

The ALAMEDA ARCHITECTURAL Preservation Society

MAY, 2005

Editor: Ruth Tillman

2005 Preservation Awards

Sunday, May 22, 2005 ~ 7:00 pm

Free open invitation for all!

First Presbyterian Church at the corner of Santa Clara Ave. and Chestnut St.

Additional parking available next to and behind Haight Elementary School

The Alameda Architectural Preservation Society would like to invite you to our annual Historic Preservation Award Ceremony. This year we will be holding the ceremony at 2004 Award recipient First Presbyterian Church. A slide presentation of the award recipients will be given. Directly following the presentation there will be a reception.

Loving Stewards Help House Heal Itself

1432 Benton Street



before



after

by Nancy Hird

The Queen Anne Residence built by H.M. Allen in 1891 at 1432 Benton Street has been rejuvenated after years of asbestos, stucco and aluminum siding followed by years of scaffold cladding. When Charles Kahler and Kristen Harber bought the home eighteen years ago, it had been reconfigured into a duplex and looked like a grain silo.

First, Charles and Kristen converted the structure back to a single family home and spent years working on the inside repairing structural decay and updating electrical, heating and plumbing systems. Charles dug out the basement with a spade – a labor Kristen rewarded him with a “little gold shovel award”. The foundation consisted of a few layers of brick topped with rotting wood boards. Working section by section, the house was supported with beams throughout the foundation and fireplace footing replacement. Concern for earthquake damage also led them to bolt the house to the new foundation. The bricks were used to create a walkway to the front steps. Conveniently, they quickly became covered with moss and look like they have been in their current location since 1891.

As work moved to the exterior of the home, the first project was to install a portico. Charles bought the entrance structure from a Marcuse and Rimmel home that had burned down on Santa Clara. As he installed it,

he had to remove the aluminum siding and saw shingles appear. Section by section, aluminum was removed. Charles framed the portico with salvaged vertical columns modified to fit. He says, “the aluminum siding gave him some license for creativity to slightly embellish on the original design.” With this in mind, he topped the portico with a small gable, as was installed on the house on Santa Clara. Railings, balusters and a wrought iron fence were purchased from salvage companies, antique stores, garage sales and Victoriana. This became expensive so the basement became a wood working shop and Charles started turning wood to make his own banisters, spindles, shingles and brackets. Over 200 brackets were made from Charles’s brother’s former redwood deck. Charles used the ghost markings to determine the proper size of the brackets. Some of the shingles were originally fish scales and some of a more geometric design. These were matched and replaced using the original patterns.

The column on the second story porch had been boxed in and the top gable presented a real challenge. Nails held the aluminum siding into stucco so Charles designed a triangular piece to install over the existing mistreatment. The window in the turret was flush to the turret’s surface. Charles wanted a sill and rather than just adding shingles, he made a form and steamed wood so it would curve.

The windows of the home are still a work in progress. When the house was a duplex, a second apartment front door existed. It was replaced with a leaded glass piece big enough to fit the space. Leaded glass was placed in the basement windows on the sides of the house. Charles and Kristen plan to replace the front and side windows under the turret perhaps with beveled glass. They are thinking of replacing the dining room window with stained glass.

Alameda’s Phoenix House 1525 Minturn Street

By Chris Buckley and Josie Ramos

On Wednesday, June 27, 2001, a fire displaced the Ramos family from their home at 1525 Minturn Street. The house was built in the early 1890s and is one of a group of similar and very distinctive Victorian houses on the block designed by the locally important architects and developers Marcuse and Rimmel.

By the time the fire was extinguished, most of the roof had been removed and much of the house destroyed. However, most of the architecturally significant front façade below the roofline survived. Numerous



before



after

contractors approached the owners in the following days and weeks offering their services. It was through this process that the owners were given the name of designer Will Harrison. They began working with Mr. Harrison in January 2002 and submitted a plan for review by the City in February.

The original plan involved demolishing the fire damaged structure and replacing it with a simplified version. Because the building was on the City's Historic Building Study List, the demolition required approval by the City's Historical Advisory Board (HAB). The HAB voted against the demolition. The City Council affirmed the HAB decision upon appeal. The plans were then revised to rehabilitate the fire damaged structure and were finally approved in early 2003.

