

THE ALAMEDA ARCHITECTURAL PRESERVATION SOCIETY

www.alameda-preservation.org

May, 2006

2006 Preservation Awards

and featured speaker

Woody Minor on the History of Measure 'A'

Sunday, June 4 at 7:00 PM

The Alameda Architectural Preservation Society would like to invite you to attend our Annual Historic Preservation Awards Ceremony. A slide presentation will be given featuring the projects of the award recipients.

First Presbyterian Church (Corner of Santa Clara Avenue & Chestnut Street) Free, open to all!

Parking available behind the church, enter from Santa Clara Doors open at 6:30 PM

What is Measure A?

These photos tell the story of what was happening to Alameda in the 1950s, 60s and early 70s, prior to the passage of Measure A.

Measure A was the culmination of several years of political agitation. A great many Alamedans were disgusted by the destruction of the city's historic buildings, the new construction of large apartment blocks, the massive bay-fill projects – all of which peaked in a feverish spree of development in the late 1960s. This resulted in a significant increase in population and traffic congestion. A critical mass of discontent was forming. Citizen activist groups like Alamedans for a Better Community (ABC) and Alamedans for Today and Tomorrow (ATT) sought ways to control the city's rapid growth. Measure A was the ultimate result.

There was a strong desire on the part of the electorate to have their voices heard and to be able to effect a change in the direction of local government. Running against the three incumbent candidates, the reform slate of Chuck Corica, Lloyd Hurwitz and George Beckham was voted into office in March, 1973. That same election saw the passage of Measure A. The new council proceeded to take action that produced a climate favorable to responsible planning and preservation.

Woody will be narrating a visual overview of the social, economic and political context of the events leading up to Measure A. Newcomers to Alameda would not necessarily be aware of the profound impact it has had on preserving the quality of life here. Measure A must be understood as a watershed in Alameda's history. Consider this: Where would Alameda be today without Measure A?

The Dr. George P. Reynolds House, built in 1901, that was once at 2045 Central Avenue.



Central Avenue was once Alameda's "mansions row", lined with gracious residences. Most were torn down and replaced with goliath apartment buildings, which embodied the type of unwanted, high density development that led to the passage of Measure A.

The 1950s apartment building now standing at 2045 Central Avenue.



2006 PRESERVATION AWARD RECIPIENTS

Alameda Masonic Temple

Face Lift for 80 Year Old Lady

by Nancy Hird

In 1926, the finishing touches were made to the new Alameda Masonic Temple, the first of two planned identical structures to replace the smaller, old Masonic Temple on Park Street. The second structure was never built due to lack of space needs and the planned demolition of the old temple was dropped in favor of selling the building.

The new Alameda Masonic Temple is a steel-framed building. After plaster began to fall from the ornate upper story reliefs in 2005, repairs were started to stabilize the columns/cast ornament designs cladding the exterior facing Alameda Avenue. Over the years, cracks had formed in the plaster and water froze in the columns during winter seasons causing expansion of the plaster. After opening the columns, the wire mesh structural base material was found to remain in good condition so the re-plastering and repair was easily accomplished. Wooden windows were replaced with new wooden windows.

Admirers of the building, Cornelia and Eric Grunseth of Pacific Northwest Painters had long dreamed of taking part in restoration of the plaster and painting of the Masonic Temple. Cornelia, also known as "The Color Lady", had long fantasized the color scheme she wanted to use to emphasize the building's design. The blue and green tiles at the bottom of the building's bulkheads inspired the colors. Their work included power washing, scraping and sanding the plaster prior to repairing the cracks. Starting with the windows and trim, then advancing to the columns, color and gold leaf were added to bring out the personality of the building. As the project progressed, additional design elements were emphasized including the four plaques that symbolize the four Cardinal Masonic Virtues – Temperance, Fortitude, Prudence and Justice.

Cornelia says, "We could have kept adding more, but have decided that what we have done is enough for now". She is amazed at how many people have told her they never even noticed the building before.

