


ALAMEDA
ARCHITECTURAL
PRESERVATION
SOCIETY

P.O. Box 1677
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AAPS SCHEDULE of EVENTS 2016

•
SUNDAY, JUNE 26
7:00 PM

19th Annual Preservation Award Gala
 ALAMEDA POINT THEATER
 ALAMEDA POINT

•
SUNDAY, AUGUST 28
1:00 PM

Woody Walk
East End Arts & Crafts
 WOODY MINOR
 LOCATION TBA

MORE AAPS PLAQUES AROUND TOWN



Bobby Taforo

HISTORIC BUILDING
 1602 San Antonio Avenue



Maria Domingues

HISTORIC BUILDING
 2146 San Antonio Avenue



Pam Emberley

HISTORIC BUILDING
 2306 Clinton Avenue



AAPS has plaques for buildings that are past Preservation Award winners, plaques for buildings that are historically significant and/or architecturally intact or are part of a historic district, and plaques for City Historical Monuments.

To learn if your building might qualify, see our information page at alameda-preservation.org/programs/historical-plaque-program/

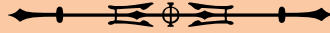
For some categories, you can even apply online!

Questions? Please email plaques@alameda-preservation.org.

Alameda PRESERVATION Press

NEWSLETTER OF THE ALAMEDA
ARCHITECTURAL PRESERVATION SOCIETY

Winners of the Nineteenth Annual Preservation Awards



Sunday, June 26, 2016

Alameda Point Theater • 2700 Saratoga Street • Alameda, California



This Queen Can Breathe Again 1122 Union Street

Story by John L. Lipp and Peter Lunny

Award Recipients: John L. Lipp and Peter Lunny, Owners and McNeil Construction, Contractor

While we “own” 1122 Union Street, the truth is we are just caretakers, entrusted for this brief moment of time to honor her past, create our own indelible memories in all her rooms and secret spaces, and shore up her bones so that, long after we’ve gone, she will be here for another 100 years of living history.

Our renovation was a slow and deliberate process. We took the time to get to know our house, listen to her, and thoughtfully plan how our lives could meld with such an old girl. We lived here for seven years before starting the project and interviewed countless architects and contractors before finding McNeil Construction; a family firm owned by John and Bruce McNeil; local Alameda gents with a long history of restoring historic homes. Every step of the way, it was a true collaboration.

While the project entailed many facets, perhaps the most dramatic was the removal of the siding on the outside and the subsequent work to restore the façade and unify the exterior of a 1950’s garage/bonus room addition with the original house. With that siding gone, she can breathe again. And

This Queen Anne residence was built by A.W. Pattiani & Co. in 1890 for John Hutton, a San Francisco salesman.

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This Queen Can Breathe Again . . . continued from page 1

so can we! Our house is an elegant girl once more; understated but still grand. We're proud to be her caretakers and add our own stories to the countless ones from year's past; stories that will forever be a part of this most wonderful home.



Top: The house shown with various modern alterations and missing ornamentation and brackets. Bottom left: Siding being removed to show two patterns of wood shingles remain underneath. Bottom right: Intricate details also were found below the attic window. Image: homeowners.

TIP OF THE HAT



Story by Jerri Holan



**2061 Buena Vista Avenue
Owner: Susie Murphy**

In May, 2013, Susie Murphy purchased her dream house at 2061 Buena Vista. But it needed a bit of work and for 80 days, it became a labor of love. She remodeled the bathroom, fixed up the ground floor unit, and repaired the exterior.

When Susie finally got to the exterior painting, she decided she needed a pro and hired Bob Buckter to select the colors. As always, he selected over eight marvelous colors that really bring out the joy in this exuberant Queen Anne.

In order to gild her dream, Susie learned to do the gold leaf herself. Her dad even pitched in and made new stained glass windows for the front doors. And, of course, Susie's boyfriend, Paul Kordestini, helped just a little by doing the actual painting. He's the "Better Call Paul! For Painting" that "Tipped the Hat" on this beautiful project.





Stained glass windows depicting the life of Christ were added to St. Joseph in 1921. The parishioners raised funds for their creation and today have funded their restoration. Images: Jim Smallman.



Below: The windows line both sides of the church with additional windows located in the left and right transepts.

