alameda-preservation.org | June 2018

Alameda PRESERVATION

NEWSLETTER OF THE ALAMEDA ARCHITECTURAL PRESERVATION SOCIETY Press

Winners of the Twenty-First Annual Preservation Awards

Sunday, June 3, 2018

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

Getting Things Right 2631 San Jose Avenue

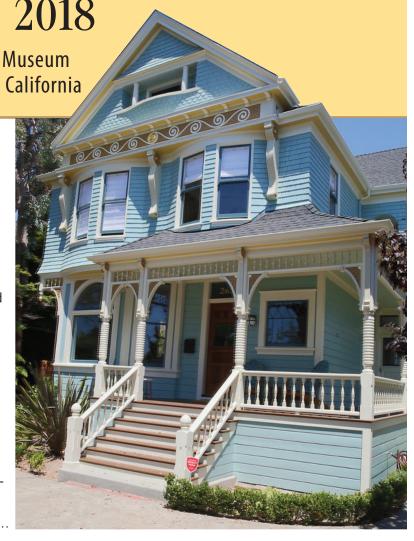
Story by Laurel Halsey

Award Recipients: Ted and Anne Rogers, Owners Ken Carvalho, Buestad Construction, Inc.; Saikley Architects; Platypus Painting, Inc.

he restoration of 2631 San Jose Avenue is a testimony to some inspired sleuthing, neighborliness and dedication to getting things right. 2631 San Jose Avenue was built by Joseph Leonard in 1894 for a lady named Fanny Crafts, at a total cost of \$3,500. This two-story Victorian changed hands a few times over the next 120-plus years until it was acquired by the current owners, Ted and Anne Rogers, in 2016. The Rogers were determined to revive the faded beauty both inside and out, and embarked on a close partnership with the highly talented Buestad Construction and Saikley Architects. Restoration was accomplished over the next six months.

Ted and Anne Rogers restored this Queen Anne at 2631 San Jose Avenue.

continued on page 2...



• NEW SLETTER OF THE ALAMEDA ARCHITECTURAL PRESERVATION SOCIETY .

2631 San Jose Avenue



The asbestos shingles were completely removed throughout the second floor and attic levels. Doing so exposed some intriguing "ghost shadows" of scrollwork between the second story and attic on the front of the house. Ken Carvalho of Buestad Construction consulted one of George Gunn's architectural reference books on other homes built by Joseph Leonard, scouting for a similar home with intact details. He found a home in Leonardville in the 1800 block of Clinton that was a pretty close match, and with the support of those homeowners, was able to obtain enough information to restore this lovely feature on the front of the home, as well as the front porch balustrade.

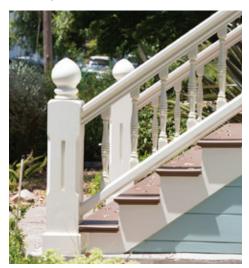
The original three-dimensional sunburst under the gable was permanently lost when scraped away to allow for the asbestos shingles. Owner Ted Rogers sketched the replacement for Buestad Construction to fabricate based on reviewing other examples of Joseph Leonard's work; looking at it now, you would be hard pressed to tell it was put on in 2017.

The three large corbels at the upper level on the San Jose elevation were reproduced by JP Frary — each weighing approximately 200 lbs, again working from Ted Rogers' sketches. Buestad Construction produced the small corbels and dentil work from examples on the Clinton house. The badly damaged

window sashes were replicated by Golden Gate Sash, and as well as the period front door that Ted Rogers helped design from examples he found at salvage yards.

The home was then lovingly repainted by Platypus Painting, with eight colors and gold leaf chosen by Lynne Rutter, a color consultant in San Francisco, based on the owner's color preferences.

With careful research of Leonard's work the lost elements were replicated. Below: Architectural details on the front stairs, uncovered scrollwork ghost shadows, and restored scrollwork with gold leaf accents on the front elevation.











Left: This Lafayette Street residence has been refreshed with extensive restoration from the foundation up. Wood trims, original windows, the front door, were retained. When that option was unavailable a complete replacement like for like was implemented.

Above: Over the years the building had fallen into disrepair.

