



Alameda PRESERVATION Press

NEWSLETTER OF THE ALAMEDA
ARCHITECTURAL PRESERVATION SOCIETY

*Presented by Susan J. Montgomery
with Generous Support from Two Red Roses Foundation*

The Endless Possibilities... Tiles from the Collection of the Two Red Roses Foundation



Sunday, November 16, 2014 at 7:00 pm

Immanuel Lutheran Church: 1420 Lafayette Street, Alameda, CA

(Parking available at the corner of Chestnut Street and Santa Clara Avenue.)

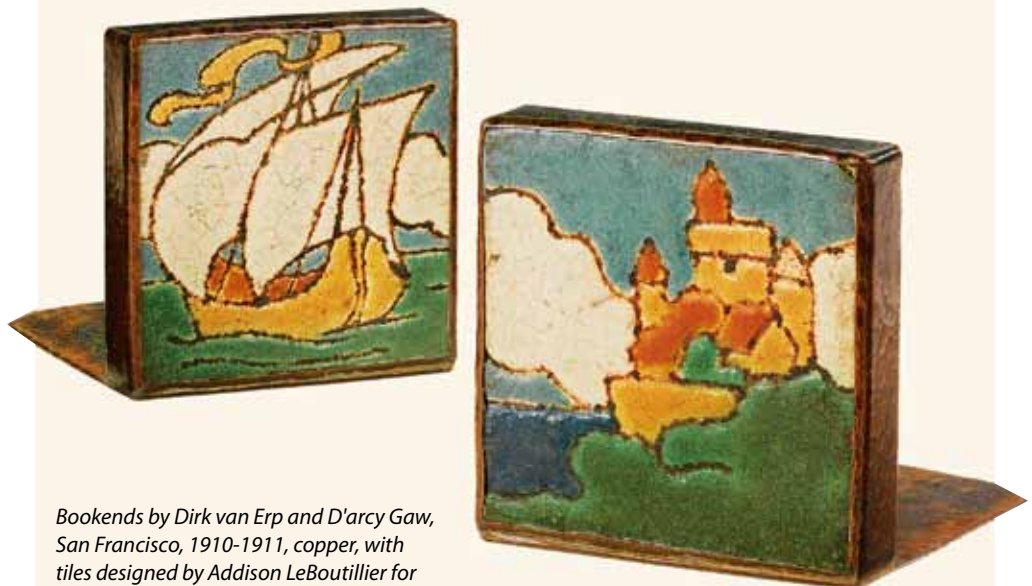
Suggested Donation: \$5

What is the Two Red Roses Foundation?

The foundation is a non-profit educational institution dedicated to the acquisition, restoration, preservation, and public exhibition of important examples of furniture, pottery and tiles, lighting, woodblocks, textiles, photography, architectural faience, and fine arts from the American Arts & Crafts Movement. The Two Red Roses Foundation of Palm Harbor, Florida, exists to foster public recognition and appreciation of the high quality craftsmanship and design philosophy of the early 20th century.

Over the past sixteen years, Rudy Ciccarello, President of the Two Red Roses Foundation, has amassed an outstanding collection of Arts &

continued on page 2...



Bookends by Dirk van Erp and D'arcy Gaw, San Francisco, 1910-1911, copper, with tiles designed by Addison LeBoutillier for the Grueby Faience Company, Boston.

Endless Possibilities...*continued from page 1.*

Crafts-era furniture, pottery, tiles, metalwork, light fixtures, woodblock prints, and photographs. In 2017, the Museum of the American Arts & Crafts Movement, now in the planning stages in St. Petersburg, Florida, will become the permanent home of the foundation's collection.

At the November 16th presentation, Susan J. Montgomery, a consultant to the Two Red Roses Foundation, will show a sampling of more than two hundred examples of individual tiles, panels, fireplaces and overmantels, even a mural and entire bathroom faced with tile. American and British tile makers, including Grueby, Hartford, Marblehead, Rookwood, Newcomb, Batchelder, Rhead, Morris and Doulton, will be represented.

Susan J. Montgomery

Susan has written the forthcoming catalogue, *The Endless Possibilities: Tiles from the Collection of the Two Red Roses Foundation and The Aloha Boathouse and the Iris Bathroom*, published in 2013. She earned her Ph.D. in American and New England Studies at Boston University, where she wrote her dissertation on the ceramics of William H. Grueby. She has curated exhibitions at the Leepa-Rattner Museum of Art, Tarpon Springs, Florida, the Addison Gallery of American Art in Andover, Massachusetts, and the Hood Museum of Art at Dartmouth College. She works as an Independent Scholar from her home in Maine.