By spring 2003, the foundation work began with Ken Gutleben as the contractor. In approximately two months, the foundation work was done. After the foundation was finished, the selection of the general contractor started. With the help of "Simply Sue," a local Alameda consultant, Pacifica Construction in Oakland was selected. Their selling points were that they were easy to work with and were experienced with Victorians.

Construction on the house started in October 2003 and lasted about a year. Pacifica Construction started work on the downstairs electrical and plumbing first. As they progressed with the internal framing, they also worked on the exterior. Rebuilding the roof started around January 2004. For ease of installation, a truss system was built off site and then placed on top of the walls.

As many of the exterior details as possible were salvaged and reused. Most of the siding at the front of the main floor is original, but the siding at the lower level is new. Much of the original siding that could not be retained in place was used on a new garage at the back of the property. The top of the destroyed front gable was modeled from an identical house on Lafayette Street. The gable was constructed separately and laid on top of the front facing slope of the new hip roof. Salvaged details such as the "bulls-eye" bosses on the front bay window were stripped by J.D. Harpe and Co. in Alameda. About half of the bosses were missing and had to be replaced. These and many of the other missing details, such as the small brackets under the front gable were fabricated by Haas Woodworking in South San Francisco. Haas also replaced one of the entry stair's newel posts after the original was stolen. Other detailing, such as the scrollwork on the front bay window was made by

Pacifica Construction. New dual glazed wood windows were made by Ocean Sash and Door in San Francisco.

Although charred on the inside, the original paneled Eastlake style front door was reused with new plywood surfaces on the inside. The sandblasted glass transom showing the street address above the front door is new. The color scheme was borrowed from a beautiful home located on High Street, one block south of Encinal, and uses gold leaf on the boss buttons and other details.

The three rooms in the front of the house remained in the Victorian style. Framing for pocket doors was discovered during demolition, so the owners took advantage of that and installed new pocket doors. The dining room and former bedroom were previously joined by a single doorway, but are now combined into a single space since much of the former wall was torn down. The rear portion of the home is completely new and therefore reflects a more contemporary style. The ceilings were restored to their former heights of 11 feet, eliminating the drop ceilings installed by a previous owner. As part of the foundation work, the downstairs was dug out to provide adequate headroom while maintaining the original height of the exterior basement walls. The lower level now comfortably houses four bedrooms, two baths, utility room and numerous closets and storage areas. When the owners first saw Will Harrison's plan showing all that could fit in the downstairs footprint they knew he was worth every penny.

The owners are pleased with the final outcome and have received many compliments from neighbors and friends. Since the completion in October 2004, others on the street have been busily working on improving their homes. Mike Kirby, owner of Pacifica Construction, was a joy to work with and very accommodating when it came to changes to the original plan.

"PEOPLE PLACES"

1336 and 1364 Park Street

by Denise Brady

When the Naval Air Station closed down in 1997, doom and gloomers predicted bad times for Alameda. Not John (Jack) Knowles, he envisioned something very different for this island city when he bought the two buildings on Park Street from the Delanoy family. Jack has found his niche in the world of commercial real estate. He has a passion for older buildings and for the interaction of everyday life. "You need to work in neighborhoods, retail follows people. It's all about people coming together. Alameda is terrific in that aspect".

1364 Park Street- (currently Starbucks). The corner building at Park and Central was originally a Victorian building constructed in 1890 for Mr. Fritz Boehmer at a cost of \$30,000 and was known as the Post Office Block. It was designed by prominent San Francisco Architect William Patton who lived in Alameda. In 1894 it was purchased by Mrs. Farnham who then sold it to the Delanoy family in 1924. It was then known as the Commercial National Bank Building. In 1938 it was extensively remodeled by Oakland architect William Schirmer in the Streamline Moderne style which is how it exists today.

The building is over 30,000 square feet and had substandard utilities when Jack purchased it. Finding a tenant for that kind of space would be very difficult. It was essentially functionally obsolescent. He believed he could make something out of it. The project involved extensive seismic strengthening and utility upgrades. "Downtown did not have enough electricity, so I brought in a new cable for additional power. It was a huge amount of work and very expensive, but necessary to make the project viable."

The use of steel seismic bracing on the ground floor allowed them to open the building to the street, creating retail spaces accentuated with dramatic full height glass and transom windows with nine foot tall doors. It is still a huge building with the flexibility for changes in future



before



after

use. The ground floor was designed to compliment the existing style of the building without becoming too contemporary. The decorative light fixtures provide a “deco” detail and the divided light transom detail echo the horizontal bands on the second

floor. The new addition to the rear continues the simple detailing and decorative bands in the same style of the main building.

