

Alameda PRESERVATION Press

NEWSLETTER OF THE ALAMEDA
ARCHITECTURAL PRESERVATION SOCIETY

Winners of the Twenty-Seventh Annual Preservation Awards

JUNE 9, 2024

5:00 pm - 7:00 pm

Social Hall at Immanuel Lutheran Church • 1910 Santa Clara Avenue, Alameda

Marina's Restored Craftsman Takes Center Stage 1926 Chestnut Street

by Karen Lithgow

**Award Recipients: Rick Gomez, Owner;
Thornton Weiler, Architect; Ignacio Martin,
Martin's Bay Area Construction, Contractor.**

The story of Rick Gomez's purchase and eventual transformation of this property began when Rick drove by the house and noticed it was for sale. Rick thought it had a garage big enough for his boat and decided to check it out. Tall weeds covered the front of this run-down Craftsman which had been sitting unsold for a long time, so Rick made an offer and picked it up at a reasonable price. The current renter came along with the house, and as it turned out it really wasn't suitable for boat storage after all. So Rick kept the property as an investment until the renter made plans to leave.

At that point, Rick thought about renovating the property with eventual plans to sell the finished home. He met with several architects and reviewed their plans until he was satisfied he'd found the right



The second story addition seamlessly mirrors the first floor's front-facing double gables, complementing and respecting the Craftsman's original design.

person for the job. Eventually he decided on architect Thornton Weiler, who happened to be working at a nearby job site.

Thornton has decades of Alameda-based experience offering attractive plans that met the city's design requirements. He knew the ropes on the local permit-



continued on page 2...

1926 Chestnut Street...continued from page 1



The second story addition and expanded garage turned the 900 sqft home into an eye catching 1,500 sq ft home without sacrificing any of its original Craftsman style.

New cedar shingles in a ribbon course design were added throughout the exterior walls, and knee brackets were incorporated to the front and side gables.



The garage was completely rebuilt to fit two cars and add much needed storage. The wood shingles, flat front and gable design is all in keeping with the house's original style.



ting process and the types of designs the city officials typically would approve. Thornton worked closely with Rick to develop plans that would maintain the architectural style of the 900 sq ft property, while transforming it into a 1500 sq ft of living space. It all started with a new concrete foundation and an expansion of the first floor, plus a second floor addition and a rebuilt garage. Alameda's Planning Department suggested a handful of design changes during the design review process, and nearly all were integrated into the final plans.

Thornton continued the Craftsman theme in his design in a number of ways. He repurposed the existing posts on the front porch retaining their original framing. New cedar shingles in a ribbon course design were added throughout the exterior walls and green knee brackets were added to the façade. The new second story has new gables

complementing the first floor's front-facing gable. All new double-paned windows were added in keeping with the look of the original exterior trim. And in the interior, the window's wood-clad moldings were stained a golden brown to add to the Craftsman vibe.

It was important to incorporate vintage appropriate elements throughout the interior, such as the wainscoting and the shaker-style cabinets and doors, as well as the green fire-clay tiles to match the exterior trim. The nine-foot ceilings were retained throughout the addition, while modern amenities were added, such as an open floor plan, quartz counters with a kitchen island, pre-wiring for a big screen tv, copper piping and even an electrical charging station in the garage. And to finish it all off, an attractive redwood fence was added around the perimeter of the property.

Instrumental to the success of the renovation was Ignacio Martin, from Martin's Bay Area Construction. Rick noticed the quality of their work on a Bay Farm home and decided to approach and eventually hire them for his project. And sure enough, Ignacio has done a great job bringing Rick's renovation and addition to life at a reasonable cost.

It's important to note that the Marina area and its waterfront have been taken over by developers such as Landsea Homes. Companies that, as they themselves advertise, are building "new homes infused with modern flair plus sprawling parks and boat slips—all among a contemporary maritime aesthetic." But as we know, new townhomes are not for everybody. Luckily, some of the vintage homes that remain in the area are being cared for, restored and renovated respecting their original architectural aesthetic, making them more interesting and desirable.

**2024
ALAMEDA
LEGACY
HOME TOUR**



West End Story
September 15 • 10am to 4pm

Great Panes Make A Great Restoration

2168 Alameda Avenue *by Kay Weinstein*

Award Recipients: Erik and Vanessa Johnson, Owners; Joanna Bianchi, Architect; Kenneth Shelby, DBA Piggery Panes; Kimberly McGowan, Interiors.

