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# CALIFORNIA THE FORNIAN

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A Foundation Supporting the Study and Preservation of State and Regional History



## **Burden & Bonus:**

**A Case Study of Historic Preservation and Demolition at De Anza College**

# DIRECTOR'S REPORT

## Making Things Relevant



Photo: CHCF Library

Tom Izu

Every now and then the results of a study are released, documenting the terrible lack of basic knowledge both adults and children in the U.S. have of history and geography. While sometimes these results appear in a humorous form, aimed at making fun of the ignorance of Americans, I always find them to be both alarming and very heartbreaking, and never funny at all. I can't imagine that democracy can live a very healthy life in a nation whose people have such a

weak historic memory and sense of geography.

Part of the mission of the California History Center is to promote the study of history by doing whatever is possible with limited resources to show history — especially the study of local and regional history — to be not only relevant, but essential to public education. So, it is natural that I would ask myself the question, “Why do so many of our youth in particular find history and the lessons it can teach so irrelevant and boring?”

Prompted by a sense of duty, I remember asking visitors to the center, especially the youngest ones I came across, what they thought of the study of history. Some said that they find history as taught in school tremendously boring, and a dull use of time. In fact a fourth grader who was visiting with his class a few years back told me that the study of history, “wasn't interesting at all and was a waste of time,” and then proceeded to give what sounded like an almost rehearsed response, “because it won't help me reach my goals and help me get the career I want to have and live the life I want to live.” I don't remember what I said in reply, but I am sure I dutifully pointed out some aspect of the relevance of local history in understanding important things that do affect jobs and the acquiring of them, including his future profession of, I guessed, computer game playing. I definitely do remember one thing - his eyes glazing and rolling around in their sockets as if he had heard this before, no doubt framed by a wagging finger and a parental voice of doom.

But now, as I think back upon this incident, I realize that things don't have to be made relevant if they already *are* relevant — isn't this actually the way to *make* things boring? Was I perhaps being arrogant in thinking that I could determine what was truly relevant to this young man and the growth of his perceptions without even knowing much about his life? Sometimes in our rush to make history seem important to young people we make caricatures of it, thinking we have cap-

tured some important lesson that will help them be successful. It becomes part of a means to get somewhere and be something as opposed to a way of experiencing and understanding the world, and one's role within it. It becomes dull and boring because we have made history and by extension young people's lives, however they may perceive them at the time, trivial. History, instead, should be used as a means for them to express the significance they observe about themselves and their expanding world, and this history is all around them, within their reach.

The evidence of this relevance is present and available, perhaps not in the form of fun activities made into entertaining games or action movies, or easy to remember factoids and important sayings, but within stories about people, about places and about things that are happening or have happened, stories which we are connected to and care about deeply. And it is these stories, I believe, profound, and accessible, and yet hidden and ordinary and seemingly invisible, that are so important for our future together as a society. These stories are the material we share, interpret, and change to amplify our own perceptions and awareness of the world and what it *means* to us, especially for our future.

***People are trapped  
in history, and  
history is trapped  
in them.***

—James Baldwin,  
*Notes of a Native Son*

More recently, inspired by this insight, I asked another “sample” group of young people what they thought about history, but this time added “their” as in “their” family's history or “their” home, or places they like to go to or wish they were other than here. Some looked blankly at me or remained taciturn, scanning me with suspicious glances, but others almost exploded with words and feelings, going on and on about places and things they like to do, that are now “ancient history,” or that no one else knows about and are now, “like, just gone.” Perhaps the most revealing comment in my mind was the one, “oh, you mean like the stories — the ones my grandparents told me...” or conversely, “I sure wish my grandparents would tell me about what happened to them during the war but they just won't...why?”

All of us have stories of the past to tell, no matter how brief our lives; who can help but tell a story — I think it is almost

*continued on next page*

COVER: “Cottage 2,” one of the original Mission Revival style buildings on the De Anza College campus designed by Willis Polk before demolition and removal in August 2006.

# DIRECTOR'S REPORT

impossible for us not to do this. We suffer when we try and cannot. There is something absolutely compelling and necessary in transmitting ideas and experiences through this most basic element of culture. Stories, the telling and retelling of them, have a key role in rekindling an appreciation for history and the desire to understand where we all have been and where we are headed as a society.

For this reason, I feel that we at CHC should do what we can to promote the transmission and capture of stories. Fortunately, the tradition of doing this work is so vast and deep that there is no limit to what is available. In this issue of *The Californian* we feature several examples of what this work looks like, including our feature piece on preservation. Curator and local historian Mary Jo Ignoffo chronicles the efforts to preserve the historic structures on our campus, including our home, le Petit Trianon, and reminds us that, "History and preservation, at their best, provide a place and access for all" and, "they invite public participation, recall moments of tremendous opportunity or lost chances, push us to make a dif-

ference in the future." And I might add that this is important to grasp before the opportunities, stories, and histories trapped inside of these structures, and places — and people — are, as a young person reminded me, "like, just gone."

Also mentioned in this issue of *The Californian*, is a new project CHC will begin this fall: the establishment of an oral history program on the campus. This perhaps, is most directly linked to keeping the stories flowing and has tremendous potential for sparking, once again, the love of history that helped found the CHCF almost 38 years ago. I do hope we can recruit your help on this new endeavor, since some of you have the stories and memories inside of you that we need to hear and document. Many times we do not realize that we have within us much "trapped" history. We may realize that we are a product of history we cannot escape, but we don't always stop to consider that the stories we know and carry, some never spoken out loud before, have the power to inspire a whole new generation of youth. Please join us in this effort.

