

Alameda Museum

Quarterly

THE EAST END: A PLACE IN TIME

by Woody Minor

To reach bedrock you have to drill down hundreds of feet. Layers of sand, clay, and gravel mark the repeated rise and fall of the sea as glaciers retreated and advanced—the planetary episode known as the Pleistocene, or Ice Age. The last glacial maximum occurred around 20,000 years ago, followed by millennia of melt-off flooding coastlines around the world.

One spectacular result was San Francisco Bay, the latest inundation of a long linear valley at the interface of tectonic plates. Alameda's shoreline site came into being as this protracted period drew to a close, evolving from submerged terrace to grassy valley dunes to forested bay peninsula.

People arrived in the twilight of the Ice Age. California's oldest known archeological sites include island settlements off the Santa Barbara coast which date back over 13,000 years, suggesting that our region's earliest ancestors may have arrived by sea. We can imagine these pioneers roaming coastal plains that once extended beyond the Farallons, or tracking the great river that carved the Golden Gate.

The long valley beyond the gorge teemed with mammoth, bison, camel,



A saber-tooth cat and a dire wolf fight over a mammoth carcass at the La Brea Tar Pits, the famed fossil site in Los Angeles. Although this scene is depicted far to the south, similar combats occurred along our coastal shores. Image: Robert Bruce Horsfall, 1911; Wikipedia.

horse, and elk, and as the newcomers hunted they fended off other predators—saber-tooth cats, dire wolves, and bears twice the size of grizzlies. But we can only imagine: any evidence is under water. There's always hope for a lucky find, say, the remains of a solitary upland hunter killed by cats, picked clean by condors, and buried in a landslide with a spear point or two. Stranger things have happened.

Two hundred and fifty years ago the Spanish encountered an astonishing array of California cultures, from Santa Barbara's seafaring Chumash to San Francisco's bay-dwelling Ohlone. Judging from their shellmounds, the Alameda Ohlone resided in the East End for many centuries, sheltered by the forest from prevailing winds and close to overland trails and freshwater sources.

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East End . . . Continued from page 1

The cool peninsular embrace contrasted with the light-filled amplitude of bay and marsh. They lived in huts of woven reed and wood, ventured out in buoyant reed canoes, feasted on oysters, acorns, deer, duck, and salmon, and maintained rich narrative traditions of song, dance, and worship. Then they were gone, sequestered in missions, scattered among ranchos, or dead from disease, and in years to come the only voices on the peninsula were the cries of vaqueros.

New Pioneers

Alameda is a classic case of gold rush as land rush, of place perceived as commodity. In 1849 the depopulated peninsula was pristine, its oak woodland a legacy of countless generations who nurtured the groves as sacred sources of life. In 1850 the trees started to fall.

Under a lease with ranchero Antonio Maria Peralta, whose family had owned the land since 1820, a San Francisco firm cut down hundreds of the oaks for charcoal and firewood, carefully culling the largest and choicest specimens, and more would fall as settlers arrived. Within a few decades the 10,000-year-old forest was reduced to pockets and then it was gone, a desecration beyond belief.

The real gold was in real estate. In 1851, the partners Chipman and Aughinbaugh bought the peninsula from Peralta and sold about half of it to cover the loan. The property they retained included a good portion of the East End—all the area east of Versailles Avenue—and they soon set about retailing the land.

Rows of 4-acre lots placed on the market in 1852 brought a tenfold return on their investment. These High Street parcels became known for orchards of peach, plum, apricot, cherry, apple, and almond; fields of potato, onion, carrot, beet, cucumber, tomato, and corn; and nurseries stocked with fruit trees, berry vines, and garden ornamentals.



The 1850 woodcutters' cottage as it appeared around 1885, adjoined by cleared fields and a lone oak, with planted trees in the distance. The house collapsed during a storm in 1889. Today the site is occupied by the 1892 Queen Anne at 1816 San Jose Avenue, in Leonardville. Image: Oakland History Room; Oakland Public Library.

The next venture was the Town of Alameda, a grid of blocks and lots laid out in 1853 south of Central Avenue with High Street as its axis. The village grew to several hundred residents served by a church, school, post office, and stage line.

In 1854 a San Francisco journalist beheld "a little town of fifty or sixty houses...most of them under the shade of the oak trees and embosomed among them, laid out in wide and shaded streets, and looking more like one of our pretty New England towns than anything we have seen before in California." A planned extension failed with the collapse of the gold rush economy and the partners' bankruptcy.

Two individuals who benefited from the downturn were the Norwegian-born banker Peder Sather and English émigré attorney Alfred A. Cohen. Sather gained title to many foreclosed properties in the East End, including 4-acre lots in the vicinity of High and Central which he leased to farmers. Among his holdings was the largest shellmound, prized as a nutrient-rich platform for crops and known thereafter as the "Sather Mound."

Stretching north between High and Versailles was Fernside, Cohen's 106-acre estate on the site of the proposed town annex. One of Alameda's pioneer commuters, he had to contend with unreliable ferries; which may have got him thinking.

Victorian Overlay

When Cohen introduced consolidated rail and ferry service in 1864, he set into motion forces which would transform the rural peninsula into a suburban city. The San Francisco & Alameda Railroad ran along Lincoln (Railroad) Avenue from a ferry pier on the west shore to the main station on Park Street, which assumed the role of commercial/civic center as houses also spread around the other stops on the line.

