is available, check signs; or take AC Transit bus 7 or 18 from the Downtown Berkeley BART station.

Founded in 1914 as a Presbyterian church, Northbrae Community Church (1) became nondenominational in 1943 (it is available for event rentals), and for many years the facility was also home to two Jewish congregations. John Hudson Thomas designed the main building in 1919. It was intended to fit in with the residential character of the neighborhood, and has a traditional but eclectic design. A modern redwood and glass sanctuary was built in 1958 in the rear, with stained-glass windows featuring a range of inspirational figures from Confucius to Jane Addams to Mahatma Gandhi. The setback of the older church building allows for a landscaped garden that reaches to the street. The church has had many liberal ministers; one of them, Laurance L. Cross, a strong supporter of civil rights, served for 42 years and was mayor of Berkeley from 1947 to 1955.

Walk north on The Alameda, which is lined with London plane (sycamore) trees, to Solano Avenue, a commercial street spanning Albany and Berkeley that is full of lively restaurants, grocery stores, cafes, and a movie theater (in Albany). On



the second Sunday of September, the Solano Avenue Stroll draws large crowds and includes a parade, music, food, and crafts.

Solano Avenue was the original right of way for electric commuter train lines (Southern Pacific until 1941 and then the Key Route from 1941 to 1958). To the right above The Alameda, the train ran through a tunnel (under Marin Circle) connecting North Berkeley with the main north-south thoroughfare to downtown Berkeley. In 1963, after the demise of the rail lines, the tunnel was converted for automobiles with a pedestrian sidewalk on the south side, but it is not particularly pleasant to walk through.

Solano Avenue is a commercial district that stretches from here at this corner to San Pablo Avenue in Albany. To get a flavor of this pedestrian-friendly street, cross The Alameda at the signal and walk down Solano on the left (south) side. This section, the busiest part of the long street, includes a supermarket that was the original Park and Shop (and later Andronico's Community Market) as well as a number of restaurants and shops. Proceed on Solano, crossing Colusa Avenue (2), where several Southern Pacific rail lines intersected. Cross Solano to the right in the signal



**Along Solano Avenue**

crosswalk and then cross right over the other segment of Colusa to walk east back up the other side of Solano. The Oaks Theatre at 1875 Solano, dating from 1925, closed in 2010; in 2021 the theater and some of the office and commercial space was renovated into a rock climbing gym and health club.

Cross The Alameda and find the entrance to Indian Rock Path (3), which begins with four steps just to the left of a driveway on the northeast corner. Walk up the path one block to Contra Costa Avenue (no sign), and turn right. At Solano, cross Contra Costa to the left and walk up parallel to Solano, next to the chain-link fence. The sidewalk immediately becomes an asphalt path (called, appropriately, Black Path), which passes a large rock on the left with many holes eroded into it. A little beyond, another rock is partially visible beyond the wooden fence in a backyard. The Solano tunnel entrance can be seen from the curving street as you ascend.



**919 Mendocino**

At the next street, Mendocino Avenue, turn left, and walk along the sidewalk on the left side. The 1913 house at 919 Mendocino (4), on the right, was designed by Thomas, architect of Northbrae church and numerous eclectic Berkeley homes in different styles. This particular design is related to the Vienna Secession movement of artists and architects who rebelled against the historicism of the cultural establishment, similar to the Impressionists and other modern-era movements. This home is strikingly modernist in its bold angles, unusual for its time in

Berkeley. The house forms a U facing the south/driveway side with a glass solarium in the U, and there are unique gables and varied window designs. Another Thomas house two houses farther along at 911 Mendocino from 1912 is in a simpler style, with Prairie School elements, and has a large arched doorway with a bay window above it.

Continue walking along Mendocino, noticing homes in styles ranging from American Colonial (901 Mendocino) to Mediterranean (834 and 818 Mendocino). Along the curve, look at the house with a large side garden at 812 Mendocino (5), a Tudor Revival-style house by architect Edwin Lewis Snyder from 1927. It has been renovated and altered but remains an impressive period revival house with brick, stucco, and half-timbering. There are views of the bay over the hedge. A lovely dark-pink magnolia blooms here in late winter/early spring, and the garden is full of bulb flowers, azaleas and other blooms.

