

Alameda PRESERVATION Press

NEWSLETTER OF THE ALAMEDA
ARCHITECTURAL PRESERVATION SOCIETY

Vintage Home Renovation & Restoration for Today's Lifestyle

Featuring: Jerri Holan of Jerri Holan & Associates, Albany
Steve Rynerson of Rynerson O'Brien Architecture, Albany
Greg McFann, City of Alameda Planning and Building Department
Thomas Saxby, Alameda Historical Advisory Board
Jim Smallman, Virgil & Margy Silver, Alameda Historic Homeowners

Sunday, February 25, 2018 at 7:00 pm

Immanuel Lutheran Church: 1420 Lafayette Street, Alameda, CA
(Parking available at the corner of Chestnut Street and Santa Clara Avenue)

Free for AAPS members; \$5 for non-members

Many new home buyers come to Alameda (as well as neighboring cities) due to the exquisite vintage housing stock; however they do not know how to identify properties worthy of restoration and/or renovation. Nor do they know how to embark upon such an intimidating project; how to identify and select vendors; or how to navigate city permit requirements.

AAPS has invited a group of panelists with experience and expertise in historic home restoration and renovation. A significant portion of the event will be devoted to Q & A with the audience.



Topics We Anticipate Exploring:

- What to look for when shopping for a vintage home, i.e. it is good if the windows and window frames, cornices, etc. are intact; are there shingles or original siding underneath stucco, etc.
- What extent should one go to retain period appropriate elements
- Projects that deliver the highest return on investment, i.e. kitchens, bathrooms, etc.
- How to identify relatively easy projects previously executed incorrectly
- City of Alameda building department resources, guidance, permit requirements, etc.
- The scope of the Historical Advisory Board's authority related to historic homes and the limits of the historic inventory, aka "study list". Some people are reluctant to take on a vintage building because they have the incorrect impression that the HAB has significant power over changes such as paint color
- How to solve lighting challenges
- Creating environmentally sensitive additions and alterations/energy conservation
- State of California Historical Building Code and preserving character defining elements of historic buildings to facilitate restoration

continued on page 2...

Renovation & Restoration. . . continued from page 1.

Jerri Holan

Jerri has been practicing architecture in the San Francisco Bay Area for over twenty-five years. Since 1991, Ms. Holan has been professionally qualified as a Preservation Architect and Architectural Historian per The Secretary of the Interior's Standards and Guidelines for Historic Preservation.

Jerri has also been certified with the California Office of Historic Preservation, since 2004, as a Historical Resource Consultant. Ms. Holan has an advanced degree from the University of California, Berkeley, and is a Fulbright research scholar and a Fellow of the American Institute of Architects.

Her firm has won numerous awards from the National Trust, the California Preservation Foundation, the American Institute of Architects as well as Berkeley, Oakland, and Alameda Historical Associations. She is currently working on a number of preservation projects in the East Bay and is the Preservation Architect for the City of Larkspur.

Stephen Rynerson

Growing up in Lakewood, California, Rynerson O'Brien Architecture co-founder Stephen Rynerson experienced first hand all the joys and well-publicized sorrows of the planned American suburbs of the 1950s. As a young man exploring utopian alternatives to the suburban model, Mr. Rynerson worked on the construction of Arcosanti, Paolo Soleri's visionary city in the Arizona desert, studied under Sim Van Der Ryn at UC Berkeley, and lived in Mendocino county during the early days of the "back to the land" movement.

Returning to live in Alameda in 1975, Stephen's life changed forever when he enrolled in a UC Extension course about Victorian architecture co-taught by Judith Lynch and the late Gary Kray, one of the founders of San Francisco Victoriana, the pioneering restoration firm. He then apprenticed at San Francisco

Victoriana, where he spent three years learning to design façade restorations for houses of the late 19th and early 20th centuries that had been badly "remuddled" by misguided attempts at modernization. It was here that Stephen found his calling and where he learned that what is initially built is only the beginning: that cities and suburbs alike evolve by the slow, organic accumulation of incremental changes, that good design can contribute to the quality of change, and that past mistakes can be corrected.

