



# *The Glass House*

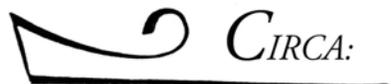
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## REPORT

San Ramon, California

May 26, 2004

PREPARED BY:



*Historic Property Development*

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## **Purpose of the Project**

The City of San Ramon has become stewards of the historic David Glass House located on San Ramon Valley Boulevard. The city desired to have standards and guidelines developed for a planned historic museum in the Glass House. The Standards and Guidelines, and this accompanying Report are intended to assist the city in the decision-making process regarding their preservation efforts and educating the public on the local history. They provide information that is consistent with the National Park Service and The American Association of Museums (AAM) to ensure appropriate stewardship of the Glass House.

House museums have the power to demonstrate memory and preservation, to educate the public in the philosophy and practice of history. House museums and historic sites have the quality of authenticity. Better stated, they have the inherent quality of authenticity, if it isn't destroyed. Historic sites and house museums are where the public is invited in to hear their story. The only places where there is one-on-one communication between people on the values of the preserved place. Historic sites are real places. They have the quality of being able to inspire; through their authenticity, their tangibility, and the stories of the people who lived and worked in them. Historic sites can rivet the attention, fire the imagination, and inspire people to think thoughts that would not occur in ordinary settings.

The culture of House museums has evolved from one that was rooted in preservation, to one now rooted in museum administration. This can be seen when one looks at the evolution of a single house museum, which is often initially saved by preservation minded individuals, but which, as it becomes more mature, evolves into a museum institution. Yet with few exceptions, house museums are chronically under-funded, and must deal with the difficult problem of dividing scarce resources between their multiple missions of preservation, interpretation, and education.

Most house museums suffer from inadequate research, both documentary and physical, on which to base their interpretations and programming, which is consequently off the point and riddled with inaccuracies and errors. To rectify this, House museums must acquire planning skills, for without them the intelligent expenditure of funds, however meager, cannot occur. Historic structure and landscape reports, furnishing plans, collections conservation plans, interpretive plans, and based on all of them, master plans, are essential planning documents that must be produced to create a vision and a path to achieve it. Without them, it is next to impossible to develop rational preservation plans or to assure that funds will be allocated for educational programming. Good programming, including the basic interpretive tour, school programs, and written and visual educational materials and publications, are not possible without sound in service training for staff and guides, and that training must look beyond the historic site to include the larger preservation picture into which it fits.

Having a well-defined mission and goals for the museum that are revisited regularly is critical. First you must be well documented – know the history, the strengths and weaknesses. Look for non-traditional opportunities for interpretation especially focused on family lives, women's roles, childhood and the current interests of your audience whether it is local or national.

As a house museum, the Glass House (and adjacent Forest Home Farm) offers an opportunity to explore San Ramon's agricultural past and the many complex sub-sets that fall within that context. This Report and accompanying Guidelines are not exhaustive in their content but provide a structure for proceeding to the next level.

## **Summary of the History of the Glass Family and Property**

Historical background and chronological history of the Glass family has been reported in several documents and therefore summarized in the following paragraphs for general reference.

Originally from the East, David and Eliza Glass arrived in California in the summer of 1850. They opened a small trading post near Alamo a few years later, serving the surrounding community's high demand of goods on the old mission road - the sole route connecting the mining district and the commercial center at Mission San Jose. In 1855, Glass introduced fruit growing to the San Ramon Valley by planting the first orchard on his Walnut Creek - Alamo property he recently purchased.

Around the same time, Glass liquidated his stock in the Alamo store and opened another in San Ramon, one of the first three buildings to be built in the community. San Ramon is now one of the oldest communities in the San Ramon Valley. Eventually, Glass sold his Walnut Creek-Alamo estate and purchased more than 700 acres from Joel Harlan, three miles south of San Ramon (present day San Ramon Valley Blvd.)

