



## SAN JOSÉ MODERNISM



## HISTORIC CONTEXT STATEMENT



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## TABLE OF CONTENTS

<b>I.</b>	<b>EXECUTIVE SUMMARY .....</b>	<b>1</b>
	Introduction .....	1
	Project Team .....	2
	Project Description and Objectives .....	2
	Methodology .....	5
	Report Organization .....	7
	Suggestions for Further Research .....	8
	Acknowledgments .....	9
<b>II.</b>	<b>SAN JOSÉ DEVELOPMENTAL HISTORY .....</b>	<b>10</b>
	Introduction .....	10
	San José 1920–1941: Valley of Heart’s Delight.....	12
	Fruit Industry during the Interwar Period .....	12
	City Development: 1920–1941 .....	14
	1941–1950: World War II Transforms San José .....	21
	A.P. “Dutch” Hamann’s Annexation Crusade: 1950–1970 .....	26
	A.P. Hamann and the 1950s.....	27
	A.P. Hamann and the 1960s.....	35
	A.P. Hamann’s Legacy Expressed in Modernist Buildings.....	38
	Urban Renewal in San José.....	44
	Park Center Plaza.....	45
	San Antonio Plaza.....	47
	The Influence of Silicon Valley .....	48
	Key Developments.....	48
	Educational Buildings in San José .....	52
	Primary and Secondary Schools .....	53
	San José State University.....	58
	San José City College .....	59
<b>III.</b>	<b>SAN JOSÉ MODERNISM STYLES .....</b>	<b>62</b>
	Introduction to Modernism Styles .....	62
	Streamline Moderne .....	65
	Minimal Traditional .....	67
	Tract Ranch .....	69
	Custom Ranch .....	71
	Post-and-Beam.....	73
	International .....	75
	Commercial Modern .....	77

Corporate Modern .....	79
New Formalism.....	81
Googie .....	83
Brutalism .....	85
Organic .....	87
<b>IV. HISTORIC THEMES AND ASSOCIATED PROPERTY TYPES.....</b>	<b>89</b>
Introduction and Terminology .....	89
Historic Themes and Associated Property Types .....	90
Retail Development .....	90
Corporate/Industrial Development.....	92
Civic Development .....	93
Educational Architecture .....	94
Religious Architecture .....	95
Residential Development.....	97
<b>V. EVALUATION OF SAN JOSÉ MODERNIST RESOURCES.....</b>	<b>99</b>
National Register of Historic Places .....	99
California Register of Historical Resources .....	101
City of San José .....	102
Historic Integrity.....	104
San José City Landmarks: 1935-1975 .....	106
<b>VI. LOCAL PRACTITIONERS.....</b>	<b>107</b>
Introduction .....	107
Architects .....	111
Landscape Architects.....	154
Builders, Contractors, Developers, Engineers and Surveyors .....	156
Public Artists.....	193
<b>BIBLIOGRAPHY.....</b>	<b>198</b>
Books .....	198
Newspaper and Magazine Articles .....	200
City of San José Planning Documents .....	213
Consultant Reports.....	214
Maps .....	216
Websites .....	216
Other Media .....	221

## I. EXECUTIVE SUMMARY

### Introduction

With funds from the Redevelopment Agency of the City of San José (SJRA), The Preservation Action Council of San José (PAC\*SJ) retained PAST Consultants, LLC (PAST) to prepare a Historic Context Statement for San José Modernism (San José Modernism), covering buildings constructed during the recent past, the time period 1935-1975. The SJRA and PAC\*SJ completed the contract for this report on September 5, 2008. The project commenced with a kickoff meeting held at the offices of the City of San José's Department of Planning, Building & Code Enforcement on October 8, 2008. The Project Coordinator for SJRA, Dolores Mellon, supervised the meeting, which included Interim Executive Director Brian Grayson of PAC\*SJ; Lori Moniz, AICP, Planner II for the City of San José (City), Department of Planning, Building & Code Enforcement; Sally Notthoff Zarnowitz, AIA, Historic Preservation Officer; and PAST Principals Seth A. Bergstein and Paige J. Swartley. Work commenced immediately following this meeting.

The SJRA provided complete funding for this Historic Context Statement, using funds from the Strong Neighborhoods Initiative (SNI), a program started in July 2000. The SNI is a collaborative effort between the Mayor, City Council, local residents and business owners. It is funded by multiple sources, including the City of San José, the SJRA, public-private partnerships, and private funds. The SNI seeks to strengthen San José's neighborhoods by improving community services and neighborhood conditions, enhancing safety, and making neighborhood associations stronger. Twenty-two "planning areas" in the City are currently designated as Strong Neighborhoods. The two-prong SNI process involves (1) developing a neighborhood improvement plan and forming a Redevelopment Project Area for each of the Strong Neighborhoods, and (2) implementing the neighborhood improvements, including expanded community services, and revitalization or new development projects.<sup>1</sup>

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<sup>1</sup> City of San José Redevelopment Agency, *Winchester Neighborhood Improvement Plan; Strong Neighborhoods Initiative* (October 2001), 8.

## **Project Team**

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## **Project Description and Objectives**

The *Secretary of the Interior's Standards for Preservation Planning (Standards)* defines three primary standards for historic preservation:

1. Standard I. Preservation Planning Establishes Historic Contexts.
2. Standard II. Preservation Planning Uses Historic Contexts to Develop Goals and Priorities for the Identification, Evaluation, Registration and Treatment of Historic Properties.
3. Standard III. The Results of Preservation Planning Are Made Available for Integration Into Broader Planning Processes.

Historic Context Statements are the finished product of Standard I. They establish the historic patterns, themes, and associated property types that allow the next two standards to be implemented. As defined by the *Standards*, the historic context organizes information based on a cultural theme and its geographical and chronological limits. Contexts describe the significant broad patterns of development in an area that may be represented by historic properties. The

development of historic contexts is the foundation for decisions about identification, evaluation, registration and treatment of historic properties.<sup>2</sup>

*National Register Bulletin 16A: How to Complete the National Register Registration Form*, defines a **historic context** as

Information about historic trends and properties grouped by an important theme in the prehistory or history of a community, State, or nation during a particular period of time. Because historic contexts are organized by **theme, place and time**, they link historic properties to important historic trends.<sup>3</sup>

Historic Context Statements tell the stories that explain how, when, and why the built environment developed in a particular manner. This is accomplished by organizing an analysis of historic context around theme, place and time. In this study's case, the development of Modernist architecture in San José has been organized into a group of themes represented by **historic properties** constructed between 1935 and 1975. Although a small percentage of these buildings have been documented individually through surveys, studies, or other historic reports, this Historic Context Statement is the first comprehensive study of Modernist buildings in San José. Thus, it is not intended to provide a complete history of Modernism in San José or to identify everyone who designed, constructed, or inhabited the historic properties from this time period. Rather, this Historic Context Statement provides a global look at Modernist properties constructed during the subject time period by first establishing the broad historic trends and patterns that specifically gave rise to Modernist buildings, and then to organize the context into a group of themes that are illustrated by the property types (commercial, civic, industrial, residential, religious, educational) that represent San José Modernism.

One of the biggest challenges in saving historic resources is answering the question, "What do we preserve, and why?" This question is particularly relevant when dealing with resources from the recent past. First, many people cannot fathom that a building constructed in one's own

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<sup>2</sup> U.S. Department of the Interior, National Park Service, *The Secretary of the Interior's Standards for Preservation Planning*, [http://www.nps.gov/history/local-law/arch\\_stnds\\_1.htm](http://www.nps.gov/history/local-law/arch_stnds_1.htm).

<sup>3</sup> U.S. Department of the Interior, National Park Service, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington, DC: U.S. Department of the Interior, 1997), 4.

lifetime could possibly be considered “historic.” Second, an incredible number of buildings were constructed after the Great Depression, and up through the present. Some have estimated that resources younger than fifty years old comprise roughly seventy percent of the built environment.<sup>4</sup> In 2004, the Brookings Institution released a study estimating that by 2030, half of the buildings in the United States would post-date the year 2000.<sup>5</sup> Clearly, buildings of the recent past have fallen under the radar of city officials, city planners and historic preservationists, as they are just now achieving the threshold “50-year” limit.<sup>6</sup>

Specific objectives of this Historic Context Statement are:

- Establish significant events and locational patterns in the development of San José from 1935 to 1975.
- Organize the City’s developmental events and patterns into a group of themes that represent buildings built from 1935 to 1975.
- Develop a list of architectural styles representative of San José Modernism.
- Devise a list of character-defining features for each architectural style for purposes of establishing historic integrity.
- Provide a list of architects, landscape architects, builders, contractors, developers, engineers, surveyors and public artists active during the period of San José Modernism.
- Define eligibility and integrity thresholds and registration requirements for Modernist properties.
- Identify suggestions for further research (stated at the end of this chapter).

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<sup>4</sup> Jeanne Lambin, *Preserving Resources from the Recent Past* (Washington, DC: National Trust for Historic Preservation, 2007), 1.

<sup>5</sup> *Id.* at 4.

<sup>6</sup> A resource less than fifty years old is usually considered ineligible for listing in the National Register unless it is of exceptional importance. In contrast, a resource that is less than fifty years old may be considered for listing in the California Register of Historical Resources if sufficient time has passed to understand its historical importance; it does not have to be exceptionally important. See Chapter VI, *Evaluation of San José Modernist Resources*.

## **Methodology**

This Historic Context Statement is intended to supplement existing context statements covering San José's social and architectural history. Specifically, the overall historic context for the City of San José has been developed in the document *Historical Overview and Context for the City of San José*, by Archives & Architecture, Glory Anne Laffey, written in 1992. This Historic Context Statement's time period overlaps two periods defined in the *Historical Overview and Context for the City of San José*: "Inter-War Period (1918-1945)" and "Industrialization and Suburbanization (1945-present)." Laffey's document focuses primarily on the historic periods that predated the time period for the *San José Modernism Historic Context Statement*. This report is intended to be used in conjunction with Laffey's report, by elucidating the details of the development of San José Modernism and emphasizing the historic patterns and trends that developed after World War II.

## **Historical Research**

This Historic Context Statement was prepared under accepted professional standards established by the U.S. Department of the Interior, the California State Office of Historic Preservation, and professional historic preservation practice. PAST performed extensive historical research for establishment of this study's historic context at the following repositories:

- ***City of San José, Department of Planning, Building & Code Enforcement, San José, California***

PAST reviewed relevant files and documentation of buildings during the subject time period, including all State of California DPR forms for buildings constructed between 1935 and 1975. The Department of Planning, Building & Code Enforcement also provided electronic copies of the growth maps used in Chapter II, *San José Developmental History*. Additional information provided by the Department included a complete list of properties annexed by the City, organized by annexation number, annexation name, annexation date, and area of the parcel, given in acres.

- ***History San José, San José, California***

A repository of information covering the history of San José and the Santa Clara Valley, History San José provided a great deal of information instrumental to preparation of this



study. Of particular note are the scrapbooks from the American Institute of Architects Santa Clara Valley Chapter, including several volumes of clippings and newspaper articles documenting projects by the prolific local architectural firm of Higgins & Root Associates, AIA. Other important items from the collection included a number of books containing original parcel maps for the various subdivisions constructed during the City's greatest period of annexation: 1950-1970, and a wealth of period planning reports by the City of San José, many of them covering this study's time period.

- ***California History Room, Dr. Martin Luther King, Jr. Library, San José, California***

This repository contains an extensive library of California and local history, clippings files, city directories, Sanborn maps, aerial photographs and period maps of San José and the Santa Clara Valley.

Lastly, the library of PAST Consultants, LLC was utilized for its volumes covering architectural history, architectural styles, and buildings of the Modern Movement.

### ***Field Reconnaissance***

PAST conducted field reconnaissance of the City with emphasis placed on the Strong Neighborhoods. Each Strong Neighborhood was driven to determine the existence and concentration of buildings within the study period, as well as the presence of individual outstanding examples of San José Modernism. In addition, on January 9, 2009, Historic Preservation Officer, Sally Zarnowitz, AIA joined PAST for a tour of San José's Modernist resources. Sally Zarnowitz's experience in San José and her extensive knowledge of the concentrations of extant Modernist properties in the city enabled PAST to develop a broad understanding of the development patterns within such a large metropolis.

Given the source of funding for this project, it should be noted that the SJRA requested that the Strong Neighborhoods be prioritized, with all images produced in this Historic Context Statement to be of buildings within Strong Neighborhoods only. PAST has endeavored to follow this request to the greatest extent possible. However, a handful of properties, such as Edward Durell Stone's Wells Fargo Building (1965) at The Alameda and Hedding Street and the former San José City Hall (1957) at North First and Hedding streets, have been photographed in this report because of their significance to the development of San José Modernism.

## **Report Organization**

This Historic Context Statement is divided into six chapters. This *Executive Summary* comprises Chapter I. Chapter II, *San José Developmental History*, provides a detailed analysis of the broad historical trends that led to the development of Modernist buildings in San José. Although the city was the financial center of the Santa Clara Valley region, it relied primarily on agriculture for employment until the onset of World War II. The conflict signaled a shift in San José's economy, from its longstanding tradition of fruit growing and production to the defense and electronics industries. By 1952, the manufacturing sector would lead all other sectors in San José employment, a lead that would increase dramatically well into the 1960s. The development of Silicon Valley continued this trend, as the electronics industry attracted numerous workers, many of whom were educated in the Santa Clara Valley, either at Stanford University, or more notably, at San José State University and San José City College, two institutions that developed substantially in the 1950s and 1960s. The influx of servicemen to San José following the end of the Second World War instigated a dramatic shift in the economy, turning a sleepy and cohesive community into the vast suburban metropolis that exists today.

Chapter III, *San José Modernism Styles*, divides the historic resources from the time period 1935-1975 into twelve distinct architectural styles. Function types examined include commercial, civic, industrial, educational, religious, and residential buildings. Chapter IV, *Historic Themes and Associated Property Types*, presents the historic themes and building types that illustrate the historic context that gave rise to Modernist buildings in San José. Chapter V, *Evaluation of San José Modernist Resources*, provides the federal, California and San José criteria for the evaluation and designation of historic properties. It also includes a list of San José City Landmarks built between 1935 and 1975. Chapter VI, *Local Practitioners*, provides an alphabetical list and descriptions of some of the architects, landscape architects, builders, contractors, developers, engineers, surveyors and public artists who participated in the development of San José Modernism. An extensive Bibliography follows the final chapter.

### **Suggestions for Further Research**

A project of such enormous scope must be approached in a systematic manner for it to be of value to City officials, City planners, advocacy groups, and the public. As this is apparently the first comprehensive study of Modernist resources throughout San José, decisions about inclusion needed to be made. First, given the funding source for this Historic Context Report, this study focuses on and includes photographs of Modernist resources located primarily within areas designated as part of the Strong Neighborhoods Initiative (SNI), although significant historic resources outside the Strong Neighborhoods are presented and placed within the historic context. Second, the sheer number of Modernist resources located in San José obviated a detailed examination of every Modernist property. Thus, the Strong Neighborhoods became the backbone by which this study is organized. For the most part, resources photographed are within the Strong Neighborhoods. Each photograph includes a caption listing the Strong Neighborhood in which the property resides, if applicable (*e.g.*, a building located in Strong Neighborhood 2 is identified as “SNI 2”). However, taking residential architecture as an example, the greatest concentration of Modernist buildings, those of the lavish California Ranch and Custom Ranch styles, or the Post-and-Beam creations of Joseph Eichler, are not covered extensively in this document as concentrations of these buildings are not within Strong Neighborhoods.

In addition, several building function types, such as civic and religious buildings, are discussed in relatively modest detail, again, because the best examples remain outside of the Strong Neighborhoods. Space limitations also constrain the discussion of religious architecture, due to the sheer number of churches and associated buildings built during San José’s great boom period, the tenure of City Manager A.P. “Dutch” Hamann (1950-1970).

The list of architects and other professionals in Chapter III, *Local Practitioners*, is perhaps the first attempt at compiling a list of firms and individuals who helped create Modernist architecture in San José. Much of this information was developed from the American Institute of Architects Santa Clara Valley Chapter’s scrapbooks that have only recently been acquired by History San José. PAST has been informed that additional information will become available from the AIA

Santa Clara Valley Chapter. Thus, the list of local practitioners should be expanded as additional scholarly research and documentation of the Modernist period continues.

Suggestions for further research include:

- An analysis of architect-designed residential architecture of the Modernist period.
- Documentation of religious architectural designs of the Modernist period.
- The development of Modernist apartment housing.
- Roadside architecture of the Modernist period, including drive-in restaurants (such as the Flames restaurants), theaters, auto-related service stations, and roadside signs.
- Documentation of Modernist industrial campuses (such as the IBM campus).

### **Acknowledgments**

A report of this scope cannot be prepared without the assistance of a dedicated group of people. PAST acknowledges the help of Dolores Mellon, Project Coordinator for the San José Redevelopment Agency, the agency that provided full funding for this examination of San José Modernism. PAST acknowledges the tireless work of PAC\*SJ and its Interim Executive Director, Brian Grayson, for their dedication to the preservation of San José's historic resources and their understanding of the importance of documenting Modernist properties. PAST also thanks Sally Zarnowitz, AIA, Planning Project Manager and former Historic Preservation Officer for the City of San José, for her help with this project. She shared her knowledge of the City's architectural history and gave a tour of local Modernist resources. PAST also thanks Lori Moniz, AICP of the City of San José's Department of Planning, Building & Code Enforcement for her interest in and assistance with this project. The research staff at the San José Public Library's California History Room, at the Dr. Martin Luther King, Jr. Library, is appreciated for their assistance.

Lastly, PAST acknowledges and thanks History San José, particularly Jim Reed, the Curator of Archives and Library. His scholarly interest in and enthusiasm for the project, and his understanding of where relevant information resides in History San José's vast repository, benefited this project immeasurably. Other staff and volunteers at History San José also shared their knowledge of Modernist resources located throughout the City of San José.

## II. SAN JOSÉ DEVELOPMENTAL HISTORY

### Introduction

As presented in the Executive Summary, this report is intended to supplement the work of other context statements used currently by the City of San José. In particular, the 1992 document by Glory Anne Laffey of Archives and Architecture, entitled *Historical Overview and Context for the City of San José*, is the accepted contextual history for the entire city. This document is published on the website for the City of San José's Department of Planning, Building & Code Enforcement.<sup>7</sup> The Laffey document established a number of periods of historical development for the City; the periods entitled "Inter-War Period (1918-1945)" and "Industrialization and Suburbanization (1945-present)" framing the contextual period for this document, 1935-1975. The following developmental history focuses on the trends that led to San José's rapid industrial and physical expansion that occurred during the Modernist period. Rather than repeating the data already presented in the Laffey document, the following discussion is intended to enhance, augment, and be used in conjunction with the accepted global historic context for the City.

The following narrative begins prior to World War II to provide a background and assessment of San José's fruit production industry, which remained dominant until the early 1950s. The discussion proceeds to San José's greatest period of expansion, during City Manager A.P. Hamann's tenure (1950-1970), the period in which most of the City's Modernist resources were constructed. Exploration of San José's Urban Renewal Projects, fostered during Hamann's tenure, follows. The influence of Silicon Valley appears next, touching on several key events that led to the development of the greatest electronics and computer technology center in the United States. An examination of educational development in San José rounds out this chapter.

