

Alameda Museum

Quarterly

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100
YEARS
AGO



THE GRAND OPENING OF NEPTUNE BEACH *by Chuck Millar*

WHY WAS IT BUILT IN ALAMEDA? What was so special about this place? Many readers may already know that, by the time Neptune Beach opened in 1917, Alameda had a long-standing tradition of bathing resorts on the West End. Several establishments opened in 1878. For most of that season, advertisements ran in the *Alameda Encinal* for the Alameda Bath House — corner of Central and 2nd, Sunny Cove — 2nd Avenue Station, Terrace Swimming Baths — 3rd and Central Avenues and Park Street Bath House — end of Park Street. Sometimes, all four ads appeared on the same page! Please note that the name of 2nd Avenue was later changed to 5th Street and 3rd Avenue to 6th Street. As for the one not on the West End, the foot of Park Street was located near its present-day intersection with Otis Drive. According to the *Daily Alta California*, 40,000 people visited Terrace Baths in 1879.

Other resorts would soon follow. On November 5, 1878, the *Daily Alta California* ran a story that said, "It is rumored that a company styled "The Long Branch Swimming Company" is about to erect extensive bath-houses and a hotel at Alameda." It did not take long to become known as the City of Beaches. By 1885, the May 30 edition of the *Pacific Rural Press* said that the South Pacific Coast Railroad route "skirts the Alameda shore, running close to the famous Alameda baths." In his book *The Coney Island of*

Visitors gather at Surf Beach in August of 1916 while the roller coaster at Neptune Beach looms above the wall. Surf Beach soon closed making room for Neptune Court Apartments. The same banner can be seen in the photo on page 4. All images: Chuck Millar Collection.

Continued on page 2...



Neptune Beach. . .Continued from page 1

the West, Frederick Monteagle said that during the entire 80 year beach resort period, there was a total of 24 bath houses, ones that closed and reopened under new names included. This story will focus on the ones that became Neptune Beach - Long Branch, Terrace Baths/Surf Beach and Neptune Gardens.

The Revolving Resort Scene

Many bath houses came and went. On March 31, in a preview for the 1884 bathing season, the *Daily Alta California* listed Terrace Baths, Newport (formerly Alameda Bath House), Sunny Cove, Sandy Beach and Green Arbor. It also mentioned that Long Branch was permanently closed. Why was Neptune Gardens not mentioned? On May 17, 1884, the *DAC* carried an advertisement for a peremptory auction sale of Neptune Gardens, described as being located between Long Branch and Terrace Baths. The May 29 edition said Terrace Baths purchased it for \$9,500.

After resorts closed, they were not necessarily torn down. On March 13, 1885 the *Daily Alta California*, citing an unnamed Alameda paper, said that the South Pacific Coast Railroad Company will build track from Oakland to Alameda, ending at Long Branch Baths. "The company is building a pavilion and a skating rink as a pleasure resort during the bathing season." Could this have been the second Neptune Gardens? By the end of 1885, events were being held again at Neptune Gardens.

Terrace Baths purchasing Neptune Gardens is a little confusing because this is the time period that Senator James Fair is said to have owned it. He is the one who hired John G. Croll to run it. It was always run as a separate park from Terrace Baths. Is it possible that he only owned the business and leased land?

Continued on page 3 . .

Every Comfort and Polite Attendance.

LONG BRANCH BATHS

FOOT OF WEBSTER STREET, ALAMEDA.

At Narrow Gauge R. R. Station, and Three Blocks from Mastick Station, C. P. R. R.

Baths of Every Description. Open at all Hours. Splendid Drives and Walks.

Elegantly Fitted-up Ladies' Parlor, Restaurant, Bar, Dancing Hall, Etc.

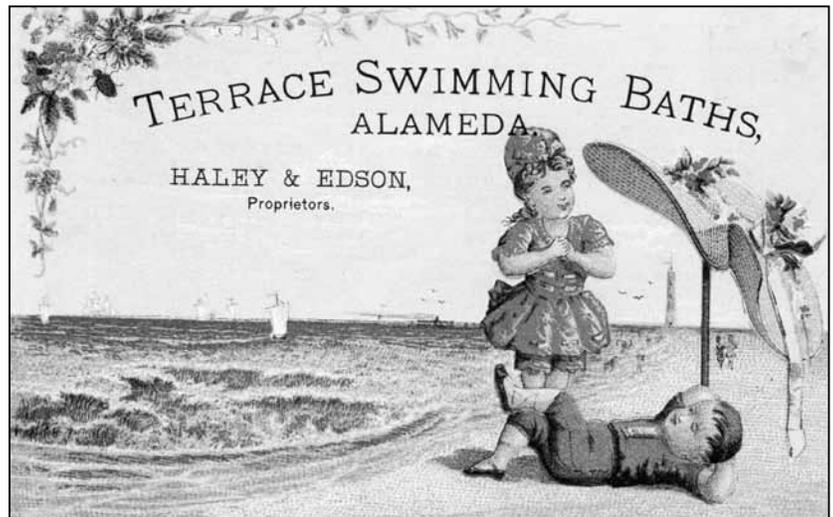
FREE MUSIC AND DANCING SATURDAYS, SUNDAYS AND WEDNESDAYS.

THE ONLY BATHING ESTABLISHMENT ON THE COAST THAT REGULARLY WASHES EVERY BATHING GARMENT AFTER USE.

CALL AND SEE FOR YOURSELVES IS ALL WE ASK.

JOHN W. PEARSON, Business Manager.

Advertising cards promoting bath resorts. One of the key points for the Long Branch Baths is they regularly washed every bathing garment after use. The Terrace Baths had imported bathing suits to fit all. The back of the Long Branch card featured train schedules and horse-drawn trolley schedules.