As a sole proprietor, Stephen expanded his practice to include comprehensive remodels, new houses, and commercial work. Since joining forces with Patrick O'Brien in 1989, he has continued to focus on designing historically appropriate residential alterations as well as adaptive reuse of commercial structures.

Mr. Rynerson is a charter member of Artistic License, a guild of Bay Area restoration artisans and professionals. His work has been recognized by the Woodwork Institute of California, the Sonoma County Historical Society, and by AAPS. In collaboration with historical consultant Paul Duchscherer, Rynerson O'Brien Architecture won the 2013 Palladio Award for excellence for their work on the McDonald Mansion in Santa Rosa.

Greg McFann

Greg grew up in Alameda, attended St. Philip Neri and Alameda High School before earning a degree in Architecture from UC Berkeley. After a number of years as a general contractor he took a job in Oakland as a Building Inspector. From Oakland he became the Building Official in Hercules and then San Bruno. In September of 1999, he returned home to Alameda as Building Official for the City. His experience includes over 30 years in construction and inspection work and 26 years as a Building Official, including 18 plus years in Alameda.

Jim Smallman

In 1971, Jim purchased 2242 San Antonio Avenue, Alameda, then a derelict Victorian rooming house, vacant for three years. Built in 1891 and converted during the 1930s, the home was divided without permits or inspections into six dreary units. Over the next decade, doing much of the work himself, Jim removed illegal wiring and plumbing and restored the house to its origins as a single family home.

In 1972, to share preservation techniques with others, Jim joined the Alameda Victorian Preservation Society (AVPS), becoming President in 1974. During Jim's presidency in 1976 a Stick style Victorian slated for demolition was acquired for one dollar, with the condition that it be moved. The house was relocated to 418 Santa Clara Avenue, renovated with volunteer labor, and it lives on as a fully restored home.

In 1977 Jim acquired a much abused Italianate high basement cottage at 2246 San Antonio Avenue, next to his own home. Built in 1880, the house had been repeatedly remodeled, almost beyond recognition. After renting the house for over a decade, Jim began exploratory demolition. Under layers of stucco and siding, the design of the original house emerged and the restored house remains today.

The next year, 1978, Jim acquired two Joseph A. Leonard Queen Annes on Clinton Avenue. The interiors of these houses were largely intact. A poor time for Jim to take on another major project, they were rented for years while Jim bided his time.

Beginning in 2009, the two homes which had been encased in stucco, were stripped, revealing original details, and the exteriors restored.

Jim has served on the boards of the Alameda Architectural Preservation Society, the Alameda Museum, the Alameda Legacy Home Tour, and volunteers at the Meyers House.

Architectural details of the McDonald Mansion, Santa Rosa by Rynerson O'Brien Architects; Queen Anne, Alameda by Jerri Holan & Associates, Owner Jim Smallman; Colonial Revival, Berkeley by Jerri Holan & Associates. Images: Rynerson, Holan, Turpen.



Renovation & Restoration... continued from page 2.

Thomas Saxby

Thomas has focused his architectural practice on the preservation of historic buildings. He began his career in the 1980s working on the rehabilitation of the Old Oakland/Victorian Row National Register Historic District. He has also devoted many years to consulting on the preservation of Greene and Greene Architect's renowned William R. Thorsen House in Berkeley. In the 1990s he oversaw the award-winning adaptive reuse of the circa 1885 Paul

DeMartini Winery into Clayton's City Hall. He continues to provide architectural consulting services for Old Oakland as well as for the Historic Central Building in downtown Oakland, where he recently directed extensive repairs to the wood windows and terra cotta ornamentation of this circa 1926 high-rise building. Thomas has served as the Architect on Alameda's Historical Advisory Board since 2016.

Virgil & Margy Silver

Historic homeowners and Preservation Award recipients Virgil and Margy Silver completed a major restoration of a Transitional Queen Anne Colonial. The home, built in 1895 was designed by the famed Alameda team of Marcuse & Remmel. The residence was featured on the Alameda Legacy Home Tour in 2017.

