

Alameda Museum Quarterly

ALAMEDA'S NARROW GAUGE RAILROAD

by Dennis Evanovsky



SPC at Encinal & High Street. Image: Vernon Sappers Collection.

ON DECEMBER 2, 1877, the first South Pacific Coast (SPC) train rolled through Alameda, nothing serious, yet, a test run on the newly laid narrow-gauge tracks along Encinal Avenue from High Street to Park Street. The run capped off almost five months of work that included laying four miles of track from Alameda Point—about where passengers catch the ferry to San Francisco today—south on modern-day Main Street and then east on today's Central and Encinal Avenues.

An SPC subsidiary, the Bay and Coast Railroad, built the line north from Newark. The SPC connected Alameda to West San Leandro and points south at first to Los Gatos and by 1880 to Santa Cruz.

To accommodate the SPC trains, Bay and Coast built a swing bridge across San Leandro Bay and the adjoining marshland. The bridge's western anchor stood near

the shoreline at today's Fernside Boulevard and Encinal Avenue. The bridge swung open to accommodate boat traffic, mostly scow schooners and barges that traveled to Clark's Landing and Damon's Landing; both were located near today's Oakland Coliseum.

Bay and Coast also built the "West End Wharf," actually a pair of 1,000-foot-long wharves — one for freight, the other for passengers — on the old shoreline near where today's Main Street swings west near Bay Ship and Yacht. As you drive west on Main Street past the traffic light at the ferry terminal, you might imagine yourself on a wharf with nothing but bay water beneath you.

On March 20, 1878, just three months after that trial run on Encinal Avenue, service officially began from Park Street to Los Gatos. Locals rode the trains for free, a deliberate move by SPC owners James Fair and Alfred

Continued on page 2...

Narrow Gauge... Continued from page 1

Davis. Central Pacific Railroad trains also ran through town on today's Lincoln Avenue; the CP charged a nickel for a local trip.

At first SPC trains stopped at High Street, Versailles Avenue and Park Street. Fair and Davis built a hotel at Park Street at the site of today's Alameda Fire Department's Station No. 1. Over the next few months SPC train stops stretched west to the wharves. In South Pacific Coast, Bruce MacGregor describes the progress. He writes that the railroad gradually opened stations at Chestnut, Morton, Webster and Fifth streets.

In the summer of 1879, the railroad completed work on the wharves. Work crews also completed the trestle out over the water on modern-day Central Avenue from today's Fourth Street to Main Street and along Main over the marshland to the wharves.

The construction of the wharves took two years. The Central Pacific Railroad watched nervously as its rival poured fill onto the marshland. MacGregor tells us that the fill came from a 2,000-foot-long strip of bay



1884 Alameda Mole. This sketch shows the wharf that the South Pacific Coast Railroad built in 1884 to replace one it had built in shallower water five years earlier. Image: Vernon Sappers Collection.

that later served as the approach for the ferries *Bay City* and *Garden City*.

As soon as the railroad completed construction, the two ferries began carrying passengers and freight to San Francisco from the West End Wharf. This wharf with its massive buildings served the narrow gauge as its long-range passenger and freight headquarters. The railroad even required that conductors set their watches to coincide with the clock at the West End Wharf.



SPC on a trestle. A South Pacific Railroad train makes its way on the trestle that the railroad built on what became Central Avenue between Fourth and Main streets. Image: Bay Area Electric Railroad Association.

The *Bay City*, named for San Francisco, and the *Garden City*, named for San Jose, increased both the frequency and reliability of carrying passengers and freight to San Francisco. The main deck of the *Garden City* had narrow-gauge rails to transport locomotives and freight to and from San Francisco. This put SPC in direct competition with the broad-gauge rival, the Central Pacific.

MacGregor tells us that the railroad built a rail yard and station at High Street to accommodate local trains. A two-stall engine shed housed a pair of Baldwin locomotives, while passenger cars stood at the ready on adjoining sidings. By 1888, thirty-three local trains were running through Alameda on a daily basis.

