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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 not for publication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.)

W. Wayne Dusen 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

Date of Action

W. Wayne Dusen

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)

- 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

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.

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

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.

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.

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Panoramic Hill Historic District
Alameda County, California

NEIGHBORHOOD CHARACTER

The Panoramic Hill Historic District is a woody, 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"ⁱ, the creek has since been culverted and the ravine filled. The University's Botanical Gardens were also in the vicinityⁱⁱ. 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.

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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.

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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

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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.

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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."^v 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 alterations

8. 32 Panoramic Way - NON-CONTRIBUTING: house – extensive alterations

9. 36 Panoramic Way – ONE CONTRIBUTING: house

Year 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-timber and board-and-batten exterior is now painted cream with green trim.

10. 38 Panoramic Way – ONE CONTRIBUTING: house and garage combination

Year 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."^x

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 door-less 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^{xi}

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, 1970

36. 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 doorway, 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 altered

42. 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 Taliesen 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 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.”“...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.^{xx} 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, Philip

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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.ⁱ 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 lead 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.ⁱⁱ

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."^{xix}

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."^{xx}

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.^{xxi}

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.^{xxii}

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.^{xxviii}

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^{xxix} 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.^{xliv}

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/bioghist/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 Vincente 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 Realty 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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Panoramic Hill, Alameda County, CA