Before



After



Odd Fellows Building Storefronts

by Richard Rutter

Background: In 2004, Alameda Drugs, a long time Alameda institution decided to cease operations. That business had occupied retail space in the Odd Fellows Building at the corner of Park Street and Santa Clara Avenue, for over seventy years, beginning circa 1930. Growing over the years, Alameda Drugs expanded into adjacent retail tenant spaces until by the early 1960s, it was occupying the building's entire ground floor. Circa 1962, in an effort to keep up with prevailing fashion, Alameda Drugs remodeled the building's entire retail facade with split sandstone facing, more modern show windows, and a large permanent metal awning which covered up the original awning boxes, Romanesque column capitals, and transom windows above.

Original Design and Construction: The Odd Fellows have occupied their present site since at least 1878, when they constructed a wooden two-story Italianate building to house their Lodge Hall. The Lodge Hall was on the second floor, above retail space on the ground floor. Plenty of gingerbread and a corner octagonal tower with witch's cap finished off their new building in fine style. Circa 1920, there was a large fire on Park St. that burned out half a dozen buildings while leaving the wooden Odd Fellows Building undamaged. The fire must have influenced thinking within the Lodge about a new building featuring "fire-proof construction", because when they erected the present Romanesque-styled three-story edifice in 1927, the floors, roof, and perimeter walls were of poured-in-place concrete. The new building featured a full basement, Retail ground floor, Offices on the second floor, and a magnificent Lodge Hall on the third. "Cast Stone" (moulded concrete) column capitals, window arches, watertables, cresting, and other architectural features completed this Romanesque Revival composition.

- 1927 Architect: Mark T. Jorgensen, San Francisco, CA
- Structural Engineer: W. H. Ellison-Earle Russell, Associated, San Francisco, CA
- General Contractor: Lawton & Vegery

New Design: In December 2004, Alameda Drugs announced their intent to cease operations. The Odd Fellows were committed to bringing back the building's former glory---as much as their finances would allow. They retained A. Rule Designs to design a new ground floor storefront facade which would recreate as much as practicable, the original 1927 design. Since the original architectural drawings for the building were long lost, A. Rule Designs relied upon old photos, measurements, and broken bits and pieces of original building fabric found behind the 1960s remodeling to recreate the original design. The original awning boxes and transom windows above were found to be intact, but the original moulded concrete column capitals were just shards. The shards were glued together to create a master mould, and ten new column capitals were recreated from that. New bulkheads below the show windows were tiled with the same size and pattern as the original, and new entry and glazing systems were installed.

- 2005 Architect: A. Rule Designs, Alameda, CA
- General Contractor: Mayta & Jensen, San Francisco, CA

New Use: Doumitt Shoes Retail Footwear Store, now occupies the whole ground floor. Doumitt's Shoes interiors were designed and constructed by other firms separately retained by the Doumitt family.

City Facades Grant Program: At the suggestion of Rob Ratto, Executive Director, Park Street Business Association (PSBA), the Odd Fellows applied for Retail Facade Improvement grant money available to retail tenants and building owners through the City's Facade Grant Program. The size of an individual grant is a proportion of the total construction cost of a facades remodel project, which includes signage and awning installation costs as well as building facade construction costs. Once approved, the grant is split 50-50 between the building owner and the retail tenant. In the case of this facades remodel project, Odd Fellows was awarded \$10,000, and Doumitt Shoes was awarded \$10,000.

While not representing a large share of the total cost of a Project, a facade grant nevertheless promotes good design, and urges business owners to exert that extra effort to ensure that their remodel projects will be of high quality, and will be an asset the community can truly take pride in.



Odd Fellows Building Storefronts

↑ Before

After ↓



AAPS Preservation Award: The Odd Fellows have carefully remodeled their storefront's facade to reflect the building's original design. In so doing, they have enhanced the visual experience all people share when visiting Alameda's primary shopping district. The Odd Fellows have clearly demonstrated that the sensitive remodeling of a historic structure is both practical and possible, while preserving its historic character. The Odd Fellows Building is a positive example for others to follow in remodeling historic structures, both in the Park Street Business District, as well as in other locations throughout our community.

