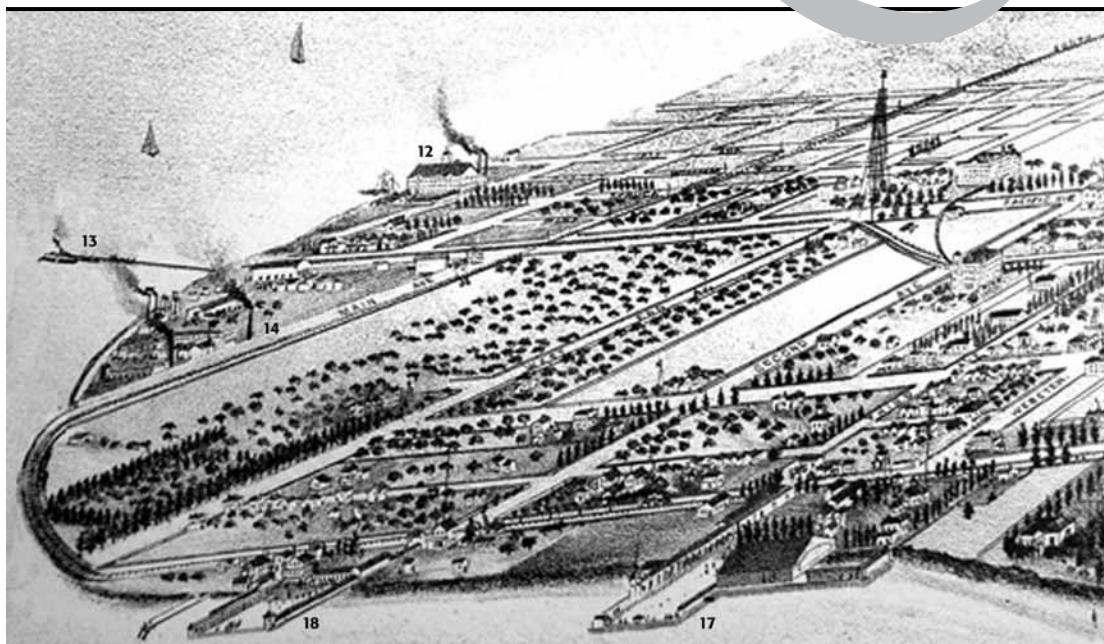


Alameda Museum

Quarterly



This detail from the Alameda Argus 1888 map shows how uninhabited the Town of Woodstock was. On the far-left shoreline from top to bottom: William Tell Coleman's Borax Works (12), a train on the old Cohen wharf (13) and the Pacific Coast Oil Works (14).

N. Clark Pottery is in the distance to the right of a tall light pole that the City installed a year earlier. Neptune Beach's predecessor, Neptune Baths, is pictured along the shoreline (17) and a resort labeled as "a saline bath" (18) is to the west. Image: Oakland Public Library.

THERE'S SO MUCH MORE TO WOODSTOCK

by Dennis Evanosky

While many locals associate Woodstock with the Alameda Housing Authority's 1941 housing project, the area has a much deeper and richer history that stretches back another 90 years. In 1851 or early 1852 Charles Bowman received a deed from William Worthington Chipman and Gideon Aughinbaugh for land here.

Bowman purchased 144 acres from founders William Worthington Chipman and Gideon Aughinbaugh. Instead of a fence, Bowman chose to build a waterway to define his eastern property boundary. Quickly dubbed "Bowman's Ditch," it ran in a north-south direction from the marshlands to San Francisco Bay. The ditch crossed this area about where Marshall Way and Pacific Avenue intersect.

A.A. Cohen and his partner J.D. Farwell established the Town of Woodstock in 1864. London-born Cohen named the town "Woodstock" for his countryman George Bird's hometown in England.

George Bird arrived, purchased land and built a hotel, a resort for hunters. Painter Joseph Lee has left us a wonderful likeness of the hotel and its owner. Cohen commissioned the painting in 1868, four years after he founded the town of Woodstock. Some of the east-west street names in the town come down to use today, monikers like Spruce and Cypress.

Continued on page 2...



Alfred A. Cohen commissioned this painting in 1868. It depicts Englishman George Bird hunting in the foreground. The Bird Hotel stands to the right in the background. The painting celebrates the August 15, 1864, arrival of Cohen's first train on San Francisco Bay. The train can be seen on the wharf in the distance. Cohen commissioned Joseph Lee to create this work, which he gave the Bird family as a gift. Art: de Young Museum.

Woodstock . . . Continued from page 1

The north-south street that Cohen named to remember his son and private secretary William has disappeared, covered over by the Naval Air Station. He named a second street for his business partner and patron James Farwell. This street was later renamed for property owner Charles Main. Cohen not only named a street but a locomotive for John Glover "J.G." Kellogg. Both are gone. The city renamed the byway Second Street. The locomotive fell off a ferry into the Sacramento River near the Deschutes Bridge, where it remains to this day.

Cohen laid tracks for the San Francisco & Alameda Railroad across Alameda beginning at today's Pacific Avenue and Main Street. The railroad's car barn and wharf stood just west of that intersection. His line ran east to Marshall Way, where it veered south-east onto Lincoln Avenue.

San Francisco and Alameda Railroad's locomotive J.G. Kellogg was the first locomotive assembled in "contra costa," as San Franciscans called the East Bay in the 1860s. The Kellogg lies deep in the Sacramento River sediment after it fell from a ferry into the waters near the Deschutes Bridge.

JOSEPH LEE

Joseph Lee was born in England in 1827. He came to San Francisco in 1858 where he made his living as a sign painter. Lee's paintings depicted seascapes and landscapes in intricate detail. Many of these are scenes on the San Francisco Bay and the estuary.