The twentieth century gave rise to the practice of City Planning in San José. An exploration of City Planning documents from the mid-century period provides some of the key events. The

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<sup>7</sup> City of San José, <http://www.sanjoseca.gov/planning/historic>. The document can be found by clicking "City of San José Historical Overview and Context" on the right of the webpage.

1916 City Charter created the Planning Commission to establish the goals for the City, to project for future expansion, and to provide the basis for construction in the City to meet those goals. The 1916 City Charter also established San José as one of the first cities in the nation to adopt the City Manager form of government.<sup>8</sup>

One early manifestation of San José city planning was establishment of the City's first zoning ordinance in 1929.<sup>9</sup> The zoning ordinance was promulgated by Michael H. Antonacci, San José's Director of Planning, who held office from 1929 to 1965.<sup>10</sup> Antonacci was both a dedicated city official and prolific writer. In 1962, in the midst of the City's expansionist boom period, Antonacci presented a paper to the annual conference for the League of California Cities, entitled *Retail Commercial Areas*. This document provided factual and statistical data regarding the types of shopping centers and how they would function in an era that increasingly relied on the automobile. The document reveals Antonacci's acknowledgement of suburban expansion, and the Planning Director grappled with how to facilitate automobile use both within and without the downtown core.<sup>11</sup> In addition to the 1962 report, the Planning Commission under Antonacci's reign produced numerous documents to inform San José citizens of the status of their community and how the Department endeavored to create better living conditions. The documents provide a wonderful chronicle of San José's expansion, particularly during Hamann's tenure, and were used extensively in the following discussion.

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<sup>8</sup> City of San José Planning Commission, *The Master Plan of San José, 1965, California*, 20.

<sup>9</sup> City of San José Planning Commission, *Planning San José: Background for Planning* (1952), 2.

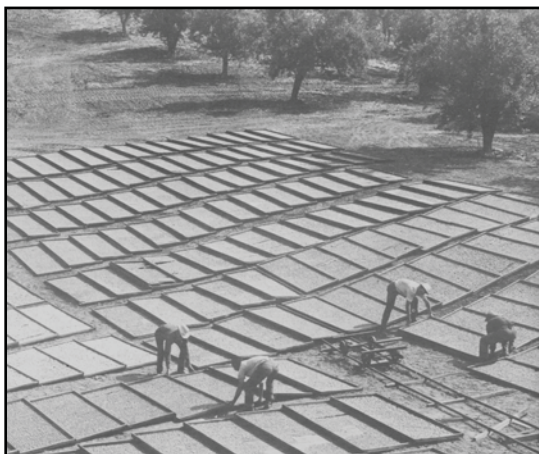
<sup>10</sup> City of San José Planning Commission, *1964 Annual Report*, 1. This report celebrated the career of Antonacci, "for a life devoted to professional loyalty and fidelity in rendering decisions commensurate with the ideals and responsibilities of his office as Planning Director of the City of San José for thirty-six years."

<sup>11</sup> Michael H. Antonacci, *Retail Commercial Areas: A Presentation to the Annual Conference League of California Cities, City Planners' Department*, 2. Antonacci's positive thinking reveals that in the 1960s urban planners did not view the automobile as the agent of sprawl.

## **San José 1920–1941: Valley of Heart’s Delight**

### ***Fruit Industry during the Interwar Period***

The boom period of the 1920s witnessed an expansion of commercial development in San José. The Bank of Italy (later Bank of America), Sainte Claire Hotel, and Hale’s Department Store were all constructed during this decade.<sup>12</sup> San José was the financial and business center of a vast agricultural area. The fruit industry dominated the Santa Clara Valley during this time; the region was the largest center of fruit production in the country. Numerous food processing and canning companies, such as Sunsweet, Del Monte, Valley View Packing and Mayfair, processed and packaged the bounty from the “Valley of Heart’s Delight.” By the mid-1930s the prune became the dominant fruit, with over 120,000 acres grown in the valley.<sup>13</sup> A steady increase in prune production occurred throughout the 1920s and 1930s, with 116,900 tons produced in 1920 and a peak of 285,700 tons in 1930.<sup>14</sup> Given the vast quantities grown in the valley and the concomitant need to process and package them, demand for fruit processing inspired innovation, both in the drying and processing of the fruit, by numerous companies in San José.



A typical fruit drying scene.  
*Photo: Courtesy History San José*

<sup>12</sup> Terry Christensen et al., *Reflections of the Past – an Anthology of San José* (Encinitas, CA: Heritage Media Corporation, 1996), 155.

<sup>13</sup> *Id.* at 159.

<sup>14</sup> Harry C. Hensley, *Merchandising Policies of the California Prune and Apricot Growers Association, Special Report No. 36, Farm Credit Administration* (December 1939). This document summarizes the fruit industry in California and states on page ii: “Sunsweet easily leads all brands, and Sunsweet advertising is recalled more frequently than that of any other brand. Prunes are generally used in four ways: stewed, raw, prune whip, and prune juice.” The region also produced other fruit, particularly apricots, which accounted for 10,000 tons in 1920 and peaked at 37,455 tons in 1934.



In the 1930s, the Valley View Packing Company, started by Pietro Rubbing, began packing prunes directly from its 18-acre site on the Guadalupe River. Rubbing and his sons soon realized the inefficiency of their operation and developed an efficient dehydration process to speed production. By 1936, 1,500 tons of prunes were sold.<sup>15</sup> Joseph Armory, brother-in-law of Frank DiNapoli, who started the Sun Garden Packing Company, designed and constructed two primary machines for processing apricots: the apricot peeler and peach pitter.<sup>16</sup> The Anderson-Barngrover Company, located on West Julian Street, developed and produced the continuous pressure cooker and cooler in 1921, a machine which sped the production of fruit considerably and had numerous additional applications. This invention would be responsible for processing nearly eighty-five percent of the canned milk in the United States. The successful development of such machinery for the fruit and food processing markets made Anderson-Barngrover one of San José's largest and most successful businesses in the 1920s.<sup>17</sup> In 1929, Anderson-Barngrover merged with the Bean Spray Pump Company, another large fruit machinery operation, to form the Food Machinery Corporation (FMC), one of the largest fruit machinery manufacturing companies in the world.



Example of an extant canning facility: The American Can Company at Fifth and Martha streets (SNI 13). *Photo: PAST Consultants, LLC*

Naturally, it became practical to locate canning companies in the Santa Clara Valley, with several large operations settling in San José. The American Can Company (left) built a factory at Fifth and Martha streets, a plant covering two city blocks. A competitor, Continental Can Company, was formed in 1904 and absorbed numerous canning operations in the valley and beyond. They constructed an enormous factory at 357 Taylor Street, located conveniently on the Southern Pacific line for easy delivery. These two

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<sup>15</sup> Archaeological Resource Management, *The Fruit Industry of Santa Clara Valley* (January 1999), 24.

<sup>16</sup> *Id.* at 26.

<sup>17</sup> Basin Research Associates, Inc., *Historic Mitigation – Photo-Documentation FMC Facility* (1998), 4.



canning companies were responsible for seventy-five percent of the tin cans produced for the entire United States.<sup>18</sup> San José companies were among the first to utilize local innovation to create specialized equipment for a particular type of farming method.<sup>19</sup> Orchards inspired creativity, just as the electronics and computer industry later would spawn the local innovation that created Silicon Valley.

The miles and miles of orchards in San José and the surrounding Santa Clara Valley, and the associated industry and infrastructure, were the leading sources of employment in San José until 1952. World War II provided an enormous demand for canned and dried fruit, with most fruit produced in the Santa Clara Valley shipped to servicemen and servicewomen overseas. San José remained the center of the Valley of Heart's Delight during the war years, yet the conflict signified the beginning of a monumental shift in San José's economy.

***City Development: 1920–1941***<sup>20</sup>



The City's population reached 39,642 residents by 1920. Prior to the building boom that started in about 1930, 1925 was the "peak period of post-war prosperity" for building construction, when a few large building projects increased the annual building permit total to \$4,837,315.<sup>21</sup>

Even after "Black Tuesday," when the stock market crashed on October 29, 1929, the outlook for local construction activity in 1930 was positive. San José's population continued to rise: in 1930, 57,651 residents called the Valley of

<sup>18</sup> Clyde Arbuckle, *Clyde Arbuckle's History of San José* (San José, CA: Smith McKay Printing Co., Inc., 1985), 190.

<sup>19</sup> National Park Service, "Santa Clara County: California's Historic Silicon Valley: A National Register of Historic Places Travel Itinerary," <http://www.nps.gov/history/nr/travel/santaclara>.

<sup>20</sup> Growth maps were provided by the City of San José, Department of Planning, Building & Code Enforcement. The irregular line depicts the current City boundary; the light shading represents the City limits for the given year.

<sup>21</sup> Robert Couchman, "\$10,000,000 To Be Expended on 1930 Building Projects Here: Greatest Development Program in City's History Already Mapped Out," *San José Mercury*, January 1, 1930.

Heart's Delight home.<sup>22</sup> City officials noted that construction of the new Southern Pacific Depot would provide invaluable employment to the community. On January 1, 1930, the *San José Mercury* wrote about building activity slated for the coming year and predicted that “of vital importance to the community will be the starting of construction on the \$4,500,000 Southern Pacific main line re-routing project through the west side of the city.” Building the new line and depot would create jobs, distribute “a large sum of money in varied business channels,” and enable the “establishment of new industries and the expansion of old industries which have postponed such projects until freight service from the new line seemed not too far off.” Total residential construction for 1930 was estimated to be \$1.5-1.7 million, to meet the “acute” housing shortage. Industrial construction was estimated at \$250,000, and business construction was estimated at \$500,000.<sup>23</sup> By the mid-1930s this “acute” housing shortage is revealed in Table 1, below, which depicts a steady decline in residential construction.

**Table 1. San José Residential Construction 1925-1934<sup>24</sup>**

<b>YEAR</b>	<b>AMOUNT OF RESIDENTIAL CONSTRUCTION</b>	<b>FAMILY UNITS</b>
1925	\$1,525,820	504
1926	\$2,161,630	670
1927	\$1,464,305	355
1928	\$1,216,580	378
1929	\$1,174,265	335
1930	\$713,745	185
1931	\$762,610	147
1932	\$202,880	63
1933	\$152,570	46
1934	\$139,345	37

<sup>22</sup> City of San José, “City of San José Infill Development Strategy; Population and Land Area Growth: 1860-2000,” [http://www.sanjoseca.gov/planning/smartgrowth/Annex\\_1860-2000.pdf](http://www.sanjoseca.gov/planning/smartgrowth/Annex_1860-2000.pdf).

<sup>23</sup> Couchman, “\$10,000,000 To Be Expended on 1930 Building Projects Here: Greatest Development Program in City’s History Already Mapped Out.”

<sup>24</sup> “Home Building Here in Sharp 9-Year Decline: Figures Drop From Million And Half Down to \$139,345,” *San José Mercury*, March 9, 1935.

Despite earlier rosy predictions of large construction projects, the reality of the Great Depression was beginning to sink in. By March 1930, the Santa Clara County Building Trades Council was urging city officials to “proceed with every possible project or work that will give employment to workmen. The commencement of such work, no matter how small it is to be, will not only tend to immediately stabilize conditions, but in turn will create work and stimulate business in other lines of industry.”<sup>25</sup> Other help was on its way, for the federal government was about to pass several vital pieces of legislation to ease the housing crisis.

In 1932, the United States government passed the Emergency Relief and Construction Act, establishing the Reconstruction Finance Corporation, which was able to make loans to private corporations providing housing for low-income families. In addition, the Federal Home Loan Bank Board was established to make advances on the security of home mortgages, but homeowners still had other problems. Although these first attempts to foster housing construction were noble, average loans during this period relied on short-term credit, with loan terms averaging three to five years. Given the slow flow of credit during this time, the first federal stratagems required large down payments or second mortgages with high interest rates. There were very few takers at this time of economic hardship.

To address these faults, Congress passed the National Housing Act of 1934 “to relieve unemployment and stimulate the release of private credit in the hands of banks and lending institutions for home repairs and construction.” The legislation created the Federal Housing Administration (FHA), the main federal agency handling mortgage insurance (with policies for single-family and multi-family homes). Mortgages could now be amortized with regular monthly payments. The 1934 Act also authorized the Federal National Mortgage Association (Fannie Mae, chartered in 1937), to create a secondary home mortgage market and free up more money for home loans.<sup>26</sup> Despite such legislation, improvements were slow. In September 1934, the *San José Mercury* noted that eighty percent of all unemployed workers in San José were in

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<sup>25</sup> “Public Building Work Urged Here to Aid Jobless: Immediate Construction of Proposed Projects Sought by Trades Council,” *San José Mercury*, March 8, 1930.

<sup>26</sup> U.S. Department of Housing and Urban Development, “HUD Historical Background,” <http://www.hud.gov/offices/adm/about/admguide/history.cfm>.

the building trades, especially in the winter months, and that “Prosperity and unemployment relief are to a marked degree dependent upon our two major industries, agriculture and the building industry.”<sup>27</sup>

By 1936, the FHA began a series of publications for residential house design intended to facilitate the rapid construction of houses by focusing on simplified, low-cost designs. The FHA also developed design standards for subdivisions that approached neighborhood planning for the first time. The publications, such as *Subdivision Development* and *Planning Neighborhoods for Small Houses*, developed what became known as the “FHA Minimum House,” a basic plan that established the framework for all house designs within a given subdivision. To reduce monotony, the basic plans were augmented with the placement of entrances to the side as opposed to the front of the house, adding variations in front porch location, or by applying varying architectural ornament, albeit on a very simplified scale.<sup>28</sup> These FHA publications led to the development of enormous subdivisions throughout the country. Houses displayed very little, if any, architectural ornament, giving rise to the “Minimal Traditional” Style. In San José, these houses began to appear in the late 1930s as infill in older neighborhoods and as small residential developments to the east, west and south of the city core.



Early Minimal Traditional House on Balboa Avenue (SNI 7). Photo: PAST Consultants, LLC

<sup>27</sup> “Possibilities of Modernization to be Demonstrated: Ancient Structure Will be Completely Rebuilt on Downtown Location,” *San José Mercury*, September 9, 1934.

<sup>28</sup> David L. Ames and Linda Flint McClelland, National Register Bulletin: *Historical Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places* (Washington, D.C.: U.S. Department of the Interior, 2002), 48.

Even before the Depression, San José had long established its place as the financial capital of the Santa Clara Valley. By the 1890s, the intersection of First and Santa Clara streets boasted a major banking building on every corner. The First National Bank of San José, a City institution that exists today (renamed Bank of the West), constructed a nine-story Neoclassical edifice on the site of their original building. Completed at a cost of \$400,000, the building was the tallest banking structure in its day.<sup>29</sup> The Neoclassical Bank of America building at 12 South First Street was completed in 1926, as San José's downtown building boom drew to a close. Designed by H.A. Minton, the building is a contributing structure to the National Register-listed San José Downtown Commercial District and is also a City Landmark.<sup>30</sup>



Despite the use of classic styles to design these signature banks, downtown buildings began to undergo remodeling in Modernist styles. In 1926, the Bank of Italy remodeled a nineteenth century building at 64-66 West Santa Clara Street in the Streamline Moderne Style.<sup>31</sup>

Bank of Italy (c. 1885/1926, Structure of Merit), a building remodeled in a hybrid Streamline Moderne Style.  
*Photo: PAST Consultants, LLC*

In 1930, "San José's determination to achieve a position of importance as a hotel center" led to \$1,255,000 plans for two hotels, the Pershing Hotel at Fourth and San Fernando streets, and the ten-story San José Hotel at Santa Clara Street and Notre Dame Avenue.<sup>32</sup> The elegant De Anza Hotel (1930-1931) also joined the San José skyline at 233 West Santa Clara Street. An

<sup>29</sup> "San José's First National Bank Begins 90<sup>th</sup> Year With New Look," *San José Mercury*, September 1, 1963.

<sup>30</sup> *National Register of Historic Places Inventory-Nomination Form: San José Downtown Commercial District, 2.*

<sup>31</sup> Glory Anne Laffey, *State of California DPR Form 523: Bank of Italy* (1991).

<sup>32</sup> Couchman, "\$10,000,000 To Be Expended on 1930 Building Projects Here: Greatest Development Program in City's History Already Mapped Out."

outstanding example of the commercial Art Deco Style, the De Anza Hotel was designed by notable local architect William H. Weeks, with Carl Swenson as the builder.



The tallest hotel in San José at the time of its construction, the ten-story edifice features classic Art Deco styling. Its tripartite composition consists of a base, separated by a string course; the middle, expressed by vertical bands of sash windows and comprised of a ten-story central bay flanked by nine-story bays; and zigzag cornice motifs embellishing the top stories. Groundbreaking for this landmark hotel, listed in the National Register of Historic Places, was on February 27, 1930.<sup>33</sup> The De Anza Hotel is also a City Landmark.

De Anza Hotel.  
*Photo: PAST Consultants, LLC*

As 1931 dawned, plans for new construction in San José continued unabated, with the *San José Mercury* predicting that the new decade would bring more construction than the \$31 million that had been expended in the previous ten years. Anticipated new buildings included the eight-story Medical-Arts building on West Santa Clara Street and the Italian-National Building and Loan Association at 27 South First Street. On January 1, 1932, the *San José Mercury* previewed construction plans for the year, noting that \$1.5 million would be spent on public buildings.<sup>34</sup>

President Franklin D. Roosevelt's New Deal programs also impacted San José significantly, thanks to money available through the Works Progress Administration (WPA). Buildings constructed included a new post office completed in 1933 and designed by Ralph Wyckoff in the

<sup>33</sup> "Santa Clara County: California's Historic Silicon Valley, A National Register of Historic Places Travel Itinerary," <http://www.nps.gov/history/nr/travel/santaclara/anz.htm>.

<sup>34</sup> "Million and Half to be Spent on Public Buildings: Postoffice [sic], Armory, Agnew and State College Structures Scheduled," *San José Mercury*, January 1, 1932.



Spanish Colonial Revival Style. The \$305,000 edifice at 105 North First Street and St. John Street was “expected to be one of the finest public buildings in northern California.”<sup>35</sup> It is listed in the National Register of Historic Places and is a contributor to a City Landmark District. WPA funds also helped build a significant addition to the San José skyline: Binder and Curtis’s Civic Auditorium (1934-1936) at 145 West San Carlos Street. On April 13, 1936, the *San José News* ran a cover story on the new “Castle in Spain.” Featuring a photo of its primary elevation, the building represents Binder and Curtis’s interpretation of the Spanish Colonial Revival Style.<sup>36</sup> The Civic Auditorium is a City Landmark.