—Tom Izu, Director

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## CALENDAR

<b>September 21</b>	First day of classes at De Anza College	<b>November 10</b>	<b>Santa Cruz to Watsonville</b> field trip
<b>September 27</b>	"Burden & Bonus" Exhibit Reception, 4:00 p.m. to 6:30 p.m., CHC	<b>November 12</b>	Veteran's Day holiday observed, campus closed
<b>October 4</b>	<b>Carmel to Big Sur</b> class, 6:20 p.m., CHC	<b>November 15</b>	<b>Santa Cruz to Watsonville</b> class, 6:20 p.m., CHC
<b>October 6</b>	<b>Carmel to Big Sur</b> field trip	<b>November 17</b>	<b>It Happened in San Francisco</b> field trip
<b>October 11</b>	<b>Fruit of the Vine</b> class, 6:20 p.m., CHC	<b>November 22 – 23</b>	Thanksgiving Holiday observed, campus closed
<b>October 13</b>	<b>Fruit of the Vine</b> field trip	<b>November 29</b>	<b>It Happened in San Francisco</b> class, 6:20 p.m., CHC
<b>October 18</b>	<b>Carmel to Big Sur</b> class, 6:20 p.m., CHC	<b>December 1</b>	<b>It Happened in San Francisco</b> field trip
<b>October 25</b>	<b>Fruit of the Vine</b> class, 6:20 p.m., CHC	<b>December 8</b>	<b>Santa Cruz to Watsonville</b> field trip
<b>October 27</b>	<b>Carmel to Big Sur</b> field trip	<b>December 14</b>	Fall quarter ends
<b>November 1</b>	<b>Santa Cruz to Watsonville</b> class, 6:20 p.m., CHC	<b>December 17</b>	De Anza college and CHC closed for winter break
<b>November 3</b>	<b>Fruit of the Vine</b> class, 6:20 p.m., CHC	<b>January 7</b>	First day of winter quarter classes at De Anza, CHC re-opens
<b>November 8</b>	<b>It Happened in San Francisco</b> class, 6:20 p.m., CHC		

# EDUCATION

The following courses will be offered fall quarter 2007 through the California History Center. Please see the History Department class listings section of the Schedule of Classes for detailed information. For additional course information, call the center at (408) 864-8712, or you may register on-line at: [www.deanza.edu](http://www.deanza.edu)

## CARMEL TO BIG SUR: WILDERNESS PRESERVED

*Chatham Forbes* HIST 107X 96 ■ 2 UNITS  
From Carmel south, Big Sur becomes a wild and isolated coast, guarded by its mountain barrier, rocky shore, and the preservationist zeal of its admirers. Early ranchers were followed by artists, writers, cloistered religious, and other refugees from urban society. The history of the region reflects an environmentalist consensus against change.

Lectures: Thursdays, Oct. 4 & Oct. 18, 6:20 - 10:00 p.m., CHC  
Field Trips: Saturdays, Oct. 6 & 27 (TBA)



*Mill Creek Bridge, Carmel*

## THE FRUIT OF THE VINE

*Betty Hirsch* HIST 107X 95 ■ 2 Units  
"Wine is bottled poetry" wrote Robert Louis Stevenson on his honeymoon in the Napa Valley. This course will cover California's fascinating wine history and introduce its major players from its beginnings to the present in the Napa Valley area. The course includes two field trips visiting wineries and other community sites.

Lectures: Thursdays, Oct. 11 & 25, 6:20 - 10:00 p.m., CHC  
Field Trips: Saturdays, Oct. 13 & Nov. 3 (TBA)

## IT HAPPENED IN SAN FRANCISCO

*Betty Hirsch* Hist 107X 98 ■ 2 Units  
San Francisco's lively history and colorful personalities have often been off-beat and out-of-sync with the rest of the country. It is a diverse, ever-changing city where history is made anew each day on its streets and hills. This class will cover some sig-



*San Francisco City Hall in 1906 before the earthquake.*

nificant events that helped shape the city and visit some of the places where they happened such as City Hall, the Presidio, Golden Gate Bridge and Sutro Heights.

Lectures: Thursdays, Nov. 8 & Nov. 29, 6:20 - 10:00 p.m., CHC  
Field Trips: Saturdays, Nov. 17 & Dec. 1 (TBA)

## SANTA CRUZ TO WATSONVILLE: MOUNTAIN TO SHORELINE

*Chatham Forbes* HIST 107X 97 ■ 2 UNITS  
From Native American, Hispanic mission, rancho, and American times, the Santa Cruz region has been identified with its accessible, relatively benign coastline and fine climate. Yet its mountain forests and fertile hinterland have also been vital to its economic development.

Lectures: Nov. 1 & Nov. 15, 6:20 - 10:00 p.m., CHC  
Field Trips: Saturdays, Nov. 10 & Dec. 8 (TBA)



*Bathing Pavillion and Casino on the Beach, Santa Cruz, 1906*

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# Burden & Bonus

by Mary Jo Ignoffo

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## *A Case Study of Historic Preservation and Demolition at De Anza College*

*Mary Jo Ignoffo is an historian who has curated historical exhibits and authored a number of articles and books, some of which are referenced at her website [www.valleyperspectives.com](http://www.valleyperspectives.com). During the 1990s, she served on the California History Center Foundation Board of Trustees. She was recently hired by that board to curate its latest exhibit, Burden & Bonus. The following article was written for the Californian based on research conducted for the exhibit.*

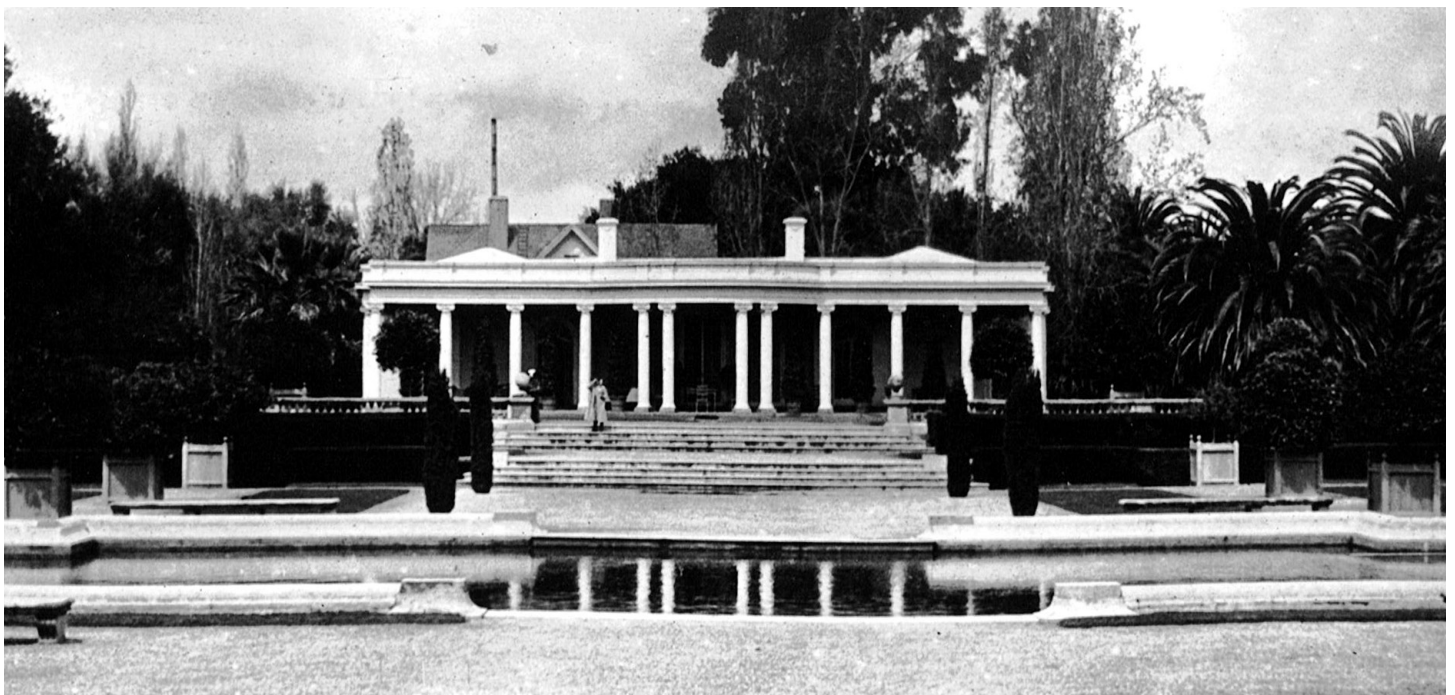
The historic buildings on De Anza College campus have survived by hook or by crook—not by any planned and calibrated preservation effort. On the one hand the “Trianon,” home to the California History Center, and an old wine cellar converted into the college bookstore, were saved just after the school opened in 1967. On the other hand, in 1988, a nineteenth-century barn was torn down to make way for a parking structure next to Flint Center for the Performing Arts, and, in the summer of 2006, Cottage 2, a one-time farmworkers’ house, was demolished to improve campus traffic circulation. In limbo, Cottage 1 sits in decay between Flint and the Trianon.

