



Alameda PRESERVATION Press

NEWSLETTER OF THE ALAMEDA
ARCHITECTURAL PRESERVATION SOCIETY

Bill Essert of Wooden Window

Enhanced Security for Vintage Doors and Windows

Sunday, January 25, 2015 at 7:00 pm

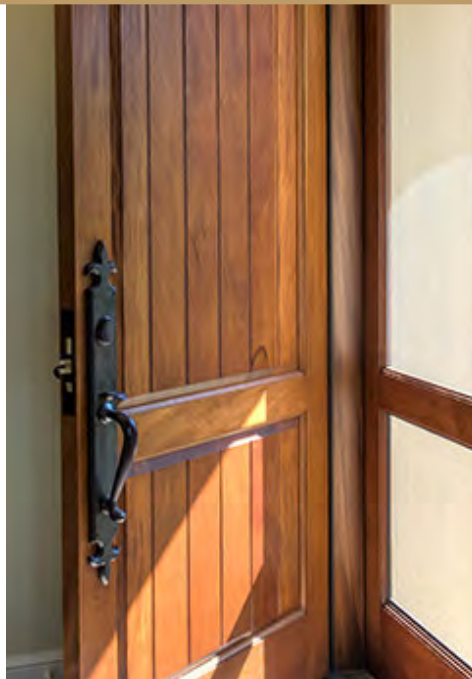
Immanuel Lutheran Church: 1420 Lafayette Street, Alameda, CA
(Parking available at the corner of Chestnut Street and Santa Clara Avenue.)

FREE for AAPS Members; Non-members \$5

In January, Bill Essert, President, Wooden Window will be addressing a number of topics relating to doors and windows in historic homes: Restoration versus replacement of doors and windows in historic structures; things homeowners can do to increase home security; retrofitting multi-point security locks to older doors.

Wooden Window is a design/build manufacturer of flawlessly crafted, custom doors and windows focusing on three market areas — Commercial B2B, High-End B2B Residential and Direct-to-Homeowner Residential projects.

With over 30 years experience working with architects, contractors and homeowners, Wooden Window's fusion of digital design/manufacture and guild quality hand craftsmanship has made it Northern California's standard for excellence in door and window fabrication. They help customers with:



Weatherization

Improper weatherstripping allows cold air to enter and warm air to escape. Professional level weatherstripping and sealing increases energy efficiency, reduces power costs and helps to make sure you're warm and comfortable all winter long.

Noise Reduction

Doors and windows can be "designed for sound." Proper gasketing and weather stripping, insulated and laminated glass, and even storm windows can all reduce by half or more, how much of the outside world finds its way inside.

Door and Window Fit

Expert inspection can determine if windows and doors need only a simple tune-up, partial restoration or complete replacement. Door and window evaluation can also spot other problems with

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Enhanced Security...continued from page 1.



weatherstripping and sealing that can help avoid leakage, dry rot and even make your home quieter.

Perfect-to-match

Wooden Window's state-of-the-art engineering and CNC technology, combined with more than 30 years of experienced hand-craftsmanship ensure that windows will be perfectly made, perfectly installed.

Door and Window Sealing

Insulated glass, weatherstripping, gasketing, caulking and flashing all work together to keep moisture outside. Wooden Window can evaluate and recommend actions to keep doors, windows and structural framing dry and long-lasting.

Wooden Window is also California's leading provider of restoration and replication services for historical preservation projects. They provide restoration forensics to determine original as-built states, demolition plan review, replication, weatherizing, and restoration/re-installation of existing doors and windows. Wooden Window has been a key partner on projects such as the Disney Museum in San Francisco, the California Hotel in Oakland, and The Port Costa School.

For more information about their services:

Wooden Window
www.woodenwindow.com
849 29th Street
Oakland, California 94608
Toll free 877-704-D00R
510-893-1157

AAPS Unveils Commemorative Plaque at City Hall on November 22, 2014 *by Nancy Hird*



Judith Lynch relates the history of the Tower Fund with help from Patsy Baer.

Nancy Hird unveils the plaque with AAPS President Christopher Buckley.



