



P.O. Box 1677  
Alameda, CA 94501

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# PAC

## GET INVOLVED & MAKE A DIFFERENCE!

We maintain a Google Group list to advise AAPS members on ongoing issues that could affect historic properties and provide an opportunity to review and comment on draft AAPS position statements. If you would like to attend a meeting, be added to the Google Group list or would like obtain more information, please contact

**Christopher Buckley at  
510-523-0411 or cbuckleyAICP@att.net**



We are making an impact within the community. It's informative and fun. We encourage all members to get involved in making decisions.

## AAPS SCHEDULE of EVENTS 2017

**SUNDAY, APRIL 23**

**7:00 PM**

*How to Select Period Appropriate Lighting for Your Home*

by Phil Waen, Classic Illumination  
IMMANUEL LUTHERAN CHURCH

**SUNDAY, JUNE 4**

**7:00 PM**

*20th Annual Preservation Awards*  
ALAMEDA POINT THEATER  
2700 SARATOGA STREET, ALAMEDA

**SUNDAY, AUGUST 27**

**1:00 PM**

*Woody Walk: '20s and Beyond*  
Woody Minor  
KRUSI PARK, ALAMEDA

# Alameda PRESERVATION Press

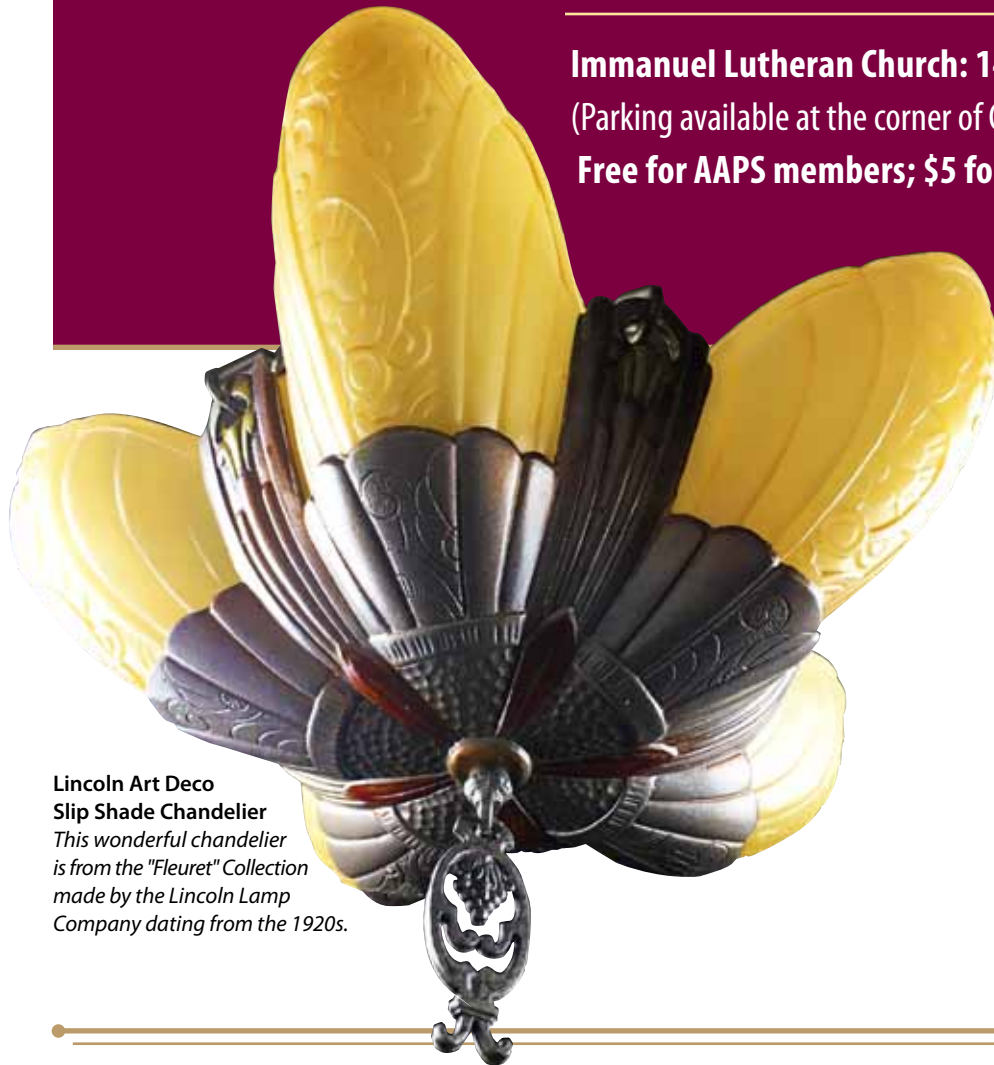
NEWSLETTER OF THE ALAMEDA  
ARCHITECTURAL PRESERVATION SOCIETY

## How to Select Period Appropriate Lighting for Your Home

*with Phil Waen, Classic Illumination*

**Sunday, April 23, 2017 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; \$5 for non-members**



**Lincoln Art Deco  
Slip Shade Chandelier**  
*This wonderful chandelier  
is from the "Fleuret" Collection  
made by the Lincoln Lamp  
Company dating from the 1920s.*

Classic Illumination brings over 40 years of experience in handcrafted custom lighting design and restoration of historical fixtures for both residential and commercial interiors. Classic Illumination began as a lamp restoration company and has become a recognized authority in the restoration and recreation of historically correct lighting. Working with architects, designers, and homeowners, owner Phil Waen personally selects, restores, and updates period appropriate fixtures tailored to a specific project and location.

Classic Illumination is a lighting specialist, providing design services for homeowners and assisting with the acquisition of historic fixtures for period projects. Classic Illumination incorporates new energy efficient lamps into their fixtures so customers have the benefit of high

*continued on page 2...*

*Period Lighting ...continued from page 1*

