



Office of the City Manager

INFORMATION CALENDAR  
May 10, 2022

To: Honorable Mayor and Members of the City Council  
 From: Dee Williams-Ridley, City Manager  
 Submitted by: Alene Pearson, Acting Director, Planning and Development Department  
 Subject: LPO NOD: 1940 Hearst Avenue/#LMIN2021-0003

INTRODUCTION

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

CURRENT SITUATION AND ITS EFFECTS

The Landmark Preservation Commission (LPC/Commission) has designated the subject property as a City of Berkeley Landmark. This action is subject to a 15-day appeal period, which began on April 25, 2022.

BACKGROUND

BMC/LPO Section 3.24.190 allows the Council to review any action of the Commission in granting or denying Landmark, Structure of Merit or Historic District status. In order for Council to review the decision on its merits, Council must appeal the NOD. To do so, a Councilmember must move this Information Item to Action and then move to “certify” the decision. Such action must be taken within 15 days from the mailing of the NOD or by May 10, 2022. Such certification to Council shall stay all proceedings in the same manner as the filing of an appeal.

If the Council chooses to appeal the action of the Commission, then a public hearing will be set within 25 days pursuant to BMC/LPO Section 3.24.300. The Council must then rule on the designation within 30 days from the date that the public hearing is opened or the decision of the Commission is automatically deemed affirmed.

Unless the Council wishes to review the determination of the Commission and make its own decision, the attached NOD is deemed received and filed.

ENVIRONMENTAL SUSTAINABILITY AND CLIMATE IMPACTS

Landmark designation provides opportunities for the adaptive re-use and rehabilitation of historic resources within the City. The rehabilitation of these resources, rather than

their removal, achieves construction and demolition waste diversion, and promotes investment in existing urban centers.

POSSIBLE FUTURE ACTION

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

FISCAL IMPACTS OF POSSIBLE FUTURE ACTION

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

CONTACT PERSON

Fatema Crane, Senior Planner, Planning and Development Department, 510-981-7410

Attachments:

1: Notice of Decision – #LMIN2021-0003, 1940 Hearst Avenue



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

**DATE OF BOARD DECISION: March 3, 2022**  
**DATE NOTICE MAILED: April 25, 2022**  
**APPEAL PERIOD EXPIRATION: May 10, 2022**  
**EFFECTIVE DATE OF PERMIT (Barring Appeal or Certification): May 11, 2022<sup>1</sup>**

## 1940 Hearst Avenue James T. Stocker-Loni Ding House

**Landmark application (#LMIN2021-0003) for consideration of City Landmark or Structure of Merit designation status for a residential building constructed in 1901 – APN 057-2056-026-00.**

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

- City of Berkeley Landmark, pursuant to Berkeley Municipal Code Section 3.24.110(A)

**INITIATED BY:** May Ying Welsh

**ZONING DISTRICT:** Restricted Multiple-Family Residential (R-2A)

**ENVIRONMENTAL REVIEW STATUS:** Categorically exempt pursuant to Section 15061(b)(3) of the CEQA Guidelines -- Review for Exemptions.

**The application materials for this project are available online at:**  
<http://www.cityofberkeley.info/zoningapplications>

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<sup>1</sup> Pursuant to BMC Section 23B.32.090, the City Council may “certify” any decision of the LPC for review, which has the same effect as an appeal. In most cases, the Council must certify the LPC decision during the 14-day appeal period. However, pursuant to BMC Section 1.04.070, if any portion of the appeal period falls within a Council recess, the deadline for Council certification is suspended until the first Council meeting after the recess, plus the number of days of the appeal period that occurred during the recess, minus one day. If there is no appeal or certification, the Use Permit becomes effective the day after the certification deadline has passed.

LANDMARKS PRESERVATION COMMISSION

NOTICE OF DECISION

Landmark designation status - #LMIN2021-0003

1940 Hearst Avenue – James T. Stocker-Loni Ding House

May 10, 2022

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**FINDINGS, CONDITIONS AND LANDMARK APPLICATION ARE ATTACHED TO THIS NOTICE**

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**COMMISSION VOTE: 7-0-0-2**

**YES:** ADAMS, CRANDALL, ENCHILL, FINACOM, LEUSCHNER, MONTGOMERY, SCHWARTZ

**NO:** None

**ABSTAIN:** None

**ABSENT:** JOHNSON, TWU

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

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

1. Submit a letter clearly and concisely setting forth the grounds for the appeal to the City Clerk, located at 2180 Milvia Street, 1<sup>st</sup> Floor, Berkeley; or by facsimile to (510) 981-6901. The City Clerk's telephone number is (510) 981-6900.
  - a. Pursuant to BMC Section 3.24.300.A, an appeal may be taken to the City Council by the application of the owners of the property or their authorized agents, or by the application of at least fifty residents of the City aggrieved or affected by any determination of the Commission made under the provisions of Chapter 3.24.
2. The appeal must be received prior to 5:00 p.m. on the "APPEAL PERIOD EXPIRATION" date shown above (if the close of the appeal period falls on a weekend or holiday, then the appeal period expires the following business day).
3. Submit the required fee (checks and money orders must be payable to 'City of Berkeley'):
  - a. The basic fee for persons other than the applicant is \$500. This fee may be reduced to \$100 if the appeal is signed by persons who lease or own at least 50 percent of the parcels or dwelling units within 300 feet of the project site, or at least 25 such persons (not including dependent children), whichever is less.
  - b. The fee for appeals of affordable housing projects (defined as projects which provide 50 percent or more affordable units for households earning 80% or less of Area Median Income) is \$500, which may not be reduced.
  - c. The fee for all appeals by Applicants is \$2500.

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

LANDMARKS PRESERVATION COMMISSION

NOTICE OF DECISION

Landmark designation status - #LMIN2021-0003

1940 Hearst Avenue – James T. Stocker-Loni Ding House

May 10, 2022

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**NOTICE CONCERNING YOUR LEGAL RIGHTS:**

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

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

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

LANDMARKS PRESERVATION COMMISSION  
NOTICE OF DECISION

Landmark designation status - #LMIN2021-0003

1940 Hearst Avenue – James T. Stocker-Loni Ding House

May 10, 2022

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**PUBLIC COMMENT:**

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

**FURTHER INFORMATION:**

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Questions about the project should be directed to the project planner, Allison Riemer, at (510) 981-7433 or [ariemer@cityofberkeley.info](mailto:ariemer@cityofberkeley.info) or [lpc@cityofberkeley.info](mailto:lpc@cityofberkeley.info)

**ATTACHMENTS:**

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1. Findings and Conditions
2. Landmark application



**ATTEST:** \_\_\_\_\_  
Fatema Crane, Secretary  
Landmarks Preservation Commission

Cc: City Clerk

Property Owner/Applicant: May Ying Welsh, 1940 Hearst Ave., Berkeley, CA 94709

## ATTACHMENT 1, PART 2

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### FINDINGS

MARCH 3, 2022

## 1940 Hearst Avenue – James T. Stocker-Loni Ding House

**Landmark application #LMIN2021-0003 for the consideration of City Landmark designation status for a residential building constructed in 1901 – APN 057-2056-026-00**

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#### PROJECT DESCRIPTION

City Landmark designation of the property at 1940 Hearst Avenue, James T. Stocker-Loni Ding House.

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#### CEQA FINDINGS

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

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#### LANDMARK PRESERVATION ORDINANCE FINDINGS

2. Pursuant to BMC Section 3.24.110(A)(1)(c) of the Landmarks Preservation Ordinance, the Commission finds that the subject main building exhibits *architectural merit* as part of a neighborhood fabric wherein it is one of a few extant buildings on its block from the era prior to the construction of BART in the early 1970s. The building retains integrity of design primarily throughout its street-facing facade, in spite of exterior alterations on the side and rear elevations; it retains integrity of location, materials, feeling, association and workmanship. Through these qualities, it conveys its significant associations with its period of construction (1901), as well as the First Bay Tradition.
3. Pursuant to BMC Section 3.24.110(A)(2) of the LPO, the Commission further finds that the subject building exhibits *cultural value* through its association with long-time resident Loni Ding (1931-2010), who was an award-winning filmmaker, producer, editor, teacher, social justice activist, and mentor; her work resulted in greater exposure and representation for Asians and Asian Americans in broadcast media as both the subjects and producers of content. She invited UC Berkeley students to her home, which also served as a production studio, and a repository for tapes, and archives used in the development of her films.

## FEATURES TO BE PRESERVED

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1. This City Landmark designation shall apply to the subject property and the following distinguishing features of the main building shall be preserved:
  - Rectangular footprint
  - Three stories
  - Side-gabled roof with gable-end returns and closed eaves
  - Hip-roofed north-facing dormer with twin double-hung windows
  - Wood-shingled exterior walls
  - Symmetrical north façade
  - Two gabled north-facing rooflets with deep-framed, shingled pediments
  - Two second-story boxed windows under the gabled rooflets
  - Flaring second- and first-story walls on north, east, and west façades
  - Second-story overhang on north façade
  - Beadboard soffits under boxed windows and second-story overhang
  - Heavy wooden molding trim edging the skirt and soffits
  - Elaborate scrolled wooden brackets under second-story overhang at either end of the north façade
  - Scrolled wooden corbels at either end of soffits under boxed windows
  - Recessed entrance porch supported by a battered column at the northeast corner
  - Centrally located entrance door within the porch
  - Shingled porch walls, beadboard ceiling, and floor clad in floorboards
  - North- and east-facing porch openings outlined in frames with turned upper corners
  - Three-faceted window bay on north façade, with a double-hung, wood-framed window set in each facet
  - Double-hung, wood-framed windows on north, east, and west façades
  - Molded wood window casings and sill trims
  - Two semi-glazed, exterior wooden doors on upper levels of east façade
  - Wooden exterior staircase on east façade
  - Wooden molding strip under the wall skirt and above the foundation



**CITY OF BERKELEY**  
*Ordinance #4694 N.S.*  
**LANDMARK APPLICATION**

**James T. Stocker–Loni Ding House**  
**1940 Hearst Avenue**  
**Berkeley, CA 94709**

**Land Use Planning  
Received  
November 18, 2021**



*Figure 1. Street façade, June 2021*

1. **Street Address:** 1940 Hearst Avenue  
**County:** Alameda      **City:** Berkeley      **ZIP:** 94709
2. **Assessor's Parcel Number:** 57-2056-26 (Sea View Park, Block 3, Lot 2)  
**Dimensions:** 45 feet x 100 feet  
**Cross Streets:** Bonita Avenue & Milvia Street
3. **Is property on the State Historic Resource Inventory?** No  
**Is property on the Berkeley Urban Conservation Survey?** Yes  
**Form #:** 21465
4. **Application for Landmark Includes:**
  - a. **Building(s):** Yes      **Garden:** Yes      **Other Feature(s):**
  - b. **Landscape or Open Space:** Yes
  - c. **Historic Site:** No
  - d. **District:** No
  - e. **Other:** Entire property
5. **Historic Name:** Stocker House  
**Commonly Known Name:** Loni Ding House
6. **Date of Construction:** 1901      **Factual:** Yes  
**Source of Information:** *Berkeley Daily Gazette*, 11 Apr. 1901;  
1902 property assessment record
7. **Designer:** Unknown; probably James T. Stocker, Jr.
8. **Builder:** James Thomas Stocker, Jr.
9. **Style:** Arts & Crafts with Colonial Revival elements
10. **Original Owners:** James T. & Belle A. Stocker  
**Original Use:** Single-family residence
11. **Present Owners:**  
May Ying Welsh & Elias Welsh  
1940 Hearst Avenue  
Berkeley, CA 94709  
  
**Present Occupants:** Owners & tenants
12. **Present Use:** Residential (three flats)  
**Current Zoning:** R-2A      **Adjacent Property Zoning:** R-2A
13. **Present Condition of Property:**  
**Exterior:** Excellent      **Interior:** Good      **Grounds:** Good  
  
**Has the property's exterior been altered?** Yes, front door, rear façade & exterior stairs on east side. The house was recently restored.

## Executive Summary

The James T. Stocker–Loni Ding House is a shingle-clad dwelling built in 1901 by carpenter James T. Stocker for his own family residence. It is the only house of its type in the Sea View Tract and possibly in all of Berkeley, with a rarely encountered hybrid style that crosses Arts & Crafts with Colonial Revival elements. Among the distinguishing features of the Stocker-Ding House are a side-gabled roof with gable-end returns; twin gable rooflets over second-story boxed windows; elaborate scrolled wooden brackets under flaring overhangs; scrolled corbels under the boxed windows; and beadboard soffits edged with heavy molding. The street façade of the Stocker-Ding House retains virtually all its original character-defining features.

The Stocker-Ding House is a survivor on a block that has lost 70% of its historic fabric and that faces blocks to the north and south that lost, respectively, 50% and 100% of their historic fabric.

The Stocker-Ding House was the home and workplace of the late multiple-award-winning filmmaker, acclaimed social documentarian, and university instructor Loni Ding (1931–2010), who acquired it in 1965. The house is still owned and inhabited by Ms. Ding’s immediate family and has recently undergone extensive rehabilitation and restoration that preserve its historic appearance and character.

## 14. Description

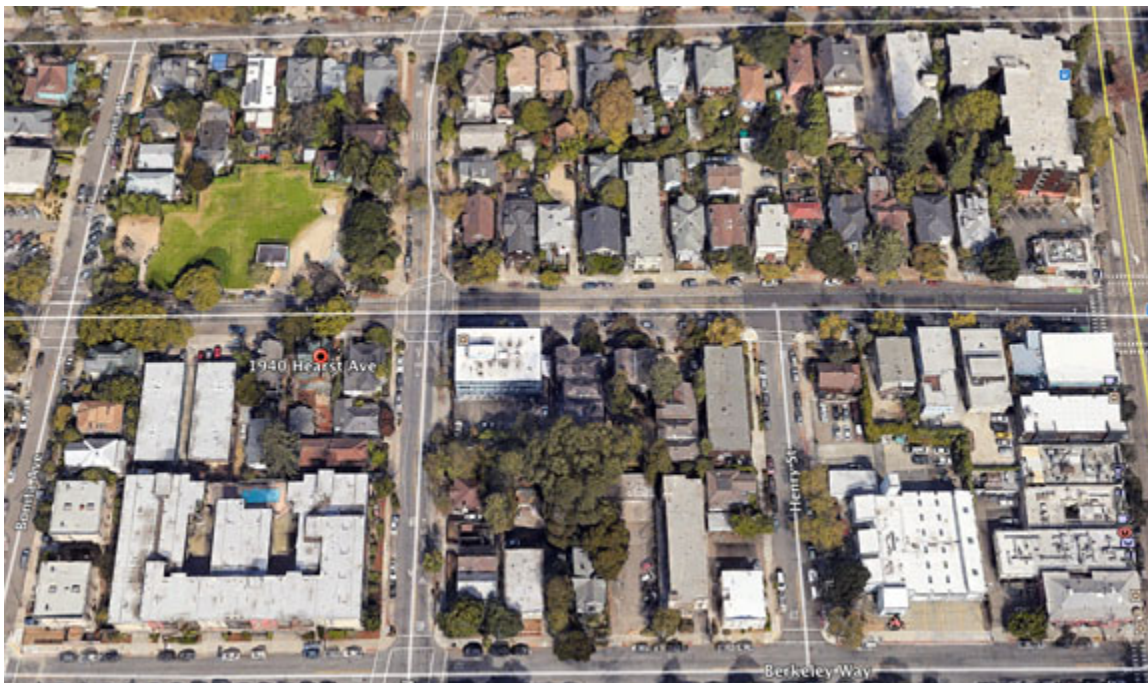


Figure 2. The Sea View Park tract (Google Earth)

The Stocker-Ding House is a wood-framed, two-and-a-half-story dwelling, converted into three flats circa 1920 or a little earlier. It is situated in the Sea View Park tract, a five-block subdivision in North-Central Berkeley. The house is

located on the historic Lot 2 (now Lot 26) in Block 3 (Assessor's Block 2056) of the tract, within two short city blocks of Shattuck Avenue, University Avenue, and Martin Luther King, Jr., Way. The lion's share of the block is occupied by mid-20<sup>th</sup>-century apartment buildings, with two enclaves of older houses at the northeast and northwest corners. All but three of the older houses have been converted to apartments and contain two or three units each.