The tracks veered north at Park Street to avoid Fernside and left the peninsula at Versailles Avenue. After selling the line to the Central Pacific, the attorney embellished his estate with an Italianate villa ranking among the state's great mansions.

Bereft of transit, the East End became a genteel backwater known as "Old Alameda"—a gold rush settlement trapped in amber. For one newcomer, Robert R. Thompson, it may have felt like home. When the riverboat mogul came south from Oregon in 1877, acquiring an 8-acre estate on High Street, he was a very rich man; yet retirement seemed to bore him. He helped organize Alameda's first bank and then built the first water system.

The Artesian Water Works sank wells on High Street, tapping the area's celebrated sand and gravel

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East End ... Continued from page 2

aquifers, and began serving its customers in 1880. When Thompson's splendid new mansion burned four years later, leaving only the ornate iron fence, he moved across the bay. Today the property is Lincoln Park.

Growth resumed with the arrival of a second line lending the East End a Victorian flavor. The South Pacific Coast Railroad began service from Los Gatos and San Jose in 1878, entering the peninsula on Encinal Avenue with stops at High and Versailles. Real estate rekindled as houses replaced farms on new streets like Briggs Avenue.

The era's iconic tract was laid out in 1889 by German immigrant David

Hirschfeld; facing the tracks east of High, the 40 lots sold briskly and before long trains were rumbling past rows of high-basement cottages and two turreted hotels. "The metamorphosis of the tract illustrates what clear-headed and public-spirited men may do to improve a town and at the same time make money out of it," pronounced the *Alameda Argus*.

When the developer tried to repeat his success two years later in the Liberty & Garfield Tract, five blocks to the north on a remnant of the William Taylor farm, the distance from the station didn't help sales. Neither did scraping the site, which held a rare early stand of eucalyptus grown from Australian seeds.

At his urging, the city trustees also stripped away High Street's gold rush foliage—"those lovely trees that used to meet above the roadway and form an arch throughout its entire length," as the *Argus* put it—for cement sidewalks. Hirschfeld would retain ownership of the tract until his death, in 1905, but he never sold more than ten of the 88 lots.

Two projects west of High also had mixed records. The 1885 Sather-Robinson Tract took in five blocks and 100 lots along Central, Santa Clara, and Lincoln between High and Mound, but the big mound impeded development. The Johnson Tract fared better. Wedged between the Cohen and Sather properties on two sylvan blocks, the site was subdivided in 1889 by Canadian-born builder Alexander Johnson and by 1893 most of the 30 lots were improved.

Meanwhile new houses appeared alongside landmarks in the old town grid. "The new Wilson School looms up and away above anything near it," the *Argus* noted in 1891, referring to the school at Mound and Van Buren later named Lincoln. "This immense structure will change the whole appearance of that section of the East End ... Old Alameda is getting to be good as new."

Island City

As the gold rush settlement gave way to the Victorian city, giant steam shovels and hydraulic dredges laboriously cut a ditch through the marsh-fringed neck of the peninsula. Thirty years from conception to completion, the federally funded harbor project made Alameda an island in 1902.

That the canal happened to obliterate lower Sausal Creek, the sole peninsular stream to survive the sea's invasion of the valley and the principal source of water for the local Ohlone, was merely an antiquarian footnote to an otherwise stirring



Detail of an 1854 map showing the town and several 4-acre lots (upper right). Image: Kevin Frederick Collection.

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narrative of technical achievement, one wholly in keeping with a vibrant Bay Area community at the dawn of the 20th century.

The Island City emerged vividly in the East End where land was plentiful and construction was unmatched. As ever, transit drove development. In 1908 the Southern Pacific (successor to the Central Pacific) announced plans for an electric interurban system to replace the steam locals, and the big steel cars began rolling in 1911.

The Red Trains looped around the East End on newly opened Fernside Blvd., passing through the venerable estate, Victorian subdivisions, and vacant tracts. Dwellings appeared along the byways of the old town and in dormant developments like Liberty & Garfield, where bungalow builder R.C. Hillen would erect a hundred houses between 1910 and 1916. But the boom first garnered attention in the Sather-Robinson Tract.

Following the banker's death, in 1886, the estate had gone through years of litigation. His widow would fund two icons of the Berkeley campus, Sather Gate and Sather Tower (the Campanile), while her stepchildren tended to their property in Alameda. They retained the leading local homebuilder, Delanoy & Randlett, to oversee development. After consulting with Sather's daughter Josephine Bruguier at her mansion in Newport, Rhode Island, the senior partner set to work in the fall of 1908.

The first order of business was the removal of the mound to permit the opening of Court and Mound Streets north from Central Avenue. As the city's street department leveled the monument and hauled off the material for road fill, collectors scavenged arrowheads, ornaments, implements, and bones from hundreds of human skeletons; a few artifacts ended up on display at the library (and now reside in the Alameda Museum). The ancient site



Hillen bungalows on Garfield Avenue, 1911. Image: Alameda Museum.

vanished into the modern city, encrusted with Arts & Crafts houses.

New subdivisions also multiplied, starting with stylish Waterside Terrace (1912). The tract took in 30 acres and 160 lots at the north end of High along Fairview, Monte Vista, Bayo Vista, and Fernside, its terraced parcels formed from tons of canal dirt dumped on the marshy site.