The first Glass family house on the property was about 50 feet west of the existing two-story house (at its original location) and partially burned around the time of the construction of the larger house in 1877. The remaining portion of the burned home may have been added to the rear of the new construction as a kitchen.

The Glasses resided in the house until their deaths - David passed away in 1897; Eliza, two years later - leaving the Glass Farm and house to their two (unmarried) daughters, Annette and Loretta. The women managed the property and also resided here until their deaths 1922 and 1931 respectively. In 1932, Pierre and Gracieuse Ellisondo purchased 110 acres from the Glass Family estate.

### **Period of Significance**

The National Register Bulletin #16A defines the Period of Significance as "...the length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for National Register listing." The National Register form identifies the period of significance as 1850-1950, which pertains to the entire property, i.e., the Glass House and Boone Farm. Because of the continued legacy of the Glass family and the operation of the property by Annette and Loretta Glass it is the recommendation of the Consultant (Circa) that the significance of the Glass House be the period when the Glass family occupied the house. This would be from the date of construction in 1877 to the 1931 death of the last Glass occupant, Loretta.

If this period of significance is adopted, then the decisions should be focused on this period. To limit the discussion and interpretation to only the period when David

Glass occupied the house would eliminate the continued residence of the later family members who were instrumental in the care and operation of the family property. This would also allow for interpretation of the agricultural history of the San Ramon Valley, contribution of women, and Victorian lifestyle while focusing on the Glass family.

## **Existing Interior Description**

The Glass House is a two-story, wood-frame, Italianate style single-family residence. The exterior walls are clad with rustic wood siding with deep wood quoins on the front and side elevations. Details include deep moldings, built-up brackets and incised botanical designs. A central porch and steps access the front entrance and wood and glass double doors.

### Overall:

The interior plan has a central hall with two rooms of both sides of the hall for a total of four rooms on each floor. A large kitchen room on the south side of the structure may be a later addition or a secondary structure relocated and attached to the main house. The form and massing is not consistent with the 1879 lithograph however, physical evidence shows that the rear/kitchen structure is from the nineteenth century although several changes have occurred over the years.

The interior has original wood floors throughout. The walls and ceilings are plaster, much of which was damaged from the relocation and has been removed. The original heavy picture molding was replaced with a thinner molding in 1908. It is unclear if there was wainscoting around the walls of the primary rooms as would have been period appropriate. Most of the original door and window surrounds, windows and baseboards remain, although much of the hardware has been replaced. Hinges for the interior shutters remain in the front rooms.

### Entrance Hall:

The newel post and balustrade are original to the house but appear to have been refinished at an unknown date. The entrance hall ceiling medallion was purportedly modified. At the rear of the hall shows evidence that there were modifications at some point after 1931.

### Library:

The original mantel in the room referred to as the library at the northeast corner of the first floor, has been removed and replaced with brick. The cast-iron molding surrounding the firebox remains, but the cast-iron fire screen has been removed. The original mantel and fire screen are thought to have been similar to the mantel and screen in the bedroom directly above.

A photograph circa 1900 shows Loretta and Anita Glass in front of the original fireplace. The marble fronted fireplace appears to have a wood overmantle with

classical style columns and a rectilinear beveled mirror. An ornate iron stove is shown vented through the fireplace.

Dining Room:

The room to the west of the library was used as a dining room, and retains its original tongue-and-groove wainscoting, although the baseboard has been removed.

Front Parlor:

The front room to the east of the hall was used as a front parlor. Shutter hinges exist on the window surrounds and a ceiling medallion remains. The opening between the front and back parlor was altered.

Back Parlor (bed room):

What was most probably designed as a rear parlor was used for many years as a ground floor bedroom. The location of a first floor bedroom was most probably to accommodate Eliza Glass' elderly father who lived with the family until his death. The room possibly had a built in cupboard. The western portion of this bedroom was made into a narrow toilet room after 1932. The bathroom was removed and the original layout returned.