Saint Louis, ca. 1904-1906, designed by Addison B. LeBoutillier and made by the Grueby Faience Company, Boston MA, 48" x 42.5" x 2.75".



Peacock panel, 1910, designed and made by Frederick Hurten Rhead at the Academy of Fine Arts, People's University, University City, MO, 20.75" x 20.75" x 1.25".

The Two Red Roses Foundation Mission Statement

The mission of the Two Red Roses Foundation, a private, non-profit educational institution in Palm Harbor, Florida, is to promote an understanding of the American Arts & Crafts movement through the acquisition, conservation, preservation, exhibition, and interpretation of the decorative and fine arts.

To that end, the Foundation:

- Collects and conserves objects made in America between approximately 1900 and 1930 that reflect the spirit of reform in design and craftsmanship, generally accepted as the Arts & Crafts movement
- Collects books, catalogues, publications and archival material related to its collection and the period
- Supports research pertinent to its collection and the movement
- Lends objects from its collection for exhibition by other institutions
- Disseminates the results of that research through exhibitions, publications, and other educational activities and programs for the general public and school children

www.tworedroses.com

For additional information, contact us at email@tworedroses.com, like us on Facebook, or call 727-943-9900.

AAPS BOARD MEMBERS 2014

President: Christopher Buckley • 510-523-0411

1st Vice President: Jim Smallman • 714-318-4106

2nd Vice President: Dennis Reno • 510-522-8208

Treasurer: Bob Risley • 510-864-1103

Corresponding Secretary: Claudia Bowman • 510-393-1600

Recording Secretary: Patsy Baer • 510-769-1143

Member at Large: Johanna Hall • 510-701-9392

Advisor to the Board: Nancy Hird • 510-523-0825

For more information, please contact:

Alameda Architectural Preservation Society • 510-479-6489

P.O. Box 1677 • Alameda, CA 94501

www.alameda-preservation.org

Newsletter Design: Valerie Turpen 510-522-3734

Free Trees & Shrubs

IN 1-15 GALLON CONTAINERS.

Selection includes: Deodora Cedar • Linden • Maple • Oak • Redwood • Viburnum and more!

**FOR MORE INFORMATION
CALL CHRIS BUCKLEY AT 510-523-0411**

Announcing the AAPS Plaque Program: Call for Volunteers

by Jim Smallman

The Alameda Architectural Preservation Society is about to roll out a plaque program for buildings and structures in the City of Alameda. AAPS will offer four types of plaques to historic building owners. To get the program up and running, we need volunteers for tasks such as reviewing plaque applications from building owners, editing plaque text, historical fact checking, placing orders with the plaque vendors, and pictures and publicity on new plaques installed/to be installed.

If you would like to get involved with the new plaque program, please contact **Kevis Brownson, 510-522-4966, or kevis.brownson@alameda-preservation.org** **Christopher Buckley, 510-523-0411, or cbuckleyaicp@att.net.**



Image courtesy Sheldon Crandall.



Example—not an existing plaque.

Historic Building Plaques

These plaques are oval cast bronze 10" x 6". The eligibility criteria are: Buildings, structures, and objects that possess architectural and historic integrity and which meet the following criteria: S or N category on City of Alameda Historic Building Study List; OR has been brought back to S or N condition through restoration (AAPS inspection) or is pre-1870 OR contributes to a Heritage Area; or building history researched by applicant and verified by AAPS through AAPS historian's written research, or other qualified resources.

Historical Monument Plaques

These plaques are rectangular cast bronze 10" x 12". They are available for any building listed as a Historical Monument by the City of Alameda. There is room for about 400 characters of description on the plaque.



Example—not an existing plaque.



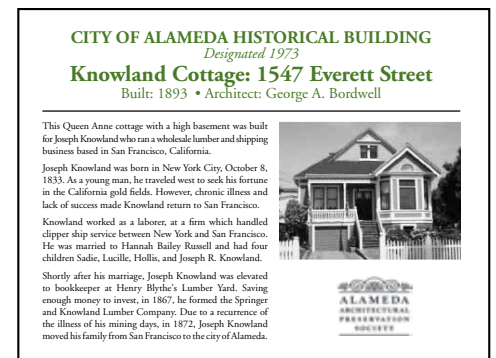
Example of an existing award.

