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Alameda Museum Quarterly

High Street Station
The grassy tree-lined median strip that defines Encinal Avenue from High Street to Fernside once housed the rail yard and train station for the narrow-gauge South Pacific Coast Railroad. Buildings familiar today help orient us to the location of the Southern Pacific Railroad's focus when it built its train system in Alameda. This trainyard lost its importance when the Interurban Electric took over in 1938 and began running trains from the Alameda Yards on the West End. Image: Alameda Museum

THOSE WERE THE DAYS: THE BIG REDS

by Dennis Evanosky

The Southern Pacific Railroad's East Bay Electric lines, which riders dubbed "the Big Reds," began running in Alameda in 1911, five long years after the devastating 1906 earthquake. This map on page 6 shows the routes the trains took before they began running over the Bay Bridge on September 15, 1939. The system used the High Street South station at High Street and Encinal Avenue as the lines' starting and ending points.

The Southern Pacific Railroad's Big Red trains were born out of a catastrophe that isolated Alameda to a certain degree. Adversity often breeds opportunity, however, and Southern Pacific stepped up and created an electrified transportation system that rivaled any in existence before the San Francisco Earthquake fire struck on April 18, 1906.

Southern had great plans for the South Pacific Coast Railroad that it had acquired from the silver baron James Fair in 1887. The line Fair had financed in 1876, the SPC first carried fruit from farms in the South Bay to markets in Oakland and San Francisco. Fair extended the line to run from Alameda to Santa Cruz and more importantly for Fair's pocketbook to transport freight to Alameda and on to San Francisco for export.

Southern Pacific had planned to convert Fair's narrow-gauge train with tracks only 3 feet apart to the standard gauge of 4-feet, 8 ½ inches. The British pioneered the use of this wider gauge, and railroads on the East Coast of the United States readily adopted this measurement for their

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Those Were the Days. . .*Continued from page 1*

San Leandro Bridge *Alameda Museum A South Pacific Coast Railroad train crosses San Leandro Bay on the trestle bridge that the 1906 earthquake put out of commission. The train is traveling "tender-first" This railroad had no place to turn around at its pier. So, the train's tender precedes the locomotive. Image: Alameda Museum.*

trains. Fair chose a narrow-gauge system because the smaller trains cost less to build, and engineers could more easily maneuver them through the Santa Cruz Mountains and the eight tunnels there.

Changing the gauge meant taking up all the old rails with their wooden supports called ties and laying heavier railroad ties on a bed of gravel to support the heftier, wider rails. Southern Pacific planned to get its workers, called Gandy dancers, on site in time to begin the job on Wednesday, April 18, 1906. Some rail workers had already awakened to the promise of another clear, sunny day. Others still lay in bed when a sudden jolt shook them from slumber. Nothing happened for a moment. One anecdote relates that one of the rail bosses told his crew to "stop fooling around." Then came a jolt that showed no one was fooling around. The temblor only lasted about 30 seconds but changed everything.

Alameda Mole
The Southern Pacific Railroad built this pier in 1903 to replace one that burned in a spectacular fire. SP used this pier as a showpiece for its new electric-car system. The Navy destroyed this building in 1940. The structure fell out of use when the Big Reds began running over the Bay Bridge a year earlier. A mole, in this sense, is a pier that uses rock as a foundation, rather than the more traditional wood pilings. Image: Vernon Sappers.

Charlie Comstock describes the change on his Abandoned Rails website: "Cities and towns were laid to waste, and the South Pacific Coast Railroad was not immune," Comstock writes. He relates that the temblor's tectonic shift produced six feet of offset within the narrow-gauge railroad's Summit Tunnel that Chinese workers had bored in 1877. "Damage was immense," Comstock tells us. "Trestles collapsed, roadbeds shifted, and landslides buried large sections of South Pacific Coast track."

Locally, the earthquake irreparably damaged the South Pacific Coast's trestle across San Leandro Bay and twisted smaller trestles that the trains used to negotiate their way into Alameda and across the marsh along today's Main Street and out to the wharf and the ferries waiting there. Instead of just picking up the pieces, Southern Pacific President E. M. Harriman initiated a bold move that revolutionized rail transportation. His company invested $10.6 million in this project (some $400 million in today's money). Southern Pacific chose Alameda as the centerpiece for this new system by converting the Alameda Pier on the West End completely to handle trains powered by electricity.

He decided to run these new "electricized" trains in a circuit around Alameda using the South Pacific Coast rail yard and station at today's Encinal Avenue and High Street as the turnaround point on the East End.

