

Alameda PRESERVATION Press

NEWSLETTER OF THE ALAMEDA
ARCHITECTURAL PRESERVATION SOCIETY

Winners of the Fourteenth Annual Preservation Awards Ceremony Held Thursday, May 19, 2011

Auctions by the Bay Theater • 2700 Saratoga Street • Alameda, California



The Patient Preservationist 1837 Clinton Avenue

Story by Betsy Mathieson

Award Recipient: Jim Smallman

This large, two-story Queen Anne house with a round tower occupies a prominent corner in Alameda's Leonardville Heritage Area. The house was originally owned by James W. Burnham, a real estate developer in San Francisco. The construction cost was \$5,500 and it was sold for \$7,000.

For the past 50 years the house has been encased in stucco siding like its sister house next door. Owner Jim Smallman bought the house in 1978 while in the midst of restoring his own home at 2242 San Antonio. He recognized 1837 Clinton's potential for restoration; the house is one of the few mansion-scale houses built by Joseph A. Leonard that has survived intact as a single family home, and its interior is almost completely original.

The house sat in its stucco cocoon while Jim finished restoring his own home and the neighboring house at 2246 San Antonio. In 1989, business required Jim to move to southern California, so he postponed restoration of the house until his retirement.

Twenty years later, in April 2009, the metamorphosis began. Jim acted as his own general contractor and worked in conjunction with John Jameson of John M. Jameson Construction. The interior was restored

After many years encased in stucco, this Alameda Queen once more reigns at the corner of Clinton Avenue and Lafayette Street thanks to Jim Smallman and his team of artisans.

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Preservationist ...continued from page 1



For 50 years the mansion was encased until John Jameson removed it with a hand-held circular saw so not to damage the original siding..

first, and the current tenant, John Jameson himself, moved into the house in May 2010. Another major contributor to the restoration project, José Puicon, repaired the interior plaster, selected interior paint colors and did all of the interior painting, and single handedly prepared and painted the exterior. Less visible work includes a new foundation, structural upgrades, new electrical system, and all new plumbing.

Exterior restoration was carried out over the past year. John removed the stucco bit by bit with a diamond blade in a hand-held circular saw carefully adjusted so as not to damage the original siding underneath. Portions of the upper-story shingle siding required repairs, and the missing water-table moulding at the base of the first floor had to be replaced. The biggest challenge of that step was figuring out how to curve the wide new moulding where it wraps around the corner tower.

Jim and John made vertical sawcuts on the back of the moulding then repeatedly wetted it and gradually bent it into a tighter and tighter curve, fitting the moulding to the tower. Smaller missing mouldings were recreated using paint shadows left by the original mouldings where they had butted against adjacent architectural elements. Glass enclosures were removed from the original entry porch and the large balcony above the front door.

The only adaptive change made to the exterior is the new rear deck which replaced an architecturally incompatible added exterior stairway and basement

entry. Jim designed the new deck to be consistent with the house's Victorian style. A single-car garage currently under construction beneath the rear deck will be accessed from the side of the house along Lafayette Street.

The house was showcased on the Fall 2010 AAPS Alameda Legacy Home Tour. The interior is almost completely original, including a stunning art glass window, electrolier light fixtures, four fireplaces, "curly" redwood and oak woodwork that has never been painted, and a rare coffered ceiling in the entrance hall. Elsewhere, Jim took pains to recreate the few missing interior decorative elements. He made the fireplace summer screen in the study himself by making a plaster cast of an original cast iron summer screen, mounting the cast on plywood, and finishing it to match the original fireplace surround.

In three upstairs bedrooms, original Victorian faux-finish wood graining on the woodwork had been painted over. Jim stripped the woodwork and crafted new woodgraining himself. Jim has hired Ken Matthias of Alameda Art Glass to create appropriate designs for two missing leaded glass windows on the stair landing which were replaced many years ago with amber obscured glass. Jim remodeled the upstairs bathroom, replacing a 1920s era remodeling. The kitchen and downstairs guest bathroom are new designs with details such as door and window casings, double-hung windows, antique light fixtures,



José Puicon did all of the interior painting, and single handedly prepared and painted the exterior.



The entrance to the home with curly redwood wainscoting, a lovely art glass window and a spectacular coffered ceiling.

and appropriate cabinets that blend well with the rest of the house.

The ground floor (basement level) is considered living space according to the City's records. It was originally finished space, with gaslights, lath and plaster walls, a ballroom with a stage, and an inside stairway from the entry hall upstairs. The rest of the ground floor has been reconfigured to include a workshop, laundry, utility room, office and storeroom. The original ballroom and stage will be restored.