Kitchen:

The kitchen has a built-in cupboard that appears to have been altered, potentially to accommodate changes in the layout/entrance of the main portion of the house. The kitchen area was most likely not original to the house but added on later, either an existing structure moved and attached to the main house or as new construction.

Upper Hall:

The upper hall is missing all of the original plaster work.

Bed Rooms:

The bedrooms on the second floor remain largely unchanged (modifications to the southwest bedroom to accommodate the toilet room and a furnace closet have been removed). What was originally a closet between the front and back bedrooms on the north side was converted into a doorway between the two rooms. The front bedroom fireplace with marble mantle remains.

## **Secretary of the Interior's Standards for the Treatment of Historic Properties**

Four approaches have been developed by the National Park Service to protect and preserve historic resources. The Treatments are the professional standards by which all historic resources are evaluated and are quoted below:

### **Preservation:**

"Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project."

### **Restoration:**

"Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project."

### **Reconstruction:**

"Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location."

### **Rehabilitation:**

"Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values."

The decision of which approach to undertake is the responsibility of the lead agency however, Rehabilitation is the most applicable Treatment for the interior of the Glass House for use as a museum. This is due to the fact that it is the only Treatment that

allows for a new use, alteration and even additions to an historic property that may be necessary to accommodate the needs of a house museum. With little surviving plasterwork and only portions of other materials on the interior, changes to the kitchen wing and other minor areas, and the relocation of the structure the Restoration and Preservation Treatments are not as applicable. Materials testing might provide more information to assist with the Rehabilitation Treatment. The Rehabilitation Treatment is further described below.

### Secretary of Interior's Standards for Rehabilitation

The Secretary of the Interior Standards for Rehabilitation and Guidelines are used to preserve "those portions and features of the property which are significant to its historic, architectural, and cultural values." The following standards have been developed by the National Park Service to guide rehabilitation work that will meet an appropriate level of treatment

"The Standards for Rehabilitation (36 CFR 67) comprise that section of the overall historic preservation project standards and addresses the most prevalent treatment. 'Rehabilitation' is defined as 'the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.' "

As defined in the Standards, "Rehabilitation" assumes that some repair or alteration of the building will need to take place in order to provide for an efficient contemporary use. These repairs and alterations must not damage or destroy the materials and features, or their finishes, that are important in defining the building's historic character as listed above.

The Standards are:

1. "A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment."
2. "The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided."
3. "Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken."
4. "Most properties change over time; changes that have acquired historic significance in their own right shall be retained and preserved."

5. "Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved."
6. "Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, and pictorial evidence."
7. "Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible."
8. "Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken."
9. "New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment."
10. "New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired."

## **Secretary of the Interior Standards for Rehabilitation of Interiors**

The Secretary of the Interior Standards for Rehabilitation of Interiors (Preservation Brief #18) was developed to assist in identifying and evaluating those elements of a building's interior that contribute to its historic character and for planning for the preservation of those elements in the process of rehabilitation. The Recommended Approaches specifically address interiors than do the Standard for Rehabilitation discussed above.

The recommended approaches that follow have been adapted from the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings and are quoted from the *Preservation Brief #18* available on the National Park Service' website.