1201 Lafayette Street

Story by Pierluigi Serraino

Award Recipients: John H. Jiang, Owner Phoebe Yu, Interior Design, Exterior, and Landscape Design; Kwan Hong Li, General Contractor; Fernando Painting Co., Painter

haracter is what makes places memorable. In this sense the rehabilitation of 1201 Lafayette Street is a textbook case of an intervention that strengthens the distinct architectural character of Alameda.

Sitting on a corner lot between Encinal and Lafayette, the original structure was built in the late 19th Century following the Victorian style without a specific architect being attributed credit for its design. For decades it remained in the hands of the same owner who neglected the upkeep of the property while running a pet grooming business in the property. Over the years the building became dilapidated raising the challenge to give it a new lease of life to the next owner.

That change of hands occurred in the recession years. The new owner, John H. Jiang, took time to execute a thorough restoration plan. To resurrect the structure to its present state, the permitting process took a full year. Construction, which ended in May 2017, took 18 months time and it involved a

complete makeover. The interior was gutted to the studs and it was redesigned to have four rental units leaving the exterior virtually unchanged. Besides the owner, the team included Phoebe Yu for the Interior, Exterior, and Landscape Design, Kwan Hong Li, as General Contractor, and Fernando Painting Co. for Painting. They had worked together on a similar project.

The existing Victorian basement was excavated for a new concrete foundation and living space for the garden unit. Wherever building and decorative elements could be salvaged, restoration took



place. A great number of wood elements the owner and the contractor endeavored to retain: wood trims, original windows, the front door, for the purpose of restoring the original exterior design of the house. When that option was unavailable a complete replacement like for like was implemented, the front stairs leading to the porch flanked by twin moldings posts and the railing, being one example. This was a costly philological exercise, but consistent with the owner's intent to be faithful to the architecture.

In the absence of original drawings, some decisions needed to be made. In designing the garden, the team installed a white picket fence to mark the property line and reinforce its street presence, and colorful roses were added into the plant list, to be harmonious with the Victorian era style. Conversely, the color scheme is more contemporary, since the intent was to provide a fresh look to the historical structure, This was done in the hope of attracting more people, especially younger generation to notice, be interested, maybe leading to love the historical design and wanting to preserve them for posterity.

The ornate front door shown during the restoration of the property. Special attention was given to building and decorative elements that could be salvaged. When that option was unavailable a complete replacement like for like was implemented.





This miniature Eastlake Villa on San Antonio Avenue has been owned by the Love family for 98 years. The home has been carefully restored inside and out.

For the Love of Family -2253 San Antonio Avenue story by Conchita Perales

Award Recipients: Maria & Douglas Love, Owners; Tom Caroll, Foundation; Haim Ziv—Quality Home Remodeling, Contractor; Scott Brady, Architect; Tom Wolter, Carpenter. Reference material courtesy 2010 Legacy Home Tour Guidebook.

he well-known Alfred Pattiani's 1883 Miniature Eastlake Villa on San Antonio Avenue — called a "villa" because of its central tower — has been carefully restored inside and out over the course of 13 years by its current owners Maria and Douglas Love.

This Love story began 98 years ago, when Douglas' great grandfather purchased the unique house as a gift to his daughter's six children. As his siblings left the nest, Douglas' uncle John lived in the house until his death in 2004, but after 85 years of continuous residency the house was in a state of total disrepair and in dire need of updating. John's sister Laurella, the sole remaining heir at the time, couldn't afford to manage the daunting task and sadly decided to sell it.

That's when Maria and Douglas, long time Alameda residents, realized that they had to buy the house. "Our children would be the fifth generation of Loves to live in it... it's the family home, how could we not save it and give it the attention needed? There was much to undo from past upgrades." Maria explains, "around 1920, at the time of the early renovations, and to 'modernize' the house, the front door was changed to a craftsman style, the built-in china cabinet in the dining room was added and the living room was divided in two to create an additional bedroom. Douglas, myself and our kids Mary and John, worked tirelessly on restoring the interior rooms and woodwork, always keeping in mind to stay true to the originals as possible."