A highlight of Jim's restoration project was an unexpected visit from a woman and her daughter who had lived in the house in the 1960s. They were overcome with emotion while touring the interior; Jim had done to the house what they had wanted to do themselves.

Jim's philosophy regarding historic houses is that we are all temporary guests on this Earth, and the house will outlive us all. As such, it should be an authentic structure. His advice? Just do it. Keep as much of the original concept of the house as you can. Enjoy the process of restoration and learning to do things that you never imagined you could do. This is the fourth Victorian in Alameda that Jim has restored, each with its own set of challenges. Sometimes it can be discouraging, but people will encourage you, and in the end it is all worth it. He would do it all over again. In fact, he might:

He owns the sister Victorian house next door, with its stucco waiting impatiently for eventual removal.

Stewarding an Alameda Landmark Historic Alameda High School Window Rehabilitation Project

Story by Elaine Stiles

Award Recipient: Alameda Unified School District

Constructed between 1924 and 1926, the Historic Alameda High School is a hallmark of the community—a physical manifestation of Alameda’s civic pride and rich architectural heritage and one of the city’s most recognized landmarks. Bay Area architect Carl Werner’s impressive classical revival design was listed on the National Register of Historic Places in 1977 and designated as Alameda City Monument #3 the same year. According to local historian and writer Woody Minor, Alameda High School is, “in terms of planning, relative cost, and architectural achievement, the single most ambitious and successful civic undertaking in Alameda’s history. . . the symbol of a progressive, intelligent community.”



The window rehabilitation project at the Alameda Adult School wing is the first phase of a larger effort to rehabilitate all of the historic wood windows at the Historic Alameda High School.

Historic Alameda High School has a long and impressive preservation and stewardship story. After the local school board voted to demolish the school for a new building in the late 1970s, the community stepped in to save the historic school. Dedicated alumni, citizens, and preservationists worked for more than twenty years to raise hundreds of thousands of dollars to rehabilitate and retrofit the school building, helped along by Alameda voters who approved bond issues to support preservation, seismic stabilization, rehabilitation, and continued vitality of Alameda’s schools.

This tradition of community stewardship continues to the present day with the Alameda Unified School District’s work to repair, rehabilitate, and retain historic wood windows on the south wing of the Historic Alameda High School, which now houses the Alameda Adult School. As the high school approached its 80th birthday in the early 2000s, the venerable building’s unique double-hung sliding and triple-hung awning sash, many with ornamental metal-clad spandrels, were showing their age. Failing paint, dry rot, and inoperable sash were a blemish on the building and a problem for staff and students. The windows on the Adult School wing were in the most deteriorated condition, with the windows on the south and east elevations in the most dire condition.



The careful attention to historic preservation methods in repairing and replicating wood windows on the Alameda Adult School maintained a pivotal aspect of the architectural significance and beauty of the school.

In 2004, the Alameda Unified School District proposed repair of the windows at Historic Alameda High School as part of a comprehensive program of renovations to district facilities. Alameda voters approved a bond measure the same year that provided, when matched, \$91 million to improve aging neighborhood schools and upgrade facilities district-wide. The window rehabilitation project at the Alameda Adult School wing is the first phase of a larger effort to rehabilitate all of the historic wood windows at the Historic Alameda High School. The work included careful repair or replacement in-kind of 75 historic wood windows, including several hundred wood sash, repair of the unique, specially-designed hinge system for the triple-hung awning windows, and salvage of glazing and historic sash for use in repairing other windows on the historic high school. The window rehabilitation project also improved comfort and energy efficiency in the building by installing silicon weather stripping on all windows, using low-emissivity glazing in replacement sash, and removing window air conditioning units that prevented natural, low-cost ventilation.

The careful attention to historic preservation methods in repairing and replicating the wood windows on the Alameda Adult School maintained a pivotal aspect of the architectural significance and beauty of Historic Alameda High School, and serves as a model for local best practices in wood window restoration. The historic value of Alameda’s classical revival high school and the tremendous contribution the historic windows make to its character shine anew, peeling paint and damaged frames giving way to crisp, clean lines and a vision of the civic monument that first greeted Alamedans in 1926.

A close-up of failing paint and dry rot on the windows. The windows on the Adult School wing were in the most deteriorated condition, with the windows on the south and east elevations in the most dire condition.