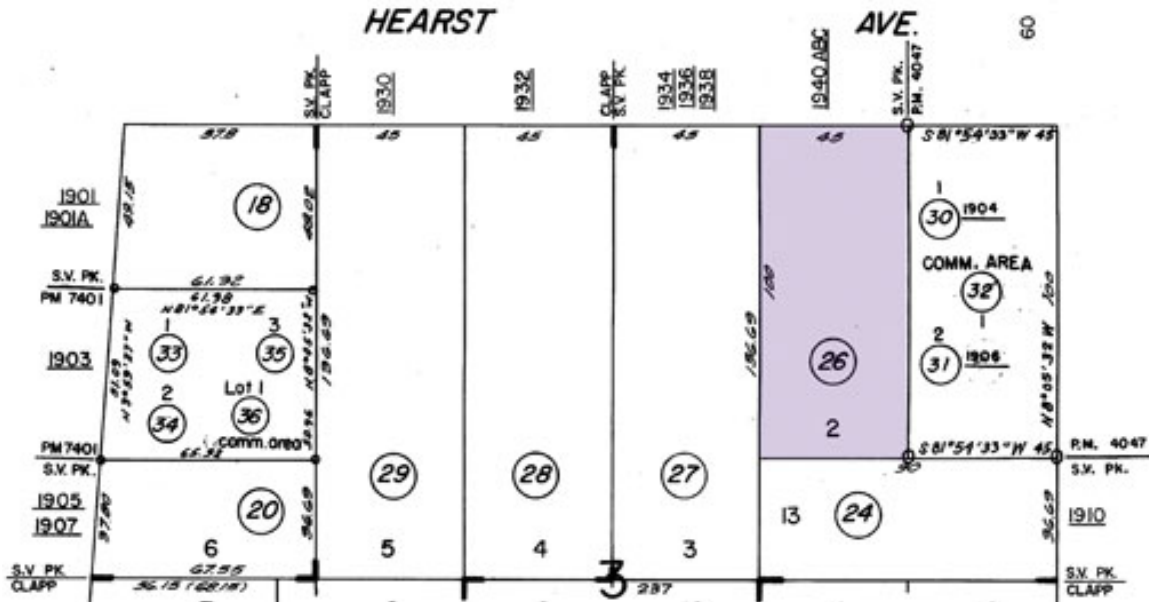


Figure 3. Northern half of Block 3, Sea View Park (Assessor's Map 57-2056)

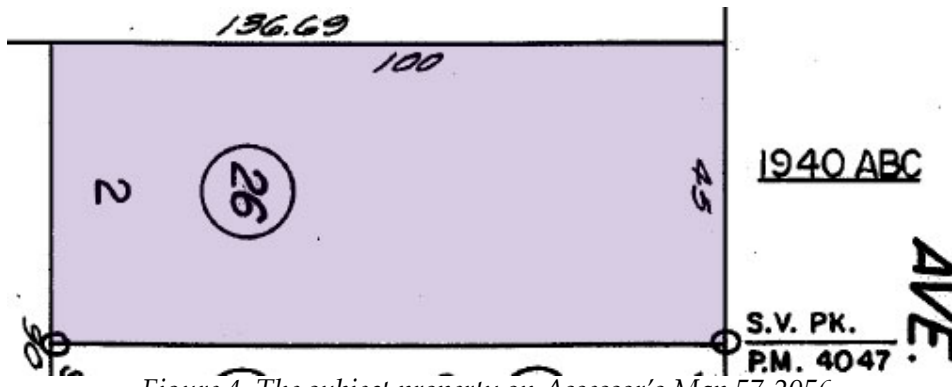


Figure 4. The subject property on Assessor's Map 57-2056

### Architectural Style

When the Stocker-Ding House was built in 1901, Colonial Revival was the prevailing style in East Bay home construction. During the same period, Bernard Maybeck, Charles Keeler, and members of the Hillside Club were promoting the Arts & Crafts style, imported from England and evolved here into the variant known as the First Bay Region Tradition. Its early practitioners were Ernest

Coxhead, Willis Polk, Albert C. Schweinfurth, and Maybeck.<sup>1</sup> Especially on the Northside, artistic brown-shingle houses proliferated, becoming synonymous with Berkeley domestic architecture.

As a carpenter, James Thomas Stocker, Jr. would have been familiar with the popular but conventional Colonial Revival style; yet building the house for himself and his wife-to-be, he may have wanted it to be more distinctive than the average "Classic Box."

The June 1899 issue of *The House Beautiful* magazine carried an article by Hillside Club founder Margaret "Madge" Robinson (later Mrs. Oscar Maurer), titled "The Hillside Problem."<sup>2</sup> In it, Ms. Robinson offered solutions to building on a hillside, with three illustrations as examples.

Two of the examples included unusually large twin gables, and the second (Fig. 6) also featured a side-gabled roof. This house, captioned "The Broad, Pleasant Face, One's First Welcome," appears to be a loose interpretation of Willis Polk's double house, built in 1892 for Polk's family and Mrs. Virgil Williams at 1013–1019 Vallejo Street in San Francisco.<sup>3</sup>

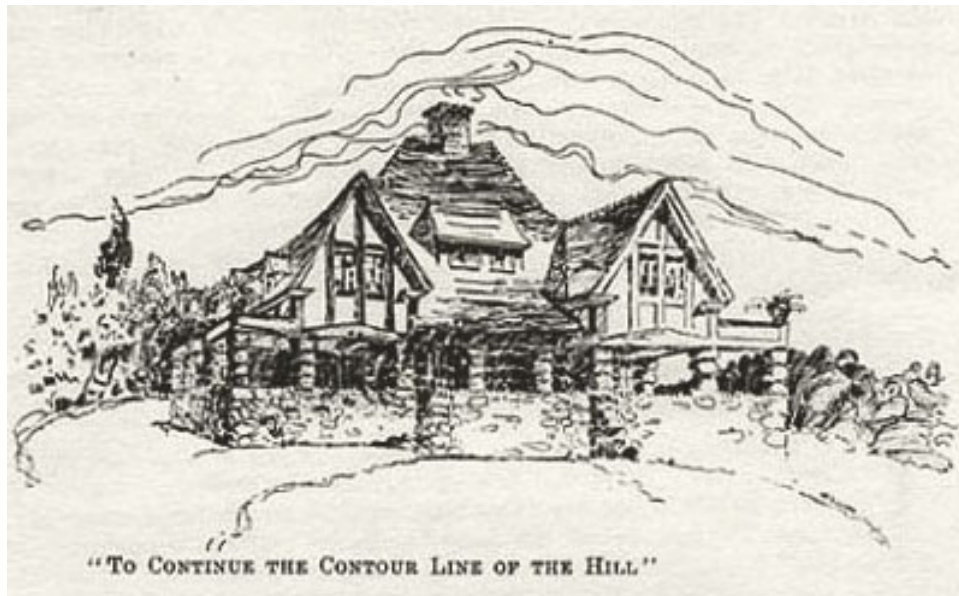


Figure 5. Illustration from "The Hillside Problem" (*House Beautiful*, June 1899)

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<sup>1</sup> Richard Longstreth. *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century*. Berkeley: University of California Press, 1998.

<sup>2</sup> Daniella Thompson. "The Hillside Problem: Madge Robinson, architectural activist." [http://berkeleyheritage.com/berkeley\\_landmarks/hillside\\_problem.html](http://berkeleyheritage.com/berkeley_landmarks/hillside_problem.html)

<sup>3</sup> Polk-Williams House, 1013 Vallejo Street, San Francisco. Library of Congress. <https://www.loc.gov/item/ca1393/>



Figure 6. A possible inspiration for the Stocker House. Illustration from "The Hillside Problem" (House Beautiful, June 1899)

Such published designs could have inspired James Stocker to build his house along Arts & Crafts lines. However, while doing so, he also included a typical Colonial Revival bay window on the ground floor of the front façade, albeit positioned in the center rather than on one side. All the other windows also are more typical of Colonial Revival than of Arts & Crafts. The result is an unusual hybrid that is quite rare in Berkeley.

### Massing, Cladding, and Roof

The Stocker-Ding House footprint is rectangular. Sanborn maps from 1903, 1911, 1929, and 1950 (Figs. 8–11) show the evolution of the house from a single-family dwelling to two, then three units. Over the years, the house retained its original footprint, with most of the alterations occurring in the rear. The rear wing was remodeled at various times, an external staircase on the west side came and went, as did a garage in the rear yard.



Figure 7. Side-gable roof & hip-roofed dormer (Google Maps)

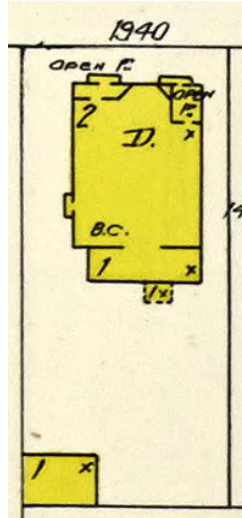


Figure 8. Sanborn, 1903

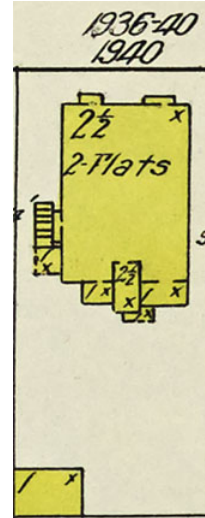


Figure 9. Sanborn, 1911

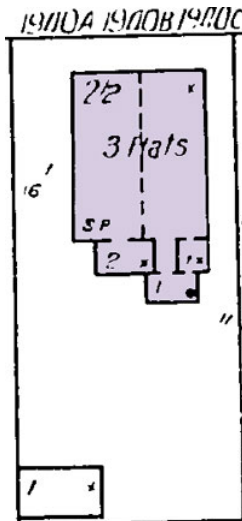


Figure 10. Sanborn, 1929

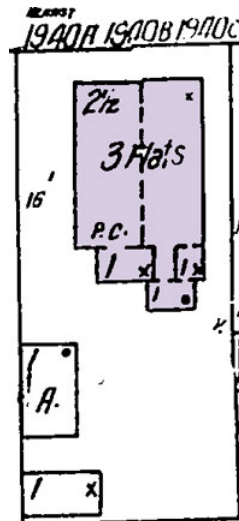


Figure 11. Sanborn, 1950

The main roof is gabled, its ridge running parallel to the street. The roof eaves are closed and trimmed with molding. There are gable-end returns on the east and west façades.

The exterior is clad in unpainted wood shingles. The shingle cladding was replaced in the spring of 2021 as part of a general restoration project that also included rebuilding the exterior staircase along the east façade.



*Figure 12. Closed roof eaves & gable-end return*

A central dormer can be found on the north-facing slope. The dormer's roof is hipped, its ridge level with the main roof's ridge, and its eaves are closed and trimmed with molding. Two double-hung, wood-framed windows are set in the dormer's north wall (Figs. 13, 14).

Below the dormer, on either side, are two smaller gable roofs that extend northward, protruding beyond the central roof edge, crowning two boxed windows on the second story.



*Figure 13. North-facing dormer*



## Front (North) Façade



*Figure 14. Front façade closeup view*

The front façade is symmetrical. The second story's wall flares out into a skirt, overhanging the first story and trimmed with elaborate unpainted molding. The soffit under the second story is lined with unpainted beadboard. Scrolled wooden brackets are positioned at either end (Fig. 16).



*Figure 15. Boxed window, soffit & corbels*

Two boxed windows surmounted by gable roofs dominate the second-story façade. The gable pediments are clad in shingles, set within deep frames trimmed with wooden molding. The windows are wood-framed, double-hung, with undivided panes. They are considerably wider than the other windows on this house. Beadboard soffits under the windows are trimmed with molding and supported by scrolled wooden corbels (Fig. 15).



*Figure 16. Skirt molding, soffit & scrolled bracket*



Tucked under the soffit at the center of the ground floor façade is a three-faceted bay with individually framed, double-hung windows. The windows are trimmed with molded casings and sills (Fig. 18).

*Figure 17. Window bay*



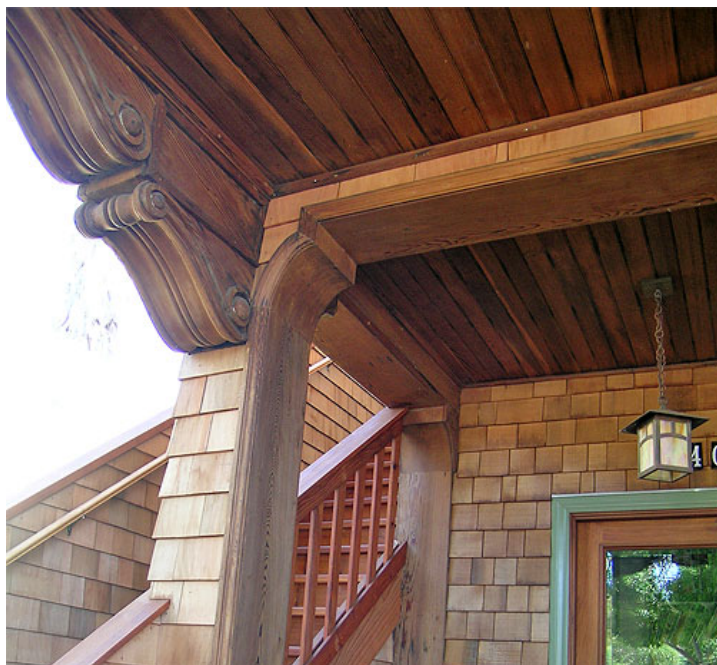
*Figure 18. Window sash, trim & sill detail*



*Figure 19. Front porch*

The front porch is recessed and supported by a battered column at the northeast corner. The walls are clad in shingles, the ceiling in beadboard, and the

floor in floorboards. The porch's north and east openings are outlined in wooden frames with curved upper corners.



*Figure 20. Porch detail*



*Figure 21. Porch openings, June 2021*



*Figure 22. The porch pre-restoration, June 2018 (photo by owners)*

The front door, installed in 2017, is a reconstruction of the original entrance. During one of the early 20<sup>th</sup>-century remodels, the entrance door was shifted from the porch's center wall to its west wall. The original doorway was replaced with two windows (see pre-restoration photo, Fig. 22). As part of the recent restoration project, the windows were removed, a new door was installed in the center wall, and the west wall was closed off. Like the previous door, the new one is semi-glazed, featuring wood panels below and a rectangle of beveled glass above.

The ground-floor wall also ends with a flared skirt. The original brick foundation was replaced with concrete in 2005. A relic of the old foundation is a wooden molding strip (possibly a water table) between the wall shingles and the new foundation (Fig. 17).