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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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Panoramic Hill, Alameda County, CA

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Julia Morgan/Forney Collection

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Continuation Sheet

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Section number 9 Page 3

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Panoramic Hill, Alameda County, CA

Section number 10 Page 1

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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Section number ____ Page

**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 |

BUILDINGS SITES & STRUCTURES KEY

Contributing are BLACK

Non-Contributing are GREY

- | | |
|-----------------------------------|-----------------------------|
| 1. 1 Panoramic Way | 48. 29 Moswood Road |
| 1a. 1 Panoramic Way playhouse | 48a. 29 Moswood Road garage |
| 2. 5, 7, 9, 11 Panoramic Way | 49. 37 Moswood Road |
| 3. 20, 22, 24 Panoramic Way | 49a. 37 Moswood Road wall |
| 3a. 18 Panoramic Way | 50. 38 Moswood Road |
| 4. 23 Panoramic Way | 51. 1 Orchard Lane |
| 4a. 23 Panoramic Way garage | 52. 3 Orchard Lane |
| 5. 25 Panoramic Way | 53. 19 Orchard Lane |
| 5a. 25 Panoramic Way garage | 54. 21 Orchard Lane |
| 6. 27 Panoramic Way | 55. 59 Arden Road |
| 7. 30 Panoramic Way | 56. 65 Arden Road |
| 8. 32 Panoramic Way | 57. 70 Arden Road |
| 9. 36 Panoramic Way | 58. 78 Arden Road |
| 10. 38 Panoramic Way | 59. 85 Arden Road |
| 11. 69 & 81 Panoramic Way | 59a. 89 Arden Road wall |
| 11a. 69 & 81 Panoramic Way garage | 60. 95 & 99 Arden Road |
| 12. 60 Panoramic Way wall | 61. 100 Arden Road |
| 12a. 60 Panoramic Way wall | 61a. 100 Arden Road garage |
| 13. 62 Panoramic Way | 61b. 100 Arden Road wall |
| 13a. 62 Panoramic Way garage | |
| 14. 64 Panoramic Way | W Orchard Lane - Lower |
| 14a. 64 Panoramic Way garage | X Orchard Lane - Upper |
| 15. 65 & 67 Panoramic Way | Y Moswood Lane |
| 16. 66 Panoramic Way | Z Arden Steps |
| 17. 70 Panoramic Way | |
| 18. 72 Panoramic Way | |
| 18a. 72 Panoramic Way fountain | |
| 19. 74 Panoramic Way | |
| 20. 73, 75, 77 Panoramic Way | |
| 21. 84 Panoramic Way | |
| 22. 101 Panoramic Way | |
| 23. 107 Panoramic Way | |
| 24. 1 Canyon Road | |
| 24a. 1 Canyon Road stairs & wall | |
| 25. 5 Canyon Road | |
| 26. 9 Canyon Road | |
| 26a. 9 Canyon Road garage | |
| 27. 15 Canyon Road | |
| 27a. 15 Canyon Road garage | |
| 27b. 15 Canyon Road wall | |
| 28. 33 Canyon Road | |
| 29. 37 Canyon Road | |
| 30. 39 Canyon Road | |
| 31. 45 Canyon Road | |
| 32. 47 Canyon Road | |
| 33. 49 Canyon Road | |
| 34. 81 Canyon Road | |
| 35. 53 & 57 Canyon Road | |
| 36. 61 Canyon Road | |
| 37. 67 Canyon Road | |
| 37a. 67 Canyon Road garage | |
| 38. 4 Moswood Lane | |
| 39. 6 Moswood Road | |
| 40. 8 Moswood Road | |
| 41. 10 Moswood Road | |
| 42. 11 Moswood Road | |
| 42a. 11 Moswood Road garage | |
| 43. 15 Moswood Road | |
| 43a. 15 Moswood Road wall | |
| 44. 14 Moswood Road | |
| 44a. 14 Moswood Road garage | |
| 44b. 14 Moswood Road cottage | |
| 44c. 14 Moswood Road wall | |
| 46. 20 Moswood Road | |
| 46a. 20 Moswood Road garage | |
| 47. 21 Moswood Road | |
| 47a. 21 Moswood Road garage | |

