



Alameda PRESERVATION Press

NEWSLETTER OF THE ALAMEDA
ARCHITECTURAL PRESERVATION SOCIETY

Winners of the Sixteenth Annual Preservation Awards & AAPS Kids Preservation Contest

Ceremony Held Thursday, May 23, 2013

Auctions by the Bay Theater • 2700 Saratoga Street • Alameda, California

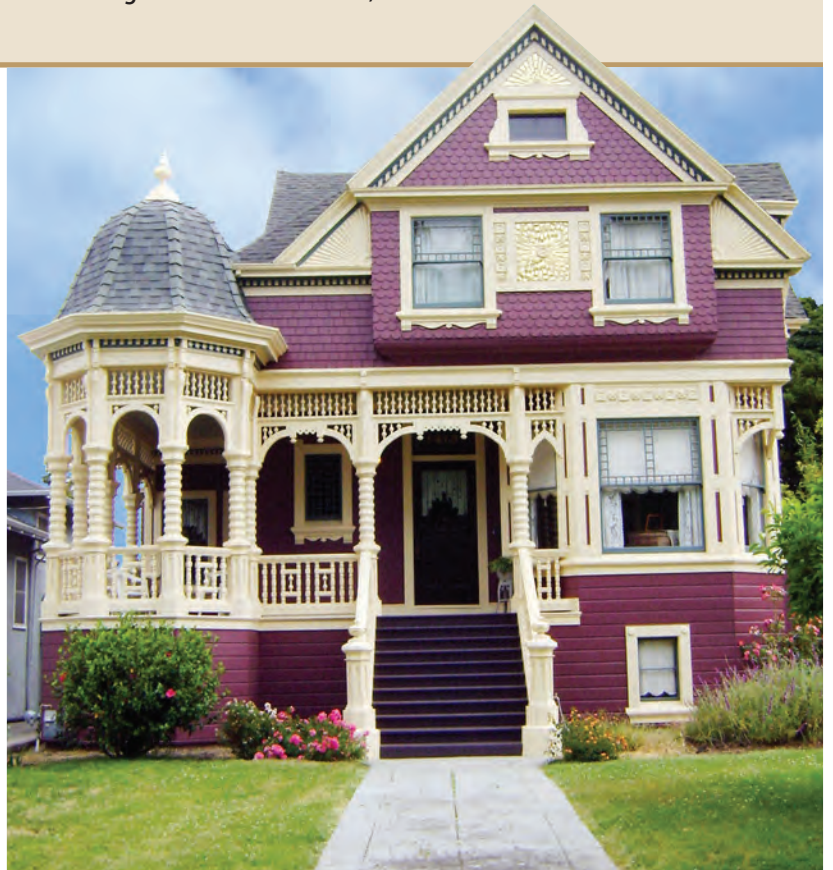
A Queen Anne Revisited 1417 San Antonio Avenue

Story by Jerri Holan

Award Recipients: John & Lynn Faris, Owners; Stephen Rynerson, Rynerson O'Brien Architecture; Skeeter Jones, Clearheart Fine Design and Building; Lynne Rutter, Colorist; Myron Olson, Olson Painting

This is the story of a Queen Anne that has changed her outfit not once, not twice, but at least three times that we know of. Originally constructed in 1886 for a prominent San Francisco Attorney, George Wright, the home across from Franklin Park was set among the oaks of the Gold Coast. Wright was the leader of the Gold Coast set and a founder of the Alameda Tennis Club built next door, which is remarkably still in use as a residence. By the time the Park opened in 1923, the facing streets were lined with an enclave of stylish houses dating from the 1880s and 1890s. A number of them were designed and built by the talented A. W. Pattiani whose first home here for the Wrights was one of Alameda's first Queen Annes. His second home for the family, built next door at 1421 San Antonio, was a Colonial Revival. Pattiani also built the shingle-styled Alameda Tennis Club behind the houses. Together, this group of Pattiani buildings embody Alameda's style trends at the turn of the Century.

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Already an impressive home on Franklin Park, 1417 San Antonio has returned to its Queen Anne beginnings. Design details and gingerbread elements lost in an early remodel have been replaced or added in the style of the builder, A. W. Pattiani.