Ship Captains commissioned the artist to paint portraits of their vessels. His portrait of the sloop "Startled Fawn" hangs the Alameda Museum gallery.

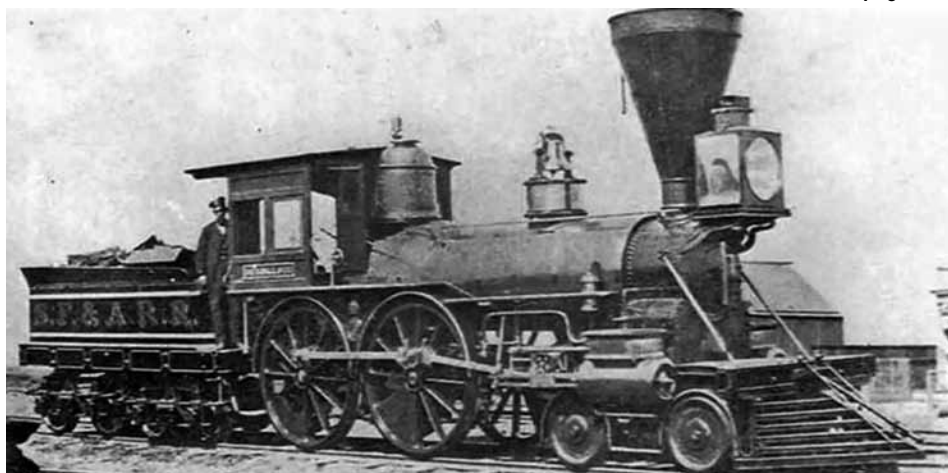
Joseph Lee died in San Francisco in 1880 of a lung disease.

Lincoln was called Railroad Avenue until 1909, when it was renamed to honor Abraham Lincoln's 100th birthday.

By 1864, the line ran through Alameda on Railroad Avenue, then along Tilden Way to today's High Street and Coliseum Way in Oakland. The trains ran unobstructed by the Oakland Estuary, which didn't exist until 1902. Cohen extended the line from Oakland to San Leandro and on to Hayward.

In an history-making decision in 1868, the Central Pacific Railroad

Continued on page 3 . .



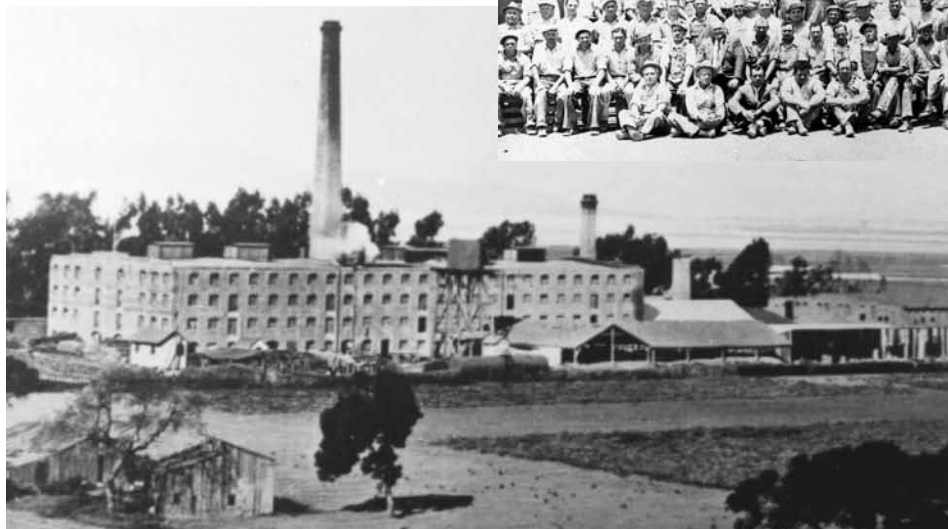
**Woodstock . . . Continued from page 2**

opted to run its transcontinental railroad trains into Alameda and Oakland rather than into San Francisco. Cohen hoped this would vastly increase the value of the real estate in Woodstock. He either created the Alameda Point Homestead or sold the land to the people behind this real estate scheme.

In 1872, the Central Pacific rerouted the line from "Alameda Point" into Oakland over the Alice Street Bridge, running its trains along the site of today's Wilma Chan Way. This decision left Woodstock and the Alameda Point Homestead a backwater of little real estate interest.

The railroad abandoned its Alameda wharf in 1873, but we know from the 1888 *Alameda Argus* map that it did not fall into disuse. By then the E.M. Derby Company was using it as a lumber wharf.

Did you know that Longfellow Park on Lincoln was once home to the Kohlmoos Hotel? It's hard to imagine a building the size of the Kohlmoos nestled in a park the size of Longfellow, but such a building stood here until 1934. In his book about Alameda parks, *Alameda At Play*, historian Woody Minor says that "the four-story structure (included) self-contained systems for water and gas."