PANORAMIC HILL HISTORIC DISTRICT : BERKELEY CALIFORNIA

SKETCH MAP #1 - GENERAL OVERVIEW



GRAPHIC KEY

Structure Numbers:
Keyed to contents of Section 7

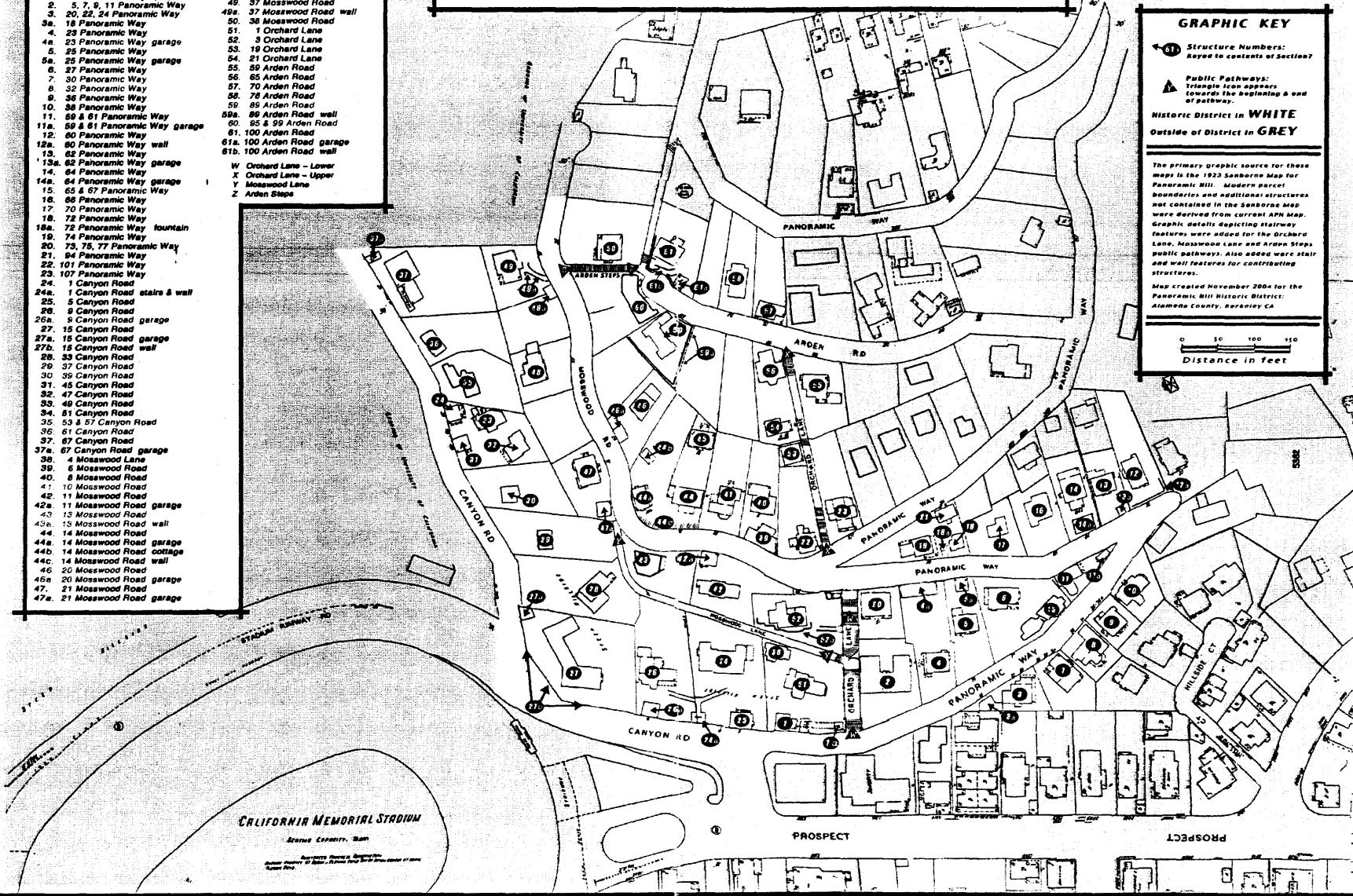
Public Pathways:
Triangle icon appears
towards the beginning & end
of pathway.