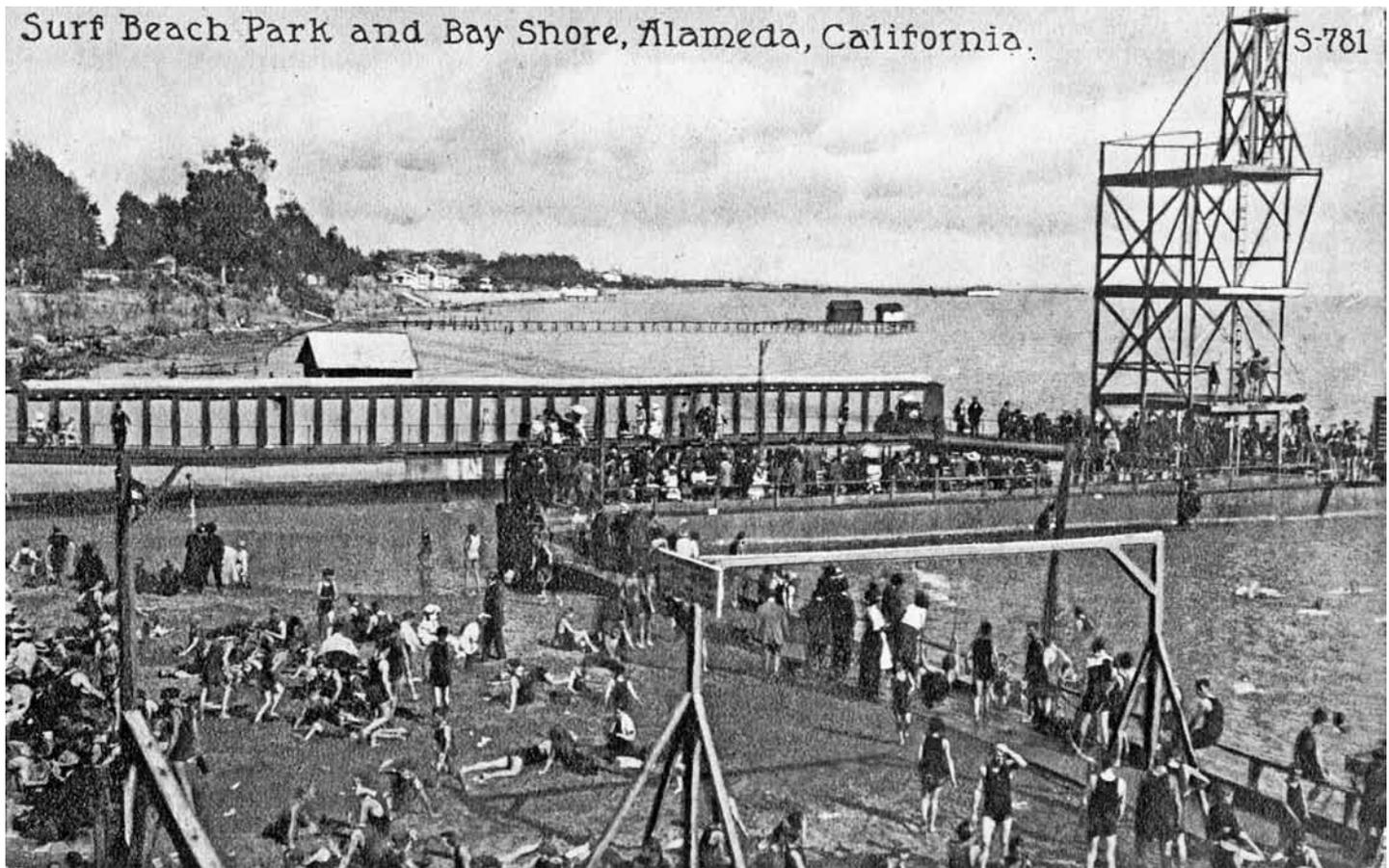
Train schedules imprinted on the back.

TERRACE BATHS, ALAMEDA.

SOUTH PACIFIC COAST R. R.				CENTRAL PACIFIC RAILROAD			
Leave SAN FRANCISCO For Terrace Baths.		Leave TERRACE BATHS for San Francisco.		Leave S. F. FOR TERRACE BATHS via Mastick Station.		Leave Terrace Baths FOR SAN FRANCISCO via Mastick Station.	
A.M.	6.30	P.M.	2.30	A.M.	5.58	P.M.	1.51
"	7.30	"	3.30	"	6.58	"	2.51
"	8.30	"	4.30	"	7.58	"	3.51
"	9.30	"	5.30	"	8.54	"	4.51
"	10.30	"	6.30	"	9.51	"	5.51
"	11.30	"	7.30	"	10.51	"	6.51
P.M.	12.30	"	10.00	"	11.51	"	10.21
"	1.30	"	11.30	P.M.	12.51	"	

r Saturday and Sunday only.

SPECIAL ACCOMMODATIONS FOR LADIES
 A FINE GLASS CONSERVATORY FOR SPECTATORS.
 HOT SALT WATER BATHS FOR INVALIDS.
 Fine Imported English Bathing Suits to Fit All.
 ⇒ NO LIQUORS SOLD. ⇒



Post card of Surf Beach. Neptune Beach would initially be built just on the other side of the wall. Later, the park would expand to this side of as well.

Meanwhile, one the owners of Terrace Baths, Robert Haly, was killed when the park's boiler exploded on October 30, 1887. His partner, C.A. Edson, continued to run the park and the June 26, 1892 *San Francisco Call* asserted that "Where dozens of others have attempted to establish similar places and have failed he has succeeded admirably." Terrace Baths would soon go the way of similar places. As late as 1895, swimming clubs were still using the facilities. The July 22, 1897, *San Francisco Call* ran a story about a man giving a real estate agent a \$650 deposit check for the purchase of Terrace Baths. The man returned after banking hours and borrowed \$20 from the agent. The man was never seen again and the check turned out to be worthless. By 1897, newspaper stories about prize fighters training at Terrace Baths also started appearing.