Sterling Avenue (1916) replaced the last 4-acre farm lot with 40 sleek bungalows, while Thompson Avenue (1922) turned the old well field into trim residential rows facing a landscaped median.

Fernside (1925), the era's apex development, weighed in at nearly 500 lots. The 75-acre tract south of the SP tracks comprised the heart of the old estate, which had remained intact until the death of Cohen's widow long after the mansion went up in flames.

The property also held the last pocket of oak woodland, and as the trees gave way to curving streets and fairytale houses the forest passed into memory.

The locale south of Encinal Avenue, bordered by marsh and poorly served by rail, was in turn transformed by rows of bungalows whose owners would just as soon drive. In other new tracts like Fernside Marina (1938), adjoining Fernside along the

canal, architecturally prominent garages signaled the shift, and by 1941 the trains and ferries were gone.

The war rolled over the island like a tsunami, depositing military bases and housing projects in the West End and myriads of units in central neighborhoods, but leaving the East End untouched save for scattered apartments.

A final surge of growth in the postwar period lingered into the 1960s on marshland remnants and shoreline fill, with only sporadic activity since, culminating the area's long history as an incubator of settlement.

When we look to the future our focus must widen. While the preservation of the East End's traditional character seems politically assured, the same cannot be said for the city as a whole. Alameda has embarked on a new era of development on a scale not seen since the mid-20th century; within a generation high-rises may share the skyline as levees line the shore. We can only imagine.

What's certain is that the planet will behave as it always has. The surface will shift; the land will shake; mountains will spew fire. And the ice will melt. The only question is how fast—how much time must pass until the island is once again claimed by the sea.

BE A MUSEUM DOCENT

MAKE SOME NEW FRIENDS

Please contact the
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THANKS TO OUR HERITAGE PARTNER

Alameda Sun



From the President's Podium

by Valerie Turpen

Another Alameda Legacy Home Tour benefiting the Alameda Museum and the Alameda Architectural Preservation Society was held September 22. It was a warm sunny day—good for a walk through the East End. This year's tour featured a variety of homes built between 1889 and 1936. There was something for every taste of architectural style.

The tour itself offers a chance to show what life is like living in a historic home. You can generally meet like-minded preservationists. Some of the conversations you may hear along the way are historic homeowners offering remodeling tips, tales of the restoration process, and suggestions of artisans capable of restoring architectural elements. Often it is a time of welcoming people to Alameda, some go on the tour because they have recently moved to Alameda and would like to learn more about the city's history. Hopefully the day was an enjoyable time spent for all attending.

Were you a tour goer or did you work in some capacity as a docent, house captain, in ticket sales, refreshments, set-up or clean-up? Did you notice how many people were handling these tasks during the day? With eight houses on the tour there were approximately 140 volunteers working to make the day a great experience for visitors. That was the day of the tour.

Take a step back and consider what happens before the day of the tour. How are homes chosen? Who talks to the homeowners? Who gathers the history of the home? Who puts the guidebook together? Who sells tickets? Who chooses a caterer? How does the public hear about the tour? There is a several page list of items that are decided upon, scheduled, and implemented on the way to the fourth Sunday in September.

After the tour and the volunteer/homeowner party there is generally a sigh of relief, some high-fives and pats-on-the-back by those involved. A few weeks go by and then the whole process begins again for the next year. The Alameda Museum has several members that participate as docents, captains, and volunteers before and during the tour. Thank you for all your hard work! The Home Tour committee is forming and I would like a devoted team to participate during the planning stage. If you would like to take part in the decision making process or you have ideas for the tour please give me a call or send an email.