Highlights from the October 22, 2017 AAPS Membership Meeting on Residential Seismic Retrofit *by Christopher Buckley*

At its October 22, 2017 membership meeting, AAPS heard a very informative presentation by structural engineer Kelly Cobeen on residential seismic retrofit. Here are some highlights:

Cripple Wall Reinforcement. *Note: The cripple wall is the area between the foundation mudsill and the bottom of the first floor. Cripple walls are often the weakest link in the overall structure and the portion most prone to failure.*

- Plywood sheathing is usually used to reinforce cripple walls. In most cases the length of plywood required will be between 50 and 90 percent of the cripple wall length. Plywood located in the corners is most effective. Use of ABAG Standard Plan A or other similar guidance is strongly recommended.
- Cross walls within basement areas can provide additional reinforcement for cripple walls, if properly sheathed with plywood and anchored top and bottom.
- The California Earthquake Authority can assist with mudsill bolting and cripple wall bracing.
 - Offers retrofit grants up to \$3000.
 - Provides lists of contractors and engineers who do seismic retrofit. Obtain lists at www.earthquake/bracebolt.com

Brick Foundations.

- Replacement of brick foundations is often unnecessary. Anchor bolts can be used to secure the mudsill to foundations that are in good condition if the cripple walls are less than 4 feet tall. For cripple walls over 4 feet, tension anchors and an engineer are needed.

- Replacing brick foundations can be expensive. One audience member who has a two-story Queen Anne reported a cost of \$85,000 just to replace the foundation, not including finish work involving basement living units. Foundation replacement can sometimes cost \$200,000 or more.
- There are highly varied opinions in the engineering profession on brick foundations. Some engineers do not like brick. Make sure you don't get an engineer who automatically tells you to replace it. Obtain a second opinion if necessary.

Chimneys.

 Possible strategies include:

- Strap chimneys at floor and roof lines to minimize pushing and pulling between the rigid chimney and the more flexible wood frame structure. Go deep enough into the building to minimize the possibility of the moving chimney pulling out ceiling joists.
- Strap the chimney to the roof and attic. This might help keep chunks of the chimney from falling on the house.
- Tie rods connecting chimney to the roof. The effectiveness of this technique is questionable, but it might hold if well embedded into the roof structure.
- Plywood sheet in the attic under the roof rafters and under the chimney. This may prevent a chimney from falling through the roof.
- Reinforced metal cage around the chimney.
- Concrete flue inside the chimney

Additional helpful documents that supplement those listed in the October, 2017 AAPS newsletter:

- Standard Plan A: Developed by committee of engineers, other designers and contractors working with ABAG and other agencies. Provides prescriptive retrofit drawings and specifications for 1-2 unit wood frame residences. Used by City of Alameda in lieu of customized engineering plans. Can provide substantial savings in design costs.
- California Existing Building Code Appendix Chapter A3. Provides prescriptive standards for cripple wall seismic strengthening and sill plate anchorage for light wood frame buildings.
- Homebuilders' Guide to Earthquake Resistant Design and Construction (FEMA Publication 232). Presents seismic design and construction guidance for 1-2 unit residences in a manner that can be used by homebuilders, knowledgeable homeowners, and other non-engineers. Includes prescriptive building detail plans based on state-of-the-art earthquake-resistant design for non-engineered residential structures.
- Earthquake Strengthening of Cripple Walls in Wood-Frame Dwellings SOUTH NAPA EARTHQUAKE RECOVERY ADVISORY FEMA DR-4193-RA2. Presents an alternate to Standard Plan A that applies to cripple walls up to seven feet tall. These taller walls are common in some of the older Bay Area homes.

Farewell to Wallpaper Designer, Author, and Master Proclaimer Paul Duchscherer

by Judith Lynch

JANUARY 31, 1952 — JUNE 20, 2017

According to the Artistic License site, Paul graduated from the Rudolph Schaeffer School of Design in 1975 and was a San Francisco resident much of his life. He had professional experience in commercial and residential interiors, plus knowledge of the history of architecture, interior design, and decorative arts. His passion was period-style projects for historic buildings, extending from interiors to design issues concerning building exteriors. Paul drew up appropriate color schemes, and offered authentic garden and landscape concepts. He also provided expert advice and guidance for old-house remodels and additions, as well as new construction projects in period styles.