J.G. Croll and Neptune Gardens

Most readers have heard of the legendary John G. Croll. He operated Neptune Gardens and the hotel across the street, at Webster and Central. He organized many baseball games, played on the empty lot between Page Street and the hotel, sometimes with fighters in training as umpires. He was so inseparable from Neptune Gardens that it came to be known as Croll's Gardens and even referred to that way in newspaper accounts. He brought prize fighting to Neptune Gardens. Boxers trained in the wigwam for fights held all over the Bay Area. Fights were often held there as well. This was during the end of the bareknuckle era and the sport was transitioning to gloves.

This era also came to an end, with a little help from "blue laws" passed

in Alameda. The August 12, 1912 edition of the *San Francisco Call* announced that the last boxing match at the historic wigwam would take place on September 6. After that, it will be torn down to make way for a new pleasure resort. Some past fighters listed are Jack Dempsey (not that one), James J. Corbett, Jim Jefferies, Jack Johnson, Joe Wolcott, Joe Gans and Jimmy Britt.

Surf Beach Opens

Frederick Monteagle wrote that the Grand Gala Opening of Surf Beach was May 1, 1908. The March 18, 1910 *Alameda Daily Argus* had an ad for that season's Grand Opening, to be celebrated on April 2nd and 3rd. It not only claimed that the park was bigger and better than ever, it referred

Continued on page 4 . .

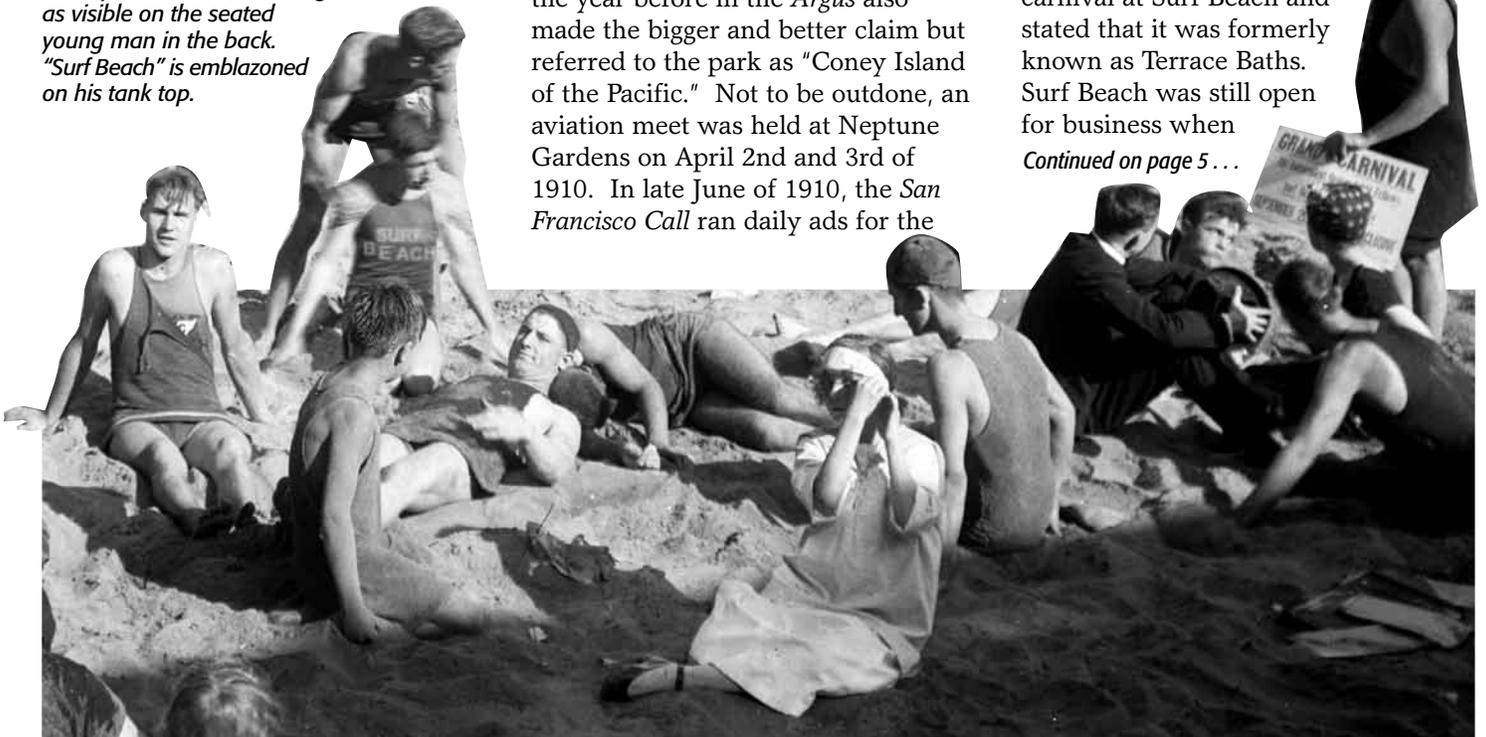


Photo of Surf Beach. Neptune beach would soon be built on the other side of the wall. Later, Surf Beach would become Neptune Court Apartments, the stadium and Neptune Speedway

These sunbathers can be seen in a variety of apparel. Swimwear was usually rented at the bathing resort as visible on the seated young man in the back. "Surf Beach" is emblazoned on his tank top.

to it as "Coney Island of the West." Incidentally, the Opening Day ads the year before in the *Argus* also made the bigger and better claim but referred to the park as "Coney Island of the Pacific." Not to be outdone, an aviation meet was held at Neptune Gardens on April 2nd and 3rd of 1910. In late June of 1910, the *San Francisco Call* ran daily ads for the

Native Sons of the Golden West July 2nd, 3rd, and 4th carnival at Surf Beach and stated that it was formerly known as Terrace Baths. Surf Beach was still open for business when
Continued on page 5...