MacGregor relates the story of Wally Miracle, a young man who worked at the High Street rail yards. The railroad hired him as a pump-tender, operating the water pump on the trains that arrived at the High Street Station. Miracle had other duties as well. These included tending the San Leandro Bay drawbridge. Boats signaled with a horn that they needed the bridge opened. The signal would sent Wally scurrying east along the tracks and out onto the bridge, where he turned the crank that swung the bridge open so the boats could pass.

Five years after the West End Wharf opened, the SPC extended its pier two and one-half miles northwest to deeper water. The tracks carried trains on a stone-based wharf called a mole to a state-of-the-art ferry terminal that opened on March 15, 1884. Three years later the Southern Pacific (SP) Railroad acquired the narrow-gauge SPC.

The 1884 ferry terminal burned in 1902. SP quickly replaced it with a modern one.



Ferryboat Bay City. A fog bank complements this photograph of the Bay City ferry that began carrying passengers from Alameda to San Francisco in 1879. Image: Vernon Sappers Collection.

In 1906 the old SPC's narrow-gauge inventory included 23 locomotives, 85 passenger cars and 500 freight cars. The transition to standard gauge began on April 18, 1906, a date that coincided with the Great San Francisco Earthquake and Fire. The tracks in Alameda could only be used for local service after being isolated by the tremor. The SP electrified this line in 1911.

SP's Alameda terminal survived until ferry service was discontinued in 1939. "The ferry was abandoned in the early hours of January 15,

1939," George Woodman Hilton wrote in American Narrow Gauge Railroads. The following year the Navy demolished the terminal to make way for the runways at its new air station. Trains ran along Encinal for a just two more years.

The Big Reds had been running through Alameda on SP's electrified lines. They operated as part of the East Bay Electric Lines until January 18, 1941, when the right of way that had carried trains for sixty-four years finally went silent.



San Leandro Bridge. A South Pacific Coast Railroad locomotive makes its way across the San Leandro Bridge. Because the West End Wharf had no turntable locomotives were unable to turn around. This required the locomotives to pull their cars "in reverse" as this one is doing. Image: Alameda Museum.

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:

Dennis Evanovsky
evanosky@gmail.com
510-263-1470

■ Collections, Events & Exhibits:

George Gunn
510-521-1233

■ Membership, Docent & Volunteer Recruitment:

Adam Gillitt
volunteer@alamedamuseum.org
510-764-1325

■ Merchandising & Estate Sales:

George Gunn
510-521-1233

■ Meyers House & Garden:

Jim Smallman
smallman_james@hotmail.com

■ Publicity & Communications:

Dennis Evanovsky
evanosky@gmail.com
510-263-1470

Hosted by: the Alameda Museum & the Alameda Architectural Preservation Society

ALAMEDA LEGACY HOME TOUR

Sunday,
September 27, 2015
11:00 am to 5:00 pm

A Self-guided Tour of Six Historic Homes from Central Alameda to the East End. Plus, Refreshments in the Meyers House Garden During Tour Hours.



Tickets: \$30 in Advance • \$35 Tour Day

Advance ticket vouchers available at:

Alameda Shade Shop – 914 Central Avenue
Wescafe – 1536 Webster Street • Daisy's – 1347 Park Street

Tour day tickets available from 10:00 am at:

Franklin Park – Morton Street & San Antonio Avenue

Tickets Online: alameda-home-tour.org

For Information: (510) 523-5907

BE A MUSEUM DOCENT

MAKE SOME NEW FRIENDS

Please contact Adam Koltun
volunteer@alamedamuseum.org
510-205-6509

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Alameda Museum
2324 Alameda Avenue
Alameda, CA 94501
www.alamedamuseum.org
510-521-1233

Designer: Valerie Turpen
Web: Adam Gillitt

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Est. 1951



Studio 820

**From the President's Podium**

by Dennis Evanovsky



The California Cultural and Historical Endowment offers matching grants to museums across the state. I recently attend a meeting about the endowment in Sacramento. I learned that the Alameda Museum might meet the eligibility requirements to obtain such a grant.

