

THE ALAMEDA ARCHITECTURAL PRESERVATION SOCIETY



www.alameda-preservation.org

May, 2007

Tenth Anniversary Preservation Awards

Sunday, June 3, 7:00 PM

The Alameda Architectural Preservation Society would like to invite you to attend our Tenth Annual Historic Preservation Awards Ceremony. A slide presentation will be given featuring the projects of the award recipients. The ceremony will also include a review of the best projects receiving preservation awards since the program started in 1998

First Presbyterian Church (Corner of Santa Clara Avenue & Chestnut Street)

Parking available behind the church, enter from Santa Clara • Doors open at 6:30 PM • Free & open to all

2323 Buena Vista Avenue

By Valerie Turpen

What's Under that Stucco?

In 2004, Ken Lund was negotiating a mortgage deal for the buyer of a house at 2323 Buena Vista Avenue in Alameda. At the last minute, the deal fell through and Ken decided to purchase the property himself with the notion of bringing the building back to its original state.

The high basement Eastlake cottage was constructed in 1885 by Denis Straub and A.C. Gilbert for Capt. James Hansen. Hansen owned the lot to the west, as well as the 3 lots behind, facing Eagle Avenue. Both Buena Vista houses were built in the Eastlake style while the Eagle Avenue houses were constructed later in a Queen Anne style.

By the late 1970's the house had acquired a new look. The lower level, front porch and stair balustrades had been encased in plywood and covered in stucco. The high basement had been converted to two rental units. The back porch had been enclosed and turned into additional rooms, which proved to be in various stages



Before

*After
photo by
Jesse Garza*



of decay. The yard boasted a carriage house and driveway which had originally been part of the adjoining property, plus a block building used as a car repair shop in the 1940's.

The first step taken was removing the 12 feet of additions from the back and the pink painted stucco. Once the stucco was removed, many of the original ornaments were found intact and patterns for missing pieces were visible. For reference, an almost identical Eastlake cottage by the same builder was situated next door.

Carpenter Stuart White handled restoration of the ornaments. All were restored or duplicated. The center porch post was completely missing. A piece of clear-heart redwood was supplied by a friend, then turned on a lathe to recreate it. Sections of the porch rail were salvaged and copied for the new balustrade on the stairs. The porch floor that had been covered in concrete was removed and replaced with planks.

Twelve wood window sashes were

stripped and sanded. The sash weights were replaced and they are all fully functioning. The roof of the house was resingled and the attic insulated. A brick chimney in the kitchen wall was removed where a partially burned newspaper from the day before the 1906 earthquake was found sealed inside.

Jesse Garza painted the house after stripping all the exterior wood. Ornaments were removed, stripped and numbered so they could be replaced by using a detailed guide. After some negotiation between the painter, Ken and his wife, Laura, 11 colors were used in a muted traditional color scheme with special attention on the detailed woodwork. Jesse insisted on handpainting the intricate shapes on the front of the house himself.

After demolishing the additions on the back, removing the interior of the rental units and the stucco, the house was found to be sitting on a capped foundation in front, but a brick foundation in the back. Contractor John Hanahoe was hired to excavate and pour a new foundation. John dug the 33 x 66 x 5 foot deep trench with a shovel.

The interior of the house has retained many of the original features including an Eastlake style fireplace mantle and two stained glass windows. However, details in the trim and ceiling medallions had been covered with plaster or layers of paint. Most of the ceilings were removed and sheet-rocked, especially after Ken stepped through a couple. The ceiling medallions are in the process of being stripped. Ken estimates that 400 hours of work was done in restoring the ceiling medallion in the parlor, which was painted by his son.

The sliding parlor doors should be working soon. The newspapers from the Korean War that had fallen into the wall pocket causing the doors to jam, have been removed.