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Valerie Turpen

Valerie Turpen
President, Alameda Museum



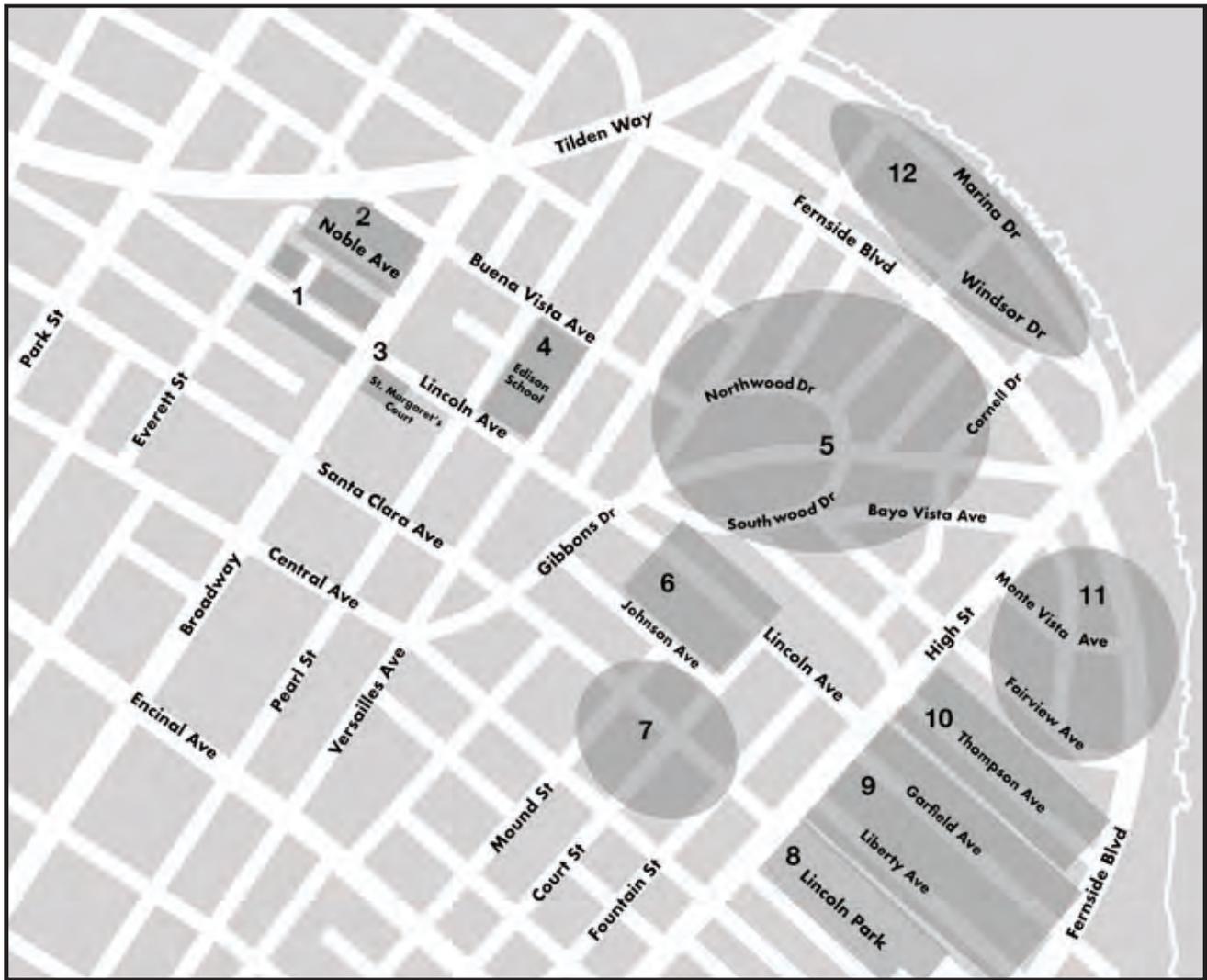
Virgil, Valerie, & Ross.
Image: Liz Rush.



East End Walking Tour

by Woody Minor

This self-guided tour provides an overview of 19th and 20th century tracts in the area, served successively by trains and automobiles. Along the way are many fine examples of Stick, Queen Anne, Colonial Revival, Arts & Crafts, Period Revival, and later styles—from ornate Victorians and trim bungalow rows to stage-set fantasies and down-to-earth Ranch homes.



- | | | |
|------------------------|-----------------|----------------------------|
| 1 Lincoln Avenue | 5 Fernside | 9 Liberty & Garfield Tract |
| 2 Noble Tract | 6 Johnson Tract | 10 Thompson Avenue |
| 3 St. Margaret's Court | 7 Sather Tract | 11 Waterside Terrace |
| 4 Edison School | 8 Lincoln Park | 12 Fernside Marina |



[1] 2500 block Lincoln Avenue, 1909-11.

This block presents a compact picture of the bungalow's emergence and development. Varied examples by builder William G. LeBoyd line the south side of the street. A robust pair by Strang Bros stands at 2501 and 2511, the latter adjoining an early bungalow court by LeBoyd.

[2] Noble Tract, 1914. The first large project by Alameda's foremost bungalow builder, George H. Noble, this tract contains nearly 40 houses on Noble Avenue, Buena Vista Avenue, and Broadway. Erected between 1914 and 1916, the rows mix rusticity with streamlined stucco styling.

[3] St. Margaret's Court, 1917. Situated at the SE corner of Broadway and Lincoln, this Noble cluster of Prairie and Pueblo bungalows replaced an Italianate mansion. The cul-de-sac's "trident" streetlight is one of a kind.

[4] Edison School, 1941. Versailles Avenue marks the edge of Fernside, with tract homes facing a WPA Moderne school by Kent & Hass between Lincoln and Buena Vista. The Victorian row south of Lincoln includes an 1890 shingled Queen Anne by G.A. Bordwell, at 1515, and 1878 and 1885 Italianate-Stick hybrids at 1539 and 1547.

[5] Fernside, 1925. Alameda's largest prewar subdivision bears the name of the historic Cohen estate; the mansion stood near the north intersection of Gibbons, Northwood, and Southwood. Shaded by liquidambars, Gibbons Drive is lined with fine specimens in revivalist styles including the 1928 showpiece of developer John J. Mulvaney at 2927. A stroll on Southwood leads past the 1926 Edgar A. Cohen residence at the gore of Bayo Vista and Fairview, a dignified design by the tract's consulting architect, Ewin J. Symmes.

[6] Johnson Tract, 1889. Extending east from Fernside to Court Street on Lincoln and Johnson Avenues, this tract is an island in a sea of later styles. In addition to the tour homes, notable Stick and Queen Anne specimens include spec houses by developer Alexander Johnson at 2904 Lincoln and 2969 Johnson, a cottage by William Burge at 2929 Lincoln, and a Marcuse & Rimmel row on Court Street with restoration potential.