But they needed expert craftsmen and specialists if they wanted to tackle a real restoration that would bring back to life this forgotten family jewel. So they called on Tom Caroll to put in a new foundation and on Haim Ziv from Quality Home Remodeling to be their General Contractor. And because they were adding an attic



Intricate details can be seen on the porch bracket.

and a full basement for additional living space, they worked with one of the best and most experienced local architects, Scott Brady, to provide the architectural drawings.

However, for the Loves, the most extensive and rewarding work was restoring the front porch to its original design, and reclaiming a façade with interesting ornaments hidden under the neglect and grime of years past, like the decorative flower-shaped spandrel at the apex of the gable and the small sunburst accenting the bay. "Carpenter Tom Wolter did an amazing job recreating the porch railings from the 1920's photos saved from uncle John's belongings. Truly spectacular when you realize that these were an 1883 craftsman's hand sewn pieces, each one

done in an intricate combination of organic shapes not seen in any other house in Alameda." Other items restored when the railings were removed were the corner column and missing decorative corbels, also custom made to match the originals. The Loves envision to reproduce the roof cresting, also shown in the 1920's picture, and to eventually replace the front door to an original Eastlake style.

The house is simple, yet beautiful. With a subtle two-toned light-colored palette painted by Steven Rubinstein, the house doesn't call attention to itself - it has the traditional square bay and board & batten trim of the Eastlake style - except perhaps for its original cupola, accessed from the attic, which unverified stories claim was the bell tower to a one-room school house once located near Lake Merritt in Oakland.

Every inch of the house represents a true labor of love, and seeing it come back to life over the years it has taken to restore and rehabilitate it, has been an amazing life experience that ties the Love family 98 years back to their roots in Alameda.

2134 San Jose Avenue

Story by Gretchen Lipow

Award Recipients: Antonia and Hank Hernandez, Owners

he two story Colonial Revival, three bedroom home at 2134 San Jose was purchased in 2009 by Antonia and Hank Hernandez who spent the next decade restoring it to its original beauty. The date of its origin is estimated at 1899.

The restoration process began with the removal of the painted aluminum siding and then removing a layer of stucco which was uncovered under the aluminum siding. Hauling was a major part of the work of removing the aluminum and stucco, and day labors helped out with this task. Scaffolding from Century Scaffold of San Leandro as well as the owner's scaffolding was a necessary part of the restoration process.

The original brick foundation was removed and used to create a brick patio. Robert Martinez of RMJ Concrete helped with supporting the house and building forms when the foundation was excavated and replaced. Concrete was purchased from Redy Mix in Oakland. Roger's House Moving was used for the first part of the support work. DC Excavation removed the concrete from the backyard. Chandler Ham Roofing restored the upper roof and gutters. Some of the roofing was done by the owner with supplies from Roofline Supply in Oakland.

Many of the windows have their original glass, but all of the original double hung windows were repaired and replaced and new sashes were added. A good bit of the trim such as the window sills were destroyed when the house was stuccoed requiring the owner to custom mill replacements using redwood harvested from a tree cut down in the backyard. Elite Tree did the removal and Bob's Tree and Stump assisted with a portable mill built in the backyard. French drains and galvanized and seismic upgrades were added. After removing a large concrete slab in the backyard a landscaped garden was created. Most of the supplies used came from either Home Depot or Economy Lumber or American Emperor. Some special exterior trim came from Beronio of San Francisco.

The owner gives credit to his father, a structural engineer, architect and general contractor from Sonoma to provide much needed advice along the way.

The present owner is now on a search to add a garland swag to a horizontal panel on the facade to replace the original swag decor which over the years suffered wear.



The home shown in 1979 encased in aluminum siding. This process covered or removed most of the original wood ornaments.



The home features restored trim such as the window sills destroyed when the house was stuccoed. The owner had custom milled replacements created using redwood harvested from a tree cut down in the backyard.



Above: A silhouette of the original garland ornament. The owner hopes to replace this detail.

Below: The restoration process on 2134 San Jose Avenue began with the removal of the painted aluminum siding and then removing a layer of stucco which was uncovered under the aluminum siding.



First Congregational Church 1912 Central Avenue

Story by Kay Weinstein

Award Recipients: The First Congregational Church of Alameda

irst Congregational Church is receiving an award for good stewardship of its building for over 100 years. This jewel has been preserved for the twenty-first century due to excellent maintenance, improvements and restoration. An outstanding addition to the church is the disabled access ramp that is architecturally sensitive in design and function. Fine restoration is evident in the stained glass windows.