Images of the Civic Auditorium: On the left, the building as it appeared in the *San José News* on April 13, 1936. Photo: Courtesy History San José. On the right, the building as it appears today. Photo: PAST Consultants, LLC

By the late 1930s, local newspapers spoke of a building boom in San José. In 1937, the *San José Mercury* summarized a 1936 report released by Secretary Russell E. Pettit of the San José Chamber of Commerce. The report declared, “A post-boom record in building permits, bank clearings, bank debits, water connections, school attendance, personal income tax returns, recorder’s office filings and deeds recorded.” San José’s metropolitan population was listed at 90,000 versus 89,000 in 1935. Regarding construction, the article noted a significant rise in

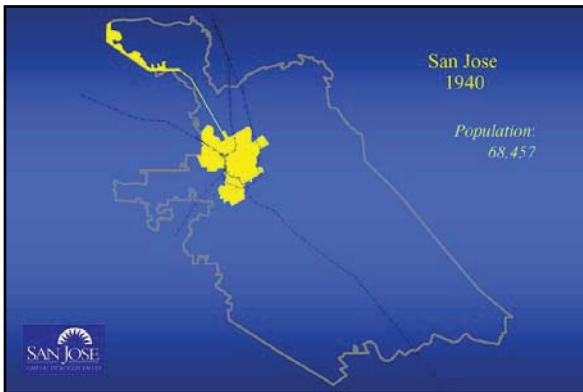
<sup>35</sup> “Million and Half to be Spent on Public Buildings: Postoffice [sic], Armory, Agnew and State College Structures Scheduled.”

<sup>36</sup> “San José Dream of Civic ‘Castle in Spain’ Brought to Complete Realization,” *San José News*, April 13, 1936. The article noted “the community bustled with preparation today as scores of school children and their elders rehearsed for nine hours of programs.” City representatives opened the building to the public the next day, “acting as guides and ushers.” Other articles in the Auditorium’s multi-page spread noted the building “represented the first development in a uniform civic center plan.”

building permits, with “licensed construction amounting to \$1,933,855 – the highest since 1930.” Lastly, with a nod to California’s growing infatuation with the automobile, the article noted that “Embracing the county, motor vehicle registrations rose to a record 61,566 from 58,031 in 1935 while 69,970 vehicles are licensed compared with 65,970 the preceding year.”<sup>37</sup>

As 1940 dawned, San José’s population increased to 68,457 residents.<sup>38</sup> In proudly summarizing the history of San José in the 1940 *City Directory*, Russell E. Pettit, now Manager of the San José Chamber of Commerce, explained that the city was home to twenty-one canneries, twenty-four dried fruit packing plants, and the largest manufacturer of orchard and fruit handling machinery in the United States, the Food Machinery Corporation.<sup>39</sup> By 1945, the city had twenty-two canneries, twenty-four dried fruit packing plants, and two can companies with a production capacity of more than a million cans per day.<sup>40</sup>

### **1941–1950: World War II Transforms San José**



As if in anticipation of the inevitable, military presence began to expand throughout California, especially the San Francisco Bay Area, throughout the 1930s. In Santa Clara County, the United States Navy constructed Moffett Field, and its outstanding feat of engineering, Hangar One.<sup>41</sup> San José itself contributed \$60,000 for land acquisition to place the base

within its sphere of influence. Officials held a groundbreaking ceremony for Hangar One on October 5, 1931. Critical accidents to the Navy’s burgeoning dirigible fleet occurred, halting the

<sup>37</sup> “Key Statistics All Show New Boom On Here: Population and Business Figures Score Gains, Some Set Records,” *San José Mercury*, April 1, 1937.

<sup>38</sup> City of San José, “City of San José Infill Development Strategy; Population and Land Area Growth: 1860-2000.”

<sup>39</sup> *Polk’s San José California City Directory* (San Francisco: R.L. Polk & Co. of California, 1940), 15.

<sup>40</sup> *Polk’s San José California City Directory* (1945), 16.

<sup>41</sup> Kevin Starr, *California: A History* (New York: Modern Library, 2005), 220.



program before the base was commissioned in 1933. However, Moffett Field would play a major role as both Army and Navy base during the war.<sup>42</sup>

The December 7, 1941 attack on Pearl Harbor signaled the beginning of a permanent shift away from the fruit industry, to those needs demanded by a nation at war. California went into a state of alert – if not outright panic – almost overnight after the event. The fear of a Japanese attack on the mainland was rife throughout the state and officials of the Army and Navy descended upon the City of San José to guard key strategic sites. The entire Commercial Building in downtown San José at 28 North First Street was taken over by the Seventh Army.<sup>43</sup> California received nearly twelve percent of all United States government contracts during the war; citizens recovering from the Depression immigrated to California to provide the workforce for the revamped defense industry. These working men and women would produce seventeen percent of all war supplies made in the United States, a staggering figure. The entire region, as well as San José, was teeming with military personnel. Meanwhile, the somewhat dormant Moffett Field became a beehive of activity. After the facility was transferred to the Army in 1935, the Navy again took it over as a base for World War II operations. However, the United States Army Air Force maintained a base for the duration of the war. Fort Ord in Monterey County became one of the largest training centers in the United States. San Francisco became the largest embarkation and training region in northern California for soldiers destined for the Pacific Theater.<sup>44</sup>

The industrial shift was exemplified by the Food Machinery Corporation, or FMC, which completely changed their operations from producing agricultural machinery to the manufacture of armored and amphibious vehicles for the war effort. FMC converted their San José facilities for construction of these vehicles, as well as utilizing their facilities in Riverside, California and Lakeside, Florida. The company constructed two additional buildings on their West Julian Street site, while remodeling the 1910 Anderson-Barngrover building (since demolished) in the

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<sup>42</sup> Christensen, *Reflections of the Past – an Anthology of San José*, 166.

<sup>43</sup> Arbuckle, *Clyde Arbuckle's History of San José*, 361.

<sup>44</sup> The California State Military Museum, <http://www.militarymuseum.org/HistoryWWII.html>.

Streamline Moderne Style. After the war, when the defense industry continued to expand in response to the Cold War, FMC relocated to a 120-acre site on Coleman Avenue. Here, they manufactured and tested armored military vehicles and manufactured equipment for missile and rocket systems.<sup>45</sup> In 1945, San José Chamber of Commerce Manager Russell E. Pettit summarized the diversity of industry developed in Santa Clara County during World War II, noting FMC's contributions and those of many other local businesses:

Wartime production and an industrial promotion program launched in October, 1943, have turned the nation's industrial spotlight upon Santa Clara County. More than a dozen additions to this area's industrial family include International Business Machines, Inc., Harold H. Clapp Baby Foods Company, the Briarwood Corporation, General Electric Company and the International Minerals and Chemicals Corporation. The world's largest cement plant and a \$21,000,000 magnesium plant are operated by the Permanente Corporation in the foothills near Los Altos. Other local giants making war production history include the Joshua Hendy Iron Works at Sunnyvale and the Food Machinery Corporation in San José. Moffett Field and the adjacent Ames Aeronautical Laboratory, with one of the largest wind tunnels in the world, have given this area a prominent place in the nation's aviation picture. Further tremendous expansion for the post-war period is envisioned for both Moffett and Ames.<sup>46</sup>

Following World War II, local architects were busy designing various Modernist buildings. Paying homage to one of San José's early titles as the "The Garden City," architect Otto A. Deichman designed the Garden City Theater in Willow Glen, incorporating elements of Streamline Moderne and International styles in this neighborhood, first-run movie house. Across the street, the Lucky's Grocery Store was designed in the late 1940s by Raymond Loewy, one of America's most renowned industrial designers. Loewy's design caters to the rising car culture, as the sign pylon with green neon "Lucky" sign could be spotted by motorists from either direction on Lincoln Avenue. Lincoln Avenue in Willow Glen features a number of additional buildings designed during the period, including the commercial structures at 1181-1185 Lincoln Avenue.<sup>47</sup> The *San José Evening News* announced the completion of a new J.C. Penney Company building downtown at First and Santa Clara streets. Featuring photographs of its

<sup>45</sup> Basin Research Associates, Inc., *Historic Mitigation – Photo-Documentation FMC Facility*, 5.

<sup>46</sup> *Polk's San José California City Directory* (1945), 17.

<sup>47</sup> Alan Hess, "A Sense of Neighborhood: Willow Glen will miss the Garden Theater," *San José Mercury News*, August 12, 1990, 1C, 8C.

Streamline Moderne Style (demolished), the 1947 article declared the building a “radical change... embracing latest architectural ideas.” Despite the obvious shift in economy toward defense and technology, San José maintained its reputation as “the world center of the fruit and processing industry with 44 canneries and 30 dried fruit plants.”<sup>48</sup>

World War II brought about both personal tragedy and an enormous sense of communal civic pride. From the Santa Clara Valley, 2,949 residents perished in the conflict, half of them from San José.<sup>49</sup> However, the City joined hands in building the war effort, making San José a calming “home-away-from-home” center for homesick military personnel, and by transforming their industrial capability to contribute material for the war effort. The defense effort also placed the initial seeds of growth in what would become the greatest electronics region in the United States – Silicon Valley – as the need for vacuum tubes and associated electronics was established for applications in radar and aircraft. In 1950, eighty-seven percent of manufacturing in the Santa Clara Valley was in food production. It decreased to forty percent by 1969, based on demands from the defense industry. From 1955 to 1963, over two-thirds of all new manufacturing jobs were related to defense, either electronics or ordnance.<sup>50</sup>

World War II also caused a temporary moratorium in domestic housing construction to conserve materials for the war effort. Meanwhile, the federal government passed several pieces of legislation that would accelerate house construction and foster the trend of suburbanization that still exists today. In 1944, the Veterans Administration (VA) was given the authority to grant home loans to the millions of veterans serving during World War II. The earliest suburbs in San José began sprouting, instead of trees, in the surrounding orchards. Financed by the GI Bill, these houses typically were designed in the Minimal Traditional Style, with little ornamentation.

The postwar examples differed from their 1930s counterparts, with the addition of a garage placed prominently in front of the house. The automobile was here to stay.

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<sup>48</sup> Polk's *San José California City Directory* (1949-1950), 17.

<sup>49</sup> Arbuckle, *Clyde Arbuckle's History of San José*, 363.

<sup>50</sup> Basin Research Associates, Inc., *Historic Mitigation – Photo-Documentation FMC Facility*, 43.



Minimal Traditional house with garage on Inman Way (SNI 10). *Photo: PAST Consultants, LLC*

Unfortunately, this legislation led to massive emigrations of citizens to the suburbs, causing blight in the urban cores of San José and other cities throughout the nation. Thus, the first urban renewal legislation was passed by Congress: The Housing Act of 1949. This legislation actually contributed to urban renewal at both ends. First, funds were available for clearance of “blight” or “slums” in urban cores, while emphasizing new construction for replacement of building stock. Second, funds under the 1949 Housing Act permitted the acquisition of open space and the construction of infrastructure, such as water and sewer lines, onto the newly-cleared land. Suburbs were now being sanctioned and supported with tremendous subsidies by the federal government.<sup>51</sup>

It is within this expansionist climate that City Manager O.W. Campbell submitted the City’s first Six-Year Capital Improvement Plan in 1948. Part of this plan included significant investment in City infrastructure and City departments that supported the public welfare. This Capital Improvement Plan would be merely the first in a series of bond measures that would construct a staggering array of civic buildings, many of them displaying Modernist design principles. For example, the modernization of the City’s fire protection program was considered vital, to keep

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<sup>51</sup> U.S. Department of Housing and Urban Development, “HUD Historical Background,” <http://www.hud.gov/offices/adm/about/admguid/history.cfm>.

pace with population and geographic expansion.<sup>52</sup> Fire Station No. 1 (1951, Binder & Curtis, eligible for the National and California Registers, Candidate City Landmark), shown below, is an example of Modernist design principles applied to a civic function type.<sup>53</sup>



Fire Station No. 1, at 201 North Market Street, designed in a mix of International and Streamline Moderne styles.  
*Photo: PAST Consultants, LLC*

The 1948-1954 Capital Improvement Plan was the first attempt to grapple with planning for significant future growth. City Manager O.W. Campbell had no idea how prolific this growth would be when he stepped down in 1949. His replacement, Anthony Peter Hamann, would direct one of the greatest 20-year expansions of any city in United States history.

### **A.P. “Dutch” Hamann’s Annexation Crusade: 1950–1970**

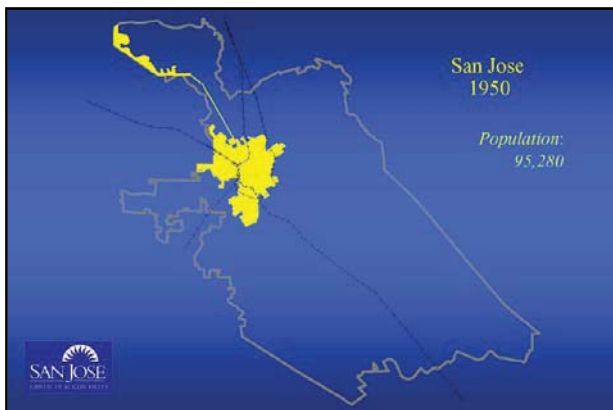
Despite the wartime industrial shift, the fruit processing industry still remained the dominant employer in the Santa Clara Valley in 1950.<sup>54</sup> The war’s aftermath brought San José to the edge of a construction boom as hundreds of thousands of servicemen and defense workers selected the Santa Clara Valley for their G.I. Bill-assisted homes. Shortly after the war, the appointment of a new city manager would herald an unprecedented era of citywide expansion via land acquisition. On March 27, 1950, A.P. “Dutch” Hamann was sworn in as City Manager, on the exact 100-year anniversary of San José’s official incorporation as a city. This choice of day was now historic for two reasons, as Dutch Hamann would become the most active City Manager in San José’s

<sup>52</sup> City of San José, Department of Planning, *First Annual Six-Year Capital Improvement Budget: 1948-1949 to 1953-1954*.

<sup>53</sup> Archives & Architecture, *State of California DPR Form 523: Fire Station No. 1*, 2004.

<sup>54</sup> Archaeological Resource Management, *The Fruit Industry of Santa Clara Valley*, 9.

history, possibly the most active of any city in the nation. On Hamann’s first day of work, San José was growing steadily, but its population still remained below the 100,000 mark, sitting at 95,280 residents. The total area of the City was 17 square miles. When Hamann retired on December 1, 1969, the City encompassed 137 square miles and housed over 450,000 residents.<sup>55</sup> Before Dutch Hamann became City Manager, the City had annexed various adjoining properties 40 times. However, with the exceptions of Alviso, College Park/Burbank Sunol, and Willow Glen, these early annexations were generally small, under 100 acres. Recognizing San José’s expansion potential and the changing commercial and industrial base of the Santa Clara Valley, Hamann embarked on an aggressive annexation program to make San José the commercial and industrial leader of the region. By the time of Hamann’s departure, an additional 1,389 parcels had been annexed to San José.<sup>56</sup> This unprecedented growth in the 1950s and 1960s flooded the City with examples of Modernist buildings of every function type: civic, industrial, commercial, religious and residential. From schools to homes, fire stations to factories, Modernist buildings from the Hamann period abound in San José.



#### ***A.P. Hamann and the 1950s***

One of the early documents to emerge from the nascent Hamann tenure, entitled *Planning San José: Background for Planning*, was released in 1952. The document summarized city planning efforts to date and provided a set of recommendations for expansion of the City. Several of the goals acknowledged rising

<sup>55</sup> “City that Dutch Built Salutes Its A.P. Hamann,” *San José Mercury News*, November 21, 1969, 2. This multiple-page spread chronicles Hamann’s 20-year career as city manager. The article commented that by 1969, San José was “a sprawling giant of 137 square miles and 450,000 – plus population.”

<sup>56</sup> Annexation figures were taken from “City of San José Annexation Index,” a hard copy provided by City of San José, Department of Planning, revised July 2, 2007. This document lists all of the City’s annexations since the date of incorporation in 1850. The total number of annexations during the Hamann period was taken from this document, which contradicts a bit with what is written in *Clyde Arbuckle’s History of San José*, which lists a total of 1,377 annexations during the Hamann administration (at 62).



automobile use and included additional downtown parking spaces for up to 15,000 cars by 1960, as well as wider streets in the central business district.<sup>57</sup> Like many cities throughout the country and particularly in the West, the automobile continued to assert its dominance in the lives of everyday citizens. While San José's government began to plan vigorously for additional parking downtown, it also understood the growing trend of suburban migration. The 1952 document notes that the Central Business District, "the city's big retail area, which pays a quarter of all the city's and a twelfth of the county's ad valorem taxes isn't growing as it should. Traffic inconvenience getting in and out of the area, downtown traffic congestion and shortage of both on-street and off-street parking, are among the unhealthy factors." The document states that neighborhood shopping centers, in service to the automobile, "are being developed wholly on the basis of convenience."<sup>58</sup> This document chronicles the concerns regarding the effects of the automobile on the downtown business district. While attempts at making downtown car-accessible were being made by City planners, it was becoming clear that suburban expansion was booming in the Santa Clara Valley. The suburban – or "neighborhood" – shopping center was taking hold. From his earliest days as City Manager, Dutch Hamann recognized the automobile's role in shaping his city's future and made automobile-related infrastructure the centerpiece of his capital improvement plans throughout his administration.

As he began his unprecedented annexation campaign, Dutch Hamann recognized potential conflicts with other cities. Early in his tenure, the City of Santa Clara annexed new land southward that included the commercially-rich corridor of Stevens Creek Boulevard. Speaking to Lion and Kiwanis Club members in 1951, Hamann acknowledged the dangers of rapid expansion, as cities would need to construct infrastructure improvements hurriedly, such as roads, utilities, police stations, fire stations and schools, to support the newly-developed area. Yet, Hamann exhibited an unquenchable optimism, noting that such infrastructure concerns "cannot be a wedge to stop our growth."<sup>59</sup> Within Hamann's first year of office, San José annexed eight new parcels, including tracts along Bascom Road and around the previous Willow

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<sup>57</sup> City of San José, Department of Planning, *Planning San José: Background for Planning* (1952), 2.

<sup>58</sup> *Id.* at 10.

<sup>59</sup> "City that Dutch Built Salutes Its A.P. Hamann," 2.

Glen annexations.<sup>60</sup> Hamann negotiated the acquisition of the Kelley Estate during his first two years in office. A controversial and expensive purchase at the time, it added substantial open space to San José before a time of incredible growth.

Despite these bold and costly acquisitions, Hamann, whose position required voter approval every two years, won his 1952 vote of confidence handily: 14,985 to 2,709 votes. In November of the same year, Hamann won voter approval for his first bond initiative for city improvements, totaling \$950,000. Work authorized under this bond issue included the much-needed parking improvements for downtown, street and road improvements, general infrastructure improvements including the beginnings of an ambitious fire station construction program, and – of course – annexation.<sup>61</sup>

1951 was the first year that manufacturing became the largest sector of San José’s economy, as Table 2, below, shows.

**Table 2. Employment Distribution by Type (in Thousands), Santa Clara County 1950–1960<sup>62</sup>**

	1950	1951	1952	1953	1954	1955	1956	1957	1958	1959	1960
<b>Agriculture</b>	16.2	14.3	16.1	16.1	16.2	15.6	14.2	15.0	13.2	12.3	11.1
<b>Construction</b>	9.4	9.7	9.9	10.5	11.4	13.5	14.6	14.4	15.7	18.8	17.8
<b>Manufacturing</b>	22.1	26.7	27.6	28.9	29.4	34.6	39.3	46.8	52.1	62.2	70.3
<b>Transportation</b>	6.1	6.8	6.8	7.0	7.1	7.8	8.5	8.9	8.5	9.1	9.6
<b>Trade</b>	22.6	24.1	25.1	26.3	26.3	28.3	31.8	34.9	34.9	38.0	40.7
<b>Finance</b>	3.2	3.3	3.6	4.3	4.3	4.7	5.2	5.8	6.5	7.1	7.9
<b>Services</b>	18.3	19.0	19.8	21.1	22.3	24.3	26.8	29.1	32.8	38.3	43.2
<b>Government</b>	11.7	12.2	12.9	13.4	14.5	16.0	17.9	19.2	21.6	23.6	26.8
<b>Avg. Annual Total</b>	109.9	116.5	122.2	128.0	131.9	144.6	158.7	174.5	185.9	210.0	228.0

In efficient fashion, A.P. Hamann presided over San José’s astronomical expansion beginning in the mid-1950s. He became a fixture inside and outside of City Hall’s walls. Hamann was known for his bus tours of highlights in city improvement given to government officials,

<sup>60</sup> “City of San José Annexation Index” (2007).