APS is giving this award for the restoration of 2168 Alameda Avenue with five areas of preservation. One: The foundation was replaced. Two: Aluminum siding was removed and the underlying original wood siding was restored. Three: Some of the original diamond grid windows were restored, as well as the curved windows in the corner bay. Four: Windows that had to be replaced were done so in a historically compatible manner. Five: The cast stone porch and wrought iron fence were retained.

This American Foursquare house at the corner of Alameda Avenue and Walnut Street was built in 1910; the architect, builder and original owner are unknown. Fortunately, the Alameda Museum has provided us with two historic photos of this home. It featured a lovely corner bay with rounded windows that are reminiscent of the Victorian era. A rental unit on the Alameda Avenue side was added in the post-WWII era. Over the years, the interior had been turned into seven bedrooms. A half-bathroom had been oddly placed in the dining room corner, and the bay had been completely covered up. Unfortunately, aluminum siding was placed over the entire house as well.

Erik and Vanessa Johnson purchased this house in 2018. They had been looking for a home close to Park Street with an additional rental unit, and they were looking for a restoration project! Architect Joanna Bianchi guided them through the design and permitting process for this stunning restoration. Construction was delayed by the Covid Pandemic, but finally their team achieved a beautiful home with three floors, four bedrooms and two and one-half bathrooms.

Most importantly, their restoration journey began with replacing the foundation. Also, they removed the fireplace and chimney, installed radiant heat in the basement and main floor, and added forced air heating and air conditioning on the second floor. Next, all the plumbing and electric wiring were updated.

These homes traditionally had small kitchen areas. Architect Joanna Bianchi has an interesting story about getting the owners a large, modern kitchen. First the half bathroom in the dining room corner was removed, and the three windows were restored in the bay. At the rear of the structure there was an addition that linked the main house to the apartment on the property. Fortunately City Planning allowed them to keep this addition, and they were able to expand the

kitchen into that area and create a half bathroom for the main floor. Since they needed to use a portion of the existing kitchen to add a staircase to the new lower area, being able to keep this one story addition at the back of the house was key to the layout of the new kitchen.

Kenneth Shelby of Piggery Panes described his work on the main floor of this old house as a great project, with both leaded glass and curved windows. Where windows needed to be replaced, he used Marvin Select casement windows that resemble the original double hung windows. He recreated new leaded glass using Restoration Window Glass for all the windows, including the curved leaded panels in the dining room bay. He replicated an entire curved double hung window, including jambs, sashes, weights and pulleys. He also replicated one bottom sash, as well as the curved glass in it. Craftsmanship to be proud of!

Interior designer Kimberly McGowan enthused, "It always feels like such an honor to work on these historic homes. The homeowners are creative and fun which always makes for the best projects! We added lots of fun pops of color throughout the house... The wonderful architectural design by Joanna Bianchi made for an incredible kitchen/dining space, but all of the character of the home was left intact."

Erik and Vanessa Johnson are still finishing some painting and landscaping. We are pleased to present them with a bronze plaque to display on their restored home. Erik shared his pride, "We are honored. It was a house that needed help. It got the right owners, and we got the right house."



The house retained its original style but was completely covered in aluminum siding, losing the original exterior window and door frames in the process.



Fortunately the original windows were not modified but needed to be replaced, so they were recreated to match the original double hung style with top leaded panes, and the curved glass in the bay.

Circa 1910. The large Palladian window and rounded columns on the entry porch are reminiscent of the Colonial Revival style popular at the end of the 19th century. Image: Alameda Museum





The facade has been preserved since its inception in 1946. It's a fine example of Moderne style commercial architecture. Image: Archive.



The building's facade was the inspiration and anchor for both the interior design and the development of the company's branding.

Park Social in Moderne Times 1222 Park Street

Compiled by Trish Herrera Spencer
Written by Conchita Perales

Award Recipients: Aaron Kraw, Justin Jarin, Miguel Rodriguez, James Rollins, Alicia Cotta and Dave Kim, Owners; Scott R. Galka, Principal, SRG Architects, Project Architect; Danielle Marzarella, Desmond Chan, Randy Simmen of SevenPoint Interiors and COFO Design Inc., Project Designers; Brian Lack, Fine Eye Construction, Construction Company; Jano Badovinac, Lead Interior Designer.

Nestled amidst the charming Alameda downtown streetscape, 1222 Park Street beckons with its glowing marquee, large round window and geometric lines, a landmark that contributes to Alameda's historic district's character. The modest scale of this mid-century commercial building, originally built in 1946, boasts a unique architectural style – Moderne.