1336 Park: (currently Tomatina). This Classical Revival building was originally contracted in 1901 as a one story building by Delaney and Randlett. The second story was added in 1902. A rear annex was added in 1904, known as the “Park Theater” and it was Alameda’s first Vaudeville and cinema theater. The annex still exists and Jack recently discovered a beautiful tin ceiling which had been hidden for years.

Both of the Park street buildings originally had offices on the second floors. Two notable tenants of the corner building were renowned architects Joseph A. Leonard and Charles Shaner. During World War II there was a housing shortage in Alameda due to the influx of civilians working at the Naval Air Station and the second floor offices were converted to apartments.

Despite the huge amount of work and expense, Jack says it has been worth it. He is grateful for all the effort that went into it by his architect Lisa Harvey and his contractor Jeff Doolittle. The project brings a new vitality to downtown Alameda with lively outdoor seating areas and an inviting mix of restaurants, boutiques and offices. “Downtown reflects the fabric of life in a community. A good way to grow a neighborhood is to start with a coffee shop and a bookstore”. He is happy with the results and says “I want to own them the rest of my life”.

City Hall West Alameda Point

by Dick Rutter

Background: In 1938, the U S Navy began construction of a Navy Base which would eventually cover some 1575 acres in the West End of Alameda. With the fall of the Soviet Bloc, it became apparent to the U.S. Government that a commensurate downsizing of the U.S. Military Establishment could safely take place. In 1993, NAS Alameda was listed as one of those bases which would be disestablished. In

1997, the Navy formally ceased operations at NAS Alameda, and the transition to civilian uses, managed by the City of Alameda, really began moving in earnest.

Original Design and Construction: Constructed in 1940, NAS Alameda’s Base Administration Building (Bldg 1), is one of the most significant contributors to the singularly uniform architectural character of the Base. Designed in a simplified Streamline Moderne Style, the Admin Building is constructed of poured-in-place concrete. Curving elements and horizontal recessed bands accentuated by contrasting paint colors between the windows on its two floors streamline the design. The windows, originally wood, but over the years replaced by the Navy with aluminum were designed to highlight the horizontality of the facades. The Admin Bldg was laid out in the shape of the letter “E”, allowing natural light and cross ventilation to enter every interior room.

Original Use: The Base Administration Building was the headquarters building for the Naval Base Commander and his Base Operations Staff, as well as for the Commander and Staff of Fleet Air Alameda, a separate operations command. COMFAIRALAMEDA, to use a Navy acronym, was responsible for the operations of NAS Alameda, NAS Fallon, Nevada, Naval Auxiliary Field Crows Landing (near Stockton), the Naval Air Rework Facility (NARF), as well as Aviation Electronic Warfare Equipment and Training. In addition, Aircraft Squadrons located at NAS Alameda were assigned by COMFAIRALAMEDA to various Air Wings operating from aircraft carriers, as well as from land bases throughout the world. COMFAIRALAMEDA coordinated the operation of nearly half a dozen aircraft carriers and support ships homeported at the Navy Base, and also coordinated their repairs and upgrades with Hunters Point Shipyard. While the Base Commander was a Captain in rank, COMFAIRALAMEDA was an Admiral in rank—in later years commanded by the slightly lesser rank of Commodore.

New Use: In order to formally establish a permanent presence on the former base, now named Alameda Point, the City of Alameda remodeled the Base Admin Building, and named it City Hall West. Currently some 102 City employees in various departments, the largest of which are the Public Works and Development Services, departments work out of this building. In order to bring the building into compliance with current building codes and accessibility ordinances, the addition of a public elevator, remodeled public toilets, accessible ramps, and the like had to be incorporated into the existing structure. A new roof was installed, and a new landscaped patio was constructed from a parking lot.

AAPS Preservation Award: The City of Alameda has sensitively remodeled the former Base Administration Building for enhanced Community benefit and use. In creating City Hall West, the City of



Alameda has clearly demonstrated that adaptive reuse of a historic structure is both practical and possible, while maintaining its historic character. City Hall West is a positive example for others to follow in adapting historic structures to new uses, both at Alameda Point and other locations throughout our Community.

Alameda Marketplace

Alameda's 'Adaptive Reuse' Splendor!