## East Façade

The flared skirt and heavy molding continue on the east façade, but without a soffit. This façade provides access to the second- and third-floor flats via an external staircase. The house lost its internal staircase sometime in the early 20<sup>th</sup> century (no surviving permit specifies its removal). In June 1933, owner Joseph O. Branstetter, a carpenter, took out a permit to “Construct outside stair on east side. No legal light obstructed.” (The old staircase can be seen in Fig. 22.) The replacement staircase, designed by architect James Novosel and completed in the spring of 2021, conforms to the Arts & Crafts idiom of the house. It is flanked by solid parapet walls, except for the section along the porch opening, where vertical wood rails are used.



*Figure 23. East façade & rebuilt staircase*

Three wood-framed windows are set in the gable of the east façade. A side-by-side pair of double-hung windows is located under the roof ridge, and a small, square, fixed window, possibly of later vintage, is located under the roof's north slope. The two entrance doors to the apartments are semi-glazed, featuring wood panels below and a rectangle of plain glass above.

At the second-story level toward the rear is another wood-framed, double-hung window that might have served the internal staircase in earlier times.

A shed-roofed storage enclosure is built onto the staircase's eastern wall. At the rear of the east façade, a pair of kitchen windows have been shortened, their lower portions filled with framed wood panels.



Figure 24. Kitchen windows



Figure 25. East façade, rear



Figure 26. West façade post-restoration

## West Façade

The flared skirt and heavy molding continue on the west façade, but without a soffit. At the ground-floor level are four wood-framed windows, three of which are double hung and one is shorter and fixed. On the second-story level, there is a single double-hung window at the north end and an attached pair at the south end. In the center is a long and narrow fixed window added by Loni Ding. A single double-hung window is located under the gable at the attic level.

## Rear (South) Façade

The rear façade has been altered multiple times and therefore will not be described here. As part of the recent renovation work, back stairs that led to the upper floors have been removed, all wiring and plumbing were brought indoors, and the one-story extension in the rear was entirely rebuilt.



*Figure 27. West & rear façades post-renovation, June 2021*



*Figure 28. Rear façade post-renovation, June 2021*





Figure 29. Rear façade in November 2017 (photo by owners)

## Exterior Restoration



Figure 30. Window restoration work (photo by owners)

All historic exterior features were restored on the premises. Window restoration work involved removing ancient, flaking lead paint from the sashes; “caulking” the panes with wooden shims salvaged from the house; resurfacing weather-beaten sash parts with salvaged wood trim from the house, priming and painting or sealing.

Soffits, molding trim, scrolled brackets, and corbels were stripped, sanded, and refinished by hand.



*Figure 31. Exterior detail restoration work (photo by owners)*



*Figure 32. Restored window detail*

## Features to Be Preserved

The distinguishing features of the Stocker-Ding House include the following:

- Rectangular footprint
- Two stories + attic
- Side-gabled roof with gable-end returns and closed eaves
- Hip-roofed north-facing dormer with twin double-hung windows
- Wood-shingled exterior walls
- Symmetrical north façade
- Two gabled north-facing rooflets with deep-framed, shingled pediments
- Two second-story boxed windows under the gabled rooflets
- Flaring second- and first-story walls on north, east, and west façades
- Second-story overhang on north façade
- Beadboard soffits under boxed windows and second-story overhang
- Heavy wooden molding trim edging the skirt and soffits
- Elaborate scrolled wooden brackets under second-story overhang at either end of the north façade
- Scrolled wooden corbels at either end of soffits under boxed windows
- Recessed entrance porch supported by a battered column at the northeast corner
- Centrally located entrance door within the porch
- Shingled porch walls, beadboard ceiling, and floor clad in floorboards
- North- and east-facing porch openings outlined in frames with turned upper corners
- Three-faceted window bay on north façade, with a double-hung, wood-framed window set in each facet
- Double-hung, wood-framed windows on north, east, and west façades
- Molded wood window casings and sill trims
- Two semi-glazed, exterior wooden doors on upper levels of east façade
- Wooden exterior staircase on east façade
- Wooden molding strip (water table?) under the wall skirt and above the foundation

## 15. History

### Early Days of the Tract

The Sea View Park tract, in which the Stocker-Ding House is located, was part of Rancho San Antonio, a 44,800-acre Spanish land grant given to Sergeant Luís María Peralta (1759–1851) in 1820 by the last Spanish governor, Don Pablo Vicente de Sol, in recognition of Peralta's forty years of military service to the Spanish king. The rancho included lands that form Oakland, Alameda, Piedmont, Emeryville, Berkeley, and parts of San Leandro and Albany.

In 1842, Luís Peralta divided the rancho among his four sons. Domingo and José Vicente were given the land that now comprises Oakland and Berkeley.

Within less than a decade, squatters overran the Peraltas' properties, stole their cattle, and sold it in San Francisco. Worse, parcels of rancho land were sold without legal title. Domingo and Vicente Peralta fought the appropriations in the courts. In 1856, the U.S. Supreme Court confirmed their title, but by then the brothers had been forced to sell most of their lands to cover legal costs and taxes. The various buyers engaged cartographer Julius Kellersberger<sup>4</sup> to map the Peralta Ranchos for subdivision purposes.



Figure 33. Plot 79 (shaded) in Kellersberger's Map

<sup>4</sup> Map of the Ranchos of Vicente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger. Surveyed 1853. Partitioned 1854. Filed Jan. 21st 1857. Courtesy of Barry Lawrence Ruderman Antique Maps, Inc. <http://www.raremaps.com/gallery/enlarge/39956>

Plot 79, which contained the future Sea View Park tract, was a 160-acre parcel located just north of Francis K. Shattuck's land. Its boundaries were today's M.L. King, Jr. Way to the west, Cedar Street to the north, Arch Street to the east, and Addison Street to the south. Like so much of the Peraltas' lands, Plot 79 was acquired by the French-born, San Francisco-based financier François Louis Alfred Pioche (1818–1872).<sup>5</sup> Pioche apparently sold it to Joshua Hathaway, who died without paying, as one surmises from Pioche's 1857 lawsuit to recover the 160 acres from the Hathaway estate.<sup>6</sup>



Figure 34. F.L.A. Pioche by Adrien Tournachon (Nadar jeune)

## Joseph Clapp & the Clapp Tract

Joseph Lewis Clapp (c. 1828–1886) was born in Norfolk County, Massachusetts. Drawn to California during the Gold Rush, he spent his early years in the state as a miner in Mariposa County.<sup>7</sup> In the gold fields he met and befriended the Maine-born William Twichell, M.D. (1825–1886). Dr. Twichell [aka Twitchell] moved to New York in 1853 but returned to California in 1860, settling in San Francisco and later in Alameda. Meanwhile, Clapp had moved to Grass Valley, Nevada County, where he owned and operated the *Golden Eagle Hotel*<sup>8</sup> with his young wife, Mary Jane.

In the mid-1870s, both Clapp and Twichell, likely anticipating the introduction of the Berkeley Branch train service by the Central Pacific Railroad, acquired adjoining tracts of land near Shattuck Avenue. Clapp's 1875 voter registration listed him as a farmer residing in Oakland Township. One would assume that he farmed the 15 acres he had acquired in North-Central Berkeley. The land extended from Louisa Street (now Bonita Avenue) to Shattuck Avenue, and from Delaware Street to Berkeley Way.

In August 1876, the Central Pacific Railroad's Berkeley Branch opened, running 3.84 miles from Shellmound via Adeline Street to downtown Berkeley. This was the opportunity many a Berkeley landowner had been waiting for. In the fall of that year, Joseph Clapp subdivided the southern half of his land into three blocks whose northern boundary was College Way (now Hearst Avenue).

<sup>5</sup> "Forgotten Financier: François L.A. Pioche." *California Historical Quarterly*, Vol. 53, No. 1, Spring 1974, pp. 17–24.

<sup>6</sup> *Pioche v. Hathaway*. Private Common Law Case Files, 1855–1863. Box 10, Docket Book 1, Case #146. Filed 21 May 1857. Judgment for Pioche, 2 November 1857.

<sup>7</sup> Clapp was listed as a miner in Mariposa County in the 1850 U.S. Census, enumerated on 23 October 1850, and in the California State Census of 1852.

<sup>8</sup> Current location of the Nevada County Bank Building, 131 Mill Street.

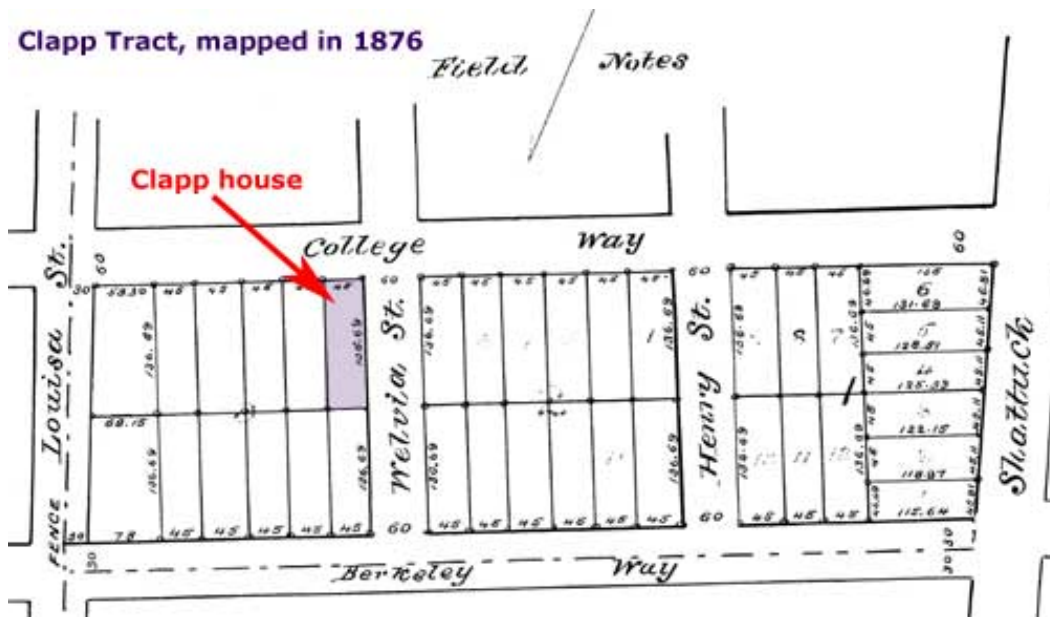


Figure 35. The first subdivision map of the Clapp Tract, 1876

Joseph Clapp's residence, the first one built on the tract, stood—and still stands, now greatly altered—on Lot 1 in Block 3, on the southwest corner of Hearst Avenue and Milvia Street, next door to the Stocker-Ding House.



Figure 36. Joseph Clapp House, 1942 Hearst Ave./1904 Milvia St.

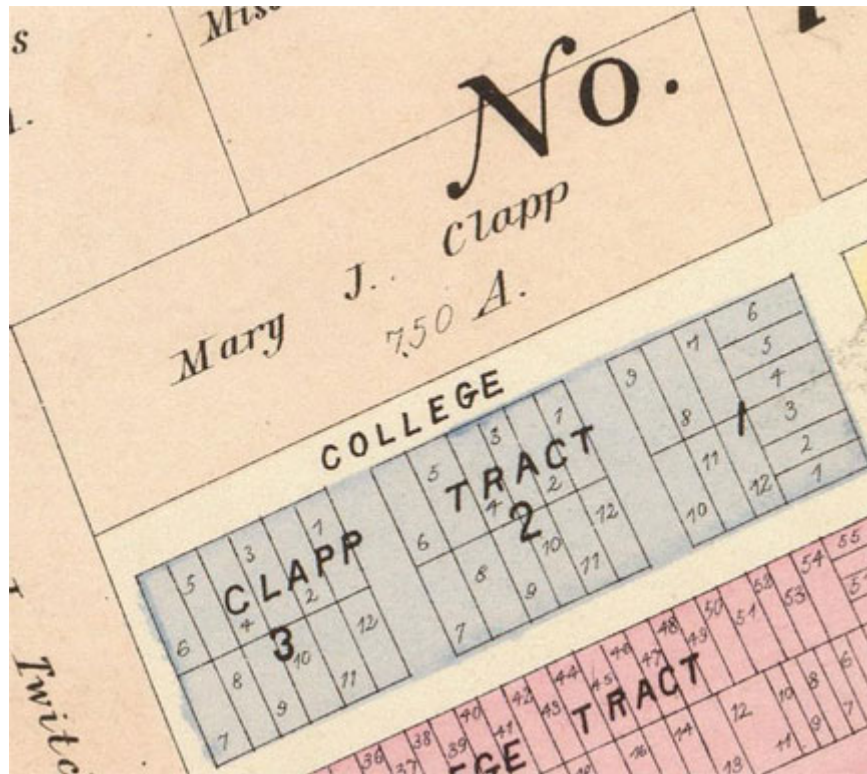


Figure 37. Clapp's 15 acres in Map No. 16 of Thompson & West's Atlas of Alameda County, 1878 (David Rumsey Historical Map Collection)

In 1878, Joseph Clapp still owned all but one lot in Block 1, including the only building on the block, assessed at \$2,400. That building was Clapp's Hall, which stood on the northwest corner of Shattuck Avenue and Berkeley Way and served as a meeting place for the Town Trustees, various social clubs and fraternal lodges, church services, and even school classes.

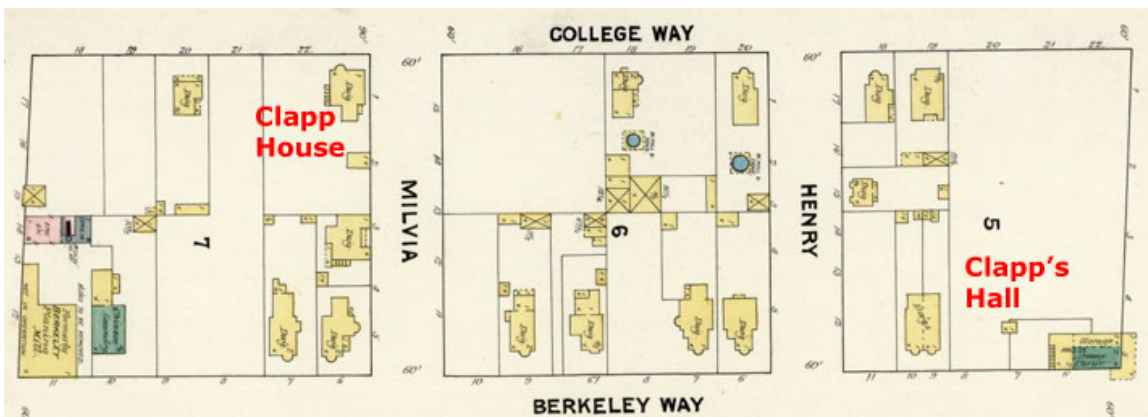


Figure 38. The subject property was part of the Clapp home parcel (Sanborn map, 1890)

Beginning in 1880, Clapp began listing himself in the city directory as a real estate dealer. About the same time, carpenter Ira A. Boynton built himself a new house on a parcel acquired from Clapp. Located on the southeast corner of

Henry Street and College Way, it was the second building erected on Block 1 of the Clapp Tract.

The map of Berkeley published by realtors Carnall & Eyre in 1880 showed all 15 acres owned by Joseph and Mary Jane Clapp as a subdivided tract, although comprising six blocks rather than five.

