

Alameda PRESERVATION Press

NEWSLETTER OF THE ALAMEDA
ARCHITECTURAL PRESERVATION SOCIETY

Immanuel Lutheran's Gothic Carpentry Praised



Contemporary view of the Lafayette Street (west) elevation.
Image: Paula Perretty. Photo editing: Barbara Van Dine.

Alameda's Oldest Church Building Now Listed in the National Register of Historic Places *by Elizabeth Krase Greene*

One of our town's architectural gems, Immanuel Evangelical Lutheran Church at 1420 Lafayette Street was recently listed in the National Register of Historic Places. Administered by the National Park Service, the National Register is the nation's official list of historic districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, engineering, or culture. Fewer than a dozen historic properties in Alameda have been individually awarded this honor.

As an architectural historian and ardent admirer of the Gothic Revival style, and with a love for German language and culture, I was drawn to research and write the National Register nomination for Immanuel Lutheran Church because I felt that the building is an exceptionally rare survivor of the style that was once common in every American city. I wanted to bring awareness of the significance of the building to our community, and my hope is that the listed status will assist the congregation with fundraising and grant applications for rehabilitation of the historic church.

Immanuel's church building is a textbook example of the Carpenter Gothic style. It is also significant as a building that has remarkably high integrity, meaning it has experienced few alterations over time and is true to its original appearance. While other church congregations in Alameda have been in existence longer, Immanuel's sanctuary is the oldest church building in Alameda and the oldest Lutheran church building on the West Coast.

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Gothic Carpentry...continued from page 1

THE ARCHITECT

Julius E. Krafft (1855-1937) immigrated from Germany to the US in 1872 and moved on to San Francisco two years later, where he started his own architectural firm in 1888. Most of the buildings he designed were destroyed in the 1906 San Francisco earthquake and fire or by later development.

Krafft also designed the "Captain Boudrow House", an 1889 Queen Anne on 1536 Oxford Street, now a Berkeley City landmark; and in Alameda, an 1897 Colonial Revival residence at 1617 Central Avenue.

Krafft's only other known church commission was St. Paulus German Lutheran Church (1894) in San Francisco, a Carpenter Gothic church on a massive scale; sadly it burned to the ground in 1995.



1617 Central Avenue, Alameda, circa 1950. Image: Alameda Museum.



A historic view of the Lafayette Street elevation in 1938. Image: Immanuel Lutheran Church.

The building embodies all the characteristics of the Gothic Revival style, including the steeply pitched gable roof and tower surmounted by a spire, the picturesque, asymmetrical composition, buttresses along the side walls, tracery around pointed arch doors and windows, and on the interior, an ornamented high ceiling to suggest the soaring verticality of a Gothic cathedral from the

Middle Ages. Carpenter Gothic refers to these elements executed in wood as the primary building material.

Enter the church and you are in the lofty freespan space of the nave which is paneled in dark varnished bead board. Above, a modified hammerbeam ceiling is supported by open trusses. The focus of the nave is the large pointed-arch window behind the altar: here there is a combination of stained glass with delicately painted details of an open Bible, a communion cup with wafer and a baptismal font, surrounded by quarry glass with stenciled black patterns on colored glass. Tall arched windows along the side walls of the nave are each topped by a white rose in stained glass, an interpretation of the Luther Rose, Martin Luther's coat of arms. The interior, like the exterior, is remarkably unchanged from its 1890 construction, although the original gas chandeliers have been replaced.

Of the eclectic range of architectural styles favored in the United States during the 19th century, Gothic Revival reached a peak of popularity between 1840 and 1865. The Gothic Revival style, however, continued to dominate for the great majority of churches until well into the 20th century.

How It All Began

One hundred thirty-three years ago, on January 4, 1891, a joyful congregation of German-American Lutherans paraded from their temporary home at Alameda's First Congregational Church to Immanuel Lutheran Church to dedicate their new house of worship. Despite the pouring rain that day, the congregation and a large crowd of visitors from nearby cities filled the church to overflowing for two services that day, in German and in English.