I drove by this house almost every day and looked at that pink stucco and thought "What a shame. That poor house is so far gone no one will ever have interest in fixing it." I'm happy to say I was wrong and would like to thank the Lund family and all the craftsmen involved that have done a great job on this restoration. ▲

First Presbyterian Church of Alameda

by Nancy Hird

Phase Two Renovation Project

The congregation of First Presbyterian Church of Alameda is committed to the maintenance of the sanctuary building that was built during the winter of 1903-1904. The Sanctuary building, designed by Henry H. Myers, is representative of the Neo-Classical Revival in American architecture. It is registered on the National Register of Historic Places and is also recognized by both state and city registries. The Phase Two Renovation Project strengthened the structure and foundation of the building.

Church member Mark Cunningham, President and owner of People Space LLC, agreed to act as the church's project manager for both Phase One and Two of the recent Sanctuary preservation efforts. Phase One of the preservation included repair and painting of the Sanctuary steps and South Entry façade, the cleaning and repair of the stained glass windows, the replacement of the yellowed plastic window coverings with clear reinforced safety

Old yellowed plastic covered the stained glass windows before Phase 1 of the project.



glass and exterior painting. AAPS presented a Preservation Award to the church for the windows in 2004.

Phase Two included structural and seismic reinforcement of the foundation, South shear wall and ceiling. The lead engineer on the project was Vincent Wu who had worked on various churches and large buildings for repair and seismic retrofitting. The construction work on the Sanctuary was contracted to Buestad Construction Inc. Ken Carvalho was the on-site supervisor representing Buestad.

The foundation under the south wall (facing Santa Clara Avenue) had deteriorated to the point that one could pull pieces of gravel from the concrete. Perhaps part of the advanced deterioration may have been because the steps above the foundation were not sealed for a long period of time and exposure from the moisture dissolved part of the concrete. The first reports of the south wall foundation were prepared by Vincent Wu of Baseline Engineering in 1997 and again in 2001 in which he described spalling in the cement. He was asked to do a complete review of the foundation under the rest of the walls and to develop a work plan. Over a few months, trenches were dug under the church and electronic imaging was used to determine how much iron reinforcement was in the foundation and the extent of damage under the north, east and west walls.

The south shear wall facing Santa Clara had weakened to the point that it was flexing. This created many cracks in the wall that were replastered and repainted but these actions did not solve the problem. The wall had to be strengthened. The solution to correct this problem involved the rather tedious but necessary tagging for replacement and careful removal of all architectural trim around the windows, doors, ceiling and floors on both levels. Once the plaster was removed, the workers installed continuous 3/4" plywood reinforcement that was anchored into the newly rein-



Stained Glass Windows

Façade After Renovation



forced foundation, and then ran the full height of the front façade to be anchored into the attic joists above. This wall was then replastered and the original architectural trim pieces were replaced in their original locations. Once complete, the flexing was corrected.

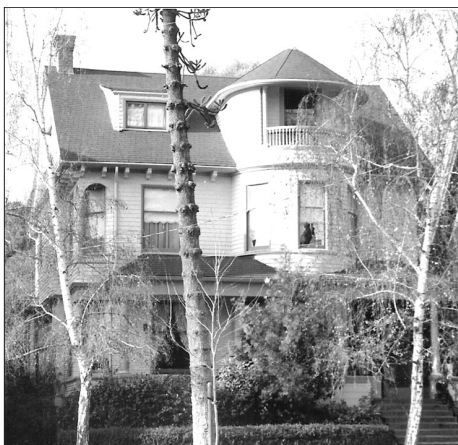
Since the front shear wall was anchored into the ceiling diaphragm, any flexing was transferred into the ceiling structure, causing another problem. Prevailing winds in our area caused major weather systems to usually hit the church on the front wall. If that wall had been working as it was originally designed, it would absorb most of the energy of the winds. However, the weakened wall transferred the wind energy to the ceiling joists. The ceiling was not designed to carry that much wind load and it also began to flex, causing plaster to crack and, in some places, fall. The shear wall repair solved the bulk of the cause of the cracking plaster, but another step was taken to insure a comprehensive solution. The attic was accessed and bracing was installed between the horizontal joist members to reinforce the ceiling in both the North to South and East to West directions.