quality design and construction found in older fixtures with present day energy standards and performance. Classic Illumination has helped hundreds of Bay Area residents find high quality lighting solutions for their homes.

Phil Waen is an expert in the field of American historic lighting and is highly knowledgeable about international lighting trends during the hundred year period between 1870-1970. He is eager to share his knowledge with fellow enthusiasts of the Alameda Architectural Preservation Society and Bay Area homeowners looking to expand their understanding of period appropriate lighting for their own homes. In this talk Phil Waen will walk the audience through all major design styles within this hundred year period including Victorian, Edwardian, Craftsman, and Midcentury Modern, and provide an overview of how to identify and select lighting for each design movement.



*The studio has an ever changing selection of restored antique fixtures. We understand the importance that lighting plays in the restoration of historic homes and public buildings.*

**Victorian Newel Post Light Fixture**

*A rare hard to find original designed to mount atop the newel post of your staircase. All original solid brass fixture. Completely restored and rewired.*



**Cranberry Glass Pendant Light**

*Beautiful handblown Cranberry glass pendant circa 1880, marked "Made in Germany". Designed to adjust in height to allow lighting of the oil lamp it once held. Now wired for electric light. Complete with canopy for easy mounting. Constructed of solid brass and glass.*



*For over 40 years, Phil Waen, owner of Classic Illumination, has been working with architects and designers to create beautiful handcrafted lighting for both residential and commercial interiors. All fixtures are made to your specifications with a choice of shade, height and finish.*

**For more information about Classic Illumination please visit [classicilluminationstudio.com](http://classicilluminationstudio.com)**

**Our showroom is located conveniently near the Ashby exit in Berkeley off Highway 880 at 1049 Murray Street, Berkeley, CA**

**We are open by appointment Monday – Saturday**

**Please call 510-849-5464 in advance to schedule a visit.**

## DO YOU OWN A BUILDING IN ALAMEDA THAT MIGHT BE HISTORIC?

Alameda has over 2,000 buildings that have some historical or architectural significance. Many of these qualify for state or national historic listing. If your home or building meets certain criteria, you can order a beautiful plaque from AAPS to display on the exterior.

