

Alameda PRESERVATION Press

NEWSLETTER OF THE ALAMEDA
ARCHITECTURAL PRESERVATION SOCIETY

A Lecture by Jim Smallman

Repairing Double-hung Windows and Pocket Doors



Sunday, March 22, 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



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 and pry gently. There will be a little "pop" when the outside seam breaks. With both side seams broken, the window should release.

Keeping Options Open

Windows and pocket doors give the Victorian home owner options. If the house is too warm, the upper sash can be lowered to let out the warmest air. If the house is too cool, windows can shut out the brisk outdoors. Pocket doors provide alternative floor plans: They provide a Victorian answer to the current "Open Concept" fad. But to provide these options, doors and windows have to operate properly.

Jim Smallman is working on his fifth Alameda Victorian restoration. Four of the five houses required pocket door restorations, and all required window repair. Typically, the current house has twenty-two windows. All but two are double-hung windows with weights and when Jim began this restoration, not one operated. Three of the six "bent glass" windows required re-glazing. Jim will share his experience on these restorations, with a photo-filled presentation. He claims that most of the problems with pocket doors are more easily solved than generally believed, but window sash cord replacement tends to be more complicated.

Jim Smallman is a long-time Alameda restorer, having purchased his first home here in 1971. He is a UC Berkeley mathematics graduate, and a retired high school mathematics teacher. Jim is a board member of AAPS and the Alameda Museum, and is the Chairman of the 2015 Alameda Legacy House Tour.

Save Your Shingles and Your Money! *Story and images by Jim Smallman*

Materials: 2" stainless steel ring nails; a bundle of western cedar shingles; jig saw or band saw; a small pry bar; hammer

Before you give up on the shingles and decide to replace the whole thing, take a look at this before and after story. Shingles can be repaired individually, the skill set required is modest and the cost savings can be substantial. Just be sure you have a safe work platform or ladder.

Two-story Victorians built in the 1890s frequently have the second story covered with decorative shingles. The picture in the adjacent column shows a bay in 1833 Clinton Avenue with rather more than typical damage. This house had been covered in the 1960s with stucco. In the current restoration project the stucco was removed, revealing the original shingles, along with the damage you can see here, as well as further less obvious damage.

Most of the damage was caused by spacer nails used to attach the chicken wire installed to anchor the stucco. These nails often split the shingles, or pulled the shingles out when the stucco was removed. In addition, even remaining shingles were often loose.

Operating under the philosophy that original material should always be retained whenever possible in a restoration, it was decided to repair individual shingles, rather than replacing them all. This is a more authentic restoration procedure, and is more cost-effective. But there are some challenges.

The historic shingles are approximately five and one-half inches wide. Although fish-scale shingles are still available, they are too narrow to use as replacements. The originals are redwood, no longer available in shingles. A good solution can be obtained with western cedar shingles, available in bundles of random widths from any good lumber yard. Pick out the wider shingles to use as replacements. You'll have to cut the shapes you need, using a jig saw or a small band saw. Make a pattern and cut one shingle; then use that to outline the cuts on the remaining shingles. Be sure to cut the thick end of the shingle!

Once you have the replacement shingles you need you're ready to begin installation. In the original installation shingles were applied starting from the bottom and working upward. As a result, the nails for each row are covered by the shingles in the row above it. The original square iron nails are brittle, and can be broken off by slipping the pry bar behind the old shingle and rapping the end with the hammer. Pull the damaged shingle out and slide in the replacement. Work from the bottom upward, checking to ensure each shingle is secure.

If you find loose shingles held in place only by paint, they can be saved by drilling a small hole and face nailing with the stainless steel ring nails. Attach the new replacement shingles the same way.

Left: The shingles shown were damaged by chicken wire nailed to the exterior of the structure during the application of stucco.

Right: Replacement shingles can be created from modern western cedar shingles, available in bundles of random widths from any good lumber yard. Once paint is applied the final result is a clean rendition of the original façade.



