

Alameda Museum

Quarterly

ALAMEDA PARK HOTEL MORPHED INTO INSANE ASYLUM

by Dennis Evanosky

WHEN BRITISH-BORN ALFRED A. COHEN built his railroad through Alameda, he turned to his friend and fellow countryman George Bird to build a hotel to house the men who built the line. Cohen and partner James D. Farwell built a second hotel across town to accommodate a wealthier clientele.

The pair leased the premises to Frank Johnson. He opened for business on Saturday, February 18, 1866. "This new and elegant house will be opened for guests on the 18th of this month," Johnson announced in an ad in the *Daily Alta California*. "This hotel is splendidly fitted up with all the modern improvements and, in every respect, will be as a first-class private house."

In the ad Johnson promised that "as a suburban resort, the hotel



This detail of Joseph Lee's 1868 painting "Bird's Hotel, Bird's Point" depicts the San Francisco & Alameda Railroad's car barn and George Bird's hotel that once stood near the intersection of today's Pacific Avenue and Main Street. This was one of two hotels that A. A. Cohen backed in Alameda. Image: Courtesy George Bird Family.

cannot be surpassed for its beauty and healthfulness."

M. W. Wood wrote in the 1883 *History of Alameda County* that "People came over in crowds to Alameda, and the hotel, large as it was, proved insufficient to accommodate them.

After a while, Johnson lost money and less than five months after he opened his doors, he sold his interest in the place to Frank McGown." Wood tells us that McGown "formerly kept an eating-house at the corner of Clay and Leidesdorff streets in San Francisco."

Like Johnson before him, McGown took out an ad in the newspapers. "I take pleasure in announcing to my friends and the public that I can furnish visitors with spacious and elegantly furnished rooms."

McGown boasted of Alameda's "particularly inviting" climate. He pointed out that San Franciscans could reach his establishment "in just forty-five minutes from the foot of Pacific Street." The fare? Just 25 cents.

In a very short time, McGown, too, discovered that he "couldn't keep a hotel." A certain Mr. Reed, "formerly

Continued on page 2 . . .



Alameda Park Hotel . . . Continued from page 1

of the Weber House, Stockton," stepped in, but by the time Reed took over Wood pointed out that "business had fallen off—the prestige of the place had gone—and he very soon went with it."

Cohen and Farwell decided to put the place up for sale. They employed San Francisco auctioneers John Middleton & Son to dispose of the place. The company announced in a *Sacramento Daily Union* advertisement that the auction would take place at 12'oclock noon, Saturday, November 4, 1865.

Middleton stated in the ad that "the Hotel is well and favorably known as a Summer Family Resort, and is well patronized as a place of transient amusement."

This advertisement provides us with a detailed description of

the property. "The land is an area between nine and ten acres. It is entirely enclosed by a well-built and substantial five-rail fence, and is well covered with many of the largest and finest Oaks of the Encinal," the *Daily Union* readers learned.

The auctioneer even dropped a few names. "It is within a few minutes' walk of the elegant residences of Messrs. Sather, Farwell, Cohen, etc." Middleton boasted. (A somewhat interesting statement, considering that Peder Sather and his family were not living in any "elegant residence," but in the abandoned Oak Grove Academy building.)

In his ad Middleton stated that three outbuildings—a kitchen, a wash-house and an office—complemented the "elegantly built hotel." He pointed out that the "main building had a bar room ("with one of the most handsomest bars in the state"),

a dining room and a large hall on the first floor. Upstairs, guests found "thirteen rooms, divided into single rooms and suites."

The auctioneer also let prospective buyers know that the "entire building is finished with three coats of plaster, and is in the most perfect condition. There are gas pipes throughout the house, and every room and the hall has a bell connecting at the bar-room."

A 12-foot-wide verandah extended across the front of the main building. A "ten-pin alley" complemented the hotel. In addition, "all the furniture in the house is nearly new and is of the first quality, all having been manufactured expressly for the Hotel by Goodwin & Co., Peirce & Co., and Schreiber & Bro."

"The especial attention of Hotel Keepers is called to this sale, as it presents an inducement to enter into a good business, seldom offered at auction," Middleton stated. Apparently he had not consulted with Messrs. Johnson McGown or Reed before making this claim.