The Hally Building 2313 Santa Clara Avenue

Story by Jerri Holan

**Award Recipients: Susan and Brian Kelley
and Joan Winiecke**

The two-story Queen Anne building at 2313 and 2315 has seen many changes along Santa Clara since it was constructed. Built by George MacRae for Frank Hally, a grocery store owner, the commercial building originally had a twin next door. Unfortunately, in 1934, the twin underwent Spanish Mediterranean surgery and was no longer.

Alameda's first commercial district developed along Park Street in the 1880's. At the turn of the Century, the area had assumed the stature of a proper downtown and Alameda had transformed from a semi-rural community of about 6,000 residents to a suburb of about 20,000. Between 1880 and 1905, downtown had grown to eight blocks along Park Street and the stock of commercial buildings doubled to about 150 structures. Commercial development spread along Santa Clara and several other cross streets which is when Mr. Hally built his grocery store in 1892 for a cost of \$2,000.



Continuity of ownership helped preserve the Hally Building's upper Victorian facade: brackets, panels, a turned post, wood trim, and ship lap wood siding were intact as were the double hung windows.



The Hally Buildings 2313 and 2315 Santa Clara Avenue built in 1894 and 1892 by George MacRae originally had mirror image façades. 2315 was altered with stucco and a tile roof in 1934.

Concentrations of 19th-century buildings are found in several of Alameda's business districts, remnants of the boom years in its last decade. Most of the commercial structures from these years have disappeared or been altered like our twin. Although wood construction became less common after fire limits were established in 1894 along Park and Webster Streets, it remained widely used beyond the fire limits through World War II. Approximately two-thirds of the inventoried commercial buildings at the time were constructed of wood like the Hally Building. And like the grocery store, the most common type of commercial building in Alameda then was a two-story structure with commercial uses on the lower floor and residential uses on the second. By 1890, 2-story wood-frame buildings were taking on the attributes of the Queen Anne style. Building facades typically exhibited high parapets, prominent cornices with brackets, and bays on the upper story and applied wood ornament.

The Hally Building is located among a row of Victorian buildings, many of which have lost their integrity. However, you still get a sense of the Victorian commercial neighborhood as it was at the turn of the Century. The block is now part of the Park Street Historic District, created in 1989, and this particular wood building is a notable example of early, commercial building in Alameda County.

Lucky for us, the Hally Building has been in the same family for decades: Brian Kelly, the building's current owner, inherited the structure from his father, Vincent Kelly who bought the building in the early 1960s and remodeled the upstairs unit into two separate flats. It's now owned jointly by Brian and his wife, Susan, and his sister, Joan Winiecke who lives in Oregon.

Continuity of ownership helped preserve the Hally Building's upper Victorian facade: brackets, panels, a turned post, wood trim, and ship lap wood siding were intact as were the double hung windows. The mansard-like roof parapet and wood balcony are also original. In addition, the original use of the building has not changed. It still has two commercial tenants below and two residential units above.

However, by 2008, the entire facade was looking rather tired. Peeling paint, stone siding (which replaced the original wood bulkheads sometime after 1979),

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Hally Building . . . continued from page 4

and mismatched doors and awnings from bygone tenants graced the old storefront. Joan wanted to spruce the place up a bit, but, alas, the family was short of funds. Susan heard about Alameda's Façade Grant Program and contacted Sue Russell in the Economic Development Department. Ms. Russell quickly assisted their application to meet deadlines. With a \$30,000 grant from the City, the family restored the original elegance to this small commercial structure.

The first step was repainting the façade with four soft tan colors, highlighting the handsome building's proportions. The bulkhead stonework was replaced with more traditional tile work while one elegant awning replaced two tattered ones and pulled the storefronts together. On the interior, display windows were retiled and all the signage was replaced to improve visibility. Talented Mi'Chelle Fredrick from West End Workshop was the design consultant who worked with the owners and advised on color and material selections while Jason Yung was the builder who pulled it all together with fine craftsmanship.

With just a few simple touches, the old storefront regained much of its lost character and Santa Clara Avenue regained one of its historic commercial buildings. Better still, Susan Kelly notes that all the tenants now take much more pride in their building and the neighbors love the improvements.



Peeling paint, stone siding, and mismatched doors and awnings from bygone tenants graced the old storefront.