#4 ALAMEDA HISTORICAL MONUMENT

St. Joseph's Basilica 1109 Chestnut Street

Year of Construction: 1921

Architect: H. A. Minton

Architectural Style: Mission Revival

Original Owner: Catholic Archdiocese

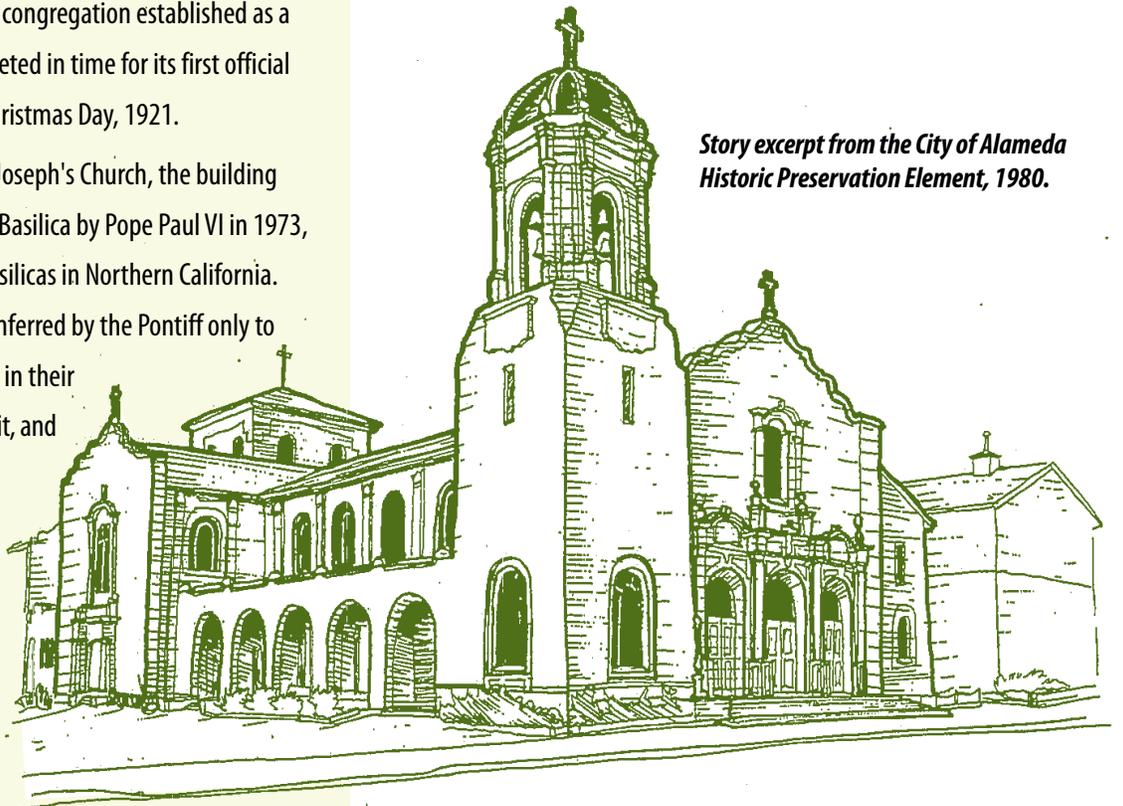
Date Monument Status

Conferred by City Council: 7/19/1978

**Date added to National Register
of Historic Places: 9/18/1978**

The old mission in Monterey, with flanking bell tower and cloisters, was the design inspiration for St. Joseph's Basilica. St. Joseph's, built to serve a congregation established as a mission in 1873, was completed in time for its first official Mass to be celebrated on Christmas Day, 1921.

Originally referred to as St. Joseph's Church, the building was elevated to the rank of Basilica by Pope Paul VI in 1973, making it one of the few Basilicas in Northern California. The ranking of Basilica is conferred by the Pontiff only to those churches outstanding in their devotional and religious spirit, and noted for their artistic and architectural beauty and historical significance.