In 1890, half of Alameda's population was foreign-born, and a majority of those were German. Alameda had a thriving German community with commercial businesses such as bakeries, groceries, butchers, a German-English school, as well as social halls, singing societies, and dancing pavilions. Beer gardens attracted German families, both residents of



The Immanuel Ladies' Aid Society picnic c. 1890. Image: Immanuel Lutheran Church.

Continued on page 3...



The sanctuary in 1891. Image: Immanuel Lutheran Church.

The sanctuary today. Image: Paula Perretty.

Alameda and from across the bay, to enjoy Alameda's salubrious climate.

A small group of Lutherans had begun to worship together in 1883. They met in members' homes during the early years, and in 1888 the congregation organized as the Deutschen Lutherischen Immanueln Gemeinde zu Alameda (German Lutheran Immanuel Congregation of Alameda). Immanuel's Frauenverein, or Ladies' Aid Society, tirelessly raised funds through coffee socials and sauerkraut suppers. In 1890, Ladies' Aid gave the proceeds of their fundraising, \$1288, to the Board of Trustees to purchase a building site. The Lafayette Street parcel (50' x 108') was purchased that year for \$1425.

The church's Baukommittee, or building committee, met with Herr Krafft to discuss plans for designing a church. Architect Julius Krafft was paid \$100 for his plans. Baumeister Herbst (master builder August Herbst of Oakland) was awarded the construction contract of \$5199 in August 1890, and work promptly began. The ever-industrious Ladies' Aid Society raised more funds to pay \$489 for the stained glass windows. The overall cost of the building, including windows, amounted to \$9274.69.

Immanuel Transitions to the Present

At Immanuel, the transition from a primarily German-speaking congregation to a church assimilated within American society was a gradual one. German language services



STAINED GLASS WINDOWS
 Research conducted for this nomination revealed a strong attribution to an early stained glass manufacturer in San Francisco, John Mallon. John Mallon (1828-1897) established the art glass industry in San Francisco in 1858 and by 1884, his firm, Pacific Art Glass Works, had supplied windows to over 160 churches on the Pacific Coast. Mallon received several important commissions, such as the stained glass in the dome of San Francisco's original City Hall and several churches and synagogues in San Francisco, none of which survived the earthquake and fire of 1906.

ended in 1942 when the church was re-named "Immanuel Evangelical Lutheran Church of Alameda." The Parish Hall (1955) and Education Building/Church Office (1970) at 1910 Santa Clara Avenue expanded onto adjacent parcels. With a growing congregation by mid-century, church leaders planned to replace the historic church with a modern building on Santa Clara Ave. However, members could not agree to demolish the existing church building and eventually plans for the new church were shelved.

Since 1988 Immanuel Lutheran Church has been affiliated with the Evangelical Lutheran Church in America (ELCA). Immanuel's reputation of community service continues with Dine and Connect, a free hot meal served to over 100 unhoused and food-challenged people in Alameda, entirely prepared by volunteers. Dine and Connect is a project sponsored by the City of Alameda, the Alameda Food Bank, Building Futures, and other Alameda churches.

Immanuel Lutheran installed its second female pastor, the Reverend Crystal Larsen Stewart in 2023. Today the small congregation is culturally diverse and welcomes all to its services, Sundays at 10 am.
www.immanuel-alameda.org



Before paint removal.



After boiling with baking soda.

RESTORATION Journal

Make Your Hinges and Escutcheons Look Like New Text and images by Robert Farrar

Let's jump right into the ugly part of a door. How many times have you seen a nice interior door and then looked at the hinges and escutcheons only to see them covered in paint? I've seen it many times including in our own house. Why aren't they clean? Why are the hinges and escutcheons (the flat plate behind the doorknobs) covered in layers of paint? Well, when it's time to paint a door, it's just easier to paint over the metal parts than to remove them, clean them, and refurbish them. Old hinges and escutcheons typically have fancy, intricate designs. Most old door hinges are made of cast iron, not steel, and escutcheons were usually made from brass or bronze. So how do we fix them without going through a tremendous amount of work?