The minimum grant is \$50,000. Museums applying for the grants must match them with contributions from their communities. This means that the Alameda Museum must find, for example, eight organizations willing to donate \$6,250 each. Of course other combinations are possible. Participants at the meeting suggested "eight x \$6,250" as something not too daunting and attainable.

The endowment only allows each recipient to spend the money on one specific project. This could include a project to preserve and enhance our collection. Curator George Gunn has already said that the museum needs acetate sleeves and acid-free boxes to store and protect hundreds of documents. The museum could also use both vertical and horizontal filing cabinets to store the collection. The museum needs to better control both light and climate so the collection can survive. This list would grow as time goes on. The endowment would pay for all of these and more, as long as they help preserve and enhance the collection.

This money won't come easy, time is of the essence. We have to decide exactly how we would spend the \$100,000; exactly, down to the penny. These grants are competitive. We then have to enumerate all this in a very detailed grant application. The application is due on September 1, 2016. We have less than 14 months to get this done the absolute right way. If the Alameda Museum's application has a flaw, no problem. The program has plenty of other applicants who did theirs correctly.

The money for the matching grants comes from Assembly Bill 482, which Governor Jerry Brown signed in 2013. The bill authorized the creation of a "specified competitive grant program, to support small capital projects in museums including the acquisition of real property, or construction projects at museum facilities or venues."

Funding for the grants is currently available from Proposition 40 bond funds for two cycles of \$2 million each (the current 2014-2015 cycle and the 2015-2016 cycle, when the Alameda Museum would apply; not sure why it seems a year behind, but that's what the state calls them.). Proceeds from the new Snoopy special interest license plate (www.snoopyplate.com) are planned to fund the program in future years.

There are two specific things I have to do before the process begins. The city pays the museum a stipend because the museum acts as the city's repository of documents and artifacts. I have to find out if this stipend hinders the museum's receiving matching funds from the state. The folks at the conference didn't think so, but we have to find this out now, not later. I also have to share the short version of exactly what we want to do with endowment money and be certain that this grant would cover the project.

Once we get a nod on both these issues we can proceed. Stay tuned.

Dennis Evanovsky
President, Alameda Museum

Tragedy Struck Twice at Terrace Baths

by Dennis Evanovsky

ROBERT HALEY AND CLINTON A. EDSON opened the Terrace Baths in 1878. The facility boasted 240 dressing rooms, several rooms for hot salt-water baths and no fewer than 4,000 bathing suits for rent. The owners lighted the premises with twenty-two gas-lamps, each with a dazzling eighty-candle power.

Haley and Edson flourished until an accident changed everything. On November 3, 1887, a boiler explosion at the baths killed Haley. Edson didn't miss a beat, however. The following year he celebrated the bath's 10th anniversary with a two-page advertisement in *Husted's Directory*.

The ad included a sketch of the baths and a lengthy paean that called Terrace Baths "the largest swimming bath in this country." The advertisement also explained the mechanics of



Female swimmers may have rented swim apparel at the Terrace Baths similar to these fashionable outfits of the 1880s.

the bath. A "substantial wall 12 feet thick" enclosed them. "The water is taken in through flood gates and is changed at high tides," the ad said. If the tides were not high enough, then water was pumped into the premises at the next high tide.