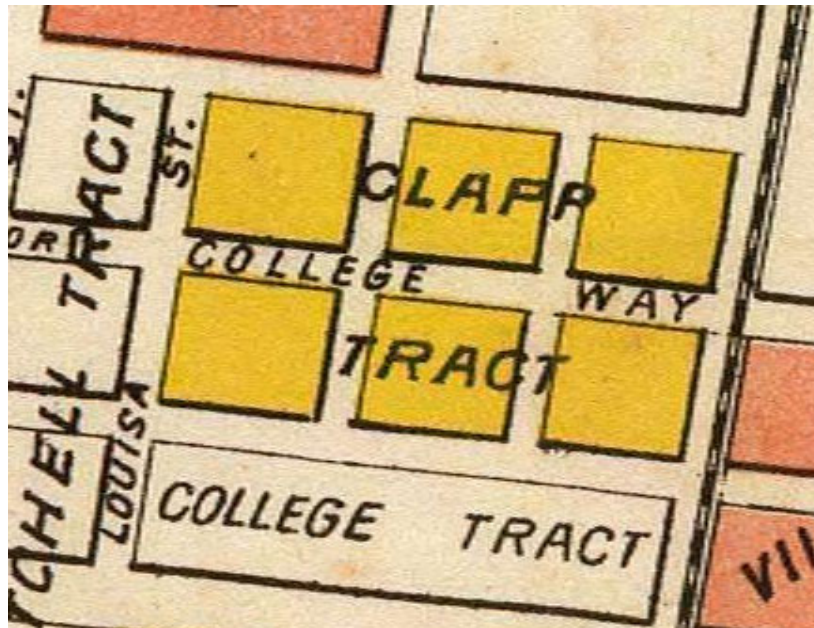


Figure 39. Clapp Tract in the Carnall & Eyre Map of Berkeley, 1880  
(David Rumsey Historical Map Collection)

On 7 June 1886, Mary Jane Clapp was committed to the Napa Insane Asylum.<sup>9</sup> She died there two weeks later, leaving a will, dated 8 May 1886, in which she bequeathed most of her estate to Dr. Twichell, with the income going to her husband.<sup>10</sup> Joseph Clapp contested the will but did not appear in court on the appointed day, 27 August 1886. He had been staying with the Twichells in Alameda and was found dead in their stable, having slashed his throat with a razor. In his will, Clapp left his entire property to Dr. Twichell and appointed him executor of his estate. Twichell himself died only four months after Clapp's suicide, leaving a will bequeathing his entire estate—including his interests in the estates of Mary Jane and Joseph Clapp—to his wife, Lydia Twichell. Soon, various East Coast relatives of Joseph Clapp's emerged to contest his will. Representing several of them was Thomas Frederick Graber, Berkeley's City Attorney at the time. After lengthy litigation, the parties settled in May 1888, the Clapp relatives receiving a cash payment and Mrs. Twichell keeping all the former Clapp land holdings.

<sup>9</sup> Local Briefs from Tuesday's Daily. *The Napa Register* (weekly), 11 June 1886, page 3.

<sup>10</sup> "Death of Successful Owners of Real Estate." *Oakland Tribune*, 30 May 1888, page 1.





Figure 40. Clapp Tract in the Woodward & Gamble Map of Oakland & Surrounding, 1888 (Barry Lawrence Ruderman Antique Maps, Inc.)

### The Sea View Park Tract

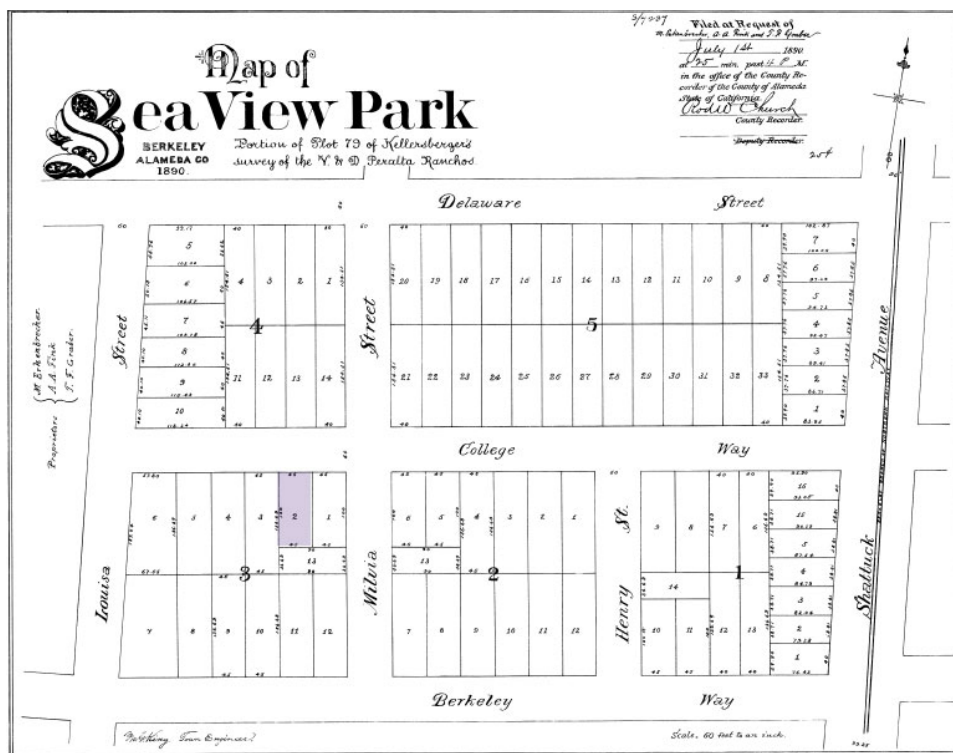


Figure 41. Sea View Park tract map, filed on 1 July 1890

On 17 June 1890, the *Daily Alta California* announced, “The Clapp tract, consisting of eighty lots, bounded by Shattuck avenue, Berkeley way, Louisa and Delaware streets, will soon be placed on the market.” By the end of the month, the tract had been sold, and a tract map was filed on July 1. The *San Francisco Call* reported on the 4<sup>th</sup> of that month that “[t]he owners of the original Clapp tract decided at the last moment before the maps of the tract were to be printed to change the name to Sea View Park tract instead of to Antonio tract.”

The Sea View Park tract map listed the proprietors as M. Erkenbrecher, A.A. Fink, and T.F. Graber. This unlikely trio had two things in common: all three were either of German extraction or married into a German American family, and they were active investors.

**Thomas Frederick Graber** (1848–1914), born in Lockport, upstate New York, graduated from the University of Michigan in Ann Arbor before arriving in Berkeley. He was the lawyer who had served as Berkeley’s City Attorney from 1883 to 1890 and who represented some of Joseph Clapp’s relatives in the probate litigation. He lived at 2037 Durant Avenue.

**Anton Alexander Fink** (1831–1919), a Texas-born street contractor and realtor, came to Berkeley from Oregon. He was the only one of the three who built a home on the tract, although he remained in it only a couple of years.

The third partner never lived in Berkeley. She was **Matilda Erkenbrecher**, née Cunningham (1838–1911). Born in Ohio, she was the second wife of Andrew Erkenbrecher, a wealthy German-born Cincinnati starch manufacturer and eventual founder of the Cincinnati Zoo. Andrew’s death in 1885 left Matilda rich and independent. When she moved to California in 1895, it was to Los Angeles, where her son attended business school, and where they both lived for the rest of their lives.

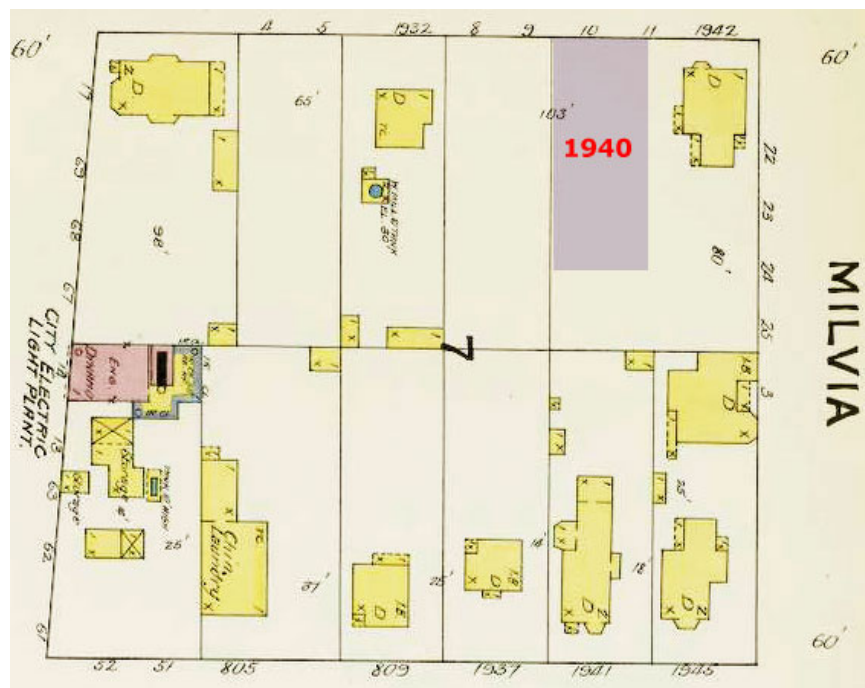
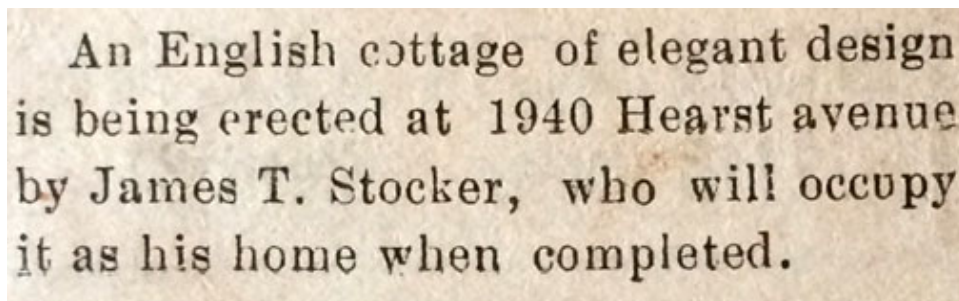


Figure 42. The future Lot 2 (shaded) on the former Clapp home parcel (Sanborn map, 1894)

Beginning in 1890, Lot 2 in Block 3, still part of Joseph Clapp's home parcel (Lot 1), was owned jointly by Fink, Graber, and Erkenbrecher. It first appeared in print as an independent parcel in November 1894, when Thomas and Ada Graber deeded their undivided quarter interest in it to Anton Fink.<sup>11</sup> Two years later, Matilda Erkenbrecher deeded her undivided quarter interest in the lot to Fink.<sup>12</sup>

When the Commercial Bank of Berkeley sold Lot 1 to James R. Little in late August 1898, that lot had already been reduced to its current dimensions of 45 x 100 feet, indicating that Lots 2 and 13 had been split off from it.<sup>13</sup>

No record has been found for the deed transfer of Lot 2 to James T. Stocker. The earliest notice of his ownership of this lot came in the form of a brief announcement in the *Berkeley Daily Gazette* on 11 April 1901 (Fig. 43).



An English cottage of elegant design is being erected at 1940 Hearst avenue by James T. Stocker, who will occupy it as his home when completed.

Figure 43. Item in *Berkeley Daily Gazette*, 11 April 1901

### James T. Stocker & Belle A. Ellis

James Thomas Stocker, Jr. (1851–1921) was born in Northern California, the son of pioneers. His parents, James Thomas, Sr. and Josephine Elizabeth, were natives of Baltimore, Maryland. The father had sailed to California on one of the American warships that mistakenly captured Monterey in 1842. In 1874, he married in Baltimore, returning to California as a forty-niner and settling in Marin County c. 1851–52. James Sr. soon established himself as a prominent citizen, serving as Marin County Sheriff in 1853–55 and as a State Assembly member in 1857–58.<sup>14</sup> The Stockers operated a dairy ranch in Point Reyes.<sup>15</sup>

James Jr. was one of nine siblings. On 20 March 1876, he married 16-year-old Henrietta "Ettie" M. Franklin in Alameda County. It's possible that the couple eloped, since neither appears to have been an Alameda County resident. A daughter, Maude, was born to them in 1879. The 1880 U.S. Census enumerated them on June 8 in San Rafael. James's occupation was noted as house carpenter, but he had spent six months unemployed during the Census year. In December of that year, a son was born to them, named James Thurman Stocker.

In June 1898, James T. Stocker was declared an insolvent debtor, and the Sheriff of Marin was directed to take possession of all his belongings. The

<sup>11</sup> Real Estate Transactions. *San Francisco Call*, 23 November 1894, page 7.

<sup>12</sup> Real Estate Transactions. *San Francisco Call*, 5 September 1896, page 12.

<sup>13</sup> Real Estate Transactions. *San Francisco Call*, 2 September 1898, page 8.

<sup>14</sup> Death notice in the *Marin Journal*, 26 September 1889.

<sup>15</sup> David V. Mitchell. "The Origins of Point Reyes Station." <https://www.sparselysageandtimely.com/blog/?p=13519>

following year, Stocker's mother died in Los Gatos (his father had died of drowning in Tillamook Bay, Oregon, in 1889).

In his 1900 U.S. Census record, James Stocker was enumerated as single and living at San Quentin State Prison, where he worked as a guard. The clerk and secretary of the prison was Joseph Valentine Ellis (1839–1900), whose recently divorced daughter, Belle (1866–1912), was residing with her parents and sister in San Quentin. The Ellis household also included Belle's daughter, Margery McGuire, aged 5.

James Stocker and Belle Ellis married on 14 July 1901 at St. Mary's Cathedral in San Francisco. One would assume that the house Stocker was building in Berkeley had been completed by then. The first property assessment on the house was made to Belle A. Ellis in 1902. During the first two years of their residence in Berkeley, James Stocker was listed in the directory as a furniture manufacturer. This was a passing phase, however; beginning in the 1904 directory, he was consistently listed as a carpenter.

While living on Hearst Avenue, the Stockers brought two children into the world: Woodburn (born 1903) and Isabel Adele (born 1905).

The Stockers lived here until 1908, when they either sold the house to Charles F. Townsend or exchanged it for Townsend's farm in Rincon Valley, near Santa Rosa. The Stockers went to live on the farm, where Belle died in a November 1912 fire that destroyed the house. James Stocker continued to live there until his death in 1921.

## A Decade of Ownership by Real Estate Investors

In 1909 and 1910, the former Stocker parcel was assessed to **Charles Francis Townsend** (c. 1853–1913). He was the son of a well-known Berkeley character, Mary Ann Townsend, an Irish-born Civil War widow who, in 1876, famously refused to allow the Central Pacific Railroad Company to build its Berkeley Branch track in front of her Shattuck Avenue property. Twenty years later, she moved her house to the middle of Shattuck Avenue in a dispute with the City of Berkeley over a 50-foot-wide strip of land claimed by both.<sup>16</sup>

Charles Townsend, who never married, lived with his mother, changing his occupation practically every year. Mrs. Townsend was apparently well-acquainted with many prominent Berkeley families, since she worked for them as a house cleaner and laundress.<sup>17</sup>

In 1901, Mrs. Townsend reached a settlement with the City of Berkeley, selling the disputed strip of land for \$475.<sup>18</sup> Shortly thereafter, mother and son moved to a farm in Rincon Valley, four miles outside Santa Rosa. Mary Ann Townsend died there in 1908, and Charles returned to Berkeley. He went to work as a salesman for the Mills Company, a real estate and insurance firm owned by Philo Mills (1836–1918), with offices on Shattuck Avenue. It's possible that Mills was one of Mary Ann Townsend's former employers, for in 1908, Charles Townsend made out a will, bequeathing the lion's share of his property to Philo

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<sup>16</sup> "Berkeley Trustees and a Citadel." *San Francisco Call*, 9 November, 1896.