Stewardship Tip-of-the-Hat

The AAPS celebrates several major historic preservation projects in Alameda this year, but we recognize that the work of historic preservation is not always accomplished all at once. Often, it is the thoughtful, incremental, long-term stewardship of historic building owners in our community that preserves our architectural and cultural treasures. This year, the AAPS would like to begin a new tradition as part of our annual awards ceremony by offering a public expression of thanks and appreciation—a Tip of the Hat—to our neighbors who do the work of preservation year in and year out by caring well for their historic buildings. Whether carefully restoring wood windows, rebuilding wooden steps and historic balustrades, putting the time and effort into selecting historic paint schemes, or doing routine maintenance and improvements, you form the foundation of historic preservation at the local level.

This year, AAPS would like to recognize and publicly thank two historic homeowners and a business located in a historic building for their stewardship:

- Reno Family, 1223 High Street (1895)
- Gene and Dora Calhoun, 1547 Everett Street (1890)
- Makani Power, Flight Control Tower, Naval Air Station Alameda (1941)



1223 High Street



1547 Everett Street



Flight Control Tower,
Naval Air Station Alameda

West End Enhancement

Story by Judith Lynch

Award Recipient: Charlie Ma

During the 1870s and 1880s Webster Street was an important entrance into Alameda. The town did not become an island until 1902, and the major overland route to Oakland ran on Webster across a bridge near where the Posey Tube is today. The area had a strong sense of identity early on; the West End Building Association was an influential civic organization, and several businesses used the moniker “West End” in their names. One such was the West End Market, which with its neighbor to north, the “West End French Laundry” and the flanking store to the south, had stately unified façades in the Victorian mode now called “Italianate.” Its stylistic hallmarks were much in evidence: tall narrow windows, classical wood decorations, and dramatic bracketed false fronts like a cowtown stage set. The structure that housed the meat market, 1610-1614, was designed by realtor-architect W. G. Flynn and built in 1878. Its owner and proprietor Phillip Gohnauer lived upstairs and



This project was guided by architect Daniel Hoy, with details (like the sign above) were chosen by designer Mi'Chelle Fredrick.

operated the business until his death in 1899. The Italianate storefront next door, 1606-1608, had a murky provenance according to local author and historian Woody Minor, “Its history is problematic . . . although it may have been built in 1877 for Alameda co-founder Gideon Aughinbaugh,” who owned the corner structure. While no early records have been found, Minor wrote that a photograph taken in 1905 shows that both Aughinbaugh’s place on the corner and 1606-08 Webster were identical one story Italianates.

These Victorian era buildings presided over the 1600 block of Webster until 1929, when the owners “undertook a major alteration,” Minor wrote. The result: fancywork details were shorn, and the fronts of the properties were reconstituted in the “Spanish” style popular at the time, complete with stucco surfaces and top hats of red tile.

Joan Trainer, owner of 1606-08 and 1610-14 Webster, was approached in 2005 by Sue Russell, staff for the City of Alameda Façade Assistance Program, who suggested a much-needed make over. Ms. Trainer hired Alameda architect Daniel Hoy to helm the rejuvenation effort. Restoring the places to their 1870s originals would have been too costly, so their 1929 incarnation was to be cleaned, polished, and upgraded. Enter Charlie Ma, who runs an auto body shop in Oakland. A former Island resident, he was looking for investment property and bought the two buildings from Ms. Trainer in 2008. Mr. Ma decided to go ahead with the upgrade project because “I wanted to make the city look better and to get more business for the store owners who are my tenants.”

Mr. Hoy described the renovation project: “We wanted to restore the uniform look of the fronts of the buildings. Over the years they had each been

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The award-winning rejuvenation of the Gohnauer Building-West End Market, 1610-14 Webster Street, and its neighbor, of 1606-08 Webster Street. Owner Charlie Ma went ahead with the upgrade project because “I wanted to make the city look better and to get more business for the store owners who are my tenants.”

West End . . .continued from page 6

altered in different ways, so we reconstructed the front entries, installed new awnings and added consistent signage. Some blue and white hexagonal sidewalk tiles that announced the street numbers were missing, so those were replaced. Plywood and other 'alien' materials were removed from the tiled bulkheads, which were reconstructed. The transoms had been poorly maintained; some of the windows were painted over, and others were smothered with plywood. Those were also replaced, and charming medallion signs for the stores completed the effect. Local designer Mi'Chelle Fredrick prepared the palette for the tiles, awnings, and paint," Mr. Hoy said.