[7] Sather Tract, 1908. Developed in the decade leading up to World War I, this extended Arts & Crafts district features work by a range of designers and builders. Delaney & Randlett built more than 25 houses here, including rows on the 2900 and 3000 blocks of Central, clusters on the 3000 block of Santa Clara and the 1400 blocks of both Court and Mound, and a stand-alone charmer at 1421 Fountain. Three adjoining houses by architect Thomas D. Newsom can be seen at 3101 and 3103 Central and 1414 Fountain, all dating from 1910.

[8] Lincoln Park, 1909. This 8-acre public park is a remnant of East End settlement patterns during the gold rush when 4-acre parcels lined the shore between High Street and San Leandro Bay. The opulent mansion of Robert R. Thompson, owner of the Artesian Water Works, burned in 1884 leaving only the iron fence; his heirs sold the land to the city. The charming lodge by the entrance dates to the park's opening.

[9] Liberty & Garfield Tract, 1891. Due in part to its distance from the train station at High and Encinal, this tract performed poorly. A few Queen Anne cottages by A.R. Denke, Charles Shaner, and Marcuse & Rimmel went up on Garfield Ave., but the tract's claim to fame is the abundance of bungalows by Robert C. Hillen.

[10] Thompson Avenue, 1922. Laid out by the East Bay Water Co. on the site of the original well field of the Artesian Water Works, this leafy block includes examples of later bungalows with attached garages. The street teems with visitors during its annual coming out as "Christmas Tree Lane."

[11] Waterside Terrace, 1912. Curving streets, concrete pedestals, and Prairie Style houses lend this tract a progressive flavor, best seen along Fairview, Monte Vista, and Bayo Vista. An Oakland firm developed the subdivision on marshy land reclaimed with excavated material from the adjoining harbor canal.

[12] Fernside Marina, 1938. This waterfront tract on a remnant of the old Fernside estate north of the SP tracks was the last project of Oakland builder George Windsor, with Oakland architect Irwin Johnson favoring a functional approach.

Story and Walking Tour adapted from the 2019 Alameda Legacy Home Tour Guidebook.

Alameda

Spanish for tree-lined avenue



Fernside Oaks, circa 1900. *Edgar A. Cohen, photographer. Image: Cohen-Bray House Archive; courtesy Paul T. Roberts.*



Fernside Oak, circa 1925. *This hoary specimen was dubbed the "John C. in the tract's sales brochures, though Fremont never visited the peninsula. The tree may be tract developer Fred T. Wood. Image: Alameda Museum.*

Lincoln Park, 1911. *Most of the heritage oaks in our municipal parks succumbed to root fungus from overwatering. This monarch is no longer with us. Image: Alameda Museum.*



Fernside Tract, 1927. *Dating from the spring of that year, the view looks west to the "Fremont Oak" (center) with 2965 Northwood Drive (under construction) in the background. The tree no longer stands. Image: Alameda Museum.*





Fremont Oak"
The man in



Street scene near Fernside, circa 1890.

Once common in Alameda, eucalyptus trees obstructed sewer lines and obscured streetlights. Most would be cut down by ordinance. Image: Alameda Museum.



Iwaihara Family, 1916.

Katsutarō is at the wheel, with Masanobu beside him; his wife Yayo with Shigeko and baby Katsue are in the back. The family poses on the same street in the image above—one of the few places in town where eucalyptus still stood. Image: Shigeko Iwaihara Collection.

Encinal *Spanish for oak grove*

The peninsula acquired this name when it became part of the Peralta family's Rancho San Antonio. The name persists in Encinal Avenue, Encinal Yacht Club, and Encinal High School—linguistic echoes of the vanished forest.

Bishop Taylor Tree, circa 1915. Planted in the 1860s, this towering eucalyptus stood in front of the home of Dr. William P. Gibbons, at the southeast corner of Central and Park Avenues, a site later occupied by a gas station. It was named for Methodist missionary William Taylor, an Alameda pioneer who helped introduce the species to California with seeds from Australia. The tree was cut down in 1940 because its roots interfered with fuel tanks. The view looks north on Park Avenue toward Central. Image: Alameda Museum.



Captions by Woody Minor

FROM THE COLLECTION

What Kind of Grinder is it? *by Myrna van Lunteren*

ABOUT HALF A YEAR AGO I took some friends, who are originally from the Ukraine, to my new favorite place, the Alameda Museum. When we reached the 1900s kitchen display area, one friend exclaimed, "We had three of those!" "We had two!" said another. I looked at it, and quickly identified it as some kind of grinder. I know a coffee grinder, and pepper grinder, and this wasn't it. It was a meat grinder!

Meat gets cut up in chunks, inserted into the top, the crank is cranked, and ground meat comes out. This can then be used as is, or put into sausages with added spices. Today, we can go to the supermarket or a butcher (there still are a few), where we buy perfectly cut and prepared sausages and hamburger patties. In many parts of the world, people still do use meat grinders, including the US, although mostly for the yields of hunting trips. Early Alameda residents would have used a meat grinder like this, buying chunks of meat and making their own sausages or meat loaf.

The grinder my friends spotted was originally owned by the Nielsen family. Museum records state that the ground meat obtained using the grinder was used to create authentic Danish dishes, specifically meatballs and *frikadeller*. The Niensens moved into their house on Calhoun Street when it was built in 1926. That fits with the period of this item. The grinder was donated to the Museum in 1998.