—30—*

**In the old days, when news stories were transmitted via teletype, the symbol —30— symbolized, "End of Story" ...*

The Neptune Palace Hotel, a Webster Street Landmark

By Steve Case

Developer Steve Case of Preservation Arts and Redevelopment, LLC, stripped away signs of aging and neglect to return the Neptune Palace Hotel, originally Holtz Hall, to a splendor worthy of its heritage. Built in phases between 1875 and 1880, the two and three-story structure at 1544-52 Webster Street dominates the east side of Webster Street between Lincoln and Haight avenues.

William Holtz moved to Alameda in 1869 and opened the first grocery store in the West End, which became a classic country store and meeting place for the scattered residents and farmers. In the summer of 1875 Holtz moved his West End Grocery into the ground floor of his new two-story building at Webster Street and Lincoln Avenue. The upper floor became Webster Street's first public hall, which later was converted to Holtz family residence.

In 1879, Holtz had a second building erected at 1548-1550 Webster St., adjoining the corner store. This second building was originally one story but later became two stories and contained commercial and office space.

In the spring of 1880, Holtz erected the last of his Webster Street buildings. The new building at 1544-1546 Webster St. housed a spacious public hall on the upper story with a space for two stores at street level. Holtz Hall opened in June 1880 and for 30 years served as one of the principal meeting places in the West End.

Woody Minor writes about William Holtz as one of Webster Street's grand old men. Elected to the town's first Board of Education (1872-1875), he also served two terms as justice of the peace (1873-1875, 1888-1890) and was appointed a notary public (1885-1893). The Argus named Holtz as "one of the oldest and best-known residents of the West End." *continued.....*

Neptune Palace Hotel *continued.....*

After Neptune Beach opened in 1917, Richard E. Jeffrey, then owner, divided Holtz Hall's tall interior space into two floors and the Hotel was born. The Hotel was known in the 1920-1930s as the Neptune, and Riptide, and finally became the Webster Hotel. Probably in the 1950s, the building was covered with stucco and much of the exterior trim was removed.

In 2000, the development firm, Preservation Arts and Redevelopment LLC (Parco), began a major renovation to restore the elaborate trim that includes decorative brackets, window sashes, cornices and pilasters.



The comprehensive interior and exterior renovation included removal of all exterior stucco, historic restoration of the channel rustic siding, replacement of the historic hotel sign, reinstallation of Italianate style trim and windows and exterior remodeling of the corner store space so that it now looks similar to Holtz's original corner store. The restoration also included the manufacturing of 112 brackets and 58 window cornices to replace those that were no longer there. Each bracket was individually carved, cut and assembled with eight unique redwood sections per bracket in the on site fabrication shop of Preservation Arts and Redevelopment. The current phase of the restoration was finished in 2005.

While removing the building's stucco, workers uncovered the remains of an original sign within the main cornice's center plaque bearing the 1880 construction date and the name Holtz Hall. That unexpected treasure has been preserved and will be reinstalled.

Neptune Palace Hotel

← Before

After →

Today the building contains a 40-room hotel on the 2nd and 3rd floor. The ground floor is occupied by a corner market, hair salon, nail salon, and soon to open "Aquacota", an Italian restaurant.

Parco members Steve and Veronica Case stated that "they hope this project will make every Alamedan stand up and notice the importance of preserving the past." The dedication, expertise and encouragement of so many people, particularly Richard J. Gerdes, Woody Minor, Chris Buckley, Sherri Stieg, Michael Garavaglia, Sheila McElroy and many others, helped to make this project a great success.



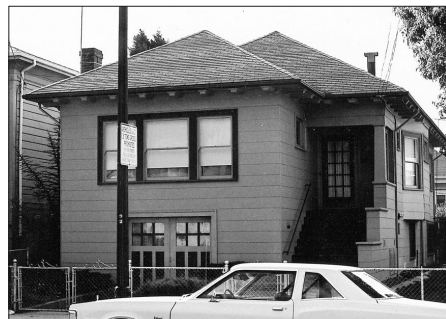
910 Santa Clara Avenue

by Janelle Spatz

"The house picked me."

