alameda-preservation.org | June 2019

# Alameda PRESERVATION

NEWSLETTER OF THE ALAMEDA ARCHITECTURAL PRESERVATION SOCIETY Press

## Winners of the Twenty-Second **Annual Preservation Awards**

Sunday, June 2, 2019

Crow's Nest • Alameda Naval Air Museum • 2151 Ferry Point #77 • Alameda, California

#### 2525 Noble Avenue

Story by Conchita Perales

Award Recipients: Owners, Deborah Morgan & John Oldham; Design, Derek Pavlik Design; Contractors, Matt & Sam Najdek, Ore-Cal Construction, Inc.

oble Avenue is one of those streets where you're greeted with a pleasant surprise of architectural consistency. The Bungalow styled homes that line it offer a continuity of perspective, proportion and connection not often found in Alameda. George H. Noble, the most notable bungalow builder on the island, developed this quaint bevy of houses in 1915 and the charming street was appropriately named after him.

Unfortunately, sometime in the 1950s, the owners of the house at 2525 Noble wanted to 'get with the times' and 'modernize' their house to the then popular mid-century Ranch style. To accomplish this 'look', they completely removed the stucco porch and replaced it with red brick for the skirt and a short landing with a white iron handrail. These owners were oblivious to the effect the alteration would architecturally have on the street, because it's these



The goal was to design a porch that looked like it had always been there. The casement windows match the originals found on the house. Image: Conchita Perales.

front porches and extended rooflines that create the symmetry and rhythm that Noble intended and what makes the street so appealing.

When first time homeowners Deborah Morgan and John Oldham bought the bungalow in 2000, "It was definitely the oddball one on the street",

John remembers. "Not only the front of the house didn't have that characteristic porch that the others have, but the previous owners had also removed the original windows and replaced them with two picture windows that didn't open. The house faces

continued on page 2...

#### 2525 Noble Avenue



A red brick skirt and a short landing with a white iron handrail helped create the mid-century Ranch style look popular in the 1950s.

south, and in the summer, without a porch to shade it, it would get tremendously hot inside! So not only it was an aesthetic piece that we wanted to change, but also a functional one!"

When Deborah and John finally decided to 'take the plunge' and restore the porch, they hired local residential designer Derek Pavlik to help them conceptualize it and put the drawings together. John remembers that they started looking around for evidence as to what it would have looked like in 1915, they also asked the neighbors, but no one had any recollection of the 50s remodel or old pictures; and the 1978-79 photo survey done by the City was already too late to show the original.

Since they couldn't find any evidence of what the original porch looked like, it stopped being their priority. Pavlik recalls that at that point the research became about doing something appropriate, rather than worrying about putting back exactly what would've been there. So they looked at the neighboring houses for clues to design and create a porch that would honor the rhythm of how the street worked, so that they weren't recreating the same idea as the houses immediately adjacent, something that George Noble took great care to do when he originally planned its layout.

The goal was to design a porch that looked like it had always been there. So "we decided to take some elements original to the house and fold them into the new design", explains John. "For example, we included the motif from the exterior fireplace into the porch columns. We also added casement



Natural Douglas Fir tongue and groove was used on the floor and ceiling of the new porch.

windows, that match the originals found on the house, to the front façade so that we could get airflow through the house, and we moved the front door to the side because we wanted to add an entry, which it lacked." Derek added that "Deborah and John were really committed to the quality of the work and to the materials used."

For the porch flooring and ceiling they selected natural Douglas Fir tongue and groove; the front door, light fixtures and hardware are all in the craftsman/bungalow style and the landscaping features drought tolerant plants."

As for the construction, Derek explains "how important it is to get the proportions right when all the shapes are built from scratch. There was a lot of debate about the width of the stairs, and how much

The porch taking shape with wood forms in place. Images: John Oldham.

space the columns would take because Deborah and John wanted sufficient space on the porch outside of the traffic flow to place a couple of chairs, sit outside and be able to do what the porch is designed to do, which is engage the street."