The wording on the meat grinder says: "Made in USA, "Keystone, 20". On the other side, it says: "C.I.Co. Boyertown, P.A.". These meat grinders are not rare or expensive, you can go on-line and get one for about \$10 on Etsy or eBay.

The Boyertown Colebrookdale Iron Company of Boyertown, PA, was located on Farmington Avenue, just south of the city. It was founded in 1835, and sold in 1953 to a company that was in turn dissolved in 1965. Originally this furnace turned out plate for boilers, but then like many ironworks companies in the region manufactured armaments for the Civil War. Afterwards,

with the name changed, it turned to producing household items, mainly sad (meaning solid) irons.

The founder of the company was a Joseph L. Bailey. He bought an older iron furnace in that region, which had initially started and was named in the early 1700s, and in turn was named after the then leading English ironworking furnace Colebrookdale. The original Colebrookdale

furnace used charcoal from the local forests. After these were depleted, coal replaced the charcoal. Skilled labor, iron ore, water and coal were available nearby for Bailey's enterprise. The only missing piece was a way to move the products.

Bailey lobbied to create a railroad, and on September 11, 1869, just five days after the first transcontinental railroad reached Alameda (September 6, 1869), the first steam train rode on the Colebrookdale Railroad line. And that is how the products from the C.I.Co. (and other ironworking companies in nearby settlements) could reach California. The Colebrookdale Railroad has been restored with steam engines

and carriages from the early 1900s and is now used as a scenic railroad.

Joseph Bailey (1810-1885) was also a politician. He served in the Pennsylvania House of Representatives and State Senate (1843 and 1851-53). For the short time it existed he joined the Know-Nothing party. Later he joined the Democratic party and served in Congress (1861-1865).

The term keystone likely reflects the nickname of Pennsylvania, the 'keystone' state (being in the middle in the original 13 US states, both geographically, and politically). However, the C.I.Co. didn't start making the meat grinders until 1929 and the kitchen display in the Museum is generally meant to reflect the early 1900s. So, recently when a box with items from that period was donated to the collection, the Keystone grinder was replaced.

In the Museum archives, I looked into the cabinet where our museum's meat grinders are kept and found three additional grinders.

We have two food (not just meat!) grinders from Russel & Erwin, Manufacturing Co., New Britain, Conn., U.S.A. The first of these is a "Russwin-No.2" with patent of March 4, 1902. This one was used by members of the Anderson family, and donated to the museum in 1987. This family lived on Bay Street in a house built in 1912.



**Keystone #20
Image: Myrna
van Lunteren.**

**Authentic
Danish
dishes were
created by
the Nielsen
family
using this
device.**

Continued on page 11...



Grinders . . .Continued from page 10

The other one, about two inches larger, is a "Russwin #3" with patent of the same date. This one is a little more rare. This grinder was donated to the Museum by the Blake-Dyer families, who lived on Clinton Avenue in a house built in 1905.

The Russel & Erwin company began in 1839 in the hardware manufacturing area of New Britain, Connecticut. This area had been popular with blacksmith shops as early as the late 1700s. In the mid 1800s entrepreneurs used newer technologies in factories to produce similar goods more efficiently and in larger numbers. Three such folks formed a partnership to produce locks and related hardware. However, in 1843 one of them, Frederic T. Stanley went on to start his own company. In 1857 he joined his cousin Henry Stanley to form Stanley Works (of Stanley knife fame).

H.E. Russel and Cornelius B. Erwin then partnered with two others and by 1846 had changed the company name to Russel & Erwin. They merged with competitor P&F Corbin in 1902 as American Hardware Corporation, but different divisions continued producing goods under the original names. This corporation was bought in 1964 by Emhart Corporation and the plant in New Britain was closed. Emhart in turn was taken over in 1989 by Black & Decker. Sometime during the next 30 years they split off the Corbin Russel brand which is now owned by Swedish Assa Abloy.



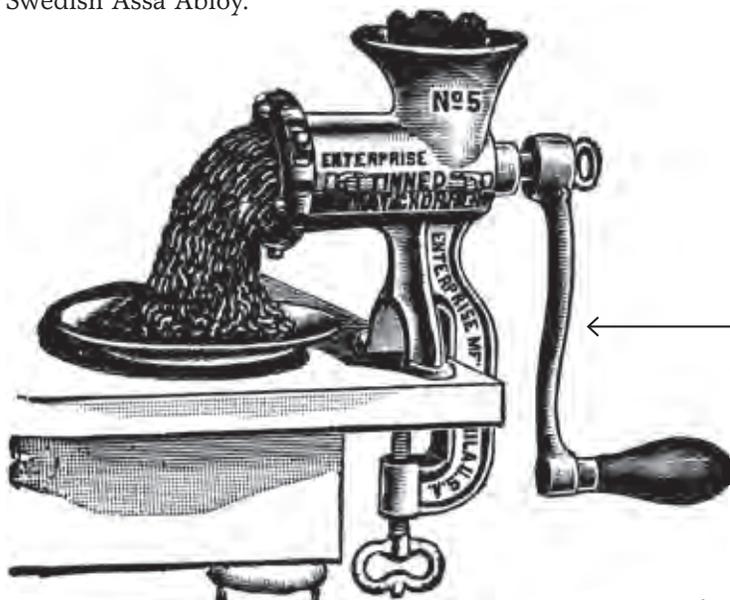
Enterprise Meat and Food Chopper advertisement, 1916. Helpful to the homemaker.