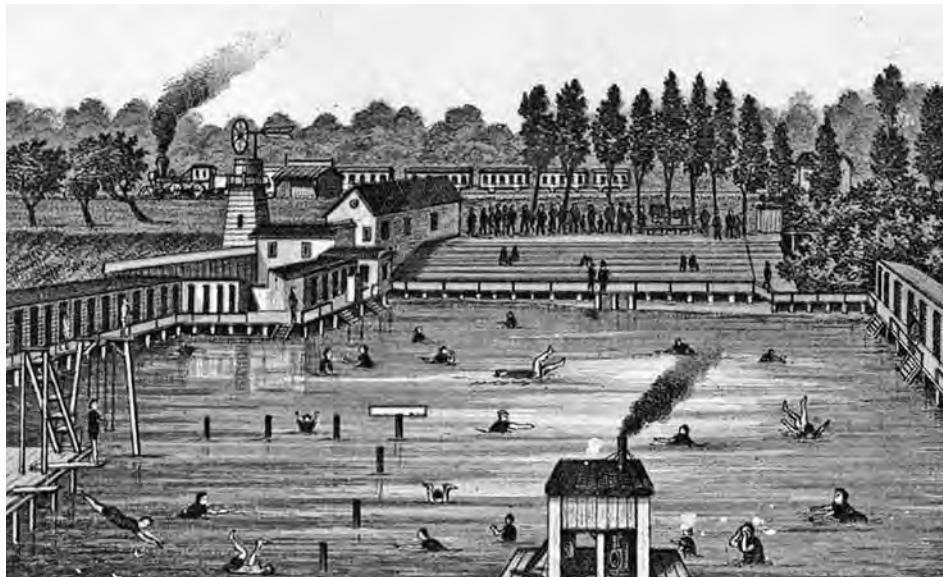
The baths boasted a pair of 12-foot-deep diving basins with springboards, slides and swings. In addition to the diving boards, Terrace

Baths had "300 neat dressing rooms with railed platforms." For the more discreet bather, the baths also offered private club rooms for rent. "The premises contain, besides the bath, a large driving yard, a terrace and several raised balconies for viewing," the advertisement stated.

And as for cleanliness: "The swimming bath, the hot salt water bathrooms and the dressing rooms are kept scrupulously clean. Private suites are well taken care of. All suits "none of which are more beautiful or better made" — and towels are carefully washed, the ad promised. And there was no misbehaving at the Terrace Baths. "No intoxicating drinks are ever sold on the grounds, nor any catch-penny slide shows allowed." In 1892 E. O. Simmons opened the Terrace Restaurant just across Central Avenue from the baths.

Two years later Charles Becker, a disgruntled employee at Terrace Baths, shot and killed Edson, who was visiting Seebeck's Saloon on Webster Street at the time of the murder. After Becker shot him Edson stumbled outside and into Holgrem's Candy Store, where he collapsed and died.

Edson's death came seven years after his business partner had perished in the boiler explosion. Edson's murder spelled the end for both the founding partners of the popular Terrace Baths.



Terrace Baths, one of Alameda's earliest South Shore resorts, stood near the foot of today's Sixth Street. Look closely and you'll see the South Pacific Coast Railroad train chugging by. The arrival of the railroad in 1878 encouraged development along Alameda's South Shore.

**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.**





San Francisco: Last Stop on the Whale Road

THE HISTORY OF WHALING in the Bay Area will be the topic of the next museum lecture narrated by Alameda architect Dick Rutter.

"I chose the title because it represented two ends of the whaling industry in the U.S." Dick explained. "When whaling played out in the Atlantic, due to over-fishing, the folks in New Bedford, Massachusetts picked up, and moved their fleets, people, and manufacturing facilities to San Francisco Bay. This began in earnest about the time of the Civil War, and really picked up in the 1870s. That's when the J. C. Beetle Company—makers of whaleboats—first transplanted themselves to Oakland and then to Alameda."

"The whaling industry in this first phase of activity in San Francisco Bay lasted until about 1920. The second phase is represented by the last gasp efforts of whaling by Del Monte, with their facilities at Point San Pablo."

The presentation will follow the history of the industry and production of whale products on local shores. In 1971, the whaling station at Point San Pablo closed and in 1972 the Marine Mammal Protection Act outlawed commercial whaling by U.S. citizens.

The U.S. is signatory to an international treaty banning whaling. Select countries, such as Norway and especially Japan refused to recognize the ban and continue hunting whales today.

**Learn more at the
Alameda Museum lecture:
Thursday, July 30
7:00 pm**
**Sponsored by:
Alameda Architectural
Preservation Society (AAPS)**



The whaling ship Gay Head leaves San Francisco on another voyage.

ALAMEDA LEGACY HOME TOUR

Sunday, September 27, 2015
11:00 am to 5:00 pm

Calling All Docents!