## Recommended Approaches for Rehabilitating Historic Interiors

1. “Retain and preserve floor plans and interior spaces that are important in defining the overall historic character of the building. This includes the size, configuration, proportion, and relationship of rooms and corridors; the relationship of features to spaces; and the spaces themselves such as lobbies, reception halls, entrance halls, double parlors, theaters, auditoriums, and important industrial or commercial use spaces. Put service functions required by the building's new use, such as bathrooms, mechanical equipment, and office machines, in secondary spaces.
2. Avoid subdividing spaces that are characteristic of a building type or style or that are directly associated with specific persons or patterns of events. Space may be subdivided both vertically through the insertion of new partitions or horizontally through insertion of new floors or mezzanines. The insertion of new additional floors should be considered only when they will not damage or destroy the structural system or obscure, damage, or destroy character-defining spaces, features, or finishes. If rooms have already been subdivided through an earlier insensitive renovation, consider removing the partitions and restoring the room to its original proportions and size.
3. Avoid making new cuts in floors and ceilings where such cuts would change character-defining spaces and the historic configuration of such spaces. Inserting of a new atrium or a lightwell is appropriate only in very limited situations where the existing interiors are not historically or architecturally distinguished.
4. Avoid installing dropped ceilings below ornamental ceilings or in rooms where high ceilings are part of the building's character. In addition to obscuring or destroying significant details, such treatments will also change the space's proportions. If dropped ceilings are installed in buildings that lack character-defining spaces, such as mills and factories, they should be well set back from the windows so they are not visible from the exterior.
5. Retain and preserve interior features and finishes that are important in defining the overall historic character of the building. This might include columns, doors, cornices, baseboards, fireplaces and mantels, paneling, light fixtures, elevator cabs, hardware, and flooring; and wallpaper, plaster, paint, and finishes such as stenciling, marbleizing, and graining; and other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceilings.
6. Retain stairs in their historic configuration and to location. If a second means of egress is required, consider constructing new stairs in secondary spaces. The application of fire-retardant coatings, such as intumescent paints; the installation of fire suppression systems, such as sprinklers; and the

construction of glass enclosures can in many cases permit retention of stairs and other character-defining features.

7. Retain and preserve visible features of early mechanical systems that are important in defining the overall historic character of the building, such as radiators, vents, fans, grilles, plumbing fixtures, switchplates, and lights. If new heating, air conditioning, lighting and plumbing systems are installed, they should be done in a way that does not destroy character-defining spaces, features and finishes. Ducts, pipes, and wiring should be installed as inconspicuously as possible: in secondary spaces, in the attic or basement if possible, or in closets.
8. Avoid "furring out" perimeter walls for insulation purposes. This requires unnecessary removal of window trim and can change a room's proportions. Consider alternative means of improving thermal performance, such as installing insulation in attics and basements and adding storm windows.
9. Avoid removing paint and plaster from traditionally finished surfaces, to expose masonry and wood. Conversely, avoid painting previously unpainted millwork. Repairing deteriorated plasterwork is encouraged. If the plaster is too deteriorated to save, and the walls and ceilings are not highly ornamented, gypsum board may be an acceptable replacement material. The use of paint colors appropriate to the period of the building's construction is encouraged.
10. Avoid using destructive methods--propane and butane torches or sandblasting--to remove paint or other coatings from historic features. Avoid harsh cleaning agents that can change the appearance of wood".

## **Secretary of the Interior Standards and Accessibility**

Accessibility to the Glass House is an important aspect of the projects. While accessibility to all persons must be considered, care must be taken not to obscure, radically change, damage, or destroy character-defining features. Use (or no use) of the upper floors of the Glass House will need to be decided upon and an accessibility program developed depending on how the upper rooms will be used.

The National Park Service recommends the following

“Identifying the historic building's character-defining spaces, features, and finishes so that accessibility code-required work will not result in their damage or loss.

Complying with barrier-free access requirements, in such a manner that character-defining spaces, features, and finishes are preserved.

Working with local disability groups, access specialists, and historic preservation specialists to determine the most appropriate solution to access problems.

Providing barrier-free access that promotes independence for the disabled person to the highest degree practicable, while preserving significant historic features.

Designing new or additional means of access that are compatible with the historic building and its setting”.

## Interpretation and Collections

### Interpretive Approach

Adopting the period of significance naturally leads to the question of interpretation. An interpretative plan will form the overall vision and basis for decision-making for the Glass House Museum. There may be short-term and a long-term Interpretive Plans that address and meet the growing needs and changes of the museum's collection. Interpretative "themes" or contexts are key statements that define the museum's mission. Themes should be primary and secondary.