Windows Restored to Their Initial Splendor at St. Joseph Basilica 1109 Chestnut Street

Story by Lisa Mangiante

Award Recipients: The Parish of St. Joseph Basilica

Most Alamedans are familiar with St. Joseph Basilica on Chestnut Street. It was established in 1873 as St. Joseph Mission Church, part of St. Anthony Parish in Oakland and the Diocese of San Francisco. It was the first church to serve the Catholic community of Alameda, and the priests from St. Anthony Parish would ride on horseback from Oakland to offer Sunday Mass. In 1885, St. Joseph Mission Church was designated as St. Joseph Parish, independent of St. Anthony Parish.

As the city's population increased and with it the church's community, St. Joseph soon outgrew its space and a new church was built in 1895. In 1919, 24 years after construction, the church burned to the ground. Its replacement, the church we see today (though there have been several additions), was designed by H.A. Minton and W.D. Shea, and constructed by J.J. Leonard. It is a replica of the Mission in Monterey.

The new parish included a series of stained glass windows that continue to adorn the church. Stained glass windows in Catholic churches often incorporate narratives from the Bible, history or literature, or may represent saints or patrons. The windows at St. Joseph depict the life of Christ. They line the walls

on both sides of the pews, where sunlight streams in during the day. There are additional windows found in the right and left transepts, the altar and the choir loft. It is unfortunate that the identity of the designer and artisan are unknown, as their skilled work deserves attribution.

Parishioners' donations enabled the creation of the windows in 1921 – they were often installed one at a time as funds became available. In 2013, the windows were restored to their initial splendor. This effort represents a labor of love by the parishioners of St. Joseph. Once again, their donations made it possible to appreciate the windows' fine craftsmanship and beauty.

There are other points of architectural note about St. Joseph. It is an Alameda Historical Monument and is listed on the National Register of Historic Places. In 1972, Pope Paul IV designated the parish as a basilica for its architectural value and beauty, and for its role in Alameda's history. It was one of four basilicas in the Western United States. This year St. Joseph is celebrating its 135th anniversary serving the Catholic community in Alameda, as well as its part of the city's history.





Above: This photograph from the 1979 Survey shows the how grand the home is in size, but it has started to show some neglect. The porch spindles and trim have fallen away, the wood stairs are worn, and the stair railing is missing.

Weathered Residence is Renewed 1207 Union Street

Story by Jim Smallman

Award Recipients: Damon Rees, Owner and Martha Tout, Designer

This elegant towered Queen Anne residence was built in 1891 by Brehaut and Diamond, a prominent firm credited with at least seventeen Victorian era homes in Alameda. David Brehaut was an architect who participated in building another twelve Alameda homes with other partners.

In September 2014 the house, by now severely dilapidated, was rescued by Damon Rees, tonight's award winner. The front was largely intact, though a non-original ground floor door interrupted the façade. That door was removed and the original siding extended to patch the opening. The weathered outside was prepared and given a beautiful paint job. The back of the house was reimagined by Alameda's own Martha Tout Design. The kitchen and back deck provide a wonderful family space, and great care has been taken to retain the period flavor of this important house.

Restored main staircase bannister, custom milled baseboards and caps, and antique light fixtures add to the charm. The mantles were stripped and restored. New hardwood floors were installed with walnut feature strips. Practical changes included all new plumbing and electrical systems, insulation and a completely redesigned kitchen, respecting its Victorian environment. Tasteful landscaping completes the picture.

Left: 1207 Union Street as it looks today.

Right: The porch details and a stair railing have been carefully recreated and given a fresh coat of paint.

Below: Ornamental trim around the witch's cap, window frames, and roof line.



Something About 1315 Mound Street

Story by Phoebe Yu

Award Recipients: John H. Jiang, Owner; Kwan Li, Woodwork; Phoebe Yu, Interior and Exterior Design; Fernando Cabeza, Fernando's Painting Company

That day in May, 2013, when John and I walked up to the house, it was completely in ruin and felt like a ghost house, but we saw something hidden behind all the dry rotted sidings, broken architectural elements, overgrown grass and plants, plus all the garbage laying around, we saw something rare, something elegant, something worth saving.

It was obvious that John wants to have this house and I want him to have this house because we both love the old homes in Alameda and have passion to restore them. John and I had been partners restoring my other clients' historic homes, he really wanted to restore something for himself and the Mound Street house seems like THE ONE.