Preservation Award Plaques

AAPS began honoring building owners with AAPS Preservation Awards in 1998. In 2012, we began offering further recognition to these award winners with a Preservation Award Plaque. These plaques are cast bronze 8" x 6". Any Preservation Award winner from the years 1998 through 2011 may now purchase a plaque for the award winning building if it has been maintained to award standards.

Interpretive Signs

The owner of a property that is eligible for one of the plaque categories may wish to have an interpretive sign. These signs are made of porcelain-coated steel and are 10" x 12" or 12" x 18" in size. Interpretive signs can have one or more pictures and text. AAPS volunteers will assist with historical information verification and editing of text.



Example—not an existing plaque.

The Art of Conquering Victorian Pocket Doors *Story & images by Jim Smallman*

Pocket doors are among the most impressive architectural details in Victorian homes. Typically eight feet high and spanning an opening eight or more feet wide, pocket doors provide a Victorian response to today's "open concept" fad. In fact, they provide more: If the owner is entertaining a large crowd, the doors may be left open. For more privacy and flexibility, the doors may be left closed.

This flexibility, however, requires that the doors operate properly. Unfortunately, very few handymen know how to address problems in the hardware common in pocket doors, because it's hidden. So here's an introduction to their operation and suggestions on how to deal with the common problems. A first observation: **Removing doors is rarely required and a screwdriver is probably all you'll need.**

Proper Operation

Pocket doors slide inside a double wall when fully open. Only door ends show. There should be a thumb-slide at the bottom of the exposed hardware (a). Raising the thumb-slide releases a handle (b) for shutting the door. Once the door is free of the pocket, use the side slides (c) to move the door further. A "stop" in the middle of the opening (d) prevents the door from going too far.

Supporting Hardware

A pocket door with an Ives system requires one support at each end. (A centering guide at the bottom of the door is sometimes used to keep the door from hitting the sides of the opening. This guide supports no weight.) The components are:

- The flat attachment plate (e): This must be firmly screwed into the top of the door.
- The attachment triangle and the adjustable wheel assembly (f).

Common Problems

1) The doors open smoothly, but when fully open, they leave a gap at the top or bottom.

This is a simple problem. Each end of a pocket door can be raised or lowered. There are two machine screws in the end of the supporting hardware. **Leave the lower screw alone.** The upper screw adjusts the height of that end of

the door. Turning the screw to the right draws the wheel assembly toward you and raises the door. Turning the screw to the left releases the wheel assembly, allowing it to slide upward. This lowers that end of the door. You can experiment with both accessible ends to see if the gap can be eliminated. Watch the end too.

2) Accessing the back-end of the door.

If you cannot adjust the door properly from the accessible ends, remove the midpoint "stop": Use a long needle-nose pliers, grab the stop firmly and lift it until it clears the wood slots on either side. Then turn the stop a quarter turn and lower it out of the way. Now the door can be slid past the midpoint, and the back-end of the door is accessible. Experiment with adjustments until you are satisfied.

3) The doors open and close, but rub on the floor or on something inside the pocket.

For this, you need access to the inside of the pocket, following step 2 above. With a strong flashlight, examine the inside of the pocket, and clear out any debris on the floor. Electrical wiring is a common problem, and must be adjusted or rewired to avoid contact with a pocket door. After obvious obstructions are dealt with, try the door again. Rubbing should be limited to the floor, if any. Adjustments, steps 1 and 2 above, should resolve the remaining problem.

4) The door barely operates, is very hard to move, and/or one or both supports have failed.

This is more challenging, but still manageable:

- **Open the door somehow:** First, you must get the door open. Remove the midpoint stop and inch the door out. A small pry bar may help. (Protect the floor!)
- **Remove the decorative trim** on either side of the door at the top of the opening.
- **Examine the attachment plate:** If it has pulled away from the top of the door, it will have to be reattached. This requires removing the door and resetting the screws. (We'll skip this rare problem for now, and come back to door removal later.)

