

The Alameda Museum

Quarterly Newsletter

Spring Issue, 2009

Volume XLXI

Number 2



1st Grade Bayfarm School students visit with teacher Julie Walsh who has participated in the “Kids & Queen Victoria” lesson plan plus exhibit all twelve years.

Thanks for sharing this photo of the kids in the Victorian Kitchen.

Front Row, left to right: O.B. Van Wijk, Christopher Truong, Brice Ng, Lauren Armstrong. *Back Row, left to right:* Sindhu Ananthavel, Katie Fly, Jennifer Alvarez, Makeda Van Wijk, Quinn McMillian, Iris McMillian, Kevin Aydin, Ming Hao Chen

Cover photo: Julie Walsh

Featured Articles Inside:

**Cannons, Visitors, Phyllis Diller,
New Book “A Home in Alameda”,
Preservation Season, and High Basements**

2009 Directors

Diane Coler-Dark, President	Chuck Millar, Vice President
Bob Risley, Treasurer	Robbie Dileo, Secretary
Curator: George Gunn	Adam Koltun
Judith Lynch	Dennis Reno
Ginger Schuler	Michael Studebaker
Sharron Tymn	

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Communications Staff

Contributors George Gunn, Diane Coler-Dark, Judith Lynch, Woody Minor, Ron Ucovich, Robbie Dileo
Editor - Ron Proofreader - formatting, Robbie Dileo

From the Curator's Desk

by George Gunn

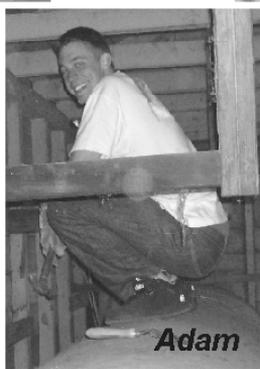


I want to acknowledge to the membership the excellent job our new editor, Ron Ucovich, is doing with the "Quarterly" publication. Ron is not only an accomplished history researcher but also an adept carpenter, painter, and general handyman. He recently completed a platform, painted the background, and is arranging artifacts, etc., for an upcoming surprise exhibit that will be unveiled in the near future.



Ross
The City
hailed away
the debris

**Meyers House
Workers**



Adam



Virgil

**Old Garage,
Studio & now
3 Car Garage
in better condition.
Thanks guys!**

I also want to acknowledge Ross Dileo, Virgil Silver, and our own Adam Koltun, for cleaning and organizing the small garage at the Meyers house. You have no idea the feat they accomplished!

* * * * *

Recently, it has come to my attention the passing of Marilyn Weidler and Frank Nelson, two long-time docents for the Museum. Both had unique qualities and attributes freely given to us. They surely will be missed.

FROM THE PRESIDENT'S DESK

by Diane Coler-Dark



The annual membership luncheon, with installation and silent auction, was a sellout with the highest attendance ever. The food, company, auction and room vibe were good. Next year, send in reservation early as it's now a popular event. New board member Dennis Reno got the upscale flat screen television donated for the raffle. His house will be on the Legacy Home Tour, so mark your calendar for September 27th.



Judith, Ginger, Chuck, Adam, Bob, Diane, Sharron, Dennis

Good news, bad news from the Meyers House Museum. George Gunn, Ross Dileo, and Virgil Silver have been working to create an architectural exhibit in the three-car garage. It will be another attraction and reason to visit the house, that's the good news. A roof leak between the studio and the garage got serious and threatened to do a lot of damage.



The Museum's bane has always been water, but I'll take it over fire any day. The tile roof had to be removed and repaired. Meyers House reserves are now drained and need to be replenished. Are you a member of the Meyers House Guild? Well you should be!

All guild funds are used only for improvements and members are invited to special events. Look for the **Guild Membership Coupon** in this issue - *send it in today*. Donations and memberships are tax deductible. We have to take care of this grand old dame. A lot of people aren't aware of the fact that we have two Museums to maintain and staff.



Help! I need a crew of helper bees for mailings, folding, stuffing, all that good stuff. It's not a life commitment. If you're available it works; if you aren't we will snag you next time. Please give me a call **523.5907** ~ Thanks.