Start one door at a time. Place a small wedge on the bottom edge of the door to help you hold it in place while you remove the hinges. Starting with the top hinge, remove the screws, the pins and the hinge itself, then remove the bottom one. Place all the loose parts in a plastic bag. If you are not comfortable removing the door by

yourself, have someone hold it while you remove the hinges. Set the door against a wall. Next, remove the doorknobs, then the escutcheons and the screws and place them in a separate plastic bag. You can also remove the mortise lock piece, but I recommend that you take a picture before you remove it so you don't end up putting it backwards.

Now the fun part. Find an old pot that you don't plan to use again and fill it with enough water to cover the metal parts you'll be cleaning. Because the fumes may be toxic, it's best to work outside using a gas barbecue. But, if you have to work indoors, make sure the stove fan is turned on and the windows are open to create air flow and ventilation. For safety use a pair of disposable gloves and goggles. And most importantly, don't mix the metals together in the pot. Keep the cast iron separate from the brass. There could be a chemical reaction between the metal parts and the cooking pan and that would not be good. Turn on the gas on high and once the water is boiling, place the hinges inside the pot.

Next, pour enough baking soda to cover the hinges (about ¼ cup). Watch the water as it boils because the baking soda can foam up. Leave the hinges in the boiling water for approximately ten minutes. In the meantime place a large piece of cardboard on the ground, this is where you'll place the hot metal parts when you remove them from the pot. Use a pair of old tongs to pick one of the hinges from the boiling water. The old paint should be peeling off by now. As you hold the hinge with the tongs, use a wire brush to lightly brush off the peeling paint. When you're done, set the hinge on the cardboard and follow the same process with the remaining hinges. Sometimes it may take more than one dip in the boiling water to remove all the layers of paint, so if needed, repeat the process. Continue with the escutcheons, the screws, and so on. Just



Finished pocket door handles.



3 Metal after being cleaned.

remember that you'll need to add more baking soda each time you add more metal to the boiling water.

When you're finished and the water in the pot has cooled down, you must discard it properly. Pour it into an old paint can and take it to the Alameda County Toxic Waste drop off. Do not pour it down the drain! The old paint could be toxic if it was lead based.

Examine the hinges and escutcheons closely and if necessary, use a small pick to remove any leftover paint. You can also use Super Fine Grade #0000-steel wool to clean any remaining paint in order to get a clean, smooth finish. Once all the metal pieces are clean, rinse them in cold running water and dry them immediately with a hair dryer, rust can occur if they're left to dry naturally.

If there is paint on the face plate of the lock, follow the same directions as the hinges. But just soak the face plate, not the whole lock, you don't want to take the original black ceramic finish off. Once the paint is removed, make sure all the parts are clean and dry. Spray a small amount of WD-40 on the moving parts of the lock. Then cover the lock with blue tape and spray paint the mortise face plates since most of them have beautiful intricate designs on the face.

To obtain a nice gold or bronze finish, I like to use metallic gold spray paint. Place the metal pieces on top of a clean piece of cardboard and lightly spray them. A couple of coats of light spray paint is better than one heavy coat. Once dry, turn the pieces over and spray the back sides. Some hinges have intricate designs on the back

as well. To paint the screws and ball hinge pins I push them into the cardboard so they stand upright, that way just the heads get sprayed.

Once all the metal pieces are dry, start by reinstalling the hinges. Again, use a wedge under the edge of the door to help you line it up with the frame. Screw the top hinge first and then the bottom one. Put a drop of oil on each hinge so they open and close smoothly and quietly. Then continue replacing all the other parts. If the doorknobs are also covered in paint, follow the same process above, but if they only have a few spots of paint, use Super Fine Grade #0000-steel wool to lightly rub them until the paint falls off. This works well on the old black enamel and glass doorknobs.

As a side note, because of years of movement and settling, some doors will not stay open on their own (it could be a ghost). To solve this, remove the ball pin of the top hinge and lightly tap the side of it with a hammer, then replace it. This will create a little friction in the hinge and stop the ghostly movement of the door. If the door still moves, try again tapping it a little harder. Now you can remove the door stop you've had in front of the door for years!