<sup>61</sup> “City that Dutch Built Salutes Its A.P. Hamann,” 2.

<sup>62</sup> City of San José, Department of Planning, *The Master Plan of San José, California* (1965), 36.



potential investors, citizens, and the press. In 1954, the *San Francisco Examiner* reported on one of Hamann's typical bus tours, in which the City Manager emphasized the need for annexation. On one particular tour Hamann noted that San José was lagging behind its neighbors in land acquisition – a fact that would be perilous for the City's future. He noted that between 1946 and 1954 and despite the initial annexations in his first two terms, the City had only grown three square miles (the actual figure was a little over four square miles). Hamann notes: "Unless San José decides now to extend its boundaries far enough to accommodate at least 100,000 additional population, the chances are that the boundaries we now have will never be extended materially."<sup>63</sup> Annexations in 1955 alone added 5.7 square miles to San José.<sup>64</sup> In 1956, the *San José Mercury News* reported one of the largest annexations to date, identified as Hillview No. 1, and encompassing over 470 acres. This annexation added areas roughly bounded by San Antonio Street to the north, Tully Road to the south, King Road to the east, and the Bayshore Highway to the west.<sup>65</sup> Dutch Hamann had opened the annexation floodgates for new tracts of land to flow through.

Hamann and the City Planning Department unveiled ambitious expansion plans for a Five-Year Capital Improvement Program, 1957 to 1961, in a beefy document entitled *San José Shapes Its Future*. In his typically visionary fashion, Dutch Hamann wrote a brief cover letter for this document calling upon San José to distinguish itself as not just a "large" city, but a "great" city.<sup>66</sup> The document opens with a prediction that would ultimately come true: "San José is very likely to become the largest city, in population and possibly in area, of the San Francisco Bay Region." The opening section comments on significant growth already occurring in San

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<sup>63</sup> "San José Leaders Study Future Growth," *San Francisco Examiner*, June 20, 1954, 8. The article comments on Hamann's lengthy bus tours: "Hamann recently led a group of twenty-five city officials and key men in the public utility field, in a six hour bus tour which covered seventy-five miles of San José and nearby areas."

<sup>64</sup> City of San José, Department of Planning, *San José Shapes Its Future* (1957), 3.

<sup>65</sup> "City Acts to Annex Vast Area," *San José Mercury News*, March 14, 1956, 2.

<sup>66</sup> City of San José, Department of Planning, *San José Shapes Its Future*. Hamann opens with this quote (bold included): "San José is destined to become a large city. It is not certain, however, that San José will also become a great city." The cover letter urges acceptance of Hamann's policies: "It is hoped that the City Council and other leaders in all walks of community life carefully study the proposed program, improve it, adopt it, and then work for its acceptance by the entire community. By such united deliberation and action, San José can confidently shape its future – a great future."

José by 1957: building permits, which averaged \$17,164,072 for the years 1950-1954, jumped remarkably to \$39,002,944 in 1955 and \$56,554,790 in 1956. Along with the corresponding jump in population, the report notes that total retail sales in Santa Clara County nearly doubled, from approximately \$336,000,000 in 1948 to about \$638,116,000 in 1955. Industrial expansion was quite substantial as well: \$60,708,000 invested in industry (a record) in 1953 versus \$226,285,000 (another record) in 1956. The report continued, stating “The 1956 expansion will within twelve months produce for our County an estimated 16,700 new factory jobs, which in turn will engender a total population seven times as large, or a population increase of 116,900.”<sup>67</sup>



The Public Safety Program recommended by this report was funded well again. The \$1,600,000 allotted for Fire Department improvements resulted in additional fire stations constructed along Modernist lines. Fire Station No. 14, shown to the left, is a fine example.

Fire Station No. 14, at Saratoga and Doyle avenues (SNI 1). *Photo: PAST Consultants, LLC*

The report also noted the competition for undeveloped land among Santa Clara Valley cities, stating “Vacant land is rapidly disappearing from the floor of the Santa Clara Valley.”<sup>68</sup> The total cost for Hamann’s ambitious six-year plan was estimated at \$23,400,000. By far, most improvements were related to the Santa Clara Valley’s best companion, the automobile. Almost half of the requested budget, \$12,350,000, was reserved for roadway improvements.<sup>69</sup>

<sup>67</sup> City of San José, Department of Planning, *San José Shapes Its Future*, 3-4.

<sup>68</sup> *Id.* at 6.

<sup>69</sup> *Id.* at 7: Traffic Program: \$12,350,000; Public Safety Program: \$1,750,000; Park and Playground Program: \$2,500,000; Library Program: \$500,000; Auditorium Program: \$450,000; Airport Program: \$3,500,000; Sewer and Sewage Treatment Program: \$1,500,000; and Public Works Service Yard Program: \$850,000.

Even though the City's expansion was merely beginning to hit its geometric proportions, the 1957 report already noted traffic congestion as the City's greatest problem. Hamann proposed to spend lavishly on adding new parkways, widening or extending streets, and providing grade separations to relieve congested intersections. Hamann and city planners were also savvy in tapping into the newly acquired money provided for highway improvements that began flooding in from state and federal coffers. As early as 1952, San José could take advantage of some federal funding as the Federal-Aid Highway Act of 1952 made available \$25 million for the country's interstate highway system on a 50-50 matching basis. Cities with matching funds could borrow various amounts for freeway construction within the city limits. However, with the passing of the Federal-Aid Highway Act of 1956, government investment for the Interstate System was ninety percent of the proposed \$25 billion.<sup>70</sup> Cities throughout the nation took advantage of this program to construct freeways or connect to the nascent national freeway system. The City's 1957 report noted this significant pot of money: "Certain portions of the cost of new expressways may be eligible for State aid under the expanded construction program initiated with the new federal highway aid program."<sup>71</sup>

Hamann and the City wasted little time. By 1958 construction began on the Sinclair Freeway, or Interstate 280, to access the center of San José and tie it into the larger system being expanded to connect to the San Francisco Bay Area.<sup>72</sup> This would be realized with the completion of Interstate 280 from San José to San Francisco, providing an alternative to Route 101, in 1965.<sup>73</sup> Despite the enormous cost for Hamann's proposed Five-Year Capital Improvement as described in the 1957 report, the \$23.4 billion program was approved by voters. Hamann's 1958 two-year confidence vote resulted in his typical high approval rating: 9,901 yea, 2,606 nay.<sup>74</sup>

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<sup>70</sup> NationalAtlas.gov, "Federal-Aid Highway Act of 1956: Creating the Interstate System," [http://www.nationalatlas.gov/articles/transportation/a\\_highway.html](http://www.nationalatlas.gov/articles/transportation/a_highway.html).

<sup>71</sup> City of San José, Department of Planning, *San José Shapes Its Future*, 9.

<sup>72</sup> "City that Dutch Built Salutes Its A.P. Hamann," 2.

<sup>73</sup> California Highways, "State Highway Types," <http://www.cahighways.org/stypes.html>.

<sup>74</sup> "City that Dutch Built Salutes Its A.P. Hamann," 2. A photograph of a highway interchange accompanies the article with the caption, "Freeways replace country lanes."

Hamann’s aggressive annexations paved the way for the continued development of roadside architecture in San José. Examples of buildings designed specifically for the automobile exist in pockets along major thoroughfares throughout the City. Whether expressed in the frank Programmatic Style<sup>75</sup> of “The Orange” (Mark’s Hot Dogs, circa 1936), or the swooping lines of the Googie Style, auto-related architecture abounds.



Two examples of roadside architecture. On the left: “The Orange” (Mark’s Hot Dogs), moved to 48 South Capitol Avenue (SNI 4), is a City Landmark. On the right: Wiltshire Gas Station, a City Structure of Merit at 2149 Alum Rock Avenue (SNI 12), displays the fantastic shapes of its Googie Style. *Photos: PAST Consultants, LLC*

San José’s extensive annexation campaign became the topic of much debate among rival communities vying for additional space. In 1955, the *San José News* began a seven-part series on the topic of annexation. The first article, entitled “Annex, Annex – ‘Must for S.J.’,” says Hamann,” described the scope of San José’s plans to acquire neighboring tracts of land for industrial and residential expansion. The article notes, “Industrial plants, always a guidepost of the growth of a city, number 237 in San José... New plants coming into the county since 1944 have numbered 182, and San José has received almost half of them.” The article notes San José’s obvious need for residential land; however, it comments that “San José presently has the shape of a lopsided pinwheel, with long, slim projections to the north and southwest.” The article noted that the “southwest feelers” encircling Campbell and approaching the neighboring

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<sup>75</sup> Historian David Gebhard uses the term “Programmatic” to define expressive roadside architecture. See the book *California Crazy* or Jim Heimann’s *California Crazy & Beyond*.

towns of Los Gatos and Cupertino “are the source of much ill-feeling toward San José at present.” Thus began what newspapers would describe as the “annexation wars.”<sup>76</sup> Similar concerns were voiced in the local papers. On November 25, 1955, the *Los Gatos Times & Saratoga Observer* exclaimed “JEEPERS! THE CREEPER AGAIN – The creeping colossus of the east put out a new feeler last week toward the Saratoga area.”<sup>77</sup> Neighboring cities used the tactic of incorporation to fight the “creeping colossus.” Campbell incorporated in 1952; Milpitas in 1954; Cupertino in 1955; and Saratoga in 1956.<sup>78</sup> All told, San José grew from a total area of 17 square miles in 1950 to 67 square miles in 1960.<sup>79</sup>

An enthusiastic Hamann led another bus tour in 1959 and published data charting San José’s progress in *San José Progress Report*. Hamann noted that 1958 was a record year for San José, with \$91,096,437 in building permits, “which included 5,722 single family units, 404 duplex units, and 1,808 apartment units.” In addition, 150 subdivisions were under construction as of February 1959, totaling 8,586 lots.<sup>80</sup> In 1959, the close of A.P. Hamann’s first decade as San José City Manager, a reporter asked Santa Clara County Planning Director Karl J. Belser if the city had reached its annexation limit. Belser replied that San José was “pretty close to the end point of annexation feasibility.”<sup>81</sup> Dutch Hamann was about to prove Belser wrong.

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<sup>76</sup> Keith Kaldenbach, “Annex, Annex – ‘Must for S.J.’, says Hamann,” *San José News*, February 9, 1955.

<sup>77</sup> “JEEPERS! THE CREEPER AGAIN – The creeping colossus of the east put out a new feeler last week toward the Saratoga area,” *Los Gatos Times & Saratoga Observer*, November 25, 1955. The article continues: “With a tentacle reaching Prospect Road it puts San José in position to infiltrate deeper the unincorporated area of Saratoga, and to further encircle the city of Campbell.”

<sup>78</sup> Arbuckle, *Clyde Arbuckle’s History of San José*, 63.

<sup>79</sup> City of San José, Department of Planning, *San José: Design for Tomorrow* (1961), 2.

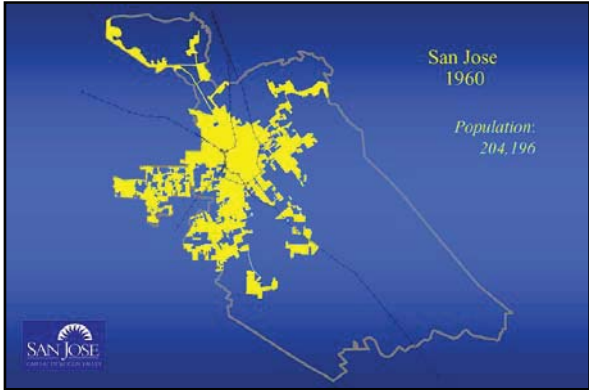
<sup>80</sup> A.P. Hamann, *San José Progress Report*, 1959. It appears clear that this bus tour was particularly motivated to garner support for Hamann’s capital improvements. Hamann states, “In viewing the private development of subdivisions, shopping centers, and industries you can readily see why it is important that our Capital Improvement Program maintains the schedule as set forth in *San José Shapes Its Future*.”

<sup>81</sup> “Has San José Reached Annexation Limit?,” *Palo Alto/Peninsula Times-Tribune*, December 21, 1959.



### *A.P. Hamann and the 1960s*

To usher in the new decade, report on the previous decade's accomplishments, and provide



support for the next round of City expansion, Dutch Hamann and the Planning Department released the 1961 report, *San José: Design for Tomorrow*. With the curved, International Style City Hall (1957) gracing the cover, this document was structured similar to its predecessor, the 1957 *San José Shapes Its Future*. In Hamann's typical laudatory cover

letter, he comments upon San José's meteoric rise over the previous decade: "San José is rapidly becoming one of the large cities of the United States."<sup>82</sup> The document's ensuing pages lay out ambitious plans for expansion and development, once again funded by no increase in property taxes. The opening sections provide graphs of population growth, building permits and retail sales – all of which point to the City's phenomenal growth. Between 1950 and 1960, San José's population more than doubled: 95,280 residents in 1950 versus 204,196 in 1960. Additionally, building permits in 1959 totaled \$128,659,186 as opposed to \$57,845,289 in 1957. San José's retail sales were also growing at an average rate of \$100,000,000 per year from 1955-1960. The report noted that "Well-planned annexations have laid the foundation for continued industrial, commercial and residential growth."<sup>83</sup> The \$46.8 million dollar Capital Improvement Program was approved by voters. Hamann also received another overwhelming vote of confidence in April 1960, with 12,791 votes for versus 4,906 votes against.<sup>84</sup>

Annexation was once again the mantra. In 1960 alone, the City gained 11 square miles of annexations, a record for a single year in which 110 parcels were added.<sup>85</sup> The annexation was continued as well. Milpitas voted not to annex to San José in 1960. Despite this setback, San

<sup>82</sup> City of San José, Department of Planning, *San José: Design for Tomorrow*. Hamann estimated that there would be 700,000 San José residents by 1970. His estimate was low by over 300,000 persons.

<sup>83</sup> City of San José, Department of Planning, *San José: Design for Tomorrow*, 5.

<sup>84</sup> "City that Dutch Built Salutes Its A.P. Hamann," 2.

<sup>85</sup> "City of San José Annexation Index."

José became California's fourth largest city by the middle of 1960, with a total area of 62.1 square miles. Such unbridled expansion – 30 square miles – prompted the State of California to create the County Local Agency Formation Commission in 1964 to oversee future annexations and mediate border disputes between cities.<sup>86</sup> The commission became involved with the continuing negotiations for boundary agreements with neighboring cities Cupertino and Campbell.<sup>87</sup> In 1964, the *San José Mercury* published an article that described the City's continuous annexations as creating "a crazy-quilt pattern of unincorporated (County) area, almost an island." The article also noted that San José and Campbell had finally reached an agreement defining their border roughly south of Payne Avenue.<sup>88</sup> Despite the outcries pouring in from neighboring cities, 1,800 San José citizens gathered in 1961 to honor Dutch Hamann's accomplishments: San José was honored as an "All America City."<sup>89</sup> With such approval, Hamann's annexation juggernaut continued, encountering only the odd roadblock here or there.

By mid-decade, San José boasted a population of over 320,000 residents.<sup>90</sup> 1965 witnessed the release of *The Master Plan of San José, California*, a tome chock full of data charting the City's extensive growth, along with its shifting economic base since 1952. The document states that San José "has experienced exceptional changes in its economic base. The major changes in employment during the past 13 years have been in the shift from agricultural to industrial and governmental activities."<sup>91</sup> However, despite the decline in agriculture, the document notes, "With 58 food processing plants in operation during the summer months, San José is the State's

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<sup>86</sup> "City that Dutch Built Salutes Its A.P. Hamann," 3.

<sup>87</sup> *Id.* at 2. The article notes "annexations boosted the city's square mileage to 62.1, making it one-half mile larger than Oakland."

<sup>88</sup> "The Law and County Crazy-Quilt," *San José Mercury News*, November 9, 1964, 1. A subheading read, "No Man is an Island – But Cities..."

<sup>89</sup> Christensen, *Reflections of the Past – an Anthology of San José*, 187.

<sup>90</sup> City of San José, City Planning Commission, *1964 Annual Report* (1965), 2. The document notes, "The in-migration of persons to Santa Clara County, particularly into the City of San José, still represents the major growth variable in the total population increases."

<sup>91</sup> *Id.* at 34. The description continues: "The San José Labor Market Area has become somewhat dependent on the aerospace industries which include advanced research and production in missiles, space crafts and electronic systems and equipment."

leading fruit and vegetable canning, freezing, and drying center.”<sup>92</sup> The mounds of information meticulously detailed in the 1965 *Master Plan* all lead to the same conclusion: San José must continue to grow.

Dutch Hamann continued to rally City government and citizens to the cause of further expansion. As usual, expenditures for roadway improvements, along with ties to the fledgling County Expressway and Federal Interstate Highway systems, were among the highest priorities in Hamann’s capital improvement budgets up to the mid-1960s. In 1964, local newspapers announced plans for the construction of Interstate 680 in San José. Hamann predicted construction would begin before the scheduled date.<sup>93</sup> The San José segment of Interstate 680 opened in 1974.<sup>94</sup>

Meanwhile, Hamann did not become timid in regard to annexation. In 1967, the *Mercury-News* announced the annexation of Mayfair, noting “San José grew again last week – by more than 500 acres and 7,200 persons.”<sup>95</sup> Between 1965 and Hamann’s 1969 departure, the City annexed over 400 additional properties, including large tracts south and east of downtown: Evergreen, Edenvale and Berryessa.<sup>96</sup>

When A.P. Hamann retired on December 1, 1969, he left behind an exhaustive list of civic improvements for the City of San José. The partial list includes an expanded fire protection program that improved the City’s fire insurance rating; connection of San José to the larger state and federal highway systems; expansion of the Municipal Airport to become the fourteenth busiest airport at the time; a relocated County Civic Center featuring Donald F. Haines’s

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<sup>92</sup> *Id.* at 34. The document states, “By 1952, manufacturing became the largest sector in employment... During the 1950-1963 period, services rose from third to second, government from fifth to fourth, and construction from sixth to fifth place. In absolute numbers, agriculture was the only sector which declined in employment strength between 1950 and 1963 – from a rank of fourth to sixth place.”

<sup>93</sup> “Expressway Plans Released,” *San José Mayfair*, November 5, 1964. Although the paper anticipated completion of the stretch of 680 through San José by 1970, Hamann was ever the optimist: “But as A.P. ‘Dutch’ Hamann, San José City Manager said the highway will become a reality, as far as work is concerned, ‘much sooner than that.’”