Designed by architect F. W. Dakin for Bernard Bernardi's tailor shop and cleaners, the building remained a fixture under that name until the 1990s. Alameda historian Woody Minor describes it as "a fine example of Moderne style commercial architecture," praising its "stepped pylon, generous expanse of display windows, and high degree of historic integrity. The original signage, with vertically applied metal letters on the pylon ("Bernardi") and horizontal lettering above the windows, further accentuated this distinctive style."

Over the years, 1222 Park Street has witnessed transformations. A tropical fish store took over in the 1990s, leading to the removal of the original signage, and later, in 2011, a restaurant conducted a thoughtful rehabilitation when it occupied the premises.

Today, the building stands proudly as Park Social, a cannabis dispensary celebrating its first anniversary in March 2024. Stepping inside reveals the



The striking interior design features the symmetry and geometry of the Moderne style, resulting in floating metal and glass round display cases.

dedication of the new owners, architects, and designers to preserving the past while embracing the future.

A Commitment to History, a Modern Twist

The amazing work by Park Social's team has brought this historical landmark back to life. Both the exterior and interior seamlessly blend the original Moderne style with the modern function of a cannabis dispensary. The owners truly embraced the opportunity to restore this building, ensuring its continued contribution to the Park Street historic district.

Drawing inspiration from the many 1930s and 40s commercial buildings in Alameda, like the iconic Alameda Theatre, Park Social's owners envisioned staying

true to the building's Moderne style while incorporating modern conveniences.

"The façade directly inspired the aesthetic and identity of Park Social," explains Randy Simmen, head of design for SevenPoint, the firm behind the project. "It became the jumping-off point for our branding concept and the inspiration for the store's interior design."

Simmen elaborates, "We wanted to pay homage to the original signage but give it a modern twist by rotating the wordmark. Leaning into the symmetry and geometry of the façade's shapes, we kept the exterior colors neutral, drawing emphasis to the interior design visible through the large front windows."

A Blend of Functionality and Whimsy

SevenPoint ensured the layout included a lounge area at the front, bathed in natural light streaming through the round, glass window – the focal point of the space. Awnings were added for a touch of retro functionality.

"The arched keyhole entryway was chosen to maintain the theme of the interior design while clearly separating the sales floor," Simmen explains. "The use of columns throughout the space adds a touch of whimsy. Structurally, the columns couldn't be moved, so we made them a feature with a striking design inspired by palm trees."

Park Social stands as a testament to the collaborative effort of its owners, architects, and designers. By restoring this historic building, they've ensured its continued contribution to the vibrant character of Alameda's Park Street district.

1538 Verdi Street Revitalized *by Robert Farrar*

Award Recipients: Rita L. Clancy and Michael D. Wallace, Owners; Stefan Menzi, Architect.

Let's take a single-family house, convert it to a three-unit apartment complex, remodel it again to add a fourth unit and later sneak in a fifth unit in the back. Then don't do anything to it so that the whole house looks run down and in need of a serious makeover.

This is the story of 1538 Verdi Street. Built in 1886 as a Colonial Revival high basement cottage, the house went through several alterations. In 1947 the house In 1947, the house went from a single-family house to three units. But by 1987 the Sanborn map shows the house as having four units, two upstairs and two in the basement. And per the current owners, there was an additional unit added at some point at the rear of the house, making a total of five units.

In order to create so many units in a small area, a previous owner pushed the front of the house out, enclosing the front porch and using that space to build two kitchens with a common hallway in the middle.

From 1958 to 2009, Rita L. Clancy and her husband lived next door. Rita is an amazing woman, she worked at the Naval Air Station (NAS) Alameda as an airplane mechanic; she knows her way around tools. The couple raised their children here and in December 1975, they bought 1538 Verdi as a rental income property.

Forty years later, in 2015, Rita moved out of the neighborhood and into a retirement condo. It was in

2019 when Rita and her son Michael got the idea of fixing up the property and putting it back into something the entire neighborhood would be proud of.

Michael was instrumental in finding the perfect architect, Stefan Menzi, who took on the ambitious project, drew up plans and made their dreams come true. After getting all the proper permits from the City of Alameda, the work started with a new foundation, then new electrical and plumbing, and French drainage piping to keep the water away from the house. One problem along the way was finding the right contractor. They went through a couple of contractors which made for some setbacks, but they never gave up.