1650 Park Street



before



after



by Jean Graham

Donna Layburn, Gerald Mackey and Paul Hossack opened Alameda Marketplace in January 2002 as an upscale collective of artisan merchants selling natural and specialty foods and products. She's transformed the 20,000 square foot 1930's-era building from a vacant Ford Motor dealership to a fresh, gourmet faire-style marketplace. With the combination of the solid patterned brick, the original 23 beaming 'natural light' skylights, and multiple open beam trusses—this structure now provides a most inviting, yet dramatic open market splendor.

After nearly 12 months of cleaning up oily old auto parts, the Marketplace opened, ushering in an era of upscale shopping for residents. Donna's credibility as a natural foods pioneer and her vision for forming a community of 11 merchants passionate about natural and specialty foods—including organic groceries, flowers, meats, fish, pastries, kitchen products, coffee, tea and a 'soon to be an announced' gourmet restaurant—also passionate about natural foods—this historic building has been reinvented into a stunning European-style market—right here in Alameda.

Background

Frank Dietz, of Dietz Motors Company, built this masonry structure in 1930, for a cost of \$30,000. Dietz Motors opened on December 12,

1930, as a Ford dealership and has continued to be a succession of Ford dealerships, with different owners, over the last 50 years. Its original color was white. Dietz hired Angelo Heweston, of Oakland, to be the architect. Heweston subsequently built Dietz' home, in Fernside. The builder was Conrad Roth, a very prominent, well-known Alameda builder. Today, the Dietz Motors building is the second oldest car dealership standing in Alameda, with the oldest being where Alameda Beauty College (a former car dealership) now resides—across from the Alameda Theater.

In a nutshell, outside of removing the white paint from the bricks, for a more natural look, and a \$300,000 earthquake retrofit completed in 1990, this Ford dealership building has remained 'untouched' for over 70 years. Then comes Donna...

Adaptive Reuse Resources

Donna hired Dennis Kobza, of Dennis Kobza & Associates, of Palo Alto, and Toby Long, AIA, of Toby Long Design, of San Francisco, as the renovation and adaptive reuse architects for her inspiration. Alameda Power and Telecom was contracted to provide the required upgrades to bring the building up to code and to facilitate the new multiple-tenant environment. All original knob and tube electrical has been replaced with modern wiring.

Ms. Layburn took on her vision and venture without state or federal grants, but did take advantage of Redevelopment Grants offered through the City of Alameda. The redevelopment grants assisted with sidewalks, awnings, restored front doors and some of the electrical and plumbing work required for food production/processing providers.

To convert the 'motorized' interior into an open market, the once two-story building that featured sales offices on the second floor, had the ceiling removed—making the building into one big room. All beams and tresses have been renewed through a process of sanding, priming and painting. All 23 skylights were cleaned, secured and touched up. Inside the Marketplace, one can't miss the extraordinary interior feature that surrounds the natural grocery—three large whimsical murals featuring Bay Area splendors, created by artist Claudia Chang.

Thank you, Donna Layburn for artistically restoring the long-abandoned Ford dealership. The building now houses what's basically a grand tribute to the new Alameda: the Alameda Marketplace.

Preservation Action Committee

The Story of 1104 Oak

by Rosemary McNally

Nine months ago people realized that the little 1923 one-story wooden house that had stood at 1104 Oak had been almost totally dismantled. About 90% of the interior and exterior walls were gone. The interior had been gutted over a few weeks, but the exterior walls came down Friday morning, August 27.

This caused alarm among some members of AAPS, who alerted the City Planning Department. The Planning Department realized the building owners had exceeded what had been approved in their plans. Because approval from the Historical Advisory Board is required for



before (house on the right)

demolition of pre-1942 buildings, the Planning Department asked the Board to discuss this on September 9. Looking back, it seems that 1104 Oak quickly took on a life of its own.

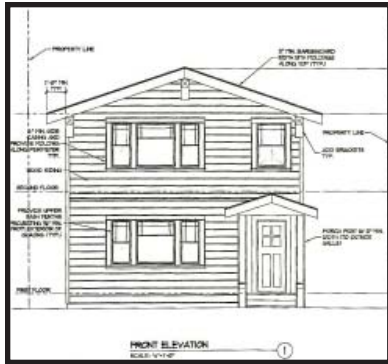
The plans submitted by the owner appeared incomplete. In addition, the plans did not seem

to match what was being constructed. Neighbors and AAPS members opposed the proposed plan that included a two-car garage directly on the street. Many AAPS members wondered whether the ordinance forbidding demolition of structures built before 1942 would be enforced. Would the owners of 1104 Oak be penalized? Had they truly "demolished" the building? What did "demolition" mean in Alameda?