In order to accomplish this, the Southern Pacific found it necessary to build a loop that connected its tracks at

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Those Were the Days. . .*Continued from page 2*

Alameda Yards
This aerial view highlights the important West Alameda car house and shops. The building is still in use today. Image: Vernon Sappers.

today's Tilden Way to the South Pacific Coast rail yard. Southern Pacific negotiated with the City, which agreed to allow the laying of tracks in a loop from Pearl Street to High Street. In return, the city required the railroad to build a road alongside its tracks to accommodate automobile and truck traffic. This "loop" is today's Fernside Boulevard.

Work began on what Southern Pacific called the "Fernside Loop" in 1909. The railroad named the loop after A.A. Cohen's estate on whose property almost all the loop ran. In keeping with the agreement built double tracks on the west side of the new right of way and a single-lane paved road on the eastern side along the shoreline. The San Leandro Bay shoreline was further west than it is today. Much of the land on the east side of today's Fernside Boulevard is land fill placed there in the 1950s.

In *Red Trains of the East Bay*, Robert Ford describes the work involved. This system extended well beyond Alameda and reached its tentacles into Oakland, San Leandro and Berkeley, Albany and Emeryville. However, work began in Alameda in 1908 with the construction of the line that ran from the railyard at Encinal Avenue and High Street along Encinal to Central Avenue. The trains veered north near today's Encinal High School to travel over the marshland to the Alameda Pier.

Ford tells us that electricity running through trolley wire powered these trains. Southern Pacific placed steel poles with crossarms every 120 feet along the way. The railroad relied on its own electric power generated from a powerhouse that stood along the Estuary just west of the Fruitvale Bridge. When Southern Pacific began laying track from Mastick Station at today's Eighth Street and Lincoln Avenue, they ran into George Hilton. The railroad was preparing to lay track westward to "Pacific Junction," near today's Pacific Avenue and Main Street. Hilton would have none of it. Ford says that he built a fenced-in shack that obstructed the railroad's progress. "It was not until February 5, 1910, that a platoon of police was able to tear down the shack and fences and force Hilton to move from the land that he claimed was his.

In the meantime, Southern Pacific hired Hutchinson and Company to cut the "Fernside Loop" from a private right-of-way near Pearl Street around to the railyard that stretched from today's Fernside Boulevard to High Street. A stretch of tree-lined greenery along today's Encinal Avenue defines the location of the railyard.

On August 1, 1911, Southern Pacific began loop service with trains running on Lincoln and Encinal avenues. When these lines opened for service, the railroad had painted the trains dark olive green with square windows at each end of the cabs. These windows frequently broke.

Continued on page 4. . .

The Fernside Loop
A Big Red is traveling Fernside near High Street in 1923. Automobiles travel alongside on a single lane road. Image: Alameda Museum.

Rounding Central Avenue
This Big Red is traveling along the shoreline that was later filled and became home to the area around today's Encinal High School.

***Those Were the Days**. . .Continued from page 4*

Morton Street
A Big Red has stopped at the Morton Station. Like other stops along the way, this stretch of Central Avenue at Morton developed into a shopping district.

Drivers and pedestrians complained that they had a hard time seeing trains approach. Engineers grumbled about the windows breaking.

In 1912, The Southern Pacific gave in. The railroad repainted the trains cherry red and replaced the square windows with round ones. People loved the change. They dubbed the trains "Big Reds" and said the new windows gave the trains "owl eyes."

All went well until 1938, when the Interurban Electric Railway took over the system. The Interurban assigned numbers to all the Red Cars. The Encinal Avenue Line became Line #4, the Lincoln Avenue Line became Line #6. The decision to run the trains across the Bay Bridge instead of using the ferries led to inefficiencies that spelled the end of the Big Reds.

Trains no longer departed the train yard on Encinal Avenue and High Street. Instead, both lines started their days from the Alameda Yards on the West End. The Interurban Electric Railway stopped carrying passengers to the now-defunct ferries. Its trains had to make their way to the Bay Bridge along the busy mainline. People sat aboard trains waiting their turns to enter the San Francisco station. Deprived of their more efficient ferries tired from the more than 50 minutes added to their travel time, passengers looked for relief.

Fully aware of the discomfort, the state of California dropped the Bay Bridge toll first to 40 cents, then to 25 cents. The last Big Red pulled out of San Francisco's Bridge Terminal at 1:20 a.m., January 19, 1941. The automobile had won.