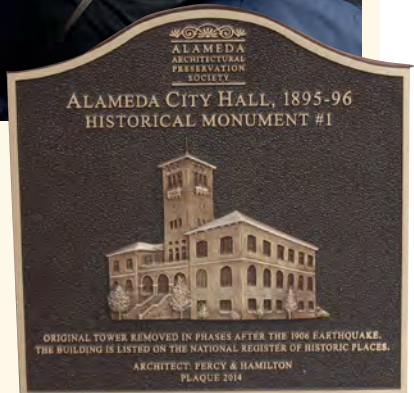
Christopher Buckley addresses the crowd of AAPS members, Alameda residents, and city officials.

The attractive bronze relief of City Hall was created by Franklin Bronze Plaques. Photos: Jim Smallman and Johanna Hall.

Alameda City Hall was dedicated in 1896 and it included a tall central tower with an open belvedere. Damaged in the 1906 earthquake, the belvedere section was removed and in 1920, the Krusi family donated a four-dial clock to enhance the shortened tower. Concern for seismic safety resulted in the removal of the tower in 1937, leaving only the base above the arcaded portico.

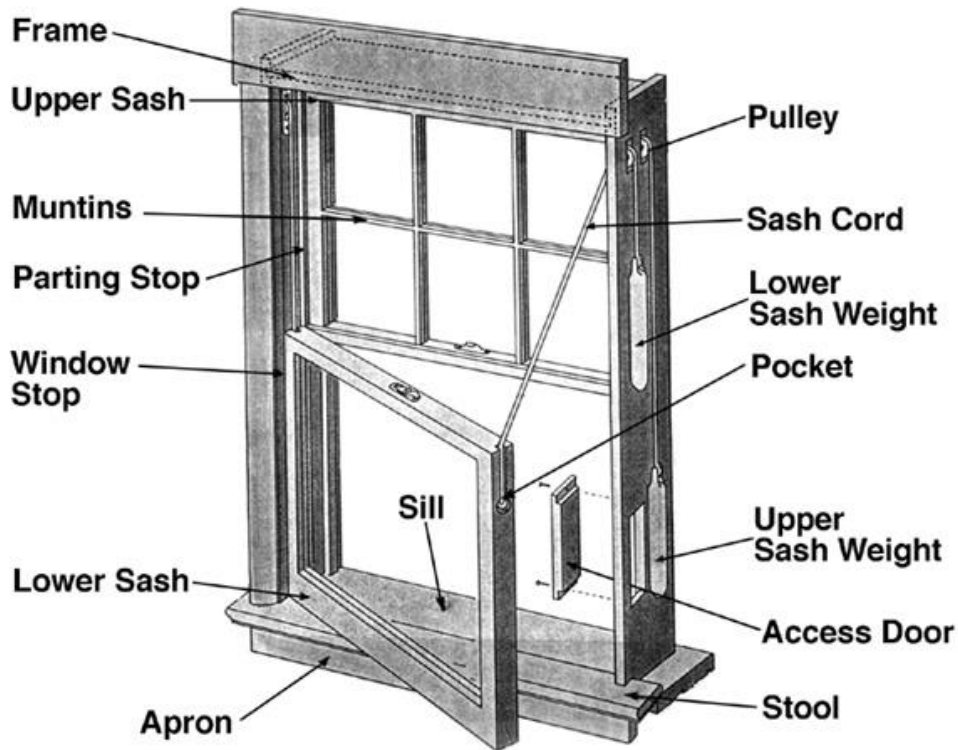
Fifteen years ago, a non-profit citizens group, known as "Alamedans Rebuilding the Tower" attempted to raise money to re-build the tower on Alameda City Hall. Over time, approximately \$19,000 accumulated—sadly, this amount could not begin to cover the expense of a new tower. When the group disbanded, the money was given to the Alameda Architectural Preservation Society which had previously donated a significant amount to the fund. AAPS decided to use part of the money to create a bronze plaque depicting City Hall as it appeared with the tower and to be placed at the street level at the bottom of the Santa Clara Avenue staircase.