Please see our Web page at [alameda-preservation.org/programs/historical-plaque-program/](http://alameda-preservation.org/programs/historical-plaque-program/) or email us at [plaques@alameda-preservation.org](mailto:plaques@alameda-preservation.org) for more information.

## DID YOUR BUILDING RECEIVE A PRESERVATION AWARD IN THE YEARS 1998 THROUGH 2011?

AAPS began awarding Preservation Award exterior plaques in 2012. You can purchase a plaque for your Preservation Award winner of 2011 and before, if it is still in award condition.

Please email us at [plaques@alameda-preservation.org](mailto:plaques@alameda-preservation.org) to see if you qualify prior to filling out the online form. A listing of all award winners is on our Web site at [alameda-preservation.org/programs/preservation-awards/table/](http://alameda-preservation.org/programs/preservation-awards/table/)

### These buildings in Alameda currently display plaques:

910 Santa Clara Avenue	2306 Clinton Avenue
1547 Everett Street	1308 Regent Street
1837 Clinton Avenue	2146 San Antonio Avenue
2242 San Antonio Avenue	1309 Regent Street
3264 Briggs Avenue	1430 Morton Street
1833 Clinton Avenue	1185 Park Avenue
1602 San Antonio Avenue	1240 St. Charles Street
1424 Morton Street	2035 Alameda Avenue
1917 Chestnut Street	1530 Mozart Street
938 Santa Clara Avenue	1417 San Antonio Avenue
2310 Clement Avenue	1616 Webster Street



### 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:

[alameda-preservation.org](http://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. [alameda-preservation.org](http://alameda-preservation.org)