Adventures in Wallpaper

After toiling in the field of industrial design, Paul fell under the spell of Bruce Bradbury and spent nine years as Director of Design Services for Bradbury & Bradbury Reproduction Art Wallpapers in Benicia, California. B & B founder Bruce Bradbury gave eloquent testimony about Paul's talents and personality at his memorial service in Santa Rosa. Many colleagues, friends, and family members convened there in the MacDonald Mansion, Paul's last major endeavor in the field of preservation. As Bruce related, "In the early 1980s, we were a struggling young company ensconced in 1850s stone camel barns. We were searching for a Victorian wallpaper ceiling designer, but how could we possibly find an experienced person for a profession that died out long ago? The only such designer I knew was Larry Boyce, a manic tornado of creative force who bicycled around the country hand-painting Victorian ceilings. When Paul arrived for an interview, I expected that unruly prototype and instead met a calm, elegant San Francisco corporate office designer.

"Paul was charmingly insistent and curiously self-assured; he made it clear that I was to hire him. He joined us fully formed, like Venus from the foam. With an encyclopedic knowledge of historic architecture and decorative arts, exquisite



This Grand Street parlor was one of Paul's Alameda designs, photographed for a Bradbury & Bradbury calendar. Image: Judith Lynch.



Paul at a statewide conference on 19th Century interiors. Image: Bruce Bradbury.

drafting skills, and a warm and generous personality, he knew instinctively what we hoped to accomplish. From then on, it was my job to keep expanding our grammar of wall and ceiling ornamentation possibilities, as Paul became our poet, the alchemist who could spin that grammar into art."

Spinning his magic in Alameda, Paul transformed the parlor and dining room in a grand house on . . . Grand Street. When the finished place was photographed for a B & B calendar, Paul explained the background of his design, "This house in Alameda showcases the first complete installation of a reproduction Herter Brothers room set," Duchscherer said. "Luckily for us, Herter registered a number of these patterns with the U.S. Patent Office in the 1870s, right before he died from consumption. Almost all original Herter interiors throughout the country have been demolished or altered, so we had to work with black and white photographs from the period and blurry drawings from the Patent Office. The period literature says Herter Brothers wallpaper designs echoed the marquetry found in their furniture. A generous Alameda resident with a fine collection of Herter furniture let us study it when we produced these room sets."

Prolific Author

Paul's first books, illustrated by photographer Doug Keister, were *Victorian Glory*, *The Bungalow: America's Arts & Crafts Home*, *Inside the Bungalow*, and *Outside the Bungalow: America's Arts & Crafts Garden*, published by Penguin Putnam. He also produced a series of small-format books *Bungalow Basics*, published by Pomegranate. Paul's two most recent books, *Beyond the Bungalow* and *Along Bungalow Lines: Creating an Arts & Crafts Home*, were collaborations with photographer Linda Svendsen, published by Gibbs Smith.

Master Lecturer

Paul was a seasoned veteran of the lecture circuit; for a while he presided over his own San Francisco salon, where "Final Fridays on Fillmore" took place in a storefront with rooms festooned with B & B wallpapers. During these evenings, the informal "Bay Area History Group" nestled in to watch discussions and slide shows and enjoy each other's newest obsessions.

One of Paul's early statewide talks was during the 1980s, when we were pondering who could make the keynote presentation at the annual historic

preservation conference. Our idea: "Let's stage the 'battle of the styles' and pit the frantic fancywork of Victoria's era against the understated demeanor of the Arts & Crafts movement!" Who better armored and mounted to joust than Paul and Pasadena's Bob Winter. As high priest of the A & C, Bob was devoted to all its manifestations, from tile and natural wood to open floor plans and ironwork. Their Sacramento "battle" pummeled the audience with images and words both fervent and fevered. Paul held forth with verve, rhapsodizing over the delicious minutia that characterized bedizened Victorians. Then Bob Winter seized the Kodak remote and dubbed Paul's devotion "mere delirium." He guided the group through A & C principles with catty asides about how those ideas were meant to counter the very vulgar excesses Paul had praised. Those watching declared the fray a draw and cheered as the antagonists shook hands amiably.