The First Congregational Church of Alameda is a striking example of the transitional and eclectic architectural forms that characterized much of California architecture at the turn of the twentieth century. It is a lovely blend of Gothic Revival, Queen Anne and Craftsman aesthetics. Gothic Revival is most known for the pointed arch; other style elements include highly pitched roofs, a sense of verticality, and use of wall dormers and pinnacles. Queen Anne is a picturesque Victorian style. Craftsman features a mix of materials, such as stone foundations and wood shingles.

The church was designed by prominent San Francisco architect, Franklin Oliver, and the builders were Delanoy and Randlett. The stained glass windows were made by the Lockwood Art Glass Company of Lafayette, Indiana. The entire cost was \$35,000 in 1904. The church is of wood-frame construction, sheathed in a combination of Arizona red sandstone and cedar shingles. The cedar shingles have since been painted dark brown. Also, the cedar shingled roof has been replaced by asphalt composition roofing.

A modern feature of the church is the semi-circular School Room, arranged with thirteen classrooms, formed by rolling partitions, each looking towards the center. Beneath the School Room is a large Assembly Hall and kitchen. The proportions of all of the church rooms are exquisite. The rooms are filled with light from many windows.

Many improvements have been made to the church over the years such as indoor restrooms, electric lights, improved heating, a new organ, and an updated kitchen. Notable for integrative design is the disabled access ramp on the Chestnut St. exterior, leading down to the Assembly Hall (which contains disabled access restrooms). The ramp and an elevator serving three main floors were completed in 1998.



Early photo of First Congregational Church with detail of a window today.

Thanks to decades of fundraising, the church is in an excellent state of preservation. In 2002, the stained glass windows were cleaned and re-leaded. Protective plexiglass panels were added to the inside of the stained glass windows, and to the outside of some. Ten years ago, a car



damaged the Central Ave. exterior, and it was beautifully repaired. Maintenance and improvements continue to the present day.

The First Congregational Church was founded in Alameda in 1879, and has had a long commitment to social justice and community outreach. In the Congregational Church, the congregation elects its pastor. Rev. Dr. Laura Rose, the first openly Gay pastor, was elected in 2003 and installed as Senior Pastor in 2004.

The First Congregational Church is a City of Alameda Historical Monument. In 2000, Alameda Architectural Preservation Society recognized the church for beauty and restoration. The mayor proclaimed March 25, 2004, its 100th anniversary, as First Congregational Church of Alameda Day. Today we award First Congregational Church with a bronze plaque for good stewardship of their building for over 100 years. We thank church historians, Ann Beret Johnsen and Virginia Krutilek, for sharing extensive knowledge of their beloved church. Thanks also to Eric Hartz for technical assistance with historic images.



Left: Early photo of Chestnut St. exterior.

> Right: Interior of Narthex windows on Chestnut Street.



1003 Morton Street

Story by Brian McDonald

Award Recipients: Dougal and Kim Brindley, Owners; Angela Klein Architecture; Jameson Construction; Beilman Construction; Joe Simon Painting; Pacific Electric, and TEC Electric

n 2016, when Dougal and Kim Brindley bought their home at 1003 Morton Street, "eclectic" would be an understatement in describing the architectural mix caused by over 120 years of renovations.

The home was originally built, probably in the 1880s, as a one story Italianate cottage near the corner of Alameda Avenue and Paru Street. In 1890, it was moved to its present location and it is thought that some Queen Anne style decorative features were added to the Italianate façade. After a detached garage was constructed in 1929, the thirties saw substantial change. A couple of rooms were added on the main level, and the stereotypically Alamedan high crawl space was converted into several rooms (not connected to the main level at that time).

The biggest changes, both exterior and interior, came in the 1970s; reversing these alterations formed the basis of most of the post-2016 restoration. Two more rooms were added at the rear; their style, with polished wood walls, a very large brick fireplace, almost a full wall of glass at the back, and curved ceilings, was described by Mr. Brindley as Tahoe Ski Chalet. In an apparent attempt to tie the new rooms to the old, Mediterranean tile was laid on the floors of much of both areas. An interior staircase was added to bring the 1930s basement fully into the living space.