On the morning of November 22, AAPS held a dedication ceremony to celebrate the new plaque and to launch the new AAPS plaque program which will honor city monuments and historic buildings throughout Alameda.



An Achievable Task: Restoring a Double-hung Window Operation

Story and images by Jim Smallman



Double-hung window, showing parts. The lower sash is partially out. The vertical wood parts of the window are called stiles. The horizontal wood parts are called rails.

Double-hung windows are a staple in period houses, having been used with little change for several hundred years. When they operate properly, both sides can be washed, painted and repaired from the inside because all the exterior surfaces can be exposed.

They are very simple in principal: The two sashes can be slid up or down in channels built into the sides of the window. As the lower sash is raised, movement is aided by counter weights connected by sash cord to the sides of the sash. The weights move inside a cavity adjacent to the window. When the lower sash is raised, its counter-weight moves down; when the upper sash is lowered, its counter-weight moves upward. The two sashes are separated by a parting stop. To replace the sash cords on double hung windows, the two sashes must be removed. Double-hung windows are designed to make this a manageable job. This article takes you through the steps.



(a) The Fein MultiMaster. This one has been in use for ten hard years.



(b) If the window is stuck in the frame, insert your pry bar between the upper and lower sash sides and pry gently.

Tools

YouTube videos showing sash cord replacement start with a sash in pristine condition, not painted shut, pulleys moving freely, and the access door not painted over and puttied shut. The real world is less perfect. If you're fixing only a few windows, a window zipper—a broad putty knife tool with a serrated edge—can be used to break the paint and caulking seams. For more than just a few windows I recommend a special tool: a Fein MultiMaster (a).

At about \$200 it's fairly expensive but irreplaceable for a restorer—an industrial tool, not a gadget. The blade goes left and right. You'll use it for many other jobs. It's my one indispensable power tool.

Fein makes a cordless version, but stick with the corded one. Fein also makes a SuperCut, but it's more expensive and more than you need. You'll also need a small pry-bar, hammer, screwdriver and about 8 feet of very fine chain.

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Double-hung Windows...continued from page 3.

Supplies

Sash cord: Since you're replacing worn, broken, painted or otherwise compromised sash cord, that's the basic supply item you'll need. Nearly every local hardware store sells some kind of sash cord, but the best is manufactured by Sampson, a family-owned company that has made a high-quality woven sash cord for 130 years. It is distinguished by a red dot woven into the cord. It can be ordered in 100 foot hanks online at Smith Restorations. Their URL is <http://smithrestorationsash.com/>. The standard pulleys use 1/4" sash cord; avoid the larger 5/16" cord, which tends to ravel and can escape the pulley groove. Estimate four times the height of the frame opening for each double-hung window. If you're missing window weights, Architectural Iron Company distributes them through their web site, <http://architecturaliron.com>. New weights are needed if glazing is replaced with stained glass or other heavier glazing.

Note: Patronize your local hardware store for 1" flat head exterior grade nails to hold the sash cord knot in the sash pocket. You may need replacement screws for the pulleys. You'll also want new parting stops for each window being restored. They are available at any good lumber yard.

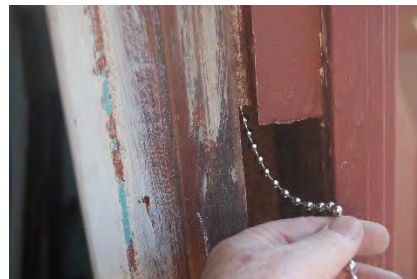
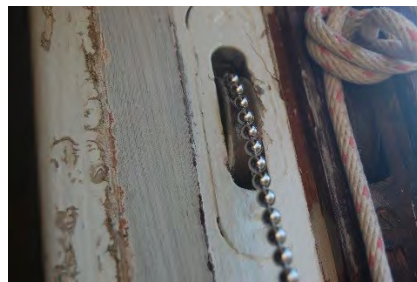
Disassemble the Window

To replace the sash cord the upper and lower sash must be removed from the frame. Odds are the upper sash, at least, is painted shut. The window stops (see diagram for terminology) may be nailed or screwed in place.