**CLARK POTTERY VASE**

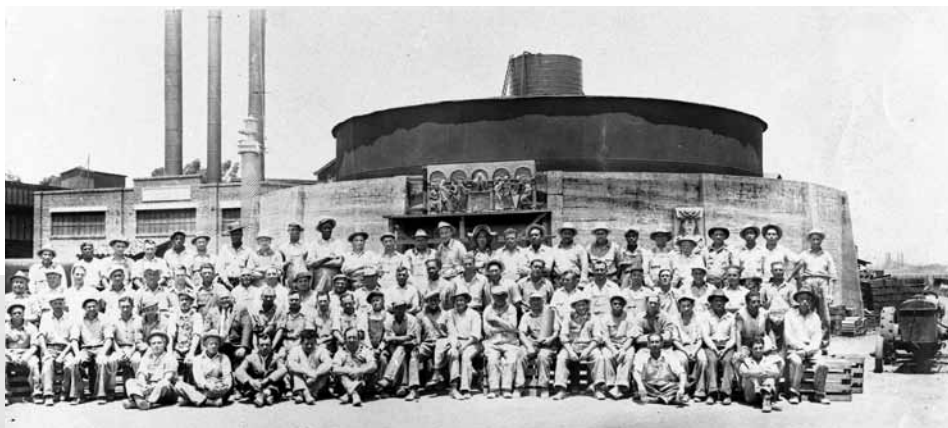
This sample vase was made from the same materials as a glazed sewer pipe. These were supposedly given to visitors after touring the pottery works. This vase belonged to Anna Seider, who lived nearby at 632 Pacific Avenue.

The parcel the hotel stood on was bigger than today's park, as Haight Avenue did not appear on maps until 1896. Minor describes the hotel's landscaped grounds as "covering about an acre" and "laid out with paths, fountains and a pavilion for billiards and bowling." Longfellow

School just across the street replaced West End Primary School, where 6-year-old Jack London attended classes.

The Longfellow School grounds stood across Lincoln from today's park. First called the West End School, Longfellow School took its current name on August 12, 1895. The date coincided with the dedication of a magnificent new school building at Pacific Avenue and Fifth Street. The leading local newspaper of the time, the *Encinal*, described the building as "a credit to the intelligence of our people" and "securing plenty of light and air."

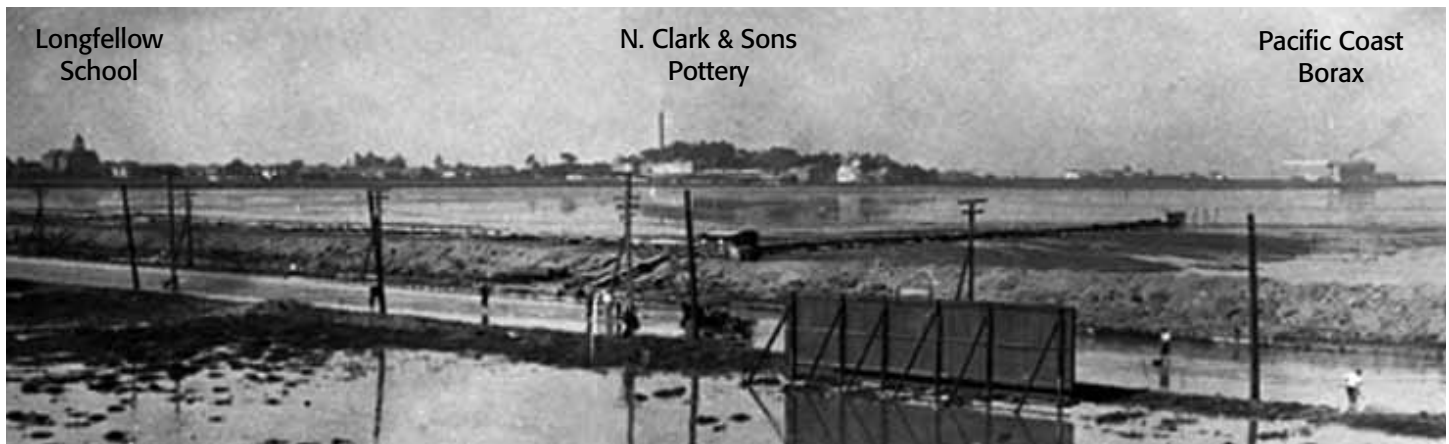
The Academy of Alameda at Fourth Street and Pacific Avenue stands on the site where Nehemiah Clark built his terra cotta factory. On his fascinating Web site about California brick-making (<http://calbricks.netfirms.com>), Dan Mosier tells us that Delaware native Nehemiah Clark arrived in California in 1850. In 1864, Clark established Pacific Pottery on the east side of Sacramento



N. Clark & Sons opened their factory in Alameda in 1887. At the time it was built, the factory was the largest building in Alameda. It's mainstay products were terra cotta brick, sewer and chimney pipes, but the factory also made architectural pottery and facades.

The photo of employees (above) was taken in 1940. The plant was closed in 1952 and was demolished in 1963 for Chipman Middle School. Images: Alameda Museum.

Continued on page 4 . .



This photo was taken July 26, 1916 from Webster Street which is flooded. In the distance Longfellow School is on the left, the N. Clark & Sons Pottery smokestack is visible in the center and smoke rises from Pacific Coast Borax on the right. Image: Alameda Museum.

where he made various clay products. These included vitrified sewer pipe, chimney pipe and his best-seller, the "Pacific" fire brick.

Mosier says that Clark and his sons opened an office and depot on Market Street in San Francisco in 1880, where the company sold fire brick and other clay products. In 1883, the Clarks moved their office to California Street. Nehemiah decided to move the pottery plant from Sacramento to a place closer to the bustling San Francisco market.

He selected a site in Alameda for his new works. He built an enormous four-story building with more than 600,000 of his own bricks. Historian Imelda Merlin writes that the Clark's factory that contained four kilns and, at 28,500 square feet, was the largest building in Alameda. The building stood until 1963.

Woodstock Park lies north of the site the Nehemiah's factory (and today's Academy). The land here once belonged to Thomas Davenport. In fact, Third Street was once called Davenport Street on some early maps. Davenport lived on the Woodstock Park site in an extravagant home with his wife, Caroline, brother Matthew, and cousin James.