After removing the pews to a rented warehouse space on Alameda Point for restoration by Cataldo Painting, scaffolding was erected and workers began repairing the ceiling plaster damage caused by the shear wall flexing. Then, Cataldo patched, primed and repainted the entire Sanctuary interior from the ceiling down, including ancillary areas leading into the Sanctuary such as entry hallways, stairways up to and including the balcony. While the scaffolding was up, all ceiling lights were replaced with long lasting, energy efficient, fluorescent bulbs.

Upon completion of the painting, the scaffolding was removed and the remaining interior was restored. The existing carpet was removed to expose the original Douglas Fir flooring. Anderson Flooring sanded, sealed and applied five coats of polyurethane. The restored pews were returned from the warehouse, repositioned and anchored. New carpet runners were installed between the pews. The same color carpet was installed in the entry hallways, the Narthex, and up the stairs to the balcony. The final touch to the restoration was a thorough cleaning and tuning of the organ, along with repainting the pipes to their original lustrous gold appearance.

1011 Grand Street

by Jean Graham



← 1011 Grand St. in 1979 →
Three alarm fire in 2003 and devastating results



A Gracious Renovation Response to Severe Fire Damage— A True Treasure Restored

FIRE AND WATER

On May 12, 2003, the Alameda Fire Department's 28 personnel, seven fire engines/trucks, three ambulances and Duty Chief responded to a reported 3-story structure fire at 1011 Grand Street—a beautiful Queen Anne-Colonial Revival residence, originally built in 1895, for a cost of \$3,818. Upon arrival, the crew found a working fire that started in the third floor wall and spread quickly to the attic. The fire went to three alarms which required aid from the Cities of Oakland, Emeryville, Piedmont, Berkeley and the Alameda County Fire Department.

Alameda's City and Fire Department records reported that this stately residence, valued at \$1.2 million, suffered \$900,000 worth of damage, including \$250,000 worth of furnishings—including some valuable sculptures and wood workings by artist and homeowner Garry Knox Bennett.

HISTORY PRE-FIRE

Garry and his wife, Sylvia Bennett, bought this lovely Queen Anne home, originally designed and built by A.W. Pattiani & Company, in 1970—making them the fifth owners of this Grand Street mansion. Garry is an American woodworker, furniture maker, metalworker and artist, known for his whimsical, inventive and unconventional uses of materials and designs in his work. Sylvia is a jewelry maker. They raised their three boys in this three bedroom home.



Garry Knox Bennett in his studio

Since purchasing the home, the only upgrade made by the Bennetts was the addition of a glass wall and glass ceiling garden room/redwood sun porch, off the kitchen, that Bennett, his sons

and Italo Calpestri designed and constructed in 1980. Bennett made the window escutcheons in wax, then cast them in bronze, made a mold and cast multiples in pewter. "It's very Japanese" Bennett says. "I'm a great admirer of Japanese and Korean architecture."

POST FIRE RENOVATION

The Bennetts were preparing to sell their home and move closer to Garry's studio in Oakland. They were in the process of replacing the roof when the devastating fire damaged over half their home. They were amazingly flexible, took the fire in stride, and looked into hiring a renovation team to design and implement a plan that recreated their 19th Century building with a 21st Century structure—inside and out. Their team consisted of architect Italo Calpestri, contractor Donny Chu, of DC Construction, and engineer Vincent Wu, of Baseline Engineering. This team and the City of Alameda worked very cooperatively as all were interested in seeing this building restored. Congratulations goes out to all—as the complete restoration and renovation effort was completed in 12 months—making this 100+ year old home into a beautiful, fully functional and architecturally stellar residence!