Queen Anne Revisted... *continued from page 1*



1417 San Antonio Avenue had much simpler stylings in its Colonial Revival era.

However, sometime soon after it was constructed in the 1890s or 1900s, the Queen Anne at 1417 was enlarged and remodeled. Classical columns on the front porch were added and shingles were installed over the wood siding on the base of the house. Brackets were removed and many other “fussy” Victorian details and ginger bread were probably lost as well. Colonial Revival was the popular style of the day and it demanded simpler details with classical elements.

Fast forward to 1996 when the home was purchased by another attorney Lynn Faris and husband, John Faris, a math teacher. The home still sported a front porch with classical columns and a lovely Shingle Style trellis, but, alas, it was now dry rotted and required replacing. In the absence of any record of the original porch, Rynerson O’Brien Architecture studied many other Pattiani homes in Berkeley and Alameda for inspiration on how to design an L-shaped Queen Anne porch.

A cupola, Steve Rynerson concluded, was how Pattiani might have resolved the corner of a Queen Anne porch. Pattiani’s Berkeley Queen Anne, on Ward and Fulton, was the home which ultimately provided the model for the Faris’ cupola in Alameda. Steve reinterpreted and adapted that cupola design to fit the porch at 1417 San Antonio. Of course, with a little artistic license and Skeeter

Jones from Clear Heart Construction, the final Cupola ended up being a Queen Anne tour de force—with balusters, spindles, and sumptuous turned columns, the porch is truly stunning.

Of course, during construction, what began as a porch rebuild, soon turned into a journey of revealing details. Underneath the lower shingles, the original wood siding was discovered and restored. In other areas, shadows and traces of Victorian trim long gone were found and replaced. As for the upper front windows, Steve—again with artistic license—recreated Victorian sunburst panels which truly brought back the Victorian character lost at the turn of the century to Colonial popularity. And as construction progressed, more Victorian details were discovered or added such as corner brackets and spindles and the project finally morphed into a fascinating study of facade restoration.

Ultimately, the removal of the historic Colonial details and the resurrection of Victorian details has resolved the home’s Queen Anne geometry with it’s original architectural period. The project is also an example of the dilemma preservation work faces: with no historic evidence of the original porch design, rebuilding anything other than what is existing is an exercise in speculation. It can often lead to a false sense of history—what’s original and what isn’t? Consequently, if the home had been on the National Register of Historic Places, the recreation of a new porch would not have been allowed if Federal funding or other Federal approvals were involved. However, on the Faris’ home, Rynerson O’Brien Architecture and Clear Heart Construction did the next best thing: they studied all of Pattiani’s Queen Anne homes, conducted a lot of research on his unique style, and designed a porch that Pattiani would have approved of. The result is a home that is a masterful improvement to a well-preserved neighborhood.

Lynn & John Faris have indeed dressed this lovely Queen Anne in a splendid new outfit. In doing so, they have given the community a truly remarkable piece of architectural craftsmanship at its best.



Details were added around the upper windows, plus a shingle treatment to the bay.

A-7B Corsair II Soars Again at the East Gate of Alameda Point

Story by Richard Rutter

Award Recipients: City of Alameda, Community Development Department; Ryan Gaughan, PM Realty Group, L.P.

The reason for facing the Alameda Naval Air Station’s Main Gate towards the Oakland Estuary, has been a mystery to many. The East Gate is the most logical and direct connection to Alameda’s existing street grid. Who would have oriented an entire Naval Air Station in the wrong direction? The march of time, and concomitant changes in transportation infrastructure colluded to create the mystery.

On June 1, 1936, the City of Alameda deeded the land for the construction of a new Naval Air Station to the Federal Government for the sum of \$1.00. Appropriations for actual construction took two more years to wend their way through Congress. In 1938, Congress appropriated \$10 Million to build the new facility. Two more years were required for the actual construction. The Alameda Naval Air Station was commissioned on November 1, 1940, at about a 90% level of completion.

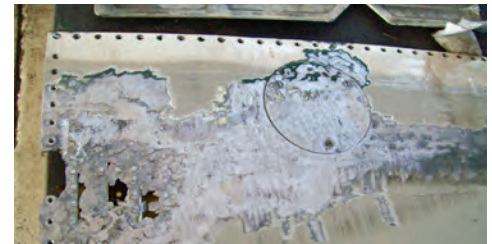
Between 1936 and 1940, a major transportation change had occurred in the San Francisco Bay Area. The San Francisco-Oakland Bay Bridge, completed in 1936, was opened to traffic. With the opening of this bridge, prevailing Bay Area traffic patterns were drastically altered. The Alameda Mole, which consisted of rail connections to a ferry terminal and pier providing a direct route to San Francisco, experienced a large falloff of passenger traffic. This falloff was so large that Southern Pacific curtailed operations to the Alameda Mole, on January 15, 1939, more than a year and a half before NAS Alameda was even slated to open. This facility had been planned on the premise that ferry and rail would be the major modes of transportation. The opening of the Oakland Bay Bridge had just obviated all of that.