This image is an enlargement from the center of the photo above. The man on the right is holding a sign advertising a Grand Carnival sponsored by the Independent Order of Odd Fellows.



Neptune Beach . . .Continued from page 4

the land for Neptune Beach was acquired and when the park was built. This can be seen in the first photo associated with this article. The roller coaster on the other side of the wall is at Neptune Beach. There was a very small window of opportunity for this photograph to be taken. Surf Beach was soon closed. Most of what is visible in that photo became Neptune Court Apartments.

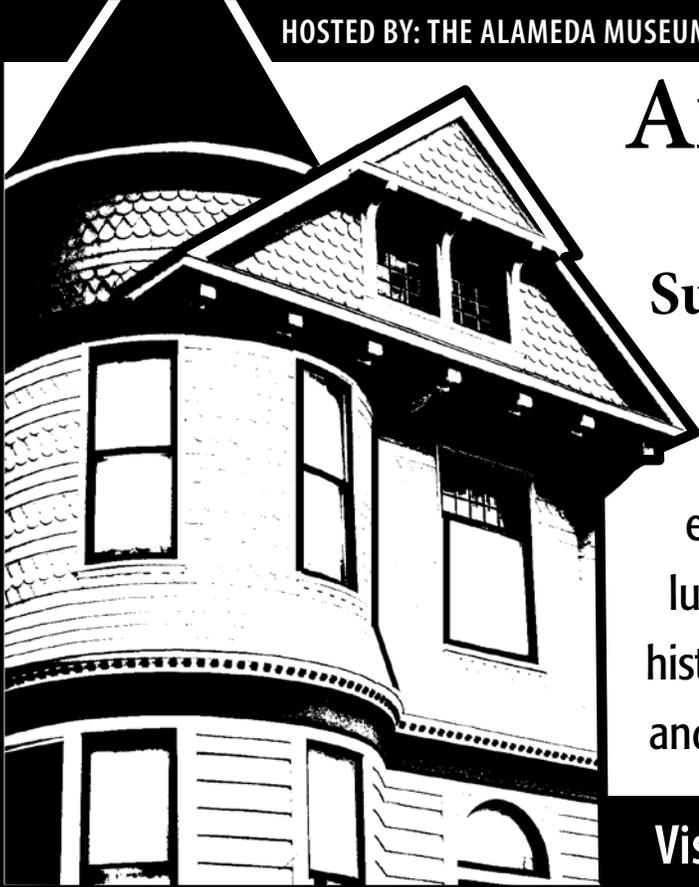
The Alameda Museum holds the City Assessors official block books covering 1899 to 1926. During that entire period, the land that Neptune

Gardens, Terrace Baths/Surf Beach and Long Branch Baths occupied was one parcel of land for tax purposes and owned in its entirety by one entity. The 1912 book shows H.M. Toy to be the owner. That same year, the *San Francisco Call* ran a series of articles about Harvey M. Toy, described as a realty operator, and his plans to sell the land to a group of investors known as the Neptune Gardens Amusement Company. However, the block books for 1913-1915 show the tax bill going to the Newark Development Company. From 1916

until the last book in the collection, the land was owned by the Surf Beach Amusement Company. It would also appear, from the photo, that they continued to operate Surf Beach as a source of income until, and maybe after, they opened Neptune Beach on March 31, 1917.

What happened after the park opened? There is a very comprehensive exhibit, covering exactly that subject at the Alameda Museum. Please drop by for more information.

HOSTED BY: THE ALAMEDA MUSEUM & THE ALAMEDA ARCHITECTURAL PRESERVATION SOCIETY



ALAMEDA LEGACY HOME TOUR

Sunday, September 24, 2017
11:00 am to 5:00 pm

Enjoy a self-guided tour of the exterior charms, beautiful interiors and lush garden settings of seven spectacular historic homes in Alameda. Come celebrate and be part of the history of our island city.

Visit Alameda-Legacy-Home-Tour.org

ADVANCE TICKETS \$30 • Available online at Alameda-Legacy-Home-Tour.org or at these locations in Alameda:
Alameda Museum – 2324 Alameda Avenue • Daisy’s – 1347 Park Street • Alameda Shade Shop – 914 Central Avenue
Frank Bette Center for the Arts – 1601 Paru Street • Wescafe – 1518 Webster Street

DAY OF EVENT \$35 (10am to 3pm) • FRANKLIN PARK: San Antonio Avenue & Morton Street
FRANK BETTE CENTER FOR THE ARTS: 1601 Paru at Lincoln



From the President's Podium

by Dennis Evanosky

The fall season is approaching and two special events are coming up, one on September 24, the other on October 11. On Sunday, September 24, the museum and the Alameda Architectural Preservation Society are hosting their annual home tour. You're all invited to enjoy a weekend afternoon experiencing Alameda at its finest.

The tour begins at Franklin Park. Ticket vouchers are now available online through Eventbrite and at Frank Bette Center for the Arts, Alameda Shade Shop, Alameda Museum, Wescafe and Daisy's.

Then, on Wednesday, October 11, the museum will host a mixer for the Alameda Chamber of Commerce. The soiree takes place from 5:30 to 7:00 p.m. Both Chamber of Commerce and Museum members get in for free. Asena restaurant will cater the affair. Those in attendance will be able to enjoy food and wine, while getting a first-hand look at brand-new exhibits that showcase many items for the very first time.

Among those items are dinnerware and plates that belonged to Alfred A. Cohen and that graced the dinner table at the Cohen family mansion "Fernside." These items made their way from Alameda all the way to New Zealand before returning to Alameda two months ago.