The homeowners, their restoration team, and the City of Alameda all agree that this magnificent renovation effort was completed with great style, workmanship, love, care, enthusiasm, and a magnum of close attention to detail. All innovations were designed and decided upon based on bringing the home up to modern standards while keeping its true original style and character.



*Artistic Sun/Garden Porch Addition
added in 1980*

The major architectural, repair and restoration efforts that served to completely restore the residence back to its original elegance—and then some—over a 12-month time-frame included:

- Stripping the home down to the studs
- The basement and the brick foundation were flooded, requiring a new reinforced concrete foundation with steel moment framing in order to make the home sufficient by today's standards and codes. This retrofit design increases the home's resistance to earthquakes
- Integrated steel moment frames (not visible) were installed to strengthen the original balloon framing and provide the home with added seismic resistance
- Knob and tube wiring was replaced with a modern electrical system

Post-renovation—a real treasure, with a belvedere window (from the Latin meaning 'beautiful view') which is as beautiful on the outside as it is on the inside.

- The Hydronic heating system was replaced
- Insulation in walls and ceilings was installed to meet modern standards
- Doors and moldings were saved and restored or replaced to match originals
- Hardwood floors were repaired or replaced
- The existing chimney was repaired and retained
- The majority of windows required replacements—mostly on the third and fourth floors
- The main floor windows were saved and reframed/molded
- The front entry stairs and interior stairway were restored
- The bathrooms were modernized, with period fixtures
- All wood siding and trim was replaced, consistent with the original siding and shingle patterns

1011 Grand Street—Post fire renovation



- The roof was composition shingle and replaced with same
- The belvedere balcony window was completely replaced, including framing

The most challenging restoration element to overcome during the project was dealing with the water saturation. Fortunately, some of the water saturation/soaking effects dried out as the construction proceeded—providing much needed time for getting specifications,



Roof Framing of the Belvedere Window

drawings and permit processes completed. However, none of the finishes were left intact—all finishes needed to be removed and restored, repaired or redone.

A real benefit to the restoration resulted from a unique capability of the contractor. DC Construction has their own mill-work shop that replicated all the original trim and molding patterns. They also put in a mechanical room with electronic upgrades that control and monitor the home's data network or Internet, cable and fiber optic systems, phones and security. DC Construction videotaped the wiring and plumbing schematics before the walls were closed to help current and future owners with the details.

The Bennetts didn't live in the home during its restoration, and have now sold it—but not before they took loving time to enjoy the Victorian grandeur and comfort they created with expertly designed modern upgrades and conveniences. ▲

2516 Encinal Avenue

by Denise Brady

A Family Project

Kieran and Sara Hughes had been looking for a Craftsman home to restore. That goal became a reality in 1998 and "the adventure" began. Over the next several years the family of four worked continuously on restoring the severely 'remuddled' interior. Yes, I said family. Daughters Lizzy, 15, and Cynthia, 14, were part of the team. Paint was stripped from the fireplace Klinker bricks and woodwork, doors replaced, floors refinished, walls and ceilings repaired, plumbing replaced, electrical upgraded, and so on. Sara said "we touched every bit of this house!"

In the summer of 2006 they tackled the exterior by removing the (non-friable) asbestos cement shingles. Tar paper had been stapled over the original cedar shingles and then the cement shingles nailed on top, each with 6 nails. Kieran carefully removed the cement shingles and tar paper. These items were disposed of safely and properly at the Livermore dump. Next came the task of removing all the staples. Kieran thought this would be a good "summer job" for

the girls. The crew expanded to include members of Cynthia's swim team. Following their morning swim drill, the crew went to work removing the thousands of staples. "It was hot and we drank a lot of Gatorade" lamented Lizzy. Sara helped out by supplying the gang with refreshments and making the runs to Home Depot for more supplies.