<sup>94</sup> California Highways, “Routes 466 through 740,” <http://www.cahighways.org/466-740.html#680>.

<sup>95</sup> “City Grew by 7,200 Persons, 500 Acres,” *San José Mercury News*, October 8, 1967.

<sup>96</sup> “City of San José Annexation Index.”



curvilinear City Hall, a modern wastewater treatment plant, Kelley and Coyote River parks, and an expanded library system. Yet, his greatest legacy was his fervent annexation program that quadrupled the size and population of San José during his 20 years as City Manager. More than any single person, A.P. Hamann was instrumental in providing the land and infrastructure to transform San José from a bucolic agricultural community to the expansive, high-technology metropolis that exists today. When he took his position as City Manager in 1950, San José was a tightly-knit city of 92,000 residents within 17 square miles. When Dutch Hamann retired as City Manager in late 1969, San José had become a major metropolis of 460,000 residents within 135 square miles. His legacy remains in the literally thousands of Modernist buildings constructed during San José's most protracted boom period: 1950-1970.

***A.P. Hamann's Legacy Expressed in Modernist Buildings***

Such huge growth in San José produced a staggering number of Modernist buildings. The City remained the financial center for the sprawling Santa Clara Valley, with numerous impressive banks dotting the landscape.



Remodeled First National Bank of San José.  
*Photo: PAST Consultants, LLC*

The Neoclassical First National Bank of San José, located on First and Santa Clara streets, received a complete remodeling (left) in gleaming Modernist lines. Designed by the prolific architectural firm of Higgins & Root Associates, AIA, the bank's 1963 reopening of its regional headquarters was covered lavishly in an 8-page advertisement. Customers were invited to an open house, where patrons could “Note the dramatic main lobby from First Street. Large glass panels, framed in Swedish granite, make an impressive main entrance.”

The advertisement dubbed the office “Santa Clara County’s most exciting new business building” featuring “the ultimate in bank design for personalized, convenient banking service.” In a nod to the rising computer technology, the advertisement noted that customers should “see First National’s advanced computer center, where checking, savings, loan and charge plan transactions are recorded with amazing speed and accuracy.”<sup>97</sup> First National Bank (later Bank of the West) would build numerous impressive buildings throughout San José, many of them featuring tile mosaic murals designed in the expressionist Modernist shapes of the day. The photograph below shows an example on South First and Willow streets (SNI 17).



First National Bank of San José. Designed by Higgins & Root, this 1958 structure remodeled an earlier design on the site by the same firm. Note the integration of an abstract tile mosaic with the primary façade of this Modernist building. *Photo: PAST Consultants, LLC*<sup>98</sup>

<sup>97</sup> “New Head Office, The First National Bank of San José,” September 1963, Scrapbook of Higgins & Root Associates, AIA, Vol. 1, 3 (History San José collection, accession 2008-131: American Institute of Architects, Santa Clara Valley Chapter materials) [hereafter, Higgins & Root Scrapbook, Vol. 1].

<sup>98</sup> See “Bank to Construct Drive-In Branch At First, Willow,” and “First National Bank to Double Size of Branch,” *San José Evening News*, August 27, 1958, Higgins & Root Scrapbook, Vol. 1, 72 and 43. The article from the 1958 remodel notes that “The building’s new front will have a porte-cochere, or canopy, of tubular steel supported by structural steel framing. Four plexiglass sky domes will throw sunlight beams on the front of the building. Special lights will create the same effect at night.”

Edward Durell Stone, described by *Time* magazine in 1958 as “a pioneer modernist . . . by general consensus the most versatile designer of his generation,” also contributed to the San José streetscape.<sup>99</sup> His Wells Fargo Building (1965) on the corner of The Alameda and Hedding Street is a replica of his National Geographic Society Building in Washington, D.C. (1961).<sup>100</sup>



The bank features Stone’s characteristic concrete paneling as an exterior finish, and he reinterprets the New Formalism Style for a corporate application. Stone designed many civic, commercial, educational, religious and residential buildings around the world, including New York’s Museum of Modern Art (1937) and the John F. Kennedy Center for the Performing Arts (1959-71) in Washington, D.C. He also designed the Palo Alto Civic Center (1967), buildings at the Stanford-Palo Alto Medical Center (1955, 1962) and libraries in Palo Alto (1956) and Santa Clara (1966).<sup>101</sup>

Wells Fargo Building (1965).  
Photo: PAST Consultants, LLC

Like many visionary architects of his day, Edward Durell Stone possessed strong opinions about the state of architecture in the United States; he viewed the design of modern cities that worshipped the automobile as lacking in beauty, sound design and intelligence. In a 1964 article entitled “The Crisis of Ugliness in U.S. Cities,” for the *San Francisco News Call Bulletin*, an interviewer asked Stone “Are things really that bad in America generally?” Stone’s response:

To my way of thinking, yes. We are the richest country in history, yet we surround ourselves with vulgar trash, clumsy symbols of the nouveau riche. Compared with us, the Italians are impoverished. They hold body and soul together with a few strands of

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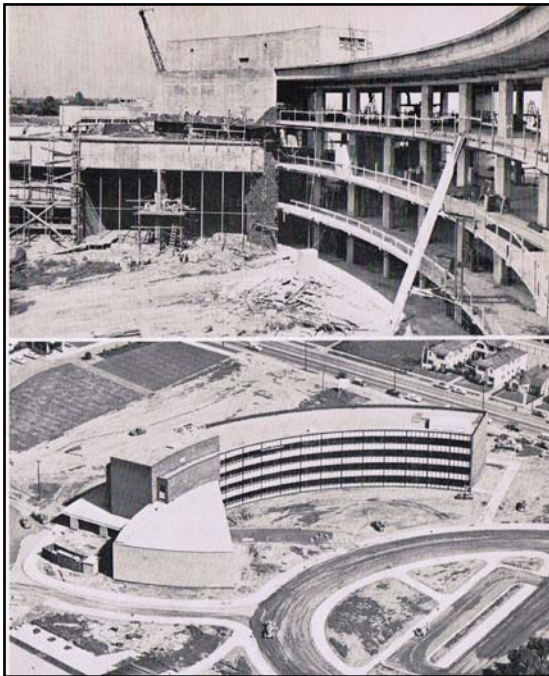
<sup>99</sup> Edward Durell Stone & Associates Résumé (September 7, 1971), biographical files of History San José. “More Than Modern, *Time*, March 31, 1958, 56-64.

<sup>100</sup> “Pretty Reflective,” *San José Mercury*, November 19, 1965. Edward Durell Stone & Associates Résumé. “Wells Fargo To Build On Alameda,” *San José Times*, March 5, 1964.

<sup>101</sup> Edward Durell Stone & Associates Résumé.

spaghetti and are not pampered by creature comforts. But they hear opera on every street corner, and people walk among fabulous things of beauty.<sup>102</sup>

Given the huge financial investments in City buildings and infrastructure, the Hamann tenure produced numerous civic buildings featuring Modernist designs. Perhaps the greatest concentration of these buildings resides in the Civic Center at First and Hedding streets. In 1952, citizens approved the relocation of City Hall out of downtown to First and Mission streets; in 1955 voters approved the \$1,975,000 bond measure to construct the building. Architect Donald F. Haines created a curvilinear, four-story, reinforced concrete design sheathed in continuous bands of glass framed by brick veneer on both sides. The result is an impressive Modernist building that reinterprets the European iterations of the International Style. The building utilized 10,000 cubic yards of concrete and over 1,000 tons of structural steel in its design.<sup>103</sup>



Construction photographs of City Hall from the Dedicatory Ceremony book (left: *Courtesy History San José*) and current photograph of building (below: *PAST Consultants, LLC*).



<sup>102</sup> “The Crisis of Ugliness in U.S. Cities,” *San Francisco News Call Bulletin*, November 28, 1964. Stone also commented on America’s infatuation with the automobile: “We must decide between people and the automobile. The people will ultimately make this choice.”

<sup>103</sup> *City of San José Civic Center: Dedicatory Ceremony March 27, 1958; City Hall; Health Center; Communications*. This publication accompanied the opening of City Hall and includes site plans, construction photographs and a wealth of information regarding the building.



The population boom and sprawling suburbs that developed between 1950 and 1970 resulted in an array of commercial buildings constructed along a seemingly infinite number of arterial streets and expressways throughout San José. Numerous Modernist buildings along Lincoln Avenue in Willow Glen remain; as well as impressive edifices lining North and South First streets, Santa Clara Street, Alum Rock Avenue, The Alameda, Meridian Avenue, West San Carlos Street, Monterey Road, Bascom Avenue, and Winchester Boulevard. These buildings were generally designed for the instrument of suburban expansion – the automobile – and include a variety of function types: general commercial buildings, shopping centers, drive-in restaurants, automobile sales and repair facilities, service stations, drive-in banks, and theaters. Two examples appear below.



A sample of Commercial Modern buildings along Alum Rock Avenue in SNI 4. To the left, 2850 Alum Rock Avenue features elements of Googie architecture in its roof decoration. To the right, 2880 Alum Rock Avenue was designed using Post-and-Beam Style construction methods and wide expanses of glass.  
*Photos: PAST Consultants, LLC*

To serve the health needs of a large and growing population, medical and dental offices proliferated during the Hamann tenure. Buildings designed in Modernist styles are common in numerous San José neighborhoods, as seen below.



Post-and-Beam design for medical offices at 65 North 14<sup>th</sup> Street in SNI 14. *Photo: PAST Consultants, LLC*

A representative group of medical-professional buildings designed in Modernist styles exists at the intersection of Meridian and Park avenues, in SNI 2. The row of buildings was constructed in low-slung, angular forms for several blocks of Meridian Avenue as it approaches Park Avenue. Two views of a building at the corner of Meridian and Park Avenues are shown below.



Medical-professional building at the intersection of Meridian and Park avenues: Park Avenue elevation on the left; Meridian Avenue elevation on the right. *Photos: PAST Consultants, LLC*

Builders and their architects constructed countless subdivisions during this time period. Homes were designed in practically every Modernist style, from the early Tract Ranch houses bearing austere, yet Modernist detailing, to the sprawling homes finished in Contemporary Ranch or California Ranch styles. Famed developer Joseph Eichler built 550 homes in the Willow Glen area in his characteristic Post-and-Beam Style. Although surrounded by a variety of Tract Ranch

and Custom Ranch homes, all of which were constructed during this time period, the glass-walled Eichlers appear to be on a unique level of design.<sup>104</sup>

Many Tract Ranch neighborhoods include houses with interesting Modernist details applied to the ranch form, as the photographs below show.



Two examples of the Tract Ranch Style constructed along Modernist lines. To the left, a home on Richmond Avenue (SNI 2) features a Post-and-Beam Style design similar to those found in Eichler neighborhoods. To the right, a home on Keltner Avenue (SNI 1) utilizes a dramatic A-frame at its corner gable end.

*Photos: PAST Consultants, LLC*

### **Urban Renewal in San José**

A.P. Hamann is also responsible for instigating the planning process for urban renewal in downtown San José. Discussion of San José’s first urban renewal site, Park Center, began in the late 1950s. Various lawsuits delayed construction as of the 1965 publication date of Hamann’s next Six-Year Capital Improvement Plan (for the years 1966-1973). At that time, San Antonio Plaza was being studied by City officials.<sup>105</sup>

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<sup>104</sup> Paul Adamson, *Eichler/Modernism Rebuilds the American Dream* (Layton, UT: Gibbs-Smith Inc., 2002), 13. The number of homes constructed by Joseph Eichler throughout the Bay Area is noted on a map.

<sup>105</sup> City of San José Planning Commission, *San José: A Course for Continued Progress*, 66. Regarding Park Center, the 1965 document states: “... it is anticipated that the first buildings will be under construction by the fiscal year 1966–1967.” Regarding San Antonio Plaza, the report notes: “The San Antonio Plaza Project differs from the Park Center Project in that it will be a partial renewal program where the good structures remain and the older buildings are razed.”



### *Park Center Plaza*

In June 1962, the City began to acquire properties within a thirteen-block area bounded by San Fernando Street to the north, San Carlos Street to the south, Market Street to the east and Almaden Boulevard to the west, with construction commencing in 1968.<sup>106</sup> Architectural models for both Park Center and San Antonio Plaza appeared in a document entitled, *Progress Report on the Goals for San José*, one of the final documents bearing A.P. Hamann's typically upbeat, pro-development cover letters.<sup>107</sup> The Park Center Plaza project intended to create San José's – and by association – Santa Clara Valley's financial center in a series of bold high-rise construction projects that would remove "blight" and create open and entertainment space.

On June 5, 1972, shortly after completion of the majority of Park Center's projects, the *San José Mercury News* ran a spread showing photographs of several Park Center bank buildings. One caption, titled "The New – and Old," commented, "San José's historic old former library, now the Civic Art Museum, contrasts handsomely with the sleek, modern Wells Fargo Building across the street. Bank building is part of the Park Center Plaza, an urban renewal project which has changed the city's skyline to a striking degree."<sup>108</sup> Six major national and West Coast banks (Bank of America, Wells Fargo, Union Bank, United California Bank, Security Pacific National Bank, and Bank of California) funded construction of regional corporate headquarters buildings in the 24-acre Plaza complex.<sup>109</sup> Examples of buildings constructed for this project appear below.

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<sup>106</sup> City of San José, Redevelopment Agency, *Metamorphosis: Redevelopment in San José*, 5. This document outlined urban renewal plans as of 1973. Page 5 is the "Park Center Fact Sheet," which provides data on the project.

<sup>107</sup> City of San José Planning Commission, *Progress Report on Goals for San José*. Under a huge banner entitled "Redevelopment," photographs of architectural models for Park Center and San Antonio Plaza appeared.

<sup>108</sup> "The New – and Old," *San José Mercury News*, June 5, 1972, 1. Another image, entitled "Park Center Panorama," shows the Union Bank and Wells Fargo buildings.

<sup>109</sup> "After 45 Years, BofA Opens New Main Office," unknown paper, June 15, 1971, San José Library California Room. "The World of Finance – San José Becomes A Regional Focal Point," *San José Mercury News*, January 31, 1971, 3-F.



Entrances to the Bank of America Building (1971, left) and Wells Fargo Building (1971, right) in the Park Center Plaza area. Both buildings interpret the Corporate Modern Style. *Photos: PAST Consultants, LLC*



The Park Center project included construction of a new main library building. No longer used as a library, the former Dr. Martin Luther King, Jr. Main Library was completed in 1970 and designed by Norton S. Curtis and Associates. The son of Ernest Curtis of the prolific local architectural firm Binder & Curtis,<sup>110</sup> Norton S. Curtis combined elements of Brutalism and New Formalism.

The hybrid Brutalist/New Formalist Style former Dr. Martin Luther King, Jr. Main Library, set within the Plaza. *Photo: PAST Consultants, LLC*

Another Modernist building set within the Park Center Plaza Redevelopment Project Area is the San José Center for the Performing Arts (Candidate City Landmark), at 241-271 Park Avenue. Designed by Taliesin Associated Architects of Scottsdale, Arizona, the building opened on

<sup>110</sup> Archives & Architecture, *Historical and Architectural Evaluation: Former Dr. Martin Luther King, Jr. Main Library Building, San José, California* [hereafter *MLK Library Historical and Architectural Evaluation*] (2008), 6.

February 17, 1972. Its Organic Style curvilinear design harkens back to the Taliesin firm's primary influence, Frank Lloyd Wright.<sup>111</sup>



Center for the Performing Arts (1972, Candidate City Landmark), designed by Taliesin Associated Architects, in the Organic Style. *Photo: PAST Consultants, LLC*

### ***San Antonio Plaza***

Located west of San José State University and abutting the Park Center Plaza, early planning for San Antonio Plaza began during the end of the Hamann administration. The City purchased and cleared the land during the late 1960s and into the 1970s.<sup>112</sup> In 1973, when the San José Redevelopment Agency released *Metamorphosis*, its publication lauding the success of Park Center, construction of San Antonio Plaza was lagging. The document noted plans for the “Paseo,” a pedestrian mall that would close three blocks of San Antonio Street. The document states that the project “will generate activity and stimulate civic pride.”<sup>113</sup> This project was completed after 1975 and thus remains out of this Historic Context Report’s scope.

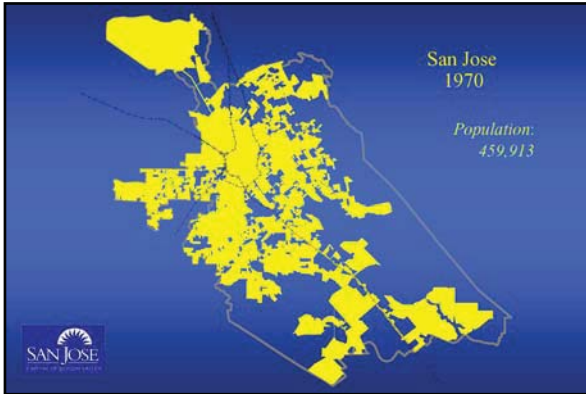
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<sup>111</sup> Dill Design Group, *State of California DPR Form 523: Center for the Performing Arts* (2000).

<sup>112</sup> Theodoratus Cultural Research, *Historical Resources Overview for the San Antonio Plaza Redevelopment Area* (1980), 26.

<sup>113</sup> City of San José, Redevelopment Agency, *Metamorphosis: Redevelopment in San José*, 6.

## The Influence of Silicon Valley



By 1970, San José’s population swelled to over 459,000 residents. This section summarizes the influence of Silicon Valley on the development of Modernist resources in San José. Numerous books have explored the rich history of technological innovation and entrepreneurship that defines the Silicon Valley. This section touches on a few highlights of Silicon Valley’s

history that led directly to a greater influx of people to the San José workforce, and hence, to the development of Modernist buildings to house, entertain and employ them.

### **Key Developments**

Silicon Valley actually was not identified as such until 1971, when Don C. Hoefler, editor of *Microelectronics News*, coined the phrase.<sup>114</sup> By this time, the Santa Clara Valley electronics industry had undergone the latest of its innovative transformations from the manufacture of vacuum tubes to the development of integrated circuits and silicon chips for computers and small electronics.<sup>115</sup> It is the earlier developments in electronics – and the resulting migration of workers and jobs to San José to grow the industry – that tells more of the story about San José Modernism, 1935-1975. Employment in the manufacture of electronic components peaked at about 2,000 in 1943, declined shortly after the Second World War, and then began a meteoric rise in the early 1950s, thanks to demands from the U.S. Department of Defense during the Cold War. By 1971, after nearly three decades of constant innovation, reinvention and entrepreneurship, the electronics industry employed approximately 20,000 workers.<sup>116</sup>

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<sup>114</sup> Christensen, *Reflections of the Past – an Anthology of San José*, 209.

<sup>115</sup> Christophe Lecuyer, *Making Silicon Valley* (Cambridge, MA: The MIT Press, 2006), 5.

<sup>116</sup> *Id.* at 6.