"The great thing about these front porches and what is so appealing is that we use them all the time", adds John. "They encourage conversations and friendships. And because of this connection we have to the street, the whole neighborhood knows and looks out for each other. Restoring the porch added value to our quality of life, to the house, and to the street itself, which still has that kind of older feel to it. It's still city living, people come and go, we have active and busy lives, but it has that throwback sense because these porches give character and personality to the street. It still speaks to that idealistic idea of connecting the home life to the street life, something that has been lost in modern neighborhoods where the garage has become the entryway and life happens inside."

Finished porch columns incorporate a detail from the original exterior fireplace.



#### 1817 San Antonio Avenue

Story by Mark Renner, Lynda Bytof, and Denise Brady

Award Recipients: Linda Bytof & Mark Renner, Owners; Ann Maria Celona, Architect; Pete Raisig, Santilli Construction; Jose Gonzales, Liquid Culture Painting; Color Consultants Judy Goode, Celeste Hutchinson.

ocated directly across from "Leonardville", the owners of this triplex at 1817 San Antonio wanted to emulate the faithfulness to original design that their neighbors exhibited in maintaining that row of Alameda gems built by renowned Alameda builder Joseph A. Leonard. This proved to be challenging because the structure had little historical documentation. The oldest picture anyone had was from the early 1970s, and planning and building records were very sparse.

It was reportedly built in 1895 as a summer home for a "clerk" from San Francisco. During World War II it was converted from a single-family home to a 4-plex and expanded in a haphazard fashion. When the present owners purchased it in 1999, they converted it into a triplex to provide room for their 4-person family.

By 2017, what had begun as a project to simply replace all the badly-worn siding shifted more to a work of restoration. Upon closer examination they realized that there was much more damage and deterioration to the crown moldings, trim, sills, window casings and multiple window sashes. After removing the outer layer of shingles, they discovered that another layer of shingles was apparently the original siding, so they elected to re-shingle.

The architect, Ann Maria Celona of Berkeley, had excellent ideas about just a few alterations that would make the style of the house much more expressive and in the style of the period. The contractor, Santilli Construction, led by Superintendent Pete Raisig, was especially skilled at calling out and restoring the smallest of style details.

Window casings that at some point had been re-done with simple 1 x 6's were replaced with period crown moldings and casings made from farmed African mahogany that matched the original salvageable moldings. A little more elegant look than those old 1 x 6's! The cornices above the porch and bay windows had been a course of patchwork-looking shingles, so they were replaced by layers of horizontal siding. The prominent front corner of the house was a monotonous two stories of shingles, now replaced by a wrap-around Pilaster that replicates the existing columns on the front porch. The result of all these enhancements is a look that is significantly more ornate, trim, and true to the historical style of the period, as well as being considerably more appealing than the patchwork of repair and replacement pieces that served as placeholders for fifty-plus years!

The owners had some hands-on participation in the color design. Judy Goode (since moved to Washington) was the original color consultant, with her work later supplemented by Celeste Hutchinson of Alameda. Since the house has a lot of large surface areas, somewhat muted tones were chosen. Since the original color choices were made several years before this project was conceived, a lot of decisions about placement of the six different colors were made as the construction progressed. To help make those decisions, the owners enlarged a photocopy of the architect's drawing and painted different color samples on the drawing—a paint by number with no rules. That process turned out to be extremely useful compared to simply trying to visualize the colors to be applied to the various elements.

The execution of the paint job, by Jose Gonzales and Liquid Culture of Berkeley, was carried out with great attention to the decorative architectural

elements such as the fluted corbels and the capitals on the lonic columns. The multi-color scheme for the coffered ceiling above the porch now jumps out with layered, vibrant colors that showcase the wood details which previously had been virtually invisible from the street.

The design and construction process progressed into far more than the original concept, but the result hopefully will be a lasting legacy! And now for the earthquake retrofitting!



Above: Detailed capital atop the Ionic porch columns.

Left: This transitional Queen Anne/Colonial revival residence had the original shingles beneath the weathered visible shingles.

Right: A tasteful application of six colors now enhance architectural details on the façade.