<sup>17</sup> Richard Schwartz. *Eccentrics, Heroes, and Cutthroats of Old Berkeley*, Chapter 6. Berkeley: RSB Books, 2007.

<sup>18</sup> "Townsend Litigation Amicably Settled." *San Francisco Call*, 26 July 1901.

Mills, if living, or to Philo's son, Charles B. Mills. In the will, Townsend stated that he was leaving his estate to Philo Mills "in consideration of kindness shown to my mother and me."

No record of a deed transfer from Stocker to Townsend has been found, but the circumstances strongly suggest that the Stockers exchanged their Hearst Avenue house for the Townsend farm in Rincon Valley.

Townsend never lived at 1940 Hearst Avenue. He found lodging at 2041 Haste Street, next door to Philo Mills's home at 2035 Haste, and the Stocker House was turned into a rental property.

Sometime in late 1910 or early 1911, Townsend transferred the title to Charles Ballantine Mills, Philo's son and secretary of the Mills Company. Mills was assessed on the property in 1911. On 25 May 1911, Mills entered into a contract to sell 1940 Hearst Avenue to **Dr. Lyman Allen** (1837–1919), a real-estate broker who lived around the corner, at 1920 Milvia Street. Allen co-owned the Clapp House and had turned it into a rental property. He was paying for 1940 Hearst Avenue in installments, as stipulated in the contract. Eventually, title was transferred back from Mills to Townsend, who was assessed on the property in 1913, the year of his death. On 16 May 1914, a judge of the Alameda County Superior Court issued an order to convey the deed to Lyman Allen.<sup>19</sup>

With Lyman Allen in possession, a separate apartment was built in the attic of 1940 Hearst Avenue. On 6 August 1911, the following classified ad was published on page 71 of the *San Francisco Call*:



Figure 44. Ad, *San Francisco Call*, 6 August, 1911

A week later, a follow-up ad, this time over Lyman Allen's name, offered not only the top-floor apartment but (to be rented separately) the lower floors of the house, as well as a 3-room apartment in the adjacent Clapp House. Keys to all three rentals were available at 1920 Milvia Street, where Lyman Allen was residing at the time.

<sup>19</sup> Order for conveyance of real estate. Probate court documents pertaining to Charles F. Townsend's estate. 16 March 1914.

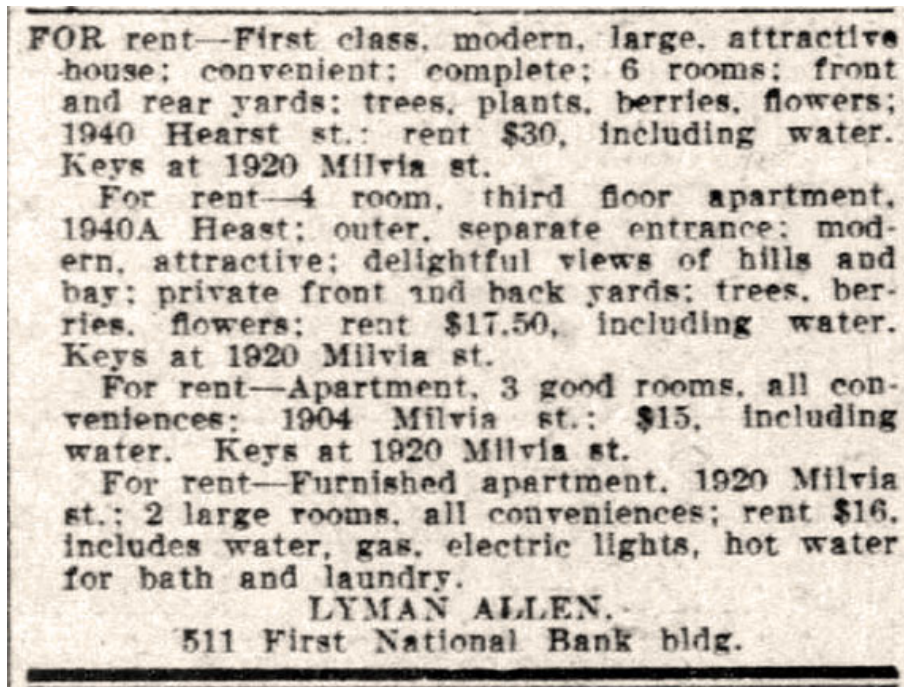


Figure 45. Lyman Allen ad, *San Francisco Call*, 13 August, 1911

No additional ownership records during the 1910s have emerged. Lyman Allen died in Napa on 26 April 1919, and it is not known whether he held on to the property until his death.

Throughout the 1910s, the Stocker House was occupied by tenants. By 1920, the house comprised three flats, each with a separate household, as enumerated in the U.S. Census taken on 2 January 1920.

The top-floor flat, 1940A, was occupied by Frances A. Cole, a 60-year-old widow, and her 50-year-old widowed sister, Rowena Smith. Both were teachers, Mrs. Smith's specialty being music.

On the second floor, flat #1940B was home to a Canadian family of three: Allan Betzner, 48, his wife Lillian, 50, and their daughter Ruth, 17. None of the Betznors listed an occupation, although Allan Betzner soon found work as a railroad motorman. (The Betznors eventually acquired their own home across the street, at 1939 Hearst Avenue.)

The ground-floor flat, 1940C, housed the Warfield family, headed by Bertha, a 52-year-old widow, and including daughter Mabel, 22, son Walter, 27, and Walter's wife, also Mabel, 28. Walter Warfield worked as a steamfitter in the Navy Yard, and his sister was a stenographer for an insurance company.

### **The Blakeslee-Branstetter Family**

The Blakeslee family's ownership of and residence at 1940 Hearst Avenue appears to have begun in 1920. In June of that year, an alteration permit showing Mrs. Blakeslee as owner and resident was applied for, seeking to enlarge the back porch on the ground floor, enclosing it with sash and shingle while leaving the east side open.

Born in Battle Creek, Michigan, **Mark L. Blakeslee** (1855–1932), a traveling salesman, and his wife, **Idella “Birdie” Snow** (1860–1938), arrived in Berkeley with their three grown daughters and two granddaughters toward the end of the 1910s. The 1920 U.S. Census enumerated them as tenants at 2240 Dwight Way. In 1922, they were listed at 1940 Hearst Avenue in both the Berkeley city directory and Birdie Blakeslee’s voter registration record. Also living in the house in 1922 was a carpenter by the name of Joseph O. Branstetter.

**Joseph Oscar Branstetter** (1874–1939) was born in Ferndale, Humboldt County, to a stock raiser from Missouri and his Swiss-born wife. The father was murdered in 1875 during a card game dispute. In 1900, when Joseph was 26, his mother gave him 30 acres of land.<sup>20</sup> At the time, he was living in Rohnerville, and in 1904 he married his first wife, Olive Elizabeth Williams. The 1910 U.S. Census enumerated them on a farm in Van Duzen Township, Humboldt County, along with daughter Maxine, 4, and son Clifton, 2.

By 1912, Joseph Branstetter was listing his occupation as carpenter. The employer he indicated in his 1918 World War I draft registration card was the Libby, McNeil & Libby creamery in Loleta, where he was still working when enumerated in the 1920 U.S. Census. In September 1919, Elizabeth Branstetter had sued for divorce, which was granted in November 1920.

On 4 March 1922, Joseph Branstetter remarried. His new wife was **Shirley Blakeslee Pfander** (1884–1975), eldest daughter of Mark and Birdie Blakeslee. Shirley had married a Battle Creek wholesale news dealer in 1906 and divorced him in 1916. After the separation, Shirley returned to her parents’ house with her daughter, Margaret Pfander. It’s not clear whether Branstetter came to live with the Blakeslees after his marriage to Shirley, or whether he met Shirley as a result of living in the house as a tenant.

For a few years, the Blakeslees and the Branstetters lived under the same roof, but in 1925, the Blakeslees moved to San Diego, where they lived out their lives. Mark L. Blakeslee was still listed as the owner of 1940 Hearst Avenue in a 1927 alteration permit, to shingle one side of the house, and in a 1929 permit to build a garage. Joseph Branstetter was the builder in both cases.

The 1930 U.S. Census enumerated two households residing at 1940 Hearst Avenue. In addition to Joseph and Shirley Branstetter, there was a family of five, consisting of Kenneth E. Dunn, a public-school custodian, his wife, Florence, their two young daughters, and Florence’s father, also a school custodian.

Branstetter was first listed as owner of the house in a 1933 alteration permit for constructing an exterior staircase. One would assume that Shirley’s father, who died in 1932, left the house to her and to Joseph.

The 1933 permit says nothing about interior alterations, but it’s likely that the interior staircase was removed about the same time. Branstetter also relocated the front door to the west side of the porch and built an angled wall between the living room and the original foyer to create a bedroom in the latter space (Fig. 46).

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<sup>20</sup> Deeds. *Humboldt Times*, 4 January 1900.

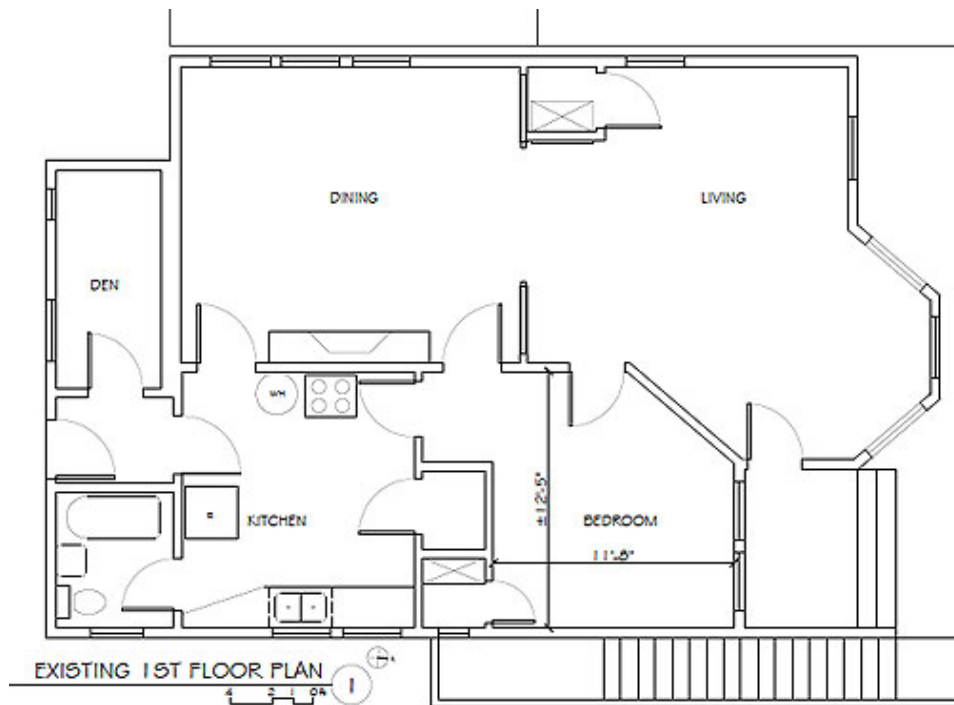


Figure 46. First-floor plan in 2017, before the restoration project

In September 1939, Branstetter took out a permit to replace the back staircase. Joseph Branstetter died on 18 November 1939. The 1940 U.S. Census enumerated three households in residence at 1940 Hearst Avenue. The building's owners were Shirley's daughter, Margaret, and her second husband, Russell Earle Harris (1899–1963), a salesman. Shirley Branstetter was enumerated as a renter in a separate unit, while the Alton family, consisting of Willard Alton (also a salesman), his wife, Meredith, and their daughter, Ruth, occupied a third unit.

On 10 September 1941, Shirley Branstetter married William B. Quigley, a stationary engineer, in Carson City, Nevada. As recorded in the 1942 voter registrations, the Quigleys made their residence in 1940B, the Harrises lived in 1940A, and the Altons at plain 1940.

Will Quigley died in September 1948. Shirley and Margaret continued to own the house until 29 July 1965, when they sold it to Isadora Q. Ding, better known as the filmmaker and social documentarian Loni Ding.





Figure 47. 1940 Hearst Avenue in 1964 (Donogh files, BAHA)

### Loni Ding (Isadora Quanehia Ding)



When she acquired the Stocker House from the Branstetter family in 1965, Loni Ding (1931–2010) was a U.C. Berkeley Ph.D. candidate and lecturer in Sociology.

She was born Isadora Quanehia Ding, aka Bik Lon Ding, in San Francisco, the seventh and last child of Chuck Sing Ding (1874–1943) and May Ying Kwan (1893–1963), both born in Guangdong Province, China.

Figure 48. Loni Ding, then a lecturer at Mills College, 1963

Chuck Sing Ding came to the United States in 1907 as Din Lung Ding (later Den Leung Ding). A young married teacher, he left his wife and three-year-old son in China.<sup>21</sup> According to the Ding family's oral history, he was sent to the United States by the Chinese Imperial government to establish Chinese language schools in California. Ding's listing in the S.S. *Mongolia's* passenger manifest showed his status as Exempt, yet it was noted that his passage had been paid by a friend in Stockton (where a Chinese community had existed since the Gold Rush).<sup>22</sup>

<sup>21</sup> S.S. *Mongolia* ship manifests, 23 July & 30 July 1907.

<sup>22</sup> Chinese Heritage in Stockton. <http://www.stocktongov.com/discover/history/siteMiner.html>

Although no records have been found of his early years in California, it is known that Ding eventually settled in Sacramento, where he appears to have taught at and possibly even established the Chung Wah Chinese School.<sup>23</sup> The book *Sacramento's Chinatown*, published by the Chinese American Museum of Northern California, informs, "As the population of young Chinese Americans increased, new organizations formed to meet their needs. First among them were Chinese schools teaching language and history from the homeland. Chung Wah Chinese School was founded in 1908."<sup>24</sup>

In 1916, Chuck Sing returned to China, but not to his wife. In 1918,<sup>25</sup> he married May Ying Kwan (1893–1963), a Christian minister's daughter who trained in medicine under a German physician.<sup>26</sup> The couple sailed to San Francisco on board the S.S. *China*, arriving on 27 July 1919. The ship's manifest noted their destination as Chung Wah College, Third Street, Sacramento.

By the early 1920s, the Dings had established the Kin Quon Herb Co. at 1049 Stockton Street, in San Francisco's Chinatown, selling medicinal herbs.<sup>27</sup>

In the mid-1930s, the Dings opened a second herbal remedies store in a run-down Victorian building at 3307 Mission Street. Located in the Bernal Heights neighborhood, the area was populated with "working-class Catholics, Portuguese, Greeks, Italians, and Irish."<sup>28</sup> The Dings called their new store Shanghai Herb Co., a name not quite as foreign as Kin Quon.

About 1941, the top-floor flat in the same building became available, and the Dings moved in. This wasn't the ideal neighborhood in which to raise children, since "there were broken families and a lot of drunkenness," as Loni Ding would tell interviewer Barbara Abrash of New York University in 1991.<sup>29</sup>

In a videotaped interview at Stony Brook University, Loni Ding said that the move out of Chinatown stemmed from her parents' desire that their children speak English without a Chinese accent. With restrictive covenants barring non-Whites from most residential neighborhoods, the Dings had searched for five years before managing to obtain a month-to-month lease in the Victorian on Mission Street.