If you are interested, you can also strip and spray paint the old metal push button light switches, and the metal handles on the pocket doors, just follow the same process described above.

If you have any questions please contact rfarrar@alameda-preservation.org



5 Refinished door handle.



6 Finished door hinge.



7 Refreshed doorknob backplate.

A PARTY TO REMEMBER! by Karen Lithgow

The elegant and beautifully decorated Crystal Room at the 1924 Historic Alameda Hotel provided a wonderful locale for the AAPS 2023 Holiday Party. Our growing membership was amply accommodated in this attractive and spacious venue. Many new members attended the festive event, including some whose homes were featured on the Legacy Home Tour as well as winners of Preservation Awards.

An assortment of tasty dishes brought by members, along with AAPS provided entrees and an open bar, created a fantastic feast enjoyed by all. A live band added to the merry ambiance as we gathered to meet with old friends and make new acquaintances. Our delightful group of servers added a youthful vibe to the event.

With everyone gathered, President Brenden Sullivan welcomed the 2024 Board of Directors, and introduced our two incoming Board members, Kay Weinstein and Erich Stiger, both with a long history of involvement with AAPS. Brenden also expressed our appreciation to departing member Joyce Boyd, who held the Treasurer position for three years and is now interested in pursuing public office.

We are looking forward to a fantastic 2024, and want to encourage everyone to participate! Do you have ideas for lectures, want to write an article for the *Preservation Press* newsletter or would like to help with our events and meet others with similar interests? Sign up and make this a year to remember! Go to:

alameda-preservation.org/get-involved/volunteer

Images by Miriam Fox and Conchita Perales



The Crystal room in full as Brenden Sullivan addresses the members.



2024 Board L to R: Brenden Sullivan, Dodi Kelleher, Erich Stiger, Conchita Perales, Karen Lithgow, Kay Weinstein, Robert Farrar and Patsy Baer.



Festive centerpieces designed and crafted by Karen Lithgow.



Peter & Donna Fletcher.



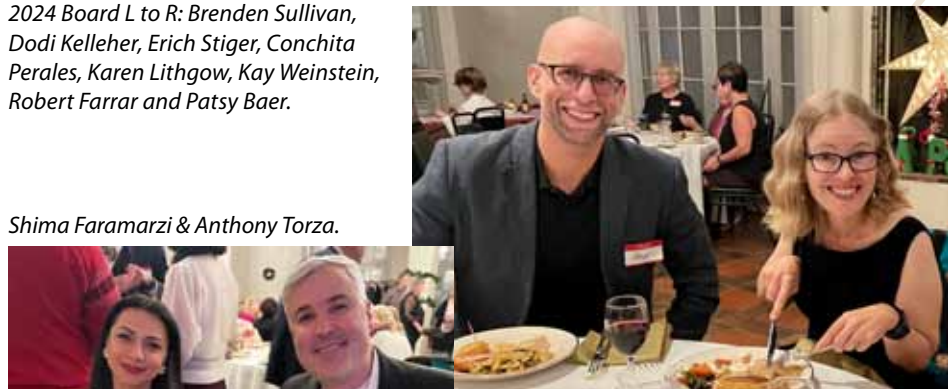
Wade & Elizabeth Greene.



Bartenders extraordinaire Valerie & Dave Peterson.



Crissy Sullivan and Gunther Hoffman brightened the party with their performance.



Shima Famarzi & Anthony Torza.



Alex & Devon Westerholm.



Carmen & Matt Reid engaged in conversation with Christopher Buckley.



We couldn't have done it without them! Lydia Hoffman, Josie Boyd Conn, Sofia Vigil Dombeck and (not pictured Fiona Connolly).



Join the 2024 Preservation Awards Committee!

The Committee reviews award candidates, decides which properties receive awards and prepares write-ups for each winner, based on interviews, articles and other media.

The committee meets either in person or via zoom. The rest of the Committee work is generally done by email.

The Preservation Awards ceremony is open to AAPS members and the general public and is scheduled for June 2. The award winners will be featured in our May newsletter.