To discuss his work and books, Paul appeared many times in Alameda and throughout the Bay Area. Switching easily from slides to electronics, Paul appeared often on the PBS series, "This Old House," and HGTV's "Curb Appeal."

More Local Lore

During 1988, as Paul presided over his San Francisco salon, Betsy and Scott Mathieson arrived for an appointment on Fillmore Street. They dreamt of decorating their entire San Jose 1889 Queen Anne cottage with B & B papers. Paul showed them a portfolio arranged from basic to ornate, showcasing various B & B room sets. "We returned home, measured, and sketched each of our walls, and told Paul which fill, ceiling, frieze, and borders might work," Betsy wrote. "Paul and his staff prepared designs and called as each room's blueprint was popped in the mail." When the work was complete, the house celebrated its 100th birthday and was open for the annual Victorian Preservation Association tour.

"When we moved to our 1890 Queen Anne house on Park Avenue in Alameda in 2000, we wanted the same wallpapers as our San Jose cottage, plus some new papers in the additional rooms of the larger house. Pleased with his work on our San Jose home, we had decorative painter Zane Working wood grain the interior woodwork. We adjusted Paul's original wallpaper layouts to fit in the larger rooms, and used similar design concepts for additional papers. Paul's original interpretation of our tastes and preferences has stood the test of time and moved with us to our second and final Victorian home."



This ornate ceiling was a Paul D design for the Mathieson home in San Jose. Image: Betsy Mathieson.

Paul's fans and colleagues miss him already and are glad his work will long live on! To spend a few minutes with Paul, check out the B & B video mentioned below and bask in his warm smile and easy explanation of complex design issues.

DECORATING YOUR VINTAGE ROOMS

Congratulations, your historic place has emerged from disguises of stucco, asbestos, aluminum, or vinyl, and it now sports characteristic embellishments. How can you align the interior with the era of the house? "Vintage" is fifty years old or more; thus entire tranches of Alameda buildings are now so defined. That honorific obviously enfolds Victorians and Edwardians and also includes buildings of later styles, Craftsman, Bungalow, Art Deco, Storybook, Moderne, and Rancher. Thousands of Alameda structures can accurately be called "historic".

How can you honor the era of your building by choosing accurate décor inside? Wallcoverings have been a traditional way to decorate for centuries. Take a visit to the production of the exuberant papers of the 1890s devised to enhance the gloriously bedizened "Queen Annes." These gabled places were showcases for papers that were manufactured using dozens of silkscreens used for thousands of impressions for each roll. A glimpse of the technique is available on-line in **Bradbury & Bradbury Meet a Plain White Room**, recently posted at alameda-preservation.org by AAPS, and at B & B, the San Francisco Victorian Alliance, and YouTube.

Although this DVD example concentrates on the 1890s, B & B wall coverings and design services have continually evolved to span modern decades—1940s "Post War," 1950s "Atomic Age," and 1960s "Mod Generation." This company and others are creating authentic ways to add period décor to your newly spruced up historic home, whatever style it references.

AAPS WELCOMES NEW & RETURNING BOARD MEMBERS

AAPS Board Members 2018

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|---|--|
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Newsletter Design: Valerie Turpen 510-522-3734

An Important Swath of Heritage and Architecture Under Siege *by Judith Lynch*

Alameda development principles have always exhibited a tension: So we offer homes aimed at commuters? Or do we welcome industries, especially those of a nautical nature? For many years both ideas held sway with equal strength. While housing and commerce were growing, maritime industry was also expanding: ship building, water transport for produce and products, wartime ships and materials, marinas and services for recreational boaters.

Official insignias identify both ideals. The city seal depicts a begowned lady with an armload of produce encircled by the Latin motto "The prosperity of the land and sea." On a banner in the City Hall foyer is painted "City of Homes and Beaches." A poster circa 1915 appeared in San Francisco, another appeal to the bedroom community idea: "Wouldst have thy children's cheeks like roses, wouldst have them happy and healthy, then live in Alameda, 'The City of Homes.'"