The auction did not go well. There were no takers and the building languished for a while. Finally Doctors Eustace Trenor and Joseph C. Tucker stepped in and purchased the place. Eyebrows no doubt raised and brows likely furrowed when the neighbors learned that the good doctors planned to convert the place into an insane asylum.

All traces of the hotel have vanished. Central Avenue bounded its property on the south, Webb Avenue on the north, Park Street on the west and Everett Street on the east.



Joseph Tucker, one of the doctors who ran the insane asylum that replaced the hotel, kept half the asylum's property and developed part of it as the Tucker Block. Apparently a sawyer and locksmith worked in Tucker's building. That's the original Odd Fellows Hall across Park Street. Did you notice the Scottish terrier and horse and buggy in the photo? Image: Courtesy Alameda Museum.

Learn more about the Alameda Park Hotel and its use as an insane asylum at the Alameda Museum lecture

May 28 at 7:00 pm.

U.C. Berkeley graduate historian and Alameda resident Madeleine Seiwald will present **Capitalizing on Insanity:**

The Alameda Park Asylum in Post-Gold Rush California.

Sponsored by Carol Kane.



BE A MUSEUM DOCENT

MAKE SOME NEW FRIENDS

Please contact Adam Koltun
volunteer@alamedamuseum.org
510-521-1233

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THANKS TO OUR HERITAGE PARTNERS



DAMES AUX GATEAUX



From the President's Podium

by Dennis Evanosky

I have the honor of stepping in as Alameda Museum's 2015 president. I have history in my blood. When arrived in the Bay Area in 1987, the first thing I did was visit the history museums. These places hold a special importance in our culture. Museums serve as meeting places, as places to preserve what came before us and as places to show present generations, young and old, first-hand the contributions past generations have made to society.

Alameda has retained more of its past than many East Bay cities. A walk down Park Street or a drive along many of the Island City's streets or avenues reveals the past in the form of still-intact Victorian-era architecture. Residents care about this facet of their city. As president of the museum's board of directors, I think that it is my task to help translate this care for the city into interest in the museum.

Eric J. Kos and I publish the local newspaper and have published not only numerous articles about local history, but a book about Alameda's history as well. Eric and I also lead history walks for the city's Parks and Rec Department and give history talks not only at the museum, but in other venues in Alameda as well. I know that the interest in Alameda's history is there.

Recently a museum volunteer posed the question: What is the biggest problem that the museum faces? I'd like to take that word "problem" and give it a more positive spin and change it to "challenge." I think the answer is "exposure." The museum needs more exposure than it's currently getting. We need to invite more residents to visit both the museum and the Meyers House. We need more outreach to the schools, all the schools, not just the elementary schools. As a museum, we need to involve ourselves in the broader community by hosting booths at the street fairs, by arranging visits to Alameda's schools and by doing more to bring members of the community into the museum and to the Meyers House.

We can invite organizations like Kiwanis and Rotary, as well as the Elks and Lions, to host occasional meetings at the museum. As the salespeople for many of the city's historical buildings, members of the Alameda Association of Realtors have more than a passing interest in this city's history. We should tap into this interest.

The museum can grow. All we need to do is reach out to an already interested community.

Dennis Evanosky
President, Alameda Museum



New Board Sworn in at Museum Luncheon *by Adam Gillitt*



Swearing in of the 2015 Board. From left to right: Mayor Trish Spencer, Board President Dennis Evanosky, Vice President Johanna Hall, Adam Gillitt, Jim Smallman, Secretary Valerie Turpen, Adam Koltun, Charlie Howell, Treasurer Bob Risley and Evelyn Kennedy. (Our newest board member, Robin Seeley was unable to attend.) Photo: Linda Forgues-Weinstock.

BY ALL ACCOUNTS, the 2015 Museum Luncheon was a huge success. More people attended this year than ever before, the newest board members were sworn in by Mayor Trish Spencer, and bidding on the silent auction items was fiercely competitive.

More than 90 museum members, docents, and volunteers attended the delicious meal held on the fourth floor of the Masonic Hall. In addition, attendees were treated to a poem written and read by the City's Poet Laureate, Julia Park Tracey.