Nominate a Building for an Award

The nomination form is available at Alameda-Preservation.org under PROGRAMS / PRESERVATION AWARDS

Deadline: March 15, 2024

If you would like to be on the committee or nominate a building please contact

Chris Buckley at 510-523-0411 or cbuckleyAICP@att.net

TRAVELOGUE



An illustrated architectural travel story inspired by places visited and experiences encountered.

Casas Victorianas!

“Barrio Reina Victoria” crowns Huelva, Spain with mysterious historic hybrid homes dedicated to the “other” Queen Victoria.

Text and images by Conchita Perales

In a recent trip to Europe, we explored the ancient towns along southern Portugal and western Spain’s Costa de la Luz. These areas are rich with fascinating architecture, full of surprises and curiosities that reveal secrets of their local history.

We visited Palos de la Frontera in Spain, the port of embarkation for Columbus’ discovery of the Americas, and where the exact replicas of his famous three caravels are docked. Just a few miles away, after enjoying some memorable tapas, we made our own discovery. An entire neighborhood of houses with styles we had never seen before stood right before us. We didn’t know this at first, but we had stumbled upon Huelva’s “Barrio Reina Victoria”, and the more we explored it, the more questions it raised.

We walked down a long street where one-story houses stretched out on both sides, connected by balustrades with yellow geometric designs. Their white stucco walls, carefully designed rooflines, and accent color scheme immersed us in a sort of fairy land. As we walked, we realized that no two houses were alike. Some shared a wall, some sat alone, but every single facade, lintel, gable decoration and quoins were unique to each. At the end of the street, on the edge of a hill with expansive views, we also saw sets of large two-story homes, whimsical Victorian hybrids playing off three well known styles: Tudor, Colonial and Swiss Chalet. How odd... were these Spanish Victorians?

As we descended the wide staircase set onto the landscaped terraced hill, we arrived at a pair of tall square columns holding open a



▲ A stepped gable facade with a decorative geometric design.



▲ On this one story house, its unique brick lintels feature long keystones.

wrought iron gate and a decorative arch displaying in large letters “Barrio Reina Victoria”. We realized we were standing at the “formal” entrance to the once gated community. How did this housing development happen to be in Andalusian Huelva and why was it named after Queen Victoria? The answer would soon reveal itself.

Beside the front gate sits what was originally the guard house, a one-story white stucco structure with the same distinctive architecture as the rest of the neighborhood. Today it operates as a café, “Casa del Guarda”, and inside its walls we found displays of enlarged newspaper clippings that unfold the history of this eclectic neighborhood.

It all started in the 1870s when a British mining company was awarded the rights to

Continued on page 9...



▲ Now a popular neighborhood café, “Casa del Guarda” next to the entry gate to the once exclusive housing community. The arch bears the name “Barrio Reina Victoria” awaiting the return of its missing crown.

TRAVELOGUE...*continued from page 8*

exploit the copper and other mineral deposits in the nearby mines. Named after the local Tinto River that runs rust-colored into the Atlantic Ocean, the "Rio Tinto Company Limited" exported the coveted metals throughout Europe. By the 1930s, with its exponential growth, it had become one of the world's largest mining companies.

As a result, the company management proposed building a quality residential district to improve the living conditions of its workers and their families. The development, known as "Barrio Obrero" (Worker's District), was designed in 1916 by Huelva municipal architects José María Pérez Carasa and Gonzalo Aguado on a large plot of farm land the company acquired in the outskirts of Huelva. Wanting to create a "home away from home" for the immigrant workers, they looked to the English "Garden City" architectural concept as inspiration. The homes were placed in nine parallel pedestrian streets crossed by two others, with garden islets at each crossing. It included a ring road for vehicles, multiple green zones, and common service areas. In this first phase, 71 one-story buildings were designed in the shape of a "T" and divided into tri-plexes. The orientation of the building "T" shape was alternated for the most efficient use of the property.