The demolition of Cottage 2 and the condition of Cottage 1 remind all of us—taxpayers, students, faculty, staff, administrators,

and college district board officials—to weigh in on the burdens and bonuses of historic preservation on De Anza’s campus and beyond. The costs associated with rehabilitating and maintaining historic buildings need to be balanced against less tangible benefits like aesthetics, identity, environmental impact, and yes, history. Those who do not find value in retaining and maintaining old buildings and landscapes need to state their opinion, however impolitic. Those who find restoration or rehabilitation beneficial to the college, the environment, and the community, need to determine how it will happen. Unfortunately, the buildings at De Anza have been handled piecemeal, and as yet no one has articulated a policy or a workable strategy regarding the historic structures. A new and fuller perspective that includes the larger picture is not only in the interest of the college, but also is currently required by law.

### **Historic District**

The California State Office of Historic Preservation has identified an historic district on the De Anza College campus under the guidelines of the U.S. Department of the Interior.<sup>1</sup> An historic district is defined as a group of buildings, properties, or sites that have been designated as historically or architecturally significant. A district



*The house and pool at Beaulieu, under the ownership of Francis and Harriett (Pullman) Carolan, 1911.*

possesses significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development. Districts greatly vary in size, some having hundreds of structures while others have just a few.

De Anza College is unique among community colleges because its historic buildings and landscape derive from a 19th-century wine-making estate. Although some of the original buildings have fallen to the wrecking ball and disease has taken ancient oaks, the relationship between the various buildings and landscape remains intact. The concept of “historic district” is relatively new, established within the last twenty-or-so years. While we cannot hold college officials of thirty years ago accountable for more current definitions of historical significance, by the middle 1990s there was clear definition from both the federal and state governments on De Anza’s status as an historic district.

### Historical Background

During the 1880s, wealthy San Francisco socialites Charles and Virginia (also known as Ella) Baldwin, established a vineyard on what today is De Anza College campus. “Beaulieu” was one of Santa Clara Valley’s earliest vineyards, and it brought notoriety with vintages featured at world’s fairs in Paris and in Chicago. As the vines thrived, Baldwin added a stone wine cellar, a barn, and a farm house. In about 1890, the couple hired architect Willis Polk to design a venue to entertain and host their trend-setting and international guests. Polk presented the Baldwins with a scaled-down and modified version of Versailles’s Petit Trianon, a charming pavilion adjacent to the wine cellar with an elaborate balustrade-lined sunken garden and reflecting pool.

The architect also included two out-buildings for house servants and farmworkers. Designed in Mission Revival style, they stood a striking counterpoint to the classical French pavilion. Willis Polk became one of the foremost proponents of Mission Revival architecture, reminiscent of the string of twenty-one missions along El Camino Real. He and a very few others were largely responsible for publicizing this heretofore unidentified style. He published articles about it, and the cottages served as very early examples of his Mission Revival designs.

In ensuing years, the vineyards succumbed to widespread infestation of phylloxera, a devastating root louse. The Baldwins sold the estate to their even more high-brow friends, the Carolans (who, incidentally, went on to build an enormous mansion that survives



Charles and Virginia (also known as Ella Hobart) Baldwin, 1913.

today in Hillsborough). The reflecting pool was transformed into a swimming pool (Cupertino’s first), and the land was planted in fruit orchards. Almost no alterations were made to the buildings.

In the 1940s, the president of Pacific Can Company and his wife, Emanuel and Helen Euphrat of San Francisco, purchased the former vineyard. At about the same time, the interiors of the cottages were remodeled into apartments for farmworkers.<sup>2</sup> Eighteen years later, in 1958, the Euphrats sold the property to Foothill Junior College District, requesting that the district’s second college incorporate some of the old structures into campus designs. Architects hired to design the campus chose to mirror the Mission Revival cottages, not the French pavilion. The campus bore the unmistakable California hallmark, and those old workers’ cottages informed the look of the state’s newest community college.



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## Historic Preservation

In the decade preceding the opening of De Anza College, between 1955 and 1965, the federal government sponsored and fostered a widespread effort to clean up the nation's cities and towns. Urban renewal programs funded the demolition of old buildings to make way for new and modern ones. Federal grants enticed municipalities to remove "blight" so that cleaner and sleeker cities could emerge, and towns large and small applied for the grants and cleared whole sections of towns. Closest to home, Sunnyvale, San José, and Santa Clara were awarded grants.