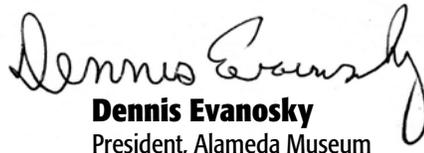
Last May, the museum received an email from Laraine Sole in Wayganui, New Zealand. "In 1926 my great-aunt Edith Herrick married Donald Cohen from Alameda," Laraine told us. Edith was from Auckland, New Zealand. The New Zealand newspapers announced the marriage on June 21 and said the couple had eloped.

"I have a beautiful dinner set with their initials on it. I am wondering if there are any descendants of Donald before his marriage to Edith," Laraine asked. Closer inspection of the plates and dinnerware revealed that the ornate initials read "A. A. Cohen."

I explained to Laraine that those initials belonged to Donald's father. Laraine was very interested to know the family story: all about the railroad that Donald's father had built and the exquisite mansion that Donald lived in with his family. We deduced that the family had rescued the plates and dinnerware from the mansion after the 1897 fire that burned the stately home to the ground.

We also decided that the family must have distributed these wares, among other items salvaged from the home, among the family members. Somehow Donald ended up with the plates and dinnerware. After Donald's death Edith returned to Zealand and brought the goods with her.

Now they're back home on display at the museum. They'll make a nice centerpiece for the tour during the Chamber of Commerce mixer. Don't miss it.


Dennis Evanosky
President, Alameda Museum

BE A MUSEUM DOCENT

MAKE SOME NEW FRIENDS

Please contact the
Docent Coordinator
volunteer@alamedamuseum.org

510-504-5612

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

Designer: Valerie Turpen
Web: Adam Gillitt

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THANKS TO OUR
HERITAGE PARTNER





WANTED

Works by painter Thomas P.S. Jorgensen
(1879 - 1943)

The artist was Danish-born, coming to Oakland in 1906 where he established a china painting business. At the time of his death he resided in Alameda.



pinecone pattern

Curator George Gunn would like to expand the holdings of historic artwork by Alameda artists. Of particular interest is hand painted china by Jorgensen. The museum has a salt & pepper shaker, creamer and sugar bowl in the collection. Also, a plate from a luncheon set. Of special interest is the matching cup and saucer. All Jorgensen's work is signed.

If you have *any* artwork produced by Alameda artists please contact George at 510- 521-1233.

Alameda in the News

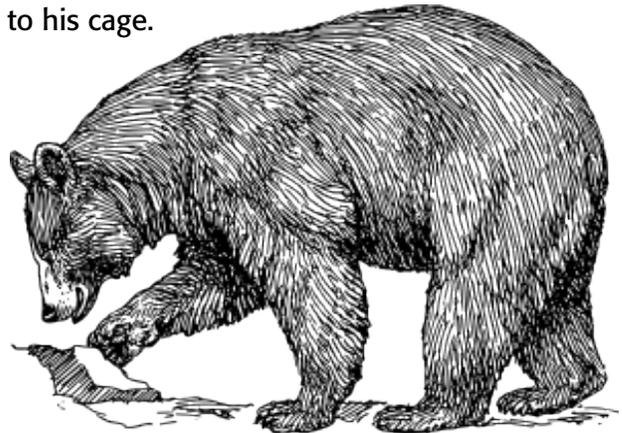
What was happening in the Island City December 18, 1886

From the *Argus* newspaper

The three black bears that form the central attraction in the menagerie of the Neptune Gardens gnawed the wooden bars of their cage one day last week and made an escape from their place of confinement. They wandered aimlessly about the gardens and finally got out into Central Avenue, where their appearance astonished all who happened to be in the locality, and who had no idea before that the sylvan groves of Alameda furnished such mighty game as bear.

Two of the animals disported themselves very much after the manner of boys, by wrestling, boxing and jumping over each other. Their keeper procured a rope and endeavored to lasso the playful animals, but one of them snatched the rope from the keeper's hands and tried to lasso him.

They were finally captured and led back to their cage. Search was made for the third bear and he was found in the attic of the stable nearby. He had in his possession an empty beer bottle, from which he was vainly endeavoring to extract a drink. The keeper herded the bruin in his new den, but he offered resistance. A loaf of bread was finally given the beast, and while he was devouring it a rope was placed around his neck and he was led back to his cage.



A Day at the Beach

Neptune Beach on Flag Day, June 14. A band plays around the American flag in the pavilion on the left. The entrance tower at the foot of Webster Street is visible behind the Jester's Palace. On the right, divers climb the tower for their descent into the pool embellished with fountains. Vacation rental cottages can be seen in the distance. Images: Chuck Millar Collection.



<<< A car from the Green Dragon half of the Safety Racer purchased from the Panama-Pacific International Exposition.



<<< Crowds gather outside the Neptune Beach entrance. The ornate tower was designed by Alameda resident architect Edwin J. Symmes. The architect may have been inspired by buildings at the Panama Pacific International Exposition held in San Francisco in 1915.



<<< Prize fighter Jack Dempsey, wearing a top imprinted with the Neptune Beach logo, is surrounded by female admirers.



>>> These ladies bundled in coats, hats, and even a fox stole found the beach a grand place to visit even in cold weather.



<<< During 1920s and '30s, the "Aerial Thompsons," – known as "The Kings of the Air" and billed in the newspapers as "a pair of vaudeville artists and headliners" – thrilled crowds at Neptune Beach by performing stunts on a wire 175 feet in the air.