A Closer Look At Cannons

by Ron Ucovich

When you look at the cannon in the Alaska Packers exhibit of the museum, you're probably thinking that it is too small to do any real damage. You're right. This type of cannon is extremely inefficient, difficult to load, and very short-ranged. Its principle function was to make a loud noise. It is, however, built exactly like the larger, more powerful cannons. It has shackles on each side used to attach it to the bulwark so the rebound doesn't injure anyone. It also has a steel ball on the butt end used to tip the barrel back for quick reloading.

Instead of a cannon ball, this type of cannon often shot *grapeshot*. Grapeshot used the regular black powder propellant, but instead of a cannon ball, it used a canvas pouch packed with small pellets. When fired, the pellets would scatter like a shotgun. It could be used against enemies invading your ship.



Instead of grapeshot, the cannon might be loaded with *langrage*. In place of pellets, canvas pouches might be packed with nuts, bolts, rocks, or nails.

The intent of langrage is to scare or injure the enemy, rather than to kill him.

The Oakland Museum has a cannon which is identical to ours. It tells a very interesting tale. Samuel Merritt was the mayor of Oakland in 1867. In that year, he called into service the local militia when the San Francisco prison became overcrowded, and Henry Coon, the mayor, got into the habit of loading criminals and social undesirables onto ships, and dumping them in Oakland. Dr. Merritt threatened to sink the next ship which came to Oakland with a load of criminals. When Mayor Coon sent the next shipment of derelicts, there stood Dr. Merritt with his soldiers and a cannon aimed at the ship. The ship decided to retreat, but the good doctor said, "**Fire anyway!**" Instead of a cannon ball, the cannon was loaded with nails, which promptly peppered the stern of the ship. It worked. Never again did San Francisco dump prisoners in Oakland.

Cannons had another practical application on warships. If any sailor needed to be disciplined, his shirt would be removed, and he was tied over the barrel of the cannon and was whip lashed by the captain. Today, whenever someone is in a predicament from which there is no escape, we say that he is *over a barrel*.

From the Secretary's Desk by Robbie Dileo

My page usually tells members about Museum activities and news. To that end, enjoy the color photos of our March Membership Luncheon by going to **FACEBOOK.COM** Search **Alameda Museum**. **Robb Detlefs**, our web guru, set it up and put a link on the Museum's site. Accompanied by his wife **Gail, Vice-Mayor**



Doug deHaan "swore in the board" with much laughter. **Council member Frank Mataresse** and wife **Chris** enjoyed our chicken lunch and silent auction in the packed hall. **Dr. Alice Challen**, our eldest member, pulled the winning raffle tickets. It's wonderful to have their interest and support. Everybody had a fantastic time.

One thing leads to another. Yours truly established a Facebook account to coordinate with Museum's. That led to reading posts by a group called "Where the Hell is Alameda".



I contacted **Jim Battersby** who grew up in the "phone book house" at Willow and San Jose featured in ALHT 2005, now owned by **Mark White** and **Henry Villareal** (they became docents at Meyers House Museum). Jim now lives in Shell Beach, near San Luis Obispo, so we met for lunch in Fremont to scan a 1958 Alameda High "Acorn" yearbook photo of a young swimmer he mentored, named **Jim Morrison** – who later became lead singer of "The Doors". Jim contacted **Barry Weiss** who donated to the Museum a DVD copy of "Play Ball" - the story of the Tee-Shirt League that defined a community. As Jim told me, "it's basically the story of **Lil Arnrich** and the **ARPD** baseball program" with a cast of thousands. The producer/writer/director is **Kin Robles**, the PR person for **Alameda Naval Air Museum (ANAM)**. What a small world!

Another tidbit - Jim's neighbor in the 1950's was **Phyllis Diller**. There will be more about her in a future "Quarterly" column plus other Facebook-made connections. So check it out – Facebook may be a link to family, friends and some genuine characters. A trip down memory lane is only a few clicks away.

Recent Visitors

Thanks to docent Marilyn Dodge for helping suggest the tour!



Cub Scout Pack 1015
Edison School - Alameda, CA 94501
February 10, 2009



Board of Directors
Alameda Museum
2324 Alameda Avenue
Alameda, CA 94501

Gentlemen:

Last night, the Tiger Den of Cub Scout Pack 1015 toured the Alameda Museum. Our tour was led by Robbi Dileo, who was wonderful with our kids, highly knowledgeable of Alameda's history and very entertaining in her presentation. The Tiger Den, comprised of eighteen 1st graders from Edison School, was thoroughly captivated by the many displays and artifacts.