Historic District in **WHITE**
Outside of District in **GREY**

The primary graphic source for these maps is the 1923 Sanborn Map for Panoramic Hill. Modern parcel boundaries and additional structures not contained in the Sanborn map were derived from current APN Map. Graphic details depicting stairway features, were added for the Orchard Lane, Moswood Lane and Arden Steps public pathways. Also added were stair and wall features for contributing structures.

Map created November 2004 for the Panoramic Hill Historic District: Alameda County, Berkeley CA

0 50 100 150
Distance in feet



CALIFORNIA MEMORIAL STADIUM

Source: Esplanade, Map

PROSPECT

PROSPECT

BUILDINGS SITES & STRUCTURES KEY

Contributing are BLACK Non-Contributing are GREY

- | | |
|-----------------------------------|------------------------------|
| 1. 1 Panoramic Way | 48. 29 Mosswood Road |
| 1a. 1 Panoramic Way playhouse | 48a. 29 Mosswood Road garage |
| 2. 5, 7, 9, 11 Panoramic Way | 49. 37 Mosswood Road |
| 3. 20, 22, 24 Panoramic Way | 49a. 37 Mosswood Road wall |
| 3a. 16 Panoramic Way | 50. 38 Mosswood Road |
| 4. 23 Panoramic Way | 51. 1 Orchard Lane |
| 4a. 23 Panoramic Way garage | 52. 9 Orchard Lane |
| 5. 25 Panoramic Way | 53. 19 Orchard Lane |
| 5a. 25 Panoramic Way garage | 54. 21 Orchard Lane |
| 6. 27 Panoramic Way | 55. 59 Arden Road |
| 7. 30 Panoramic Way | 56. 65 Arden Road |
| 8. 32 Panoramic Way | 57. 70 Arden Road |
| 9. 36 Panoramic Way | 58. 78 Arden Road |
| 10. 38 Panoramic Way | 59. 86 Arden Road |
| 11. 89 & 81 Panoramic Way | 59a. 89 Arden Road wall |
| 11a. 89 & 81 Panoramic Way garage | 60. 95 & 99 Arden Road |
| 12. 60 Panoramic Way | 61. 100 Arden Road |
| 12a. 60 Panoramic Way wall | 61a. 100 Arden Road garage |
| 13. 62 Panoramic Way | 61b. 100 Arden Road wall |
| 13a. 62 Panoramic Way garage | W Orchard Lane - Lower |
| 14. 64 Panoramic Way | X Orchard Lane - Upper |
| 14a. 64 Panoramic Way garage MC | Y Mosswood Lane |
| 15. 65 & 67 Panoramic Way | Z Arden Steps |
| 16. 68 Panoramic Way | |
| 17. 70 Panoramic Way | |
| 18. 72 Panoramic Way | |
| 18a. 72 Panoramic Way fountain | |
| 19. 74 Panoramic Way | |
| 20. 73, 75, 77 Panoramic Way | |
| 21. 84 Panoramic Way | |
| 22. 101 Panoramic Way | |
| 23. 107 Panoramic Way | |
| 24. 1 Canyon Road | |
| 24a. 1 Canyon Road stairs & wall | |
| 25. 5 Canyon Road | |
| 26. 9 Canyon Road | |
| 26a. 9 Canyon Road garage | |
| 27. 15 Canyon Road | |
| 27a. 15 Canyon Road garage | |
| 27b. 15 Canyon Road wall | |
| 28. 33 Canyon Road | |
| 29. 37 Canyon Road | |
| 30. 39 Canyon Road | |
| 31. 45 Canyon Road | |
| 32. 47 Canyon Road | |
| 33. 49 Canyon Road | |
| 34. 81 Canyon Road | |
| 35. 53 & 57 Canyon Road | |
| 36. 61 Canyon Road | |
| 37. 67 Canyon Road | |
| 37a. 67 Canyon Road garage | |
| 38. 4 Mosswood Lane | |
| 39. 6 Mosswood Road | |
| 40. 8 Mosswood Road | |
| 41. 10 Mosswood Road | |
| 42. 11 Mosswood Road | |
| 42a. 11 Mosswood Road garage | |
| 43. 15 Mosswood Road | |
| 43a. 15 Mosswood Road wall | |
| 44. 14 Mosswood Road | |
| 44a. 14 Mosswood Road garage | |
| 44b. 14 Mosswood Road cottage | |
| 44c. 14 Mosswood Road wall | |
| 46. 20 Mosswood Road | |
| 46a. 20 Mosswood Road garage | |
| 47. 21 Mosswood Road | |
| 47a. 21 Mosswood Road garage | |

PANORAMIC HILL HISTORIC DISTRICT : BERKELEY CALIFORNIA SKETCH MAP #2 - Contributing / Non-Contributing



ICON KEY

- Contributing Building
 - Non-Contributing Building
 - Additional Contributing Structure such as Wall, Stair or Fountain
- 0 50 100 150
Distance in feet

Panoramic Hill Historic District : Alameda County
Berkeley, California - November 2004 v.2