(a) Thumb-slide



(b) Raising the thumb-slide releases a handle



(c) Side slides to move the door further



- **Examine the lugs on the attachment triangle:** The two lugs on the bottom of the attachment triangle must be locked securely into the attachment plate by being inserted into the larger holes in the attachment plate and then sliding over to lock. If one or both lugs are not engaged with the attachment plate, support the door underneath with a wedge of some kind. With the door supported, you should be able to slide the lugs into the attachment plate. Then secure the lugs by screwing a 1 ½" number 8 machine screw into the end of the attachment triangle. This machine screw pushes the lugs over into the narrow part of the slot, securing them firmly. (The securing screw—the lower of the two screws on the end of the supporting hardware—is often mistaken for an adjustment screw, and is lost or damaged.)
- **Adjust and retest:** Repeat, as necessary, on the second support. Then test the door's operation. If the door still drags or operates badly and it cannot be adjusted using Steps 1 to 3, above, the problem is with the adjustable wheel assembly, the top piece.
- **Remove the adjustable wheel assembly:** An access mechanism is built into the top of the track. Remove the four short wood pieces and remove the adjustment screw, freeing the wheel assembly. Move the door out of the way, remove the adjustment screw and remove the assembly. (Careful: it's heavier than you'd like to have fall on your head.) Examine for breakage.
- **Operation of the adjustable wheel assembly:** This part is designed to slide up and down in a channel in the attachment triangle as the adjustment screw is turned left or right. It is common to see the retaining rivet or the housing broken, which allows the wheel assembly to escape uncontrolled. In this case, the door will not be supported. Since the parts are cast iron, repairing requires brazing and serious skill.
- **One option:** A compromise is possible if abandoning adjustment is acceptable: Return the wheel assembly to its position atop the attachment triangle. The adjustment screw now can be tightened down completely, bringing the wheel assembly to its lowest position and lifting the door to its maximum. The adjustment screw should keep the wheel assembly in place. If that doesn't work the attachment triangle and the adjustment wheel can be brazed together, inserted above the track, and then installed into the attachment plate, as in 4, above.



Popular in Victorian-era homes, pocket doors enlarge or enclose living space by rolling into a compartment between walls. They usually travel on rollers suspended on an overhead track or a track on the floor.

5) Removing the door.

If the attachment plate has pulled away from the door, the door must be removed. To remove the door, remove both adjustable wheel assemblies and their attachment triangles, as described above. Then the door can be removed and the attachment plate re-secured. (Be careful: the door is heavy!) Then reverse the steps and proceed as above.

6) Missing parts.

If a door seems to be missing its attachment triangle and/or the adjustment wheel, they are frequently found in the back of the pocket where examination by flashlight can be rewarding. If they are truly missing, on-line searches of architectural salvage firms can work as well. Locally Ohmega Salvage in Berkeley and Urban Ore in Oakland are possibilities. Heritage Salvage in San Francisco and Petaluma are others. It is suggested that you look for complete sets, because different models may have different measurements, and will not fit together.

(d) A "stop" in the middle



(e) Flat attachment plate



(f) Attachment triangle and the adjustable wheel



Alameda Artist Spotlight

by Johanna Hall

AAPS is pleased to feature a series of accomplished artists who have focused on Alameda architecture.

When Linda Weinstock moved to Alameda six years ago, she fell in love with the detail in the old homes and buildings and decided to make them the subject of her artwork. Two of the first buildings that caught her attention were the Webster House and the Twin Towers United Methodist Church at Oak and Central. She has been commissioned to paint and has completed several dozen more since then. Today, she captures the story of each home through the eyes of the families that live in them.



Twin Towers Church, built 1909, Italian Renaissance.



Traditional Pitched Gable, built 1907, Colonial Revival.

Linda Weinstock



The Webster house, built 1854, Gothic Revival.

Linda has used various mediums throughout her career including textiles, stained glass, fused glass and photography. Previously, she was the co-founder of "Artists for a Cause", a fundraiser for local non-profit organizations, and was the photographer and resident glass artist at the Redlands Historical Glass Museum. Her current works are created using multiple photographs, fine art technology and acrylic/ink painting. Her recent artwork has been featured on the posters for the Alameda Legacy Home Tour and she has donated calendars and mugs with her images to the Alameda Museum gift shop.

You can find Linda creating new art as an integral part of Redux Studio & Gallery—Artist Collaborative, where she has a working gallery. Her artwork can also be found at: Alameda Museum, Alameda Hospital Gift Shop, De Lauer's Newsstand, and Whales & Friends Gift Shop.

Contact Linda:
Email: weinstockstudios@comcast.net
Online:
linda-weinstock.fineartamerica.com



"Save the Bench" was founded in 2014 by a group of Alameda residents to promote the repair, restoration, improvement, and maintenance of the bench which had sustained damage due to a fallen tree.