The front porch is what gives this house its Preservation Award. The two kitchens were removed and space regained to recreate the original front porch. And instead of replacing the windows, the planning department approved the installation of two French doors that open onto the new porch. During the remodel they uncovered the original transom window with its colored glass panes hidden under wood and paint. The window was restored and only a couple of panes had to be replaced.

The original porch posts in the Colonial style had been cut up so much during the previous remodels that they could not be saved. Instead, they found two companies in the East Coast that custom made all

the woodwork needed for the porch. The decorative pieces came in two kits: the first included the new spindle posts and the gingerbread moldings, and the second kit included the rails and spindles for the stairs. The porch was rebuilt with new tongue and groove Douglas fir flooring and ceiling, stained and clear coated. After all the detailed work the front porch is a showpiece of what can be done to restore the home's facade, recreating it as close as to what would've been originally.

The original siding was so deteriorated that it had to be replaced except for the top portion on the north side of the house. In all most of the siding is new except for the top portion of the north side, which is still original. Rita and Michael were thinking so far ahead that they even installed a dumbwaiter for the upstairs unit to make it easier to move groceries and other items from the driveway. The entire interior was remodeled reducing it from five to two units; one upstairs and one downstairs. The upstairs unit was put back to the original eleven-foot ceilings with crown molding, paneled doors, and wood inlay flooring. The property lot is long, so they built a four-car garage in the back with storage above. They also put in a deck attached to the rear of the house with carport parking below.

The whole project took four years to complete. When asked if they would do this again, they said yes, given the right house. Wow!



The front porch was enclosed to enlarge the two upstairs units and accommodate their kitchens on either side of the front door.



Restoring the original porch was a huge undertaking. In the process, the original colored paned transom window was uncovered and restored.



The newly restored house stands out with its showpiece porch finished in tongue and groove Douglas fir and custom millwork.

Deco Destiny 1436 Webster Street

by Jerri Holan

**Tim McCarthy and Family, Owners;
Daniel Hoy, Architect; Billy Davidson, The Incredible
Sign Company; Walker Toma of the Alameda
Facade Grant Office.**

When the McCarthy siblings inherited their parents retail building at 1436 Webster, they had no idea what to do: As third generation owners, the seven brothers and sisters didn't want to sell the building, but they didn't really know what to do with it either. Their granduncle had purchased the building shortly after it was built sometime in the 1930s.

The 4,360 square-foot building initially consisted of three retail units, 1432, 1434, and 1436. 1434 and 1436 had each been remuddled at different times in the building's past with no relation to each other or to the corner unit (1432). Neither of the two remuddled units retained any of their original finishes nor any of their original entries. The corner store, however, had retained its 1930s streamlined facade with its distinct stucco relief at the roofline, tall metal storefront windows, and the original three-dimensional bulk-head tiles.

When they took over the property, the McCarthys inherited two retail units: long-time occupant Nations Burgers on the corner and the Island Paradise Club, a popular dance club occupying the hodgepodge of 1434 and 1436. Because they really didn't have a clue about buildings, they spoke with Rich Krinks of Berkshire Hathaway Drysdale Properties. Rich recommended they consult with an architect for advice on improvements and he recommended Daniel Hoy.

The McCarthys hired Daniel. He, of course, had many ideas. Daniel recommended demolishing all the interior walls down to the building's shell, removing the dropped ceiling and the plaster on the brick walls, and restoring the large skylights. When the dropped ceiling was removed, it also revealed a large window in the rear wall. With so much natural light, they discovered, very little mechanical lighting would be needed.

With no record of the original entryways, Daniel also advised them to convert the single unit back into two separate units and to recreate storefronts that would have been appropriate in the 1930s. His vision was complicated by the fact that the McCarthys had very little knowledge of buildings or the cost of construction. Further, none of them lived in Alameda nor were they familiar with retail or Webster Street's unique



The corner store has retained its 1930s streamlined facade with its distinct stucco relief at the roofline. Image: 1979 Alameda Survey.

The retail units were remodeled into hodgepodge designs inconsistent with the building's original 1930s Art Deco style.



The restored storefronts and molding relief are once again seamlessly integrated into the original structure.



character. So Daniel gave them a tour of the street and shared Alameda's naval history.

Bravely, the McCarthys decided to go with Daniel's bold vision — they liked his ideas for putting the pizzazz back into their Deco building.

The project took four years and about \$500K worth of construction costs. Fortunately, they received a little help in the form of a facade grant from the City of Alameda.