Historian Woody Minor tells us that Davenport had made his money as a fur trader in Missouri and a

wholesaler in Mexico. He arrived in California during the Gold Rush. Davenport owned 15 acres here and "built his house on the west half of his property, leasing out the remaining land for cultivation," Minor writes.

Farmer John London, his wife, Flora; daughters Eliza and Ida and four-year-old son, Jack, moved to Alameda to farm. Their names appear as the very next household on the



JACK LONDON

Civil War veteran John London moved his family to Alameda. In 1880 they lived at 269 Pacific Avenue. Jack, age 9, is shown in the photo with his dog Rollo.

Image: Wikimedia Commons.

same page of the 1880 federal census as Thomas Davenport.

According to Russ Kingman in *A Pictorial Life of Jack London*, the future author was born on January 12, 1876, to Flora Wellman at 615 Third Street in San Francisco. Jack's father, astrologist William Chaney, denied paternity and left town. About nine months later on September 7, Flora married partially disabled Civil War veteran John London. The following year, John was able to rescue Eliza and Ida — daughters from a previous marriage — from the Protestant Orphan Asylum where he had tucked them away.

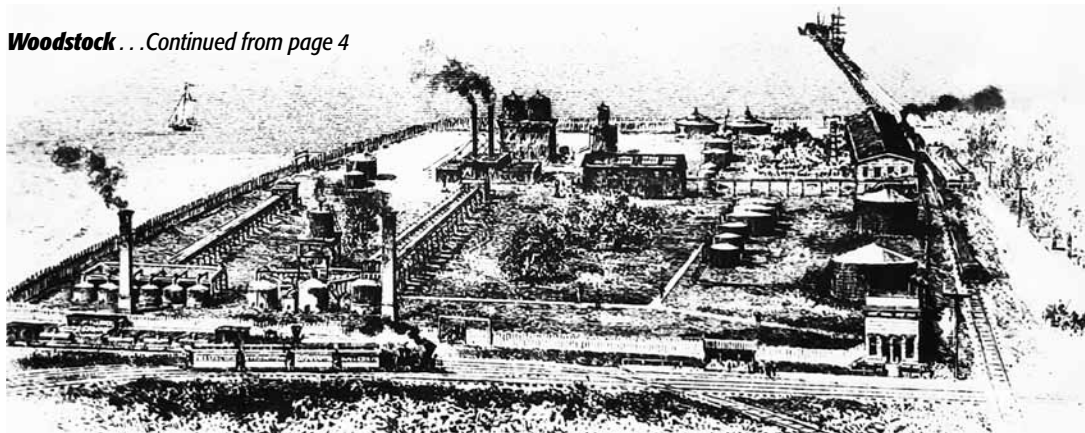
Sometime in 1878 a diphtheria epidemic swept through San Francisco. Jack and his stepsister Eliza both suffered near-fatal attacks of the disease. Kingman says that the London family moved from San Francisco to Oakland to escape the epidemic; by 1879 John London was operating a truck garden on a parcel of land in Oakland near the present-day Emeryville border.

Then in 1880, when young John Jr. ("Jack" to us; Johnny" to his family) was 4 years old, John Sr. and Flora moved to Alameda with the children. According to Kingman, London's parents cultivated 20 acres of land near Thomas Davenport's mansion. In 1882, six-year-old Johnny started grade school at West End Primary

Continued on page 5...



Woodstock . . . Continued from page 4



The refinery was located at the corner of 1st Street and Pacific Avenue.

The Pacific Coast Oil Company was established in Alameda's West End and was sold to the Standard Oil Company in 1900. In 1902 a refinery in Richmond replaced it. This property became part of NAS Alameda. Images: Alameda Museum.

School (on the site of today's Longfellow Education Center). The family didn't stay long. On January 7, 1883, John took up roots and moved his family to the Tobin Ranch in San Mateo County where they raised horses and grew potatoes.

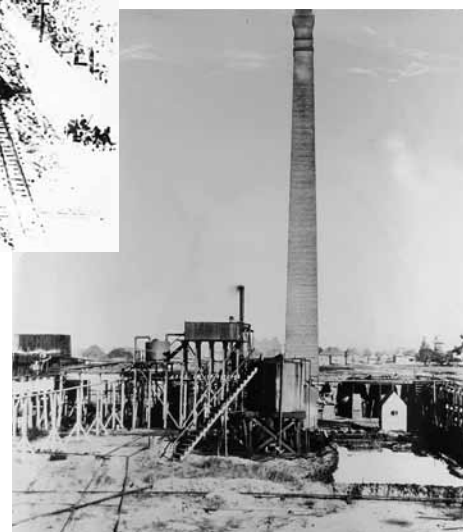
Two thriving business stood on the shoreline north of Cohen's railroad wharf. In 1879, the Pacific Coast Oil Works built a kerosene refinery in Woodstock not far from the wharf. Three years later, William Tell Coleman began refining borax just to the north. Primarily used as a fuel for lighting sources, kerosene was the first petroleum product refined on a large scale as the demand for this fuel grew with the population.

Until Lloyd Tevis appeared on the scene, most of this precious liquid was imported from the East Coast and the Midwest. On September 10, 1879, Tevis, a former president of Wells Fargo Express Co. joined William Randolph Hearst's father, George W. Hearst, to form the Pacific Coast Oil Works. Partners in the venture included Charles Felton, who ran the U.S. mint in San Francisco, and Felton's brother-in-law George Loomis, a dry goods dealer. (Chevron Texaco, which evolved from Pacific Coast Oil, celebrates September 10 as its birthday.)