The front stairs of this 1893 Queen Anne cottage had been turned, the bay window removed and boxed in, and the porch enclosed. The end result is a historically mindful building with appropriate proportions and a graceful approach to the street.

# A Rough Start Led to a Beautiful Finish 1208 - 1210 Buena Vista Avenue story by Shiva Mendez

Award Recipients: Jinying 'Fiona' Liang, Owner; Italo Calpestri III, Architect; City of Alameda Planning Division.

hen work came into a screeching halt in 2015 on her long planned renovation/addition project, Fiona Liang was shocked to find that the contractor had not obtained all the required permits for the project as he had told her he would. The neighbors had noticed the demolition of the front stair/façade and had notified the City of Alameda of ongoing work. The planning department had the difficult job of informing Fiona of the required permitting and suggested that she hire an architect to help her navigate the process and provide the required documents for the permits. Fiona, undeterred, hired long time Alameda architect Italo Calpestri to quide the process.

Sometime before she purchased the property, the front stairs had been turned, the bay window removed and boxed in and the porch enclosed. The siding had been replaced with broad board and ground level door/window added. Much of the charm of the Victorian cottage had been stripped.

The ultimate goal was to add a small addition in the back and separate the unit below, taking advantage of the much anticipated law permitting Accessory Dwelling Units. However, the planning department wasn't ready to review plans for an ADU, as the law was in its infancy. So Fiona and Italo moved the project forward by submitting plans for a single family solution which included the addition, seismic upgrades, applicable code upgrades and restoration of the exterior. The design review went smoothly with input and guidance from Henry Dong as the reviewer.

The new stairs were modeled after similar neighborhood precedents, the porch and the bay window restored to the extent possible with all new, historically accurate proportions and horizontal banding added along the floor line. The proposed design was approved in February of 2016 and work could finally restart, with a new contractor.

Italo fondly recalls the weekly Owner/Architect/
Contractor meetings at local Chinese restaurants along
Webster Street, as Vincent Wu (Alameda Engineer),
served as interpreter for the team. The new addition had
to be reframed with its roofline to match the existing
roof framing, which was supplemented to meet current
code. A new floor slab had to be poured for the ground

floor and all new windows and proper insulation were incorporated to meet the current energy codes.

Once construction was complete, the duo returned to the planning department to finalize the ADU permit, working with a new team to earn the first permitted ADU in Alameda in 2017. Now, 1210 Buena Vista Avenue is discretely accessed below the porch, on the driveway side of the stair.

Though the project started with a less than ideal process, the end result is a historically mindful building with appropriate proportions and a graceful approach to the street. The new siding and trim accentuate the appropriate level of detail and blend with the fishscale shingles and original leaded attic dormer window, which had survived the previous remodels. The beautifully scaled staircase leads the eye to the restored recessed porch and is highlighted by copper post caps which will age and change with the house.



The handrail is adorned with copper post caps.

## 2314 Eagle Avenue

Story by Brian McDonald

Award Recipients: Robert McLaughlin, Jane Friedrich, and Jill Friedrich, Bright Source Properties; City of Alameda Planning Division.

n December 4, 2017, the home at 2314 Eagle Avenue was severely damaged by fire. Tragically, the owner lost his life.

The Colonial Revival house was built in 1907. Until the fire, it had remained visually similar to its original style, through minor revisions in 1933 and 1952, the addition of a laundry room and porch at the back in 1955, and a carport in 1974.

In October, 2018, Bright Source Properties bought the building. Robert McLaughlin, a partner in Bright Source and a contractor specializing in restoration and remodeling of vintage homes, undertook to bring the property back to life. So much of the frame had to be replaced that it was initially in question whether the building could be restored or would have to be torn down and rebuilt.

The first step involved removal of the roof. Here, the contractor got a bit of a surprise. Some of the previous changes had involved adding new roofing without removing the old. There were four full layers

of roofing material which had to be carefully removed. The combined weight was enough that the workers had to do all the roof removal from below, not daring to stand on the roof.