CALIFORNIA MEMORIAL STADIUM

STADIUM COURTYARD - 2000

Source: Planning Department, City of Berkeley
Aerial Photo: 1998
Map Date: 2004

PROSPECT

PROSPECT

BUILDINGS SITES & STRUCTURES KEY

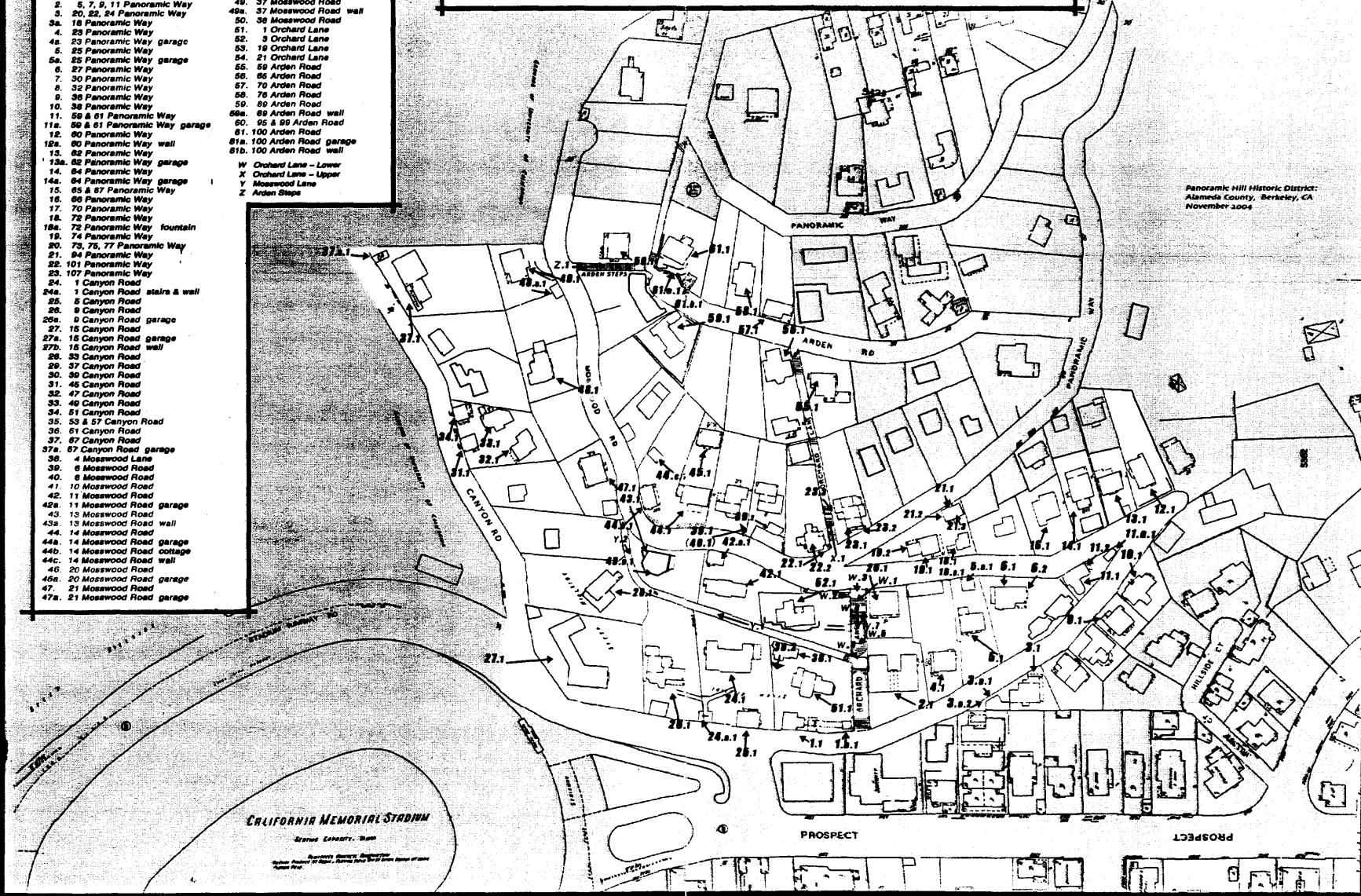
Contributing are BLACK Non-Contributing are GREY