The seeds of intellectual development in the electronics industry were planted by Professor Fred Terman of Stanford University's Department of Electrical Engineering, who sought to attract the brightest minds in the electronics field. In 1951, Stanford Industrial Park was created to provide high-standard research and development facilities in the electronics field; Stanford Research Park followed in 1954. This development is considered to be one of the primary factors in the development of Silicon Valley. The famed Bill Hewlett and Dave Packard, of the vaunted firm of Hewlett-Packard, were two of Terman's extremely talented students. There were many others.<sup>117</sup>

During the 1950s, the military was virtually the only consumer of the earliest inventions of the industry: vacuum tubes and semiconductors. As demand increased, the United States military financed innovation and helped build factories to manufacture these devices, whose precise application demands, such as radar and ballistic missiles, required painstakingly exacting standards. An early leader in providing vacuum tubes for defense purposes was Varian Associates. Formed in 1948, its members had already gained experience in vacuum tube development working for other companies during the war. By the late 1950s, with demands for Klystron tubes for radar, aircraft avionics, ballistic missile applications, and missile defense, Varian became the largest microwave-tube manufacturing company in the country. Their manufacturing plant in Palo Alto employed 1,700 workers by this time.<sup>118</sup>

Vacuum tubes were cumbersome, expensive, and difficult to manufacture under the exacting high-performance standards that the United States Department of Defense demanded. "Silicon Valley" was about to have its name justified. Robert Noyce and his group of electronics scientists established Fairchild Semiconductor in 1957. The firm was the first to develop silicon transistors for the defense industry's rigorous needs. The company also provided innovations and precise methods of manufacture to control the reliability of their products. As the Cold War dragged into the 1960s and the Minuteman Missile Program was developed, Fairchild gained a

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<sup>117</sup> Christensen, *Reflections of the Past – an Anthology of San José*, 207.

<sup>118</sup> Lecuyer, *Making Silicon Valley*, 125.



substantial market share for silicon transistors.<sup>119</sup> Fairchild transistors were used by International Business Machines (IBM) for their applications, as well.<sup>120</sup> By 1959, Fairchild had become the largest electronics manufacturer in the Santa Clara Valley, with over 1,400 employees.<sup>121</sup>

IBM is one of the firms that played a major role in San José's developmental history. A leader in computer technology, IBM released its first Mack 1 computer in 1944. The company opened its first research laboratory on the West Coast in San José, at 99 Notre Dame Street, in 1952. In this facility, the firm pioneered the Random Access Method of Accounting and Control (RAMAC) in 1956. This development enabled IBM to create the first magnetic hard drive.<sup>122</sup> The firm later developed the flying head disk drive that it incorporated into computers initially sold to American Airlines for its reservation system. During the company's peak of operation, from the late 1950s well into the 1980s, IBM was the largest employer in San José, with a peak total workforce of 11,000 persons.<sup>123</sup>

The companies that created Silicon Valley innovated in methods of business as well. Fairchild was one of the first of the Valley's companies to develop its business model around the notion of venture capitalism. In 1961, a venture capital partnership was established that included several of Fairchild's founding entrepreneurs, Arthur Rock and Thomas Davis of the Kern County Land Company. The group pooled resources to invest in electronics start-up companies throughout Silicon Valley. Its efforts were highly successful, creating enormous financial rewards and leading the group and other entrepreneurs throughout the region to establish additional venture capital projects. With large profits earned and additional investments made, companies splintering to form new and more specialized technical enterprises, and the general expansion

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<sup>119</sup> *Id.* at 130.

<sup>120</sup> *Id.* at 147.

<sup>121</sup> *Id.* at 162.

<sup>122</sup> Urban Programmers, *Historical Report and Evaluation for the Subdivision of Land and Removal of Unused Facilities on 18 Acres at the IBM Corporation Cottle Road Campus, San José, California* [hereafter *IBM Historical Report and Evaluation*], 5.

<sup>123</sup> *Id.* at 7.

and diversity in the region, semiconductor firms sprouted in Silicon Valley much like the fruit orchards of an earlier time.<sup>124</sup>

One such spin-off was Intel Corporation, founded in 1968 by Fairchild expatriates Robert Noyce, Gordon Moore and Andy Grove.<sup>125</sup> The company's initial production specialized in large-scale integrated circuits that contained thousands of transistors. Intel's timing was impeccable: in 1972, the manufacturers of home electronics equipment such as televisions, radios, and stereos switched from transistors to integrated circuits for their products. This resulted in an enormous demand for Intel products. Once again innovation was the theme, as Intel needed to pioneer the manufacture of integrated circuits and microprocessors on a large-volume basis. A new plant opened in Mountain View. By 1974, the firm was grossing over \$134 million.<sup>126</sup>

By 1980, Santa Clara Valley boasted over 3,000 electronics firms. The region became the capital of a lucrative and booming industry that attracted thousands of people to San José and neighboring towns. This influx of new workers into a dynamic field supported the continuing expansion of San José, aided by the expansionist policies of A.P. Hamann. Several examples appear below.

Perhaps no group of buildings speaks more to the history of high technology in San José than IBM's Cottle Road campus. In the mid-1950s, IBM purchased 210 acres of bucolic Edenvale orchards to develop a campus for its primary operations. IBM hired John S. Bolles and Associates to design the campus. His firm (and a cadre of designers including landscape architect, Douglas Baylis; artist Lucienne Bloch; and sculptor Robert B. Howard, to name a few) would create the first campus in the Santa Clara Valley to utilize Modernist design concepts. Based on direction from IBM President Thomas Watson, the campus design was intended to integrate art, nature and work to foster better employee care and comfort, which would lead to

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<sup>124</sup> Lecuyer, *Making Silicon Valley*, 167.

<sup>125</sup> Christensen, *Reflections of the Past – an Anthology of San José*, 207.

<sup>126</sup> Lecuyer, *Making Silicon Valley*, 289.



greater employee efficiency.<sup>127</sup> Essentially, the Bolles campus pioneered Silicon Valley campus design, from the late 1950s to the modern campuses of such companies as Google, which provide a park-like setting surrounded by nature and featuring innumerable amenities for employees.

In 1958, *Architectural Forum* featured an article celebrating the campus. The article described the “advanced technology and smart design” of the “electronic-age IBM” campus, noting the use of ceramic panels, and extensive integration of public art into the landscape and building design. The article also notes that “classroom buildings face the open country, [and] are separated from each other by open courts.”<sup>128</sup> The campus was a large-scale example of Modernist design that melded the natural and built landscape, as well as public art and architecture, in a completely new manner for an industrial campus.

### **Educational Buildings in San José**

School designs in San José changed radically during the twentieth century, a combination of new architectural tastes, governmental intervention, and funding limitations. The 1933 Field Act was the biggest regulatory influence, requiring the Division of the State Architect in the California Department of General Services to oversee the planning, design, construction and alteration of public schools, pursuant to seismic standards. Since 1940, no Field Act school has collapsed in an earthquake and no children have been injured, despite heavy damage nearby.<sup>129</sup> However, school districts statewide have demolished many pre-1933 historic schools instead of retrofitting them for continued use. The M.R. Trace Elementary School (1924) at 651 Dana Avenue was a victim of the Field Act, but the Herbert Hoover Middle School (1931) at 1635 Park Avenue,

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<sup>127</sup> Urban Programmers, *IBM Historical Report and Evaluation*, 5.

<sup>128</sup> “IBM’s New Industrial Campus,” *Architectural Forum*, Vol. 108, 1958.

<sup>129</sup> On March 10, 1933, a magnitude 6.3 earthquake caused extensive damage in Long Beach, California. More than 230 school buildings were destroyed, suffered major damage, or were deemed unsafe for occupation. Luckily, school had not been in session. The Field Act was passed a mere thirty days later. [State of California Alfred E. Alquist Seismic Safety Commission, “The Field Act and Public School Construction: A 2007 Perspective” (Sacramento, CA: State of California Alfred E. Alquist Seismic Safety Commission, February 2007), 7. California Education Code §§ 17280-17317, 80030-81149.]

designed by famed architect William H. Weeks still stands.<sup>130</sup> It is a San José Historic Landmark.

Designing new earthquake resistant facilities to accommodate the influx of students in San José's post-war boom period proved to be a full-time job. Higgins & Root Associates, AIA was one of the most prolific school designers in the Santa Clara Valley and particularly in San José during that time.<sup>131</sup> As evidence of just how many schools the firm had designed, in 1962 one San José Unified School District board member asked the district to consider whether to "stick with one architect or group that has done good work for it or spread the projects around among as many architects as possible."<sup>132</sup> Although the educational facilities built in San José during A.P. Hamann's tenure do show the strong influence of Higgins & Root, local and internationally known architects alike helped fill the need for new schools, designing scores of educational buildings, ranging from classrooms to athletic facilities to administration buildings, from elementary schools to colleges.

### ***Primary and Secondary Schools***

Pre-war schools built in the modern style in San José are still in use, such as the Abraham Lincoln Senior High School (1941) at 555 Dana Avenue.<sup>133</sup> In the post-war boom years, thousands of new students swarmed into the city and severely overcrowded local schools by the late 1940s. Half-day double school sessions were routine, with classes held in school corridors, homes and elsewhere to accommodate pupils spilling out of school buildings. By that time,

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<sup>130</sup> Originally called the Herbert Hoover Junior High School, it was deemed unsafe under the Field Act but was preserved and is a well-loved Academic, Performing, Visual and Technical Arts school. [Leonard McKay and Nestor "Wally" Wahlberg, *A Postcard History of San José* (San José, CA: Memorabilia of San José, 1992), 120-121. Susan Walsh, State of California DPR Form 523: Woodrow Wilson Jr. High School, 1994.]

<sup>131</sup> See, e.g., numerous newspaper articles, sketches and photographs in the Higgins & Root Scrapbook, Vol. 1, 7-8, 18, 23, 29, 35, 55, 57, 61, 63, 64, 72.

<sup>132</sup> "Hiring of Architects," *San José News*, March 18, 1962. Although the firm was not mentioned specifically, it is highly likely that the speaker was referring to Higgins & Root.

<sup>133</sup> *A Postcard History of San José*, 121. San José Unified School District, <http://www.sjUSD.org/school/district-new/school/218>.

many Lincoln Glen Elementary School students were educated in an old frame house.<sup>134</sup> In February 1948, San José voters approved a \$9 million bond to help finance a \$10 million building program. Four overcrowded “hot spots” received immediate relief: a six-classroom addition to Lincoln Glen Elementary at 2175 Lincoln Avenue (Higgins & Root Associates, AIA; E.A. Hathaway, contractor), and construction at the College Park, Washington, and Willow Glen schools.<sup>135</sup> Other bond-funded projects included a gymnasium for Abraham Lincoln High, new buildings at Technical High School, and the new San José High School.

Ernest J. Kump, Jr., an internationally known architect who specialized in schools, designed the San José High School (1952), now the San José High Academy, which was featured in the famous *Built in USA: Post-war Architecture* book and New York Museum of Modern Art exhibit.<sup>136</sup> The site is a complex of buildings that utilizes its corner location at the intersection of East Julian and 24<sup>th</sup> streets masterfully, with buildings flanking both the north and south sides of East Julian Street. Two views of Kump’s campus, a City Landmark, appear below.



Two views of San José High School (1952), now the San José High Academy (SNI 6), by Ernest J. Kump, Jr.  
Photo: PAST Consultants, LLC

<sup>134</sup> “Six Rooms to be Added to School,” *San José Evening News*, October 8, 1947. “Lincoln School Ground-Breaking Ceremonies Held,” *San José News*, 1950, Higgins & Root Scrapbook, Vol. 1, 75. See also photo and caption, 1949, Higgins & Root Scrapbook, Vol. 1, 83. The Lincoln Glen addition was described as both a six-classroom addition and a cafetorium and five-classroom addition.

<sup>135</sup> *Ibid.*

<sup>136</sup> Henry-Russell Hitchcock and Arthur Drexler, Eds., *Built in USA: Post-war Architecture* (New York: Simon & Schuster, 1952), 78-79. James P. Walsh, *San José State University: An Interpretive History, 1950-2000* (San José, CA: 2000), 125-126.

Even considering the relief the new buildings would bring, new subdivisions were creating ever bigger hot spots. The situation was most dire at the elementary school level, attributed to the rising wartime birthrate.<sup>137</sup> In February 1954, voters considered another \$7.5 million bond to finance a five-year school building program and 219 new classrooms. The *San José Mercury News* emotionally urged a yes vote to check overcrowding and keep up with one of the fastest growing populations in the country. The bond would provide only basic facilities, simple and functional schools with “no frills.” Putting the overcrowding in a broader context, the paper trumpeted the “very bright side” of the post-1940 population boom, observing that it brought growing pains but created a sound twelve-month economy versus the seasonal agricultural and canning work that had defined the city for so long. New industries arrived and San José had transformed from a “small town” to a metropolitan area, yet the paper urged citizens to maintain its tradition as an educational center.<sup>138</sup> The \$196,000 Bascom Grade School (1957) was one of the new schools built to accommodate the continuing influx of new students.<sup>139</sup> The John Muir Junior High (1959), built south of Willow Glen, was another.<sup>140</sup>

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<sup>137</sup> The Rosemary Gardens development increased enrollment at the Jefferson and Grant Schools, which had previously been losing pupils. The second Kaiser housing unit at Bascom Avenue would bulge classrooms at the Trace School. The College Park School, already suffering, was bombarded with new students living in freshly constructed homes. The most dramatic enrollment increase was at Willow Glen, with yet more students coming from a new 500-home subdivision in the southeast. (Mary Ogg, “Fall School Jam To Be Worse,” *San José Mercury-News*, June 6, 1948.) Some of these problems were addressed in the early 1950s. In 1953, the Walter L. Bachrodt School, designed by Goudie & Griffin/Griffin Joyce Associates, Inc., opened at 102 Sonora Avenue, near Rosemary Gardens. (“Kindergarten to Jr. College – New School Construction. In Summer Months, New S.J. School Buildings Take Shape,” August 10, 1953, Higgins & Root Scrapbook, Vol. 1, 69.) Fifteen new classrooms opened in the fall of 1954 at the Kirk School (Kirk and Foxworthy avenues) and the River Glen Primary School (Willow Glen Way at Bird Avenue). (“Work Progresses on Two New San José Schools,” August 1954, Higgins & Root Scrapbook, Vol. 1, 59.)

<sup>138</sup> “Vote ‘Yes’ On School Bond Issue Next Friday,” *San José Mercury-News*, January 31, 1954.

<sup>139</sup> “Bascom School Nears Completion,” unknown San José paper, January 10, 1957.

<sup>140</sup> “How New School Will Look,” *San José Mercury*, August 5, 1958, 19.



Thomas Ryan Elementary School (SNI 4). *Photo: PAST Consultants, LLC*

Perhaps one of the most dramatic examples of growth spurring new school construction occurred in the Union School District (southeast of Los Gatos). Before World War II, the district had only a few dozen students, two teachers, and a two-room 1914 school in the West Valley orchards. But from 1949-1959, the district spent almost \$2.8 million to build six schools: Union (1949-1952); Parker (1952-53); Carlton Avenue (1956-58); Lone Hill (1957-59); James DeVoss (1958-59); and Edwin Oster (1959) schools. The district spent another \$700,000 for the Idella Lietz and Ralph Noddin school sites, built in the early 1960s. In 1959, the district challenged the state's low estimate of the local school-age population, seeking additional funding for construction. The district sought to avoid the situation that had arisen elsewhere in California, where school planning was out of synch with population increases and communities had to demolish housing subdivisions to provide new school sites.<sup>141</sup>

By 1972, enrollments were stable or declining at the elementary school levels, with most enrollment increases occurring at the secondary and junior college levels. Geographically, west San José experienced stable or declining enrollments, attributed to a declining birth rate, scarcity of land for new construction, and older parents keeping their homes once the kids left for college. In contrast, east San José was still experiencing rapid growth and heavy housing construction, and consequently experiencing sharp enrollment increases. San José Unified School District

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<sup>141</sup> "Two-tenths of a child may be key to Union district growth," *West Valley Life*, February 13, 1959, 4-5, Higgins & Root Scrapbook, Vol. 1, 31.

expected 37,000 pupils in 1972, a 6.5% increase from 1971. Double sessions affected about 26% of the students, in eighteen of the district's forty-eight schools, and that was the status quo until all unsafe schools could be rebuilt under the Field Act. A \$41 million bond act was on the September 1972 ballot, with the new funds earmarked for building additional schools. The Oak Grove district expected 1,500 new students, an 18% increase over 1971. The San Anselmo School opened in 1972, Oak Ridge School was being built, and Bernal Intermediate School was slated to start construction, as well. The East Side Union High School District expected a 10.8% enrollment spike, and the Berryessa District expected 20% more students.<sup>142</sup> In the fall of 1972, six San José Alum Rock Union School District schools participated in the first school voucher program in America.<sup>143</sup>

The Board of Education's 1971 decision to order the closing of sixteen downtown schools deemed unsafe under the Field Act contributed to overcrowding. But by the spring of 1975, no elementary school students in the San José Unified School District were attending double sessions, for the first time since 1969. However, junior and senior high school students were still in double sessions, pending the completion of new schools funded by a \$39 million bond act that passed in 1973. The bond act had also financed four new elementary schools: the Carson, Los Alamitos, Randol and Graystone schools.<sup>144</sup>

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<sup>142</sup> "The Topsy-Turvy Back-To-School," *San José Mercury*, September 12, 1972.

<sup>143</sup> "Parents 'Buy' Their Child's Education," *San Francisco Sunday Examiner & Chronicle*, May 21, 1972, 18. "Alum Rock Schools Hire Voucher Project Director," *San José News*, May 23, 1972, 18. The schools were McCollam, Goss, Pala, Miller, Meyer and Carrell.

<sup>144</sup> "S.J. Grade Schools Off Double Sessions," *San José Mercury*, March 13, 1975, 25.



### *San José State University*

Post-war construction was also heavy at San José's colleges, including San José State University.<sup>145</sup> Before World War II, enrollment was around 4,000 students, but dipped below 3,000 when students and faculty left for military service or other jobs.<sup>146</sup> By 1949, about 8,400 students (more than Stanford) enrolled from 41 states and all but two California counties, and the school embarked on an ambitious \$12 million construction effort.

As the expanded campus emerged between San Carlos, San Fernando, Seventh and Ninth streets, projects on the drawing board included a \$1 million music building and \$985,000 engineering building on Seventh, a \$965,000 speech building on San Fernando, a \$500,000 addition to the women's gymnasium, and a \$100,000 addition to the College's boiler plant. A 200-seat \$42,000 Memorial Chapel (Higgins & Root Associates, AIA; O.W. Meyer Construction Co.) was built in 1952, funded by donations to honor the university's 182 casualties and the 4,200-4,500 students, alumni and faculty who served in World War II.<sup>147</sup> Future priorities included additions to the science building and the library, which would form a second quadrangle on Fourth Street, an administration building, a military science department building, and a police school. Buildings

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<sup>145</sup> The oldest public school of higher education in California, it was founded in 1857 as Minns' Evening Normal School, which evolved to San José State Teachers College in 1921, to San José State College in 1934, to university status in the 1970s. San José State University, "Timeline," [http://www.sjsu.edu/about\\_sjsu/history/timeline](http://www.sjsu.edu/about_sjsu/history/timeline). San José State University, "History: San José State University Timeline: 1920-1939," [http://www.sjsu.edu/about\\_sjsu/history/timeline/1920](http://www.sjsu.edu/about_sjsu/history/timeline/1920). San José State University, "SJSU Presidents," [http://www.sjsu.edu/about\\_sjsu/history/presidents](http://www.sjsu.edu/about_sjsu/history/presidents). "\$12 million building program at SJ State," September 19, 1950, Higgins & Root Scrapbook, Vol. 1, 77.