On behalf of our Cub Scouts, parents & families, we thank you for Alameda Museum's continuing efforts to help educate our community about its rich history. We are very grateful.

Very truly yours,

Rita *Neal*
Rita Hui, Neal Jarecki,
Pack Committee Chair Pack CubMaster



Photos & letter from Pack 1015
Collage by Robbie

Hosting visitors and sharing the wonders of Alameda history is a task often done by volunteer and board secretary Robbi Dileo. Working from home while taking care of her family makes opening the Museum during non-business hours possible. It's fun and educational too! Want to schedule a guided tour? Call 865-1767

From Juvy Tamor, organizer for the Tigers of Cub Scouts Pack 1076

"Hi Robbie, Thanks for the tour. We enjoyed it immensely and learned a lot about Alameda! One of the fieldtrip requirements for the Tigers was to see a historical site or museum. In the beginning of the school year, my family had signed up to organize this fieldtrip, so I was looking for a venue. My older son

(3rd grade) mentioned the Alameda Museum, and my husband also read that the Indian artifacts that were dug up in Alameda were at the museum. We thought the boys would enjoy seeing Alameda history."



Lectures - May, June, July, & August

The Alameda Museum began its annual lecture series in 2001, soon after Judith Lynch joined our team. Rarely, there can be a change in topic or speaker. If you wish to verify the next lecture, please check our website www.alamedamuseum.org

☉Thursday May 28: "**A Home in Alameda,**" by local author and historian Woody Minor, based on his new book about Victorian era development. Underwritten by Ginger Schuler, member, Alameda Museum Board; Realtor, Harbor Bay.

☉Thursday June 25: "**Pioneer Families of Alameda**" presented by Dennis Evanosky and Eric Kos, coauthors of *San Francisco in Photographs* and *East Bay Then and Now*. Underwritten by Patricia M. Sahadi as a birthday present to herself.

☉Thursday July 30: "**Winslow Homer and the Post Civil War Era in America,**" Art historian Colette Colester returns with another dynamic lecture. Underwritten by Peter Fletcher, Real Estate Broker, Windermere Real Estate.

☉Thursday August 27: "**Swamps, Marshes, and Other Oakland Detritus**" by architectural historian Betty Marvin. Underwritten by Robbie Dileo; member, Alameda Museum Board.

NOTE: Lectures are at Alameda Museum, 2324 Alameda Avenue near Park Street. **Doors open at 6:30.** Lectures start promptly at 7:00 p.m.; **doors close by 7:10.** No reserved seats. Come early to secure a place, shop for gifts, enjoy the galleries. Admission is free for Museum members and \$5 for others. Topics may change without notice. Ample parking is available at the parking structure, just a block away, with entrance on Oak St. near Central.

In the Art Gallery

May: "Kids and Queen Victoria" through end of the month.

June 13th: "Digital Printers" reception.

July & August: "History of Alameda Sports Figures"

September 12th: "Feng Jin Sculpture" reception.

There is no charge for special art gallery exhibits. The public is invited to all receptions. In general, the gallery changes at the end of the month so new exhibit can begin by first weekend in next month.

Upcoming Event this Summer

1st Annual
ALAMEDA SPORTS EXHIBIT
 "Alameda's Professional Sports Legacy: A Player Retrospective"
 July 5th - August 30, 2009
 at the Alameda Museum

Free Admission
 ALAMEDA SPORTS PROJECT
 Donations Encouraged

Alameda Museum
 2324 Alameda Avenue (near Park Street), Alameda, CA
www.alamedamuseum.org / (510) 521-1233

Exhibit/Museum Hours:
 Wednesday, Thursday, Friday (1:30pm - 4:00pm)
 Saturday (11:00am - 4:00pm) • Sunday (1:30pm - 4:00pm)

For more information contact the Alameda Sports Project at:
alamedasportsproject@yahoo.com or (510) 593-1089
www.alamedasportsproject.com

Graduation time is here & then summer vacation.

Shop for unique presents in our **Gift Shop** then visit our **Exhibits** with friends - admission is free. We have jewelry, purses, VHS tapes \$1.00 (no more late fees), paperback books from \$0.50, collectibles, linens, furniture, new books & videos on Alameda plus many other treasures.