Substantiated documentation is necessary to develop an interpretive program and should be done so by a trained professional. Speculative interpretation is not recommended. Thorough research and understanding of the subject is necessary to convey the proper information to the public. The depth of the collections, both presently and in the future, will be guided by the agreed upon interpretation. The exhibit of the collections that represent the period of significance must provide an honest display of objects based on documentation, as well as professional standards, and not personal taste. Interpretation, collections and exhibits should be articulated in a policy that is adopted and followed by all involved with the museum. Typically collections for a house museum would include:

- Objects directly associated with family members who lived in the house
- Objects associated with family members
- Blue prints, drawings/photographs of family members, others who lived in the house, structures and grounds during the period of significance
- Scene-setting artifacts not owned by the family but of the period of significance
- "Story-telling" items that could be duplicates or reproductions of originals
- Oral history tapes or vides tapes of family members who lived in the house
- Library or archival materials

A Report to City Council (City of San Ramon) was submitted in April 2003 addressing the "Determination of Interpretative Philosophy for the David Glass House Recommendation to Proceed with a Request for Proposals". In the body of the report three definitions of interpretation as defined in the publication *Historic House Museums, A Practical Handbook for Their Care, Preservation and Management* by Sherry Butcher-Youngmans were discussed and are quoted from the report as follows".

"1) The Documentary Historic House Museum primary objective of the site is to commemorate a rich or famous individual or family-a town's founding father, a celebrated writer, a former U.S. president, or an industrial magnate. The primary interpretive aim is to chronicle the life of an individual or relate important historical event. [examples given included The Eugene O'Neal Home in Danville]

2) The Representative Historic House Museum primary objective is not to help the visitor understand a specific person or event, but to help assist in understanding a period of history or a way of life in a certain area. It is no less historical than the documentary site. The key difference is that the site is primarily focused on a period in the past and the people who lived in that period in that area. Only secondarily does it focus on a person who may have lived in it or on a specific event. [examples given included the Dunsmuir House in Oakland]

3) The Aesthetic Historic House Museum. The interpretation of the aesthetic site is primarily concerned with beauty and setting for special collections, where decorative and fine arts, furniture, and antiques from various periods are displayed. [examples given included the Winterthur Museum in Wilmington, Delaware]

Selecting an interpretive approach, like selecting a Treatment as discussed in the above section *Secretary of the Interior's Standards for the Treatment of Historic Properties*, helps to set priorities and give direction during the decision-making process. It affirms the approach and communicates the theme of the site.

#### Interpretive Approach: Guidelines for Display of Furniture, Accessories and Exhibits for the Glass House Museum

With only a single interior photograph, little surviving plasterwork and only portions of other materials on the interior, it will be difficult to accurately reflect any specific period, let alone enough information for a Documentary site. Compared to a Documentary site such as the Cohen-Bray house (Oakland) that is completely intact and has nearly every article and item owned by the Cohen-Bray family (from 1884 through the early 1990s) on display as was historically arranged, the Glass House could not meet such a level of documentation.

Additional materials testing might provide more information, but the one interior photograph and remaining physical descriptions could provide enough information to carry out an informed Representative interpretation of the period of significance (1877 to the 1931). The Primary Themes for the Glass House Museum would be the Glass family from 1877-1931. Secondary themes would be (in no particular order) contribution of women, agricultural history of the San Ramon Valley, and Victorian lifestyle, and possibly others. In this way the context is appropriate and the Interpretive Approach professional.

In addition to the missing plasterwork other features of the interior, such as the woodwork, ceiling medallions, and fireplaces present a variety of issues. Written descriptions of when and how the family changed the interior is available, however, the finishes on the walls is speculative. The walls were plastered but it is unclear as to what rooms were painted or papered or the colors used other than “light” colors. We also do not know what wall paper patterns would have been available to the family at that time. It is unknown if the woodwork was painted, clear coated or grained. Again, material testing could provide some further information. It appears

from the one photograph that the library fireplace was modified with both a new overmantel and stove. Replicas might be appropriate since it appears that these features have been lost.