An unfortunate side effect of the well-intentioned urban renewal program was that huge sections of cities and towns were left vacant, sometimes for decades. Hundreds of buildings in San

*The City of Cupertino's General Plan maps its significant properties. It identifies nineteen historic sites, but of the buildings on De Anza campus, only the Trianon is listed. De Anza's stone wine cellar, which very likely predates all the other buildings on Cupertino's list, is not identified as a significant property.*

José, Santa Clara, and Sunnyvale, for example, were torn down because they were perceived as useless, ugly, and old. Replacement buildings were not forthcoming because the federal grants restricted the kinds of businesses that could go on the vacant sites, resulting in abandoned city centers. An argument can be made that both San José and Sunnyvale, which struggle decade after decade to redefine their respective downtowns, have never recovered from

this initial devastation. Santa Clara on the other hand, does not struggle to define its downtown. It is simply gone.

In the United States, a hierarchy of agencies regulates renovation, rehabilitation, or demolition of historic properties and landscapes. The Federal Government's Department of the Interior, through its National Park Service, maintains the National Register of Historic Places. If a property is listed on the National Register, it is subject to state and local preservation regulations as well. The Trianon was listed on the National Register in 1972.

California has a state preservation officer who operates out of the State Office of Historic Preservation. California offers four designations of historical significance: the first is the National Register. The others are: California Historical Landmarks, California Points of Historical Interest, and California Register of Historic Resources. Two pieces of California legislation require local governments to evaluate historically and environmentally significant properties: the California Environmental Quality Act (CEQA) of 1970 and the Mills Act of 1972. Local governments are required to

formulate lists of significant properties and landscapes, and regulate changes to them.

Santa Clara County implemented its first comprehensive preservation plan in 2006, but it applies only to those properties in unincorporated areas. The City of Cupertino's General Plan maps its significant properties.<sup>3</sup> It identifies nineteen historic sites, but of the buildings on De Anza campus, only the Trianon is listed. De Anza's stone wine cellar, which very likely predates all the other buildings on Cupertino's list, is not identified as a significant property.

## Historic Preservation at De Anza College

Perhaps as a reaction to the wholesale demolition of city centers, a heightened sense of historic preservation emerged across the country late in the 1960s. It was De Anza College's good or bad luck, depending on how you look at it, to share land with a cluster of buildings dating from the previous century. The Trianon was slated for demolition to make way for a performing arts center (Flint Center for the Performing Arts). The college district superintendent, Calvin C. Flint, gave directives to raze the seventy-year-old pavilion. The estimate to raze the building came in at \$1,400.

Cupertino resident and local historian, Louis Stocklmeir, petitioned the college district board to save the Trianon. The board declined, but Stocklmeir was given thirty days to find a new site for the old building, and after a month, he gained an extension of six months. The cost of moving it ranged from \$50,000 to \$65,000. The Landmarks Commission of the City of San José offered \$15,000 in moving expenses to bring the building to Kelley Park (History San José), but those funds did not come close to actual moving costs. Calvin Flint did not favor saving the building and was surprised at public outcry on behalf of the ramshackle old house.

Stocklmeir inspired a small but determined band to become

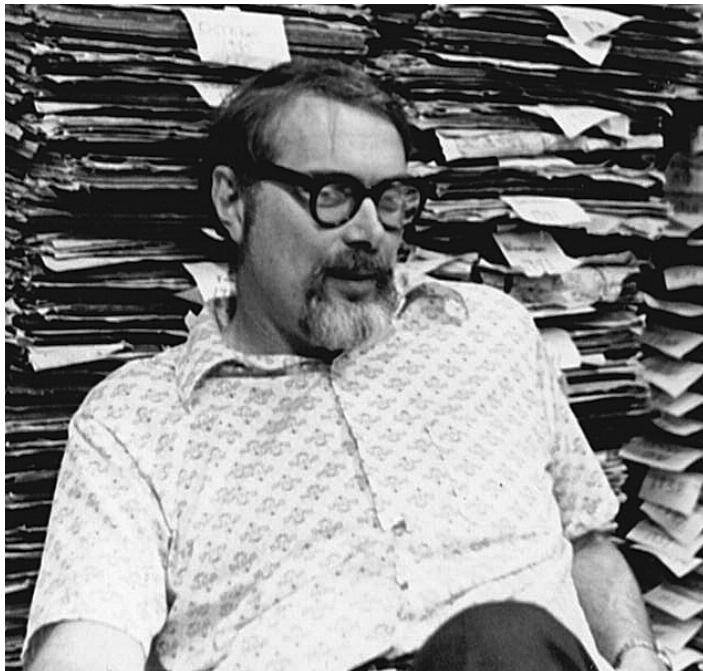


*In 1974 the Trianon was moved from a temporary position on cribbing in a parking lot to its present site after five years of fundraising for its rehabilitation.*

preservationists and save the Trianon. This unlikely troop included Political Science Instructor Walter Warren, dentist and college district board member Robert Smithwick, and another active board member Mary Levine. They all cajoled college president A. Robert DeHart into supporting the rehabilitation of the Trianon. He recognized that the building gave the new campus a distinctive sense of identity and history. Together they garnered significant public support and dollars to save the building. Fundraising efforts spanned five years while the Trianon was moved and sat on cribbing in a parking lot. Flint Center was constructed on the site of the Baldwin's little country chateau. The workers' cottages were used as office space for college programs. The wine cellar was transformed into a college bookstore. Ultimately, rehabilitation of the Trianon cost about \$500,000.<sup>4</sup>

At the same time, Professor Walter Warren developed an academic program that would capitalize on the Trianon. He envisioned a "history laboratory," where students would come to engage in history—mounting exhibits, recording oral histories, and learning the archival arts. In short, they would *learn* and *do* history simultaneously. Warren, DeHart, and Stockmeir successfully drew not only young students, but also the surrounding community to support the college, the Trianon, and the history laboratory.

Largely due to the efforts of Louis Stockmeir, Le Petit Trianon was listed on the National Register of Historic Places in 1972. Even



*Professor Walter Warren, director of the California History Center from 1969 to 1979.*

though saving the Trianon proved a successful and community-building enterprise, historic preservation has not been a high priority at De Anza. After all, funds are almost always tight and many projects take precedence over ever-needy old structures. A case in point was the old Baldwin barn, a nineteenth-century farm building that predated the pavilion and sat on the proposed site of a multi-story parking structure adjacent to Flint. On a weekend in 1988, just before construction began and without any public notice, the barn was bulldozed. At that time, there were no enforceable requirements to review the demolition of historic buildings.