Donate items you no longer need on Saturdays.

Alameda's Phyllis Diller

by Ron Ucovich



The Alameda Museum is looking forward to an exciting new exhibit featuring artifacts and memorabilia from the famous Miss Phyllis Diller. Among other personal mementos, Miss Diller has generously donated to us her treasured antique pump organ. Miss Diller comes from a culturally refined heritage. When she was a young child, she used to go to her uncle's home to celebrate various

holidays. After dinner, the whole family would gather around the old pump organ, and they would sing traditional songs until nightfall. At home, young Phyllis learned to play the piano from her mother, but she always had a special fondness for the old pump organ.

School was enjoyable for Phyllis. She always got good grades. English was her favorite subject. She loved to write, but music and dancing were her greatest love. Her fantasy was to become an entertainer, but every time she started having illusions of grandeur, she would look in the mirror, and her bubble would burst. She quickly realized that her homely face and her scrawny body were not salable assets.

After her high school education, Phyllis got married and moved to Alameda, where her husband, Sherwood Diller, sought employment at the Naval Air Station. They moved into the Encinal housing project near Webster Street. Her first impression of Alameda was not favorable. She lived in a two-bedroom apartment with a cement floor and plywood walls. She claims that the walls were so thin, you could hear your neighbor's heartbeat. The ground between the buildings was paved with blacktop tar. It was strung with clotheslines where all the neighbor ladies hung out their wet laundry.

In the late 1940s, the Diller Family moved to a two-story Victorian home on San Jose Avenue, between Willow and Chestnut Streets. She liked this house because she had a view of the bay, but the house was divided into apartment units, and she didn't like living with that many people in the same building.

In the early 1950's, the Diller Family moved to a modest home on the corner of Fernside and Fremont Street. She often would entertain the PTA ladies at Edison School, where her children attended. Many of them encouraged her to pursue a career as an entertainer. She also played the organ at the First Presbyterian Church on Santa Clara. The parishioners, also, recognized Miss Diller's talent as an entertainer.



Phyllis Diller always thought that she was too scrawny and too homely to entertain professionally. She swears that that's her picture on the iodine bottle. Then, she had a brainstorm: make a comedy routine out of her gawky appearance. She performed at the *Purple Onion*, then at the *Hungry i*, in San Francisco. Her comedy was all based upon self-deprecation. She was very successful, and soon she started to record comedy albums of her routines.

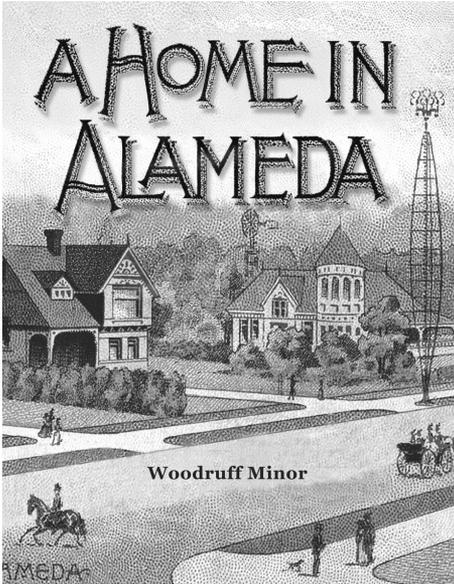
She struggled along with several other local starving artists, like Maya Angelou, Robin Williams, the Smothers Brothers, and Jonny Mathis. But, no one boards the Hollywood Bandwagon without a ticket. For Phyllis Diller, the ticket came from Bob Hope. In 1966, Bob invited Phyllis to co-star in a movie entitled "*Boy Did I Get a Wrong Number!*" Since then, Miss Diller has played in movies, performed on stage, made comedy records, wrote books, and starred in three television shows.



And it all started in Alameda.

A HOME IN ALAMEDA

Woody Minor will be presenting an overview of his new book, *A Home in Alameda*, to be published by the Alameda Museum in May. The book is an outgrowth of two early booklets published under the auspices of the Historical Advisory Board--Bay Station Heritage Area (1988) and Leonardville Heritage Area (1992)--focusing on the work of the Alameda firms Marcuse & Rimmel and Joseph A. Leonard. The new edition has been extensively revised and expanded, with much new material and many new images.