The last grinder in the museum's collection was a donation from the estate of Adeline Toye Cox in 1993. Mrs. Cox (1895-1992) was a second generation Alamedan, teacher, and social activist in town. According to the note in the museum's records, this grinder was used when she was a young married woman. After living in the Philippines, she moved into a house on Santa Clara Avenue, built in 1918. This grinder has the lettering "Enterprise Mfg., Co. Phila, U.S.A." on one side, and "Enterprise + TINNED - Meat & Food Chopper" and "No5" on the other.

Enterprise Mfg. was established in 1878 by Jacob Nold Detwiler (1854-1936) and his two brothers-in-law Elmer and Albert Harrold. The Harrolds left to form their own companies and two other brothers-in-law Amos and Simon stepped in to take their place. Sometime before 1955, Detwiler's sons sold Enterprise to the Stamets Co. of Pittsburgh and through various mergers and name changes the franchise is now owned by Alloy Machining of Ohio.

The various models and makers of the grinders show interesting differences. There are a variety of sizes of grinders. The Russwins fall open with a light touch, suggesting easy cleaning, but perhaps require a more delicate hand to operate. Apparently, Enterprise made a big point of their product being "tinned", rather than just cast iron. It also suggests all food can be ground up. Another difference is the distance the grinder sits above the table, suggesting the size of the receptacle that can fit under the bottom to catch whatever comes out.

You can still get meat grinders today—handcrank or electric with prices ranging anywhere from \$15 to \$375. The handcranked models look essentially the same as the ones in our collection. Thus, in another 100 years someone else might do research on provenance and manufacturers of meat grinders when these models are donated to the Alameda Museum.



This engraving shows an Enterprise No. 5 meat grinder at work. Chunks of meat can be seen in the hopper and ground meat, after passing through an auger, is exiting through small holes in a grinding plate onto a platter.



Celebrate Our Monuments; BUT Maintain Vigilance *by Judith Lynch*

Throughout the land, exemplary buildings are called Landmarks; in Alameda they were dubbed Monuments when the City Council set up historic preservation procedures in the early 1970s. By whatever moniker, our thirty revered places are icons of design, commerce, culture, government, and industry. Some Monuments are obvious, such as City Hall, the Carnegie Free Library, and the Alameda Theatre. Others are equally worthy, but less well known, such as the Whidden House. Most are individual buildings; two exceptions are historic districts, Park Street and the former Naval Air Station, which together add more than 150 structures to the honor roll. Our most unusual Monument is a collection of almost 1,300 historic lampposts in five styles dating from 1912 to the 1950s.

The rate Monuments are nominated, investigated, and then designated has changed significantly over the past five-plus decades. Between 1976 and 1985, nineteen Monuments were favorably evaluated, from 1986 to 2005 only ten were designated, and during the years from 2006-2019, the number of our Monuments increased by . . . one!

An Even Higher Pedestal

The most prestigious accolade for a building in the United States is a listing in the National Register of Historic Places, shepherded by the Keeper of the National Register. The Keeper tracks the “districts, sites, buildings, structures, and objects deemed worthy of preservation, because they provide continuity with our past and enhance our quality of life.” Thirteen Alameda Monuments are on that Register; the Veterans’ Building; St. Joseph’s Basilica, the Masonic Temple, and eight others join City Hall and the Carnegie Free Library.

The Union Iron Turbine Machine Works (the RBB) straddled the entrance to Posey Tube. Image: Alameda Museum.



Whidden House, completed 1879, is at 1630 Ninth Street. Image: A member of the second family to own the property.

Honor Yes, but Protection?

While thirty Monuments have been invested, only twenty-nine survive, a grim reminder that only constant watchfulness ensures our most treasured places have endured. Reassured by lofty language, most believe official documentation and designation as either a local Monument, or listing by the State, or added to the National Register means we can relinquish concern because they are protected, right? Sadly no, a dismal example is the wrenching loss of the Union Iron Turbine Machine Works, one of our most worthy properties, triple-listed locally, in Sacramento, and nationally.

Nicknamed “The Red Brick Building,” it was designated in 1980 as Monument twelve. It was completed in 1918 and was part of the Bethlehem Steel conglomerate. The Webster Street edifice was so big that superlatives quailed—it was the largest structure on the Pacific Coast—90,000 square feet, a million cubic feet—the price tag a cool million dollars.

When it was abandoned after World War II, its fate was on a knife edge, either destruction or reuse for housing and shops. Its demise was placed on the ballot and split the preservation community. Some saw it as a dangerous precedent weakening an existing historic preservation ordinance. Others embraced saving a building that was emblematic of the Webster Street entrance to the Island. The ballot measure lost; the City Council approved demolition, and by early 1985 the RBB was gone. So what good did local, state, or national recognition do?

Regrets Linger

Years later, author-historian Woody Minor continued to mourn the loss of the RRB. "It still stings! Our premier industrial Monument is gone. Saved, it could have been the proud centerpiece of historic preservation. Instead we have an insipid shopping center of ordinary materials and forgettable design."