Were the plans originally approved by the City incomplete? If so, how did that happen? How could anyone have thought they could take down a building in Alameda? Could a building be taken down and then deemed "historical?" These are just some of the questions people posed. Over the next few months, the HAB heard public comments on the situation. Staff members of the Planning Department spent countless hours trying to unravel the case. The City called in the City Attorney's office. The property owners called in their attorney.

AAPS members studied the situation carefully. How would this project affect other buildings in Alameda? Would one demolition lead to another, and yet another? Why would anyone approve a two-car garage on a street where no other building had such a garage? Did the planners take into consideration the architectural features of other homes and buildings in a neighborhood before approving construction plans?

Nine months later, the building at 1104 Oak stands as it did in September, with one major difference: the weeds are now about four feet tall in what would have been the two car garage.



Approved front elevation for replacement structure.

Although the weeds have grown quickly, progress on the project has been slow. It's been a long process, with many twists and turns. As it stands today, the Planning Department has approved plans for a two story single-family residence, with open parking in the back. The plans include many of the changes requested by the AAPS: elimination of the front garage, deeper barge boards on the gable, brackets, a redesigned front porch, a Craftsman style entry door, and 2 foot roof overhangs.

Two car garages came into vogue decades after the original 1104 Oak was built. Originally there had been a one-car garage in the back of the 3,750 square foot lot. If we are going to maintain a sense of architectural history, it makes sense to provide parking at the rear. To allow for the driveway, a portion of the foundation that was poured last summer must be removed.

The building at 1108 Oak had been a mirror twin building of 1104 Oak. In 2002/2003, the owners enlarged 1108 Oak to two stories. Then they turned their interest and tools to 1104 Oak.

There will be no more public hearings about 1104 Oak. The owner has been instructed to prepare construction drawings for building permit plan check. The approval is valid for six months. Final Design Review for building permit approval must be obtained prior to October 25, 2005, unless the applicant applies for and is granted a six months extension by Design Review staff prior to the extension.

Stay tuned. AAPS will be following the 1104 Oak process.

Update: Alameda Naval Air Station's Redevelopment Plans

By Beth Krase

Where can you go to experience what World War II was like in Alameda? Just go west, young man (or woman)!

The Alameda Naval Air Station is pretty quiet now, but in 1945 it was



a hive of activity, with some 45,000 people working here on three shifts a day. Strolling down the landscaped quad on Lexington and Saratoga streets, you get a sense of America's permanent investment in the NAS Alameda. Art Deco/Moderne buildings line the quad in a

pristine and stylish example of a World-War II military base. Rows of huge aircraft hangars face south to the seaplane lagoon and west toward the Pacific. The NAS was the most important new air station of the period on the west coast and it was the major air base for the naval bases in the San Francisco Bay Area.

A select portion of the base was identified in 1992 as historically important because it is associated with events that have made a significant contribution to American history. The State Office of Historic Preservation, together with the Navy, determined that there is a historic district worthy of the National Register of Historic Places. The City of Alameda also designated the historic district a City Monument.

Yet much of what's historic at the base is threatened by plans to redevelop the area with over 2000 housing units and other uses into the new "Alameda Point." A group of volunteers from AAPS and the Alameda Naval Air Station Museum has been working hard to identify the most important buildings on the base to preserve and reuse. We have identified the core administrative buildings, all of the seaplane and land-based hangars, the senior officers' houses ("Big Whites"), and the Air Traffic Control Tower as the highest priorities for preservation. The group is continuing a dialogue with the City and its developers to guide the development of this major project so that the tangible links to Alameda's important role in World War II will not be lost.

The upcoming public workshops on May 7 and in early June will be among our last opportunities to emphasize to the City that we care about our history-- even so recent as World War II. We need you to voice your support for preservation and reuse of the historic buildings. You're enlisted!

Learn about the history at the following websites:

<http://www.alamedanavalairmuseum.com/>

http://www.alameda-point.com/pdf/010605_Historic_Presentation.pdf

The following website has information on the progress of redevelopment plans: www.alameda-point.com.