We had to fight nine other offers to get it by 25% over asking price.

We did some digging after getting the house. This house was built in 1878 by the original owner/builder C.R. Burkhardt. Was once owned by S.F. Photographer Huge S. Anderson. It also was the first house on Mound Street to have electricity.

The stories behind the house fueled more enthusiasm to study the style of the house and try to restore the house as close to the original as possible. Hopefully more glorious and strong, so it could stand and be admired for another hundred plus years.

This house's style is often called Transitional Victorian; it combines both earlier Italianate and later Stick East Lake style, making this house one of a kind in Alameda, according to the curator of Alameda Museum Mr. George Gunn.

After two years of renovation, getting a lot of help from Jim Smallman—where to find the Victorian style fireplace, looking for a clawfoot tub and a window restoration guy, etc. Other preservation work included saving the decorative brackets under the two existing bay windows and some trim pieces left with the house. When putting everything back, we found out that there were many missing pieces. First we had looked at every resource we could to find the ones ready-made and got some, but John's carpenter milled most of the pieces onsite. The newly built one car garage echoes the architectural style of the main house, so it seems like the garage was there when the house was built.

The end result with all the time, energy and money is this elegant residence, meticulously restored with exquisite period details, full of historic charm and artistry.

Even though John didn't get to move into the house for personal reasons, we both are very proud of what has been done to the house. It is very encouraging for us to keep on doing this and restore one house at a time as money and time allows.

Right: The original decorative brackets were saved. Their details are highlighted with an attractive and fun paint scheme.



Above: 1315 Mound Street has lost most of its paint at this point. Below the waterline its redwood siding has been removed along with the lower windows, and brackets under the bays. Below: After restoration and a fresh coat of paint. The home was renovated inside and out. Image: Phoebe Yu.



Deco Darling Gets Dolled Up 1419 Park Street

Story by Jerri Holan

Frank & Debbie George, Owners; Sue Russell, City of Alameda Facade Improvement Program; Mi'Chelle Fredrick, Designer; Golden Gate Sign Company; Downtown Alameda Business District; Robb Ratto, Executive Director DABA; John Jacobs, Bank of Marin

Even back in the 1930s, Park Street was an important commercial thoroughfare in the heart of Alameda. But back then, it was a new era—the country was slowly climbing out of the Depression and Art Deco was swiftly becoming the preferred style for the new age. Confident, vibrant, and electric, it was different from styles of the past and its new message fit the new Park Street community. The ultimate expression of this style was the Alameda Theater, built in 1932 right off Park Street on Central Avenue. It inspired the entire community, most especially its commercial neighbors on Park Street.

A few years after the successful theater was built, businesses along Park Street began to experience renewed development. In 1936, a large building was constructed at 1419 Park Street for a big business and a few other Deco buildings were built on the block at this time. The family of Deco darlings built then are still there today, testimony to those hopeful times.

Longs Drugstore moved into 1419 Park sometime in the decade after it was built. Surrounded by other Art Deco buildings, a photograph from the 1950s shows the corner of 1419 with big bold Long's letters spanning the entire width of the building. Alas, sometime in the 1970s, a facade "makeover" covered 1419 Park's Deco details. When the building was purchased in 1996 by current owners Frank and Debbie George, it had three tenants with the pizza store occupying the front space. Resigned to their tenants, Frank and Debbie located their furniture and pillow store behind it. When the pizza company moved, in 1999, Pillow Park Furniture was relocated to the front of the building and "Pillow Park Plaza" was born.

At this time, the Georges tried to restore some Deco detailing. They exposed the original metal-trimmed, streamlined, Moderne awning which had been covered by the pizza



Above: Park Street Ca. 1950. A corner of the original Long's Drugstore storefront is at far left.

Below: 1419 Park Street Ca. 1999. Pillow Park Furniture took over the building's entire storefront.



Below: 1419 Park Street Today. With a new sign and awnings patterned after Long's originals, the coordinated building has regained its Art Deco character. Images: Jerri Holan.



Deco Darling . . . continued from page 4

awning and they painted the “scalloped” stucco parapet to match. They also added a Deco-like metal rail above the parapet to give the building more height and presence between it’s two, taller Deco neighbors. In 2006, anticipating neighborhood restorations, the Georges installed “The Town Clock” which they had purchased from Benicia Ironworks.