FROM THE COLLECTION

The Kewpie Doll: Promoter of Products, Merriment, and the Suffragist Movement

by Valerie Turpen

MEMORABILIA FROM ALAMEDA'S HEYDAY as the "Coney Island of the West" can be found in the Neptune Beach display. The impish little figure bashfully smiles from a case filled with trinkets from the park. All were prizes that could be won in a game of chance; the Kewpie Doll, a clock on the side of a ship, a tea pot or a sugar bowl.

Kewpie is a brand of dolls and figurines conceived as a comic strip character by cartoonist Rose O'Neill. The illustrated figures, appearing as baby cupid characters, began to gain popularity in 1909. Around that time, O'Neill also began to illustrate and sell paper doll versions of the Kewpies. The characters were first produced as bisque dolls in Waltershausen, Germany, beginning in 1912, and became extremely popular in the early 20th century.

Rose was born in Wilkes-Barre, Pennsylvania in 1874, the daughter of a book salesman and homemaker. Raised in rural Nebraska, the girl expressed a significant interest in the arts from an early age. After winning a local drawing competition featured in the *Omaha Tribune* she headed to New York City, accompanied by her father in 1893. On the way they stopped in Chicago to visit the World Columbian Exposition where she saw large paintings and sculptures for the first time. In New York City, O'Neill was left to live with the Sisters of St. Regis, at a convent. The nuns accompanied her to various publishers to sell work from her portfolio. She was able to sell her drawings to numerous publishing houses, and began taking orders for more. Illustrations by O'Neill were featured in a September 19, 1896, issue of *True* magazine, making her the first published American woman cartoonist at twenty-two.

Her career blossomed and her illustrations were featured in numerous magazines, advertisements, novels. As educational opportunities were made more available in the 19th-century, women artists became part of professional enterprises, and some founded their own art associations.



Artwork created by women was considered to be inferior, and to help overcome that stereotype women became increasingly vocal and confident in promoting their work. The New Woman Movement was a cause O'Neill was heavily involved in.

In the late 19th century and early 20th century, about 88% of the subscribers of magazines and periodicals were women. As women entered the artist community, publishers realized they should hire women to create illustrations that depicted the world from a woman's perspective. It was amid the New Woman and burgeoning suffragist movements in 1908 that the artist began to concentrate on producing original artwork. During this period O'Neill created the whimsical Kewpie characters. She derived the name, "Kewpie" from Cupid, the Roman god of love. According to O'Neill, she became obsessed with the idea of the cherubic characters. "I thought about the Kewpies so much that I had a dream about them where they were all doing acrobatic pranks on the coverlet of my bed." She described them as "a sort of little round fairy whose one idea is to teach people to be merry and kind at the same time". The Kewpie characters made their

debut in an issue of *Ladies' Home Journal*.

As demand for the Kewpie characters increased, George Borgfeldt & Co. in New York contacted the artist in 1912 about developing a line of dolls and figurines. O'Neill agreed, and J.D. Kestner, a German toy company set forth to manufacture small bisque dolls. After the company manufactured the first run of dolls, they sent samples to O'Neill, who disapproved of the design because she felt they did not look like her characters. She then traveled to Germany to be sure the company destroyed the moulds of the dolls, and oversaw the final redesign of them herself. The dolls were released in nine different sizes, ranging from 1 to 12 inches in height. These early Kewpies wore a heart-shaped decal on their chests, which read "Kewpie, Germany", and some had jointed arms. Many of these original German Kewpies were signed by O'Neill herself, and some were featured in various poses.

The small dolls became an international hit, and by 1914, O'Neill had become the highest-paid female illustrator in the country, garnering a small fortune from the wild popularity of the dolls. The Kewpie brand soon became a household name, and was used widely in product

Continued on page 11. . .



Kewpie . . .Continued from page 10

advertising, including promotion for Jell-O, Colgate, Kellogg's Corn Flakes, and Sears. The Kewpies also appeared as a brand on a multitude of household items and other memorabilia, such as dishware, rattles, soap, pepper shakers, coloring books, poetry collections, and stationery. O'Neill also famously used the characters to promote the women's suffrage movement, using the illustrations in slogans and cartoons.



Rose O'Neill in 1907
Her cherubic Kewpie characters would make her the highest paid female illustrator in the world.

After World War I began in Europe, production of the bisque Kewpie dolls moved from Germany to France and Belgium. Around this time, the dolls also began to be produced in the United States, made of composition material rather than bisque, due to bisque's fragility. The American composition dolls also had the distinctive heart-shaped decal on the chest, reading "Kewpies, des. & copyright by Rose O'Neill." Like the original bisque models, some of the composition Kewpies were also hand-signed by O'Neill, and they all included jointed arms.

In the mid-1920s, small-sized celluloid versions of Kewpies appeared, and were often given out as prizes at carnivals. Many of the celluloid versions were mainly manufactured in Japan, unlicensed, and were of a lower quality than other Kewpies. As photographs became more commonplace in advertising, the prominence of Kewpies in the marketing circuit began to wane. Despite their lessening in popularity, Kewpies continued to be manufactured for the majority of the century, including hard plastic versions, as well as all-bisque replicas of the original Kewpies. However these reproduction Kewpies lack the heart-shaped decal that distinguishes the original, older versions.

Almost thirty years after Rose O'Neill dreamed up the Kewpie, she came up with one last idea, the Ho-Ho, which was a laughing baby Buddha. "They have a very unique laughing expression," Rose said, "year by year, as the world grew less and less funny, the laugh got clearer in my mind. It is the sort of laugh that makes a laugh in the beholder, as kindness makes the warmth of returning kindness. Ho-Ho is a sort of little clown-Buddha, all his stored-up wisdom finding its last word in the supreme wisdom of laughter. This kind of laughter is man's final defense against despair." Unfortunately, the Ho-Ho did not catch on in popularity and very few were produced.