"Pacific Coast soon opened its first refinery, a 600-barrel per-day operation

in Alameda," David L. Baker reported in the *San Francisco Chronicle*. According to Baker, Standard Oil Co. acquired Pacific Coast Oil in 1900. Two years later, the new owners dismantled the Alameda operations and moved to its much larger Richmond refinery. Baker says that Standard Oil used some parts of the Alameda refinery to assemble its new one.

Just north of the oil works, William Tell Coleman moved into



the shuttered Royal Soap Company Building and converted it to a borax refinery. A sketch of these buildings appears on Alameda's city seal. Borax has many commercial uses as a component of detergents, glass pottery and ceramics, a fire retardant, an insecticide and an ingredient in indelible ink.

Francis Marion "Borax" Smith acquired Coleman's Harmony Borax Works in Death Valley in 1890. Smith combined Coleman's works with his own to form the Pacific Coast Borax Company.

Three years later, he commissioned the first reinforced concrete building in the United States to house his refinery. This building produced Borax products until 1930.

Railroads and borax. Terra cotta and kerosene. These are but four of Woodstock's secrets. We can leave Robert Louis Stevenson's stay in Woodstock and that story's connection to coconut oil production for another time. Woodstock is so much more than most people imagine.



KEROSENE LAMP c. 1900

This kerosene lamp with a brass burner has a scalloped circular tin reflector. The lamp was used by the Meyers family on Alameda Avenue. The oil to fuel it may very well have come from the refinery a few miles away.

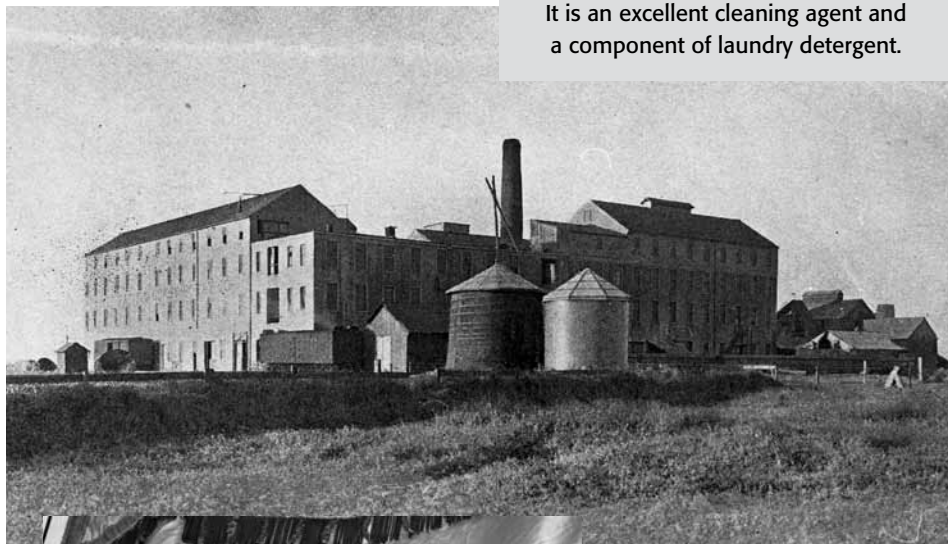
Continued on page 6 . . .



Woodstock . . . Continued from page 5

*The Alameda Museum has several samples of borax in jars.
Images: Alameda Museum.*

The Pacific Borax Company was founded by Francis "Borax" Smith who discovered a borax deposit in Nevada. The product was transported by rail to Alameda where it was processed and packaged. The refinery building, located in the West End, was the first reinforced concrete structure constructed in the United States in 1893.



WHAT IS BORAX?

Borax is Sodium Borate made up of boron, sodium, and oxygen. It is an excellent cleaning agent and a component of laundry detergent.



*The City Seal gracing the lobby of City Hall depicts William Tell Coleman's Borax Works on the left. Coleman converted a disused soap factory into a borax facility.
Images: Evanosky.*



Ask Dennis

**AT THE ALAMEDA MUSEUM
Saturdays & Sundays
2:00 pm - 4:00 pm**

Are you curious about
Alameda history,
your neighborhood,
your historic home?

Dennis Evanosky, award-winning East Bay historian and Editor of the *Alameda Post* will be at the Alameda Museum on weekends to answer visitor questions and research inquiries.

If you have been on a walking tour with Dennis, read one of his many books on local history or have attended a museum lecture, you know Dennis is a great resource of historical information.

Please come by the museum to visit our displays, peruse our vintage shop and have a conversation with Dennis.

Or send an email to **info@alamedamuseum.org** with your inquiry.



BE A MUSEUM DOCENT

MAKE SOME NEW FRIENDS

Please contact the
Docent Coordinator

Jean Graubart

510-217-8193

volunteer@AlamedaMuseum.org

The Alameda Museum Quarterly is published four times a year and is available in electronic form on the museum website.

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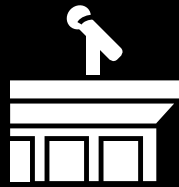
Kalie Sacco

We would like to welcome local high school students to participate in volunteer opportunities at the Alameda Museum.

We hope to provide a unique and meaningful experience for students to engage with our community, especially those with a sincere interest in history, research, and museum collections.

CONTACT:

jeangraubart@gmail.com



From the President's Podium

by Valerie Turpen



he museum board has sent out a Request for Proposal for an interim Executive Director. The resumes are coming in and the hiring committee will review submittals and interview qualified candidates in the weeks ahead.

Thanks to Rasheed Shabazz the Virtual Speaker Series began again in August with Dorothy Lazard, historian and author. This month we learned about the work of Dr. Martina Ayala, Executive Director of the Mission Cultural Center for Latino Arts, who is also an accomplished filmmaker and arts curator. Please join us on Zoom for these dynamic presentations. See the backpage for the upcoming speaker schedule. Visit the Alameda Museum homepage for registration information and your email inbox for speaker announcements.