P.H. Morgan, the company's English resident architect, took on the second phase of development, which by 1926 had a total of 274 homes distributed within 88 buildings. He introduced attics, wooden canopies and millwork, creating such variety that no two houses were alike. He also expanded the project substantially by adding double-height duplexes, the ones we'd seen on the top of the hill, and even some fourplexes.

Initially, the mine workers rented the homes from the company, until 1987 when it finally sold the properties exclusively to them or their heirs. Since then, the houses have been

sold to unrelated buyers, and unfortunately some have been modified from their original aesthetic. Today, surrounded by highrises, the once exclusive district is open to local traffic and its streets are filled with parked cars.

We couldn't find an explanation for why "Barrio Reina Victoria" was prominently displayed on the entry arch, so we assumed it was dedicated by the British mining company to the English Queen Victoria. However, our assumption was incorrect. Further research revealed that on July 12, 1906, Spain's King, Alfonso XIII, married Princess Victoria Eugenie of Battenberg, a granddaughter to the then recently deceased Queen Victoria of England. The new Spanish Queen, coincidentally also named Victoria, was born at court in Balmoral, Scotland, to Princess Beatrice, the youngest daughter of Queen Victoria and Prince Albert of Saxe-Coburg and Gotha.

Evidence linking the neighborhood to the Spanish Queen Victoria is strong: with her marriage to the King of Spain, and an unsuccessful murder attempt immediately after their wedding, Spaniards fell in love with their new queen. Soon after, neighborhoods in Cádiz and Melilla were dedicated to "Reina Victoria,"



▲ The symmetrical layout of the rooflines give the Barrio its incomparable architectural value.



▲ Beautiful tile planters front this Tudor style Victorian.

as was a hospital in Córdoba, and theaters in San Sebastian and Madrid. Look no further than a pre-1931 postcard (page 10) showing the neighborhood's arched entrance literally "crowned" with the Spanish crown. It was



▲ These two-story duplexes at the top of the hill were designed with half-timbered gables reminiscent of the Tudor style.

Continued on page 10...

TRAVELOGUE...continued from page 9



▲ This pre-1931 picture depicts the Spanish crown atop the entry arch at Barrio Reina Victoria.

removed from the arch after 1931, when Spain's Second Republic came into power, rejecting the monarchy and determined to remove all royal symbols throughout the country.

Time hasn't been kind to all the facades in the neighborhood, but its spirit endures. Today, it's a living, breathing monument to a bygone era, declared a Historical Cultural Asset in 2002. Barrio Reina Victoria is more than bricks and mortar. It's a testament to the cultural fusion of the British influence on Spanish soil. So, if you find yourself in Huelva, don't miss this architectural gem. Its streets hold stories waiting to be discovered, like the secret of the "other" Queen Victoria.



Princess Victoria Eugenie of Battenberg and King Alfonso XIII of Spain were married on July 12, 1906.

POLYCHROME MEDALLIONS & ORNAMENTAL PLASTER

Sunday March 10th, 2024
4:00 pm to 5:30 pm

Social Hall at
Immanuel Lutheran Church

1910 Santa Clara Avenue
Alameda



Join Denise and Scott Brady for an in-person presentation that will cover the history and use of plaster as an interior decorative material in homes and buildings from the early Victorians through the Art Deco era and up to the present. Learn techniques, tips and tricks on how to apply color paint to highlight their intricate details.

**MARK YOUR CALENDAR,
EVERYONE WELCOME!**

Members Free • Non-members \$10

Questions? Contact: cperales@alameda-preservation.org

PRESERVATION ACTION COMMITTEE REPORT

City Council approves the 2023–26 Alameda Strategic Plan. Includes several AAPS recommendations. *by Christopher Buckley*

At its November 21, 2023 meeting the City Council approved the 2023–26 Alameda Strategic Plan. The Plan sets forth vision statements and five strategic priorities intended to help shape Alameda's future. The Plan also identifies the top projects to help implement the vision and priorities through 2026.

The Plan will be refreshed annually as part of the City Council priority-setting and budget adoption process. Progress reports and updated project lists will be provided on a semi-annual basis. The Council will revisit the vision, priorities and projects and create a new Strategic Plan approximately every three years.