For further information, call Elizabeth Krase at 814-9431.

PRESERVATION ALERT

City Considers Designs for Alameda Theater Addition and Parking Garage

by Chris Buckley

As part of the City's plan to rehabilitate and re-open the historic Alameda Theater, a two-level seven-screen "cinplex" addition to the existing theater is being proposed at the northeast corner of Oak Street and Central Avenue (on the site now occupied by Video Maniacs) along with a six level, 352 space parking garage facing Oak Street directly north of the cineplex. The existing theater will remain as a single screen, resulting in a total of eight screens for the entire theater complex. The historic theater's closed-off balcony will not be included in the current project, but may be used for two additional screens in the future. The cineplex would be developed and, along with the historic theater,



Proposed Cineplex

operated by Alameda Entertainment Associates, which operates other theaters in Northern California. The parking garage will be owned and operated by the City.

The historic theater was designed by noted Art Deco architect Timothy Pflueger, who also designed Oakland's Paramount Theater. Much of the theater's exterior and interior will be restored to their original design as part of the project. The exterior work will include removal of existing non-original "Mansard" canopies over the storefronts and repair of the original Art Deco treatments.

AAPS is highly supportive of the historic theater restoration and recognizes the importance of the new cineplex and parking structure as major catalysts for the revitalization of Park Street. However, the exterior design of the cineplex and parking garage must relate well to the historic theatre, neighboring historic buildings (Twin Towers Methodist Church, Historic Alameda High School and the Carnegie Library Building) across Oak Street from the project site, and the significant contributing buildings in the Park Street Historic District. The cineplex and parking structure should:

- Reflect the Art Deco and early 20th century traditionalist architecture used for the historic theater, Twin Towers Church, Historic Alameda High School and the significant contributing buildings in the Park Street District and not to be too modernistic; and
- Emphasize vertical rather than horizontal proportions to relate well to the strong vertical articulation of the historic theater and the church.

In mid February, the Alameda Planning Board and Historical Advisory Board (HAB) began reviewing design criteria and preliminary designs for the new cineplex and parking structure. The designs shown with this article are current as of April 29, 2005 and are tentatively scheduled for preliminary design acceptance by the Planning Board at its May 9, 2005 meeting. These designs and the proposed rehabilitation of the historic theater will then be assessed by historic preservation consultant Bruce Anderson for consistency with state and federal historic preservation policies and standards, i.e. The Secretary of Interior's Standards for Rehabilitation and Restoration. Included in the assessment will be the architectural

compatibility of the cineplex and parking garage with the historic theater, the Park Street Historic District and other nearby historic buildings.

The theater rehabilitation, the parking structure and cineplex designs, and Mr. Anderson's assessment are tentatively scheduled for review by the HAB at its June 2, 2005 meeting. The HAB will also consider issuance of a Certificate of Approval for structural alterations to the historic theater. The HAB's comments and Mr. Anderson's assessment are expected to be considered by the Planning Board at its June 13, 2005 meeting at which time the Planning Board's formal design review approval of the cineplex and parking structure is also expected.

AAPS members who are interested in the project should come to these meetings and provide your comments.

The cineplex design was presented at the HAB's April 7, 2005 meeting. The HAB declined to comment because they needed more time for review. AAPS has been providing input on the cineplex and parking garage designs at all of the Planning Board and HAB meetings held so far. Although the current cineplex design is a significant improvement over previous designs, AAPS believes that it is too modernistic and should have more vertical proportions to relate better to the historic theater and neighboring historic buildings.



Downtown Santa Cruz

Examples of well designed new buildings using traditional "Main Street" rather than modernistic architecture include Santana Row in San Jose, much of the new development is downtown Walnut Creek, and "The Grove" shopping center in Los Angeles. The Art Deco inspired addition to the Berkeley Main Library is another good prototype.



Santana Row, San Jose

Of special concern are a strongly horizontal 3' projecting glass lobby adjacent to the historic theater and a 20" projecting upper level on the cineplex's corner block. These major projections create a somewhat jumbled composition and, by intruding into the street, visually compete with the historic theater, Twin Towers Church and Historic Alameda High School.

The corner block has extensive blank wall surfaces that should be broken up by additional articulation and/or textures. A good model is the tall closely spaced projecting piers on the historic theater's similarly windowless front façade. Vertically proportioned "punched out" false windows are another option. (Real windows would not be feasible since the corner block's upper level will contain theater screens along the street elevations).