In 2000, Thomas Saxby was living in an apartment in Oakland. He wanted a house for himself and Katherine, his soon-to-be bride. After writing eight other offers on homes throughout the East Bay and having his offers rejected, Thomas said he felt that this house picked him. Katherine was in complete agreement. The house, built in 1908, seemed to fit their lifestyle and personality.

Katherine teaches high school French and English in Orinda and Thomas is a successful architect. He is a Certified Green Building Professional, and has affiliations with California Preservation Foundation, The National Trust for Historic Preservation and has received awards from these organizations for his rehabilitation of several buildings.



↑ Before

After ↓



Thomas and Katherine have applied their knowledge and appreciation of older architecture to their own home. The exterior had been covered over with asbestos-cement shingles, exterior trim removed and all of the windows had been painted shut. After removing the shingles, all of the wood siding had to be stripped of lead based paint, repaired and replaced where necessary.

Each window was removed, reworked and restored. Some of the windows still have the old glass with those wonderful wavy ripples of distortion.

When the exterior shingles were removed, shadows of a planter box were discovered under the front windows. Being a resourceful architect, Thomas has constructed a trellis where plants can grow onto without the weight of a full planter box.

This home has truly been changed from an "ugly duckling" to a treasure to be proud of. Thank you, Tom and Katherine for all of your hard work.

3242 Encinal Avenue

Remarkable Recycled House

by Denise Brady

One can easily see from the before and after photos that JP and Amy Frary have done a terrific job of renovating the exterior of their 1889 Victorian home by removing cement shingles and restoring the siding and ornamentation. What is not obvious is that virtually every piece of wood is recycled, either from the house itself or from other old wood.

Based upon my first phone conversation with JP, I knew this house was going to be unique. He had removed the redwood siding, stripped it and put it back in place. The doors, stair railings, trim, windows, even some of the furniture, has been made from recycled floor and ceiling joists and some of the damaged exterior siding. The fence is recycled lumber from an old water tower in Hollister.

They remodeled the kitchen and extended the second story above it, adding a master bedroom. The addition is seamless, with great care given to matching the surfaces and details, such as the hexagon shingles. The kitchen cabinets and flooring were milled from Oregon White Ash trees.

JP is a very skilled carpenter teaching wood-

shop at San Leandro High School. It is no surprise that he has a passion, even a relationship, with wood. He grew up with wood. He tells of his family home in Mendocino where his job was to start the fire every day in the fireplace, their only source of heat. He adds that, ironically, his parents added central heat when he left for college.

Amy credits JP for his talent and hard work. She says "he taught me that wood has beauty beyond function. Imperfections add character, history and tell a story. He gives words to the wood."

I credit Amy for encouraging her husband and for hanging in there throughout the ordeal of a home renovation. During the process they moved from room to room, at one point sleeping in the kitchen. At another point the back of the house was opened and covered with plastic sheeting. She had been through similar times while her parents renovated their old house in Chicago.

The end result is that this house is truly remarkable. JP describes it as "new guts from old wood." It is nice to know that he is inspiring students and a new generation with his philosophy. We can hope that other

PRESERVATION ACTION COMMITTEE REPORT

by Christopher Buckley

City Finally Adopts New Residential Design Review Manual.

AAPS Monitors Implementation

At its March 15, 2005 meeting, the City Council adopted the city's revised Residential Design Review Manual, called the "Guide to Residential Design."

Improving the Design Review Manual has for many years been one of AAPS's most important priorities. Any exterior change requiring a building permit in Alameda (with certain exceptions such as reroofing) requires Design Review approval by the Planning Department. The Design Review process can therefore have a major impact on the visual character of Alameda's older buildings and is the most critical tool for preserving their architectural integrity. The Design Review Manual is the key document in the Design Review process because the Manual establishes the criteria for what should be approved and not approved.

Under the previous 1974 Manual, many projects were being approved by the City that should not have been approved. Examples included:

- Installation of vinyl (plastic) siding and vinyl windows on Victorian houses and other architecturally significant buildings that often looked synthetic and were not visually consistent with the original architecture.
- Additions to existing buildings that were not well integrated with the existing structures and were out of scale with the neighborhood.
- Inappropriate enclosures of main entry porches.