*Hats off to Grant Ute and the late Bruce Singer for all their inspiration. I have two copies of their book **Alameda by Rail**. One in my home library and one in my car. I have learned so much firsthand.*

Dennis Evanosky

SEE MORE ABOUT ALAMEDA'S ELECTRIC TRAIN SYSTEM ON PAGES 6 - 7 > > > > > > > >

BE A **MUSEUM DOCENT**

MAKE SOME NEW FRIENDS

Please contact the Docent Coordinator

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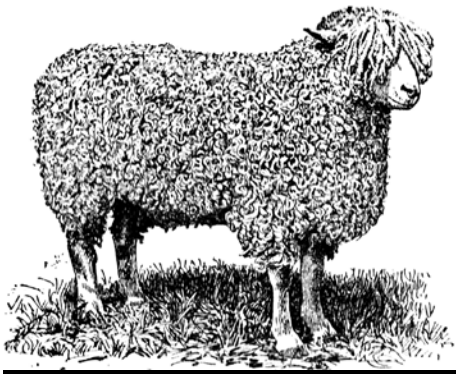

HAVE "EWE" RENEWED YOUR MEMBERSHIP?
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From the President's Podium

by Valerie Turpen

As we approach the end of the year I would like to once again express my gratitude to those who work to keep the Alameda Museum alive. The museum's board of directors, docents, and volunteers deserve thanks for continuing to weather the ups and downs we have faced since the pandemic. There are numerous tasks that are managed monthly that most museum visitors or members do not think about.

The Museum and the Meyers House are physical locations with bills to be paid and income to be managed. Don't forget the tax man. At the museum doors are open every weekend literally by Andrew our security and figuratively by our dedicated docents who devote their time to the museum. The Docent Coordinator manages their schedules and accommodates changes. The Vintage Shop changes weekly as donations are dropped off. These donations are researched, priced, photographed, and posted online. Donations that are accepted into the collection are also given a number, photographed, its history typed, and all is uploaded to the Catalogit database. The item is then prepped for the archives or display. The rooms are vacuumed, the cases dusted, the toilets scrubbed, the front sidewalk swept, and the windows used to be washed. Unfortunately our service person retired, so that currently needs some attention.

Then there is the world of the internet. Our website is maintained and updated. The museum keeps a presence on social media. Our lecture series is available to all on their computer screen via Zoom.* Announcements go out by email and you may have your newsletter delivered there or into your postbox.

The museum receives many questions over the phone and by email. Often the question requires a visit to our archives by the inquirer. An appointment is required since requested items are located in the warehouse by museum personnel for the researcher to review.

There is a lot that goes on at the Alameda Museum and there is always more to be accomplished and improved. Please maintain your membership, consider volunteering, and participate with your input.

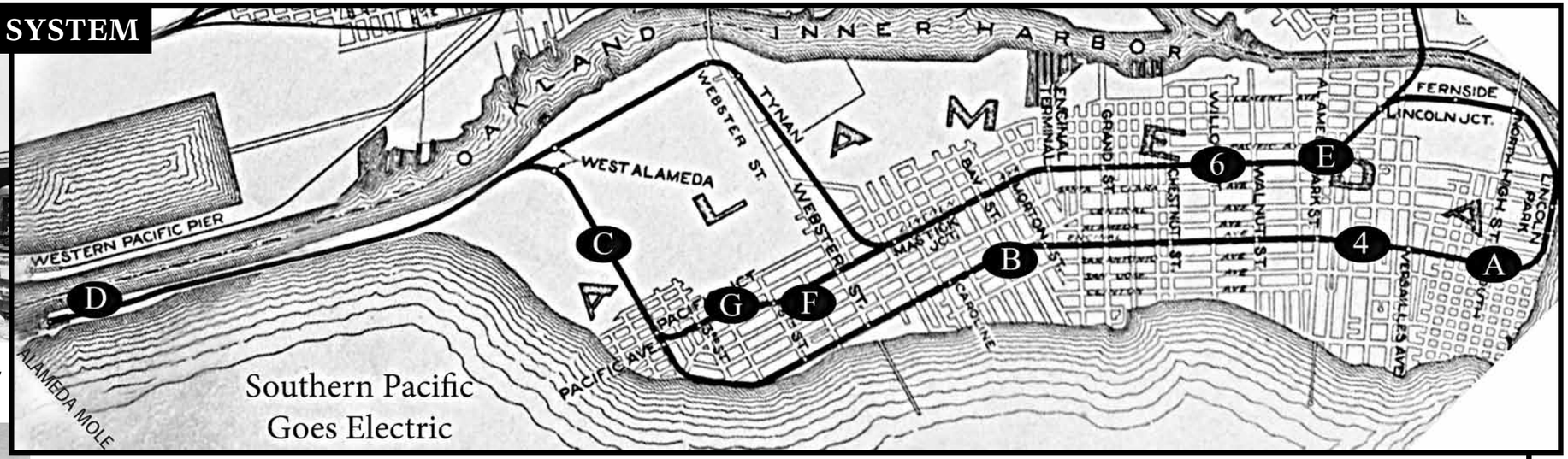
**Rasheed Shabazz started our lecture series again online in May focusing on heritage month themes and diverse Alameda histories. He is working on a calendar for 2023. If you have a speaker or topic you would like to hear (see the back page) send an email to lectures@alamedamuseum.org.*

Valerie Turpen

Valerie Turpen
President, Alameda Museum

ALAMEDA'S ELECTRIC TRAIN SYSTEM

Alameda Mole: A Big Red from the Encinal Line at the Alameda Mole. The sign on the left promotes this as the "Cheapest way to cross the Bay." Images: Alameda Museum.