Thanks to everyone who made this event happen, especially to former Board Presidents Diane Coler-Dark and Robbie Dileo, long-time volunteers Lisa Koltun and Debra Hilding, the helpful people of the Masonic Hall, Joanne McKay for her beautiful table decorations and centerpieces, the caterers, and all the other volunteers who gave their time to make the event so memorable.

See more images from the event at alamedamuseum.org.



Board President Dennis Evanosky with Museum Curator George Gunn.



Museum Docents Carla and Jim McGrogan.



Board Member Adam Gillitt and Poet Laureate Julia Park Tracey.



Gretchen Lipow with Board Member and MC Jim Smallman.



In the Museum Art Gallery 2015

■
MAY

Alameda Photo Society
Reception, Saturday, May 16
1:00 – 3:00 pm

■
JULY

Alameda Artists for Preservations Sake
Reception, Sunday, July 5
1:00 – 4:00 pm

■
AUGUST

Cross Currents hosted by the
Island Alliance of the Arts
Reception, Saturday, August 8
12:30 – 2:30 pm
Closing Reception and Artist Talks
Saturday, August 29
12:30 – 2:30 pm

■
SEPTEMBER

Local Chinese artists under the tutelage of Feng Jin
Reception TBD

■
OCTOBER

Alameda Women Artists mixed media
Reception, Friday evening, October 9

■
NOVEMBER

For the love of Phyllis Diller hosted by
Dames aux Gateaux
Reception TBD

Watch the Alameda Museum Quarterly for more details on these and other shows and events in the gallery. Or visit alamedamuseum.org/alameda-museum/art-gallery/

Alameda Architectural Preservation Society presents the
EIGHTEENTH ANNUAL PRESERVATION AWARDS

Sunday, June 7, 2015 at 7:00 pm

At the grand Art Deco venue
Alameda Point Theater • 2700 Saratoga Avenue
Alameda, California



THE WINNER IS...

Recognizes the best preservation, restoration, and adaptive reuse of historic structures in the city of Alameda.

Festivities include a visual show on the silver screen and music by The John Kiskaddon Trio featuring:
John Kiskaddon on piano, Ken Weinstock on bass, and Rex Vector on drums.

A reception will follow the award presentation providing a chance for attendees to meet award-winners, artisans, and other preservation enthusiasts.

For more information about AAPS events visit www.alameda-preservation.org or call 510-479-6489



What's in a Name? McKay Avenue

by Dennis Evanosky

THE U.S. MARITIME SERVICE OFFICER SCHOOL operated on much of the site of the former Neptune Beach amusement park from 1943 until 1954. The school trained the engineers and deck officers to run the Liberty ships that Henry J. Kaiser built in Richmond.

Merchant marine officer candidates marched on a field where bathers once enjoyed Neptune Beach's swimming pools. They studied and slept in buildings along a road where roller coasters once carried their screeching passengers. The removal of these roller coasters — the Scenic Railway and the Whoopee — created a right-of way used to lay out the street that led into the school from Central Avenue. The service named this street for shipbuilder Donald McKay, who was born in Nova Scotia in 1810. He came to New York as a young man where he and his brother Lauchland learned the ship carpenter trade.

By 1854 McKay owned and operated his own shipyard in East Boston. This yard built many of the clipper ships that carried '49ers to "see the elephant" in California and gold seekers who sailed to Australia to try their luck there the following year. His ships included the 4,556-ton *Great Republic*, at the time the largest merchantman in the world. The ship made the trip from New York to San Francisco in record time, 89 days. His yard also turned out the *Flying Cloud*, a clipper ship that made the run from New York to San Francisco in only 86 days, shaving three days off the *Great Republic's* record.



Donald McKay

McKay died in Hamilton, Massachusetts, September 20, 1880. His house still stands on White Street in East Boston. A pair of monuments in East Boston and the street in Alameda still recall this creator of clipper ships. The school along the street that still bears his name put candidates through strenuous training. This included hands-on operation on a bridge fitted out with a wheel, a magnetic compass and a gyro repeater. Chart tables, chronometers and other navigation instruments rounded out this deck.