The East Gate was the official secondary access to NAS Alameda, during its 57-years of operation.

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Above: The A-7B Corsair II on its newly painted pylon at NAS Alameda's East Gate.
 Right: Rehabilitation to the plane included removing numerous bird nests from the interior and repairing badly corroded sections of the aluminum skin.



However, those who knew the Air Station's features went in and out of the East Gate. It provided a short cut through an industrial area which included the diversion around a group of five very large above-ground aviation fuel storage tanks. In the early 1980s, these tanks were taken out of service, and removed. To dress up this now rather large unused open area, a landscaping plan which included a display aircraft on a concrete pylon was executed.

The Alameda Naval Aviation Depot (NADEP) selected for display, an A-7B Corsair II aircraft which had previously been assigned to the VA-304 "Firebirds", a Reserve Attack Squadron stationed at NAS Alameda. This jet had experienced a structural failure in its

fuselage, the result of a hard landing. "Stricken" from flight status, the A-7 had been deemed too expensive to repair. The aircraft display, completed in 1987, was unique in that the A-7 was fitted with (inert) ordnance, giving it the typical appearance of a Navy attack jet fully loaded for combat. It was an impressive sight!

After 23-years out in the open, it was apparent that the A-7 Display at the East Gate had deteriorated to a significant extent. In 2010, the volunteer group then restoring the A-4 jet located at the Main Gate, was asked by the City of Alameda to also take on the job of restoring the A-7. It was agreed that the City would pay for required parts and a new paint job; the

volunteers would continue to make due with little, if any, remuneration. The A-7 Project turned out to be significantly more difficult and more extensive than the twice-fixed A-4 had ever been. Bird nests were found throughout the fuselage and even in the wings. Massive amounts of corrosion had to be repaired, and unsalvageable parts replaced. On March 22, 2013, after 2-1/2 years of effort, the jet was remounted on its concrete pylon.

With the motto "Fly Navy" in bright yellow on the leading edge of its dark blue pylon, the A-7, fresh in the colors it originally wore when flying in 1979, again welcomes one and all to Alameda Point.



For two and a half years a dedicated crew worked on the A-7B at Building 005, Alameda Point. Left to right: Pete Kelleher, Tim Conner, Allen Miller, and Dick Rutter. On March 22, 2013 their completed project returned to its station.

Respect: 1715 Schiller Street

Story by Jim Smallman

Award Recipient: Claudia Bowman, Owner

R-E-S-P-E-C-T... Aretha Franklin had it right, and so did Claudia Bowman, the restorer of 1715 Schiller Street. This charming 1925 vintage cottage has been restored inside and out with wonderful attention to detail, and respect for what it is. Equally important, she didn't worry about what it isn't, or try to camouflage it in some way, with siding or PermaStone®. She didn't lift it to put another floor underneath.

This cottage was designed originally as an affordable "starter" home, with two bedrooms and an inviting back-yard garden. When this house was listed as a "contractors special" a few years back, one observer dismissed the idea of restoring such a small house.

Fortunately, Claudia ignored that advice, and she's created a gem. The house maintains its integrity and contributes generously to the street scene on Schiller. This is really nice work! The restoration acknowledged the old wisdom that sometimes, "Less is more".

Still, there were some serious challenges. After years of neglect, the house was in trouble. The roof had leaked for so long that the ceiling was falling in places. There was extensive dry rot. Electrical and plumbing systems were bad. But Claudia was brave and would not be deterred.

The exterior was changed back to its original appearance, with wooden windows replacing inappropriate aluminum windows that had invaded, probably in the sixties. The garage door now blends with the house and simple landscaping adds to the setting.

The entry area was marred by falling plaster caused by the leaking roof. After repairing the ceiling and its supporting framing, a lovely color scheme converted the entry to a welcoming space.