Encinal Avenue Line #6 started at the High Street South station **(A)**, ran west on Encinal and Central avenues **(B)** to Main Street **(C)** where it ran north to the Southern Pacific right-of-way along the Estuary to the Alameda Pier **(D)**. When the Encinal Avenue Line arrived back at High Street from the Alameda Pier, it became a westbound Lincoln Avenue Line.

Lincoln Avenue Line #4 also started at the High Street South station **(A)**. This line ran north along Fernside Boulevard then west on a Southern Pacific right-of-way near Pearl Street to the Alameda train station at Park Street and Lincoln Avenue **(E)**.

It then ran westbound on Lincoln Avenue to Fifth Street **(F)**, where it turned northeast on a Southern Pacific right-of-way (Marshall Way) to Fourth Street **(G)**, it turned west along Pacific Avenue to Main Street **(C)** and traveled north to the Southern Pacific right-of-way along the Estuary to the Alameda Pier **(D)**.

When the Lincoln Avenue Line arrived back at High Street from the Alameda Pier it became a westbound Encinal Avenue line.

Both lines ran according to his map until 1938. Competition with Bay Bridge tolls and the inefficiency of the new routes spelled an end to the Big Reds. The last train departed San Francisco at 1:20 a.m., January 19, 1941.

Power Station: Southern Pacific built this power station on the west side of the Fruitvale Bridge. This allowed the railroad to rely on its own electric power, an element most essential to its new system. The railroad bridge pictured here was replaced with a lift bridge in 1951.

Lincoln Avenue #6: A Big Red travels across the Fruitvale Bridge. In January 1939, trains began traveling to and from San Francisco by way of the Fruitvale and Bay bridges. The railroad replaced the bridge pictured here in 1951.

Lincoln Avenue #6: Passengers wave from the train as it travels along the right-of-way that became today's Tilden Way.

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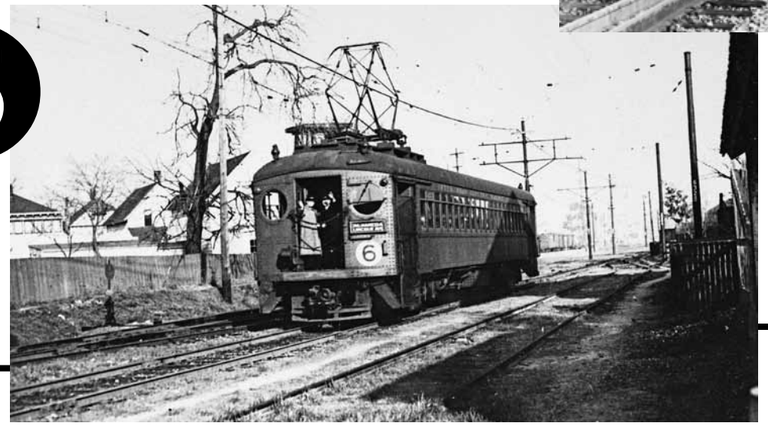
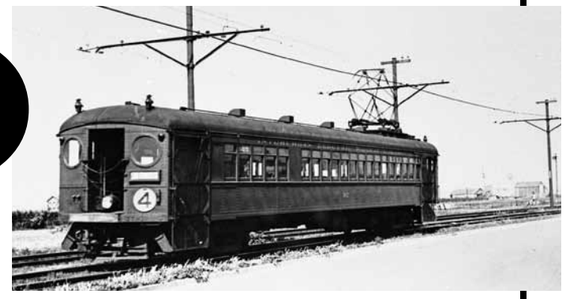


Encinal Avenue #4: A Big Red at Encinal and Park Street. The large building on the right is the Park Hotel (later known as the El Centro Hotel), erected in 1879. Today it is the site of the Alameda Fire Station #1.

4



Encinal Avenue #4: This Big Red is traveling along today's Main Street. The #4 trains traveled from the West Alameda Yards along Main to Central and Encinal avenues and Fernside Boulevard to the Webster Street Bridge. Like the #6, they crossed the Webster Bridge on the way to San Francisco.

Encinal Avenue #4: A San Francisco bound Big Red arrives at High Street Station. A railroad employee can be seen walking on the left. The house to the right still stands.