In order to enlarge the attic, Mr. McLaughlin changed the hip roof at the rear of the house to a gable roof. He was able to save the eave material at the front and sides, and to match the existing shingles from the roof. He also matched the truss height between the top of the walls and the edges of the roof. Century Roof and Solar produced distinctive scalloped gutters. The center girder was irretrievably damaged and had to be replaced, as did 60% of the floor joists.

In the course of the reconstruction, they essentially reversed the floor plan. Prior to the fire, the bedrooms had been on the east side of the home, to the left as one entered. The living and dining room and kitchen were to the right. After taking out almost all of the interior walls, they put the bedrooms on the right side, and added a second bath.

The contractor was able to re-use the elegant existing dormer window at the front of the house. This was one of the areas where the city planning department, especially planner Henry Dong, deserves kudos for their involvement in helping the builder stay true to the original design and re-use

materials. All the existing frames and jambs from the front windows were saved and re-used, as were the exterior trim and crown on the eaves at the front of the house. With this much original detailing available, they were able to have authentic reproductions milled for the parts of the house which had been completely destroyed. Everything had to be custom made because size standards had changed over the decades; it was possible to find off-the-shelf design elements in the same styles as the original but not the same sizes.

The most difficult element to reproduce was the braces below the lower sill on the exterior windows. They were a very odd shape. Eventually, Mr. McLaughlin found a cedar hand rail that matched the curve when he quartered it with a table saw. Because of the age of the house and the lack of prior major remodeling, all parts except the added laundry room had classic square nails.

One of the last steps was to demolish five old sheds which were collapsing on their own in the back yard. Zoning would permit the addition of an additional dwelling unit in the back, and that may be considered in the future.

Jill Friedrich, another partner in Bright Source, was responsible for the period-authentic color scheme

continued on page 6...



the house which had been completely destroyed.

Left: Four layers of roofing material had to be carefully removed. The combined weight required workers to do all the roof removal from below.

#### 2314 Eagle Avenue

outside and in. Because she, her mother Jane Friedrich, and Mr. McLaughlin were the owners as well as the design team, and because Mr. McLaughlin's company worked mostly without subcontractors, the entire project was completed in about three months.

After the house was rebuilt, it was purchased by Paul and Jessica Scholz. They are living in it today, and love the home. To quote them, "They made it so functional and livable. They took everything into consideration; woodwork, paint, and all the little details. We are elated that we can call this home".



In order to enlarge the attic, the hip roof at the rear of the house was changed to a gable roof.

### PRESERVATION AWARD PLAQUE

#### **Preservation Award Winners**

receive a bronze plaque to mount where it is visible to the public on the nominated building.

AAPS also has plaques for buildings that are past Preservation Award winners, plaques for buildings that are historically significant and/or architecturally intact or are part of a historic district, and plaques

for City Historical Monuments.

### **Questions?**

Please email plaques@alameda-preservation.org

## Building 9 Another NAS Success Story

Story by Jerri Holan

Award Recipients: Developer, srmErnst Development Partners; Owner, 707/9 West Tower Avenue, LLC; Architects, Forge Architecture, San Francisco.

ast year, we were delighted to give an award to Building 91 in the Alameda Naval Air Station — the first NAS property sold for private development at Alameda Point. Now a beautifully restored commercial building, its transformation was a historical moment for Alameda Point — the start of creating long-term jobs, new residences, amenities, and infrastructure at the former NAS.

This year, we are even more delighted to give an award to it's next-door neighbor, Building 9, aka 707 West Tower Avenue. Originally constructed as an aircraft parts storage building, the building has an industrial character typical of the Shop District in the NAS. The building is a contributor to the Historic District and this adaptive reuse project successfully retains the building's historic character while meeting today's demand for contemporary uses.

The Alameda Naval Air Station is a very special place in Alameda because a large part of the City's history and development is tied to it. Over the years, as it grew and expanded, it contributed much to the cultural and social affairs of the town. The station played an especially important role during World War II and many aircraft structures and runways were built during this time. Following the war, the station remained an important naval post. Construction continued, air facilities expanded, and well into the 1990s, nuclear-powered aircraft carriers were home ported at the Station. Over the years, the NAS employed thousands of military personnel and local civilians working in all facets of the aviation industry.