The Planning Department had said that it had to approve these projects under the 1974 Manual because it was too general to require a higher standard. *continued...*

Before



After



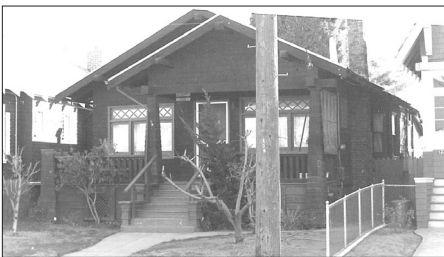
Residential Design *continued...*

Dozens of such projects occurred each year, and were steadily eroding Alameda's architectural quality and were the biggest overall threat to the city's historic buildings.

The revised Manual had been underway since 1994 and AAPS had been actively involved in the revision process since 1996. During the eleven years it took for the Manual to be prepared and adopted, there were lengthy periods when the Manual was given low priority by the City. At one point it was threatened with being dropped altogether. AAPS representatives had to attend seemingly endless City Council and Planning Board meetings as well as meetings with City Staff to ensure that the Manual stayed on track and incorporated AAPS's recommendations. It was only with the appointment of former Planning and Building Director Greg Fuz in 2002 that a strong commitment to completing the Manual was finally established.

The new "Guide to Residential Design", is a big improvement over the 1974 Manual and incorporates most of AAPS's recommendations. Key provisions of the Guide include:

- Distinguishing between "historic" vs "nonhistoric" buildings as those built before World War II.
- Providing that additions or any other changes to historic buildings be consistent with the original architectural style and "look like it was always there".



- Strongly discouraging enclosure of main entry porches.
- Providing that the exterior height of basements not exceed 0.6 of the main floor height when lifting a one story with raised basement Victorian or Colonial Revival structures. The 0.6 ratio roughly equals the "golden mean" proportion used in the architecture of Classical Greece and Rome.

This provision is very important in preserving the one story look of these buildings and to maintain the main floor's architectural emphasis relative to the basement level.

- Providing that a second story addition to a one story house in a predominantly one story neighborhood be set back sufficiently from the front of the house to maintain the one story neighborhood character.
- Discouraging second story additions to bungalows except as a new two story split level addition at the rear or as a new half story within an existing or enlarged attic.
- Providing that replacement windows and replacement siding that use non-original materials (such as vinyl) "visually match" the original materials.

For vinyl, fiberglass and other windows that replace original wood windows, the dimensions of the stiles, rails and other framing components of the new windows should conform with the typical dimensions of wood windows.

← Before / After photos

Approved by the Planning Department in 1993. Second story added, front porch partly enclosed and entire building covered with vinyl siding. Original surfaces were wood shingles. Horizontal aluminum slider windows added which are inconsistent with the original Craftsman style.

→ Before / After photos

Approved by the Planning Department in 1999 or early 2000. Original tall wood double hung windows replaced with short vinyl windows below transoms that create awkward proportions and are highly uncharacteristic of the building's Stick-Italianate style. Transoms have flat grids sandwiched between two layers of glass. These kinds of grids look artificial and are also uncharacteristic of the style. Incompatible wrought-iron railings also added.

For vinyl, cement fiber and other siding that replaces or covers over existing siding or which is used on additions, the width of the new siding should be within 10% of the existing siding width and be the same style, e.g. channel rustic, clapboard, etc.

Following the Guide's adoption, AAPS has been closely monitoring Design Review applications to ensure that the City's decisions on the applications conform with the Guide. AAPS has concluded that decisions to date have usually been consistent with the Guide, with the exception of some replacement window projects. AAPS has called these window projects to Planning staff's attention and is hopeful that once staff and the public become fully familiar with the Guide, the City's decisions on these projects will conform with the Guide's provisions.