**FREE ADMISSION to the tour in exchange for being a docent on either the early or late shift.
Two shifts: 11:00 am – 2:00 pm or 2:00 pm – 5:00 pm.**

Enjoy a day of Alameda's finest architecture and finish with a wonderful party after for docents and homeowners.

To sign-up contact htdocents@earthlink.net

Costumes admired but not required.



ANOTHER DAY, ANOTHER PARADE

by Dennis Evanovsky

California was awash in gold in 1949—the memory of that precious stuff anyway. The state was celebrating the 100th anniversary of the arrival of the Forty-Niners to California. While most of us associate the words “parade” and “Alameda” with the Fourth of July, that tradition didn’t get underway until 1976.

On June 4, (not July 4) 1949—floats, bands and an array of participants marched down Central Avenue in a parade that celebrated “Alameda Western Day.”

Alameda resident Carol Parker shared photos of the parade that her father and mother, Art and Lavaun Pinckney, snapped that day more than sixty-six years ago. The Pinckneys took the pictures on the 2200 block of Central Avenue. Some pictures show the Veterans Memorial Building at 2207 Central as a backdrop; others have the house at 2221 Central in the background. Both buildings still stand.

Many organizations took part in the parade. The one with the most interesting name had to be the Veterans of Foreign Wars ancillary group, the International Order of the Cootie, which began in New York City on September 17, 1920, the founders based on the principals of good humor and fun.





WESTERN DAY 1949

This six seat touring bicycle belonged to the Amaral family who owned a bike shop at the corner of Park Street and Encinal Avenue. Today it is on display in the Alameda Museum.



Socks and Funny Shoes

by Nancy Martin

ONE DAY WHILE PERUSING THE NEPTUNE BEACH EXHIBIT

a visitor asked, "What are those socks and funny shoes the women are wearing?" I was intrigued by this inquiry and began to research bathing costumes from the 1850s to 1915s.

Bathing clothes for women evolved from wool sacks in the 1850s, "heavy skirty types" in the 1890s, to the revolutionary maillot style initiated by Annette Kellerman in the 1910s and worn by our own "Alameda Mermaid" Nell Schmidt in 1912. Regardless of the style, however, it seems that those cork soled ballet style "funny shoes" remained the rage throughout the evolution of bathing fashion.



The maillot bathing suit worn by Nell Schmidt, "The Alameda Mermaid" in 1912.

As all true Alameda-philes know, Neptune Beach was one of many bathing resorts that sprang up along coastal regions in the latter half of the 19th century. Although centered around bathing and beaches, these resorts also featured amusements like boxing, roller coasters, and tightrope walking. The southeast wall of the Neptune Beach exhibit displays a 1917 advertisement for the B.P.O. Elks annual outing "...and the bathing girls...they will be there."

The Alameda Museum possesses a bathing costume and cap similar to what is worn by this pictured nymph. Made of navy blue wool serge (a tightly woven twill fabric) this bloomer style coverall has a detachable skirt and is dated circa 1912. Wool stockings (legs must be covered) matching cap, and parasol were the usual accessories. Before

Australian competitor Annette Kellerman called this suit "The heavy skirty type." She is credited for revolutionizing women's bathing attire in 1910. She was arrested in Boston for wearing a tank style maillot suit of her own making.

1890 women were both expected, and chose, to wear a corset under their bathing costume. But, don't be fooled, just like the bikini these garments were not made for swimming, only dipping.

The laced bathing slipper seen in the ad was one style of beach footwear worn in the 1870s. The trend for this style was probably popularized by dancers and tightrope walkers who were entertainers featured at beach resorts. Much earlier in the century, the 1830s, French ballet dancers began to wear this style in response to a brief revival in Classical ideology. They adopted the Greek colthurne sandal which enabled them to achieve the fluid and expressive movements required in this new form of dance. This laced slipper retained its popularity throughout the Victorian age.

Why would this style have such a lasting endurance? Clearly it is not a purely aesthetic nor utilitarian one. Fashion choices, consciously or not, are made daily and carry with them cultural significance. As artifacts, clothing and accessories are imbued with political, artistic and historical iconography. Even the relationship between garment and wearer can contain important messages. In this case, these "funny" laced shoes may suggest enduring concepts found in western classical antiquity: naturalism, mythology, or stoicism, concepts that continue to inspire fashion and style trends even today.