The result is a very realistic recreation of an Art Deco storefront that blends almost seamlessly with the original corner facade. Daniel replicated the stucco

relief at the roofline, removed the awnings, and added tall storefront metal windows that were similar to the original windows still found in Nation's Burgers. Because the original tiles could not be matched, he found bulkhead tiles that are like — and complement — the original black, three-dimensional triangular tiles with their white accent stripe.

A special shout out should be made for the antique metal sign (just barely peeking out from behind the tree in the 1979 survey photo). Alameda's Incredible

Continued on page 7...

1436 Webster Street...continued from page 6



This Art Deco martini glass fixture was still attached to the building.

Sign Company completely restored the historic Art Deco martini fixture that, luckily, was still attached to the building, but looking very forlorn and dysfunctional. Billy Davidson, the owner of the sign company, took the original metal shell and retrofitted it with LED lights that mimicked old neon lights. The project was an act of love and adds a touch of class to a jazzy building.

Of course, as with any large project, there were some hiccups. When the project started, Nation's had red window awnings that prevented Daniel's team from continuing the stucco relief mold over the storefront windows. By the time they had completed the project, the awning had fallen off and the truncated molding relief now looks like an unfinished piece of work. On the bright side, Nations has recently indicated they'd like similar improvements for their corner restaurant AAPS hopes that maybe Nations will get around to restoring the molding too. Coupled with Daniel's remodel, a restored corner facade would be a real bonus for this busy corner of Webster.

One of the most challenging aspects of this project was having to work through the pandemic, with labor and supply shortages, delays, and numerous other construction glitches.

According to Daniel, the most rewarding part of the project was when the owners 'saw the light,' when they could envision the high ceilings and bright interiors with skylights and light colors. When the project was finally complete, the owners were very happy they followed Daniel's lead. And so were the Webster Street merchants, the city planners, and the Preservation Society. All of us thank the McCarthys for doing a wonderful job on this dynamic street corner.

MEDALLION PAINTING PRESENTATION Story by Karen Lithgow



DENISE AND SCOTT BRADY treated us to a fascinating talk and demonstration of painted plaster medallions on March 10th. Scott began the presentation with a set of chronological images showing the use of plaster throughout the ages for both construction and decoration. We learned that plaster use dates back to ancient Egypt and the Middle East, and was used in the construction of the Great Wall of China and by Pre-Columbian Aztecs for their streets, walls and floors. Plaster is composed of sand, water and lime; materials that have been available in many parts of the globe.

By the time the Victorians used decorative plaster; various distinct styles were developed for Italianate, Stick/Eastlake and Queen Anne buildings. Ornamental plaster types included ceiling medallions, moldings, cartouches, capitals, brackets, rosettes, finials and plaques. The plaster medallions in particular became a focal point for the ceilings of Victorian homes and provided a detailed and attractive canvas to display a gorgeous multi-colored paint scheme.

Denise has taken the artistry of medallion painting to a new level with her keen sensibility of colors and textures. She showed us several medallions painted for her own home along with others she has seen in other Victorians. Denise described how to prep the plaster and showed us the various types of paint that she used. Some of these paints have a luminous metallic sheen to them which makes some of the relief details really pop and shine above a matte background.



Denise Brady

Existing ceiling medallions have to be stripped of old paint and are difficult to paint while up on the ceiling. It takes a brave and dedicated artist to apply all of the paint layers while up on a ladder, craning one's neck for hours on end. Several people at the presentation mentioned they have done this with admiration from the rest of us for their achievements. It's of course easier to paint new medallions on a table first before installation. The process of installing new medallions was also described as it takes several knowledgeable people to get this done. Apparently the procedure requires 3 people; 1 to hold, 1 to attach and 1 on the ground to confirm orientation. Adhesive and screws are used to create a secure attachment. While very old medallions sometimes fall because only a few screws hold them up, proper installation with adhesives and screws will ensure a very long life for these medallions.



Doree Miles and Erich Stiger inquire about the paint technique.

Airstream Adventure: Reviving a Craftsman Home 1620 San Jose Avenue

by Miriam Fox

Award Winners: Nick and Peggy Cawthon, Owners; Derek Pavlik, Designer; Norman Sanchez, Architect; Brian Lack, Fine Eye Construction Inc., Contractor; Jack Rafferty, Rafferty Engineering, Structural Consultant.

This charming 1917 Brown Shingle Craftsman in Alameda’s Gold Coast, had a hidden story waiting to unfold. The homeowners, Nick and Peggy Cawthon, with their two young boys, bought the house in 2017, and while it had great potential, the house needed some work. An awkward ‘80s remodel added a second story in the back and enclosed the deck with unremarkable aluminum doors.