Part of Alameda's dwindling maritime heritage still clings to life at the Alameda Marina, a major ship building center since the 1880s, according to Save Our Working Waterfront (SAWW) a citizen group trying to save both the nautical present, and the architectural heritage of the thirty plus buildings there. Future issues of Preservation Press will delve into the many issues surrounding the Marina. For now AAPS members and supporters are alerted to important decisions looming that need review and action.

Cue the Chorus Line

Some people who love old buildings find the "Marina 30" bewildering. These solid workaday structures don't bewitch with beguiling details like our easy to embrace Victorians. However the Marina has stalwart functional places with calm demeanor and consistency of materials and color. These buildings are what historian Woody Minor so fondly calls "the Chorus Line." Their quiet elegance provides back up support for the architectural celebrities that abound elsewhere on the Island.

Much the same bewilderment applied years ago when the Naval Air Station (NAS) was decommissioned. These pre-mid-post WWII buildings were unappealing,



Building 19 is the multi-story showpiece of the Marina; its vast reaches welcomed the submersibles being produced by Deep Ocean Exploration and Research (DOERS). Image: Woody Minor.



These sturdy wooden and metal trusses in building 1 are part of the bones of Marina historic buildings. Their immense strength opens up vast spaces clear of pillars and walls so businesses such as "Hot Rod X" can install trolleys to move heavy theatrical sets and installations for museums and major corporations. They also rent buildings 6, 8, and 33 for offices and storage. Image: Judith Lynch.

with nary a bracket, to keep your eyes from sliding right off. But more careful study with sympathetic hearts revealed the place as a cultural treasure, with uniformity of decoration, understated but endearing lines, open spaces enriched with statuary, and a mess hall entrance enlivened with oval columns. Even the landscaping has history, redacted from the Treasure Island 1939 Fair.

Use that same embracing gaze on the "Marina 30" which exhibit similar uniformity of materials, massing, and size, constituting a utilitarian chorus line that still sings a fine tune.

A Call to Action

Over the next half year both the Planning Board and the City Council will make decisions that affect the Marina. What can AAPS members do now? First, visit the AAPS site and watch Woody Minor's slide show, "A Legacy of Enterprise and Innovation," about the industrial past of Alameda. Second, go for yourself to the Alameda Marina, 1815 Clement Street. The compound is open to the public every day. Find building 19, the tallest and biggest one in the place. Then stroll around and peak into any open doorways to see the trusses and the wide expanses of space. Third, review the Draft Environmental Impact Report at Alamedaca.gov/alameda-marina-project. Pay special attention to 4.4 Cultural Resources and send comments to SAWW (news@SAWWaction.org) by the end of January. Fourth, copy your comments for Planning Board distribution to Nancy McPeak, Community Development, nmcpeak@alamedaca.gov. Put the PB meeting in your calendar; it is scheduled for February 12, 7:00 pm Council Chambers, City Hall. Be aware that the date may change.