Information from: Wikipedia.com

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Alameda, CA 94501



Cell: 510-504-5612
Office 510-809-1111
evelyn@evelynkennedy.com

apr.com
evelynkennedy.com





Grandma's Magic Brown Bottle

by Ron Ucovich

AS A LITTLE KID, I remember riding with my father into Oakland by crossing over the High Street Bridge. I remember the rumble the tires would make when we drove over the steel deck. Oakland was a wondrous place to me then. It was full of giant warehouses and factories. On the right side, at the corner of Wattling and High Street, was a huge tank which used to supply the houses of Alameda with methane gas to heat our houses in the wintertime. On the left side was a gigantic factory. I was too young to read, but I recognized the bottle painted on a huge billboard in front of the factory. The bottle was a one-gallon brown bottle with a cork stopper on top, and the bold red letters said "CLOROX." Grandma always kept a jug of this stuff in her mudroom, and she kept a couple more jugs in the basement, just to be sure she never ran out. She used it to whiten her laundry, to remove stains from fabric, to deodorize the bathroom, to wash windows and

glassware, and to disinfect the kitchen. She used it on cutting boards, drainboards, chopping blocks and garbage pails, and in damp areas she used it to kill mold, mildew and fungus.

Prior to Clorox, consumers relied upon a product made of hydrogen peroxide called Lysol. It was created in Germany in the 1890s to help curb a cholera epidemic. It was an effective disinfectant, but it was useless for whitening dull clothing and linens. During the Victorian Era, women of Society would raise a disparaging eyebrow at socialites who would wear anything but sparkling white clothing or to set her elegant Victorian dinner table with anything but snowy white linens. In fact, there was a special expression that Victorian-Era women used to refer to a perfectly set dinner table. They said it was in "apple pie order." This was a corruption of the French expression *nappe pliee* order, which means that it looked just like properly-folded table linens.

During the Victorian Era, all undergarments, table linens, and bed linens were pure white. Our word "blankets" comes from the French word meaning "white linens." To get them snow-white in those days, you had to soak them in a lye solution, then let them dry slowly in the hot summer sun. This was a very time-consuming chore, but the ladies thought that it was worth the effort to have linens that other women would envy.

In 1913 an Oakland miner, with a working knowledge of chemistry, formulated a solution of sodium hypochlorite, and used electrolysis to bond the chemicals into a solution. He combined the words chlorine and sodium hydroxide and proclaimed that his new product would be

named "Clorox." He enlisted financial support from four business associates, and in 1914 they opened their new factory right there on High Street in Oakland.

At first, the Clorox Company sold their bleach solely to commercial customers, like hospitals and hotels. If used undiluted, it had a strong, acrid odor, which would make your eyes water. And if you applied it directly onto clothing and let it soak for about an hour, you would find that it had eaten a hole right through the fabric.

In 1916 Bill Murray, general manager of the company, thought of offering a watered-down version of the formula to the general public. His wife, Annie, suggested that they might offer free samples in local grocery stores as a marketing device. The idea worked like a charm. The following year, the Clorox Company introduced their product to thousands of potential customers in the 1917 State Fair in Sacramento, and within the year, they were distributing Clorox all across California.

Aroma marketing is commonplace in today's society. A new-car salesman, for example, knows that he is not likely to make a sale if the new automobile has not been infused with an artificial new-car fragrance. Clorox capitalized on the strong odor of their product. Customers would subliminally assume that the disinfectant with the strongest odor would be more powerful than the others. Similarly, a pungently repulsive odor is added to plant fertilizer to make customers believe that their manure must be the strongest on the market. Housewives always preferred the Clorox brand, just because it smelled the worst.

Soon, competitive companies began to introduce watered-down products with a perfumed fragrance added. They were less effective, but

Continued on page 13...



Brown Bottle . . .Continued from page 12



housewives were enticed by the idea of sweet-smelling bleach. Clorox's biggest competitor was Pine-Sol, which offered the fresh aroma of pine oil. In 1990, Clorox bought out the Pine-Sol Company, and soon they added new fragrances to their varieties. In addition to the pine scent, they offered lemon, mango, lavender, and sunshine meadow. Pine-Sol had all the fragrances, but old-fashioned Clorox with their pungent smell of classic bleach still outsold Pine-Sol.

Back in 1865, an English doctor named Joseph Lister experimented with carbolic acid to reduce the rate of post-surgical infection. Inspired by this, a Missouri doctor named Joseph Lawrence did experiments with wood alcohol, hoping to do the same thing. It was not very effective, so Dr. Lawrence decided to make a mouthwash to kill cold germs and relieve sore throats. Not wanting customers to think that this product was good to drink, he concocted a witch's brew of alcohol made from pine oil, menthol oil, eucalyptus oil,

and various other toxic ingredients. He named his product Listerine in honor of the good Dr. Lister.

Dr. Lawrence later learned that his Listerine had no preventative or curative properties whatsoever, but he continued to sell his product as a breath freshener. The irony is that he designed it so that the flavor would be summarily repulsive. Soon, competing companies began to offer their products with fresh, minty flavors. Their commercial advertisements claimed that consumers no longer had to tolerate unpleasant "medicine breath." Listerine countered this argument with claims that their product was superior, and their loyal customers would always reach for the mouthwash with "the taste people hate."

To this day, classic Listerine, just like classic Clorox, are the trade names customers overwhelmingly prefer. If it smells that bad, it must be the best.

Walk a Mastick Mile
Walks: 10:30 a.m.
October 11, 18, 25,
& November 1
Slides: 10:30 a.m.
October 4

Love to walk and looking for a mid-morning weekday jaunt? Join author-teacher Judith Lynch in a series of free relaxed 60 minute Wednesday strolls beginning and ending at Mastick Center, 1155 Santa Clara Avenue.

The initial session is a slide show overview of the ideas to be explored during the ambles. Strollers will learn a few fancywork building details, compare different kinds of houses, and be regaled with local lore along the way.