The Cawthons envisioned a renovation that would transform the space into a comfortable home for their family, so they contracted with Norman Sanchez to plan and execute the remodel. As they began planning the project for 2020-2021, Covid-19 hit. Schools closed, presenting an unexpected opportunity. With their remote-learning boys (kindergarten and 4th grade) in tow, the Cawthons embraced the nomadic spirit. They moved into their Airstream and embarked on a nationwide adventure, staying with relatives while their dream home took shape. It was an experience filled with both freedom and challenges – a modern twist on the traditional home renovation.

What started as an “endless summer” turned into a 13-month odyssey. However, Nick, a scientist, and Peggy, a design research professional, remained clear about their priorities for the renovation:

- “Boyztown”: A dedicated downstairs space for their active boys for play, experiments, and music that would seamlessly connect to the backyard and kitchen.

- Modern Kitchen Magic: Create an open and contemporary space in harmony with the traditional Craftsman aesthetic.
- Master Suite Oasis: Add ample closet space, an updated bathroom and a tranquil balcony overlooking the backyard.

The renovation carefully balanced modern updates with the home’s original character. The new back addition seamlessly matched the existing Craftsman style with details like the curved custom-milled corbels crafted from a similar cedar timber as the original. The roof mimicked the original with custom-made trusses, complete with matching rafter tails spaced identically. Even the cedar shingles were meticulously chosen to replicate the size and style of the existing ones. Construction and shingling were entrusted to Brian Lack and his team at Fine Eye Construction, ensuring exceptional quality and adherence to the original design.

The Cawthons were thrilled with how these subtle details tied the new addition to the existing 1917 structure, creating a cohesive whole that honored the architectural style of the house.

But the story doesn’t end there. Nick, a craftsman at heart, added his personal touch. He hand-crafted beautiful shelving, employing an indigo dyeing technique traditionally used with textiles. This unique addition spoke to his artistic side.

The entryway welcomes you in with a custom wood-inlaid mirror frame, another testament to the meticulous attention to detail. Architect Norman Sanchez designed the cabinetry to blend with the Craftsman style, cleverly hiding the cables and wiring, ensuring a clean aesthetic.

The renovation also addressed long-neglected maintenance issues on the exterior. New, architecturally appropriate windows, new cedar shingle siding, and a brand-new roof allowed the addition to tie in seamlessly with the original craftsman home, ensuring its longevity for years to come.

The success of the project is a result of the Cawthons’ commitment to achieving their goals in a way that respected the original architecture of the home and to their collaboration with the design and construction teams led by Norman Sanchez, to execute their vision.



The Craftsman front remains untouched. Here the small garage would've fit a Model T. Image: Alameda 1979 Survey.



New, architecturally appropriate windows, new cedar shingle siding, and a brand-new roof allowed the addition to tie in seamlessly with the original craftsman aesthetic.



The 1980s remodel enclosed the back deck with aluminum floor to ceiling windows and the shingles were painted an unappealing light blue color.



The roof of the new addition was designed to mimic the original with custom-made trusses and matching rafter tails, as well as the curved custom made corbels.

TIP OF THE HAT



The house was raised and stuccoed, aluminum windows installed and cement stairs and wrought iron were added to "modernize" its appearance.



Beneath the layers remnants of the original scalloped shingles were uncovered and re-incorporated into the final design.

New siding, custom woodwork and trim throughout the front porch provided the Victorian finishing touches.



From Disjointed Eyesore to Victorian Gem 1028 Eagle Avenue *by Miriam Fox*

Award Recipients: Kathi Honegger, Owner ; Tom Carroll, Carroll Construction, Contractor; Alexandra Odabachian, Architect/front exterior; Alexandra Saikley, Architect/interior.

Built in 1907, 1028 Eagle has a colorful history. Originally a Colonial Revival high basement cottage, it has undergone radical changes over time. The Burgess family, who owned and lived in it for generations, made significant alterations. When they expanded the house, stucco replaced the redwood siding, aluminum windows took the place of wood ones, and a wrought iron porch and stair railing for the new cement stairs, sacrificed its original charm for "modernity" and convenience. Later on, the house was raised to add a garage and additional living area to the ground floor.

In 2013, Kathi Honegger, downsizing from a Marcuse & Remmel Queen Anne Victorian, saw potential in 1028 Eagle despite its unappealing facade. With advice from her expert real estate agent Denise Brady, and a clear vision from her daughter – she even drew a sketch! – she clearly saw its potential. Ten years later with the expertise of architect Alexandria Odabachian, Kathi embarked on the ambitious restoration project.