- | | |
|-----------------------------------|------------------------------|
| 1. 1 Panoramic Way | 48. 20 Mosswood Road |
| 1a. 1 Panoramic Way playhouse | 48a. 20 Mosswood Road garage |
| 2. 5, 7, 9, 11 Panoramic Way | 49. 37 Mosswood Road |
| 3. 20, 22, 24 Panoramic Way | 49a. 37 Mosswood Road wall |
| 3a. 18 Panoramic Way | 50. 36 Mosswood Road |
| 4. 23 Panoramic Way | 51. 1 Orchard Lane |
| 4a. 23 Panoramic Way garage | 52. 3 Orchard Lane |
| 5. 25 Panoramic Way | 53. 19 Orchard Lane |
| 5a. 25 Panoramic Way garage | 54. 21 Orchard Lane |
| 6. 27 Panoramic Way | 55. 59 Arden Road |
| 7. 30 Panoramic Way | 56. 66 Arden Road |
| 8. 32 Panoramic Way | 57. 70 Arden Road |
| 9. 36 Panoramic Way | 58. 76 Arden Road |
| 10. 38 Panoramic Way | 59. 80 Arden Road |
| 11. 58 & 61 Panoramic Way | 59a. 80 Arden Road wall |
| 11a. 58 & 61 Panoramic Way garage | 60. 95 & 99 Arden Road |
| 12. 60 Panoramic Way | 61. 100 Arden Road |
| 12a. 60 Panoramic Way wall | 61a. 100 Arden Road garage |
| 13. 62 Panoramic Way | 61b. 100 Arden Road wall |
| 13a. 62 Panoramic Way garage | W Orchard Lane - Lower |
| 14. 64 Panoramic Way | X Orchard Lane - Upper |
| 14a. 64 Panoramic Way garage | Y Mosswood Lane |
| 15. 65 & 67 Panoramic Way | Z Arden Steps |
| 15a. 66 Panoramic Way | |
| 17. 70 Panoramic Way | |
| 18. 72 Panoramic Way | |
| 18a. 72 Panoramic Way fountain | |
| 19. 74 Panoramic Way | |
| 20. 75, 75, 77 Panoramic Way | |
| 21. 84 Panoramic Way | |
| 22. 101 Panoramic Way | |
| 23. 107 Panoramic Way | |
| 24. 1 Canyon Road | |
| 24a. 1 Canyon Road stairs & wall | |
| 25. 5 Canyon Road | |
| 26. 8 Canyon Road | |
| 26a. 9 Canyon Road garage | |
| 27. 15 Canyon Road | |
| 27a. 15 Canyon Road garage | |
| 27b. 15 Canyon Road wall | |
| 28. 33 Canyon Road | |
| 29. 37 Canyon Road | |
| 30. 50 Canyon Road | |
| 31. 45 Canyon Road | |
| 32. 47 Canyon Road | |
| 33. 49 Canyon Road | |
| 34. 51 Canyon Road | |
| 35. 53 & 57 Canyon Road | |
| 36. 61 Canyon Road | |
| 37. 67 Canyon Road | |
| 37a. 67 Canyon Road garage | |
| 38. 4 Mosswood Lane | |
| 39. 6 Mosswood Road | |
| 40. 8 Mosswood Road | |
| 41. 10 Mosswood Road | |
| 42. 11 Mosswood Road | |
| 42a. 11 Mosswood Road garage | |
| 43. 13 Mosswood Road | |
| 43a. 13 Mosswood Road wall | |
| 44. 14 Mosswood Road | |
| 44a. 14 Mosswood Road garage | |
| 44b. 14 Mosswood Road cottage | |
| 44c. 14 Mosswood Road wall | |
| 46. 20 Mosswood Road | |
| 46a. 20 Mosswood Road garage | |
| 47. 21 Mosswood Road | |
| 47a. 21 Mosswood Road garage | |