Interpretive Approach: Guidelines for Acquisition of Furnishings and Accessories for the Glass House Museum

It would be preferable if any surviving pieces of furniture known to have belonged to the Glass family and used in the house during the period of significance could be made available for furnishing the interior. If the pieces are not available, then they could be used for the replication or purchase of similar pieces. All collection items should be identified and include their provenance to clarify what is original to the house and what is not. Placement of furnishings should follow period settings and not contemporary ideas of interior decoration.

Room-by-room furniture descriptions follow this section. The descriptions were compiled from oral histories and a single historic interior photograph. This information along with a scholarly understanding of interiors during the period of significance can provide the basis of interpreting the Glass House as a house museum.

## Furniture Descriptions

The furniture descriptions were developed based on verbal description of Clem Ellisandro comments identified with a single asterisk \*, Wednesday, September 27, 2000 and Elaine Ove September 18, 2002 comments identified with a double asterisk\*\*, and a period photograph. The descriptions are based on memory from when their parents bought the Glass House in 1932 and not based on documented study. The following list may assist with such a documented study in the future.

### Floor Plan:

- Entry Hall \*
- Library to the right\*
- Living room to the left \*
- Back left room was a bedroom \*
- Back right room was the dining room \*
- Back addition housed the kitchen. \*
- Upstairs there were 4 bedrooms, and no bathroom \*

[The only bathroom was on the bottom floor in the rear in the porch area. The porch was screened in] \*

### Wall Treatments:

- Painted in light colors (beige?) \*
- Paintings painted by Anita Glass throughout the house \*
- Wallpaper everywhere \*\*
- Muted light colors, all over patterns smallish patterns\*\*

### Window Treatments:

- Shutters everywhere no cornices \*\*

### Library:

- Area carpet - possibility dark with flowers, a subtle pattern\*
- A painting of a mountain scene with a huge tree and doe and fawn in foreground with a buck in distance \*
- A painting of an older 50ish cowboy standing full figure with a cigarette, neckerchief and chaps \*
- Secretary desk with bookshelves on top with glass doors with many history books \*
- Fireplace \* marble mantle \*\*
- Small sofa, wood frame, possibly purple color upholstery \*
- 2 small chairs with padded seats and small table that fit into the front bay window \*
- Hanging lamp from the center of the room only, there were candleholders left in the house \*
- Potbelly stove \*

Kitchen:

A small table by the west window set for 2, napkins in napkin holder \*  
Small enamel sink faced north and there was a little window \*  
Counter top was wood - one piece \*  
A little wood stove with 2 burners, oven and warmer on top \*  
No cabinets \*

Dining Room:

A big closet for china \*  
A big cabinet in the room \*  
Dining room table \*  
A picture on the east wall \*  
Door that went through to the library \*  
Lamp hanging from the center of the room \*, pale green glass shade \*\*  
large piece 2 glass panels on the doors, hand painted with a bird's nest and birds in a branch, interior painted neutral colors, storage for linens, primitive \*\*  
Area linoleum pieces to look like rugs \*\*

Living Room:

Plain \*  
Small sofa with a design (unspecified) \*  
Little table and chairs \*  
Area rug \*

Entry Hall:

Hanging lamp \*  
Walls painted in a light color \*  
Medallion replaced \*\*

Bedroom [not specified]

Tall dresser with four drawers, mirror on top, scalloped edge, white drawer pulls [2003-037-029 Dresser]  
Vanity dressing table with two drawers, tri-fold mirror [2003-037-030 Dressing Table]  
Chair for dressing table, wood with leather seat, carved design on chair back [2003-037-031 Chair]

Front "Master" bedroom:

Chest of drawers \*  
Dresser with drawers with long mirror \*  
Dark wood with marble top\* Eastlake furniture \*\*  
"Feminine" paintings \*  
Fireplace with marble mantle \*\*