The partners **Felix Marcuse** and **Julius Rimmel** and the designer-builder **Joseph A. Leonard** rose and fell with the real estate market of the late 1880s and 1890s. Their stories are intertwined, in time and place, shedding light on a whole period of our history. Marcuse & Rimmel was the homegrown firm, composed of established residents. Leonard was the new kid on the block, but he hit the ground running when he came to town.

The Marcuse & Rimmel Families in Alameda

Felix Marcuse came to San Francisco from Berlin in the 1860s, when he was around 16. He and his wife and young daughter moved to Alameda in 1876, taking up residence at the corner of Lincoln Avenue and Sherman Street, in the Bay Station commercial district. Marcuse operated the biggest general store between Park and Webster Streets, selling everything from crockery and clothes to fruits, wines and liquors. The Rimmel family came to Alameda in 1879, residing in the area now known as the Gold Coast. The patriarch, saloonkeeper Jacob Rimmel, immigrated to America from Germany in the early 1850s. He settled in Sacramento, later moving to San Francisco. The oldest of the Rimmels' seven children, Julius, who was born in Sacramento in 1855, taught piano and voice. By the time he married, in 1893, he was a partner with Felix Marcuse in the city's most prolific homebuilding firm, Marcuse & Rimmel.

A HOME IN ALAMEDA

Marcuse & Rimmel: Homebuilders par Excellence

Alameda's building boom of the late 1880s and early 1890s was not unlike the late lamented housing market. The value of land and houses soared during those years, inducing many residents to "get into real estate." In 1888, Felix Marcuse began selling land in new tracts, and the following year Julius Rimmel started building speculative houses—buying lots, hiring architects and builders, and selling the finished product. Marcuse and Rimmel joined forces in 1890. During the ensuing decade, the firm would build over 500 buildings, mostly houses in Alameda.

They also designed and built dozens of houses in San Francisco, Oakland, Berkeley, and Vallejo. The firm's main office was at Bay Station, next door to Marcuse's old store. Marcuse & Rimmel specialized in high-basement cottages in the Queen Anne and Colonial Revival styles, catering to working class and professional clients. Most are in the central part of Alameda, within a mile or so of the firm's office. The Bay Station Heritage Area comprises the single largest group, containing more than 30 houses.

Leonard Comes to Town

The Joseph A. Leonard Company ran a close second to Marcuse & Rimmel in terms of output. A native of Texas, Leonard came to San Francisco in the 1880s. He and his wife and four children moved to Alameda in 1887, at the onset of the real estate boom. Leonard soon became the most successful realtor in town. A trained architect and builder, Leonard soon began buying up tracts of land near Chestnut Station, bordering the bay shore. The dozens of houses he erected there in the 1890s gave rise to the name "Leonardville." Leonard's houses were mostly two-story residences in the Queen Anne style, and his clientele were more prosperous, including many businessmen who commuted across the bay to San Francisco. The finest house in Leonardville was the mansion he erected for his family at 891 Union Street, on the bay shore. The mansion looked out over the bay to the shingled clubhouse of the Encinal Yacht Club, off the foot of Grand Street, which Leonard also designed. He was the club's longtime commodore and the owner of its fastest yacht, El Sueño. The life he created for his family in Alameda had something of a "Great Gatsby" feeling, and he was one of the progenitors of the Gold Coast mystique. A severe downturn in the economy in the 1890s led to the demise of both firms. The Joseph A. Leonard Company closed its doors in 1898, followed two years later by the bankruptcy of Marcuse & Rimmel. But we are getting ahead of ourselves.

Come to the May 28 lecture at the Alameda Museum to learn more and buy a copy of this new book for \$19. Doors open at 6:30. Lecture @ 7 pm. Free for Museum members, \$5 for others. Seating is limited, so come early. Free parking available after 5 pm In the new City Garage at Oak @ Central.

SIGNED BOOKS AVAILABLE AT LECTURE \$19

Make checks payable to Alameda Museum

Historic Preservation “Season” Declared in Alameda

by Judith Lynch

Devotees of vintage buildings on the Island are invited to more than a dozen activities celebrating the preservation of our architectural heritage. So many events are scheduled that the City Council is declaring April, May, and June “Historic Preservation Season!” **“With more than 4000 historic structures, Alameda has a lot to show off. From those gingerbread Victorians, those delirious Queen Annes, those comfy Craftsman homes, and those sturdy bungalows, to the Art Deco of the Alameda Theater and the Art Moderne left by the Navy at Alameda Point, rich and varied styles of architecture enrich and enliven our Island hometown.**

Three organizations that thrive on heritage—the Historic Advisory Board, the Alameda Architectural Preservation Society, and the Alameda Museum—have organized all manner of presentations, walks, lectures, and tours to help people understand, recognize, and enjoy evidence of our past.