Docent Dossiers

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



Marcy Skala

Marcy was born in San Francisco, but moved to Los Angeles with her family at an early age. She returned to the Bay Area to attend San Francisco State where she received her teaching credentials. Eventually her career brought her to Alameda where she enjoyed teaching history and math at Encinal High School for thirty years.

While visiting Park Street, Marcy had seen the Alameda Museum sign on the sidewalk. She had basically decided she wanted to be a volunteer at the museum by the time she walked through the door.



A favorite exhibit of Marcy's is the historical kitchen display.

Her favorite exhibit is the historical kitchen with its table decor, cooking utensils, and household items. "My favorite part about history is how people lived their everyday life," she stated, "not the big historical events." One of Marcy's hobbies is scrap booking and she loves looking at the ephemera that comes into the gift shop.

"Part of working in the museum is meeting the wonderful people that come in. Many visitors to the gift shop are repeat customers that you get to know," she explained.

Katherine Cavanaugh

Katherine grew up surrounded by history. A native of Lexington, Massachusetts – the site of the first battle of the Revolutionary War history was part of everyday life. She recalls, "The whole town was filled with history that included parks, houses, monuments, and events. Every school field trip was to a historical location."

In 2001, now living in Alameda, Katherine was heading toward retirement and noticed an advertisement in the local paper asking for docents at the Alameda Museum. She called the docent coordinator, which started her volunteer service welcoming visitors to the archives of our city.

During this time Katherine has seen the art showcased in the gallery become a more

prominent feature. The Neptune Beach exhibit was also developed.

This docent finds talking to visitors who have tales of old Alameda very interesting. Also of interest are those researching the history of their home or the city. "One day a builder came in and wanted to know the names of the Alaska Packer ships in order to name streets after them." She notes, "I found out the streets in my neighborhood at Harbor Bay are named for pools at Neptune Beach and prominent characters from that era."



Katherine Cavanaugh at the wall of architectural elements.



FROM THE COLLECTION

Library Globe, Stand Grace Museum

by Dennis Evanovsky



An engraving of the Alameda Library in the Boehmer Block on Park Street in 1888.

THE OLDEST SURVIVING GLOBE, the Nuremberg Terrestrial Globe, graces the German National Museum in Nuremberg, Germany. Explorer Martin Behain and painter Georg Glockendon produced the artifact sometime between 1491 and 1493. They called their creation an "Erdapfel," which translates as "earth apple."

Alameda has an "earth apple" of its own. The floor-globe that visitors

to the Alameda Free Library once enjoyed now has a home at the Alameda Museum.

This globe and Eastlake-style stand date to the 1880s. The globe nestled in its stand in the Alameda Free Library on Park Street, which opened in 1888.