Alas, in 1997, the NAS closed and the US Navy has since transferred over 500 acres of property to the City of Alameda. Since 1996, the City has been planning the redevelopment of the former Naval Air Station, now known as Alameda Point. In 2006, much of the Station was placed on the National Register of Historic Places and is now one of California's largest historic districts.

The repurposed Interior of Building 9. The owners spent approximately \$22 million dollars (excluding tenant improvements) refurbishing Building 9. Image: Garrett Rowland.





Left: The entire building after restoration. The structure encompasses approximately 96,000 square feet.

Below: Main canopy and doors at front facade.
Colors conforming to the Paint Guidelines for Existing Buildings in the historic Shop District — Nebulous White, Rave Red and Gray.



Left: Entire Building Before Rehabilitation. In 1997, the NAS closed and the US Navy has since transferred over 500 acres of property to the City of Alameda. Since 1996, the City has been planning the redevelopment of the former Naval Air Station, now known as Alameda Point.

The owners spent approximately \$22 million dollars (excluding tenant improvements) refurbishing Building 9. The building encompasses approximately 96,000 square feet. This included restoring the complete shell of the building, a partial second floor, a new concrete slab floor, new utilities as well as landscape amenities including a deck on one end and a patio on the other with many handsome IPE planters in between. A water retention system was installed for the interior tenants. Overflow water is contained in a bio-filtration planter. The project intends to take advantage of the Federal 20 Percent Historic Preservation Investment Tax Credits to assist with the improvements which means strict adherence to preservation guidelines.

According to Alameda's Preservation Guide for the NAS Historic District, the most important character defining element of this stucco building were its industrial sash, steel windows. The upper clerestory windows were simply cleaned, repaired and painted but the lower windows had been covered with opaque film. The restoration work included replacing about 70% of the lower 9,200 panes with Solarban glazing to mitigate solar gain. The lowest operable sashes within the large units were also restored to operation.

The steel windows and interior wall and ceiling steel framing were water blasted to remove rust and prevent lead paint from damaging the environment.

All the historic door openings are preserved and many of the industrial sliding doors have been restored. For the tenant's new storefront, the original doors

were slid open, a steel frame was inserted around the opening, and new doors were constructed within the frame. The building's restored central steel canopy is original and remains the most dominant feature of the front facade.

In general, the original historic building has been meticulously preserved. The refurbished interiors retain the wonderful industrial character of the building including a 10-ton bridge crane which was restored to full operation. On the exterior, address graphics comply with the Alameda Historical Advisory Board's Way Finding Program adopted for the former NAS and the building was painted with colors conforming to the Paint Guidelines for Existing Buildings in the historic Shop District (Nebulous White, Rave Red and Gray).

After all the exterior work was done, the building was separated into two spaces by a large demising wall. According to Derek Cunha, the project manager for Forge Architecture, designing the demising wall was their biggest challenge: it is 55' high x 125' long. Once the wall was completed, Building 9 was ready for its first tenant. The owner delivered approximately \$10 million of tenant improvements for Kairos Power, providing a combination of office, labs and advanced manufacturing space for their 150 employees.

Well worth the investment, the project is a wonderful asset to the NAS community and a perfect resource for future rehabilitation projects.



### 2138 Alameda Avenue

Story by Kay Weinstein

Award Recipients: Div Sawhney, Real Equity Investment Associates, LLC.; City of Alameda Planning Division.

eal Equity Investment Associates and the City Planning Division are receiving awards for the outdoor restoration of 2138 Alameda Avenue, a Victorian built as early as 1876. This home was fully renovated into a two-story, three bedroom, three bathroom house, with many historic details preserved.

According to architectural historian Woody Minor, this home was designed by prominent San Francisco architects, Samuel C. and Joseph Cather Newsom. Among the designs of the Newsom brothers and their sons are the William Carson House in Eureka, the Rudolph Spreckels House in San Francisco, and the Henry Nichols House in Oakland. The Newsom brothers also published many books ranging from plan books such as *California Low-Priced Cottages* to *Up-to-Date Architecture* to *An Illustrated Journal of Modern Architecture*.