When the Guide was being adopted, Planning staff said that issues which arise during the Guide's implementation would be referred to the Planning Board for direction. In May, 2005, three proposals to lift Colonial Revival cottages higher than the 0.6 Golden Mean proportion were sent to the Planning Board to determine how strictly to apply the Golden Mean. In all three cases, and at the urging of AAPS, the Planning Board directed that the Golden Mean be strictly applied, although noting that there could be future cases where exceptions to the Golden Mean might be appropriate. *continued...*



Residential Design continued...

AAPS would like to thank the Planning Board, Planning Department and especially former Planning and Building Director Greg Fuz (who took another job with El Dorado County shortly before the Guide was adopted), former Development Review Manager Jerry Cormack and former Supervising Planner Judith Althschuler (both of whom retired shortly after the Guide was adopted)

for their perseverance in seeing the Guide through to adoption and their responsiveness to AAPS's recommendations.

To obtain a copy of the Guide, please visit the City of Alameda's website at www.ci.alameda.ca.us and click on the homepage's Guide to "Residential Design" hyperlink. Hard copies can be purchased at Alameda Printing Services at 2408 Lincoln Avenue. ✱

GET INVOLVED AND MAKE A DIFFERENCE!

The Preservation Action Committee meets at 7:00 pm on the first Monday of each month to address issues important to the architectural preservation of the City of Alameda. Committee meetings are open to all AAPS members. If you would like to attend a meeting or would like more information, please call Chris Buckley at 510.523.0411. We are making an impact within the community. It's fun and informative. We encourage all members to get involved!

AAPS Board Members 2006

President	Denise Brady	523.8886
1st Vice President	Jeannie Graham	769.9286
2nd Vice President	Christopher Buckley	523.0411
Treasurer	David Baker	865.5918
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For more information, please contact:

*Alameda Architectural Preservation Society, P.O. Box 1677
Alameda, CA 94501 510.986.9232 www.alameda-preservation.org*



STUDIO TROUSSEAU

TEXTILE RESTORATION & PRESERVATION AND CUSTOM SEWING COMES TO ALAMEDA

With an avid interest in all 'things historic', and a life-long passion for design, textiles and sewing, AAPS newsletter editor, Karen Tierney, has opened STUDIO TROUSSEAU.

The Studio will provide restoration services, guidance for the preservation of vintage textiles, and custom design and sewing of bridal gowns, costumes, corsets, casual, formal and dance wear ... all with historic flavor.

STUDIO TROUSSEAU is located at 924 Central Avenue, Alameda, California. For more information or an appointment, call Karen Tierney at 510 325 9142.

The lovely bride shown here is Annie. She is wearing her great-grandmother's 1906 wedding gown which required extensive lace repair, resizing and careful cleaning.

New Members

AAPS welcomes the following new members:

Paula Rainey
Benjamin and Susan Reyes
David and Lorraine Tuchsén
Bernadette Lambert
Alice Wheelless
Rachel McKosky
Jond Emanul and Elizabeth Nowak
Betty Marvin
Ernie and Winkie Notar
Alexandra Saikley
Valerie Turpen

Donations

AAPS warmly thanks our contributors:

Sponsor:

Chris Buckley

Partner:

William Houston
Bruce Thornburgh and Hal Paul

Other:

Denise and Scott Brady
Jean Graham
David and Joyce Mercado
Charles Millar and Birgitt Evans
Suzanne Renne
Denis Reno
Barbara Sayre

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In this issue Annual Preservation Awards, Measure "A" with Woody Minor, Design Review Manual

AAPS Membership Coupon

If you would like to join the AAPS or renew your membership, please send this portion back with your payment. Membership Chairperson - Nancy Hird @ 523.0825

Name: _____

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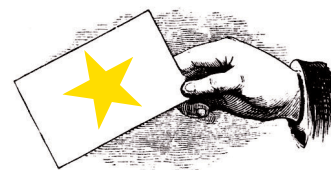
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P.O. Box 1677, Alameda, CA 94501

AAPS SCHEDULE OF EVENTS for 2006



June 4

Sunday, 7:00 pm

Annual Preservation Awards

July 4, Tuesday

Come join us in Alameda's Annual
4th of July Parade.

September 17, Sunday

Alameda Legacy Home Tour

October 15, Sunday

Meet the Candidates