Architect Odabachian explained how "the project presented severe setback and clearance constraints

due to the Building and Zoning codes. But most importantly I wanted to create a design that would make Kathi proud and at the same time honor the integrity of the historic house. My job was to satisfy all those requirements while arriving at a harmonious result in the most graceful way possible."

At this point, Tom Carroll, from Carroll Construction, was brought in. Without having a reference available of what the house originally looked like, uncovering the original design proved difficult. They meticulously peeled back layers, searching for clues. And Eureka! Beneath the layers they discovered remnants of the original scalloped shingles and a small wood-framed window, both of which were re-incorporated into the design.

The restoration was extensive. Stucco came down and the former redwood sub-wall was taken down to the studs, the roof was removed, and the porch rebuilt. While the original redwood siding was found under the stucco, it was too damaged to be reused. New siding and custom millwork, including the gable details, brackets, railings, spindles, and all the trim created by Mad River Woodworks provided the finishing Victorian touches.

The interior also received attention. Architect Alexandra Saikley oversaw the removal of 1970s paneling, potentially revealing a once grand living room. The kitchen was refreshed, the master bedroom received an ensuite, and a peaceful sunroom became a haven for Kathi and her dog Simon. Importantly, the floorplan was reconfigured to create a rental unit below.

The backyard wasn't forgotten. A custom paving project transformed it into a relaxing outdoor space, so charming that a tenant even inquired about a wedding there!

The result? A stunning Victorian facade that complements the neighborhood. As architect Odabachian noted, "The house went from a disjointed mess to a harmonious and visually appealing composition." Kathi plans to address the remaining windows and exterior stucco walls, but for now, she cherishes her newly restored historic gem.



Imagine what the house could look like! Sketch drawn by Kathi's daughter which inspired the purchase.

TRAVELOGUE



An illustrated architectural travel story inspired by places visited and experiences encountered.

A Louisiana Getaway Reveals Historic Cajun District

by Michele and David Bock

Our recent trip to Cajun Country, just north of New Orleans, was a delightful immersion into history and culture. We spent a few days in Saint Martinville, a vibrant and diverse community of Acadian, Creole, French, Spanish, and African influences. This multicultural gem, the third oldest city in Louisiana, holds a special place in literary history as the inspiration for Longfellow's poem "Evangeline."

Our unique lodging set the tone for the experience – a converted one-room Methodist church from the early 20th century. With colored glass windows all around and dark wood walls and ceiling, the kitchen now occupies the former altar space and pews serve as sitting benches at the dining table.

Stepping outside, we found our way to Main Street, which looks and feels much like it would have in the 1800s. It's a showcase of historical architectural structures that comprise Saint Martinville Historic District, listed on the National Register of Historic places (NRHP) in 1982. Although the town has undoubtedly seen more bustling times, its unique character remains.

We walked past Saint Martin of Tours Catholic Church, a careful and tastefully preserved structure dating back to 1836. It forms a harmonious trio with its associated parish hall and presbytery flanking its sides. Farther down, La Maison Duchamp, an 1876 building in the Classic Revival style, further enriches the streetscape. Originally a private residence, it later served as a school, then a post office and today welcomes visitors for tours.

But to us, the crown jewel was undoubtedly the Duchamp Opera House, the oldest existing opera house in the United States, built in 1830. We were fortunate enough to meet Mike



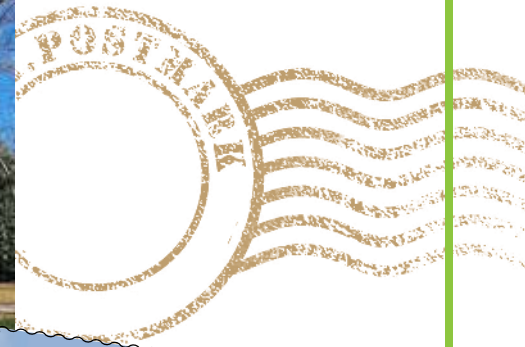
A rainy day on Saint Martinville's Historic Main Street. Image: Michele Bock.



The colored glass windows of the 1904 converted church create a colorful light display inside the one room rental. Image: David Bock.



The kitchen occupies the former altar space in the spacious and tastefully renovated one room church. Image: by owner R, as posted in the short term rental website.



Saint Martin de Tours

Mother Church of the Acadians
built in 1836

Continued on page 11...

TRAVELOGUE...continued from page 10.