- **Cut the paint seams:** Using your MultiMaster, cut any paint seams locking the sashes, the window stops, and the parting stops. You will probably reuse the window stops. The MultiMaster has a thin blade, so you will cut the paint without damaging adjacent wood. Old blades work just as well as new ones.
- **Remove the window stops:** Remove the screws, if that's how they are attached, or pry the stops gently away from the frame if nailed. If the window stops are in good condition, save them. Replacements can be purchased.
- **Free the lower sash:** Raise the sash, if possible, and remove the window from the frame pulling gently on the top rail. If the window is stuck in the frame, it is probably held by an exterior paint seam that you can't reach. To break this seam insert your pry bar between the upper and lower sash sides, as shown (b) and pry gently. There will be a little "pop" when the outside seam breaks. With both side seams broken, the window should release; if not, wiggle the sash back and forth



(c & d) Remove the access doors in the outer channels on each side of the frame.



(e) Chain threaded through pulley.

(f) Chain coming out below.

until it does. If old sash cords are still attached, pull the knot out of the pocket. (If the knot is held with a nail cut the cord and clean the pocket later.) Now free the sash.

- **Remove the parting stops that hold the upper sash in place:** With the lower sash out, cut the paint seam on the outside of the parting stops. (Be prepared to replace the parting stops. They are designed to be pushed into place and held by friction; however, they are often nailed in place, damaged and painted. Replacement stops are inexpensive and usually not worth restoring.) Remove the top stop if the upper sash won't slide down.
- **Free the upper sash:** Pry again to break the outside paint seam if necessary. Slide the upper sash down and remove it from the frame. If old sash cords are attached, pull the knot out of the side pocket, as above.
- **Remove the access doors to reveal the window weights:** Remove the access doors in the outer channels on each side of the frame. They may be hard to find. The screws are often covered with putty and painted over. Sometimes the access door is notched on the top and secured against a nail, and then screwed into the bottom. Look for clues (c & d). Cut the outside paint seam to facilitate extraction. There are two weights inside the cavity on each side. The weight for the upper sash goes up as that sash is lowered. The weight for the lower sash goes down as the bottom sash is raised. So the upper sash weight will be close to the bottom of the cavity with the window closed; the lower sash weight will be close to the top of the cavity with the window closed.

Replace the Sash Cords

- **Remove the old sash cords:** Cut off the knot around the weight and pull the sash cord out through the pulley. If the cord is broken, pull the bottom piece out of the access door.
- **Connect the upper sash weights:** Thread a fine chain into the pulley and down the cavity to the access door (e & f). Tape the end of the new sash cord to the outside end of the chain, and pull the chain with the sash cord attached up through the cavity and out of pulley (g). Don't cut the cord yet.
- **Attach the upper sash cords:** Pull about 18" of sash cord through the pulley, and tie a détente knot, as shown (h). Now cut the sash cord, leaving enough to attach to the weight at the bottom. Push the end of the sash cord through the hole in the window weight

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Double-hung Windows...continued from page 4.

from the side of the weight with the large hole. (If the sash cord is inserted the other way, the weight will not hang vertically, and that can cause the weights to collide.) Retain the sash cord in the weight with a simple overhand knot (i).

- **Pull the upper sash weight up in the cavity and retain it with a new détente knot.**
- **Tie an overhand knot in the end of the upper sash cord.**

Repeat the above process for the second upper sash cord. You now have a slack sash cord on each side, with the pocket knot within easy reach of the upper sash when it is rested on the window sill. You can now install the sash without the weights pulling on it.

You will find attaching the sash cords to the sashes much easier when standing on the floor instead of teetering on a ladder trying to balance the sash! Install both the upper and lower sash by resting them on the window sill and pushing the end knot into the knot pocket, as shown in this picture of the lower sash (j).