<sup>146</sup> The College football team was in Honolulu during the Pearl Harbor bombing on December 7, 1941, and responded by helping enforce the blackout and guard the water supply. San José State University, "History: San José State University Timeline: 1940-1959," [http://www.sjsu.edu/about\\_sjsu/history/timeline/1940](http://www.sjsu.edu/about_sjsu/history/timeline/1940). "\$12 million building program at SJ State," September 19, 1950, Higgins & Root Scrapbook, Vol. 1, 77.

<sup>147</sup> "Campaign To Seek Chapel Funds," circa 1950 or 1951, Higgins & Root Scrapbook, Vol. 1, 75. San José State University, "History: San José State University Timeline: 1940-1959," [http://www.sjsu.edu/about\\_sjsu/history/timeline/1940](http://www.sjsu.edu/about_sjsu/history/timeline/1940). "Hold That Sledgehammer!," October 4, 1951, Higgins & Root Scrapbook, Vol. 1, 76. "\$12 million building program at SJ State," September 19, 1950, Higgins & Root Scrapbook, Vol. 1, 77. Higgins & Root also designed the College's track facilities. "Higgins & Root To Design SJS Track, Bleachers," Higgins & Root Scrapbook, Vol. 1, 26.

for the industrial arts and art departments, a health department unit, a student union (1972, by Ernest J. Kump, Jr.), dormitories and an enlarged men’s gymnasium were also planned.<sup>148</sup>



Examples of Modernist buildings on the San José State University Campus (SNI 16): at left, the Engineering Building (1962); at right, Ernest Kump’s Student Union Building (1972). *Photos: PAST Consultants, LLC*

### ***San José City College***

San José Junior College (renamed San José City College in 1958) was housed in San José High School buildings from its 1921 founding until 1928, and then physically associated with San José State College (now San José State University) from 1928-1953.<sup>149</sup> In March 1948, the legislature received a recommendation that the Junior College and State College separate.<sup>150</sup> In 1953, the San José Unified School District began overseeing the Junior College at its own campus on Moorpark Avenue at San José-Los Gatos Road, where Higgins & Root Associates, AIA, had designed twenty “movable” units arranged around a quadrangle, costing \$211,000.<sup>151</sup> In Spring 1954, the Board of Education approved the college’s site plan, which envisioned

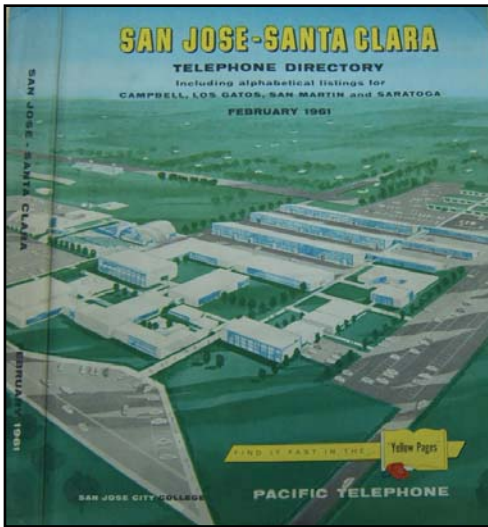
<sup>148</sup> “\$12 million building program at SJ State,” September 19, 1950, Higgins & Root Scrapbook, Vol. 1, 77. Hitchcock, *Built in USA: Post-war Architecture*, 78-79. Walsh, *San José State University: An Interpretive History, 1950-2000*, 125-126.

<sup>149</sup> San José City College, “History of the College,” <http://www.sjcc.edu/About/history.html>. “SJC May Take Top Spot in Enrollment,” *San José Mercury News*, January 15, 1956, 18P.

<sup>150</sup> “S.J.J.C. Ninety-Two Day Wonder,” *S.C. News*, October 28, 1953.

<sup>151</sup> The Bogdanich Building Co. finished construction in a mere 92 days. *Ibid.* San José City College, “History of the College,” <http://www.sjcc.edu/About/history.html>. “Kindergarten to Jr. College – New School Construction. In Summer Months, New S.J. School Buildings Take Shape,” August 10, 1953, Higgins & Root Scrapbook, Vol. 1, 69. “Jr. College Plans Okay Due Tonight,” 1953, Higgins & Root Scrapbook, Vol. 1, 66.

developing the 58-acre campus for 2,000 students. Immediate plans called for nine additional movable units, plus permanent buildings including an administration building, men's gymnasium, library, three science laboratories, plus football and baseball fields and a track.<sup>152</sup>



By January 1956, the *San José Mercury News* labeled the Junior College as a “burgeoning giant among Santa Clara County schools” with 3,645 students, far above the 1954 estimate of 2,000 pupils. The fears that the Junior College and San José State would compete for students and duplicate offerings had been unfounded.<sup>153</sup> The paper noted that given San José’s rapid growth, the only thing that would slow the development of the Junior College would be lack of facilities rather than lack of enrollment.<sup>154</sup>

February 1961 San José-Santa Clara telephone directory.

Image: *Higgins & Root Scrapbook, Vol. 1, p. 15, courtesy of History San José.*

Construction continued in the 1960s, when a new master plan was unveiled.<sup>155</sup> The cover of the February 1961 San José-Santa Clara telephone directory featured an aerial rendering of the college.<sup>156</sup> A new 11,814 square foot Speech Arts building, with a 350-seat theatre (reputedly “the most technically advanced in the San José area”), full stage, mobile orchestra pit, makeup rooms, three classrooms, and modern lighting system was completed in 1963 on the north end of campus. Higgins & Root Associates, AIA, was the architect and O.E. Anderson Co. was the contractor.<sup>157</sup> Higgins & Root also designed the college’s 24,600 square foot, concrete block

<sup>152</sup> “Jr. College for 2000 Seen,” April 7, 1954, Higgins & Root Scrapbook, Vol. 1, 59.

<sup>153</sup> “SJJC May Take Top Spot in Enrollment,” *San José Mercury-News*, January 15, 1956, 18P.

<sup>154</sup> *Ibid.*

<sup>155</sup> “Master Plan: San José City College,” Higgins & Root Scrapbook, Vol. 1, 17-18.

<sup>156</sup> Higgins & Root Scrapbook, Vol. 1, 15.

<sup>157</sup> “Ultra-Modern Speech Building Work Starts,” January 11, 1962, Higgins & Root Scrapbook, Vol. 1, 18.

“Speech Building,” *San José Evening News*, February 21, 1962. Maxine Riley, “City College Unveils Theater With Success,” *San José Mercury*, December 13, 1963.

Student Service Center Building (1962), with a sunken, 120 square foot landscaped courtyard, located just south of the Administration Building.<sup>158</sup> In 1963, the San José/Evergreen Community College District was formed, comprising San José City College and Evergreen Valley College.<sup>159</sup>



Two views of the Student Service Center Building (1962) at San José City College (SNI 2).  
*Photos: PAST Consultants, LLC*

<sup>158</sup> “SJCC Center,” *San José Mercury*, October 1, 1962.

<sup>159</sup> San José City College, “History of the College,” <http://www.sjcc.edu/About/history.html>.

### III. SAN JOSÉ MODERNISM STYLES

#### Introduction to Modernism Styles

In 1944, the Museum of Modern Art in New York City exhibited what many consider to be one of the earliest surveys of modern architecture in the United States. Titled *Built in U.S.A. 1932-1944*, the exhibition and book assembled a formidable panel of jurors, including Modernist architect Philip C. Johnson and noted architectural historian Henry-Russell Hitchcock. The exhibition has been considered an announcement to the world that Modernism had taken firm root in American soil.

Twenty years later, the same team of Johnson and Hitchcock took another detailed look at American Modernism, with their 1952 exhibition and accompanying book entitled *Built in USA: Post-war Architecture*. These books were the first attempts by historians and practitioners to place the modern movement into academic perspective. At times, this task has proved somewhat challenging, as so many Modernist “styles” share design principles that we have come to describe as simply “modern”: expressed structural system, absence of traditional ornament, wide expanses of glass, and cubist massing, to name a few. The jurors of these early museum exhibitions appeared to grapple with issues of style in the same way that architectural historians of the modern movement are doing today. However, by 1952, when unprecedented urban expansion was occurring throughout the country and particularly in San José, Henry-Russell Hitchcock stated:

Today there is no further need to underline the obvious fact that what used to be called “traditional” architecture is dead if not buried. It may be categorically stated – and requires no illustrations to make such a statement plausible – that there is today no realm of building in which respectable modern work is not being done.<sup>160</sup>

No doubt, Modernism was entrenched in the American design aesthetic. But what exactly characterized a building as modern? The architects of the movement remained more concerned with unique design solutions for America’s postwar problems of rapid population expansion, suburbanization, and the need to provide civic infrastructure and housing in a rapid and cost-

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<sup>160</sup> See Henry-Russell Hitchcock’s essay in *Built in USA: Post-war Architecture*, 11.



effective manner. For instance, the Post-and-Beam Style appears quintessentially modern to one's eye; however, the style evolved out of a need to standardize – and thus reduce cost – of the hundreds of thousands of tract ranch houses that sprouted from farmlands surrounding the country's great metropolises. Architects solved design problems; it was up to the historians to collate, categorize, and ultimately write about such design solutions.

An additional complication of the style question arises simply because so many Modernist buildings appear as new or fresh in our minds. Based on the National Register criteria that a building must be at least fifty years old (or if younger, of exceptional importance) to be listed, some may think that Modernist buildings are simply too young to be considered “historic” because they were built during our lifetimes. However, each building must be evaluated on its own merit and within the appropriate historic context. The construction date alone is not determinative of whether a building merits listing in a historic register.

Regarding the documentation and preservation of Modernist resources, time is becoming an ally. The buildings in the 1952 *Built in USA* exhibition have achieved the fifty-year threshold. Additionally, federal, state and local criteria (depending on the community) include provisions for historic significance to be attained regardless of whether a building has met the fifty-year threshold. Modernism has also been the subject of study in California and the United States: several context statements studying California Modernism have been published in recent years. These studies, along with numerous books on the Modern Movement by architectural historians, have begun to develop stylistic categories for Modernist buildings. What exactly to call Modernism has run the gamut of terminologies, including “Mid-century,” “Modernism,” or “Resources of the Recent Past” as examples of what others have called the modern style.

Analogies have been raised between the umbrella term “Victorian” and the terms mentioned above. Victorian buildings encompass a group of individual styles: Gothic Revival, Italianate, Queen Anne, and others. While an Italianate building looks little like a Gothic Revival building, the two styles share common characteristics and are both considered Victorian. Much the same



can be said for the term “Modernism,” which includes the various styles constructed during the time period (in this report’s case, 1935-1975). For the styles described in this chapter and for use in subsequent historic resource surveys of modern buildings in San José, the term “San José Modernism” will serve as the umbrella style. It should be noted that like modern architecture itself, which has always been an ever-changing and adaptable design process, the study of Modernism is a relatively new and free-flowing field. As surveys and scholarly research regarding Modernism continue in San José, the styles discussed in the following pages will change and morph, much like the Modernist designs that have graced the City.

This chapter divides San José Modernism into twelve styles:

1. Streamline Moderne
2. Minimal Traditional
3. Tract Ranch
4. Custom Ranch
5. Post-and-Beam
6. International
7. Commercial Modern
8. Corporate Modern
9. New Formalism
10. Googie
11. Brutalism
12. Organic

For each of the above styles, notes about the origin and local proliferation of the style are discussed first, with representative photographs given. After each brief discussion, character-defining features are listed to aid future surveys in establishing historic integrity. Buildings listed on the San José Historic Resources Inventory (Inventory) are noted, as well as the particular Strong Neighborhood Initiative (SNI) neighborhood, where applicable, in which the building is located.

**Streamline Moderne (ca. 1930–1950):**

The Streamline Moderne Style represents the earliest break from the use of symmetrical massing and traditional or revivalist ornamentation that typified buildings of the early twentieth century. Although details and various design elements from the contemporaneous Art Deco Style are sometimes found on Streamline Moderne buildings, the Art Deco Style applies ornament to traditional building design much like the period revival styles of the 1920s and 1930s did. Emerging from the aerodynamic industrial designs of the 1930s, the Streamline Moderne Style eschews applied ornamentation in favor of the asymmetrical massing, aerodynamic lines and curved corners represented in industrial designs of the period. Federal and civic buildings constructed during the New Deal era chose this cubist, blocky style as a deliberate departure from historicism, in an effort to establish a bold new style for American architecture. Streamline Moderne buildings also caught the public’s eye at the 1939 World’s Fair held in New York City.<sup>161</sup>

Houses displaying Streamline Moderne detail exist rarely as infill in older established neighborhoods (see below), while commercial examples exist as commercial and industrial buildings, and as roadside-related architecture.



House on Mission Street (SNI 14) with Streamline Moderne details, including horizontal cornice banding, curved porch, and porthole window. *Photo: PAST Consultants, LLC.*

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<sup>161</sup> William Morgan, *The Abrams Guide to American House Styles* (New York: Harry N. Abrams, Inc., 2004), 342.

*Streamline Moderne: Character-Defining Features*

- Horizontal, cubist massing
- Curved building corners often utilized
- Flat or low-pitched roofs
- Smooth stucco or cement plaster finish
- Horizontal banding inscribed into exterior stucco
- Horizontal overhangs or cornice bands often with curved corners
- Steel industrial sash windows (earlier examples with wood-sash windows)
- Glass block
- Rounded or “porthole” windows



Industrial building completed in the late 1930s for the Sunlite Baking Company at 175 South Montgomery Street (SNI 2). Streamline Moderne details include the horizontal cornice band and ribbon windows, contrasted by the projecting, stepped front entrance capped by a canopy with rounded corners. *Photo: PAST Consultants, LLC*

**Minimal Traditional (ca. 1935–1950):**

Born out of the necessity for inexpensive housing during the Depression years, the earliest houses appeared as a result of sweeping legislation by the federal government beginning in the 1930s. To stimulate the collapsed housing industry, the National Housing Act of 1934 created the Federal Housing Administration (FHA) to develop minimal housing standards, from design to financing. Between 1936 and 1940, the FHA developed these standards in a series of publications, including *Subdivision Development*, *Planning Profitable Neighborhoods*, and *Planning Neighborhoods for Small Houses*.<sup>162</sup> The latter publication established the “FHA Minimum House,” featuring a single-story, rectangular plan, a simple gabled or hipped roofline with close (shallow) eaves, and sparse traditional detail, including multiple-pane windows, shutters, clapboard siding, and a small front porch supported on plain columns (see below). The intent of these houses was to provide the least expensive and most easily constructible house form in order to stimulate investment in the housing market. The appearance of traditional ornamentation, though quite small, reflected the conservative taste of the American consumer during the lean years of the Depression.<sup>163</sup> While the earliest houses featured either an unattached garage or no garage at all, post-war houses added a prominent garage facing the street, in honor of the most important symbol of American freedom – the automobile.



Early Minimal Traditional House on Balboa Avenue (SNI 7), featuring a hipped roof with shallow eaves, window shutters, and a simple front porch on slender columns of dimensional lumber. *Photo: PAST Consultants, LLC*

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<sup>162</sup> Ames, *Historical Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places*, 48.

<sup>163</sup> *Id.* at 62.

Minimal Traditional Style houses are found throughout San José as infill in older neighborhoods, where the earlier forms appear without garages. They also appear in larger tracts, particularly during the annexation boom of the 1950s. These later tracts are generally easily distinguishable from the earlier infill homes, as they feature a prominent garage, often nearly as wide as the main house itself (see below image). Although considered a single-story style, the Minimal Traditional aesthetic is also found in San José adorning duplex homes and multiple-story apartment buildings.

***Minimal Traditional: Character-Defining Features***

- Single-story rectangular plan
- Low-pitched, hipped or gable roof with close (shallow) eaves
- Overall lack of architectural detail
- Stucco cladding with clapboard or wood shingle siding
- Small front porch supported by square or rectangular columns
- Overall lack of architectural detail
- Multiple-light windows with shutters
- Prominent attached garage (ca. 1950)



Minimal Traditional duplex on a corner lot fronting Martha Street (SNI 13), showing a mixed stucco and shingle exterior, low-pitched hipped roof, window shutters and simplified entry porch. This duplex form is found in postwar suburban tracts and as older neighborhood infill scattered throughout San José.

*Photo: PAST Consultants LLC*

**Tract Ranch (ca. 1950–1975):**

Tract Ranch homes became the standard American domicile during the period of post-war expansion and rapid suburbanization that characterized numerous cities throughout the country, particularly San José. Characterized by an L-shaped or rambling plan with low-slung hipped or gabled roofs, the Tract Ranch communicated modernism through its horizontal lines, open plan and prominent one- or two-car garage. However, the Tract Ranch could be expressed in a pastiche of sub-styles, including Colonial (or other revivalist styles), Modern, or Split-level. These sub-styles are all applied to the basic ranch form in an effort to provide variety within the vast subdivisions in which these homes were constructed. The two photographs below depict Tract Ranch houses in both traditional and modern sub-styles.

Spurred by the economic incentives provided by the federal government to ease the post-war housing shortage and to standardize development and construction practices, the Tract Ranch house became the symbol of modern, post-war living. Popular journals, such as *House Beautiful* and *Sunset Magazine*, extolled the virtues of the modern lifestyle, featuring Tract Ranch houses in virtually every sub-style imaginable. In San José, the Tract Ranch represents the most common house type, largely due to the city's rapid expansion during the 1950s and 1960s. In 1954, many new San José subdivisions were featured in the Santa Clara Valley subdivision tour, held as part of National Home Week. They included developments such as the Rose Garden Addition, Willow Gardens, Willow Crest, Caputo Acres, Mayfair Heights, Country Club Gardens, and Eastbrook.<sup>164</sup> Vast developments of these Tract Ranch Style houses remain extant throughout the city, with the more common and simplified homes scattered throughout all of the Strong Neighborhoods.

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<sup>164</sup> "Valley Subdivision Tour Highlights Celebration Of National Home Week," *San José Mercury News*.





Two examples of the Tract Ranch Style. The house on Eden Avenue (left, SNI 19) depicts a common linear plan with Colonial details. The house on Keltner Avenue (right, SNI 1), depicts a rambling plan with a projecting A-frame front gable and contemporary details.

*Photos: PAST Consultants LLC*

### ***Tract Ranch: Character-Defining Features***

- Low-slung horizontal massing
- Single-story, with exception of Split-level variant
- Linear or rambling plan
- Low-pitched, hipped or gable roof with overhanging eaves
- Prominent attached garage facing the street
- Stucco clapboard or shingle cladding, often in combination
- Applied traditional ornamentation; or
- Contemporary details expressed through expanses of glass or exposed structural framing



Tract Ranch house in SNI 1, featuring a mix of contemporary details, including projecting front roof gable and concrete-block porch screen. *Photo: PAST Consultants, LLC*

### **Custom Ranch (ca. 1950–1975):**

The Custom Ranch Style represents a more lavish ranch style intended for clients of greater economic means. Designed for individual clients, rather than for construction in vast housing tracts, the Custom Ranch Style often included sumptuous landscape design. Houses tended to have a more rambling plan, prominent two-car garages, and brick or stone as a decorative element in the base of the façade, as well as in chimneys and porch columns.