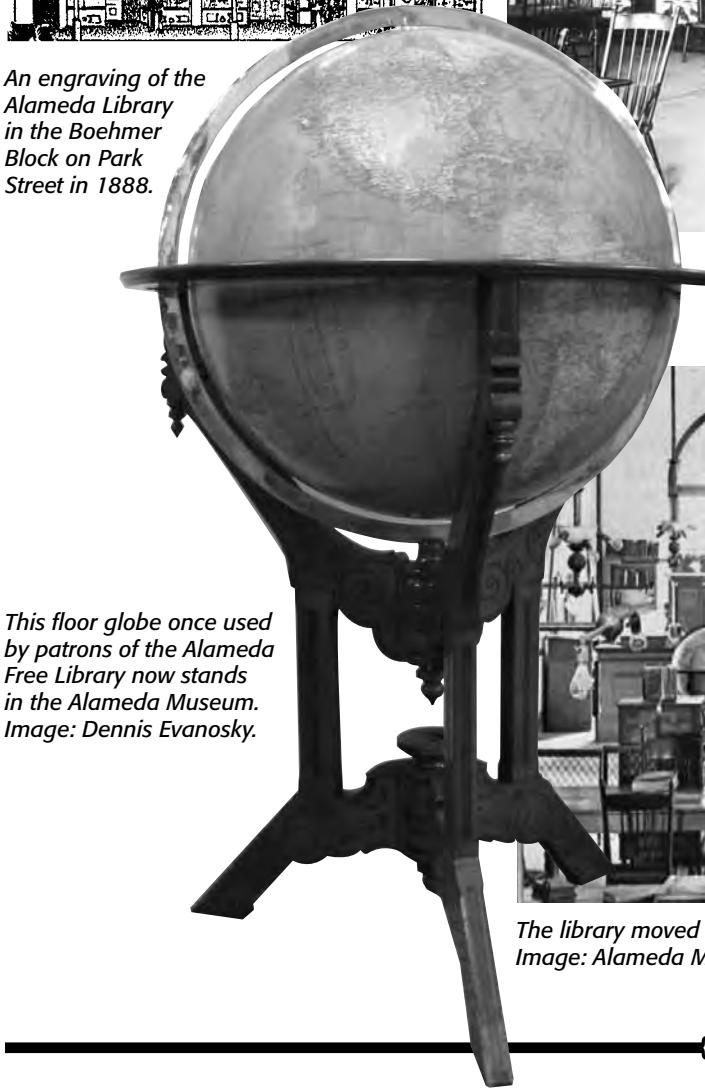
When the library moved to first floor of the west wing of City Hall in 1897, the globe and stand went along. The pair also decorated the



Beginning in 1888, patrons of the Alameda Free Library visited the collection in this building on Park Street. The globe is visible in the center between the library tables. Image: Alameda Museum.



The library moved to City Hall nine years later. The globe is located in front of the desk, left. Image: Alameda Museum..

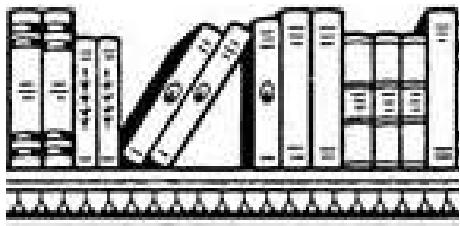


This floor globe once used by patrons of the Alameda Free Library now stands in the Alameda Museum. Image: Dennis Evanovsky.



first floor of the Carnegie Library. The museum has photographs of the pair at the Park Street, City Hall and Carnegie libraries.

The globe itself was re-covered in the 1930s to reflect then-current political boundaries. By the 1970s the globe was again geographically obsolete. Instead of re-covering it a second time, the library donated the globe and stand to the museum, where they remain today next to the pictures of them in the three old library buildings.



The globe stood on the ground floor of the Carnegie Library. The library donated the globe to the museum in 1971. Image: Alameda Museum.

In the Museum Art Gallery 2015

JULY

Alameda Artists for Preservations Sake

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/**

What's New at the Meyers House



Details Being Applied at the Carriage House

Story and images by Jim Smallman

Restoration of the venerable Carriage House at the Meyers House is nearing completion. Already solidly supported with a new foundation and slab floor, the finishing cosmetic touches are now being applied.

Volunteers have painted inside and out. The foundation has been trimmed out with an attractive jacketing and the room has been painted a warm apricot color. Appropriate period window and door casings have been installed as well, bringing a finished appearance to the interior.

The curator, George Gunn, received a marble mantle some years ago, and that mantle is being assembled and installed on the north wall. When that task is completed, picture molding will be installed around the room to support the display of wall hangings.

On a very practical note, the completion of the electrical wiring in the building and a new irrigation control system have brought the two



Fresh baseboards adorn the interior walls covering the concrete sill.

hundred foot well back to life. The rear gardens are now receiving daily watering, and the lawn and plantings are rapidly recovering. This is also good financial news: Even sporadic use of City water had become one of the largest expenses at the Meyers House.

The restoration of the Carriage House will make three hundred seventy-five square feet of floor space and surrounding walls available for rotating exhibits. It is a major addition to the Alameda Museum.