Women, Sleeves, and Power: Pushing Spatial Boundaries

by Nancy Martin

THE ALAMEDA MUSEUM RECENTLY ACCEPTED a dress for the collection from the 1890s that features massive leg-o-mutton sleeves. The dress belonged to Kate Moynihan, an Irish emigre to San Francisco who moved to Alameda with her husband, Fred Brampton, after 1880. They resided at 2024 Pacific Avenue, where Fred worked first as a policeman, then as a butcher. They had four children: Louise, Edith, Albert, and Florence.

Florence, who inherited the dress, was born in 1891, attended Haight School and Alameda High School, then graduated from Healds Business School. She married William R. Francis, who worked in city engineering. They also lived in Alameda homes at 1725 Paru, then at 1989 Stanton, and had three children: Warren, Robert, and Dorothy. Florence lived for over 101 years, and the dress eventually was passed to her grandson Glenn, who currently resides in Lafayette. The dress acquisition is significant to the museum as it is one of the older garments in the collection.

The museum has several less fancy dresses from this same era. According to author Joan Severa, sleeve styles spanned this wide during the 1890s. They are a reliable system of garment dating because, in just five years, they expanded from little puffs at the shoulder to broad horizontal extensions. She notes in *Dressed for the Photographer: Ordinary Americans and Fashion 1840-1900* that by 1893, sleeves show the distinctive "drooping" feature observable in this dress. What factors influence sleeves to take such a dramatic form during this era?

Special thanks to Ashmita Sapkota, a student at San Francisco State University for her interpretation of the dress donated by the Noga family. The dress contains signature styling of 1893 with drooping leg-o-mutton sleeves and cut velveteen paneling.

Sleeves grew to similar widths during the 1980s in line with the pervasive adoption of shoulder pads. During that era, power suits with extended shoulders signaled a shift in American culture and communicated female aspirations toward equal status to men in the workplace. Not limited to professional attire, shoulder pads were included with every top available in the marketplace and diffused into other forms. Laura Ashley, for example, reintroduced wide ruffles beginning at the shoulder leg-o-mutton sleeves reminiscent of the Gibson Girl. Sleeve widths "seemed to [symbolize] woman's increasing place in the world," reinforcing messages from other social outlets, such as the film *9 to 5* featuring women's workplace empowerment or Sandra Day O'Connor's nomination to the Supreme Court. Perhaps this dress reflects similar directions.

The dress is a bodice and skirt combination made in an all-over floral motif of cut velveteen and navy-blue sateen. The fabric is fashionable for the time and though up-market, shows moderation in its cotton makeup. The bodice center panel features vertical pin-tucks in sateen edged with tightly spaced steel buttons. The side panels are made with patterned velveteen and feature a tiny patch pocket. The sleeve is made in two parts; the cut velveteen undersleeve finishes at the wrist with a pointed cuff and small ruffle, whereas the leg-o-mutton oversleeve in navy sateen ends at the elbow. The bodice, at the center front, is slightly pointy and extends to the high hip level. The skirt is bell-shaped, floor-length, with a short train. Following the bodice style, the center panel is made of cut velveteen framed by wide pleats tacked down with large, covered buttons. The details include a small ruffle at the hem and an invisible pocket inserted into the left side seam. Currently, the dress has an elaborate sateen bustle swathed up asymmetrically at the rear, determined to be an alteration. More likely, the bustle was originally an apron-like drapery covering the front and tacked to the back. Fullness remains at the rear, where tightly spaced cartridge pleats have been folded under to add lift. It may have been supported with a small bustle, like the BVD spiral bustle, "the only bustle that will not break down."

The garment's focus, the sleeves, are characterized by volume that expands the individual's boundary in space. The silhouette presents a solid and structured form, yet the sleeves and bustle are moving parts that would express themselves in a rustle as the wearer walks. Not only do they move, but they droop. The aesthetic dress movement of the 1880s may have initiated this character which gave the wearer "a languid,