The business community is also involved, because Heritage Tourism promotes commerce and brings visitors to town. Season cosponsors include the Alameda Association of Realtors, the *Alameda Sun*, the Chamber of Commerce, the Greater Alameda Business Association (GABA), the Park Street Business Association (PSBA), and the West Alameda Business Association (WABA).

Local author, Woody Minor, describes Alameda as an open-air museum. “Want to see history? Just walk outside and look at buildings,” he often says. He will lead a walk during the season at a location to be revealed later. You can join architect Richard Rutter on his “Webster Street Walkabout” that will visit secret spaces and historic sites in the West End, including a visit to a restored Craftsman cottage to cap off the tour.

A visitor from the *ethereal zone* will appear in May, when Queen Victoria inspects the artwork of hundreds of elementary students who are studying the history, homes and culture of Alameda built during her reign, from 1837 to 1901. Dynamic slide lectures by local experts will include Hank Dunlop, discussing the original Fernside, and Woody Minor’s talk on his new book, *A Home in Alameda*. Historic Preservation Season culminates with the 12th annual AAPS Historic Preservation Awards highlighted by the dramatic before and after images of acclaimed restoration projects.

**Celebrate the legacy of historic preservation and restoration in Alameda!
Visit: www.alamedamuseum.org www.alameda-preservation.org**

Check the *Alameda Sun*, read the *Park Street Business Association Newsletter*, the *Alameda Museum Quarterly*, the *AAPS News*, and the Chamber of Commerce insert in the *Alameda Journal*. Or, leave a message at 748-0796 to receive a leaflet with dates and times.

LANDMARK DATES

- Tuesday, April 21, 7:30 p.m. City Council proclaims Historic Preservation Season, because we have too many events to fit into one month.
- Saturday, April 25, 11:00 a.m. “Webster Street Walkabout” led by architect Richard Rutter, and sponsored by the Historical Advisory Board.
- Saturday, April 25, 1:00 p.m. “Where History Lives,” at the Meyers House Museum.
- Thursday, April 30, 7:00 p.m. “A.A. Cohen and Old Fernside,” a slide lecture by historian Hank Dunlop.
- Saturday, May 2, 11:00 a.m. “Kids and Queen Victoria,” 12th annual art show at the Alameda Museum.
- Saturday, May 16, “Topic TBA,” a walking tour led by local author and historian, Woody Minor, sponsored by the Historical Advisory Board. Free.
- Saturday, May 23, 1:00-4:00 p.m. “Where History Lives,” at the Meyers House Museum, admission \$4, for information call 523-5907.
- Thursday, May 28, 7:00 p.m. “A Home in Alameda,” a slide lecture by Woody Minor, based on his new book about Victorian Era development in Alameda, underwritten by Ginger Schuler, Harbor Bay Realty. Admission is free for museum members and \$5 for non-members.
- Sunday, June 7, 7:00 p.m. Twelfth Annual Historic Preservation Awards, sponsored by the *Alameda Architectural Preservation Society*.



Photo: Robbie Dileo

How come?

by Ron Ucovich

How come Victorian houses have such high basements? Basements, nowadays, are considered to be dad's domain. That's where he stores Christmas decorations and snow skis. It's where he has a wood shop or builds model airplanes. It's where he parks his lawnmower and garden tools.

In grandma's day, the basement was her domain. Grandma didn't work in an office building. Being a housewife was a full-time job. Monday was wash day. If grandma made her own soap, she would start with a tub of lard, then take some ashes out of the wood stove. She would run water through the ashes to percolate out the lye. The lard and lye were cooked over an open fire and stirred with a wooden paddle. After a few hours, the soap thickened and was poured into a metal pan to harden. In a couple of weeks, it was dry and ready to cut into cakes.