July was very busy on Alameda Avenue due to the Alameda Summer Art Fair and Maker Market on the first weekend and the Downtown Alameda Art and Wine Faire at the end of the month. For many years we were not open during these large street events. Thanks to our dedicated docents our doors were open and for longer hours this time. We had 918 visitors total for the month. The handheld clicker and the visitor sign-in sheet really help to track how many people come to the museum and why they come.

Visitors to our museum are largely from Alameda and other cities around the bay. Others have come from 28 different states and countries include France, Australia, Spain, Brazil, Netherlands, Afghanistan, Tonga, Ireland, and England.

I'm pleased to announce historian Dennis Evanosky will be at the museum on weekends from 2:00 pm – 4:00 pm to answer history questions and assist with research inquiries (see page 6). Ask at the docent desk if you would like to speak with Dennis and do not see him in the galleries. You can also call the museum or send an email to info@alamedamuseum.org.

It is time to nominate candidates for the Alameda Museum board. Think about who you know that would be an asset to our organization as we move forward. It's not all about history. The museum is looking for board members with various skill sets to enhance our outreach to the community. See the nomination insert in this newsletter and send your suggestions.

Valerie Turpen

President, Alameda Museum



Fashion, California Style by Nancy Martin

AMERICAN FASHION IN THE EARLY 1950s reached a distinct level of quality due to the intersection of textile innovation in manufactured fibers, aesthetic inspiration coming out of Paris, and a push by fashion pundits for New York designers to develop their own style rather than producing translations of Parisian couture. Apparel production was also in a transitional phase, predominantly composed of small to mid-sized companies with limited mechanization. In this environment, citizens of all incomes could launch their own apparel company. According to Joel Sucher who produced the documentary *Dressing America: Tales from the Garment Center*, during the 1930s and 40s, an entrepreneur could open a clothing company for about \$10,000. Jewish immigrants in New York largely dominated the trade. However, during the economic slowdown precipitated by the Depression and World War II, other fashion centers, such as Los Angeles, grew to contend with New York in the fashion rag race. The small and independent nature of these California companies, headed by designers rather than executives, promoted innovative and creative apparel designs.

With the outbreak of war and the closure of Paris in 1940, New York aimed to become the next fashion center. Concurrently, California brands were solidifying their market with ties to the Hollywood film industry. As the industry grew, these designers came to be recognized for sportswear with a casual, easy-going style. The Alameda Museum houses eight apparel items dating from 1946 to 1960, half produced by California designers and half by East Coast designers. A surprising lack of data exists on these designers. Nevertheless, their contributions are in sync with 1950s fashion as a unique convergence of material, innovation, creative agency, developing mechanization, and localism. What observable differences exist between garments produced in these opposing coastal regions? Do the garments in the collection exhibit a distinctive California aesthetic?

The California fashion industry emerged as an outgrowth of the 1920s Hollywood film industry. The first smattering of designers located in Los Angeles produced Parisian knockoffs exclusively for elite Southern California clients. California consumers soon demanded clothing more suited to the climate and easy, active lifestyle than

products offered by East Coast producers. The small population of fashion designers in Los Angeles benefitted from the link with Hollywood through fan magazines. Reporters published articles portraying Hollywood stars in their leisure time wearing clothing produced by local designers while California leisure barbecuing by the pool or family outings at the beach. Fan magazines were a conduit that targeted women consumers with tie-ins to products. However, designers themselves aimed to differentiate themselves from Hollywood. Organizations such as the Affiliated Fashionistas of California, the Associated Apparel Manufacturers (A.A.M.), and the California Apparel Creators (C.A.C) arose as networking associations promoting California products separate from the film industry. In the 1940s, they developed an advertising campaign with the tagline "Made in California" in an effort to present a unified industry that could compete with other large industrial centers.

These California businesses were unique from their eastern counterparts. They were small owner-designer operations that permitted freedom in design. The non-designer executives heading up Eastern brands were less willing to take design risk. Material procurement also limited California designers. Geographically, before the development of ports and overland trucking California was isolated. This restriction forced designers to use unconventional materials in their designs. Novel applications included the use of remnants from the cutting floor, and overdyeing cloth into subtle and unique colors. These textiles were appreciated for the handcrafted qualities.

The Designers

The four dresses made by California designers housed in the museum exhibit a unique aesthetic different from the East Coast examples, primarily in color and texture. One striking example is that all the East Coast garments are pale pink. Two are made of crepe, one of cotton broadcloth, and one of all-over lace. In contrast, the California designs exhibit a range of colors, including navy blue, cranberry red, muddy brown, and eggshell white. There was no pink in the California samples. Cool and fluid define the textures from the East Coast collection,

Continued on page 9 . .

**California Style...** *Continued from page 8*

while the California samples are wooly, smooth, tweedy, and crisp. In two examples, the fabric was scratchy. A closer look at the California designers represented in the collection with the demographics of the wearers, follows.

Charles of California

The oldest garment in the group is a full-length navy-blue overcoat coat with a detachable capelet made by Charles of California (right). This Los Angeles company was opened by New York transplant Charles Krim in 1946 and made coats and suits "for the miss 'five foot five or less.'" Carolyn Hamilton Joyner, daughter of Alameda residents Rosco and Darcy Hamilton, purchased and wore the coat in 1949. True to that date the coat exhibits distinctive elements of "The New Look" introduced by Christian Dior in 1947, with sloping shoulders, a fitted waist, and wide skirt. For this reason, viewers would have perceived the coat as quite up to date. *Vogue*, in 1949, published similar designs that expanded away from the body and into space. The designer chose to cut the fabric of this coat all in one piece, a move that insinuates luxury since no thought was given to fabric conservation. All design elements, the capelet, the sleeve hems, the revere collar, and the skirt, have the same triangular design elements that use up a great deal of fabric.