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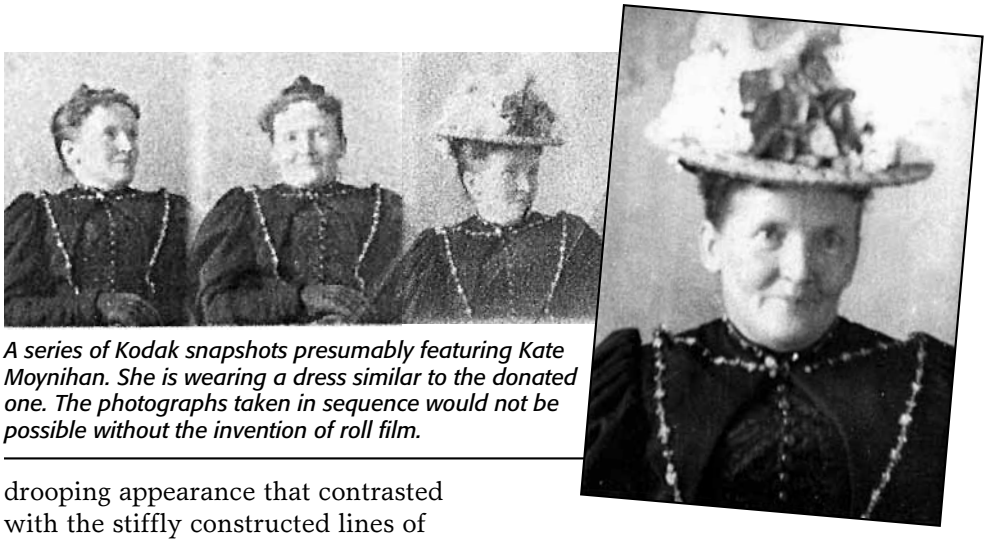


A series of Kodak snapshots presumably featuring Kate Moynihan. She is wearing a dress similar to the donated one. The photographs taken in sequence would not be possible without the invention of roll film.

drooping appearance that contrasted with the stiffly constructed lines of fashionable, bustle-supported dresses." This drooping feature would also move with the figure. However, the sateen fabric has a starchy hand that maintains its volume.

The series of photographs included with the donation supports evidence found in the dress. The individual in this photograph would be very fashion-forward with her high topknot and generous sleeves. How the photos and garment are connected has not been established, though they date to the same time—1890—by the figure's distinctive hairstyle and sleeves. This series of photos represents innovation in photography that affected everyday people. The introduction of roll film by Eastman Kodak enabled photographs to be taken quickly and in succession. With the invention in 1893, the company marketed the snapshot camera and an advertising campaign featuring "The Kodak Girl," encouraging women to take on amateur and candid photography. They "targeted women as photographers and subjects, encouraging them in the decades that followed to regard snapshot photography as both a fashionable activity and a domestic duty." During the 1890s, the use of both cameras and bicycles emphasized women's growing independence, activity, and mobility outside the home.

The Kodak advertising campaign featured "The Kodak Girl," an active young woman capturing everyday adventures with her snapshot camera. See more about the Kodak camera on page 10.

In its final reading, the dress exhibits a mixture of styles representative of female dress during the late 1800s. The textures, volume, and layering in deep and saturated jewel tones imply prosperity, a characteristic repeated in the number of glittery metal buttons and ornate tucking. Though sumptuous, the fabrics were made of cotton, a fiber available to everyone. This era was optimistic and known for increasing democratization, economic prosperity, and political tranquility. The social climate was in flux, offering opportunities for women to work or participate in sports such as bicycle riding. For the first time, it became acceptable for women to be outside on their own.

Fashions reflect the "spirit of the times." Kate Moynihan would have been approximately 37 years old when this dress was made. Though quite fashionable, it exhibits the tendency for mature women to hold on to styles longer than entirely up to date. Wearing this dress, Kate expresses her willingness to embrace the new stylish mode while clinging to past fashions. The bustle, for example, represents a holdover from the previous decade.

The heavy crinoline interlining was dropped by 1893 to accommodate bicycle riding. Skirt lengths were beginning to rise, yet the hem of this dress shows wear to indicate that it did not clear the floor. The heavy dome shape, floor-length skirt, and double rows of metal buttons reference the previous decade, whereas the leg-o-mutton sleeves, the pockets, and cut velveteen are up-to-the-minute fashionable. Most notably, the tiny nonfunctional patch pocket and functional inseam pocket mark modernity. Skirts flatten, hems raise and stays shorten, signaling women's increased mobility: their movement outside the home, on bicycles, and as photographers. As sleeves expand, both physically and socially, the wearer expands her breadth.

* * * * *

See details of the dress in color online at

AlamedaMuseum.org/bluedress

* * * * *

FROM THE COLLECTION

A Camera for Everyone

by Valerie Turpen

In the museum is a No. 2A Brownie, Model C, a fancy red version complete with a matching red leatherette carrying case. The case is lined with metallic gold cloth. These Brownies were produced starting in the 1920s in five colors, red, gray, green, brown, and blue.

THE BROWNIE WAS A CAMERA made by the Eastman Kodak company. It's easy use, portability, and convenient photo development process made the art of photography available to the masses. I remember the first camera I found in a closet at home was a Brownie, a simple box that was able to capture a memory of your day with the press of a button and the turn of a knob.