If grandma got her supplies at the general store, she would need Fels Naptha for pre-treating stains, Ivory Soap as a detergent, Mrs. Stewart's Bluing to whiten yellowed laundry, and Clorox Bleach to deodorize it. She would scrub the clothes in the wash tub, then rinse them in another tub, then wring them out by hand, and hang them on the clothes line to dry. It generally took all day to do a week's worth of laundry.



Lots of things used to hang from the basement ceiling: rabbit skins which were being dried for leather; onions, garlic, and chili peppers; pasta dough which was going to be made into spaghetti or raviolis; hams, sausages, bacon and cheese.

In one part of the basement, grandma had crocks where she made pickles and olives. In another, she had kegs full of wine and vinegar. There was a section for dried fruits, like figs, raisins, prunes, and currants. There was another section for canned fruits and vegetables. Grandma also used to make her own jams, jellies, relish, ketchup, and mustard. And, next to the canning stove was grandma's butter churn.



Grandma had to fix anything that broke. She had a shoemaker's last where she could replace the heel from a worn shoe. Or, she could nail taps onto worn soles. When clothes got old and faded, she would throw them into a tub of dye, and boil them on the stove to bring the color back. She would always save the bailing wire from the hay bails. Broken furniture, a picture frame, the screen door, or the rose trellis could all be mended with bailing wire. In fact, there was an expression that grandma always used to use: whenever something broke, she used to say "it went *haywire*."

volunteers

Lou Baca	Dottie Fehn	Stephanie Paula
Barbara Balderston	Pamela Ferrero	Susan Potter
Harry Bissett	Jeanne Gallagher	Darlene Pottsgieser
Jane Burgelin	Barbara Gibson	Marjory Quant
Katherine Cavanaugh	Cecily Gipson	Virginia Rivera
Ellen Chesnut	Leslie Hawksbee	Lorraine Salizar
Elise Clasby	Debra Hilding	Betty Saunders
Barbara Coapman	Lois Hoffman	Margy Silver
Dorothy Coats	Julie Kennedy	Virgil Silver
Diane Coler-Dark	Jim Korn	Lois Singley
Charles Daly	Flora Larson	Lavonne Stittle
Robbie Dileo	Barbara Lewis	Grace Taube
Ross Dileo	Gayle Macaitis	Wanda Thatcher
Marilyn Dodge	Carla McGrogan	Ellen Tilden
Marilyn Dodge	Jim McGrogan	Ron Ucovich
Roni Dodson	Joanne McKay	Henry Villareal
Joan Dykema	DeAnn Mosbey	Mark White
Carolyn Erickson	Trish Nelson	Joe Young

Alameda Museum appreciates our volunteers and is always interested in getting new recruits. Enthusiastic docents volunteer to help run the gift shop, do maintenance tasks, and help with mailings.

Training available. Spend 3 hours with us!

Docent Coordinator main Museum, Ellen Chesnut, 865-1204

Docent Coordinator for MHG, Jane Burgelin, 865-3402

Tell Your Alameda Tale - The Oral History Project

Alameda Free Library seeks individuals from diverse backgrounds who have a story to tell about Alameda or California history. The library, in conjunction with the California State Library's "California of the Past" project, has established a digital story station at the main library.

The digital story station combines storytelling with powerful digital tools, merging personal stories with video, still frame imagery, music and voice to create a record that helps define who we are and how we fit into history. Partners in the project include: the Alameda Museum, Buena Vista United Methodist Church, the Alameda Naval Air Museum and the USS Hornet.

As a storyteller you may include any photographs, slides or other media that might enhance your story. Once captured on digital media, stories will be accessible to researchers, historians, teachers, students and the general public. Please contact either **Claire Coustier 510.747.7729** or **David Hall 510.747.7730** or register your interest

www.alamedastories.org

City Matching Grant Donors “Bang for the Buck”

Alameda Women Artists	Alice Godfrey	Bill & Irene Palmer
Ellen Avak	Shirley & Ron Goodman	Louise Parker
Catherine Baker	Philip & Donna Gravem	Frank Perkins
Ann Bracci	Lynn Groh	Darlene Pottgeiser
Dr. Alice Challen	James Hammill	Suzanne Renee
Beverly Church	William Houston	Grant & Jo Robinson
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Alameda Museum

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Alameda, CA 94501

Telephone: 510.521.1233

Museum Hours:

Wed.-Fri, Sunday: 1:30pm - 4:00 pm

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