Alameda Artist Spotlight

by Candace Rowe

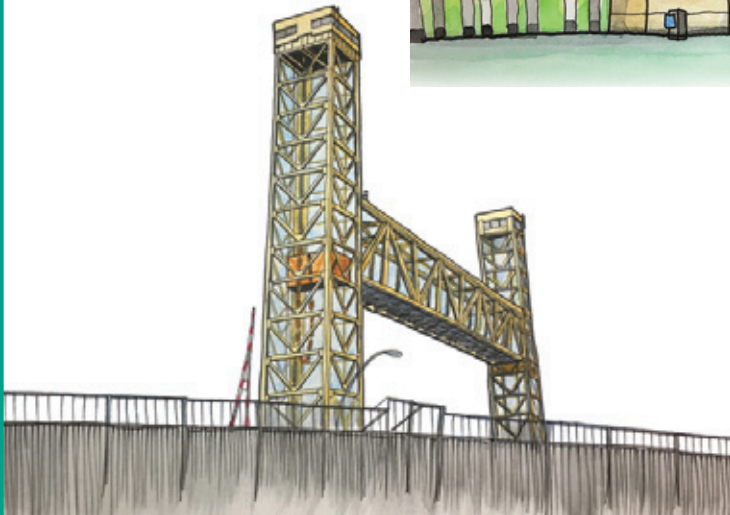
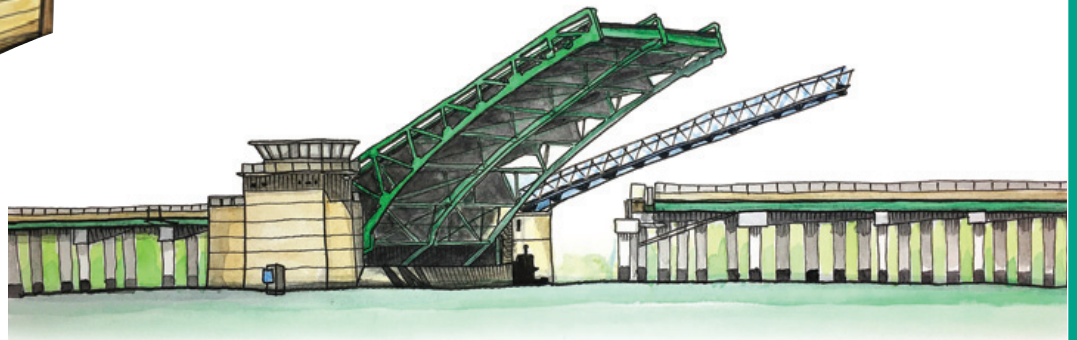
AAPS is pleased to feature a series of accomplished artists who have focused on Alameda architecture.



Stephen Sèche

Stephen Sèche (rhymes with "fresh," as he likes to say) is an illustrator and graphic artist based in Alameda, California. A native of New York's Hudson Valley, he's lived in the Bay Area since the 1990's and has come to appreciate the big hills, sourdough bread bowls, and snobby coffee. He is a keen observer of his island community, where he lives with his wife, daughter, and border collie mix. Sèche has a skilled eye and a playful outlook that enable him to translate local landmarks into minimally-iconic illustrations. His 2017 calendar was popular with the locals who are as in love with their quaint community as he is.

Sèche works in a range of mediums: watercolor paints, digital painting, pencil, gouache, acrylic and ink. In his nine-to-five life, he produces colorful packaging for an eco-friendly soap company. Graduating from Cal Arts in Los Angeles, he spent time on both coasts before settling into island life. Now, after many years of digital design, he has begun to once again put pencil to paper, and he has a rather large pile of drawings to show for it.



Select Alameda landmarks have been captured in Stephen Sèche's whimsical illustrative style.



Stephen Sèche can be contacted via his Facebook page: Stephen Seche Art + Illustration. You can see his work at www.soundlikefresh.com.



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 printed on recycled paper.

CALL FOR GUIDEBOOKS



The Home Tour Committee wants to complete its collection of guidebooks. The first Home Tour took place in 1972, almost 50 years ago! We are missing too many years to list... Do you have old Guidebooks, but don't want to store them or are considering throwing them out? Don't! ALL Tour guidebooks prior to 2010 are welcome and needed. We'll pick up, pay for postage or even ransom!

Please call or text Conchita at 510-205-6762 or email her at conchita@eyeline.tv

AAPS would like to thank members who donated to the organization in 2017. Your outstanding support is greatly appreciated.

Alan Teague
Carol Gerdes
Bill Galli
Erich Stiger
John & Ruth Motter
Bayside Real Estate

AAPS SCHEDULE of EVENTS 2018

•
SUNDAY, FEBRUARY 25
7:00 PM

Vintage Home Renovation & Restoration
Panel Discussion
IMMANUEL LUTHERAN CHURCH

•
SUNDAY, APRIL 15
7:00 PM

Choosing Color Schemes and Enhancements
Bob Buckter
IMMANUEL LUTHERAN CHURCH

•
SUNDAY, JUNE 3
7:00 PM

21st Annual Preservation Awards
LOCATION TBD