The dining room had the remnants of a built-in china cabinet, but it was missing its glass doors and one drawer. Instead of sheet rocking over the space—as a less sensitive person might have done—this restorer had glass doors and a new



This 1920s bungalow had gone through some updates over the years inside and out. Wood windows had been replaced with aluminum and v-groove paneling had been installed in the kitchen.



The residence has been restored with period sensitive details to the windows and doors, complete with an attractive paint scheme and landscaping.

drawer custom made, and the original china cabinet lives again. It is a focal point of a newly elegant dining room. Refinished floors were the final touch.

The kitchen windows had suffered from neglect as well, and they were replaced. One wall, covered with v-groove 1960s-era paneling, was restored to its original plaster look. Electrical and plumbing upgrades improved the utility, and a new counter top, an appropriate light fixture and a modish paint design improved the looks. The flooring, covered with multiple layers of linoleum, was rescued and refinished, creating a fresh and appealing appearance.

In short, while there was serious restoration needed on this house, the work was done in such a way that the integrity of the house was maintained—or should one say, recovered. Money was spent on essentials, and not wasted on fruitless attempts to camouflage the house. When a restoration like this is done, and the result is so natural, so logical, so "right", people sometimes say, "Well, of course!! What else would anyone do?" Unfortunately, there are other visions. There are other examples on the street, examples of what the *Old House Journal* calls "remuddling". The irony is that "remuddling" just adds unnecessary cost, because the essentials still have to be done.



The built-in china cabinet was in sad condition with missing glass doors and a drawer.

Now the cabinet is the focal point of the dining room and with refinished wood floors this room shines again.



AAPS Kids Preservation Contest

Story by Erich Stiger

The First AAPS Kids preservation project contest was a success in 2012, educating over 200 kids and a dozen teachers about historic preservation and Alameda's thirty official landmarks, locally called Monuments. Entries included essays, fiction, and paintings; winners were introduced during the 15th annual Historic Preservation Awards last May. Prizes included Alameda Theatre tickets, Rainbow ice cream, pizza parties, passes to the Meyers House, and gift certificates from Asena Restaurant.

The AAPS Education Committee again encouraged students, teachers, families, and scout troops to celebrate the heritage embodied in our Monuments. Committee members Johanna Hall and Judith Lynch prepared a slide show about the Monuments that was posted on the AAPS website, along with contest rules and deadlines. They also visited classrooms and encouraged students to enter the contest.

The grand prize winners, teacher Ashley Rowe and her third graders from St. Joseph Elementary School, were introduced at the Preservation Awards gala May 23. Their topic was the Leonard Mansion, home port for builder-developer Joseph Leonard, whose company built hundreds of homes in Alameda. The students worked for several weeks to produce a triptych that was on display at the gala. Their project included drawings and essays about the mansion, about Leonard himself, and about Leonardville, the official Heritage Area around the family home. The students were given two class parties as prizes, one featuring pizza and the second provided by Double Rainbow ice cream.



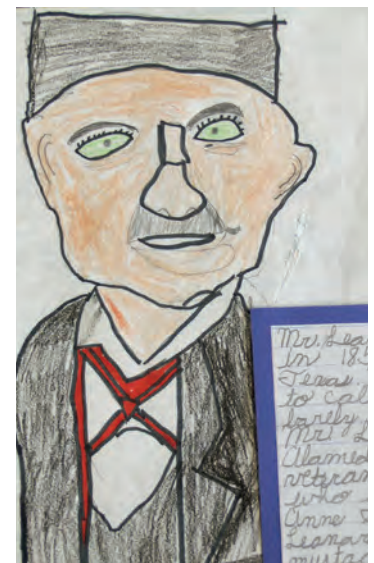
The winning display about builder-developer Joseph Leonard and his mansion at 891 Union Street.

Students working on Mr. Leonard's portrait. Photo: Ashley Rowe.



Third graders in Mrs. Rowe's class at St. Joseph celebrate their win with a pizza and ice cream party after several weeks of intensive study to produce their award-winning project devoted to the Leonard Mansion and its surrounding neighborhood. Photo: Johanna Hall.

Congratulations!