Mastick membership is free to anyone 50 plus years. Enrollment limited to 20 Mastick members; call 510-747-7506 to sign up.

Home Improvements and New Garden Installations

by Valerie Turpen

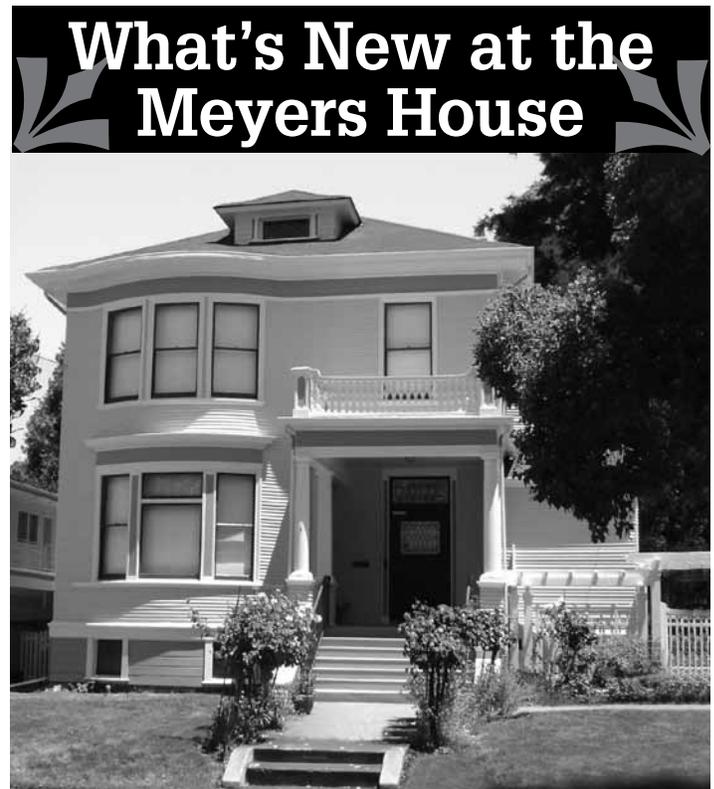
Recently docent Gail Howell noticed an upstairs window in the Meyers House was open. After a call to George, it was discovered the sash cord had broken causing the top window frame to fall. Double hung windows are controlled by large weights that travel up and down in a hollow channel outside the window frame. These weights hang by cording that becomes worn and frayed in time (especially after 100 years of use).

All the sash cords in the windows will be repaired, keeping the original glass safe and sound. Also, starting in the master bedroom, the wood window frames in the interior will be sanded and stained to match the original treatment.

Outside Virgil Silver and Ross Dileo have been working on the grounds. New hanging lights were installed in the pergola with antique-style bulbs. This will add a touch of period ambiance to the garden.

An original Alameda streetlight has been on the property for some time, but was not in working order. It is now re-wired and fully functioning. The light originally stood on Fernside Boulevard outside the home of George Gunn's gardener, Jim Royer. Jim saved it from demolition and gave it to George about ten years ago for the museum collection.

Additional lights were added above the garage doors, the storage shed, and the porta-potty. All a great help.



What's New at the Meyers House

The garden is looking good thanks to a watering system improved by Virgil. Robbie Dileo designed the area outside the carriage house. This includes redwood deck squares, bricks, and pavers for divisions between bark and gravel areas. There are new plants, pots, and a drip system to water them thanks to Ross. What a team effort!

All these improvements come just in time for the Alameda Legacy Home Tour on September 24. The homeowner and docent party after the tour is held in the garden. Attendees should be pleasantly surprised when they arrive.



HEY YOU! IS IT TIME TO RENEW?

Check the mailing label on the Quarterly envelope. It will tell you when your Alameda Museum membership expires. You can renew your membership by mailing the form on page 15 or visit alamedamuseum.org where you can pay by credit card.



VOLUNTEERS: ALAMEDA MUSEUM & MEYERS HOUSE & GARDEN

- | | |
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| Ashok Katdare | Joe Young |

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
Evelyn Kennedy
volunteer@alamedamuseum.org
510-504-5612

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

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Join any time. Dues based on calendar year.
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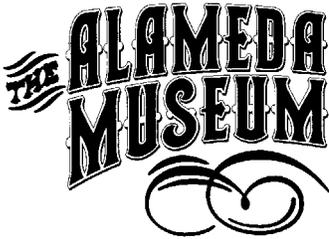
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Alameda Museum Lecture Series 2017

❖ SEPTEMBER 28

Early Black Pioneers of Alameda

Rasheed Shabazz grew up on the West End of Alameda. He received his Bachelors in African American Studies and Political Science, and minored in City and Regional Planning, at UC Berkeley. Black history of Alameda is largely unknown and overlooked. Of the scant attention Black Alamedans have received, most focuses on the post- World War II population. This presentation examines the lives of early Black pioneers of Alameda, focusing on housing, community building, and the origins of racialized residential segregation.

Sponsor: Evelyn Kennedy, Alain Pinel Realtors, and Alameda Museum Board Member.

NOTE: Lectures are currently being held at the Eagles Hall, 2305 Alameda Avenue across from the Alameda Museum at 7:00 pm. Admission is free for museum members and \$10 for others. We open at 6:30 pm on lecture nights. For more information check alamedamuseum.org for updates or call 510-748-0796. No reserved seats.

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)

alamedamuseum.org

Alameda Museum MIXER

**Wednesday, October 11
5:30 to 7:00 pm**

The museum is hosting a mixer for the Alameda Chamber of Commerce.

Those in attendance will be able to enjoy food and wine, while getting a first-hand look at brand-new exhibits that showcase many items for the very first time.

Both Chamber of Commerce and Museum members get in for free!

Catering by Asena restaurant.