Henry Dong of the City Planning Division approved the Design Review for this home in early 2018. Real Equity Investment Associates created more living space by raising the first floor 1 foot, 11 inches. They dug down to meet the Golden Mean ratio of a lower floor height that is 60% of the upper floor height. The City asked the developer to remove the fibrous cement siding. Precautions were taken as this synthetic material likely contained asbestos. This process resulted in the discovery of beautiful original details.

Among the discoveries were some original wood siding, windows, and trim; all were restored. More depth was added to the gables. A small roof over the front porch was removed. The stairs were replaced and a compatible railing was designed. A new garage door that would blend in with an historic home was created.

The most exciting treasure found were the shadows of original organic reliefs over the two front windows and wave reliefs underneath the two front gables.

Div Sawhney, of Investor Relations and Residential Acquisitions for Real Equity Investment Associates, succeeded in using computerized three-dimensional printing to create pieces for the stunning new reliefs over the front windows. These organic designs are evocative of medusa heads. The symmetrical wave reliefs under the eaves were faithfully recreated also. It is his belief that this technology will play a larger part in the future restoration of historic homes.

A lovely feature added to this home is the horizontal band along the sides and back of the home between the two floors. A color scheme of blue with red, white, gray and gold accents preserves the historic integrity of this remodeled house.

Alameda Architectural Preservation Society was pleased to assist with this fine restoration project. We present a Certificate of Award to Div Sawhney of Real Equity Investment Associates, LLC. We also present a Certificate of Award to the City of Alameda Planning Division. This house was recently sold, and we present the new owners with a bronze Preservation Award plaque to be displayed on their new home.



## Record Turnout for Architectural Forensics Talk

Story by Karen Lithgow

e had a record turnout for our talk with Judith Lynch on April 14th and the crowds were not disappointed by her delightful, insightful and witty observations of Alameda's building butchery through the years. Judith began her talk by describing her interest in architectural forensics with a slide entitled "sparks that ignite your passion". She then showed us some of these inspirational "spark houses", pointing out their oddly grotesque and weirdly altered features. Her observations of the misguided improvements were wickedly funny at times and she promised us opportunities of our own later in the talk to comment on various building examples. Judith also reminded us that the ultimate goal of architectural study is not just to gawk at bad rehab results but ultimately to restore the original beauty of the structures.

With a grant from the National Endowment for the Arts, Judith started her self-taught architecture career in San Francisco by embarking on a two-year cataloguing of more than 14,500 Victorians in the city, noting their address, size, number of units and misguided improvements. While a distressingly large number of them displayed unattractive alterations; this comprehensive study allowed her to define and describe certain patterns of abuse. While showing us some of these examples, including the one labeled "pillaged houses in a beauty parade," Judith introduced us to the *Old House Journal* term "architorture" as a "brutal, uninformed or absurd handling of forms."

We also learned that this architectural abuse was a nationwide scourge and a result of several trends including modernization, maintenance, fashion (who likes fancy and fussy) and individualization. These explanations for the ruinous renovations were often carried out with enticing products mimicking the real thing including fake versions of brick, stucco and shingles. The brick look was carried out for instance with tarpaper material imprinted with brick patterns and with thin brick veneer. Another product called Perma Stone, no doubt named to make it sound long-lasting and regal, promised the feel of a castle with this nailed on rock-look material. The instructions for use began horrifyingly with "first remove the fancy work..."! Stucco, a master of disguise with textures invented for each era, entombed many a home leaving only vague hints of their original shape in their mummified state. Vinyl and aluminum coverings were marketed with slick and sexy ads and a bizarre product called Tex-Cote could be sprayed on the surface of a building. Judith describes the stuff as "chewing gum mixed with hair" which looks about as good as it sounds. She once asked the manufacturer how it could be removed and was then asked why one would want to do that. That was not a very promising response.