When Mendocino ends at Arlington Avenue, turn right and walk down Arlington to 872 Arlington (6), a 1912 design by Julia Morgan. This house is an attractive

combination of Tudor and Prairie School design, with leaded glass in the front window and half-timbering that varies from the usual pattern. A large white-flowered evergreen magnolia is to the left. Another Thomas house is at 892 Arlington (7), set among redwoods and giant sequoias. Built in 1912, it includes elements of Prairie School design but with variations, including a rounded bay on the south side, differing treatment of rafters and beams, and a complex roof. The windows were replaced in the 2010s with simpler modern designs. Along with Bernard Maybeck, Thomas and Morgan easily mixed and matched historical styles in a unique and pleasing way.

Stop at Indian Rock Path (8). Note the tall, shingled house from 1912 at 900 Arlington by Charles Kaiser (renovated in 2018). Indian Rock Path is one of the many paths in Berkeley designated as public rights of way when the neighborhoods were laid out to provide easy access to streetcar/bus lines and for emergency access and escape routes. The all-volunteer Berkeley Path Wanderers Association helps the city maintain the paths and it campaigns for the build-out of unconstructed paths. Berkeley's paths are popular for walking, and this is one of the best loved in the city, running four blocks from Solano to Indian Rock Park. You will take this path later but for now carefully cross Arlington—with its fast moving traffic—in the crosswalk, and then turn left to walk up the other side of Arlington.

At 895 Arlington, a squarish 1914 Prairie School house has pronounced rectilinear outlining on the first floor walls. At 883 Arlington (9), the 1911 home was designed by Julia Morgan with Craftsman-style elements; it is partly hidden by a rose hedge and other shrubs. Morgan used local volcanic stone on some wall sections and the front porch columns. The triple dormer on the second level has window boxes, and there are strange sculptures and beautiful lanterns along the entrance stair.

At Mendocino Path (the sign may be missing but opposite Mendocino Avenue), turn right and walk uphill past an impressive and colorful Mediterranean-style house (863-861 Arlington). Turn left at San Mateo Road, a street with a rich variety of architectural styles. At the end, peek through the hedge near a No Parking sign (which may be hidden by the foliage) to try to catch a glimpse of Blackberry Creek; the steep ravine is why the street ends here.

Turn around and walk back along the street, which from 49 San Mateo onward has flowering plums in February and colorful sweetgums in late autumn. At 40 San Mateo, note a steep landscaped garden. The Craftsman-style Thomas design next door at 30 San Mateo (10), from 1911, has eaves extending out and protruding beams, as well as a lovely wisteria over the porch.



15 San Mateo

Farther along at 15 San Mateo (11) is a rural English-style cottage designed by James Plachek, who designed the main Berkeley public library and several branches.

When San Mateo ends at a sharp curve in Indian Rock Avenue, cross San Mateo and then cross Indian Rock carefully at the crosswalk, peeking out first from the high hedge for oncoming traffic. Walk left up the opposite side of Indian Rock. A 1910 English-cottage-style house designed by Thomas is at 927 Indian Rock (12), just beyond Indian Rock Park and behind a wooden picket fence at the southeast corner of Oxford Street. Its unique features include a front entryway set inside in the corner of the L-shaped house and an octagon-shaped corner bay window on the Indian Rock side.

An even more impressive Thomas design is on the opposite corner at 915 Oxford (13). The 1910 William Grigsby house effectively utilizes a sloping site. This has been called a stucco interpretation of Craftsman style, but it has many elements not normally found in Craftsman houses such as the wide arch over the entrance, the arched window on the south side, and thick pillars on an upper projecting bay, as well as complex massing of the structure. Look for Thomas' signature geometric forms (squares and vertical lines) on the chimney.

Return the way you came and walk back down Indian Rock Avenue. Follow the sidewalk as it turns left and becomes asphalt through the upper section of Indian Rock Park. From here, note an unusual windowed turret looking onto the park through the terrace wall of the Thomas house you passed previously.