They rented scaffolding from Hertz Equipment Rental, which arrived in many pieces on a trailer. They assembled it on one side, and then had to disassemble and reassemble it in order to move it to the other side of the house. What a hassle! They took it back and got a scissor lift— a much better, though more expensive, option.

Surprisingly, many of the original shingles were in good shape. Kieran replaced the damaged ones with the highest grade cedar shingles from Economy Lumber—only the highest grade matched the originals. Window trim did not need replacing. However, Kieran did have to remove quite a bit of sheet metal flashing that had been installed around the windows to accom-

modate the cement siding. Most of the original window moldings remained and he added some redwood trim under the window sills. It was interesting that, after tearing off the siding, they noticed shadow lines for a missing decorative molding over the first-story front windows. It seemed to match the existing trim that remained above the windows on the second story, so Kieran crafted matching molding.

Finally they were ready to paint. They all applied special primer/sealer and top-of-the-line (on sale!) Sherwin Williams paint from their Arts & Crafts period collection: Weathered Shingle (body), Aurora Brown (trim) and Roycroft Bottle Green (accent).

Throughout the process neighbors were cheering them on. The end result is a wonderful restoration by a truly remarkable family

The house was built in 1909 by Alameda Land Company and the first owner was A.M. Wright. Sara jokes about finding the "(W)right" house for them. I would have to say that the house was fortunate to have the "(W)right" family come along.

Before



After



Paul's Newsstand—New Life for an Alameda Icon

by Christopher Buckley

Probably the most diminutive, yet one of the best known of Alameda's landmarks is Paul's Newsstand at the northwest corner of Santa Clara Avenue and Park Street. Named for its original news dealer, Paul Manning, the Newsstand barely escaped demolition after years of neglect. But through the efforts of a dedicated band of volunteers and assistance from the City, it has been restored to look like new.

Alamedan Marion Holt tells the story of the Newsstand's construction. Her father, John J. Mulvany, was Vice President of Bank of America. Mr. Mulvany regularly bought morning papers from Paul Manning on his way to work and felt badly for Mr. Manning, sitting out in the rain selling papers in his wheelchair. So, in 1934 Mr. Mulvany donated the materials and labor to build the structure. Mr. Manning, wheelchair bound due to polio, operated the Newsstand until his death in July 1949.

During World War II, the Newsstand was a major gathering point for Alamedans, eager for news of the War. During this period, the daily operation of the Newsstand remained with the Manning family and continued until the late 1980s. Several individuals have run the Newsstand since then. Currently, The San Francisco Chronicle pays the annual business license fee for the Newsstand, although there is no official owner of the structure.

In recent years, the Newsstand had been allowed to deteriorate, leading to calls for its removal. This came to the attention of former City Councilmember and Vice Mayor Anthony J. "Lil" Arnerich, who declared that he would tie himself to the structure if the Newsstand were to be removed. With Lil as a prime mover, a community wide effort was undertaken to rehabilitate the Newsstand.

Financial assistance and materials donations came from: Alameda Awards & Recognition, Alameda Electrical Distributors, Doumitt Shoes, Mark's Paint, Pagano's Ace Hardware Mart and Tucker's Ice Cream in Alameda; Economy Lumber Company, Merrill Sign Company, and State Shingle Company in Oakland; Tap Plastics, Inc. in San Leandro; and The San Francisco Chronicle.

A major part of the cost was paid for by the City of Alameda with Sue G. Russell, the City's Development Coordinator and Film Liaison, playing a major role in keeping the project on track.

The restoration work occurred in 2006. The rough vertical siding that had been applied ca 1969-1970 was removed, revealing the original horizontal lapped siding. The structure was leveled and placed on a pressure-treated platform. It was then re-roofed, painted in historically accurate colors and provided electricity through a newly run code compliant electrical line.

Pete and Carol Halberstadt and a friend performed the initial removal of the vertical siding to see what was left of the original stand. Lil Arnerich was also there. Pete's firm, West Advertising, also did some preliminary computer design work to show what the structure could look like.