California History Center's Director James C. Williams was infuriated by the secretive demolition of the old barn.<sup>5</sup> The incident led him to ask the State Historic Preservation Officer for clarification on campus buildings. The officer articulated that since the Trianon was on the National Register, that the cottages, sunken garden and winery were linked environmentally and historically and therefore deemed part of an historic district making each element eligible for inclusion on the National Register. That conclusion was reiterated in both 1992 and 1996.<sup>6</sup>

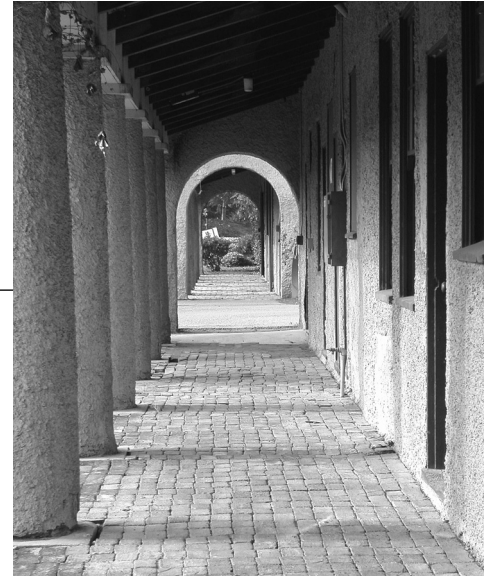
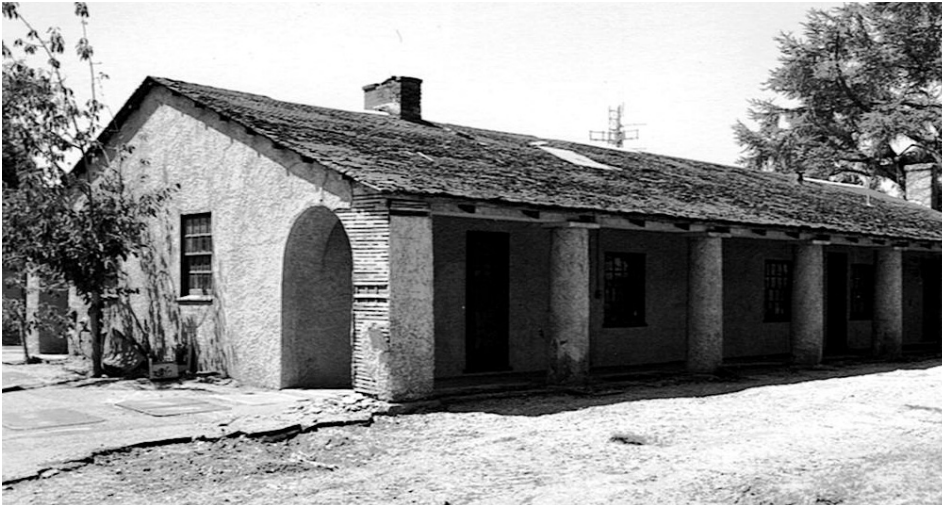
Between 1989 and 1991, consultants carried out a feasibility study suggesting that a cultural center be established which would include Flint Center, the Euphrat Art Gallery and the California History Center. The study suggested that the new cultural center could be an umbrella organization that could share resources, fundraising, venues, and utilize the cottages. The cultural center idea had many supporters and a quarterly newsletter was published to foster implementation. But the idea never gained acceptance by the institution as a whole. The failure could have been related to serious financial cutbacks in the early 1990s.

In 1992, David Takamoto Associates recommended rehabilitation of Cottage 1 for use by the Euphrat Art Gallery, and the board of trustees of the California History Center Foundation hoped to finance the rehabilitation of Cottage 2 as an archives. The history center's Stockmeir Library and Archives had gained statewide credibility, and a number of patrons bequeathed historical collections to it. There was no place to process the material, let alone make it accessible to students and other patrons (the situation remains the same today).

Neither the Takamoto study nor the history center's request was acted upon. And by the summer of 1997 the cottages were deemed unsafe for public use. Workers were relocated to offices in other

***California History Center's Director James C. Williams was infuriated by the secretive demolition of the old barn. The incident led him to ask the State Historic Preservation Officer for clarification on campus buildings.***





*The style of the cottages' archways inspired the use of Mission Revival style architectural elements in creating the design of the campus building.*

*Cottage 2 immediately before demolition, 2006. Photo by Historic American Buildings Survey (HABS).*

buildings and the cottages were used for storage. A series of options for the cottages was developed that summer, ranging from doing nothing to renovating both buildings at a cost of about \$800,000.<sup>7</sup> The college opted, albeit unofficially, to do nothing. The cottages quickly deteriorated with severely leaking roofs and broken windows, and became a dumping ground for obsolete electronic equipment, broken furniture, and a habitat for squirrels and mice.

In 1997, CHC Director Kathleen Peregrin elicited a study from architect Robert Peepari which contained architectural drawings for a new archival center with a fundraising plan. The college administration rejected the drawings and the plan, and instructed the California History Center board of trustees that any funds they might raise for renovation of the cottages did not ensure that the cottages would be used for the history center. This response deflated most interest by the CHC board to pursue fundraising, however, the board did agree that saving the cottage was the highest priority, regardless of who used the building. Still the college did not support any fundraising plan, and it became clear that there was no institutional interest in saving the buildings. It appeared that the college or the college district had plans for the cottages that were not apparent to the public.

## **Measure E**

On November 2, 1999, voters in the Foothill-De Anza Community College District approved a \$248 million bond (Measure E) to repair and rehabilitate college facilities to meet current health, safety and instruction standards. The De Anza College website clearly lists all the projects slated for Measure E funds and both the California History Center and the cottages were slated for “renovating, building, remodeling,”<sup>8</sup> and indeed the center was given a fresh coat of paint and new front entry stair. But unless demolition

is considered “renovating, building, or remodeling,” the voter-approved money from this bond issue has yet to be applied to the cottages.

Only one improvement has been made to Cottage 1, and it was paid for by the California History Center Foundation, not by Measure E funds. In the spring of 2006, a temporary (five-year) roof was put on Cottage 1 which cost \$6,250. Other than that alteration, Cottage 1 sits as forlorn, decrepit, and unkempt as its twin before it was razed last summer.

In 2001, some old oak trees on campus succumbed to disease, and one particularly large tree fell, literally right up to the door of the Trianon, damaging a large section of the balustrade edging the old sunken garden. The college spent a considerable sum, presumably from Measure E funds, to restore portions of the broken



*Remnant of the balustrade that was damaged by a falling oak tree in 2001.*

balustrade. This effort to restore the sunken garden was the first made by the college in decades. At the same time, at least one administration official, Vice President Jeanine Hawk, began to use the term “historic corridor” to indicate the former Baldwin buildings and grounds.