"There are booms, a mast and a cargo hatch," a contemporaneous description states. "A barrage balloon flies from a time ship and blinkers and searchlights are used."

Instructors put candidates through their paces on a Mark I machine-gun trainer, which simulated "actual conditions of shooting at enemy aircraft." This mechanism had its own special building where "candidates, wearing polarized goggles, can fire at images of enemy planes on a third dimensional screen."

"A list of subjects as long as your arm greets every officer candidate. If he's able to recover from the initial shock," the description reads. The school stayed open until 1954. Today a stone memorial to those who studied there and gave their lives in World War II stands just off the street that bears Donald McKay's name.



The McKay obelisk in South Boston.

Estate Sales

The Alameda Museum runs estate sales tailored to your needs. Call George Gunn, 510-521-1233 or email info@alamedamuseum.org.

Volunteer docents are the folks who keep our doors open. An enthusiastic group, they help run the gift shop, and on occasion, do tasks like help with mailings. Training is available. Do you have three hours to make new friends? Come and spend that time with us!

Docent coordinator for Alameda Museum
Adam Koltun
volunteer@alamedamuseum.org
510-521-1233

Docent coordinator for Meyers House
George Gunn, 510-521-1233



Made in Alameda: the *Forester* by Dennis Evanosky



At Hay & Wright: Edgar Cohen photographed this four-masted schooner docked at the Hay & Wright Shipyard in Alameda.

IN AUGUST 1890, ALEXANDER HAY AND ELISHA WRIGHT began operations at their new shipyard on the Alameda side of the Oakland Estuary. The pair had been operating out of San Francisco on the Steuart Street pier as Hay & Wright Shipbuilders.

In 1898 Edgar Cohen walked along the estuary's Alameda shoreline. He stopped along the path that led from the Webster Street Bridge to the Main & Winchester tract photographed a four-masted schooner tied up in the Hay & Wright Shipyard. Smoke belched from a ferry boat parked across the estuary, just down from Oakland's squat St. Mary's Church.

Two years after Edgar's visit, on November 10, 1900, Hay & Wright launched the *Forester*—a 250-foot-long, 35-foot-wide, 680-ton schooner for San Francisco shippers Sanders & Kirchmann.

Alexander and Elisha did not survive their creation long. Wright passed away the same year the *Forester* set sail, and Hay followed him a year later. Captain B. H. Madison took ownership of the shipyard on August 12, 1904.

Czech native Captain Otto Daeweritz, owned shares in the *Forester* and was the only man ever to skipper the vessel, which carried lumber from the Pacific Northwest to Asia, Australia and the South Sea Islands. She returned to California with loads of copra. In 1932, the *Forester* set world records for a sailing craft. She once sailed from Australia to San Francisco in 75 days.

The Online Archives of California explains that when trade declined in 1927 Daeweritz sailed his schooner to the base of the Carquinez Bridge's main tower to act as a tidal break while the span was under construction. When that task was complete, he anchored the *Forester* off Government Island, today's Coast Guard Island. In 1932, Daeweritz bought out his partners and had the *Forester* towed to her final resting spot—the mudflats along the Martinez shoreline just west of Grangers' Wharf.

After Daeweritz's death, Charles Fitzgerald purchased the *Forester*. He, too, lived onboard. In 1961, Fitzgerald sold fittings from the *Forester* and the vessel's three remaining masts (the mainmast was already missing) to the San Francisco Maritime Museum.

A fire destroyed this once-noble vessel on June 18, 1975; some blamed fireworks. Remnants of the vessel are still visible on the Martinez shore: the last intact topmast schooner, made in Alameda, was no more.



Farewell, *Forester*: Remains of the Lumber Schooner *Forester* on the Martinez Shoreline. Image: LiveLeak.

When you finish reading this newsletter, DON'T THROW IT AWAY. Pass it on to a neighbor who may not be aware of all the interesting activities going on in our museum.



Albums Offer a Personal Glimpse of Cohen Family

by Dennis Evanosky

LAST YEAR, THE OAKLAND HERITAGE

ALLIANCE received two books of photographs from a patron. OHA's President Alison Finlay knew of my interest in all things old and ancient and thought that the albums fell into that category.