The Shanghai Herb Co. was located on the second floor, above Cavanaugh's Irish tavern. Decades later, Loni remembered carrying buckets of water downstairs every morning to wash vomit off the doorstep and sidewalk. In order to remain in the landlord's good graces, Loni regularly brought him homemade cakes.<sup>30</sup>

<sup>23</sup> S.S. *China* ship's manifest, 27 July 1919.

<sup>24</sup> Lawrence & Brian Tom. *Sacramento's Chinatown*. Chinese American Museum of Northern California, 2010.

<sup>25</sup> May Ying Ding's petition for naturalization, 11 November 1954.

<sup>26</sup> Information provided by the Ding family.

<sup>27</sup> Kin Quon Herb Co., 1049 Stockton St., San Francisco. Drug store listing in Julius Su Tow, *The Real Chinese in America*. New York: The Academy Press, 1923.

<sup>28</sup> Interview with Loni Ding at Stony Brook University, 2000.

<sup>29</sup> <https://www.youtube.com/watch?v=dtOqyTHEmZ0>

<sup>29</sup> Interview with Loni Ding by Barbara Abrash, 28 April 1991.

<sup>29</sup> <http://documentaryisneverneutral.com/words/intloniding.html>

<sup>30</sup> Information from Loni Ding's daughter, May Ying Welsh.



Figure 49. 3307 Mission Street, SF, 1944  
(Ding-Welsh family collection)

In her interview with Barbara Abrash, Loni Ding recalled what she and her family went through in those days:

We grew up in Chinatown for the first three years of my life and then we moved into a part of San Francisco which was, at that time, a place where “Orientals” did not live. There was something called “restrictive covenant,” so you could not just live anywhere in the city.

All through my school years, right up until the time I went to college at U.C. Berkeley, I attended schools in which my sisters and brothers were the only Asians, so I had the experience of growing up very aware that I was different from everyone else. It was also really clear to me that we, as a family, were embattled, and every one of us had a job to do: to represent ourselves as a Chinese family.

We were only six [Note: *actually, 3.6*] miles from Chinatown, but it might as well have been on another planet, because life was still that segregated.

Very early, I had to make up my mind what I felt about being Chinese. Was that an inferior thing or not? Luckily, because of the kind of family I grew up in, I knew absolutely that the problem was not mine.<sup>31</sup>

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<sup>31</sup> Abrash, 28 April 1991.

Despite language barriers and prejudice, the Dings' herb store was successful, as Chinese remedies for hangovers, asthma, arthritis, skin conditions, "female troubles," colds, and constipation—as well as Mrs. Ding's unique blend of Western and Chinese therapeutic approaches to cancer and other serious illnesses—proved popular with non-Asian San Franciscans. Mrs. Ding prepared custom remedies, made house calls, and eventually had patients flying in for consultation from as far away as Europe.

The Ding children commuted daily by bus and cable car between home in the Mission—where they attended all-White schools—and Chinatown, where they took Chinese language classes. The movement back and forth between White and Chinese worlds was a formative experience in Loni's life, creating a desire to bridge the two through understanding.

As a student at U.C. Berkeley, Loni earned her B.A. in Communications and Public Policy in 1954, followed by an M.A. in Sociology and Social Institutions in 1957. She was a lecturer in the Sociology Department from 1958 to 1967, also lecturing as a faculty member at Mills College.

In 1958, Loni Ding married Professor Herbert Franz Schurmann (1926–2010), a sociologist and historian who taught at U.C. Berkeley for 38 years. Schurmann was an expert on China during the Cold War,<sup>32</sup> and Loni was his teaching assistant. They remained married until 1968.

In 1965, Loni purchased the house at 1940 Hearst Avenue. The location was ideal, just a few minutes' walk away from the U.C. campus.

When the Vietnam War came along, Loni was writing her Ph.D. dissertation.

I had teaching positions, and everything was going well for me except that the war was truly overwhelming. Being at Berkeley at the time, we were among the leaders of the Anti-War movement. I ended up finally leaving the university for full-time organizing against the war. That put me out into the Bay Area communities, and I found that I was truly happy doing that instead of being in the stacks with my books and writing and re-writing very turgid stuff.<sup>33</sup>

In 1968, Loni Ding married David Welsh, a journalist, civil rights and labor activist, and musician who became "my life partner, a key person in my development and my work."<sup>34</sup>

She eventually got involved in grass-roots organizing for the arts and media advocacy for communities of color.

The Chinese community wanted a TV series for teaching basic English to Chinese immigrants. I ended up being the project director and line producer for this TV series of English lessons done in sixty-five half-hour programs. It gave me my first experience in what television could do, and I loved it.<sup>35</sup>

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<sup>32</sup> Franz Schurmann obituary. *New York Times*, 26 August 2010.  
<https://www.nytimes.com/2010/08/27/us/27schurmann.html>

<sup>33</sup> Abrash, 28 April 1991.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

In 1971, Ding and nine others were selected out of hundreds of applicants to participate in the groundbreaking TEACH (Television Experiments in Alternatives in Cultural Harmony) program for people of color at KQED TV. The year-long program provided training in television production, engineering, and station operations. Following training, Ding spent seven years as a staff producer at KQED before becoming an independent producer-director, a multiple award-winning filmmaker, and a teacher of filmmaking for nearly 30 years in the Department of Ethnic Studies at U.C. Berkeley.

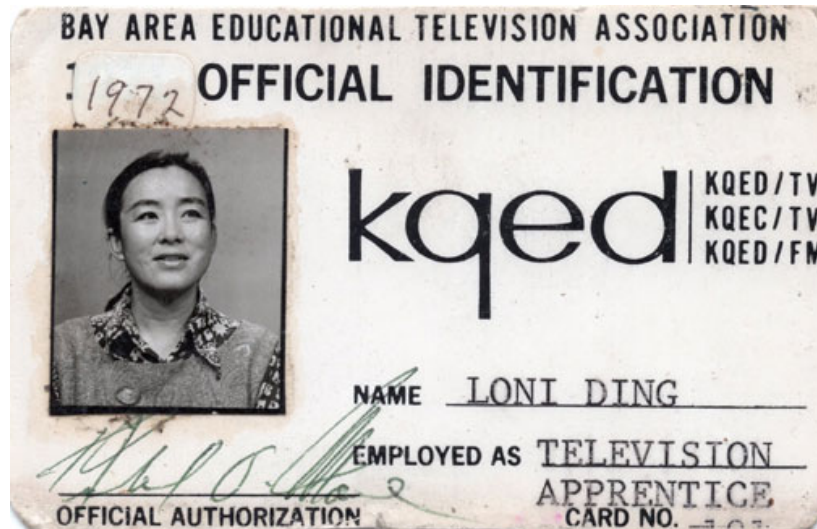


Figure 50. Loni Ding's KQED TV employment ID card, 1972



Figure 51. Loni Ding directing, 1975 (Ding-Welsh family collection)

### Career Accomplishments

Loni Ding produced more than 250 broadcast programs, including five series for the Public Broadcasting Service (PBS) and international broadcasts. She also

produced documentary films collaboratively with the California Historical Society, California State Department of Education, Chinese for Affirmative Action, San Francisco Opera Center, and KQED TV.

Ding's films helped rewrite U.S. history and turn the lens on previously invisible American heroes. Her documentaries *Nisei Soldier* and *The Color of Honor: The Japanese-American Soldier During World War II* were screened to both houses of Congress, as well as to then-President Ronald Reagan, and were instrumental in helping pass the 1988 Civil Liberties Act, which granted formal U.S. reparations to American citizens of Japanese descent interned during World War II.



Figure 52. Advocating for Independent Television funding at the U.S. Senate, 1987

Her landmark PBS series, *Ancestors in the Americas*,<sup>36</sup> is taught in classrooms across the country and serves as a main reference on Asian American history, offering an epic scope of Asian migrations to North America, South America, and the Caribbean from the 1700s to the early 1900s and uncovering the role of Asians in building the United States.

Loni Ding's productions have been honored with multiple Emmy awards and have been broadcast internationally on four continents, including Japan (NHK) and the United Kingdom (BBC), and screened at international film festivals around the world. Her achievements in media have been recognized by more than 15 career awards and fellowships, including the Rockefeller Foundation Film/Video Fellowship (1994); a Guggenheim Fellowship (1982); the American Film Institute Director's Fellowship (1983); and the Asian CineVision Annual Filmmaker's Award (1988).

The *San Francisco Examiner* called her "a master of her craft." In the program notes for a retrospective of her work at the Pacific Film Archive, Loni Ding was described as "that rare artist who entwines twin passions for social justice and the 'true facts' of history in films that are works of hard-hitting revelation and lyrical beauty."<sup>37</sup>

<sup>36</sup> "Emmy Award-winning filmmaker Loni Ding dies." *San Francisco Chronicle*, 12 March 2010. <https://www.sfgate.com/bayarea/article/Emmy-Award-winning-filmmaker-Loni-Ding-dies-3196841.php>

<sup>37</sup> Spotlight on Loni Ding. <https://bampfa.org/event/spotlight-loni-ding>



*Figure 53. Loni Ding at the Northern California Emmy Awards, 1981  
(Ding-Welsh family collection)*

For almost 30 years, Loni Ding taught media analysis and hands-on film production in the Department of Ethnic Studies at the University of California, Berkeley. She has also been a visiting faculty member at Cornell University, New School for Social Research (NY), and Mills College, as well as a Distinguished Visiting Professor at the University of California, Santa Cruz.

Loni Ding was a prime mover and co-founder of several local and national media and arts organizations, and a policy advocate for more democratic public-interest art and media resources.

Her pioneering efforts helped establish the Center for Asian American Media (CAAM),<sup>38</sup> the largest organization dedicated to the advancement of Asian Americans in television and filmmaking; the Independent Television Service (ITVS), “public media’s leading incubator and presenter of independent film”<sup>39</sup>; the Neighborhood Arts Program of the San Francisco Art Commission; and San Francisco PBS station KQED’s Open Studio. She also served as Co-President of the national board of the New York-based Association of Independent Video and Filmmakers (AIVF), to which she was elected eight times by her peers.

Loni Ding is survived by her husband, David Welsh, her daughter, May Ying, and her son, Elias. The three continue to live at 1940 Hearst Avenue. Their family holds the record for longest tenure at this address, marking 56 years of ownership and residence in 2021.

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<sup>38</sup> <https://caamedia.org/about-caam/>

<sup>39</sup> <https://itvs.org/about/mission>



Figure 54. Loni Ding & David Welsh in France, 1988

## Ownership Timeline

1901–1908	James T. & Belle A. Stocker
1908–1911	Charles F. Townsend
1911–1919?	Lyman Allen
1920–1965	Blakeslee-Branstetter family
1965–Present	Loni Ding & Welsh family

## 16. Context

The neighborhood north of University Avenue, between Shattuck Avenue and Martin Luther King, Jr. Way (formerly Grove Street), was mostly farmland during the second half of the 19<sup>th</sup> century. Subdivision into building lots began in a piecemeal fashion after train service from Oakland to downtown Berkeley was inaugurated in 1876.

The earliest of the four tracts in the area between University Avenue and Delaware Street were the Clapp Tract (1876) and the College Tract (subdivided in 1876, map filed in 1877). Block A of the Twichell Tract was subdivided in 1877, the rest of the tract in 1889. Sea View Park was subdivided in 1890.

The 1890 Sanborn map (Fig. 55) shows five dwellings on Block 3 in Sea View Park. Only the oldest among them—the Clapp House at 1942 Hearst Avenue/1904 Milvia Street—still stands, albeit severely altered.



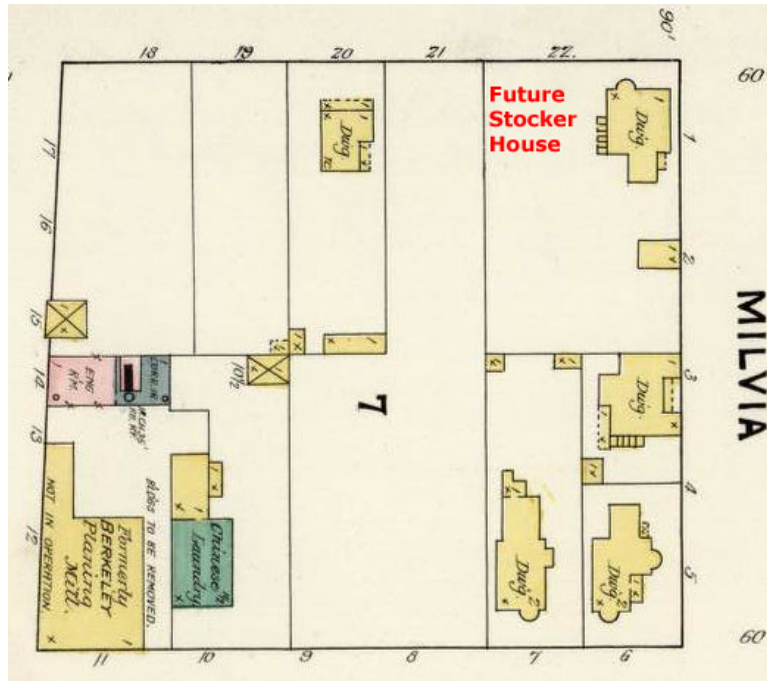


Figure 55. SVP Block 3 in the 1890 Sanborn map



Figure 56. George A. Embury House, 1941 Berkeley Way, in 1960 (Donogh, BAHA)

Three Victorian houses stood on the corner of Milvia Street and Berkeley Way in 1890. The only photograph showing any of them is of the 1870s Stick-Eastlake residence of carpenter George A. Embury at 1941 Berkeley Way. This house was one of “eight slum structures”<sup>40</sup> that were removed in 1968 to make room for a

<sup>40</sup> “Up From the Ashes.” *Oakland Tribune*, 28 September 1969.

93-unit apartment building erected by Smith & Haley Construction Co. at 1945 Berkeley Way.

At the block's southwestern corner, the former site of George Pape's East Berkeley Planing Mill was vacant in 1890, the mill having moved to Addison Street two years earlier. The Sanborn map indicated that the mill buildings were to be removed. A Chinese laundry operated next to the former mill. Ironically, only four years earlier, this laundry was advertised as employing "White Labor."