George Eastman was born on July 12, 1854, in Waterville, New York to George Washington Eastman and Maria Kilbourn. The family soon moved to Rochester where his father started a small business school. Unfortunately the senior Eastman died soon after. George jr. left school at age 14 and worked his way up in a variety of clerical and accounting jobs to help support his mother and sisters.

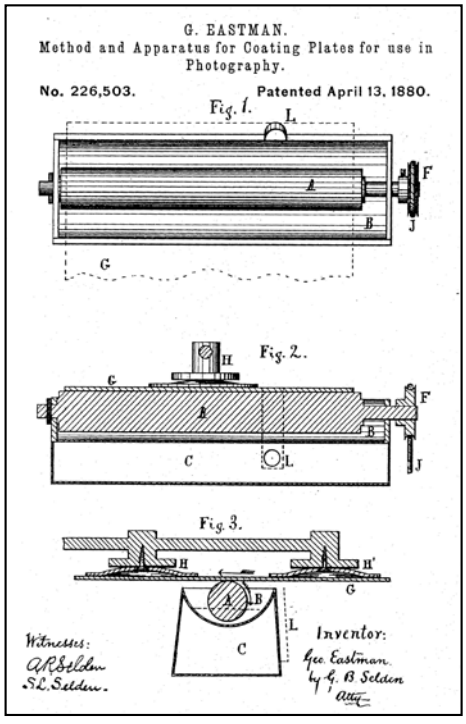
Eastman was fascinated by photography. Intending to travel to Santo Domingo in the Dominican Republic he purchased the heavy equipment used at the time to record his journey. Instead he studied the equipment and the complicated photographic process used to produce images. On April 13, 1880 he filed his first patent for "an improved process of preparing dry plates for use in photography" (shown below).

January 1, 1881, Eastman and Henry Alvah Strong formed a partnership called the Eastman Dry Plate Company. Strong, also a Rochester resident, had gained success with his family's buggy whip company. He provided the capital to launch Eastman's company and served as the first president.

George Eastman patented the first film in roll form in 1884. To market his innovative camera, Eastman decided to create a word that would be memorable in any language. He chose the letter "K," (the first letter of his mother's maiden name) and settled on Kodak. The inventor was quoted as saying,"It seems a strong, incisive sort of letter. It was short and euphonious and likely to stick in the public mind."

His original camera came loaded with 100-exposure roll film. When used up, the entire camera could be sent to the Kodak factory where the film was processed. The camera was returned with new film, the negatives, along with mounted prints, all for $10.

Eastman continued to expand his business, purchasing camera and film companies in Boston, St. Louis, Chicago, Minneapolis, St. Paul, Milwaukee, and Sioux City. The Eastman Kodak Company soon became the dominant manufacturer of cameras and George Eastman was known as the "Kodak King."


G. EASTMAN.
Method and Apparatus for Coating Plates for use in Photography.
No. 226,503. Patented April 13, 1880.
Fig. 1.
Fig. 2.
Fig. 3.
Witnesses:
Inventor:

In 1900 the Brownie camera was introduced. It took 2.25 inch square pictures. The camera cost $1.00 and the film processing was 15¢ per roll. In 1901 the improved No. 2 model was available taking 2.25 x 3.25 inch photos at the higher price of $2.00.

The name "Brownie" was chosen primarily because of the popularity of children's cartoon characters of the same name by Palmer Cox. These tiny goblin characters appeared in the ads promoting that the camera could be "operated by any school girl or boy."

Between 1928 to 1933 industrial designer Walter Dorwin introduced the No. 2 and No. 2A camera in a variety of colors and later fashionable Art Deco styles to appeal to women.

George Eastman made photography accessible to the world. His camera gave men, women, and children the ability to record their daily history in snapshots. Many photos in the museum collection are the product of these amateur photographers recording their moment in time.

Then and Now

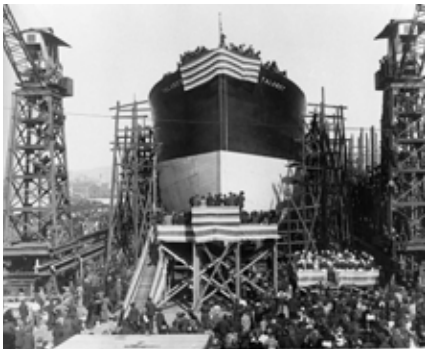
Originally 2308 Webster Street
Now 1305 Marina Village Parkway

If you drive along Marina Village Parkway to the west, you may notice what you assume is an attractive office building on the left before you reach the intersection at Mariner Square Drive. That is exactly what the structure is today, the offices of an electrical engineering company.