According to Ms. Russell, "They were sad, beat-up buildings that had been let go for a long time, a significant patch of blight on Webster Street. I really appreciated owner Charlie Ma working with the city to give these buildings the care they deserved." Mr. Ma also bought the former French laundry next door, and he is currently upgrading that property. Asked about his efforts so far, Mr. Ma said, "It was lots of work, because the buildings were so old, but they look nice now. Wait until I get the third building done, and the block will look even better!"



In 1939, both the Gochnauer Building and its neighbors were modernized in the "Spanish" style.

Plywood and other 'alien' materials were removed from the tiled bulkheads, which were reconstructed. The transoms had been poorly maintained; some of the windows were painted over, and others were smothered with plywood.



THE YOUTH CONTESTS COMMITTEE NEEDS YOU!

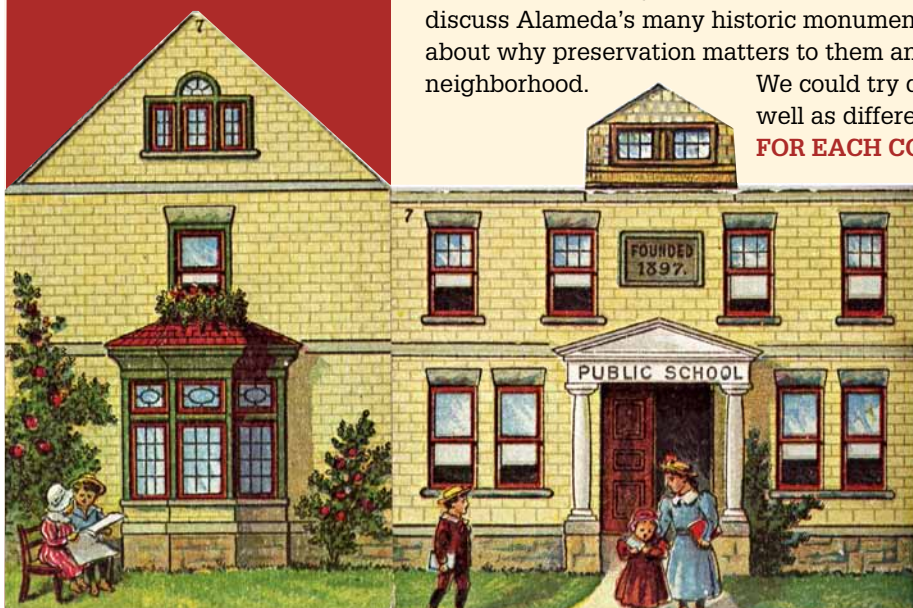
OUTREACH and **EDUCATION** are important tools in making sure that future generations understand the importance of **PRESERVING OUR RICH ARCHITECTURAL HERITAGE**. To help spread the message in a fun and interesting way, we plan to launch preservation-oriented **CONTESTS** designed to get **SCHOOL AGE ALAMEDANS** engaged and excited about preservation.

Ideas include: a citywide **TREASURE HUNT** that gives kids the opportunity to explore and discuss Alameda's many historic monuments; an **ESSAY CONTEST** where kids can talk about why preservation matters to them and gets them to focus on something in their neighborhood.

We could try different contests for different age groups as well as different themes. **WE WILL BE OFFERING PRIZES FOR EACH CONTEST.**

Ideally, what we develop will be something that gets schools to **PARTICIPATE** and be an **ANNUAL PROGRAM**. To do this, we need people to help with creative, fun ideas for contests, work with local businesses to become **SPONSORS**, and **INTERACT** with schools to solicit input and help motivate the student body.

If you are interested in being part of this fun opportunity to engage our kids, please **contact Erich Stiger at stigerfrey@yahoo.com or 510-915-2355.**



Blight Made Right 323 Lincoln Avenue

Story by Daniel Hoy

Award Recipient: Benny Louie

The residential property at 323 Lincoln has been in the Louie family for two generations. Built in 1891 in the Queen Anne cottage style the building, according to historic records, was owned originally by one Andrew Abrahamson.

The current building representative and construction contractor, Benny Louie, was in fact born in the building. Over the years the structure had been added onto at the rear to accommodate the growing family. The original building remained intact, however it began to fall into disrepair when the family moved out. In 2009 the City of Alameda Building Department's Code Enforcement official, Michael Meyer, began working with Mr. Louie to improve the public face of the building and so repairs began on the exterior of the structure.

Building permits were secured in December of 2009 and work was completed in March of 2010. Renovation improvements comprised the following:

- Damaged wood windows were reconstituted to match the profile and style of the originals with new glazing installed.
- The aluminum gable window was removed and replaced with shingle siding to match the original material.
- Front porch repair work was done to compliment the historic style of the house.