At roughly the same time, the entry door was moved from the north side of the building to the south. The new entrance faced the street but was around the corner, recessed from the main front wall. A staircase, largely hidden by a wall, turned twice to take residents or visitors to that side. The new entrance enabled the conversion of the former front porch, entrance hall, and parlor into a master



When Dougal and Kim Brindley bought the house in 2016, they wanted to restore the exterior to its former glory while incorporating some of the changes from the intervening years. The residence shown with its original exterior look incorporating fish scale shingles and shiplap siding.

bedroom and bath. Besides the many modernistic sliding windows added as a result of the interior changes, the most conspicuous exterior change at that time was covering the entire front and side exposures with brown shingles, covering or replacing various shiplap, fish scale shingles, and other original design elements.

In the 1990s, the then owner painted the brown shingles blue-gray, with blue, maroon and white trim.

continued on page 8...



The entire front and side exposures covered with brown shingles, obscuring or replacing various shiplap, fish scale shingles, and other design elements.



The brown shingles were painted blue-gray, with blue, maroon and white trim in the 1990s.



1003 Morton Street

When the Brindleys bought the house in 2016, they wanted to restore the exterior to its former glory while incorporating some of the changes from the intervening years. They worked with Angela Klein Architecture to create a design which honored the original Victorian house while removing many of the non-conforming elements. Among the visually conspicuous exterior elements are the 17 new windows. Ten replaced existing 70s windows with more appropriate styles, while the other seven were added in new spots. In addition, some existing windows had new trim elements both outside and inside.

They restored the original shiplap siding, and replaced the rustic shingles on the upper gable with fish scale shingles like the ones on similar houses. The entire exterior was painted a restful shade of yellow, with subtle accents. The front door had been a plain blank piece of wood at least since the 1970s remodeling; they had a new period appropriate door carved and installed. They also moved the electric meter and utility lines to be less conspicuous and more integrated.

Inside, they replaced the tile floors with wood. They added crown molding and more elegant baseboards, and replaced some of the wooden paneling with sheetrock. The resulting walls are painted soft gray, while the new window frames and moldings are a brighter white. The master suite added in the 70s was remodeled, and the downstairs area added in that same era was changed and modernized.

Before any of these changes happened, the house's structure had to be updated. Jameson Construction replaced the brick foundation and wooden basement floor with concrete foundation and slabs. They also rebuilt some of the load-bearing downstairs walls.

Beilman Construction translated the visions of the owners and of Angela Klein into physical reality.

Painter Joe Simon did a great job restoring the exterior to its former glory, especially the dentil molding, and using light colored tones to bring both light and a more traditional look to much of the interior.

Pacific Electric and TEC Electric also did great work in upgrading and modernizing the utilities.

PRESERVATION AWARD PLAQUE

AAPS 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 91 The Beginning of NAS' Future

Story by Jerri Holan

AP Building 91, LLC, Building Owner; srmErnst Development Partners, Developer; Forge Architects, Shell Architect; Holmes Structures, Shell Structural Engineer; Cheryl Barton ,Site Landscape Architect; McNely Construction Company, Shell and TI Contractor; Admiral Maltings, Tenant; Allied Architecture and Design; Tenant Improvement Architect; Almanac Beer Company, Tenant; SLM Architecture & Design, Tenant Improvement Architect

he Alameda Naval Air Station is a very special place in Alameda. A large part of the City's history and development is tied to the NAS. Over the years, as it grew and expanded, it contributed much to the cultural and social affairs of the town. In 1936, the City ceded the 1927 Alameda Airport — built on the west end of the island over wetlands — to the United States Government. When the US Army discontinued operations in 1938, congressional appropriations were allocated for a naval air station here. The station played an 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. From 1949 to 1953, the Navy based the Lockheed R6V Constitution — the largest airplane ever listed on the Navy inventory — at the Alameda NAS. 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 2013, much of the Station was placed on the National Register of Historic Places and is now one of California's largest historic districts. Alameda Station's most important contribution the United States was that it served as a template for the development of similar military bases across the country. Culturally, NAS' significance is that it reflected the nation's values and technical expertise during a major period in the nation's history.