The original Duchamp Opera House in the early 1900s. Images: Photo archives.

The building has undergone several transformations over the years since its inception in 1830.



Circa 1982, when Main Street's Historic District was listed in the National Register of Historic Places.



LeBlanc, the current owner, who enthusiastically shared its history and his plans for its renovation. In its heyday, the opera house was a cultural beacon. It's well known that in the mid 1800s, during yellow fever outbreaks in New Orleans, residents would escape to the cultural mecca of Saint Martinville, earning it the nickname "Petit Paris". The beau monde from New Orleans would travel the 140 miles by carriage to attend operas, comedies and events. Imagine carriages pulling into a porte-cochère, sheltering passengers from possible inclement weather and muddy roads. Once debarked, the revilers would enter a large, open room with a sweeping double staircase leading to the great ballroom. The walls, constructed with a double-brick technique, aimed to offer insulation from both summer heat and winter chills. However, as Mike pointed out, by summer's end the walls would have absorbed so much heat that cooling became a significant challenge.

Venturing off the Main Street, we explored Evangeline Oak Park, featured in Henry Wadsworth Longfellow's poem about the Acadian expulsion from Nova Scotia. Here, a magnificent 500-year-old live oak tree

dominates the landscape. And just outside of town we found the Longfellow-Evangeline State Historic Site, featuring a collection of stately oaks and the purported cabin where Evangeline awaited her lost love. Talking with the locals regarding Longfellow's visits and the tale of Evangeline was interesting. However, it was a bit of a letdown to return home and find out that Longfellow never visited Louisiana and that Evangeline was a figment of his imagination. Nevertheless, the park's beauty and the enduring myth of Evangeline added a layer of romantic charm to our exploration.

We also visited the African American Museum, a posted destination on the Louisiana African American Heritage Trail since 2008. The museum's collection describes an important and poignant part of the history of this area, and the time we spent there was a valuable and indelible experience.

The remainder of our trip was dedicated to savoring the rich architecture found in buildings that served beignets, red beans and rice, jambalaya, and other assorted Southern delicacies.

La Maison Duchamp



House Museum in the Classic Revival style built in 1876

Cajun Roots

Amidst the conflict of the French and Indian War (1754-1763), a human tragedy unfolded when roughly 10,000 French colonists, who since the early 1600s occupied the territory of Acadia, now known as Nova Scotia in Canada, were expelled and forcibly removed by British forces. Scattered by war, almost half perished in overcrowded ships, but a number of Acadians found refuge in another French colony — Louisiana. By 1785 Acadian families were given land grants in the area of the Bayou Teche in Southwest Louisiana and flourished as farmers.

Napoleon, after losing control of what is today Haiti during its slave revolt, sold Louisiana to the United States in 1803 through the Louisiana purchase. Nine years later, when it became a state, Saint Martin Parish was created in place of what was known as the Bayou Teche trading post, and Saint Martinville was designated as the parish seat.

These resilient Acadians, eventually known by their creolized name, *Cajuns* (derived from the French Acadiens), have become a vibrant cultural cornerstone of Louisiana. Their rich heritage, stemming from their Acadian roots and subsequent intermingling with Louisianans of European, African, and Indigenous descent, continues to shape the state. Today's Cajuns, or *Cadiens* as they call themselves in French, are found in all walks of life: from farmers and governors to oil workers and educators.



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AAPS SCHEDULE of EVENTS 2024

JUNE 9

27th Annual Preservation Awards
5:00 pm – 7:00 pm
Social Hall at Immanuel Lutheran Church
1910 Santa Clara Avenue

SEPTEMBER 15

Home Tour: West End Story
10:00 am – 4:00 pm
Tickets, Vendors and Refreshments
Longfellow Park
Corner of Lincoln and Linden

2023 Preservation Award Plaques Around Town

Photos by Liz and Robert Farrar



940 Santa Clara Avenue
Owners Dave and Missy
Connolly



2350 Saratoga Street
L to R: Adan Martinez,
Grant Wirthman,
and Jorge Ruiz Rocket



1200 Regent Street
New owners Drew Dickey and
Phoebe Grunt proudly display
the AAPS plaque. Previous
owner Mike Rossi restored the
house prior to its sale.



1610 Encinal Avenue
Owners Ryan and
Julia Shafer



3050 Gibbons Drive
Owners Charles Varner and
Gretchen Hoff-Varner were
not available for a photo.



1607 Paru Street
Owners Jennifer Bullock and Matthew Humphrey