### Measure C

In June 2006, Measure C, a \$490 million bond issue was approved by the voters to maintain and upgrade facilities. It specifically calls

*De Anza College has budgeted \$1.6 million for rehabilitation of Cottage 1. The future use of the cottage has not been established, however, and the budget was evidently formulated without specific interior improvements.*

for repairing leaky roofs and making buildings earthquake-safe.<sup>9</sup> De Anza College has budgeted \$1.6 million for rehabilitation of Cottage 1. The future use of the cottage has not been established, however, and the budget was evidently formulated without specific interior improvements. Another \$700,000 is budgeted to restore the sunken garden.

California History Center Director Tom Izu is optimistic that Measure C funds will in fact be used for the cottage and sunken garden.

### Why Are (Were) the Cottages Important?

Even when a case can be made for the beauty and ambiance of the Trianon, sunken garden and possibly the wine cellar, what could motivate an attempt to save the apparently insignificant cottages? First and foremost they are part of an historic district as defined by the Department of the Interior, “united historically or aesthetically by plan or physical development” with the Trianon, the wine cellar, and the balustraded sunken garden. A district is diminished if one or more of its parts is removed. Secondly, they are a prime example of the earliest Mission Revival buildings designed by Willis Polk, one of California’s most important architects in the beginning of the twentieth century, and one of the first and most articulate proponents of what has become California’s most ubiquitous architectural style. Thirdly, Cottage 2 represented twenty-five percent of the campus’ surviving nineteenth-century buildings. One quarter is a significant loss.

In a letter to Vice President Jeanine Hawk, longtime CHCF supporter and one-time board member Audrey Butcher noted with irony the fact that she was taking a course at the history center on Willis Polk while the cottage he designed was being torn down. She was surprised that “the [Foothill-DeAnza Community College] District puts automobiles ahead of history and education.” She suggested sparing Cottage 2 and

remodeling the parking structure to accommodate the traffic.<sup>10</sup>

Most decisions over historic preservation are not “either-or” propositions. Cottage 2 is gone, but the campus traffic flow much improved. Many would say the choice to demolish the cottage to facilitate traffic was the better one. Fewer would say the building should have been saved, regardless of traffic congestion. I submit that if the college district had maintained the building during the 1990s by keeping the roof and windows in repair, it could, at the very least, have been moved to another site on campus. As it was, the building sat neglected through the entire 1990s, and as the general contractor pointed out, it would not be advisable to move the structure because of “water damage to the roof and interior walls and the condition of the exterior stucco.”<sup>11</sup>

### What Now?

Unfortunately, the government’s hierarchies of historical designation, particularly California’s multifarious labels, muddy the waters rather than clarify guidelines. Where is one to go to inquire or advocate for an historic property? Despite resources and designations, as is abundantly clear on De Anza College campus, a building that is clearly designated National Register eligible and was designed by one of the early twentieth century’s most important architects was not saved. Moreover, some mitigation measures (see Page 12 for mitigations listed in the EIR) as stated in the Environmental Impact Report under California’s CEQA law, have not been met, including funding for a museum exhibit at the California History Center (the center’s foundation has funded it), and documentation and photographs deposited in the Willis Polk collection at the University of California, Berkeley.

There is an array of possibilities for the rehabilitation, use, and maintenance of De Anza’s historic buildings. The college district has made a significant investment in restoring the original balustrade that lines the sunken garden and acts as an inviting outdoor space for Flint Center. The Trianon hosts an academic program with classes, exhibits, workshops, and lectures. It houses the Stocklmeir Library and Archives, which is privately owned by the non-profit foundation supporting the California History Center. It has a solid past and future as part of De Anza College.

The future use of the old stone wine cellar which served as the campus bookstore until 2006 is not quite so clear. It was one of Santa Clara County’s earliest wineries, and it is very likely the oldest building in Cupertino. First, it should be added to Cupertino’s list of historic buildings. It must be maintained, and not allowed to deteriorate like the cottages. A list of possible desirable uses needs to be compiled and acted upon, so the building does not become another dumping ground or transitory space for campus programs looking for a quick fix.

That leaves us with Cottage 1. What will become of it? First and foremost, it should be stabilized and its exposure to the elements



*The California History Center in 2007. Cottage 1 is to the right, and Flint Parking Garage is in the background.*

reduced. The four studies carried out in the 1990s should be resurrected, dusted off, and reconsidered. First-hand experience tells me that the Stockmeir Library and Archives is so cramped for space that its ability to become a model in California history research across the state is inhibited. Current space constraints do not allow a significant portion of its collection to be accessed by students, faculty, or general researchers. If allowed to expand, it would bring positive public notice to De Anza and would be emulated in many college settings.

De Anza College is widely recognized as having an astounding diversity among its student population, where more than a third speak a primary language that is not English. Some may see the variety of cultures and presume that the history of the campus and its buildings is irrelevant to these students. In reality, there is a striking similarity between now and then—in particular the years when the “Save the Trianon” campaign was underway. Most of the people recruited by Louis Stockmeir were transplants to Santa Clara Valley and to California itself. History and preservation are not simply a reflection of our own experiences or of a personal past. They are as important to the newcomer as to the old-timer—as crucial to the native born as the transient. They invite public participation, recall moments of tremendous opportunity or lost chances, push us to make a difference in the future. History and preservation, at their best, provide a place and access for all. De Anza College can claim

many bonuses won by valuing and preserving its historic buildings. Besides typical burdens of cash constraints that any owner of historic structures bears, De Anza’s more problematic and urgent burden is its hesitancy to embrace its historic core and determine long term use and care for its oldest components.