**#5 ALAMEDA HISTORICAL MONUMENT**

# Sanctuary Building of the First Presbyterian Church 2001 Santa Clara Avenue

**Year of Construction: 1903**

**Architect: Henry H. Meyers**

**Architectural Style: Classical Revival**

**Original Owner: Presbytery of San Francisco**

**Date Monument Status**

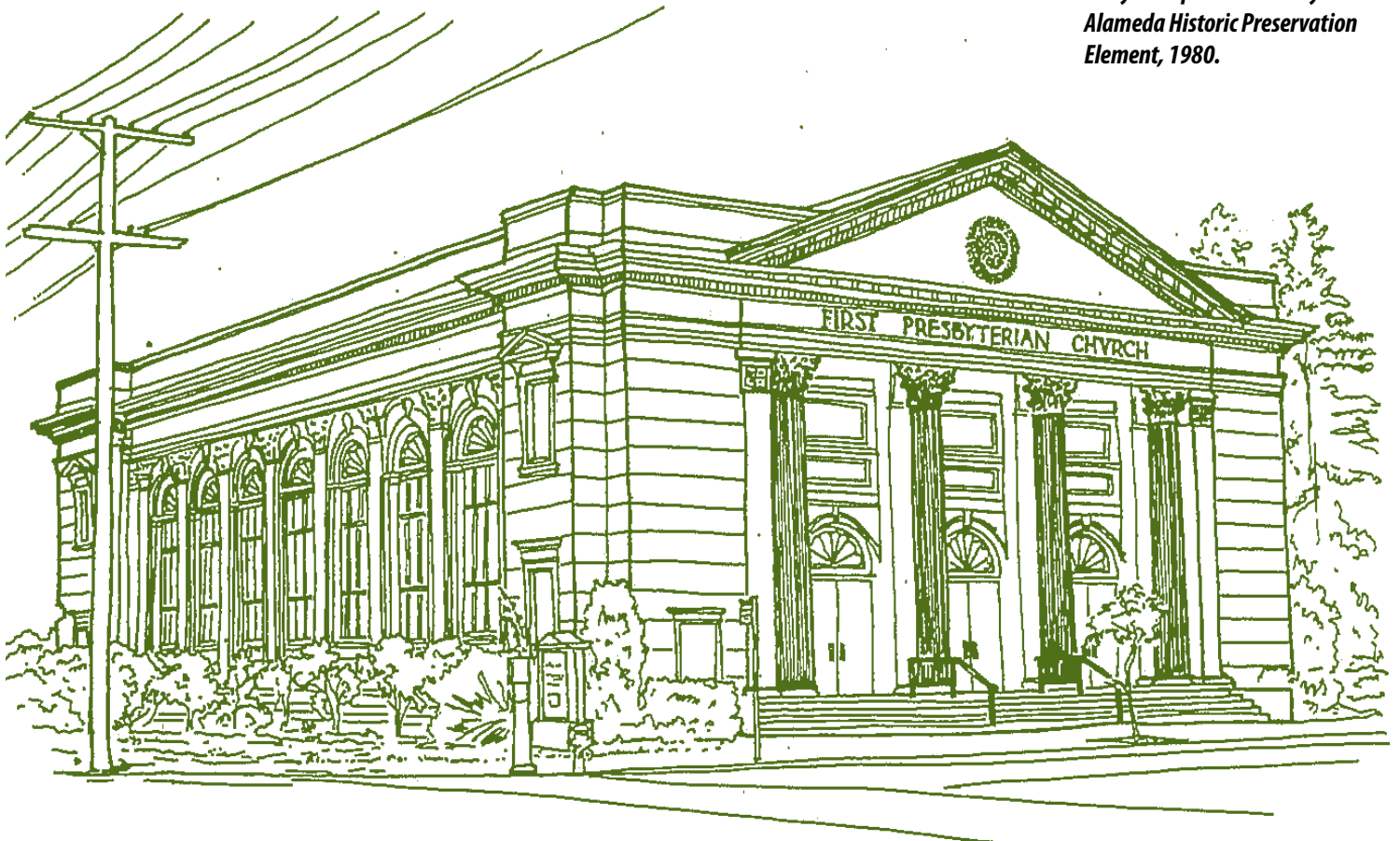
**Conferred by City Council: 10/4/1977**

Spectacular stained glass windows, fifteen feet high and five feet wide, may distract a viewer from the other fine architectural details of the First Presbyterian Church. The entryway facing Santa Clara Avenue is designed to resemble a Greek temple. Its four massive Corinthian columns are copied in relief between the fourteen impressive stained glass windows, placed seven on either side of the church.

The church, dedicated on Easter Sunday in 1904, replaced an earlier building located on Versailles Avenue. As population shifted westward, the congregation felt a need to move their sanctuary to a more central location. The original building was carefully dismantled in 1903 and much of the wood was used in the present church.

The new building was designed by Henry H. Meyers who became one of Alameda County's principal architects. Meyers, whose offices were in San Francisco, resided in Alameda from 1894 until his death in 1943. During that period he designed several houses in Alameda, as well as other larger buildings, such as the Twin Towers Methodist Church. At one time Meyers served as a member of the Alameda Planning Commission.

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



# Alameda Artist Spotlight

by Linda Weinstock

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

Candace Kay Rowe knew she wanted to be an artist at an early age. After studying art and oil painting in middle school, she discovered at college that watercolors were easier to clean up and dried faster. This marriage of tidiness and instant gratification suited her personality perfectly. In 1984 she graduated from Brigham Young University with a Bachelor of Arts in Design Illustration. Although she put down her brushes to focus on her family, she maintained her ties to art through other pursuits such as quilt design and involvement with an Asian arts and culture publication.

## Candace Kay Rowe

In 2015 Candace moved to Alameda and began to rekindle her romance with watercolors. The shorelines and architecture of the island inspired her to find new ways to express light, texture, and detail in her work. Working with a very fine brush and a limited palette, she found that using drybrush techniques over translucent layers helped her to achieve a particular mood.