Holly Hoelscher

It took some time to identify the next dress because it lacks a dressmaker label. As designer labels were uncommon before the 1950s, this designer, Holly Hoelscher, used a waist stay made of grosgrain ribbon printed with the text "This is your Calif Shirt Dress," to identify her brand (below). I can confidently attribute the dress to this designer by the printed ribbon, though this example of her work is highly unusual. The donor dated the dress to the 1950s, but I speculate it was produced before the development of her recognizable style. By the 1950s and 60s, Hoelscher was known for dresses that featured bright

**Charles of California****Holly Hoelscher**

floral silk scarf fabric. These later examples retained the printed waist stay but added her name, "-Holly Hoelscher," to the phrase. She exclusively produced shirt dresses, and many are available today on online auction sites. Contrasting the vibrant look of her later garments the museum sample is made of brown wool pinstripe with a scratchy hand. Distinctive features include broad and padded shoulders with extra-large patch pockets on the chest and inseam pockets in the skirt. (below left). Its somber color and no-nonsense practicality suggest it dates to the 1940s. It might have been worn by a woman who worked during WWII. The label, lacking the "-Holly Hoelscher," supports this speculation. The dress shows evidence of many wearings through lost buttons replaced with a not-quite-matching substitute. The dress has strong leanings toward men's shirts in collar and yoke treatments, striped fabrication, and prominent patch pockets. Museum records indicate Margaret (Marge) Taube, an Alameda native, wore this dress. Marge was born in 1913, the daughter of German immigrants who settled in Alameda. She and her brothers Walter and Rudy attended Alameda schools, and she lived in the same house at 1815 Wood Street for 82 years. Her obituary cites a 30-year career working for the Naval Air Station in the supply department, beginning in WWII.

Pat Premo

Also worn by Marge Taube is a Pat Premo dress (page 10). The donors dated the dress to 1960, but a slight shift in the label design more accurately dates the dress to the 1950s. This dress exhibits the aesthetic qualities attributed to California designers in unique textiles with a handcrafted style. Pat Premo produced dresses from the 1940s to the 1970s. She grew up in California and worked for several dressmakers before establishing her company. She was known for golf and resort wear and her dresses have a youthful, little girl style.

The focus of the dress is the red piping that outlines a "V" shape at the bodice and defines the waist. The "V" incorporates fitting devices in cutaway darts inset with gathers. The dart points extend high at the bust to reflect a youthful figure. This

This is your Calif Shirt Dress

**California Style...** *Continued from page 9*

popular placement of the bust line was a feature of dresses produced around 1955. Countering the structural aspect of the dress design is the fabric. It is a polished cotton composed of an all-over pattern of painted daisies in shades of red. The structural composition of the dress provides a frame for the improvisational daisy pattern. The museum sample is representative of other Pat Premo designs and quite a contrast to the previous example.

Adeline of California

The final dress is a wedding dress worn by Carolyn Storm. This dress was produced in 1959 by Adeline of California—a San Francisco designer located at 130 Kearny Street. The donor documentation indicated she purchased it from Macy's Department Store for about \$80. Carolyn (née Segerquist) was born and raised in Alameda. At the age of 21, she married Keith Storm.

Similar in character to the previous example, this dress communicates youth in a bouncy bell-shaped skirt and sweetheart neckline (bottom right). The dress fabric is lace through which an underdress is visible. Dresses of the late 1950s commonly included this kind of play with lingerie touches such as lace flipped to the outside of the garment rather than hidden underneath.

Conclusion

The four dresses of California design aesthetically fall in line with observations dress scholars have made on clothing produced here during the 1950s. Elements include textural variety with a predominance of saturated colors. Though the textiles are experimental, the designs followed prevailing trends initiated by Christian Dior in 1947. His New Look, which featured a high bustline, nipped-in waist, and sloping shoulders, lasted throughout the 1950s. All the dresses, but one, are characterized by an hourglass silhouette and expansive elements that express post-war elan. By contrast, the Hoelscher dress suggests hardship in scratchy no-nonsense workwear. These four garments are material evidence of the hidden history of influential California designers.



A QUESTION:

How is the MJB coffee company connected to the Siegfried family of Alameda Avenue?

The Siegfried family lived at 2044 Alameda Avenue a short distance from the Meyers House. Patriarch John Siegfried was a tea merchant and was in partnership with Max James Brandenstein under the name of Siegfried & Brandenstein in 1880.

Brandenstein bought out his partner in 1894, and formed M.J. Brandenstein & Co. with his brothers Mannie, Charlie, and Eddie. Business included importing tea, coffee, rice, and spices.

An Eastlake cottage built in 1884 at 2036 Alameda Avenue was also owned by John Siegfried while he worked at Siegfried & Brandenstein.

The antique MJB coffee tin (below) was recently added to the Edwin Siegfried display at the Meyers House to highlight this family connection. Edwin was the son of John and Sophie Siegfried, famous for his landscape paintings predominately of marshes around Alameda.

This MJB Coffee tin is circa 1914.



**FROM THE COLLECTION**

Every Household Has Them Hanging Around

by Valerie Turpen

ALTHOUGH NOT ON DISPLAY IN THE GALLERIES, the museum has a collection of over 80 clothes hangers, predominately made of wood. These common household items are adorned with advertising information, which made them important to the museum archives. It gives us a glimpse of local Alameda businesses and tells us where they were located.