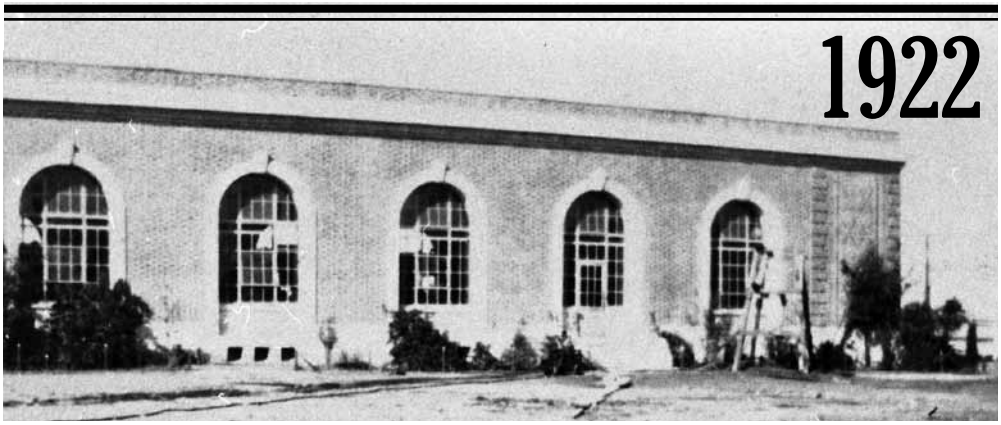
However, in 1916 this building designed by Frederick H. Meyer served a much more utilitarian purpose. It was the power house of the Union Iron Works. It contained several large generators and was constructed specifically to supply the massive electrical requirements of the shipbuilding company.

Meyer was a nationally known architect and a leader in the Arts and Crafts movement who designed numerous PG&E substations in the state. This was the first in Alameda as the city had its own Bureau of Electricity.

The yard in Alameda was established by United Engineering Company in the early 1900s, then purchased by Union Iron Works in 1916 which came to be known as Alameda Works, the largest shipbuilding plant on the West Coast. The site covered 75 acres and six ships could be constructed simultaneously.



The cargo steamer "Talabot" was built by Union Iron Works for Nilssen & N.S. Bjønness & Son of Norway. She was launched November 11, 1916 and christened by Laura Snyder, wife of the son of Bethlehem Steel's Vice President.



The brick power house shown February 27, 1922. Images: Alameda Museum.

As WW II began, the company reorganized as Bethlehem Alameda Shipyard. During wartime the yard produced P-2 troop ships, structural steel, and repaired 1,000 vessels. Shipbuilding ceased here in the 1950s, and the yard closed in 1956.

Today the power house is the last surviving remnant of the Alameda Works Shipyard. It was added to the National Register of Historic Places in 1980 and is Alameda Monument #13. The other building allotted registry status was the Union Iron Works Turbine Machine Works Building. Its status did not save it from the wrecking ball and it was demolished in 1984 with the development of Marina Village. At that time the power house was restored to serve as an office space. The new buildings nearby mimic its brick facade and arched windows, a subtle tribute to a bygone era.

Frederick H. Meyer was known for his use of ornamental embellishments in a classical style. This can be seen in the industrial building with its arched windows, an enhanced keystone ornament, and metal window frames. Black and red bricks were used in construction and a diamond design was included for further interest. The doors also had metal frames with a floral design in the transom (seen above).

ALAMEDA MUSEUM

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IN THIS ISSUE

ALAMEDA MUSEUM

OPEN WEEKENDS
Saturday
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Sunday
1:30 - 4:00 pm

HOLIDAY SCHEDULE:
WE WILL BE CLOSED
Dec. 19 - Jan. 6

MEYERS HOUSE

$5

CLOSED UNTIL JANUARY 28 in observance of holiday celebrations

ALAMEDA MUSEUM

SEEKING SPEAKERS FOR OUR 2023 VIRTUAL SPEAKERS SERIES.

REPLY TO **lectures@alamedamuseum.org**

We are open to lecture presentations as well as group panels and presentations. Virtual lectures and presentations will be held online for a maximum time of 90 minutes. For online talks, speakers will have between 45 minutes to one hour to present, followed by a question and answer (Q & A) period of 15 to 30 minutes.

A limited number of speakers will be selected. We seek scholars, historians, authors, and others who wish to present educational information related to Alameda's art, culture, history, and people. All are invited to apply.

The Alameda Museum seeks to expand the breadth of histories presented. We encourage proposals related to Heritage Months (i.e. Black History Month, Latino American Heritage Month) as well as other historically excluded groups.

If interested in participating as a lecturer, presenter, or organizing a discussion panel, please email: title of lecture, 8-15 words, a 200-300 word abstract of presentation or title, and 100-200 word biography of speaker(s).