Farewell "Red Brick Building!" This National Register-listed Monument was demolished in 1985, when the Alameda electorate voted 8,500 to 6,500 to tear it down. Destroying it took three weeks and cost \$200,000. Image: Alameda Times-Star, 1985.

Meet Your Monuments!

Few people know about these special places, rarely emplaqued or otherwise heralded. To promote public education, the Reference Department in the Main Library has helped organize seven binders of Monument materials, with a full packet devoted to each one. According to librarian-archivist Jill Russell, "Thirty unmarked places can be difficult to discover in a city with more than 10,000 buildings. To help we have taken the list of designated Monuments and reorganized it in several ways: in order of construction date, by street address, and alphabetically by official names and nicknames. Many of the materials, images, and documents concerning Monuments are also available in electronic form to help historians, researchers, and students access packet contents."

Vigilance Needed

Before you visit the library, begin with a "plein air" field trip at "Monument Ground Zero," the intersection of Central Avenue and Willow Street. Each corner hosts a Monument, proud representatives of education, church, government, and culture: the Historic High School, the Veterans Building, the Adelphian Club, and the Second Church of Christ Scientist. An easy stroll from there will take you to the Alameda Theatre, the Carnegie, City Hall, and the western boundary of the Park Street Historic Commercial District. Consider how the loss of even one of these places would diminish us. Citizen oversight can help protect what ordinances, listings and laws cannot!

Home Tour Highlights

by Conchita Perales

THE ALAMEDA LEGACY HOME TOUR, the most exciting architectural event of the year, hosted over 800 attendees from all over the San Francisco Bay Area on Sunday, September 22nd. The tour focused on the history of the development of Alameda's East End, described beautifully in Woody Minor's opening essay in the keepsake guidebook. It featured eight houses ranging from the 1880's to the 1930's that exemplify the area's gradual evolution. "What a great way to experience architecture through the decades in one afternoon!" a tour goer exclaimed.

A new addition to the annual event was an air-conditioned shuttle that followed the tour route in a continuous loop. Taking off from this year's 'home base' at Rhythmix Cultural Works, where attendees enjoyed cool refreshments and snacks, it rolled by designated shuttle stops and picked up those who'd flagged it in between. "My knee is 'shot', I don't think I would've made it without the shuttle", said a comforted tour goer.

From the generous home owners who shared their beautifully restored historic homes, to the hundreds of amazing docents and volunteers who bring their energy and enthusiasm to teach, lead and create an unforgettable experience for everyone, the Alameda Legacy Home Tour proves again its great community building success. The Architectural Preservation Society and the Alameda Museum would also like to express their gratitude to Alameda Municipal Power for sponsoring the event, and to the vendors, the advertisers and the local companies that donated in kind to make it all possible. The funds raised assist both organizations in their efforts to bring awareness to the preservation of Alameda's history and architectural character.

To sum it all up, Patty Shipps sent us a happy note: "I had such a lovely time at your event this weekend. The docents were all kind and knowledgeable, the homes were beautiful, and the shuttle was really appreciated. I can't wait for next year's event!!" So mark your calendars for September 27, 2020 - we have a surprise in store for you. See you on the tour!



MORE ABOUT THE ALAMEDA LEGACY HOME TOUR

An early residence on Lincoln Avenue. Image: Mike Van Dine.



Home Tour Highlights



With the eight homes on tour within walking distance, tour goers enjoyed the beautiful fall day. Image: Mike Van Dine.



David Bock and Chuck Millar set up shop at Edison Park. Image: Fred Fago.

Tatiana Bookbinder, Denise Brady and a costumed guest. Image: Mike Van Dine.

All aboard!
Well placed shuttle stops eased the way for tour goers. In the background, the General Electric Demonstration house 1935-36. Image: Mike Van Dine.



Dapper docent Ross Dileo. Image: Conchita Perales.



Docent Mary Oppendahl welcomes guests with a thorough introduction of the General Electric Demonstration house. Image: Mike Van Dine.

Suffragette Gigi Gentry greeted visitors at the Colonial Revival residence on Everett Street (right). Image: Mike Van Dine.





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Volunteer docents are the folks who keep our doors open. An enthusiastic group, they greet visitors, run the gift shop, and tell guests about Alameda. 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
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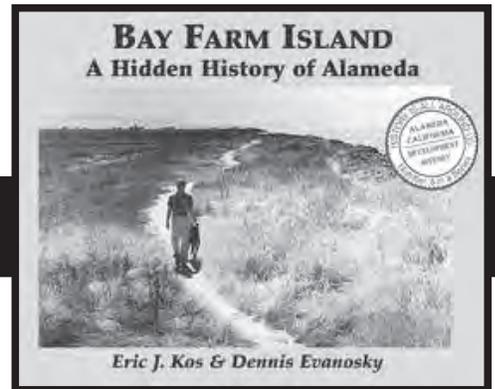
AVAILABLE AT THE MUSEUM

BAY FARM ISLAND: A Hidden History of Alameda

by Eric J. Kos & Dennis Evanosky

Years in the making, the book presents a series of stories of the history of Bay Farm Island, from the Native American presence to the development of Harbor Bay. The book features 125 pages of photos and history bound to delight residents of Bay Farm, and Alameda fans in general.

\$25



Holiday Hours

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