Other front bedroom:

“Nice” furniture \*

Painted or “cottage” furniture \*\*

Other bedrooms:

Iron beds \*\*

Upper hall:

gallery area with “spinsters” artwork\*

Unspecified Location:

Hemming & Long upright piano\*\* [1998-002-0003 Piano]

Desk \*\*

Rocker \*\*

Morris style chair made by Lawrence \*\*

Recliner\*\*

Prize dishes had to be original\*\*

## Standards

Standards are documents or written statements of generally accepted principles. They enable museums to communicate about their function and provide accountability. The City of San Ramon may have established standards that can be the beginning of the Glass House Museum standards as well as looking for examples from similar house museums in the Bay Area. A list of Bay Area Historic House Museums includes:

Campbell History Museum, Ainsely House  
51 N. Central Avenue  
Campbell, CA 95008

Camron-Stanford House  
1418 Lakeside Drive  
Oakland, CA 94612-4307

Cohen-Bray House Museum  
1440 29th Ave.  
Oakland, CA 94601

Dunsmuir House & Gardens  
2960 Peralta Oaks Ct.  
Oakland, CA 94605

Haas-Lilienthal House Museum  
2007 Franklin Street  
San Francisco, CA 94109

Johnston House Museum  
P.O. Box 789  
Half Moon Bay, CA 94019

Lathrop House Museum  
c/o 985 Round Hill Rd.  
Redwood City, CA 94061

Los Altos History House  
51 S. San Antonio Road  
Los Altos, CA 94023

Luther Burbank Home and Gardens  
P.O. Box 1678  
Santa Rosa, CA 95402

Pardee House Museum  
672 11<sup>th</sup> Street  
Oakland, CA 94607

Patterson House at Ardenwood  
34600 Ardenwood Blvd.  
Fremont, CA 94555

Rengstorff House at Shoreline  
3070 N. Shoreline Blvd  
Mountain View, CA 94043

Sanchez Adobe  
1000 Linda Mar Blvd.  
Pacifica, CA 94044

Shadelands House Museum  
2660 Ygnacio Valley Rd.  
Walnut Creek, CA 94598

While there are no set standards that by law must be followed the American Association of Museums (AAM) developed their museum accreditation program to ensure that the essential standards and core principles by which museums are judged, originate from within the profession. Standards most often address issues of ethics, display and interpretation, and care and maintenance of collections. These are discussed in the *Glass House Guidelines*.

## Recommendations

The Glass House continues the legacy of the David Glass family and (along with Forest Home Farm) is the last vestige of the San Ramon Valley's agricultural history. The Glass house itself stands as an excellent example of rural Italianate architecture. It also provides the community of San Ramon an opportunity to demonstrate and educate the public in the philosophy and practice of local history through authenticity. The proposed Glass House Museum offers a real place to tell a real story. Recommendations are:

The interpretive approach should be Representative because of the lack of substantiated documentation and comparatively less-than prominent family status

The period of significance for the Glass House should be from the date of construction in 1877 to 1931, the year of Loretta Glass' death

Research and interpretation should be developed by a trained professional who will synthesize all of the various aspects of the house, occupants, uses, etc. to determine the historical treatment of the house as a museum during that period

The Primary Themes for the Glass House Museum would be the Glass family from 1877-1931. Secondary themes would be (in no particular order) contribution of women, agricultural history of the San Ramon Valley, and Victorian lifestyle, and possibly others

Do not allow speculative interpretation or arbitrary collection practices

Follow the American Association of Museums (AAM) standards and guidelines to develop best practices and policies (see *Glass house Guidelines*)

Conduct material testing to develop more specific information to assist with the rehabilitation of the interior and interpretation of the lifestyle

Utilize the Secretary of the Interior Standards for Rehabilitation of Interiors (Preservation Brief #18) for the house's interior rehabilitation

These recommendations are respectfully submitted.

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