Figure 57. Ad in *The Occident*, March & April 1886

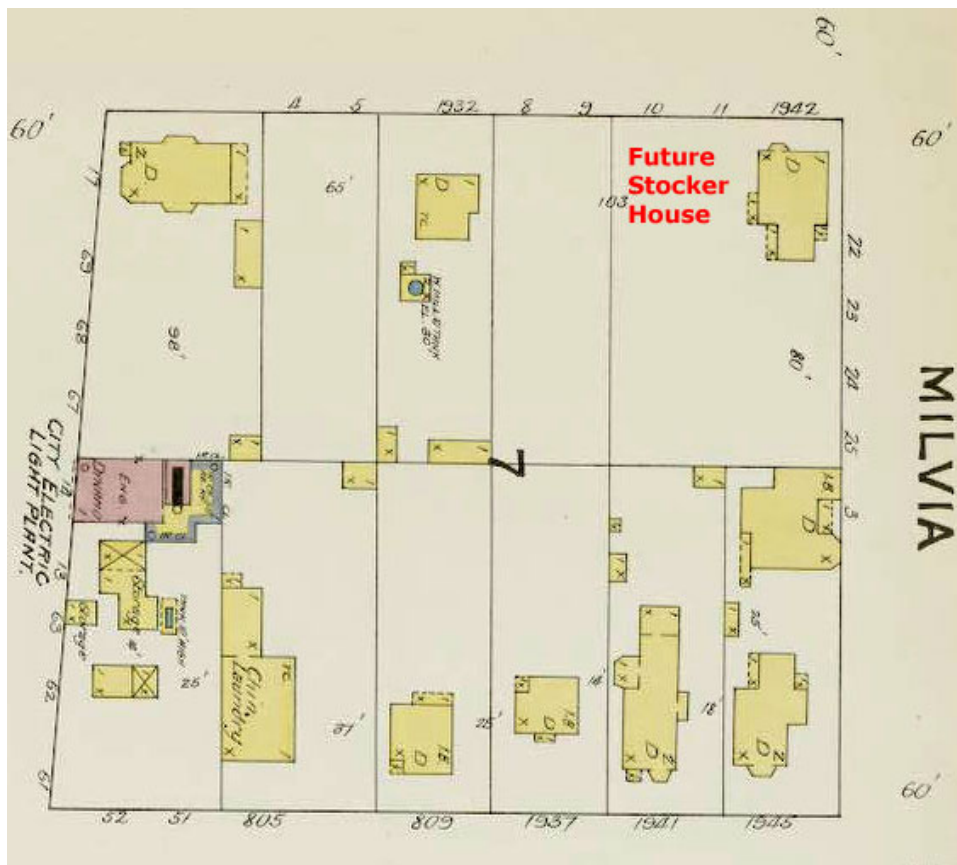


Figure 58. SVP Block 3 in the 1894 Sanborn map

The arrival of electric streetcars in 1891 gave building activities in North-Central Berkeley a boost. The 1894 Sanborn map of Block 3 in Sea View Park (Fig. 58) shows eight dwellings. Harry Hartkop's 1870s cottage at 1932 Hearst Avenue had gained a new windmill and water tank. The abandoned planing mill buildings had been removed and replaced with a municipal electric light plant. The Chinese laundry was still in operation.

One of the new dwellings was Anton A. Fink's residence, built in 1891 and still standing at 1901 Bonita Avenue (Fig. 60). Two cottages at 1933 and 1937 Berkeley Way survived until 1968.

Development in the neighborhood accelerated as the railway was extended from University Avenue to Cedar Street in 1902. On Block 3 of Sea View Park, the 1903 Sanborn map (Fig. 59) shows Lot 2 split off from Lot 1 and containing the Stocker House, built two years earlier.

Two houses at the corner of Milvia Street and Berkeley Way had been turned into flats, and a third, at 1933 Berkeley Way, had doubled in size. The Chinese laundry was still in place, now with a windmill and a water tank. The electric power plant had been privatized.

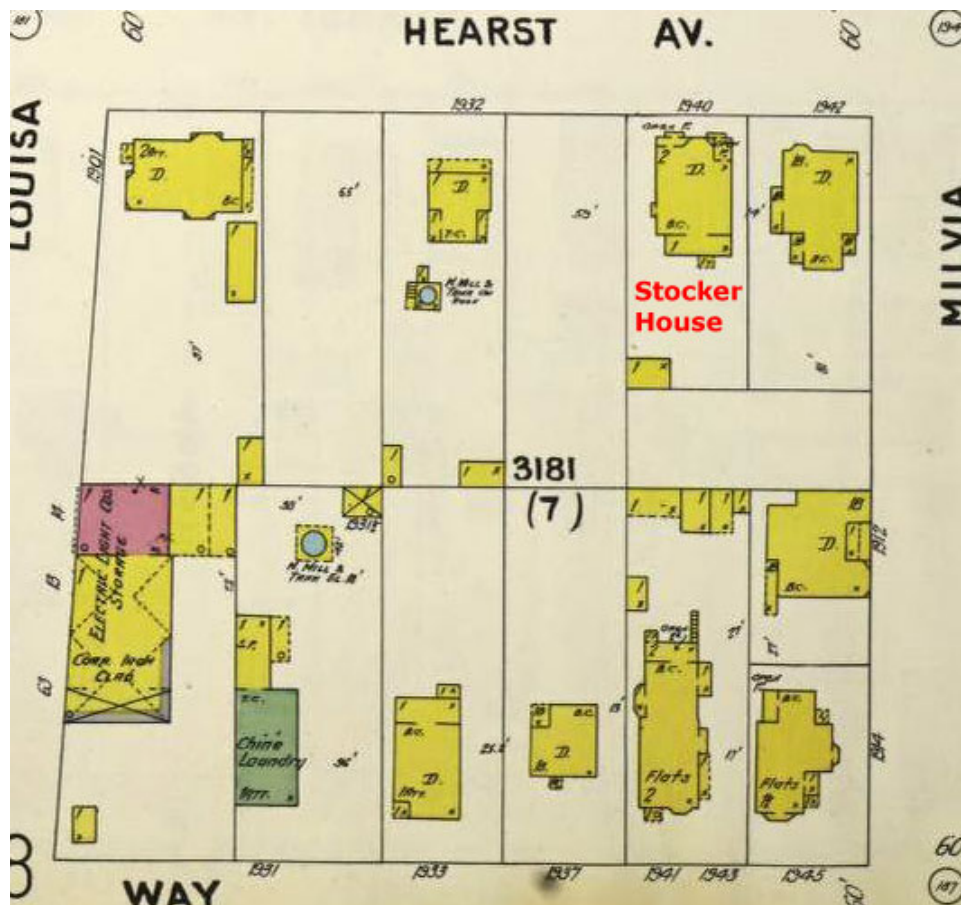




Figure 60. A.A. Fink House (1891), 1901  
Bonita Avenue



Figure 61. F.D. Chase Flats (1908),  
1905-07 Bonita Avenue

In 1904-05, realtor William T. Gillihan built a speculative Dutch Colonial Revival house that is still standing at 1938 Hearst Avenue, directly to west of the Stocker home. The house was sold to the Keating family, who remained in residence for decades.



Figure 62. 1938 Hearst Avenue in 1956 (Donogh files, BAHA)

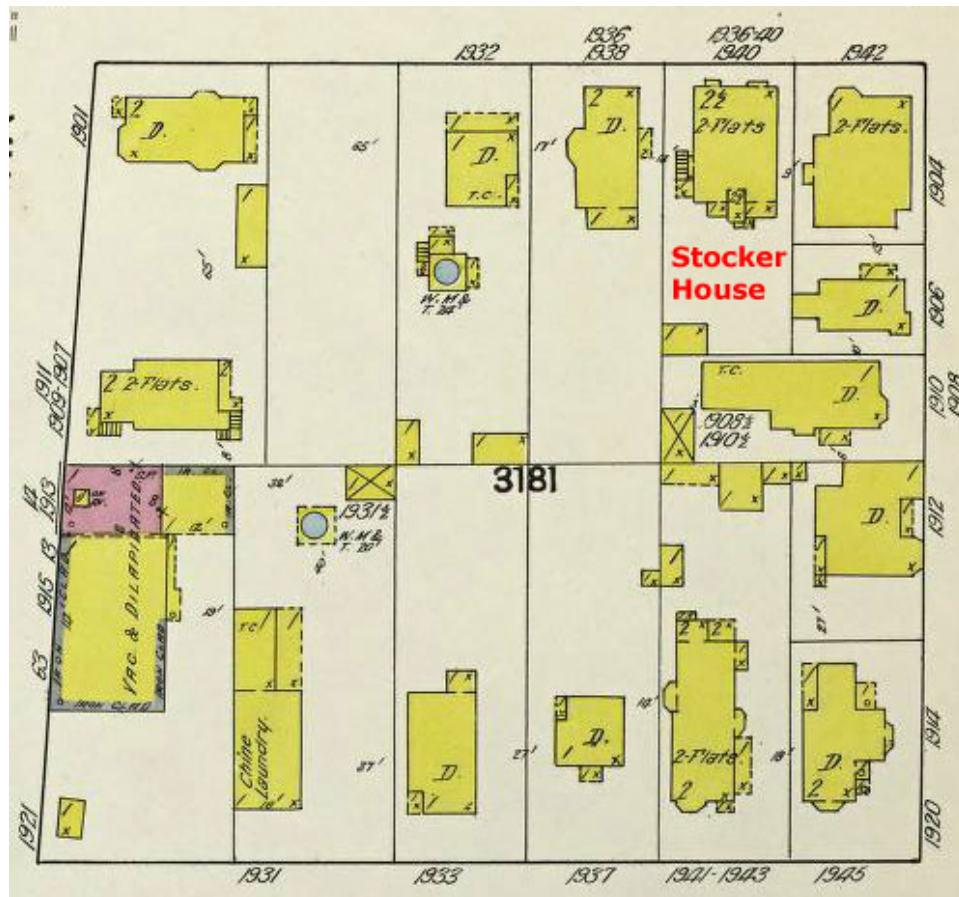


Figure 63. SVP Block 3 in the 1911 Sanborn map

By 1911, the neighborhood was almost fully built, and still primarily residential. Included in the architectural mix were Victorian houses built in the earlier years of settlement, but the dominant building style was Colonial Revival, fashionable between 1895 and 1910.

On Block 3 of Sea View Park, the 1911 Sanborn map shows a new building at the southern end of the former A.A. Fink parcel on Bonita Avenue. Although this pair of flats, currently numbered 1905–07 Bonita (Fig. 61), is Victorian in appearance, it was built in 1908 for the parcel's owner, Franklin D. Chase, a prominent realtor and lumber merchant who made the Fink House his home in 1903.

The 1911 map also shows two new one-story houses at 1906 and 1910 Milvia Street. Still standing on a site carved out of the Clapp House parcel, the small Colonial Revival (altered) cottage at 1906 Milvia was built c. 1903–04 as a rental property for landlord Nelson Butler, who owned Lot 1 at the time. The Colonial Revival cottage at 1910 Milvia, also a survivor, was built c. 1904–05 as a rental property for landlord Enoch Morrill.



Figure 64. 1910 Milvia Street in 1954 (Donogh files, BAHA)



Figure 65. 1910 Milvia St. (Google, 2018)



Figure 66. 1906 Milvia Street



Figure 67. Joseph Clapp House, Milvia Street façade

By 1911, both the Clapp House and the Stocker House had been acquired by realtor Lyman Allen and turned into two apartments each. The only downsizing

on the block occurred at 1920 Milvia Street, which had reverted from flats to a single-family dwelling. This coincided with the residence of Lyman Allen in the house.

The electric plant was marked vacant and dilapidated in 1911, but the Chinese laundry was still in operation. Ownership in the laundry changed over the years (Chin On in 1900, Shick Jung in 1910), but there was always a contingent of eight or nine Chinese male laundrymen residing and working on the premises.

In 1923, a Queen Anne cottage, owned by Francis & Inez Dam, appeared at 1930 Hearst Avenue, having been moved there from an unknown location. It is shown for the first time in the 1929 Sanborn map (Fig. 70). In January 1955, the house was moved again, this time to 916 Bancroft Way, making way for a mid-century apartment court.



Three-bedroom house, weighing approximately 60 tons, is inched along University Ave. toward destination, 916 Bancroft Way, by truck belonging to R. H. Meyers, general contracting firm of Richmond. It took nearly four hours to move the house to new location from 1930 Hearst Ave. —Gazette photo

Figure 68. Dam House being moved from 1930 Hearst Ave. to 916 Bancroft Way (Berkeley Daily Gazette, 26 January 1955)

Other additions to the block seen in the 1929 Sanborn map include a third structure on Franklin D. Chase's parcel—a rental property at 1903 Bonita Avenue, built or moved here c. 1913–1914. This house, whose hip roof suggests a 19<sup>th</sup>-century core, has been altered beyond recognition (Fig. 69).

The 1929 map also marks the disappearance of the Chinese laundry and its replacement with an elegant Queen Anne house (Fig. 71), apparently moved here circa 1921. This was another of the eight “slum structures” removed in 1968 to make room for the apartment complex that occupies nearly half the block.

The former electric plant site was now vacant.



Figure 69. F.D. Chase rental property, 1903 Bonita Avenue

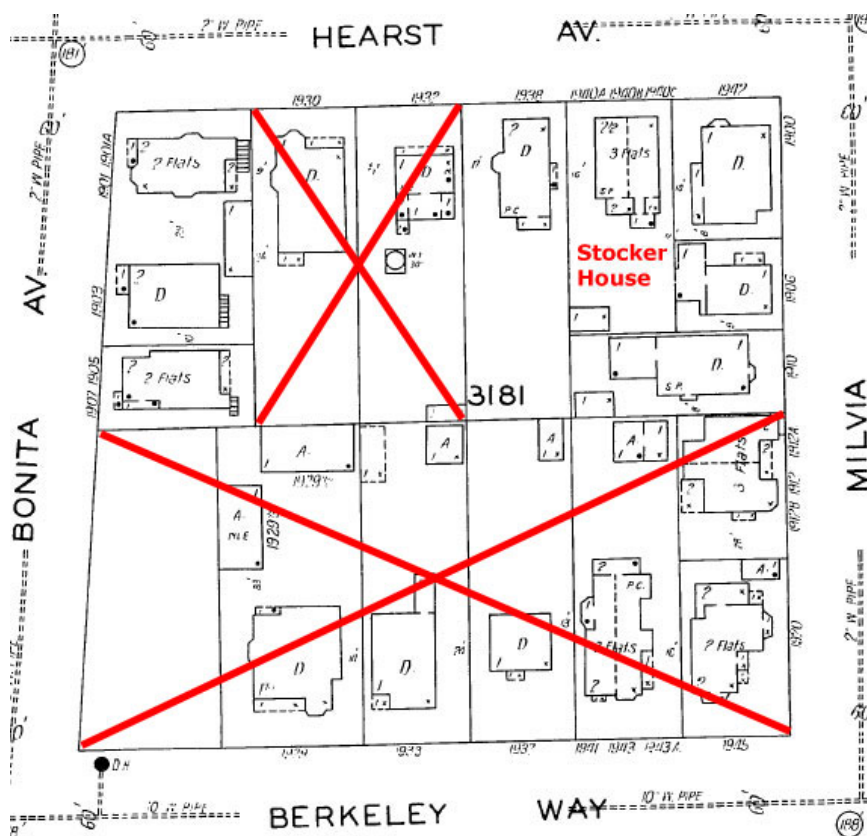


Figure 70. SVP Block 3 in the 1929 Sanborn map. X marks indicate structures that have since been demolished.





Figure 71. 1929 Berkeley Way in 1967. This house was moved here c. 1921 and demolished in 1968 (Donogh files, BAHA)

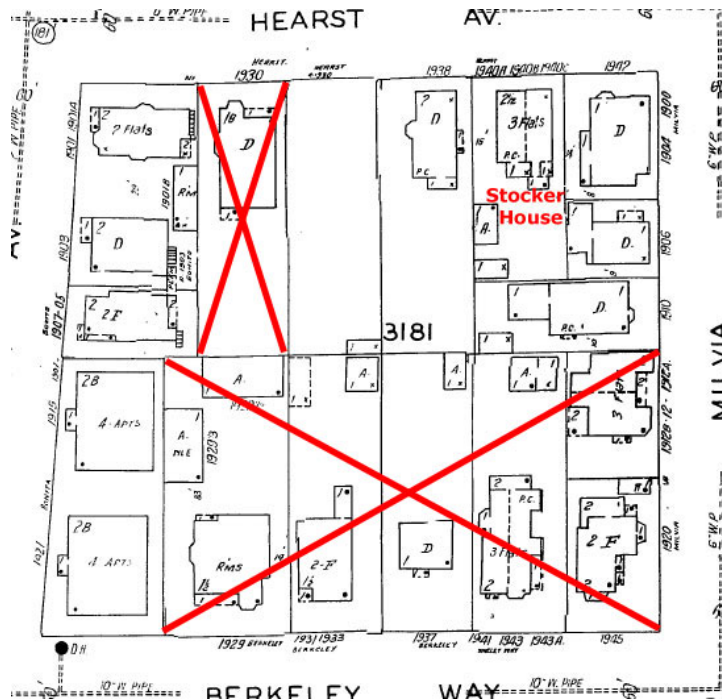


Figure 72. SVP Block 3 in the 1950 Sanborn map. X marks indicate structures that have since been demolished.