In July, 2017, the City of Alameda successfully sold its first NAS property for private development at Alameda Point. Within its 50,000 sf footprint, Building 91 has become a beautifully restored commercial building by the owner and developer, AP Building 91 LLC and srmErnst Development Partners. The refurbished building houses the first malting company in California since Prohibition as well as a brewery. 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.

Originally constructed in 1944 as a machine shop to store engine parts, Building 91's industrial character was typical of the NAS and the building is a contributor to the Historic District. Because it is the first Contributing Building to be redeveloped in the District, the City wanted the adaptive reuse project to serve as a template for future development of Alameda Point — the success of this project would influence many other similar buildings in the District.

The owners spent approximately \$9 million dollars refurbishing the building. This included restoring the complete shell of the building, the roof, some

NEW SLETTER OF THE ALAMEDA ARCHITECTURAL PRESERVATION SOCIETY.



Left: 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.

ADMIRAL MALTINES

Right and below: Within its 50,000 sf footprint, Building 91 has become a beautifully restored commercial building by the owner and developer, AP Building 91 LLC and srmErnst Development Partners. The owners spent approximately \$9 million dollars refurbishing the building. This included restoring the complete shell of the building, the roof, some structural reinforcements, as well as tenant improvements and landscape amenities such as decks, bike racks, and planters.



structural reinforcements, as well as tenant improvements and landscape amenities such as decks, bike racks, and planters. The project intends to take advantage of the Federal 20 Percent Historic Preservation Investment Tax Credit 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 building were its industrial sash, wood windows. Lower south side windows in bad shape were replaced with windows from the north side that were in good shape. South side clerestory windows were replaced altogether with new windows similar to the originals. Non-original windows were removed and new doors were located in existing window frames to keep the proportion and rhythm of the original warehouse. New awnings at entries were added in keeping with the District's design guide-

lines and the exterior horizontal wood siding was repaired, not replaced. Finally, the building was painted with colors conforming to the Paint Guidelines for Existing Buildings in the Historic District (Nebulous White and Rave Red).

A non-historical 'lean to' addition at the rear of the building in poor condition was replaced with a steel storage building. The old 'blast' building (used by the Navy to blast components) to the east of the Building was converted into a steel trash enclosure.

In general, the original historic building has been meticulously preserved and the refurbished interiors retain the wonderful industrial character of the building. Large wood trusses, post and beams are all exposed, a new concrete floor in a portion of the building was installed and the two tenants have sensitively adapted their businesses to the old structure. In fact, the malting company installed interior windows around their malting floor so patrons could watch the old-fashioned process while enjoying many different ales that come from it. To keep the industrial character, many materials on the interior were recycled or repurposed and some original signage was retained (e.g., the numbering of structural bays). On the exterior, address graphics complied with the Alameda Historical Advisory Board's Way Finding Program adopted for the former NAS.

After all the work was done, Building 91 is ready for the future. Well worth the

investment, the project is a wonderful asset to the community and a perfect resource for the next NAS rehabilitation projects. It's a special building in a very special place.



Left: Inside large wood trusses, posts and beams are all exposed, a new concrete floor in a portion of the building was installed and the two tenants have sensitively adapted their businesses to the old structure (Almanac Brewery shown in photo).



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SUNDAY, JUNE 3 7:00 PM

21st Annual Preservation Award Gala
ALAMEDA NAVAL AIR MUSEUM
ALAMEDA POINT

SUNDAY, AUGUST 26 1:00 PM

Woody Walk: Fernside, The Story of a Neighborhood
WOODY MINOR
MEET AT EDISON SCHOOL

SUNDAY, OCTOBER 21 7:00 PM

All things Glass: Restoration and Conservation

JOAN DI STEFANO

BUDDHIST TEMPLE OF ALAMEDA



Building #77
Alameda Point



Crow's Nest Alameda Naval Air Museum

Due to construction, West Tower is the best entrance to Alameda Point from Appezatto Parkway.

Turn right onto Main Street, then left on West Tower. The Museum is near the corner of Pan Am Way and West Tower.

Follow signs to Building #77. The Crow's Nest is located on the second floor and it is handicapped accessible.