Park Street is in the National Register Historical District of Alameda. Starting around 2010 with the restoration of the historic Alameda Theatre, the area received many public improvements. Just like it was in the 1930s, the street was still an important commercial thoroughfare in Alameda and it retained many of its Art Deco buildings from earlier periods. The Georges still wanted to bring back more of the Art Deco character that had been lost in their building so, in 2011, they became some of the last recipients of Alameda’s Facade Improvement Program.

With only the metal-trimmed awning and stucco scalloping remaining, they used designer Mi’Chelle Fredrick to remodel the storefronts with a “Deco” look. They had Golden Gate Sign Company create a new vibrant black and red Art Deco design for their building sign. They brought the front doorway back, installed new storefront and doors, and used black Deco tiles for the bulkhead. When they couldn’t get the right color for the accent tile, they had custom tiles made in maroon. Striped black and maroon awnings were selected to echo the original Longs awnings and Deco wall sconces complete the ambience.

All dolled up with new coordinated colors and materials, this building is once again a Deco darling.



Above: A new vibrant black and red Art Deco design was created for the building sign and striped black and maroon awnings were added. Image: Valerie Turpen.

Posthumus Lifetime Achievement Award

THE FOUNDATION OF ALAMEDA HISTORY

Story by Judith Lynch



When Imelda Binneboese Merlin received her M.A. in geography in 1964, little did she know that her type-written treatise on Alameda would become a classic, fondly nicknamed “the green bible” because of the color of its modest paperback cover. For almost half a century *Alameda: A Geographical History* has jumpstarted many love matches with local lore. My own copy finally disintegrated; luckily I found another for my interview with Mrs. Merlin. With a twinkle, she wondered why my first copy fell apart. “I scanned all the maps, so its binding finally gave way!”

The book is used constantly for reference and for “Gee Whiz!” facts. The hand-drawn maps delineate major changes, both geographical and developmental. For example, newcomers marvel that Alameda began as a peninsula, and only became an island as recently as 1902, when the tidal canal was completed. Another example shows how land fill almost doubled the size of the town, providing sites for South Shore, Bayfarm Island, Marina Village, the Naval Air Station, and other projects. Her chapter on the two early steam train lines shows why commercial shopping clusters are almost equally spaced along Lincoln (originally Railroad Avenue) and Encinal-Central, placemarked with signs near where train stations once stood.

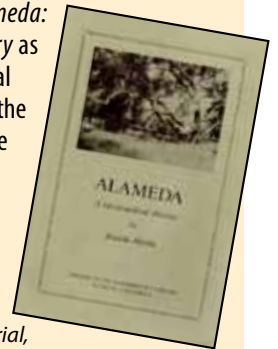
One of her own favorite research findings was that a developer deemed early streets named after fish too off-putting and “thus Pike became Union and Leviathan was changed to Grand. I guess nobody wanted to live on Mackerel Street. They missed Paru, though, because that is a fish.”

Because Mrs. Merlin was an active volunteer for Friends of the Library, she gave her manuscript to them, and they published more than 6,000 copies; it has been an important fundraiser for decades. To longtime Friends volunteer Gert Wood, the publishing venture made sense, “because it was the first comprehensive Alameda history, a good one,

written by a local person.”

Mrs. Merlin moved to Alameda to be near her parents after husband Paul died during World War II. She enrolled at U.C. Berkeley, choosing geography because she wanted to learn how property is used and valued. “I knew that land was not just a pile of dirt!” she joked.

Renowned author and historian Woody Minor called her book “a must read for anyone interested in Alameda history.” His mom Betty typed it for publication on her Selectric, a then sophisticated electric typewriter with drop-in font balls. The Main Library Reference Desk got another reminder of those “low tech” days from her Ohio family. At the Alameda memorial service, they presented librarian Beth Sibley with an onion-skin manuscript complete with Mrs. Merlin’s hand-jotted revisions. Mrs. Merlin and her generosity live on due to the long-lasting value of *Alameda: A Geographical History* as a contribution to local history and thanks to the publishing prescience of the Friends of the Library!



Above: Imelda Merlin image from the bookmark presented at her memorial, May 2016, Home of Truth, Alameda.