Two notable changes can be seen in the 1950 Sanborn map. The little Hartkop cottage and its water tower had disappeared from 1932 Hearst Avenue, and two 4-unit apartment buildings occupied the former site of the planing mill and electric plant. These Moderne-style buildings at 1915 and 1921 Bonita (Fig. 73) were constructed in 1946 for H.C. Reid by contractor W.M. Fariss.



Figure 73. Reid Apartments (1946), 1915 Bonita Ave., in 1972 (Donogh files, BAHA)

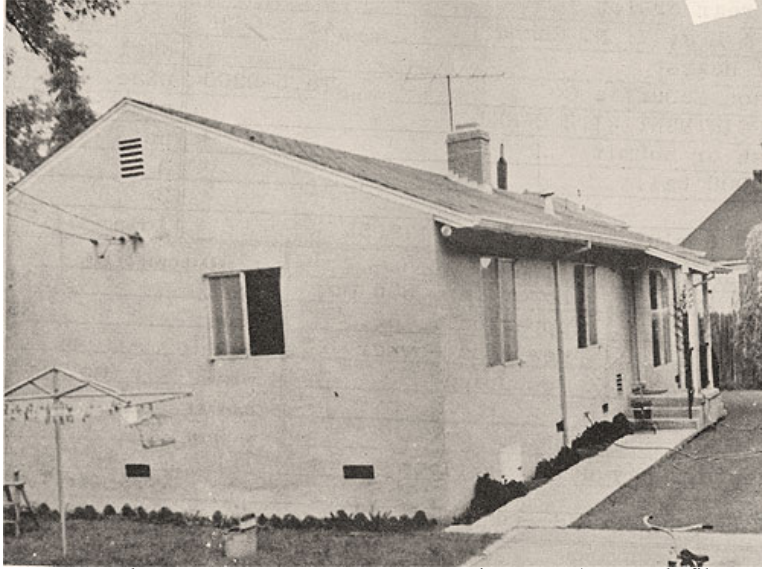
Between 1929 and 1950, houses on Block 3 were further subdivided into additional units and single rental rooms. From the 1950s until the early '70s, older houses on nearly every block were demolished, giving way to large, boxy apartment blocks.

On Block 3, three new structures were erected in 1955: side-by-side, motel-like twin apartment buildings at 1930 and 1932 Hearst Avenue, and a "tickyack"<sup>41</sup> bungalow behind the Dutch Colonial at 1938 Hearst Avenue.



Figure 74. Apartments, 1930 & 1932 Hearst Avenue, built in 1955

<sup>41</sup> Berkeley Urban Conservation Survey, 1982. BAHA archives.



*Figure 75. Rear house, 1934–38 Hearst Ave., in 1956 (Donogh files, BAHA)*

During the 1960s, BART construction gave rise to land speculation that was particularly evident on the southern half of this block. Figure 76 below shows four of the eight historic houses characterized in the press as “slum dwellings,” although photos from that decade show them as sound.



*Figure 76. 1929, 1931, 1937 & 1941 Berkeley Way in 1965. All were razed in 1968 to make way for the apartment block at 1945 Berkeley Way. (Donogh files, BAHA)*

In December 1965, a real estate listing offered for sale the houses at 1929, 1931, 1937, 1941, and 1945 Berkeley Way. The listing's description stated, "5 old homes as carriers. Value in LAND." The remarks below promised "Terrific appreciation potential. See to believe. 32,295 sf ft of land near proposed BART station. 2½ blocks to West Gate of U.C. [...] Value in land. O.K. for 99 units low-rise or 134 [units] high-rise."

Eight historic houses facing Berkeley Way and Milvia Street were removed to make way for an apartment block erected by Smith & Haley Construction Co. at 1945 Berkeley Way. Construction was underway in September 1968 when a fire destroyed all but the concrete foundation. The project was rebuilt and completed a year later. It occupies almost half the block.



*Figure 77. Smith & Haley apartments, 1945 Berkeley Way  
(Oakland Tribune, 28 Sept. 1969)*



*Figure 78. 1945 Berkeley Way, August 2021*



Figure 79. The block viewed from the south (Apple Maps)

BART construction resulted in the loss of nearly all the houses along the north side of Hearst Avenue between Milvia and Sacramento streets. In response to citizen action, Ohlone Park was created instead of the apartments that BART had intended to construct on top of the train tube.



Figure 80. The block viewed from the east (Google Maps)

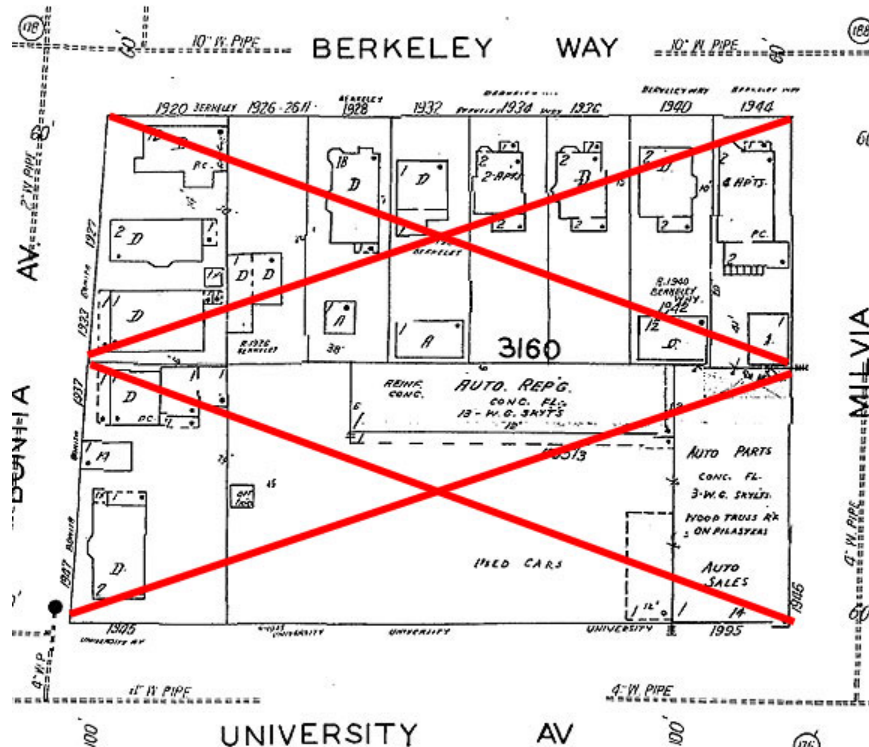


Figure 81. The next block to the south in 1950 (Sanborn map). The entire block was razed for the Golden Bear development and parking lot.

On the next block to the south, 13 historic residential structures were razed in 1968. They were replaced in 1987 by the Golden Bear Building, 1995 University Avenue, and its parking lot, which takes up the northern half of the block.



Figure 82. Reid Apartments & Golden Bear Center, Bonita Ave. & Berkeley Way

## Neighborhood Streetscapes



*Figure 83. 1938, 1940 & 1942 Hearst Avenue*



*Figure 84. Ohlone Park, north side of Hearst Avenue*



*Figure 85. South side of Hearst Avenue*



*Figure 86. Hearst & Milvia intersection, looking northeast*





*Figure 87. North side of Hearst Avenue, east of Milvia Street*



*Figure 88. North side of Hearst Avenue, east of Milvia Street*



*Figure 89. Milvia Street south of Hearst Avenue (Google Street View)*



*Figure 90. Bonita Avenue north of Hearst Avenue*



*Figure 91. Bonita south of Hearst Avenue*



*Figure 92. Bonita Hall (William G. Black, 1905), 1918 Bonita Avenue*

Two City of Berkeley Landmarks stand in the neighborhood. One of them is Bonita Hall, constructed by brickmason and contractor William G. Black in 1905.<sup>42</sup> Black's own house, an Italianate Victorian that was moved circa 1902 to its present location at 1930 Delaware Street, is currently suffering demolition by neglect (Fig. 93).

The second designated landmark is the Charles H. Spear House (1904), 1905 Martin Luther King, Jr. Way.<sup>43</sup>

<sup>42</sup> Daniella Thompson. "A Yankee Bricklayer's Creation, Bonita Hall Endures." [http://berkeleyheritage.com/berkeley\\_landmarks/bonita.html](http://berkeleyheritage.com/berkeley_landmarks/bonita.html)

<sup>43</sup> Daniella Thompson. "A Tale of Two Mystery Houses and One Politician." [http://berkeleyheritage.com/eastbay\\_then-now/spear.html](http://berkeleyheritage.com/eastbay_then-now/spear.html)

Not designated but noteworthy for historic reasons is architect William H. Wharff's Colonial Revival house (1907) at 2000 Delaware Street and Milvia.<sup>44</sup> Wharff designed many Berkeley buildings, including the landmark Masonic Temple (1905–06) and the landmark F.D. Chase Building (1909) at 2107 Shattuck Avenue.



Figure 93. William G. Black House, 1930 Delaware Street



Figure 94. William H. Wharff House, 2000 Delaware Street

While many historic structures remain in the neighborhood, none resemble the Stocker-Ding House, which offers a singular presence in this district.

## 17. Significance

The James T. Stocker–Loni Ding House meets the following criteria for designation in the Berkeley Landmarks Preservation Ordinance, BMC Section 3.24.110.

**Section 3.24.110A.1.a.** *Property that is the first, last, only or most significant architectural property of its type in the region;*

The Stocker-Ding House possesses architectural merit. It is the only structure of its type in North-Central Berkeley and possibly in the entire city. Its rarely encountered hybrid style combines Arts & Crafts design with Colonial Revival windows. Although there exist in Berkeley several Colonial Revival brown-shingle houses that incorporate some Arts & Crafts elements, no other house is known to be designed primarily in the Arts & Crafts style with Colonial Revival elements.

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<sup>44</sup> Daniella Thompson. "William Wharff: Architect, Civil War Vet, and Freemason." [http://berkeleyheritage.com/eastbay\\_then-now/wharff.html](http://berkeleyheritage.com/eastbay_then-now/wharff.html)

**Section 3.24.110A.1.b.** *Properties that are prototypes of or outstanding examples of periods, styles, architectural movements or construction [...];*

The Stocker-Ding House possesses architectural merit. Some of its distinguishing features are a side-gabled roof with gable-end returns; twin gable rooflets over second-story boxed windows; elaborate scrolled wooden brackets under flaring overhangs; scrolled corbels under the boxed windows; and beadboard soffits edged with heavy molding. The street façade of the Stocker-Ding House retains virtually all its original character-defining features.

**Section 3.24.110A.1.c.** *Architectural examples worth preserving for the exceptional values they add as part of the neighborhood fabric.*

The Stocker-Ding House is worth preserving for the exceptional value it adds to the neighborhood fabric. It is the only house of its style in a district that includes a mixture of Victorians, Colonial Revival “boxes,” and mid-20<sup>th</sup>-century apartments and commercial or institutional buildings.

The house stands on a block that has lost about 70% of its historic fabric to mid-20<sup>th</sup>-century development. To the north, the house faces a block that has lost 50% of its historic fabric—the entire Hearst Avenue frontage—to BART construction. Adjacent blocks on the east, west, and south all lost historic fabric to a greater or lesser degree (the next block to the south was entirely razed).

The Stocker-Ding House retains integrity of location, design, materials, and setting. It is both instantly recognizable and highly memorable for its unique features, which enhance the Hearst Avenue streetscape.

**Section 3.24.110B.4.** *Historic value: Preservation and enhancement of structures, sites and areas that embody and express the history of Berkeley/Alameda County/California/United States.*

The Stocker-Ding House possesses historic value. It was the home and the workplace of Loni Ding (1931–2010), a pioneering Asian American documentary filmmaker, university educator, and media activist. Ms. Ding worked to create public institutions that showcased under-represented voices in American life, mentored hundreds of emerging Asian, Pacific Islander, Black, Latino, and other filmmakers, and created award-winning films that broadened the historical narrative, redefining what it is to be American.

Loni Ding was one of the first women and people of color to break into the all-white, male world of U.S. television in the late 1960s and early 1970s. She and a handful of pioneers produced the first “minority”-made programs on American television and went on to train a generation of minority and women producer-directors, camera people, and engineers with the skills to demand a place in the industry.

A tireless organizer and advocate for democratizing television and making it accessible and accountable to communities, Loni Ding played a leading role in creating the Center for Asian American Media (CAAM) the largest organization dedicated to the advancement of Asian Americans in television and filmmaking, and the Independent Television Service (ITVS), “public media’s leading incubator and presenter of independent film.”

As a professor of filmmaking in the Department of Ethnic Studies at U.C. Berkeley for over 30 years, she trained and inspired hundreds of young people of color and women to enter the media field.

Loni Ding's films helped re-write U.S. history and turn the lens on previously invisible American heroes. Her documentaries *Nisei Soldier* and *The Color of Honor: The Japanese-American Soldier During World War II* were screened to both houses of Congress, as well as to then-President Ronald Reagan, and were instrumental in helping pass the 1988 Civil Liberties Act, which granted formal U.S. reparations to American citizens of Japanese descent interned during World War II.

Loni Ding's acclaimed PBS series, *Ancestors in the Americas*, is a main reference on Asian American history, offering an epic scope of Asian migrations to North America, South America, and the Caribbean from the 1700s to the early 1900s, and uncovering the role of Asians in building the United States.

Her productions have been honored with multiple Emmy awards, have been broadcast internationally on four continents, and were screened at international film festivals around the world.

**Historic Value:** City Yes Neighborhood Yes  
**Architectural Value:** Neighborhood Yes

**18. Is the property endangered?** No

**19. Reference Sources:**

Alameda County assessment records. BAHA.

Berkeley and Oakland directories. BAHA, Berkeley Historical Society, Ancestry.com.

Block files. BAHA.

Sanborn Fire Insurance Maps. BAHA.

Assessor's maps. Alameda County Assessor's Office.

U.S. Census and California Voter Registration records. Ancestry.com.

Ormsby Donogh files. BAHA.

Historic newspapers. BAHA archives, California Digital Newspaper Collection, Chronicling America, Ancestry.com

Center for Educational Telecommunications (CET) <http://www.cetel.org/>

Contemporary photographs by Daniella Thompson unless otherwise specified.

Nelson, Marie. *Surveys for Local Governments – A Context for Best Practices*. California Office of Historic Preservation, 2005. [http://ohp.parks.ca.gov/pages/1054/files/Survey Savvy CCAPA.pps](http://ohp.parks.ca.gov/pages/1054/files/Survey_Savvy_CCAPA.pps)

**20. Recorder:**

Daniella Thompson  
2663 Le Conte Avenue  
Berkeley, CA 94709

**Applicant:**

May Ying Welsh  
1940 Hearst Avenue  
Berkeley, CA 94709

**Date:** August 2021