The adopted Strategic Plan can be accessed at: <https://www.alamedaca.gov/CITYWIDE-PROJECTS/Strategic-Plan>

In response to AAPS recommendations, the following changes were incorporated into the final Plan adopted by the City Council:

- Adding a reference to Alameda's "architecturally varied neighborhoods" to the vision statements. This was a compromise after considerable Council discussion of the following additional AAPS-recommended vision statement text:

Residents and visitors admire Alameda's beautiful, increasingly well-preserved and architecturally distinguished Victorian, Craftsman and other late 19th and early 20th century buildings and similarly distinguished historic neighborhoods and business districts.

- Adding "Historic Resources" to the "Invest in Transportation, Infrastructure and Economic Opportunities" strategic priority and including the following projects:
 - Reuse and renovate buildings in NAS Alameda Historic District consistent with Secretary of Interior standards, with consultation and approval by the Historic Advisory Board, as feasible.
 - Identify reuse opportunities for the Carnegie Building.
 - Rehabilitate and maintain Big Whites at Alameda Point, consistent with existing capital improvement program.
 - Alameda Municipal Garage Project, including repairing/replacing windows, roof, and paint.



The 1903 Carnegie Free Library Building, at the corner of Santa Clara Avenue and Oak Street, has been closed and vacant for over 20 years. The Strategic Plan calls for identifying reuse opportunities for the former Carnegie Library.

The above projects and several others are listed under the general heading "Protect Historic Resources". These other projects include: "Assess and address infrastructure of Veteran's Building" and "Work with Alameda Museum to identify available resources and expand inclusivity of historical representation".

The initial draft Plan made no reference to historic resources nor historic preservation, so the adopted Plan is a significant improvement regarding historic preservation. **AAPS would like to thank the City Council and staff for adding these historic preservation provisions.**

AAPS had also recommended the following additional project:

Explore policies and implementing actions which will facilitate a higher proportion of affordable housing, especially low and very low income housing in future development while maintaining and preserving historic resources.

Although the above provision was not included in the approved Strategic Plan, it is expected that it will be addressed in the upcoming inclusionary housing ordinance consideration.

PRESERVATION ACTION COMMITTEE

Get Involved & Make a Difference!

We maintain a Google Group list to advise AAPS members on ongoing issues that could affect historic properties.

Please contact

Christopher Buckley at

510-523-0411 or cbuckleyAICP@att.net



P.O. Box 1677
Alameda, CA 94501

AAPS WELCOMES NEW AND RETURNING BOARD MEMBERS

AAPS BOARD MEMBERS 2024

<i>President</i> Brenden Sullivan	<i>Recording Secretary</i> Patsy Baer
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For more information, please contact:
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510-479-6489 • alameda-preservation.org

Editor: Conchita Perales
Newsletter Design: Valerie Turpen

ARE YOU READY FOR THE NEW YEAR?

Is your Alameda Architectural Preservation Society
membership up-to-date?

You can renew for the upcoming year by visiting

alameda-preservation.org

or contact Robert Farrar at

rfarrar@alameda-preservation.org

DON'T MISS OUT!

Alameda Development and Architecture

SEVEN WEDNESDAYS

April 24 – June 5

1:00 pm – 3:00 pm

Mastick Senior Center
1155 Santa Clara Ave, Alameda



An 1890s Queen Anne tower house on Santa Clara Avenue. Drawing by Richard Knight.

The Island of Alameda is home to thousands of “official” historic buildings. This free class by Judith Lynch makes learning to recognize them a treat.

Fourteen slide talks: Homes from the eras of Queen Victoria and King Edward, and the later styles of Craftsman, Shingle, Bungalow, and Storybook.

Decades covered range from the California Gold Rush era of the 1850s through the 1930s. Self-guided walking tours are given out during each class.

Teacher:

Judith Lynch, author, educator, ten-year Alameda Historical Advisory Board member.

Logistics:

Class #23997 is free for Mastick members.

**Class size is limited; please call before
April 1 to reserve a slot, 1-510-747-7500.**