Our wood hangers are all from dry cleaners with the exception of one from Albur's Menswear which was located at 1523 Webster Street. This hanger belonged to Henry H. Meyers, architect, who likely had a nice suit hanging on it in his closet.

The dry cleaners memorialized on the hangers were located in the main business districts or near the cross town stations where the employed were waiting for the train or bus to get to work. Some of the business names remain in existence today and some of the locations still house a dry cleaning company.

Herbert's Dry Cleaners, 1207 Park Street; Revelation Cleaning, 2170 Encinal Avenue; Alameda City Cleaning, 1300 Encinal Avenue; Tetralite Cleaning and Dyeing Co., 2309 Encinal Avenue; American Dry Cleaners, 2717 Encinal Avenue; Cardinet Cleaners, 1601 Chestnut Street; Barton's Cleaning and Dyeing Works, 775 Haight Street; Tucker's Cleaners and Dyers, 1304 Lincoln Avenue; Alameda Steam Laundry, 2235 Lincoln Avenue; Yokohama Suit Cleaners, 2318 Lincoln Avenue, located at the edge of Japantown.

The Vogue Cleaners and Dyers, were in the Hotel Alameda at Santa Clara Avenue and Broadway making it very convenient for the patrons of this popular venue.

Bernardi's Valet Service located at 1221 Park Street was run by Bernard Bernardi who took over the family business from his father. After WWII he had the Moderne style structure built across the street at 1222 Park Street which included an apartment at the back where he lived. The building still stands today, but has housed a number of other companies, none being dry cleaning.

Did households always have hangers? No, they did not. The well-to-do relied on wardrobes (large cabinets) where clothes were folded or hung on a hook. Most people used simple metal hooks attached to a wall to hang attire, as the commoner had few clothes to begin with.

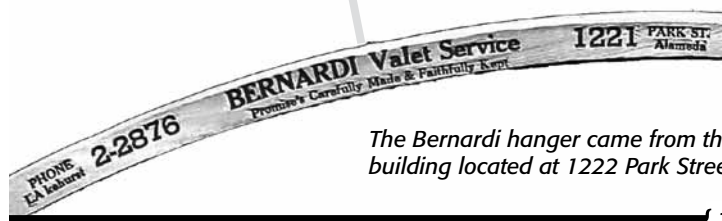
The first patent for a wire hanger is attributed to O.A. North of Connecticut who registered his invention on January 12, 1869. North's apparatus was actually screwed to the wall, but has the shoulder shape we are familiar with today.

At the turn of the 20th century the wire hanger as a portable device was twisted into shape by Albert J. Parkhouse at the Timberlake Wire and Novelty Company in Jackson, Michigan. He also took out a patent for his invention.

Wood hangers first became popular at high-end department stores and expensive hotels. The stores embossed their names into the wood and included the hanger with the purchase of an expensive dress or suit. The hotels kept the hangers in the closets for patron's use when they arrived. This custom survives today, but they are designed so the hanging device remains on the rod making them useless if you take them with you.

The hanger became the ultimate advertising space for dry cleaners who started returning clothes on a wood hanger with their name, location and phone number. Some hangers included a catchy phrase as well. Revelation Cleaning on Encinal were "Decidedly Different." Bernardi assured his customers "Promises Carefully Made & Faithfully Kept."

Wooden hangers have their fans. Some of the very collectible versions are from Macy's, Nordstrom, Marshall Field's, Lord & Taylor, and I. Magnin & Co. Famous luxury hotel hangers include Hotel del Coronado, The Ritz, The Beverly Wilshire, and The Fairmont in San Francisco.



The Bernardi hanger came from the original storefront located across the street from the Moderne style building located at 1222 Park Street.



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IN THIS ISSUE

- *There's So Much More to Woodstock*
- *From the President's Podium*
- *Fashion, California Style*
- *From the Collection:*
Every Household Has Them Hanging Around
- *Virtual Speaker Series*

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MONDAY, OCTOBER 16 • 6pm - 8pm

Deeply Rooted: Celebrating Filipino/a/x Migrations, Struggles, and Contributions in Alameda

October is Filipino American History Month. The first recorded presence of Filipinos in the continental United States took place just 225 miles away, in Morro Bay, California, when enslaved Filipinos (referred to in the ship's logs as Luzones Indios) jumped ship from the landing of the Spanish galleon *Nuestra Señora de Esperanza*. But it wasn't until the 1930s that Filipinos began to see numbers in Alameda, with the founding of the Bohol Circle.

Changes in immigration law and the opening of the Alameda Naval Air Station in the 1940s led to growth in the Filipinos in the East Bay. Over time, Filipino restaurants and corner stores opened.

Facilitators include Dr. Claire Valderama-Wallace, professor of nursing at California State University, East Bay, and Lean Deleon, feminist and communications specialist, both long-time Alamedeans.

MONDAY, NOVEMBER 20 • 6pm - 8pm

Muwekma Ohlone Tribe: Preservation, Recognition and Sovereignty

Charlene Nijmeh is the chairwoman of the Muwekma Ohlone Tribe of the San Francisco Bay Area. After an administrative error resulted in the exclusion of the Muwekma Ohlone from the official list of federally recognized tribes, the Tribe has organized to preserve its history and culture, attain reaffirmation of federal recognition and status, and continue exercising sovereignty that existed long before the State of California and the United States government.

Chairwoman Nijmeh will discuss the Trail of Truth she is leading. The Trail of Truth is a national horseback tour from Muwekma Ohlone homelands to Washington D.C. Along the way, she will engage in tribal relations, community organizing, media and more. Chairwoman Nijmeh will also discuss her work in generating a native village, her environmental and climate sustainability ventures and her humanitarian work abroad in Ukraine, Türkiye and Central and South America.