- **Position the upper sash:** (k) If the windows were painted shut, sand off the rough edges left by the paint seams. This will help the sashes operate smoothly. This is much easier with the sashes out of the frame!
- **Rest the upper sash on the window sill, with one side in its channel and the other side exposing the knot pocket.**
- **Insert the end knot in its pocket.** Secure the pocket knot with a short nail. Repeat the process on the other side.
- **Place the upper sash in its channel and pull the détente knots on either side to release them.**
- **Raise and lower the sash fully to ensure the sash moves smoothly.** Adjust as necessary. Ensure that the weights do not "bottom out" with the sash fully up. Sash cords should remain taut.
- **Once proper operation of the upper sash is confirmed, install the access doors, and new parting stops.**
- **If the weights don't go up and down smoothly—or at all—there is an obstruction in the cavity.** Often it's nails driven in from outside. To reach and remove obstructions the window casing must be removed.



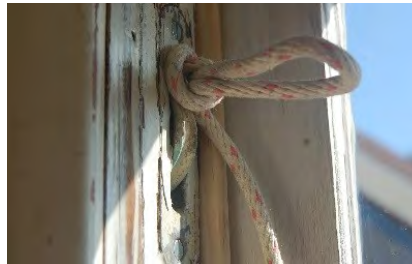
(g) Tape chain to new sash cord.



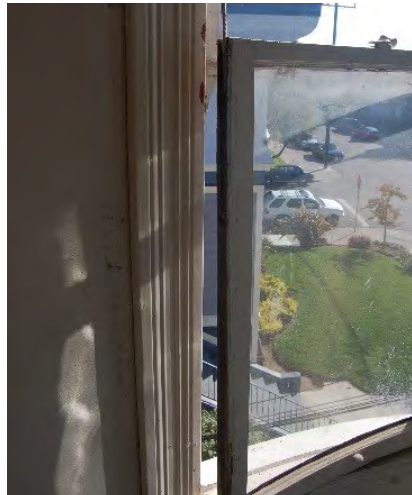
(h) Détente knot.



(i) Overhand knot.



(j) Weight held by détente.



(k) Position the upper sash.

Place the Lower Sash

Repeat the upper sash procedure used, keeping in mind that the weights for the lower sash must be near the top of the cavity when the window is down. Ensure proper operation, and then reinstall the window stops.

Congratulations! This restoration should give you decades of perfect operation! With both sashes working, you now can wash the windows on both sides, re-putty and paint!

Thank You Nancy Gordon

for your warm hospitality in hosting the AAPS's holiday party on December 14. Nancy opened her beautifully restored Queen Anne residence on Union Street for the festivities.

The home is one of Alameda's outstanding examples of a well-done restoration—both inside and out—an inspiration to all living in and/or restoring a historic home.

For new and long-time members of our organization it was a fun evening of great food and socializing. A great way to end the year and begin the next.

PAC GET INVOLVED & MAKE A DIFFERENCE!

The Preservation Action Committee meets at 7:00 pm usually on the first Monday of each month to address issues important to the architectural preservation of the City of Alameda.

If you would like to attend a meeting, be added to the Google Group list or would like to obtain more information, please contact **Christopher Buckley** at 510-523-0411 or cbuckleyAICP@att.net

Alameda Artist Spotlight

by Linda Weinstock

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

Leslie Wilson, a resident of Walnut Creek, is a watercolor artist offering original watercolor paintings and commissions, including landscapes, significant architectural subjects, still life and figures in an impressionistic style.

She was first introduced to Alameda in 2009 where she was accepted into the Frank Bette Center for the Arts plein air paint out. Her first painting during the event was of the historic firehouse nearby. She was inspired by its unusual architecture and painting it made a statement about its historical significance for her.

Art has always been fundamental in her life. She has focused on watercolor painting for more than 25 years, capturing the moment in vibrant light and color, both in plein air and in the studio. She loves transforming the ordinary into the extraordinary and reminding people of the places they have been, the people they have met, and the truly remarkable light and color in our world.

Leslie Wilson



Historic Firehouse, Alameda, California. Framed 18"x 24"; Unframed 12"x 18"

The High Street Bridge and the Alameda Theater also sparked her interest during the paint out. Paintings of historic landmarks help preserve their importance for lifetimes. Old barns, historic buildings and bridges are a few of her favorite subjects.

Leslie is a Signature Member of the California Watercolor Association and the San Diego Watercolor Society, as well as the East Bay Fine Artists, and Valley Art Gallery in Walnut Creek. She teaches several watercolor classes, mentioned on her website.