The wall sconce is an interior gas and electric light that was donated from a local home. It was repaired by electrician Sid Nielsen.



Framework being assembled on the north wall for the installation of a marble fireplace mantle.



The exterior of the building is newly painted by volunteers.

VOLUNTEERS: ALAMEDA MUSEUM & MEYERS HOUSE & GARDEN

Margaretha Augustine	Julie Kennedy
Chad Barr	Carole King
Margie Benko	Mary Lou Kurtz
Yvonne Blackburn	Gayle Macaitis
Ginnie Boscacci	Nancy Martin
Emily Byrne	Kate McAnaney
Gene Calhoun	Jeannie McCaffery
Dora Calhoun	Carla McGrogan
Janine Carr	Jim McGrogan
Katherine Cavanaugh	Joanne McKay
Natasha Chacón	Kirk Melton
Ellen Chesnut	Jovian Mercado
Barbara Coapman	Lloyd Novakowski
Diane Coler-Dark	Susan Potter
Cathy Conley	Carl Ramos
Charles Daly	Shirley Ramos
Lin Datz	Patricia Rios
Reid Davis	Virginia Rivera
Marilyn Damon Diamond	Betty Saunders
Robbie Dileo	Holly Schmalenberger
Ross Dileo	Haugen
Marilyn Dodge	Jim Smallman
Linda Domholt	Margy Silver
Joanne Dykema	Virgil Silver
Robbie Erion	Lois Singley
Tom Faulds	Marcy Skala
Pamela Ferrero	Ellen Tilden
George Gunn	Gerry Warner
Debra Hilding	Robert Welch
Charlie Howell	Joe Young
Gail Howell	Karen Zimmerman
Virginia Jones	

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
510-205-6509

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

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 - The *Alameda Museum Quarterly*
 - The satisfaction of supporting local artists and students

For more information

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



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 - \$20 2nd Household Member*
2nd Member Name _____
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 - \$20 Docent/Volunteer
 - Heritage Partner
 - ___ \$200 Non-profit or Art Group
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\$ _____

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Where most needed

Total Enclosed

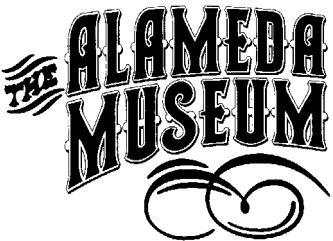
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Name _____

Address

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FOUNDED IN 1948

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Alameda CA 94501

Return Address Requested

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- *Tragedy Struck Twice at the Terrace Baths*
- *San Francisco: Last Stop on the Whale Road*
- *Another Day, Another Parade*
- *Socks and Funny Shoes*
- *Docent Dossiers*
- *From the Collection: Library Globe, Stand Grace Museum*
- *What's New at the Meyers House*

HEY YOU!



Do you like meeting new people and learning about Alameda history?

- Volunteer as a docent at the Alameda Museum or Meyers House and Garden.
- Greet newcomers and inspire zest for Alameda's rich and fantastic history.
- Get involved with your community and contribute to one of Alameda's many public gems.

Its *your* Museum! Tell your friends and family about us, the more the merrier. To get involved email volunteer@alamedamuseum.org.

ALAMEDA MUSEUM

2324 Alameda Avenue

HOURS

Wed. – Fri., Sunday

1:30 pm – 4:00 pm

Saturday

11:00 am – 4:00 pm

510-521-1233

MEYERS HOUSE & GARDEN

2021 Alameda Avenue

HOURS

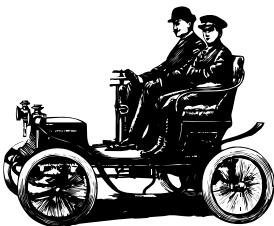
2nd & 4th Saturdays

1:00 pm – 4:00 pm

(Last tour at 3:00 pm)

510-521-1247

alamedamuseum.org



ALAMEDA MUSEUM LECTURES 2015

❖ 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.

ALAMEDA LEGACY HOME TOUR

alameda-home-tour.org

Save the Date: September 27