Her perseverance and hard work paid off and in 2016 Candace was the winner of the Annual Alameda Women Artists Art Award. Her current project, "Alameda Snapshots", consists of small, focused images of some of her favorite Alameda locales and can be seen at the Alameda Art Association gallery at South Shore Center.



For further information visit:  
[candacerowe.com](http://candacerowe.com)

## Returning from the Brink Saving the Samuel Allen House

by Jim Smallman

Samuel Allen was the first owner of 2246 San Antonio, built in 1880. Today, it sits proudly, fully restored, in a row of five well-maintained Victorian homes. This future, however, could hardly have been imagined in 1971 when I bought the towered Queen Anne home next door, the fifth of the five houses. The restoration story of the Italianate cottage really starts with that purchase.

The meticulous restoration of the Queen Anne continued for several years, while the Italianate cottage waited its turn. The Italianate was owned by a charming widow. The Eastlake-style Victorian next door, on the east side, was owned by an ambitious contractor who tried repeatedly to persuade the widow to sell her house. He planned to demolish both houses and construct a huge apartment complex in the resulting double lot. Measure A limiting development density passed in 1972, however, and in 1977 the widow remarried and put the house on the market. I purchased the Italianate largely to prevent the contractor from carrying out his plan. The Italianate – or what remained – had for the moment escaped demolition. The house was cleaned up, rented, and during the next twelve years purchased itself.

In 1988 a tenant did extensive damage to the Italianate. More thorough examination of its condition showed even more serious problems. The foundation had crumbled, wiring and plumbing were inadequate, and the heating system needed replacement. The remodeling done by the widow's late husband had been done without permits, and several load bearing walls had been removed or compromised. I was faced with choosing to demolish what was left of the house, or bringing it up to code while retaining the 1950s design, or attempting to restore the house to its original 1880 design.

I wavered. Bill Galley, a restorer who had just purchased the Stick-style house next door, asked me my intentions. I responded that I was going to remove what had been added to the house over the years until the house "felt better" and then make a decision. Stripping the accretions was a substantial project of its own. There was a combination of siding and stucco and a poorly designed room added to the back. The ceilings had been lowered, and aluminum windows had been installed in corners, eliminating necessary structural support. A massive flagstone fireplace had been installed, with a chimney that was slowly sinking into the ground, pulling the house down with it. This was going to be a challenge. The house was a disaster, and it wasn't obvious that authentic restoration was even possible. In the misguided attempt to modernize the house, it had lost its integrity. It was neither Victorian nor modern. It was lost.

Finally, the house "spoke" to me, asking to be saved. When holes were poked in the lowered hall ceiling a beautiful plaster medallion was uncovered. Pulling down the rest of the hallway ceiling exposed an original transom window over the front door, the one piece of original glass remaining in the house. Matching plaster medallions were discovered. I was hooked.

Committed now to restoration, I hired a foundation contractor, who supported the house on two steel I-beams. The I-beams were supported by cribbing, and



*This home was in sad condition by 1977 with various additions and improper modernizations. After massive restoration the Italianate cottage became an asset to a row of Victorian-era homes on the block. Images: Jim Smallman.*

the basement area was excavated to allow later development as usable living space. Excavation was less expensive than lifting the house, and it retained the architectural integrity.

Demolition continued upstairs. Wall-to-wall carpeting was removed in the hallway and adjacent rooms. Plywood underlayment was pulled up and the original floor plan emerged. The "great-room" that ran from the front of the house to the back had once been two rooms, separated by pocket doors. The front-room had been a formal parlor, and behind it a dining-room, with a door to the kitchen. The kitchen at the end of the central hall, and the bathroom across the hall appeared to be their original configuration. Remnants of a modest sized room was attached to the kitchen at the back of the house

With the original house now uncovered, a restoration plan was developed. This effort was more like archeology than construction. For example, the newly uncovered front parlor floor had been painted. Although none of the original door and window casings survived, their design was perfectly preserved in the floor paint. This design was carefully copied and provided to Haas Wood and Ivory in San Francisco for milling in redwood.