Other volunteers were: the Alameda Museum, Jeff Batcheldor, Caprice Carter, Richard and Audrey Lord-Housman, Miriam Delagrang and David Teare.

An official well-attended ceremony was held on August 17, 2006 to dedicate the restored Newsstand, com-

plete with music by Jim Franz and The Reverend Roger Bauer, Pledge of Allegiance to the Flag, and remarks by Mayor Beverly Johnson.

Today, the Newsstand continues its role as a defining element of Alameda, helping to maintain Alameda's closely-knit, small town character. Its restoration is a typical Alameda example of how a determined group of civic-minded volunteers can achieve their goal against seemingly long odds.

The Newsstand proudly flies the American flag when open for business.

Note: Portions of this article were taken from the August 17, 2006 dedication ceremony brochure.

Above: Before Below: After



Alameda Point Hangar 21—Adaptive Reuse Project: (St. George Spirits, Tenant)

by Dick Rutter

There is a distillery at Alameda Point, and it is getting critical notice. This distillery which is bigger than you'd think, makes Eau de Vie (brandies), St. George single malt whiskey, Hangar 1 Vodka, Aqua Perfecta fruit liqueurs, and Reserve Spirits (aged brandies). Jorg Rupf, a native of France's Alsace Region, and Lance Winters, his partner, run the St. George Spirits Distillery located in the former Hangar 21 at Alameda Point. How they got there is an interesting story.

Twenty four years ago, Mr. Rupf started distilling small batches of brandies in the basement of the old Shell Refinery Labs Building in Emeryville. He had been drawn to Northern California by the absolute cornucopia of consistently high quality fresh fruit available here. Very few people in Northern California seemed to be in the business of making high quality distilled spirits from these fruits, and Mr. Rupf believed he had the prior training and know how to develop a market for his products.

An Alameda veterinarian named Kent Rosenblum, had a home-brew wine business that was rapidly outgrowing his basement winery, and he needed more space. Mr. Rupf subleased him some basement space in the Shell Labs Building. Before long, both businesses had outgrown the old Shell Labs Building basement, and about that time, old buildings at the former Todd

Shipyards in Alameda came up for lease. Rosenblum Winery and St. George Spirits both moved to these much larger quarters at 2900 Main Street.

St George Spirits' Tasting Room



As time went by, St. George Spirits more and more seemed lost behind and between growing stacks of Rosenblum's wine barrels, and the firm decided that it was time to look for new space. Three years ago, they leased all of Hangar 21 at Alameda Point. The location offers plenty of parking, and the hangar itself is a 65,000 square foot, high bay space with few columns. By the nature of its construction, Hangar 21 lends itself well to tall distilling towers, fermentation tanks, and product holding tanks. Business offices are on second level mezzanines, while the entire production and storage of St. George Spirits' varied product lines

is all on the ground level, easily managed and moved around using forklifts. Made in Germany, the beautiful copper stills are truly works of art themselves. There are two testing labs, and two large well appointed public tasting rooms with million dollar views both of the distillation and fermentation process and of San Francisco, across the Bay.

Lance Winters, Mr. Rupf's partner in St. George Spirits, is a former U.S. Navy sailor who once lived in Alameda, while assigned to the nuclear aircraft carrier USS ENTERPRISE (CVAN-65). He is an aficionado of the industrial architecture of the late 1930s, loves the workmanship found on old airplanes, and has quite an eye for graphic design. He is friends with David Goines, the famed Berkeley graphic designer, who designed St. George Spirits' logo. There are a number of found relics from Navy days past preserved in St. George Spirits' facilities, and as remodeling takes place, the aesthetics of the Art Deco Movement and industrial designers such as Henry Dreyfuss and Albert Kahn are incorporated.

The naming of Hangar 1 Vodka is more than a passing nod to St. George Spirits' new home, and it all fits Hangar 21 to a "T". Here is another example of what imagination in adaptive reuse of an old building can do.