Alameda Theatre, Alameda, California. Framed 17"x 21"; Unframed 10"x 14"

High Street Bridge, Alameda, California. Framed 17"x 21"; Unframed 10"x 14"

Contact Leslie:
Email: leslie_wilson@pacbell.net
Website: www.lesliewilson.net
Cellular: 925-457-3930



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

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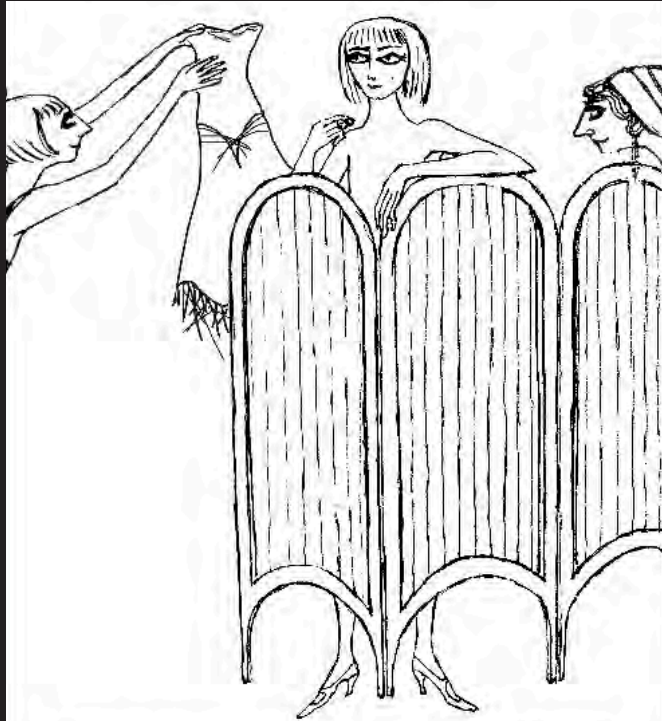
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Number of family members _____ ☐ Partner \$100 ☐ Patron \$500

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

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



Lady Meleé was dismayed to discover that she had nothing suitable to wear to The Ball.

Artists at Redux Art Gallery and Studios Host a Pre-Edwardian Ball Fashion Extravaganza

Friday, January 9th, 2015 • 5:00 – 9:00 pm

This event will feature artists and vendors with historical knowledge of the Victorian and Edwardian time periods who are eager to assist those looking to costume themselves for the many year-round events in the San Francisco Bay area.

Our hand-selected group of vendors specialize in historical fashion, accessories, and other wearables from the Victorian and Edwardian time periods as well as modern interpretations of these styles (including Steampunk fashion). Original period garments and accessories will be available for purchase, along with period-correct reproductions. Vendors will be on-hand to discuss specific needs and provide guidance in selecting appropriate attire. The event will be held during the monthly 2nd Friday Art Walk at Redux Art Gallery and Studios in Alameda.

The Edwardian Ball is an elegant and whimsical celebration of art, music, theatre, fashion, technology, circus, and the beloved creations of the late, great author and illustrator Edward Gorey. Set in an imagined "Edwardian Era", this multi-city, multi-media extravaganza has grown over the past fifteen years into an internationally recognized festival of the arts, operating with the blessing of The Edward Gorey Charitable Trust.

For more information about Pre-Edwardian Ball Fashion Extravaganza, please contact Erinn Larsen at offleashstudios@gmail.com. Redux Art Gallery and Studios is located at 2315 Lincoln Avenue, Alameda, CA 94501.



P.O. Box 1677
Alameda, CA 94501

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Newsletter Design: Valerie Turpen 510-522-3734

AAPS SCHEDULE of EVENTS 2015

•
SUNDAY, JANUARY 25

7:00 PM

Enhanced Security for Vintage Doors and Windows

Bill Essert of Wooden Window

IMMANUEL LUTHERAN CHURCH

•
SUNDAY, MARCH 22

7:00 PM

Repairing Double-hung Windows and Pocket Doors

Jim Smallman

IMMANUEL LUTHERAN CHURCH