PANORAMIC HILL HISTORIC DISTRICT : BERKELEY CALIFORNIA
SKETCH MAP #3 - B&W Photo Locations



Panoramic Hill Historic District:
 Alameda County, Berkeley, CA
 November 2004



CALIFORNIA MEMORIAL STADIUM

PROSPECT

PROSPECT

BUILDINGS SITES & STRUCTURES KEY

Contributing are BLACK

Non-Contributing are GREY

- | | |
|-----------------------------------|-----------------------------|
| 1. 1 Panoramic Way | 49. 29 Moswood Road |
| 1a. 1 Panoramic Way playhouse | 49a. 29 Moswood Road garage |
| 2. 5, 7, 8, 11 Panoramic Way | 49. 37 Moswood Road |
| 3. 20, 22, 24 Panoramic Way | 49a. 37 Moswood Road wall |
| 3a. 18 Panoramic Way | 50. 36 Moswood Road |
| 4. 23 Panoramic Way | 51. 1 Orchard Lane |
| 4a. 23 Panoramic Way garage | 52. 3 Orchard Lane |
| 5. 26 Panoramic Way | 53. 18 Orchard Lane |
| 5a. 26 Panoramic Way garage | 54. 21 Orchard Lane |
| 6. 27 Panoramic Way | 55. 59 Arden Road |
| 7. 30 Panoramic Way | 56. 65 Arden Road |
| 8. 32 Panoramic Way | 57. 70 Arden Road |
| 9. 38 Panoramic Way | 58. 75 Arden Road |
| 10. 38 Panoramic Way | 59. 89 Arden Road |
| 11. 59 & 61 Panoramic Way | 59a. 89 Arden Road wall |
| 11a. 59 & 61 Panoramic Way garage | 60. 95 & 99 Arden Road |
| 12. 60 Panoramic Way | 61. 100 Arden Road |
| 12a. 60 Panoramic Way wall | 61a. 100 Arden Road garage |
| 13. 62 Panoramic Way | 61b. 100 Arden Road wall |
| 13a. 62 Panoramic Way garage | W Orchard Lane - Lower |
| 14. 64 Panoramic Way | X Orchard Lane - Upper |
| 14a. 64 Panoramic Way garage | Y Moswood Lane |
| 15. 65 & 67 Panoramic Way | Z Arden Steps |
| 16. 68 Panoramic Way | |
| 17. 70 Panoramic Way | |
| 18. 72 Panoramic Way | |
| 18a. 72 Panoramic Way fountain | |
| 19. 74 Panoramic Way | |
| 20. 73, 75, 77 Panoramic Way | |
| 21. 94 Panoramic Way | |
| 22. 101 Panoramic Way | |
| 23. 107 Panoramic Way | |
| 24. 1 Canyon Road | |
| 24a. 1 Canyon Road stairs & wall | |
| 25. 5 Canyon Road | |
| 26. 9 Canyon Road | |
| 26a. 5 Canyon Road garage | |
| 27. 15 Canyon Road | |
| 27a. 15 Canyon Road garage | |
| 27b. 16 Canyon Road wall | |
| 28. 33 Canyon Road | |
| 29. 37 Canyon Road | |
| 30. 39 Canyon Road | |
| 31. 45 Canyon Road | |
| 32. 47 Canyon Road | |
| 33. 49 Canyon Road | |
| 34. 51 Canyon Road | |
| 35. 53 & 57 Canyon Road | |
| 36. 61 Canyon Road | |
| 37. 67 Canyon Road | |
| 37a. 67 Canyon Road garage | |
| 38. 4 Moswood Lane | |
| 39. 6 Moswood Road | |
| 40. 8 Moswood Road | |
| 41. 10 Moswood Road | |
| 42. 11 Moswood Road | |
| 42a. 11 Moswood Road garage | |
| 43. 13 Moswood Road | |
| 43a. 13 Moswood Road wall | |
| 44. 14 Moswood Road | |
| 44a. 14 Moswood Road garage | |
| 44b. 14 Moswood Road cottage | |
| 44c. 14 Moswood Road wall | |
| 46. 20 Moswood Road | |
| 46a. 20 Moswood Road garage | |
| 47. 21 Moswood Road | |
| 47a. 21 Moswood Road garage | |

PANORAMIC HILL HISTORIC DISTRICT : BERKELEY CALIFORNIA
SKETCH MAP #4 - Color Slide + B&W photo View Locations



Panoramic Hill Historic District
 Alameda County - Berkeley, CA
 November 2004