The cineplex developers say they need the 20" projecting corner block to provide adequate seating and space for the upper level screens. AAPS will explore with the developers and the City the possibility of reconfiguring the cineplex so that the 20" is distributed throughout the upper level's interior spaces in a manner that would not reduce the number of seats. Using the historic theater's closed-off balcony for two screens now, rather than reserving them for future use, might be a way to reduce the size of the cineplex and eliminate the need for the 20" projection. One element of the cineplex that incorporates previous AAPS comments is the rounded

AAPS Board Members 2005

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Treasurer:	David Baker	Member at Large:	Nancy Hird-523-0825
Newsletter:	Ruth Tillman-337-1405 ruthtillman@alamedanet.net		

corner tower, which steps back slightly from the intersection and, like the church's "twin towers" helps articulate the corner.

AAPS also believes that the garage design needs to be improved and look less like a parking garage. Specific comments include:

- The façade is too asymmetrical. Distribution of materials, patterns of openings and the line along the top of the parapet should be uniform, rather than differentiating these elements to emphasize the shear walls, stair tower, and other massing features. Blind openings (i.e. panels) could be used in the shear walls to continue the pattern of the actual openings.
- The proportions are too horizontal. The width of the openings should be reduced, if possible, and more vertical elements, such as projecting piers should be added. Vertically patterned muntins or grills within the openings would give the openings a more window-like appearance and make the structure look less like a parking garage. Open rather than solid railings would increase the heights of the openings and give them a more vertical proportion.
- The paneled concrete or stuccoed spandrels above and below the openings look too heavy and unnecessarily emphasize the horizontality of the spandrels. Flat surfaces for the spandrels might be better. Another option is metal spandrels, which could give more lightness to the design.
- Using a different surface material at the ground floor would help act as an architectural base for the building and make it look less massive.
- The stair tower, although improved from previous designs, needs more vertical articulation. It should also have a better defined architectural "top" (see photo of Walnut Creek garage stair tower). The curved roof element above the stair tower seems inconsistent with the rest of the design.

AAPS provided examples of parking garages in Walnut Creek and Staunton, Virginia that reflect some of AAPS's comments and use other design techniques that would relate well to the neighboring historic buildings.

At its March 28, 2005 meeting, the Planning Board's response to AAPS's comments on the garage was lukewarm, but they seemed to agree with certain comments, such as providing a glazed or more open stair tower, which are partly incorporated into the latest design.



Proposed parking garage.



*Staunton, VA
Parking Garage*



*Walnut Creek
Parking Garage*

If you would like to be added to our e-mail list for Alameda Theater updates, including changes in any of the scheduled meeting dates or would like a more complete copy of the designs please contact Chris Buckley at 523-0411 or cbuckley@alamedanet.net.

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!

New Members

AAPS welcomes the following new-members:

**Lawrence and Patricia Huffman
Monica and Matthew Zuck
Jerry and Paulette Cormack**

**Georgina Kirtovich
Susan Corkhill
Karin Sidwell**

Donations

Thank you to those who made donations to AAPS!

**Patron -
Chris and Trudi Siewald**

**Sponsor-
Scott and Denise Brady**

Christopher Buckley

**Partner-
Lawrence and Patricia Huffman**

**Other:
Richard Volberg
Dick and Annie Rutter
William Freeman and Tiffany Treece**

**Danish Interiors
Matt and Monica Zuck
John and Ruth Motter**



*AAPS will be entering Alameda's Annual 4th of July Parade. We are looking for volunteers. Come have fun with us!
Contact Denise Brady at 523-8886*

AAPS Calendar

- May 18, 2005, Wednesday at 7:30 pm: AAPS Board Meeting**
- May 22, 2005, Sunday at 7:00 pm: Annual AAPS Preservation Awards**
- June 6, 2005, Monday at 7:00 pm: Preservation Action Committee**
- June 8, 2005, Wednesday at 7:00 pm: Legacy Home Tour Committee**
- June 15, 2005, Wednesday at 7:30 pm: AAPS Board Meeting**
- June 30, 2005, Thursday at 7:00 pm: Preservation Success Stories presented by AAPS, held at the Alameda Museum, 2324 Alameda Ave, 748-0796, www.alamedamuseum.org.**
- July 4, 2005, Monday: Come join us in Alameda's Annual 4th of July Parade!**



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