A Success in Balancing Change with Continuity Ole's Waffle Shop Façade Remodel: 1505 & 1507 Park Street

Story by Richard Rutter

Award Recipients: Vickie & Ken Monize, Business Owners; Doug Durein, Property Owner; A. Rule Designs, Architect; Marchetti Construction, Inc., General Contractor; City of Alameda, Community Development Department

Ole's Waffle Shop is a monument in this town. It's not an Official Monument, of course. It has not been formally designated by the City Council in a grand proclamation, but it is a monument in the community, nonetheless. The common interaction amongst all people there—employees and customers alike—is just as important and just as fulfilling as the food.

As a business, Ole's Waffle Shop has been around since 1927. It once had two locations; one in Oakland, and one in Alameda. The former location in Oakland is now a parking lot. Now in its 86th year, Ole's has been owned by the same family since the 1960s. The three generations of the family who actively participate in the ownership and management this venerable institution were faced with a dilemma. The restaurant was tattered about the edges. Ole's needed a freshening up. Changes were required, and wanted, but how would "new" be integrated with "familiar"? How would a delicate balance between change and continuity be maintained?

Vickie Monize, a member of the family's second generation, contacted Dick and Annie Rutter, long time Ole's customers. The Rutters run A. Rule Designs, an architectural business just around the corner, and up a flight of stairs. Specializing in the rehabilitation of old buildings, the firm also has extensive experience in restaurant, hospitality, and retail design, as well as in construction project execution while keeping a business operating.

Since Ole's is a small business with limited finances, keeping the restaurant in continuous operation during the course of construction was a key component

for this project's success. Customers would be walking through the middle of the construction area, during the complete demolition of the existing storefront, and the construction of a new one. Dust, debris, and noise, as well as public safety and building security, had to be kept under complete control at all times.

Workers who could install show window glass, stone, tile, antiquated building materials and methods like terrazzo, and vitrolite, and who could also rehabilitate a 60-year old historic neon sign, and an old operable awning, needed to be found as well. Planning construction times around the annual Park Street Art and Wine Fair, the Fourth of July Parade, and other community activities was also required.

While largely privately financed, help in paying for the project came from the City of Alameda's Façade Grant Program. More than a quarter of the Project's total cost originated from this source. Unfortunately, the City's Façade Grant Program has been terminated as a result of sunseting Local Redevelopment Agencies throughout the state. Ole's Waffle Shop Façade Remodel was the last project completed in Alameda utilizing this funding.

Since the remodel has been completed, new and old customers alike are happy with the results. The carpet is new, and so are the paintings on the walls. You can still rely on the home cooking in the place that still feels like home. The waitresses still know your name, and whether or not you take cream with your coffee. Ole's Waffle Shop looks fresh, but is still familiar. Change is in balance with continuity.



Left: After 86 years of business Ole's needed freshening up. Right: The façade was restored with show window glass, terrazzo, and vitrolite. The name "Ole's" was inlaid in tile at the entrance. The a 60-year old historic neon sign was rehabilitated, as well as the operable awning.

The Ironside Cottage: A Family Legacy

1206 Ninth Street

Story by Jerri Holan

Award Recipients: Ray & Susan Ironside, Owner; Dean & Stacie Ironside, Residents; John McNeil & Bruce McNeil, Builder / Designer, McNeil Construction; Bob Childe, Painter; Fernando Romero, Universal Ornamental Iron Works

1889 was a good year for the Ironside Family. It was the year their Queen Anne Cottage at 1206 Ninth Street was built. Fifteen years later, in 1904, Susan Ironside's grandfather, a carpenter from Sweden, bought the house. In 1915, the same grandfather turned the basement into a lower unit. And even though Susan's grandfather was a talented man, he WAS a builder. The cottage was quite cold and his idea was to eliminate the 11' tall drafty rooms and tall windows to warm it up, so sometime in the 1940s, he lowered all the windows and ceilings to 9'... however, he did repair the rotten stairs and left enough of the original balusters that they could be recreated today.

One hundred years later, in 2010, Susan's mother passed away and left the home to her. Thus began the current project with a simple desire to improve the downstairs unit and replace the stairs which had, by now, rotted again. But, in order to prove the unit was legal, first Susan had to find the original 1915 Building Permit her grandfather used to build out the basement. A real live, genuine example of the "grandfather process," she finally found it in the County Assessor's office.

According to McNeil Construction, the Contractor, almost \$600,000 has been spent on extensive renovations which are almost complete today. The cottage has been completely upgraded and brought into the twenty-first century.