AAPS Supports Restoration of the Isabelle Clark Memorial Bench in Jackson Park

by Nancy Hird
& Denise Shelton

In 1920, Alameda resident Isabelle Clark donated a concrete bench with an attached pet watering fountain to the City of Alameda. She intended the bench to honor her late husband George B. Clark and to provide rest and refreshment to animals and their owners. She had the words "In Memory of My Dumb Friends" inscribed in reference to animals who are unable to speak. (Possibly inspired by the British animal welfare organization "Our Dumb Friends League").

The uniquely designed bench is located at the south end of Jackson Park. The water fountain no longer exists and storms last winter caused a palm tree to fall on it. The bench cracked and a portion of the base that bore the dumb friends inscription was destroyed. The city considered demolishing the bench. Many Alamedans objected and started a petition to save the bench so that future generations will be able to enjoy this unique contribution to Alameda history. An agreement was reached that the city would restore the structure if a portion of the funds required would be raised by the community.

AAPS has been a strong supporter of the fund raising efforts and has made a contribution to the fund. In addition to our contribution, As a 501c3 Corporation, AAPS has been the fiscal sponsor to facilitate donations that are tax deductible. Donations will ensure that the Alameda Recreation and Parks Department will be able to remove the many layers of paint that have been applied to the bench and resurface it with colored concrete that will have a special graffiti resistant coating. ARPD will be responsible for on-going maintenance. About 2/3 of the funds required to begin the restoration project have been raised and ongoing fundraising efforts will continue until we reach the final goal.

Donations can be made to AAPS online at www.alameda-preservation.org or you may send a check to Alameda Architectural Preservation Society with "Save the Bench" written in the memo section. They can be sent to our post office box 1677, Alameda, CA 94501.

For more information, please visit www.savethebench.org or contact Denise Shelton, 510-508-2603, alamedans@gmail.com.



THE ALAMEDA ARCHITECTURAL PRESERVATION SOCIETY

(AAPS) has been protecting the architectural legacy of Alameda's historic buildings for more than 40 years. Through AAPS action committees, educational seminars and home tours, citizens of Alameda have learned to embrace their diverse older neighborhoods. Over 4,000 buildings are on the City's Historic Building Study List. Alameda City Hall, one of the oldest in California, is a historical monument.

Alameda retains the rich charm of a bygone era, in both residential neighborhoods and commercial districts. Alamedans responded to AAPS's preservation mission back in the early 1970s, when Victorians were being demolished in order to construct large apartment buildings. AAPS, then called the Alameda Victorian Preservation Society (AVPS), helped pass a local initiative, Measure A, that preserved vintage homes by forbidding the construction of buildings with more than two housing units. To learn more about Alameda architectural treasures and the organization, visit the AAPS web site:

www.alameda-preservation.org

AAPS MEMBERSHIP

Join the AAPS or renew your membership by sending this form back with your payment or visit our web site and pay with PayPal. Call AAPS at 510-479-6489 if you have any questions.

Name _____

Date _____

Address _____

Phone _____

E-mail _____

Would you like to receive your newsletter

☐ Electronically

☐ Regular mail

Please check one

☐ Renewal

☐ New member

Select your membership category

☐ Family \$35

☐ Student \$10 each

☐ Sponsor \$250

Number of family members _____

☐ Partner \$100

☐ Patron \$500

☐ Single \$30

☐ Senior \$20 each

☐ Donation \$_____

Mail to: AAPS P.O. Box 1677, Alameda, CA 94501

Credit cards accepted online. www.alameda-preservation.org



P.O. Box 1677
Alameda, CA 94501

RETURN SERVICE REQUESTED

In This Issue:

- *The Endless Possibilities...
Tiles from the Collection of the
Two Red Roses Foundation*
- *Announcing the AAPS Plaque Program*
- *The Art of Conquering Pocket Doors*
- *Alameda Artist Spotlight: Linda Weinstock*
- *Isabelle Clark Memorial Bench*

 printed on recycled paper.

HELP WANTED

**Chair or Co-Chairs
for the 2015
LEGACY HOME TOUR.**



**For more information,
please contact
Jim Smallman at
714-318-4106**



AAPS SCHEDULE of EVENTS 2014/2015

**SUNDAY, NOVEMBER 16
7:00 PM**

*The Endless Possibilities...
Tiles from the Collection of the Two Red Roses Foundation*
Susan J. Montgomery
IMMANUEL LUTHERAN CHURCH

•

DECEMBER

Annual Holiday Party
TIME & LOCATION TBA

•

**SUNDAY, JANUARY 25
7:00 PM**

Enhanced Security for Vintage Doors and Windows
Bill Essert of Wooden Window
IMMANUEL LUTHERAN CHURCH