Over the years the structure had been added onto at the rear to accommodate the growing family. The original building remained intact, however it began to fall into disrepair.



The Queen Anne cottage with reconstructed wood windows, replaced shingle siding, porch repaired, new stairs, replaced trim details, and rustic groove siding.

- The entrance stair was completely overhauled and brought back to a look consistent with the historic character of the building.
- Portions of the foundation were replaced and a new roof installed.
- Trims, and details were restored and provided with paint work.
- The original V Rustic Groove siding was removed in damaged areas and replaced to match the profile and style of the original material.

Overall it is a dramatic improvement and took approximately two months to achieve. Michael Meyer, after reviewing the finished product, stated that he was very pleased with the results and glad to be a part of the project. It is Mr. Louie's intention to continue work on the building by improving the condition of the rear renovation and remodeling the interior of the home so it can once again be occupied. Additionally, the Louie family portfolio includes several other buildings on the street, and Alameda in general, and there are plans to make restoration moves on those structures as well in the near future.

The committee would like to thank Benny for his time producing the background information on the building and also thank Michael Meyer for his work on this project and supplying photographs of the building.

A Grand Ceremony Honors the Winners

The goal of AAPS is to educate, increase public awareness and appreciation of historic architecture in Alameda. Each year, AAPS takes time to honor substantial architectural renovations that make a difference in our community and share these efforts with our members, guests and interested parties.

Once again the Preservation Awards Ceremony was akin to having Oscar/Hollywood night take place right here on the Island—with Hollywood glamour and glitz at the Auctions by the Bay Theater. Allen Michaan, the owner of this beautiful, luxurious, and opulent theater donated the venue and his time to the event.



The reception began at 6:30 pm in the gilded Deco lobby. The room was abuzz as presenters, nominees, and guests mingled over appetizers, wine, and desserts while listening to music by the Franz-Nichols Band. Jim Franz and Jan Nichols—Franz have been making music together in Alameda for over 15 years. (Recently Jim was inducted to the South Dakota Rock'n Roll Hall of Fame for performances with the band The Mob in the 1960s.) He and Jan have appeared as a duo at Angela's Bistro and in many homes on Alameda's Holiday Home Tour. Their Band has performed at C'era Una Volta, the Park Street Art & Wine Faire, on the U.S.S. Hornet, in the Alameda Mayor's 4th of July Parade, and at the opening of the Alameda Theatre.

At 7:30 pm, Mistress of Ceremonies Felicity Hesed kicked off the awards with a comedic entrance in a classic evening gown. Hesed who regularly performs in the Bay Area, kept the awardees on their toes with her entertaining observations and questions about their projects.

Hesed's credits include Emcee for the Clown Cabaret (San Francisco), Lysistrata (St. Louis), The Tangerine Family Circus (Chicago), The Pickle Family Circus (San Francisco), and Cabaret Lunatique with Teatro ZinZanni (San Francisco).



The Franz-Nichols Band provided music for the reception and throughout the award presentations.

Look for Felicity this summer in Bay Area Children Theatre's Circus Adventure.

The presentation shared each of the winning projects' stories—complete with highlights, pictures and key learnings. Five winners completed excellent preservation and restoration projects worthy of recognition and admiration. Many a tale was told about how each project turned out to be a success. Well timed music of the era matching the original buildings' construction dates accompanied each award which further added to the festivities.

The 14th annual Preservation Awards was a fun and informative event that let property owners know how much their work is appreciated in Alameda.

And, to give others an idea that they can do it too!

Top left: AAPS members Robbie Dileo, Owen Smith, and presenter Betsy Mathieson.

Left: Mistress of Ceremonies Felicity Hesed meets the crowd.



Award recipients for the restoration of 323 Lincoln Avenue, architect Daniel Hoy, homeowner Benny Louie, and Michael Meyer of the Code Compliance Department, City of Alameda. Event photos: Valerie Turpen.





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AAPS SCHEDULE of EVENTS for 2011

SEPTEMBER 25

Alameda Legacy House Tour

MARK YOUR CALENDARS

•

OCTOBER 6

Ornamental Plaster

by Lorna Kollmeyer

IMMANUEL LUTHERAN CHURCH

PAC

**GET INVOLVED &
MAKE A DIFFERENCE!**

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

Open to all AAPS members. If you would like to attend
a meeting or would like more information, please call
Chris Buckley at 510-523-0411.