The highpoint of Judith's talk came when she moved onto the subject of asbestos, a toxic and natural material that was widely used, legal and believed to be fire-proof. Pure asbestos was seen as an effective insulator, and could be mixed into cloth, paper, cement, plastic, and other materials to make them more durable. Marketers of the stuff had superb public relations abilities and capitalized on natural disasters like earthquakes and fires to promote their attributes. It was this fire retardant quality, repeatedly featured in absurd and alarming household use ads that most shocked viewers at this talk. Like a sci-fi horror flick so bad it became



Judith Lynch shows the audience one of Alameda's much maligned vintage structures faintly recognizable beneath its layers of stucco and aluminum sliders. Image: Conchita Perales.

funny, the asbestos ads had us all laughing and chuckling through the rest of the evening. The ad for the fire-proof baby suit was as amusing as it was disturbing. Most of us know that asbestos shingles cover many a wrecked building here in Alameda but who knew the stuff was put into baby powders, pipes, stove tops and children's clothing? Judith pointed out that heat used on some of these products may have accelerated their carcinogenic effects; how long did it take for people to figure this out? The long-standing successes of asbestos product manufacturers have no doubt produced a lot of wealth for these company owners.

Judith then turned to the question of how to decide what should be put back into the ransacked houses. Clues of how to proceed include reviewing old photos, family stories, architectural magazines, and original architect examples. Shadows of remnants sometimes appear when the offending outer layers of material are removed.

Here the audience was invited to review photos of altered homes and volunteer their opinions. Various members jumped in with their observations and were coached by Judith not to use readily available architectural labels like Victorian and instead comment on the shapes and profiles visible in the photos. We could now identify the different types of covering materials showed to us earlier in the talk and our collective amusing comments included "all that's missing is a chain link fence" and "it looks like a roof landed on a shed".

So, with the critiquing fun and games over with, Judith showed us examples of some spectacular renovations including the before, during and after pics of a building with offending stucco scraped off and all of the missing trim put back on. Jim Smallman, who Judith told us renovated six vintage Alameda homes, was given special accolades with the lecture dedicated to him. Jim pointed out that would-be restorers should look at hints on house shapes and thinks it makes sense to renovate rentals because of their ongoing income.

When asked where Judith received her education on architecture, she said that she was entirely self-taught on the streets which is why she can see things clearly. Someone who obviously knows her well asked her to reveal her crazy-looking socks and a giggling Judith explains how she used this funny feature to get her students to be quiet. Her quote to them "It saves eleven minutes a week to not match socks which is a whole recess each week". Thank heavens for Judith's ability and willingness to educate and amuse us all!



P.O. Box 1677 Alameda, CA 94501

## AAPS BOARD MEMBERS 2019

President Steve Aced 510-239-4455

1st Vice President Conchita Perales 510-205-6762

2nd Vice President Karen Lithgow 510-846-7288

Treasurer
Bob Risley
510-864-1103

Corresponding Secretary
Patty Ferrari

Recording Secretary
Patsy Baer
510-769-1143

Advisor to the Board Janet Gibson 510-521-1332

Member at Large Doree Miles

For more information, please contact: Alameda Architectural Preservation Society
P.O. Box 1677 • Alameda, CA 94501
510-479-6489 • alameda-preservation.org
Newsletter Design: Valerie Turpen 510-522-3734

### AAPS SCHEDULE of EVENTS 2019

#### SUNDAY, JUNE 2 7:00 PM

22nd Annual Preservation Award Gala
ALAMEDA NAVAL AIR MUSEUM
ALAMEDA POINT

#### SUNDAY, AUGUST 25 1:00 PM

Woody Walk: The West End LOCATION TO BE ANNOUNCED

SUNDAY, SEPTEMBER 22 10:00 AM - 4:00 PM

Alameda Legacy Home Tour



#### Building #77 Alameda Point



## Crow's Nest Alameda Naval Air Museum

Due to construction Appezzato Parkway is closed. Turn RIGHT on Main Street. Turn LEFT on West Trident, turn RIGHT on Orion, turn LEFT on West Tower.

Turn LEFT into the parking area in front of Wrightspeed at 650 West Tower.

Our museum is to the left.

The Crow's Nest is located on the second floor and it is handicapped accessible.