## End Notes

- <sup>1</sup> Steade R. Craig, State Historic Preservation Officer to James C. Williams, March 31, 1992.
- <sup>2</sup> Placemakers, Ward Hill, and Holman and Associates, “On-Campus Circulation Improvement Project,” Draft and Final Environmental Impact Report, October 2005 and February 2006.
- <sup>3</sup> Cupertino General Plan, p. 2-43.
- <sup>4</sup> California History Center Foundation, Board of Trustees, revised budget November 1, 1978 and minutes January 13, 1982.
- <sup>5</sup> James C. Williams, interview with the author.
- <sup>6</sup> Steade R. Craig, State Historic Preservation Officer to James C. Williams, March 31, 1992; and Cheryl Widell, State Historic Preservation Officer to Thomas Izu, April 18, 1996.
- <sup>7</sup> John Schulze to Martha Kanter, Memorandum, July 30, 1997.
- <sup>8</sup> <http://www.deanza.fhda.edu/MeasureE/projects.html> As of April 2007, De Anza’s Measure E website “List of Projects” includes “renovation” for the California History Center and for Cottage 1 (C1) and Cottage 2 (C2)
- <sup>9</sup> See language of Measure C at <http://www.smartvoter.org/2006/06/06/ca/scl/meas/C/>
- <sup>10</sup> Audrey Butcher to Jeanine Hawk, n.d. contained in the final environmental impact report, Placemakers et al., SCH# 2005072152.
- <sup>22</sup> Placemakers et al., p. S2

## Summary of mitigation measures in the Environmental Impact Report for demolition of Cottage 2

1. A qualified archaeologist shall be retained to monitor removal of existing ground covering and grading in order to identify archaeological materials, in particular historic archaeological deposits, which may have been associated with either the Cottage #1 and #2 or le Petit Trianon.
2. Although De Anza College determined that it is not economically or physically feasible to retain Cottage #2 on the De Anza College campus, the College shall offer the building for \$1.00 to a prospective purchaser willing and financially able to move the building to a site off campus. If Cottage #2 is moved from its original location, the new location must be appropriate to the historic character of the building.
3. Prior to demolition of Cottage #2, it shall be photographically documented according to the Historic American Building Survey (HABS) Photographic Specifications published by the Pacific Great Basin Office of the National Park Service, Oakland, California.
4. A copy of the documentation, with original photo negatives and prints, should be donated to an historical archive accessible to the public and with facilities for storing archival photographs, such as the California History Center.
5. The Environmental Design Library Archives, University of California, Berkeley, which has a major Willis Polk collection of his drawings and papers, shall also receive a copy of the documentation.
6. Salvaging materials and features of Cottage #2 would reduce Project impacts. The salvaged materials could be incorporated into buildings on the De Anza College campus or on other locations in the area. Preserving features and materials of the Cottage near its historic location would reduce Project impacts more than moving these features and materials to a new site. Representatives of the California History Center, the Cupertino Historical Society and other interested parties shall be contacted and given the opportunity to examine the building and provide suggestions for salvaging various features. Possible features to be salvaged include the fireplaces, the windows and doors and the brick chimney on the west.
7. A museum exhibit shall be mounted on the subject of Mrs. and Mr. Charles Baldwin, the “Beaulieu’s” design and construction, architect Willis Polk and the significance of the Mission Revival Style in the history of California architecture. The material assembled for the HABS documentation can be used in the exhibit. The exhibit can be located on the De Anza College campus at the California History Center or an appropriate historical museum in the area. The exhibit will somewhat reduce the Project impacts, but not to a less-than significant level.



*Historic cottage, designed by Architect Willis Polk falls to the wrecking ball in 2006 to facilitate traffic around the Flint Parking Structure.*

8. A structural engineer shall determine whether or not there would be possible adverse effects on the “Petit Trianon” and Cottage #1 during construction work; for example, vibration. The structural engineer shall recommend measures that will mitigate short-term construction impacts. The vibration from the construction may especially affect Cottage # 1 if the structure has been damaged by exposure to water.
9. The general contractor shall be required to sprinkle excavation sites with water continuously during excavation activity.
10. To mitigate potential impacts from soiling, cleaning of buildings on the property may be necessary after construction activities to prevent long-term damage to building fabric. The need for cleaning shall be determined by a qualified Historic Architect, shall follow the standards set by the Secretary of the Interior, and shall be completed in consultation with the Historic Architect.
11. Painted surfaces that are not substantially adhered to their substrate shall be removed prior to the demolition of the buildings. This removal shall be performed at a minimum with the controls and work practices described in Title 8 CCR 1532.1, which describes work, practices and respiratory protection.
12. Asbestos-containing floor tiles, mastic and dry wall with asbestos joint compounds are present in Cottage #2. Asbestos-containing materials shall be removed by a licensed and registered asbestos abatement contractor prior to demolition of the building.

(Source: Placemakers, Ward Hill, and Holman and Associates, “On-Campus Circulation Improvement Project,” Draft and Final Environmental Impact Report, October 2005 and February 2006).

# FOUNDATION NOTES

## Work on campus “Historic Corridor” to begin this year

With the passage of Bond measure “C” this year, the Foothill De Anza Community College district is hard at work making some needed improvements to facilities and infrastructure at both the De Anza and Foothill campuses. Many new projects are currently underway, and of special interest to CHCF and its members are the projects now in the works at De Anza for repair and restoration of some of the campus’s historic structures dating back to the original Baldwin estate designed by architect Willis Polk.

Jeanine Hawk, De Anza College’s Vice President of College Services calls these structures and the area they reside in the “Historic Corridor.” The three structures and areas that will benefit from the bond work, undergoing repair, restoration or remodeling include: 1). The remaining cottage next to the CHC building of Polk design and one of only a few remaining examples of his California “Mission Revival Style architecture,” 2). The “Sunken Garden” area facing the CHC building, and 3). De Anza’s old bookstore, originally the Baldwin estate’s winery building.



*De Anza’s old bookstore was originally the Baldwin estate’s winery building.*

“This is a wonderful chance to help bring these historic structures some needed care and to bring back some of their original flavor and color while also helping the campus create a long term plan for its unique historic area.” Stated CHCF Director Tom Izu who has been asked to work with campus faculty and

staff to plan aspects of the historic corridor’s presentation. “I believe that this will greatly benefit not only the campus community for many years to come, but also the local community which has only a few historic buildings remaining. I think we can really set a new standard now,” Izu added

## Cupertino Historical Society and Museum meets CHCF



*Staff and board members of the Cupertino Historical Society and Museum.*

Members of the CHCF Board of Trustees met in February 2007 with representatives of the Cupertino Historical Society and Museum (CHSM) to

discuss ways the two organizations might work together, using limited resources to address community needs and promote each group’s mission. Both organizations

agreed to investigate possible joint projects, including oral history work, lectures, workshops, and the creation of a “west side” area support network of interested heritage organizations.

CHSM Museum Manager, Nicole Rau and incoming CHSM Board President, Helene Davis met with CHCF Board President Thelma Epstein and Executive Director, Tom Izu to work out plans.

“I look forward to combining our efforts to better meet the needs of our communities. We have much to gain by working together, and the Cupertino Historical Society and Museum will be a wonderful partner in this endeavor,” stated Epstein.