The first thing the family did was gut the basement, replacing the entire brick foundation and seismically retrofitting the house. With the idea of a net-zero home, Susan's son, Dean, who currently lives in the house, installed a full solar and photovoltaic array which powers the water heater and a radiant floor hydronic heating system. Once the 20 PV panels were installed on the roof, Dean's family needed access to the panels. Apparently a fire had destroyed the original Widow's



The current generation wanted to restore the residence in an energy efficient manner. Having family photos and early construction permits helped in the restoration of specific elements of the structure.

Walk and with the excuse of needing access to the solar panels, the family rebuilt a new Walk on the flat portion of the hip roof.

They then proceeded to rebuild the main front stairs. Using an old family photo of Susan's along with some of the original balustrade, they recreated the wooden stairs you see today, matching the original upper balustrade. With custom iron handrails as a finishing touch, the stairs are truly a piece of craftsmanship. We're certain they would meet the high standards of Dean's Swedish great grandfather.

Susan and Dean didn't stop at the front of the house. They eventually tore off the rear porch and rebuilt it to match the original house. And they aren't done: Dean tells us he has plans to gut and rebuild the upstairs. He will eventually restore all of the windows to their original height when the ceiling is restored, he even has some of the original rosettes...

Old homes get better with age. In this case, the home has aged gracefully with the family for over 100 years, easily accommodating all of Dean's modern amenities. So we're pretty confident that when Dean's daughter grows up, she will be a good steward for the home for the next 100 years.



For over 100 years this Queen Anne cottage has been owned and renovated by the same Alameda family.



Custom handrails add the finishing touch to the restored stairway.

Architectural Winners Honored

The goal of AAPS is to educate, increase public awareness and appreciation of historic architecture in Alameda. Each year, AAPS takes time to honor substantial architectural renovations that make a difference in our community and share these efforts with our members, guests and interested parties.

The Preservation Awards Ceremony was akin to having Oscar/Hollywood night take place right here on the Island—at the Auctions by the Bay Theater. The City of Alameda and Allen Michaan, donated this beautiful, luxurious, and opulent theater venue to the event.

The reception began at 6:30 pm in the gilded Deco lobby. The room was abuzz as presenters, nominees, and guests mingled over appetizers, wine, and desserts while listening to music by the Franz-Nichols Band who provided entertainment throughout the event.

Also on display was the winning project from the Kids Preservation Contest. Teacher Ashley Rowe and her third graders from St. Joseph Elementary School were very excited about their contribution.



Top: Guests of Claudia Bowman (center) came to celebrate her award for the restoration of 1715 Schiller Street.

Bottom: Julie, Dean, and Susan Ironside were honored for their restoration of the family home at 1206 Ninth Street.



Top: Award winners receive a cast bronze Preservation Plaque or a framed Preservation Certificate.

Middle: John and Lynn Faris, Pat O'Brien of Rynerson O'Brien Architecture, Skeeter Jones and his wife from Clear Heart Construction gather in the lobby.

Right: Felicity Hesed lended her comedic talents to the pre-show reception and to the award presentations. Photos: Valerie Turpen.



At 7:30 pm, Mistress of Ceremonies Felicity Hesed kicked off the awards with a comedic entrance as a maintenance man. Hesed who regularly performs in the Bay Area, kept the awardees on their toes with her entertaining observations.

The presentation shared each of the winners' stories—complete with highlights and pictures of the preservation and restoration projects worthy of recognition and admiration. They received honorary plaques or a certificate for their efforts. Well timed music of the era matching the original buildings' construction dates accompanied each award which further added to the festivities.

The 16th annual Preservation Awards was a fun and informative event that let property owners know how much their work is appreciated in Alameda. And, to give others an idea that they can do it too!