The baseboards were standard channel-rustic redwood siding. When the lowered ceiling was demolished, we found that it had been supported with scrap wood from the early demolition, including baseboard cap, which provided a pattern to be copied.

When the exterior stucco and siding were removed, the locations and dimensions of the original windows were exposed. The ill-advised aluminum corner windows presented both style and structural problems. The perimeter brick foundation had crumbled and the corners of the house slumped by about two inches. The whole house was supported by floor joists that "hung" on a central foundation wall. The joists ran from one side of the house to the other, a distance of about thirty feet. In developing a construction technique to address this problem, we decided to "build down" from the ceiling and reframe the corners. The required ceiling height was determined by measuring above the central foundation wall. When the framing was complete, a new mudsill was constructed a fixed distance below the floor joists. Sighting along the new mud sill made the carpenters queasy because the sill wandered up and down. When



*The author's daughter Rachel, age five, at the time of the home's restoration. The dark paint shadows on the front of the house were used to recreate the missing porch and its decorative elements.*

the new foundation was poured and the house set down, the house creaked and groaned for a few minutes and then everything lined up.

With major structural issues addressed, finish work began. The kitchen design returned to its origins. A tall double-hung window was recreated in its original location. Counters of a modern design were custom made with Victorian accents. The drawers were made of mahogany, and the cabinet panels were made with Victorian-era beaded wainscoting. Reproduction drawer-pulls were used, and a discrete linoleum pattern complemented the room. Corian countertops evoke marble. An antique light fixture kept the theme. A thoroughly modern kitchen, with all the modern conveniences, is not out-of-place in this Victorian setting.

With the house finally sitting squarely on its new foundation, reproduction double-hung windows were installed around the house. The missing wall between the front parlor and the dining room was re-created to accommodate a salvage-yard pocket-door, a happy find complete with all hardware from



*Looking toward the original dining room from the parlor, this image shows stripped walls and new framing. An original ceiling medallion and remnants of pocket door framing were exposed when the lowered ceiling was removed.*

Omega Salvage in Berkeley. A decorative marble mantle rescued from next door was added to the front parlor where paint shadows indicated a mantle had once stood.

Appropriate doors were a challenge. The front stoop and entry porch had been demolished in the 1950s "modernization" phase, but one-half of one door had been used as a cement form and abandoned. This door provided the needed door design. Scouring local salvage yards yielded doors and hardware for the whole house. The sizes didn't exactly match the width of the now-lost doors, but the heights were good, the pattern matched, and the hardware was appropriate. Final door framing was done after the doors were found; we framed to match the doors. The front door, however, required a fit. Fortunately, a rare 84 by 36 inch four-panel redwood door was found to replace an awful modern hollow-core door.

Recreating the front porch and steps was perhaps the most difficult and most critical element of the project, but fortune sometimes smiles on restorers. An elderly neighbor across the street gave me a 1942-vintage picture of her son, taken on his birthday as he tried out his new pedal-car. The picture included a distant grainy view of the front porch, still an enormous help. Paint shadows uncovered when the stucco was removed provided critical measurements. The design of the brackets and the panel molding remained a mystery until George Gunn, our Alameda Museum curator, provided the necessary final clue. The 1880 builder, Charles Barthman, had built a nearly identical house at 1522 Lincoln Avenue in 1878. A visit to that site provided the design clues for the brackets and trim that now grace the house. Haas Wood and Ivory created the reproductions using patterns derived from Barthman's slightly earlier building.

Appropriate double-hung double windows, symmetrically placed in front, frame the entry. Other details, such as bracketing and panel molding between the brackets finish the picture. On June 6, 1989, the City Council of Alameda awarded this project a Commendation for Historic Preservation, signed by then Mayor Chuck Corica. That was a much-appreciated recognition for a challenging labor of love.



*Looking toward the front parlor from the dining room, this image shows new pocket door wall under construction, new double windows in front, and new sheet rock.*