# FOUNDATION NOTES

## Membership

### Special Gifts

Marion and Robert Grimm, Stella B. Gross Charitable Trust, Hugh Stuart Center Charitable Trust, Patrick McMahon, Betty Ortez, Berta Pace, Dr. Robert Smithwick, William H. Cilker Family Foundation.

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Frances and Philip Bush, Jackson Eaves, Herbert and Norma Grench, Catie Cadge-Moore, Patrick McMahon, William Palmer, John and Martha Rowe, Garrie and Gladys Thompson.

### Individual Level

Dorothy Ames, Anne Antoinette Bakotich, William and Marilyn Bauriedel, Nancy Canter, Jane Cochrane, Beverly and Ronald David, Roslyn Davis, Maurice Dunbar, Rosalyn Frolich, Ellen and Clarence Garboske, Douglas and Verna Graham, Linda A. Grodt, G. L. Holtzinger, Joseph Houghteling, June Ladd, Paulette Noordhoff, Jon Obergh, Ron Olmstead, Letizia Picchetti, Karen Skahill, Maryann Skitarelic, Margaret Launer Smith, Marie B. Smith, Julie Stephenson, Edward Swift, Beverly Walz, Beth Wyman.

### De Anza College Employee Payroll Deduction

*The following employees of De Anza College have generously given through the college's payroll deduction plan:*

Gregory Anderson, Mary Browning, Susan Bruch, Karen Chow, Tracy Chung-Tabangcura, Judy C. Coleman, Gregory Druehl, Linda Elvin, Joyce Feldman, Denis Gates, Richard Hansen, Jeanine Hawk, David Howard-Pitney, Judy Miner, Judith Mowrey, Hieu Nguyen, George Robles, John Swensson, Renato Tuazon, Pauline E. Waathiq, Rhoda Wang, Pauline Yeckley.



Scholarship winner Maia Sciupac.

## CHCF Directors' scholarship winner

California History Center Foundation Directors' Scholarship winner for 2007 is Maia Sciupac. She graduated from De Anza College last spring and will be attending UC Berkeley in the fall majoring in Ethnic Studies. Sciupac has been very active on campus, participating in many extracurricular projects including the Asian Pacific American Leadership Institute program, and a new Latino leadership program called ¡LEAD! for which she served as a student mentor. In addition, Sciupac helped organize the CHC co-sponsored, "Civil Liberties Youth Empowerment" workshops. She is interested in going to law school and eventually becoming a judge.

## Contact info for Nettye Goddard's Cultural Center and Garden

Nettye Goddard's unique center featured in our last issue of the magazine generated much interest. If you are interested in visiting, please call Mrs. Goddard at (408) 258-9959. Please do not call before 10:00 a.m. or any later than 5:00 p.m.

# FOUNDATION NOTES

## Two new board members for CHCF

**J**ean Miller and Bayinaah Jones recently were nominated and elected to the CHCF's Board of Trustees.

**Jean Miller** is a long time language arts instructor at De Anza College and has been an educator and social activist for many years. A native of Denver Colorado, Miller, received a "real life" education, working as a cook, a model, a legal secretary, and a mother after graduating from high school. Eventually, she went back to school and upon becoming an English instructor, discovered teaching to be "the funnest job I've ever had!" She has been very active in civil rights and social justice movements and credits her involvement with providing some of the most important learning experiences she has had. This year, she decided to join the board of the California History Center. "My political activity led to my interest in history. Unless we know where we've been, it's difficult to know if we're going in the right directions. Becoming a member of the California History Center Board offers me

an opportunity to work with others in the community and throughout the region to capture some of the hidden histories that can help us construct a compass for moving into the future," she explained.

**Dr. Bayinaah Jones** is currently the Director of Institutional Research for the San José/ Evergreen Community College District. She is a South Bay Area native and a



*Bayinaah Jones*

graduate of De Anza College, the University of California at Santa Cruz, and the University of North Carolina, Chapel Hill.

She has been sharing her knowledge for over ten years as a teacher for elementary- and junior high-aged children, as well as graduate students, community college and in adult education, in the Bay Area, Massachusetts, Alabama, and Germany.

With all levels of schooling under her belt and ten years of professional experience in the field of education, Bayinaah plans to continue to strengthen and develop a career serving students at the post-secondary level. "I wish to help make educational institutions healthy, open, culturally proficient, honest places to work and learn. We are in this together and everyone is needed and cared for—this is my assertion and my professional mission."

"The CHCF is very fortunate to have such enthusiastic, talented, and skilled new board members. I look forward to working with both Jean and Bayinaah. I believe they have the energy and ideas we need right now," stated CHC director Tom Izu.

## CHC to work with De Anza History Department on oral history

**C**HCF along with the college's history department, has applied for funding to begin an oral history project for De Anza students. "We hope to go back to some of the original student oral history work that helped to start CHCF years ago by establishing this form of primary resource gathering as part of our student's class work," explained David Howard-Pitney, campus history instructor and CHCF board member.

The project will create a system of support for history instructors who wish to include oral history assignments as part of their students' work in such department offerings as History of the US from 1900 to the Present, California History, Introduction to California Studies, and Women in

American History. The project will also offer a special class on best practices in oral history work as well as workshops to provide training to both students and faculty. CHCF will assist with the transcription and processing of oral histories submitted so that they may become part of CHCF's library/archives for others to use in their own research and in other projects including exhibits and publications.

"I think that as we grow this project, there will be much interest by many of the departments, divisions outside of our history department. And there is a natural link for such work to be used in conjunction with our college's emphasis on community engagement," added Howard-Pitney. The new Office of Community and Civic Engage-

ment on the campus has also expressed interest in co-sponsoring this project.

Suggested themes for the project include, the history of Silicon Valley, race, class, gender and the built environment of Silicon Valley, veterans and others impacted by U.S. wars since World War II, immigration since 1965, and women and the valley.

"This is the direction we want CHCF and the campus to go. I do feel it is a way to not only explore areas that still need a lot of work – especially the stories of people who have lived in Silicon Valley prior to the electronics industry boom – but also to inspire a whole new generation of historians and amateur historians," stated Tom Izu, CHC's Executive Director.



Announcing a  
new exhibit at the  
California History Center

# BURDEN & BONUS

Historic Preservation  
and Demolition  
at De Anza College

What are the burdens of  
maintaining and utilizing  
19th-century buildings and  
landscapes for a modern  
California community  
college, and what bonuses are  
won by preservation efforts?

Exhibit open to the public through April 2008



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