Alison was particularly interested in sharing the albums with me because one of them contains photographs of long-since-vanished Leona Heights Hotel in Oakland, and I give a Leona Heights tour for OHA. Alison delivered the albums, and I took me several hours to realize that I had before me a pair of albums that once belonged to Edgar Cohen's wife, Jesse.

Edgar was the son of Alfred A. and Emilie Cohen. He grew up on the family estate, Fernside. With one exception—the photograph of the Fernside mansion—the photos that accompany this story all come from Jesse's album.

The first photo shows the house that Edgar lived with his own family in a home across Versailles Avenue from Fernside on the site of today's Edison Elementary School. He married Jesse Gray Booth on October 21, 1886. The following year, on August 31, Jesse and Edgar had a son they named Alfred Booth. Their daughter Beatrice, known affectionately as Bessie, was born on October 7, 1891.

The second photograph shows Edgar smoking a cigar while waiting for a photograph to tone. Edgar

was an accomplished photographer—something that makes Jesse's albums that much more valuable. In this particular photo he has placed a photo in a "bluing emulsion" and is waiting for the results.

The third photo shows Jesse and Bessie sitting on the family porch. It is the most ephemeral of the bunch. Jesse divorced Edgar in 1904, about six years after he took this picture. Sadly, Bessie passed away later that same year. She was just thirteen years old.

The fourth photo shows the children somewhere along what would become Santa Clara Avenue. Jesse made a note in her album that the children were standing on what was "once the shell mound": known as the Sather Mound on the East End.

The fifth photo shows Edgar's brother Albert. He married Emma Bray and lived in today's Cohen-Bray house.

The sixth photo shows famed photographer Eadweard Muybridge's picture of Fernside. I included it for a better appreciation of the seventh photo that Edgar took of the mansion's burned-out shell. The house burned on March 24, 1897.

Edgar's father had been dead for almost ten years when the house burned. Fortunately Edgar's mother was not living in the house at the time of the fire. She was staying across Versailles Avenue with Edgar and Jesse. The eighth and last photo shows the family's bowling alley. Emilie decided to live in this building after the fire.

I hope to share more of these photos in the next *Alameda Museum Quarterly*. We are working on digitizing the albums and, with the help of fellow board member Adam Gillitt, will post some of these photos on the Alameda Museum's website when we're finished with the project.



1. Edgar Cohen's house



2. Edgar Cohen



4. Bessie & Albert Booth Cohen



5. Albert Cohen



3. Jesse & Bessie Cohen



6. Fernside by Edward Muybridge



7. Fernside destroyed by fire



8. The bowling alley

Docent Dossiers

Who's aboard, what are they doing, and why?

Ellen Chesnut

Ellen is of Armenian descent, born in Mosul, Iraq. She came to the United States with her parents and brother, eventually settling in San Francisco.

Ellen followed a career in teaching for 35 years, plus seven years as a substitute teacher. Both Ellen and her husband Glen are creative people, enjoying art and writing. This was a major factor as their neighborhood began to change in 2006. When a nearby remodel blocked the inspiring light from their home they decided to move.

Ellen's sister was living in the East Bay and urged them to "Think about Alameda." And they did! After arriving on the island, Ellen decided to stop teaching and focus her energy on volunteer work, art, and other activities.

Ellen learned about the Alameda Museum from the local newspaper. She found she loved the artifacts and history of the city on display. "I am from a culture that was almost erased. My family lost all their possessions when they had to leave Turkey. There are not even photos of my grandparents!" she recounts.

"When I became a docent I found the volunteers have a total love and dedication to the museum. They are really interested in their town. It's awesome to be a part of."

Ellen served as docent coordinator at the museum for five years and is currently a docent one day a month. She completed her father's story *Deli Sarkis: The Scars He Carried* and is currently lecturing on the topic. She was recently featured on the KTVU Channel 2 news.



▲ Ellen is a regular attendee of the annual Museum Luncheon.



▲ Gail can be found the fourth Sunday of the month at the Meyers House.