AAPS Announces Details of the Preservation Plaque Program

Story by Nancy Hird

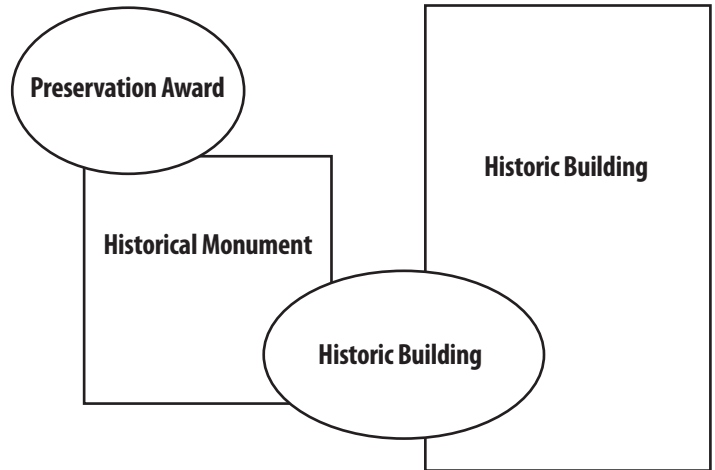
Since 2012, a small committee of AAPS volunteers has been working to initiate a Preservation Plaque Program. Preservationists have researched materials, technology, vendors, and other plaque programs to learn about publically commemorating a location or building with a plaque. We are now unveiling the details and are asking for volunteers to join us to administer the program. Specifically, we are seeking one or more people who will:

- Evaluate applications
- Edit materials submitted by building owners for their plaques
- Write descriptions for Historical Monument plaques
- Serve as liaisons between owners, vendors and researchers.

For the past two years, the first plaques have been unveiled as the owners of honored preservation projects received 6" x 8" oval plaques to proudly place on the front of their award winning buildings. This is a great way to show any passer-by that care was taken to restore a historic city resource using proper preservation techniques and usually a great deal of effort and expense.

The Plaque Program designates a different size and shape of plaques depending upon a building/property classification. In addition to the Preservation Awards, the AAPS plaque classes are City Historical Monument and Historic Building. The unifying element in the design of all plaques is the AAPS logo placed in the center or lower left side of the plaque. A building may have more than one plaque as it may display a Preservation Award, a Monument and a Historic Building plaque all at the same time.

The Plaque Program plans for placing plaques on the exterior surfaces or locations of our 30 Historical Monuments. These plaques will be maintained by the owners of the monument properties and will be purchased either by the owner and/or with a grant from AAPS. All Monument Plaques will be approximately 10" x 10" bronze or porcelain coated steel and will include interpretive information to educate people about the monument's significance to our history. The cost is \$700.



Owners of other authenticated historic buildings will have the opportunity to purchase plaques for their structures. There are two options including a 10" x 6" or 10" x 8" oval bronze plaque, available beginning at \$275 for AAPS members and \$325 for non-members. The second option, porcelain coated steel, is especially useful for interpretive and illustrative purposes such as before and after pictures. The porcelain coated steel plaques are either 10" x 10" or 12" x 18" and range from \$750-\$1,500.

If mounting stands or architectural stones are required for display of plaques, these can be purchased at an additional fee.

During the early part of the millennium, a group of Alamedans worked to raise funds to replace the tower on our Historic City Hall Building (City Monument #1). The tower was badly damaged in the 1906 earthquake and suffered repeated trauma in later years leading to its removal. Sadly, the amount of money collected could not begin to cover the expense of a new tower and the money was donated to AAPS. Our organization is creating a special plaque depicting the building as it appeared with the tower and it will be placed at the street level of the bottom of the staircase facing Santa Clara. The plaque dedication service will be announced prior to the event.

For more information about the AAPS Plaque Program please contact Nancy Hird at 510-523-0825.



Victoria's Legacy in Alameda

During the second half of the 19th Century, an amalgam of plentiful redwood, gentle climate, skilled artisans, and automated milling machinery fueled the development of deliriously detailed buildings. Because these architectural fancies were built during the 64-year reign of Queen Victoria, they are dubbed Victorians in her honor.

A FREE SUMMER CLASS FOR MASTICK SENIOR CENTER MEMBERS offers eight sessions on Victorian history and culture, highlighting the 19th century buildings of Alameda. **Classes are Tuesday and Thursday mornings starting June 18.**

FIVE SLIDE SHOWS AND THREE WALKING TOURS will show you how to recognize architectural details and distinguish amongst the various styles that abound here. Taught by local author, teacher and Museum Vice President Judith Lynch, who also serves on the City of Alameda Historical Advisory Board.

SPACE IS LIMITED; PLEASE CALL MASTICK TO RESERVE A SLOT: 510-747-7506. A bonus this summer is a cooking session with Chef Jacki, who will teach us to make a very Victorian high tea at Mastick Saturday, June 29.



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CALL CHRIS BUCKLEY AT
510-523-0411**

SAVE THE DATE

Sunday, September 22, 2013

11:00 am to 5:00 pm

...

Docents tour for free.

To sign-up email
alamedahometour@aim.com