Hangar 21



GET INVOLVED AND MAKE A DIFFERENCE!

The Preservation Action Committee meets at 7:00 pm on the first Monday of each month to address issues important to the architectural preservation of the City of Alameda. Committee meetings are open to all AAPS members. If you would like to attend a meeting or would like more information, please call Chris Buckley at 510.523.0411. We are making an impact within the community. It's fun and informative. We encourage all members to get involved!



FREE trees and shrubs in one to fifteen gallon containers are available, including deodora cedars, lindens, maples, oaks, redwoods, viburnums and more. Call Chris Buckley at 523-0411



STUDIO TROUSSEAU

TEXTILE RESTORATION
PRESERVATION CONSULTING
CUSTOM SEWING

STUDIO TROUSSEAU provides restoration services, guidance for the preservation of vintage textiles, and custom design and sewing of wedding gowns, wedding parties, costumes, corsets, casual, formal and dance wear ... all with historic flavor.

STUDIO TROUSSEAU is located at 1036 Central Avenue, Alameda, California. For more information or an appointment, call Karen Tierney at 510 325 9142.

Seen here is Sara in an 1883 fully restored wedding gown. She was the 11th bride in her family to wear it. Sara is making a scrap book documenting the brides who have worn the gown and all the alterations that have been done in the last 124 years.

AAPS Board Members 2007

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For more information, please contact:
Alameda Architectural Preservation Society, P.O. Box 1677
Alameda, CA 94501 510.986.9232 www.alameda-preservation.org

ALAMEDA MUSEUM LECTURES 2007

The Museum is now
open for business!

Thursday, May 31: Author and historian Gray Brechin, author of *New Deal California*, U.C Berkeley Press, to discuss WPA buildings in Alameda, including the Park Street Bridge and the West End Branch Library. Underwritten by Denise Brady, real estate agent with Kane & Associates and past president, Alameda Architectural Preservation Society (AAPS).

Thursday, June 28: Authors Dennis Evanovsky and Eric Kos will present slides that show "Alameda's Bay Shore before the coming of South Shore." Underwritten by Ginger Schuler, Harbor Bay Realty.

Thursday, July 26: Architect and historian Hank Dunlop on the restoration of the Leland Stanford mansion, the centerpiece of a fabled state park in Sacramento. Underwritten by Estelle Knowland, Alameda Museum Board.

Thursday, August 30: Architectural historian Betty Marvin "becomes" Julia Morgan, architect of San Simeon. Underwritten by Nancy Anderson AIA of Dahlin Group Architecture and Planning.

Thursday, September 27: Art historian and enthusiast Colette Colletter on the art of Paul Cezanne (1839-1906) "Cezanne and his beloved hometown of Aix-en-Provence." Underwritten by Rosemary McNally, Realtor, Kane & Associates.

NOTE: Lecture topics may change. Watch the *Alameda Sun* or leave a message, 748.0796. All lectures start at 7:00 p.m. 2324 Alameda Avenue near Park Street. Admission is free for Museum members, \$5 for others.

AAPS Newsletter Editor

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In this issue Join us for the Tenth Annual Preservation Awards and Presentation, June 3rd at 7PM . . .

AAPS Membership Coupon

If you would like to join the AAPS or renew your membership, please send this portion back with your payment. Membership Chairperson Nancy Hird at 523.0825

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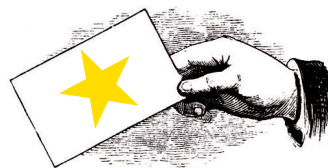
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P.O. Box 1677, Alameda, CA 94501

AAPS SCHEDULE OF EVENTS for 2007



Sunday, June 3

Tenth Annual Preservation Awards

Sunday, August 19

Annual "Woody Walk" with Woody Minor

Sunday, September 23

Alameda Legacy Home Tour