Gail Howell

Gail grew up in Alameda and remembers her childhood as carefree. From her home on Taylor Street "I could go anywhere, the store, Washington Park, the beach. My mom didn't have to take me. This was before the fill and the beach was reached by a path across Central Avenue," she recalls. "There were jelly fish and leopard sharks."

Alameda was a community where you could walk to school, buy clothes nearby and be entertained all summer. "The Park and Rec had ceramic classes, crafts, and a pet parade. My dog often won," Gail said.

Gail married Charlie Howell and moved to San Francisco in 1971. While living in the city they became interested in its history and architecture. This continued when they moved back to Alameda in 2006 to a home Gail's parents purchased in 1963.

Gail and Charlie soon joined the museum where they hoped to meet people that enjoyed the same interests they did. You can usually see them at museum lectures and helping with the Legacy Home Tour. Charlie is on the Museum Board and volunteers as a docent at the main museum. Gail volunteers as a docent at the Meyers House.

"I love being there. If I can't live there, being a docent four hours a month is great. Members of the Meyers family have visited and some have furniture from the house. George (Gunn) knows exactly where it sat."

One of Gail's favorite experiences was when a visitor in the upstairs hallway pointed out the photo of a stern farm family—the Andersons of Bay Farm. The young girl in the photo was her great grandmother and she had only seen copies of the original image.



GET COMMITTEED!

Please consider joining one of our committees.

Have fun, learn lots, meet different people, and get the satisfaction of helping out the Museum and the Meyers House! We have listed the chair of each committee, followed by his or her email and phone number.

Please use email if you can, as most of us prefer it.



■ Budget & Fund Raising:

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George Gunn
510-521-1233

■ Membership, Docent & Volunteer Recruitment:

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■ Merchandising & Estate Sales:

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■ Meyers House & Garden:

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■ Publicity & Communications:

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FROM THE COLLECTION

Meet Mary Frances

by Dennis Evanosky

A PORTRAIT OF MARY FRANCES LINDERMAN

greet visitors to the Alameda Museum. Mary Frances was Abel Thornton's daughter. Compare her portrait to the photograph of her father. I fail to see any family resemblance.

When Abel passed away in 1916, *The San Francisco Call* ran his obituary. The newspapers informed its readers that Abel was a "California pioneer of 1850, who died at his home, 1479 Haight Street. He was a native of Rhode Island and was 84 years old."

"After arriving in San Francisco in 1850, Thornton crossed to the Contra Costa side of the bay and chopped wood on what is the present site of this city," the obit read. His property stood along what became Liberty



Mary Frances Linderman

Avenue. He took the money he earned in Alameda and headed for Gold Country. He settled at Mokelumne Hill. He may have witnessed the "French War," that miners waged among themselves over the gold on nearby "French Hill." He returned to San Francisco, where he lived in 1875, when he moved back to Alameda.

"Thornton is survived, by a son and daughter, Edward T. Thornton and Mrs. Fred Linderman," (That's her looking back at you). Other than the fact she was married to Fred, the obit said nothing about her. "The son is a well-known vocalist," *The Call* added to its story.

Perhaps Edward entertained opera lovers at the Linderman Opera House that once stood at Central and Park avenues. Probably so, since Mary Frances' father-in-law owned the place.



Abel Thornton, early Alameda resident and California Gold Rush Pioneer. Images: Alameda Museum.

Alameda Artists for Preservation Sake

JULY 2015

MOVING FORWARD INTO THE PAST Art Show

Sunday 7/5: 1:00 - 4:00 pm Opening Artist Reception

Alameda Historical Museum Art Gallery • 2324 Alameda Avenue, Alameda, CA 94501
Between Park Street and Oak Street • 510-521-1233 • alamedamuseum.org

Art and Jazz

Dorothy Young – In Memory

1978 Alameda Heritage Days

Victorians on Ceramic, painting and articles shared by Dorothy's son, John, and Ellen Young.

Contact: johnyoung61@comcast.net

Jo Anne Yada – Children's Arts Show

Historic Architecture for Tomorrow

LEAPS students at Henry Haight Elementary create designs using historic elements from the past. They engineer homes, bridges, parks, schools, and other structures maintaining vintage charm and details. These new structures offer usability and practicality without losing the intricacies and artistry of past architects.