You will pass a historical information plaque, rock outcroppings, and a picnic table underneath oaks and tall Australian blue gum (eucalyptus) trees. At the end of the paved path, descend 10 steps toward the street and take the sidewalk

on Shattuck Avenue to the immediate left. This is the same Shattuck Avenue that is a wide boulevard downtown. At 811/811A Shattuck (14), the house uses a large rock outcropping as part of its foundation.

Next door, at 813 Shattuck, a large oak that grew on top of the rock died, and now there is a bear sculpture.

Cross Shattuck to the opposite side and turn right to go back the other way.

As you



**800 Shattuck**



**800 Shattuck entry**

approach the intersection with Indian Rock Avenue, the entry for the corner house at 800 Shattuck (15) has a handsome projecting rectangular window bay at the interior stair landing. At Indian Rock Avenue, walk around the corner to the left. This corner house is one of three done in similar rough stucco designs at 800 Shattuck and 959 and 961 Indian Rock. These are all Thomas designs from 1911; the corner house at 800 Shattuck was the architect's own residence. Thomas's signature pattern of squares and vertical lines can be seen in different places on the homes.

Although each house has different massing and design elements, there are enough similarities to make a harmonious trio that takes advantage of the sloping site. The middle house is horizontal in emphasis, while the two others are more vertical, seeming to book-end the middle residence. These houses are considered Viennese Secessionist by some sources, a movement rebelling against traditional styles.

Turn around and using the crosswalks, cross Shattuck and then Indian Rock Avenue; look back at the three Thomas houses to see more clearly the bookend effect. Take the stone-lined asphalt path that continues directly away from the Indian Rock Avenue crosswalk to enter the lower section of Indian Rock Park. Feel free to explore the park, perhaps ascending the long set of steps visible farther along on the right that are carved into the main rock outcropping for a spectacular, panoramic view of the bay and the Golden Gate. Be careful at the top, which drops off steeply on the other side. Rock climbers often practice here, and teens tend to congregate at night—though most leave by 10 pm, when the park officially closes.



**Indian Rock**

After descending the rock, take one of the paths going downhill on either side of the rock to Indian Rock Path and continue downhill where the two paths meet. Several houses here have entrances on the path and no direct street access. At Arlington, cross carefully in the crosswalk and turn left on the far sidewalk, passing homes in Tudor (such as 928 and 940 Arlington) and other styles. Just before the intersection with Indian Rock Avenue, look across the street at 973 Arlington, (16) an impressive house that mixes Italian Renaissance and Prairie School features, including an arched colonnade on the entry porch (Italian) and horizontal bands of windows (Prairie School). This is a Plachek design from 1919.

Continue a short distance on Arlington (crabapple trees in the median bloom beautifully in late February/early March) to Marin Circle (17), laid out as part of the plan to bring the state capital to Berkeley. The capitol building would have been located just above the circle. Originally intended to hold a cable car line, Marin Avenue cuts straight up the steep hill. The capital stayed in Sacramento as Berkeley lost out in the 1908 vote and the cable car was never built, but a residential area was laid out on streets that curve to follow contours of the hills.



**Marin Circle fountain**

The fountain in the middle of the circle (those are bear cubs holding it up) is a replica of the original one installed in 1911. John Galen Howard, the UC campus architect for many years, designed the circle and balustrades. In 1958, a runaway truck coming down Marin Avenue destroyed the fountain, and there was nothing but a grassy patch here for decades. In 1996, a neighborhood group—Friends of the Fountain and Walk—raised funds to restore the fountain. The original bear cub sculptures, by Arthur Putnam, were re-created by Sarita

Waite. Another runaway truck took out some of the historic concrete railings in 2007 on the opposite (south) side, but they have also been replaced. Neighborhood volunteers regularly clean and landscape the area around the circle.

Turn right at the circle, cross Los Angeles in the crosswalk, and turn right to go down the left side of Los Angeles. As you walk downhill, notice the majestic old American elm trees, which may not be around much longer as they succumb to disease. At The Alameda, turn right to return to the starting point.