*Story excerpt from the City of Alameda
Historic Preservation Element, 1980.*

St. Joseph's architect, H. A. Minton was one of a group of architects sent by the Mayor of Boston to San Francisco to help rebuild the city after the earthquake of 1906. Minton remained in California to become a prominent Bay Area architect, and settled in Alameda the same year St. Joseph's Church was completed.

St. Joseph's bell tower to the left of the entrance on Chestnut Street is capped by a dome of brilliant green and blue tiles. Gold leaf-covered crucifixes are placed on top of the bell tower and on the parapet over the main entrance. The building is constructed of reinforced concrete with a concrete plaster surface.

Stained glass clerestory windows, located in the bays over each interior arch were imported from Germany. Unique interior mosaics were crafted in Italy and sent in pieces to Alameda, where they were assembled and placed into the walls of the church.

Adjoining buildings reflect the design of St. Joseph's creating a well-integrated complex of mission revival style buildings surrounding the Basilica.

Alameda Artist Spotlight

by Linda Weinstock

Margaret W. Fago

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

Margaret fell in love with Alameda when she first moved here in 1974. While walking around town she enjoyed looking at the homes and gardens and was particularly intrigued with the many different styles of architecture. She began to draw and paint the homes beginning with the old Victorian she purchased and still lives in. Inspired by living on an island, Margaret also paints water scenes and moods – quiet reflections of boats, sailing, people, birds and animals.

Art was Margaret's hobby at first, but after taking art classes at UC San Diego and UC Davis she decided to devote her time fully to painting and teaching art. She continued her art studies with life drawing at Laney and Merritt Colleges and numerous watercolor workshops. Margaret has studied with Irving Shapiro, Frank Webb, Miles Batt, Linda Doll, Jim Kosvanic, John Salminen and Karen Frey.

Margaret teaches watercolor and drawing classes at the Frank Bette Center for the Arts (FBCA) as well as a weeklong workshop each June at the Feather River Art Camp in the Sierra foothills. She is a Signature Member of California Watercolor Association (CWA). Her many awards include First Place in the CWA Miniature Show and Bay Model Show and Best of Show at FBCA.

You can see Margaret's work at Jay's Coffee Tea and Treats, 1414 Encinal Avenue in Alameda and online (see below).



1011 Morton Street.



Above: The Brown house.

Left: Carol's place.



Contact Margaret:
Phone: 510-522-1309
Website: www.margaretfago.com
www.margaretfago.blogspot.com

THANK YOU

AAPS would like to acknowledge members who donated to the organization in 2014. Your outstanding support is greatly appreciated.



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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

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

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

AAPS SEEKING NOMINATIONS

for the Annual Historic Preservation Awards

Forms are available at our website alameda-preservation.org

Please return the form on or before March 13, 2015 to Christopher Buckley

Email: cbuckleyaicp@att.net

Fax: (510) 523-1039

Telephone: (510) 523-0411

Mail: 1017 San Antonio Avenue, Alameda, CA 94501



P.O. Box 1677
Alameda, CA 94501

RETURN SERVICE REQUESTED

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For more information, please contact:
Alameda Architectural Preservation Society
P.O. Box 1677 • Alameda, CA 94501
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Newsletter Design: Valerie Turpen 510-522-3734

AAPS SCHEDULE of EVENTS 2015

•
SUNDAY, MARCH 22
7:00 PM

Repairing Double-hung Windows and Pocket Doors
Jim Smallman

IMMANUEL LUTHERAN CHURCH

•
SUNDAY, JUNE 7
7:00 PM

18th Annual Preservation Award Gala
ALAMEDA POINT THEATER

•
SUNDAY, SEPTEMBER 27
11:00 AM – 5:00 PM

Alameda Legacy Home Tour
alameda-home-tour.org