Contact: Jo Anne Yada – Art teacher

www.joanneyada.com

Saturday 7/11

1:00 – 4:00 pm

Workshop

Design a retro-futuristic structure for Alameda! Learn to draw a bridge, home, hospital, or school with vintage charm. Draw your own design for future residents of Alameda to enjoy while maintaining the island's beautiful esthetics. All skill levels welcome.

Emily Bonnes

Watercolor Alameda

India ink, felt pens and watercolor Alameda

Contact: emily.b.bonnes@gmail.com

Sunday 7/12

2:00 – 3:30pm

Workshop

Paint on black and white prints – create your own masterpiece. Supplies provided.

Chris Rummell

Gold Leaf

Paint and gold leaf re-creations of signage from archival photos of historic Alameda.

Contact: blackspbynxfquartz@gmail.com

Saturday 7/18

1:00 – 2:30 pm

Demonstration

Art of Gold leafing.

ALAMEDA'S LOCAL ARTISTS SUPPORT PRESERVATION THROUGH ART-MAKING, COMMUNITY CONVERSATIONS, AND EXHIBITIONS.

Create & Learn

Linda Weinstock

Alameda Our Town

Acrylic/ink paintings. Photography.

Website: linda-weinstock.fineartamerica.com

Contact: weinstockstudios@comcast.net

Sunday 7/19

1:30 – 4:00 pm

Scavenger Hunt

Historical Architectural Scavenger hunt locating and identifying the different architectural styles and terminology that exists in our community and neighborhoods that we live in. All ages welcome.

Vivianesque Young

Timeless Flights in Silhouettes

Alamedas Victorian homes historically preserved and celebrated.

Website: www.vivianesque.yolasite.com

Contact: vivianesque@gmail.com

Saturday 7/25

1:30 – 3:30 pm

Workshop

Mixed Media Architectural Preservation.

Dr. Sarah Marie Lewis

GIS Maps Alameda

GIS map of historical alameda overlaid with present day Alameda.

EnvisionGeo/sarah@envisiongeo.com

Website: <http://www.envisiongeo.com/about/>

Erinn Larson

Refashioning History

Historically inspired couture for discerning ladies and gentlemen.

Website: refashioninghistory.com

Contact: refashioninghistory@gmail.com

**ALAMEDA ARTISTS
FOR PRESERVATION SAKE**

JOIN ALAMEDA MUSEUM

Preserving the Past for the Future
for over 65 Years

New Membership

- A one-time pass to the Meyers House
- A copy of *Victoria's Legacy* with six Alameda walking tours

New & Renewed Membership

- Free admission to the lecture series
- The *Alameda Museum Quarterly*
- The satisfaction of supporting local artists and students

For more information

www.alamedamuseum.org • 510-521-1233

Join any time. Dues based on calendar year.
Renewals after September will continue through
the next year. Tax I.D. #94-2464751 

Membership levels are annual, except one-time
Lifetime. Please check the appropriate box
or boxes. Thank you for your support.

- \$30 Adult
- \$20 2nd Household Member*
2nd Member Name _____
- \$25 Senior
- \$20 Docent/Volunteer
- Heritage Partner
___ \$200 Non-profit or Art Group
___ \$250 Business
- \$1,000 Lifetime Member
(one payment only, for life of the member)

*Person who resides with a paid Adult Member at same
address, also gets voting privilege.

Make check payable to: Alameda Museum

Mail to: **Alameda Museum**

2324 Alameda Avenue, Alameda, CA 94501

Dues Amount \$ _____

Additional Contribution \$ _____

Meyers House and Garden Alameda Museum

Where most needed

Total Enclosed \$ _____

Name _____

Address _____

City _____ State _____ Zip _____

E-mail _____

Phone _____



What's New at the Meyers House



Restoration of the Carriage House Nears Completion

Story and images by Jim Smallman

Earlier this year, in March, the Carriage House received a new foundation and slab. Combined with temporary supports, the risk of catastrophic collapse of the building was eliminated. But, much work remained to make the building usable for displays and other functions.

The temporary supports held up the building while the foundation was constructed. They also provided stability while the back wall and the west wall were completely disassembled and reconstructed. Enough original siding was salvageable to enable its use on the new west wall. However, construction was a challenge: No working space existed between the west wall and the neighbor's garage. So the contractor came up with an ingenious solution. The west wall was built about two feet away from its final location. When it was completely finished, including paint, the wall was moved over to the foundation and bolted in place.

Before re-applying the original siding on the west wall, the contractor installed a waterproof membrane. The siding was secured with stainless steel ring nails and then prepared and painted. The wall should last – and it must – for many years without further attention.

Inside, the building received new and more complete electrical wiring. After the electrical work was completed and inspected, insulation was installed.

The insulation will protect displays and make for a more comfortable environment for visitors and docents alike. As this article was being prepared inspection of the insulation was scheduled. The insulation was inspected, followed by installation of plywood shear wall reinforcement nailed to the new framing. Sheet rock and interior painting will complete the project. So, the Carriage House is nearing its final configuration, which will serve a variety of uses for many years.



Temporary support holding up the building while the foundation was being poured.



The new west wall under construction, with the waterproof vapor barrier in place.



VOLUNTEERS: ALAMEDA MUSEUM & MEYERS HOUSE & GARDEN



The exterior of the new west wall, before it was slid over and attached to the foundation.



The new insulation, which will make the building more comfortable.



The new interior shear wall, installed to provide rigidity to the building.

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RECENTLY RETIRED

Thank You for Your Service to the Alameda Museum Arlene Nash and Ron Ucovich

Ron and Arlene are incredible and will be greatly missed! We wish them much fun and excitement on their adventures and future endeavors. I encourage our museum family to stay in contact with them as they are still active in the community. Their support for the museum was uncanny. Thanks for everything! See you soon!

—
Adam Koltun

Docent Coordinator Director, Alameda Museum



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IN THIS ISSUE

- *Alameda Park Hotel Morphed into Insane Asylum*
- *From the President's Podium*
- *New Board Sworn in at Museum Luncheon*
- *What's in a Name? McKay Avenue*
- *Made in Alameda: the Forester*
- *Albums Offer a Personal Glimpse of Cohen Family*
- *From the Collection: Meet Mary Frances*
- *What's New at the Meyers House*

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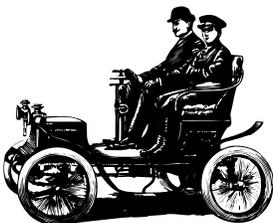
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ALAMEDA MUSEUM LECTURES 2015

- ❖ **MAY 28, Capitalizing on Insanity: The Alameda Park Asylum in Post-Gold Rush CA**
U.C. Berkeley graduate historian and Alameda resident Madeleine Seiwald. *Sponsor: Carol Kane.*
 - ❖ **JUNE 25, An Ark in Alameda**
The Robles family and Ron Mackrodt reveal the fascinating lore of a little known variety of local architecture. *Sponsor: Janelle Spatz, Realtor, Bayside Real Estate.*
 - ❖ **JULY 30, San Francisco: Last Stop on the Whale Road**
Alameda architect Richard Rutter on the history of whaling in the Bay Area.
Sponsor: The Alameda Architectural Preservation Society (AAPS).
 - ❖ **AUGUST 27, Street of Dreams, Central Avenue in Alameda**
Alameda author and historian Woody Minor.
Sponsor: Peter Fletcher, Broker, Windermere Real Estate.
 - ❖ **SEPTEMBER 24, The Work of Alameda Photographer Edgar O. Cohen**
Paul Roberts, former Alameda Main Street director and past president Alameda Architectural Preservation Society (when it was AVPS). Edgar was the son of entrepreneur and railroad founder A. A. Cohen, whose estate was developed as the Fernside neighborhood several decades after his mansion of the same name burned. *Sponsor: Evelyn Kennedy, Realtor, Gallagher & Lindsey, Inc.*
- NOTE: Lectures take place at the Alameda Museum, 2324 Alameda Avenue off Park Street. Admission is free for museum members and \$10 for others. No reserved seats. We open at 6:30 pm on lecture nights. Come early to save a seat and enjoy the displays in the History and Art Galleries. For information leave a message at 510-748-0796 and check alamedamuseum.org.*