The national housing boom following World War II witnessed the rise of a group of architects who dedicated their practice to developing ranch house designs that were a cut above the typical Tract Ranch. In California, Cliff May was perhaps one of the more prominent architects who contributed to the Custom Ranch aesthetic. His articles on Ranch House design were widely disseminated in popular trade periodicals, such as *House Beautiful* and *Sunset Magazine*. In 1946, *Sunset* published Cliff May's house plans as a book entitled *Sunset Western Ranch Houses*. In this book, Cliff May noted the Ranch House's accommodation of the warm, sunny California climate through the use of expansive areas of glass to take in sunlight and inviting vistas of the surrounding countryside. In addition, the notion of the Ranch House as expression of the postwar American Dream of home ownership was popularized in local newspapers, which often would announce lavish opening parties for new subdivisions. In 1954, the *San José Mercury News* published a large map and descriptions of almost forty new subdivisions that were open for tours as part of National Home Week.<sup>165</sup> The Custom Ranch, whether in the rambling California Style or strikingly modern Contemporary aesthetic, represented the pinnacle of American home ownership.<sup>166</sup>

Local examples of the Custom Ranch Style are not within the Strong Neighborhoods. However, the example shown on the next page is typical of the more affluent residential neighborhoods to the south, east and west of the original city limits.

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<sup>165</sup> "Valley Subdivision Tour Highlights Celebration Of National Home Week," *San José Mercury News*.

<sup>166</sup> Alan Hess, *The Ranch House* (New York: Harry N. Abrams, Inc., 2004), 57.

***Custom Ranch: Character-Defining Features***

- Low-slung horizontal massing
- Single-story, sprawling plan with coordinated landscaping
- Low-pitched, hipped or gable roof with wide overhanging eaves
- Prominent attached garage facing the street
- Stucco clapboard or wood shingle cladding, often in combination with brick or stone
- Expansive use of glass in picture windows and rear sliding glass doors opening to backyard
- Custom ornamentation, such as wood shake roofing, stone or adobe decorative cladding at base of house or on porch columns, generous brick or stone chimney



Custom ranch house on Norval Way. Known as the California Ranch Style, this low-slung house features a rambling plan with generous picture windows, a prominent front garage, wood roof shingles and stone cladding at the base. *Photo: PAST Consultants, LLC*

**Post-and-Beam (ca. 1950–1970):**

Post-and-beam construction eschews the use of solid, load-bearing walls for a system of columns and beams to carry the roof and building loads. The resulting structural system facilitates the use of open space planning and expansive areas of glass, both hallmarks of Modernist buildings. The advantage of this method of construction is the use of prefabrication, in which the components of the house are made elsewhere, then shipped to the house site and constructed. Thus, house parts could be standardized and used in endless combinations to construct houses cheaply and efficiently.<sup>167</sup> Post-and-Beam Style houses display the typical Modernist floor plan, often based on a structural grid created by the prefabricated beam and column modules. This flexibility enabled houses to be constructed with multiple room and floor plan options for a given buyer.

In San José, the Post-and-Beam Style is manifested in several scattered tract ranch subdivisions, including one Eichler-designed subdivision of 550 houses (not within an SNI).<sup>168</sup> The image below shows a more modest example in a residential tract, in which solid walls face the noisy street, while the entire rear of the house is finished in glass facing the backyard.



Post-and-Beam Style house on Richmond Avenue (SNI 2). Note the projecting wood beams and low-slung roof.  
*Photo: PAST Consultants LLC*

<sup>167</sup> Adamson, *Eichler/Modernism Rebuilds the American Dream*, 91.

<sup>168</sup> *Id.* at 13.



*Post-and-Beam: Character-Defining Features*

- Low-slung horizontal massing
- Low-pitched, hipped, gable or shed roof with wide overhanging eaves
- Plain façades devoid of traditional architectural detail
- Expressed structural system, obvious in porch supports or exposed roof beams projecting from primary building façades
- Open carport or garage facing the street
- Vertical wood siding or stucco cladding
- Flush-mounted, metal-frame full-height clerestory windows



Post-and-Beam example on Richmond Avenue (SNI 2). In this case, the structural module permits an exposed bank of clerestory windows, framed by the exposed roof beams. *Photo: PAST Consultants LLC*

**International (ca. 1935–1950):**

With its origins in the Bauhaus architectural movement created in Europe after World War I, the International Style was not named in this country until 1932, when the New York City Metropolitan Museum of Art produced its first international exhibit of modern architecture. This highly influential exhibit brought notions of European design, as expressed by Walter Gropius, Ludwig Mies van der Rohe and architects of the Bauhaus school, into the American public view for the first time. A book accompanied this exhibition, written by architectural historian Henry-Russell Hitchcock and architect Philip Johnson, entitled *The International Style: Architecture Since 1922*, giving the style its name.<sup>169</sup> The museum continued to espouse the tenets of the International Style in subsequent exhibitions by the same architect-historian team, first with *Built in U.S.A. 1932–1944*, followed by *Built in USA: Post-war Architecture*, a 1952 exhibit and book.

In the introduction to *Built in USA: Post-war Architecture*, Henry-Russell Hitchcock notes that by 1952, the International Style no longer “recall[ed] the rigorous patterns of those (early) days – the cubic boxes with asymmetric window arrangements so characteristic of the twenties.”<sup>170</sup> Selections for the 1952 exhibit depicted hallmarks of the style recognized in numerous commercial and civic buildings of today: symmetrical, often blocky massing, repetitive structural framework expressed in steel or concrete, continuous bands of windows that wrap around building façades, the use of spandrels to highlight a contrasting material of steel or colored glass, and most critically, the rejection of applied ornamentation.

One San José building was chosen for the 1952 exhibit and book: San José High School (now San José High Academy – a City Landmark) designed by Ernest J. Kump, Jr. in 1952. The school buildings feature façades expressed as repetitive bands of horizontal windows punctuated only by projecting steel frames, with colored spandrel glass. Kump’s design, located in SNI 6, is

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<sup>169</sup> Wolfgang Pehnt (Editor), *Encyclopedia of Modern Architecture* (New York: Harry N. Abrams, Publishers, 1964), 152.

<sup>170</sup> Hitchcock, *Built in USA: Post-war Architecture*, 9.



a hallmark of the International Style (see below).<sup>171</sup> Other San José examples of the International Style include the San José Civic Center buildings (1957), as well as several fire stations constructed during the 1940s and 1950s, such as Fire Station No. 1 (1951, Binder & Curtis, eligible for the National and California Registers, Candidate City Landmark).

***International Style: Character-Defining Features***

- Blocky massing
- Horizontal bands of flush-mounted windows
- Contrasting spandrels of metal or colored glass
- Flat roofs
- Expressed structural system in steel and concrete
- Lack or absence of applied ornament
- Square building corners, often expressed as windows



Two examples of the International Style: on the left, the Dole Headquarters Building on East Virginia Street (Structure of Merit – SNI 13); on the right, San José High Academy on North Twenty-Fourth Street (City Landmark – SNI 6). The Dole Headquarters Building features the squared window corner and ribbons of windows that are hallmarks of the International Style. Ernest J. Kump, Jr.'s San José High Academy was featured in the 1952 exhibit and book, *Built in USA: Post-war Architecture*. Photos: PAST Consultants, LLC

<sup>171</sup> Hitchcock, *Built in USA: Post-war Architecture*, 78-79.

**Commercial Modern (ca. 1945–1975):**

The Commercial Modern Style refers to the more common commercial buildings utilizing Modernist design principles. These buildings adapted the primary tenets of Miesian architecture, a term used to describe buildings designed in the character of the glass and steel buildings pioneered by such visionary modern architects as Mies van der Rohe. Typically, these buildings feature wide expanses of glass set within steel frames, often on a base of concrete or steel columns.<sup>172</sup> The modular steel structural systems could be adapted to fit the many applications of commercial architecture which required open expanses of glass for display. Typically, the display windows of the structure rest on a base of Roman (elongated) brick and/or concrete. Commercial Modern buildings use sparse, if any decoration. Instead, they defer to the clean lines created by the steel and glass structure. Decoration normally takes the form of large letters communicating the type of business prominently displayed on the building itself, or in large free-standing signs on the site to attract passing motorists (see image below).

In San José, the Commercial Modern Style is found along numerous automobile commercial strips, particularly along the major arterial entries to and from San José, including North First Street, West San Carlos Street, and Alum Rock Avenue.



Constructed in the early 1950s, the O.C. McDonald Plumbing Building at 1150 West San Carlos Street (SNI 2), illustrates the Commercial Modern Style, with its wide expanses of glass, Roman brick facing, and prominent company advertisement sign.<sup>173</sup> Photo: PAST Consultants, LLC

<sup>172</sup> Marcus Whiffen and Frederick Koeper, *American Architecture Volume 2: 1860-1976* (Cambridge, MA: The MIT Press, 1990), 347.

<sup>173</sup> Archives & Architecture, *State of California DPR Form 523: O.C. McDonald Plumbing* (1992).

***Commercial Modern: Character-Defining Features***

- Horizontal, angular massing
- Flat or low-pitched roofs
- Extensive use of glass, commonly set within flush-mounted steel or aluminum frames
- Expressed structural system
- Large commercial advertising mounted directly to building
- Large, free-standing advertising signs located prominently along the road
- Use of modern cladding materials, such as Roman brick, porcelain enamel, ceramic tile, prismatic glass, and glass block



This Commercial Modern building at 477 South Market Street (SNI 11) displays wide expanses of glass and a ceramic tile base. *Photo: PAST Consultants, LLC*



Commercial Modern adaptation to a curved corner site, at intersection of West San Carlos Street and Bascom Avenue (SNI 2).  
*Photo: PAST Consultants, LLC*

**Corporate Modern (ca. 1955-1975):**

Much like the Commercial Modern buildings already mentioned, the Corporate Modern Style describes buildings that apply Miesian architectural principles to large-scale corporate or civic projects. The term “glass box” adequately describes many of these buildings, which were influenced by architects such as Mies van der Rohe, Philip Johnson, and Skidmore Owings and Merrill, all of whom have designed such structures. The primary design principle of these buildings is the expression of structure applied as a module in either steel or concrete. Set within this module is the glass panel, the entire composition often being a repetitive pattern of steel and glass. A variant of the “glass box” appears as a large concrete “box” with virtually no ornamentation other than advertising for the commercial enterprise occupying the building. With both variants, overall lack of applied ornamentation is another fundamental design principle; the structure and its material serve as both form and ornament.<sup>174</sup>

In San José, the style is mostly reflected in the large financial buildings constructed for the banking industry, such as the Wells Fargo Building, constructed in 1972 for the Park Center Redevelopment Project.



Wells Fargo Building, constructed as one of the anchoring buildings of the Park Center Redevelopment Project in 1972, viewed from the Plaza. *Photo: PAST Consultants, LLC*

<sup>174</sup> Whiffen, *American Architecture Volume 2: 1860-1976*, 357.

*Corporate Modern: Character-Defining Features*

- Large rectangular massing
- Flat or low-pitched roofs
- Steel or concrete structure as primary expression of the building
- Horizontal bands of windows set within the structural module
- Alternate design of large concrete volume with little or no fenestration
- Building tower set back from the street in a landscaped plaza
- Tower frequently set atop a multi-story base framed by plain concrete or steel columns
- Overall absence of applied ornamentation, with the exception of corporate advertisement signs mounted directly to building



Corporate Modern variant, located at 1075 East Santa Clara Street (SNI 6), and expressed as large volumes of concrete set within a plaza off of the street. *Photo: PAST Consultants, LLC*



**New Formalism (ca. 1955–1975):**

Developed as a reaction to the perceived repetitive nature of the International Style and the “glass box” of the Corporate Modern Style, New Formalism sought to return elegance or beauty to architecture. Also referred to as Neo-neo-Classicism, New Formalism added stylized architectural elements such as repetitive arcades or full-height columns around buildings to return traditional (though highly stylized) architecture to the building’s design. Typically, the building was capped with a large projecting cornice, expressed merely as a slab. The style also incorporated architectural screens to link the building to its site. A classic example of New Formalism, designed by Philip Johnson with the firm of Harrison and Abramovitz and completed in 1968, is the Lincoln Center for the Performing Arts in New York City.<sup>175</sup>

Edward Durell Stone designed one of the most publicized examples of New Formalism found in San José: the Wells Fargo Bank building shown below.



Wells Fargo Bank, designed in the New Formalism Style by Edward Durell Stone in 1965. It is located at West Hedding Street and the Alameda. *Photo: PAST Consultants, LLC*

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<sup>175</sup> Whiffen, *American Architecture Volume 2: 1860-1976*, 384.



*New Formalism: Character-Defining Features*

- Symmetrical plan
- Heavy overhanging roof slab
- Full-height columns of steel or concrete connecting the roof slab to the site
- Arcade of stylized arches and plain columns at base of building
- Cast stone or concrete block screens linking the building to its site
- Building tower set back from the street in a landscaped plaza
- Building expressed as tower of steel
- Presence of stylized ornamentation



New Formalism Style buildings at Santa Clara and 9<sup>th</sup> streets (SNI 16, on the left), and the San José Water Company Building on West San Carlos Street and Bascom Avenue (SNI 2, on the right). *Photos: PAST Consultants, LLC*

**Googie (ca. 1950–1965):**

Utilized during the post-war boom period of commercial architecture, Googie describes buildings constructed using futurist architectural elements, designed to address the automobile culture that proliferated during the era of suburbanization. Much like the influence of locomotive and ocean liner designs of the 1920s, groundbreaking advances in air and space technology inspired the swooping futurist shapes of Googie architecture.<sup>176</sup> Named after the John Lautner-designed Googie's Coffee Shop (1949) in Los Angeles, the term came into use after editor Douglas Haskell's article on the style appeared in the February 1952 issue of *House and Home* magazine. In a new age charted by the automobile and fueled by unprecedented levels of consumerism, the striking forms of Googie architecture served their purpose well.<sup>177</sup>

Space-age shapes, often incorporating huge electric and neon signs, proliferated on all manner of automobile-related commercial establishments, from drive-in restaurants to gas stations, automobile repair facilities, motels and shopping strips. In San José, Googie architecture is present along many of the automobile-oriented commercial arterial streets, such as West San Carlos Street, Alum Rock Avenue, and Bascom Avenue. A typical example appears below.



Western Appliance on West San Carlos Street (SNI 2) with futuristic road sign. *Photo: PAST Consultants, LLC.*

<sup>176</sup> Alan Hess, *Googie Redux* (San Francisco: Chronicle Books, 2004), 47.

<sup>177</sup> *Id.* at 68.

*Googie: Character-Defining Features*

- Abstract, curvilinear or stylized organic shapes
- Multi-story sweeping and soaring lines
- Exaggerated rooflines in steel or concrete, often in repetitive folded or curvilinear patterns
- Large expanses of glass in primary building, set within flush-mounted steel or aluminum frames
- Use of modern materials of steel, concrete, porcelain enamel, ceramic tile, prismatic glass, and glass block
- Space-age motifs of rockets and aircraft
- Prominent signage, integrated with the building design, or as a large free-standing composition. Signage often electrified with swooping designs in neon.



Two examples of Googie designs. At the left, the City Center Motel sign, on South First Street (SNI 11). On the right, the Associated Oil Service Station (1951), with soaring rooflines. The station is located at 510 East Santa Clara Street (SNI 16) and listed on the City Inventory. *Photos: PAST Consultants, LLC.*

**Brutalism (ca. 1960-1975):**

Although the exact origin of the term “Brutalism” continues to be debated, English architect Peter Smithson is given credit for coining the phrase in 1954. In addition, the work of famed Swiss architect Le Corbusier is also forever linked with the origin and greatest expression of the style. Like so much Modernism, Brutalism endeavored to shed all preconceived notions of architectural style or traditional ornamentation in favor for a completely honest expression of a building’s function through form and materials.<sup>178</sup> What resulted in the United States, particularly with the work of William Wurster, was a building designed in a series of regular, blocky masses, with concrete (and sometimes brick) being the primary structural material. Since material was intended to communicate its function honestly, decoration relied on the patterns created by the wood formwork used for the construction of the concrete.<sup>179</sup> Both the academic and materials approach to Brutalism made the style applicable to a range of educational and civic buildings in the United States.

In San José, Brutalist buildings can be found on college campuses and in several civic applications. The 1972 Student Union building at San José State University, designed by famed Modernist architect Ernest J. Kump, Jr., employs both brick and concrete in the design.



Student Union Building, San José State University (SNI 16).  
Photo: PAST Consultants, LLC.

<sup>178</sup> Pehnt, *Encyclopedia of Modern Architecture*, 60. Pehnt notes: “either Alison Smithson or the Smithson’s family friend Guy Oddie (who used to call Peter Smithson ‘Brutus’) was the first person to utter the phrase *The New Brutalism*.”

<sup>179</sup> *Id.* at 63. The book notes that “The fundamental aim of Brutalism at all times has been to find a structural, spatial, organizational and material concept that is ‘necessary’... to some particular building, and then express it with complete honesty in a form that will be a unique and memorable image.”

The former Dr. Martin Luther King, Jr. Main Library was completed in 1970 and designed by Norton S. Curtis and Associates. The son of Ernest Curtis of the prolific local architectural firm Binder & Curtis,<sup>180</sup> Norton S. Curtis combined elements of New Formalism with a completely frank example of Brutalism. Set within and viewed from the plaza, structure and concrete provide all the decoration. The tripartite design utilizes a base expressed as a series of arches which spring from the recessed first-floor level below. The building's middle section creates a regular pattern of light and shadow, expressed as massive concrete projections framing recessed concrete panels. A projecting, massive cornice in the New Formalist vein, resting above a horizontal band of windows, completes the tripartite design.



Former Dr. Martin Luther King, Jr. Main Library.  
*Photo: PAST Consultants, LLC*

***Brutalism: Character-Defining Features***

- Structure expressed as massive, blocky forms
- Rough concrete (sometimes with brick) as primary structural material
- Façades composed of regular, large forms
- Windows as voids in the larger concrete massing
- Flat roofs
- Building often raised and set within a plaza

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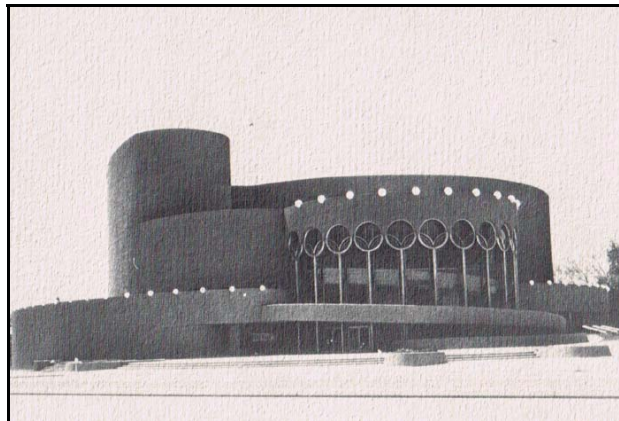
<sup>180</sup> Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 6.



**Organic (ca. 1960 - 1975):**

With origins in Europe, this style is perhaps best associated with the work of Frank Lloyd Wright, who postulated his theories of Organic Architecture in his 1939 book, *An Organic Architecture – The Architecture of Democracy*, as well as in the 1950 *Towards an Organic Architecture*. The primary tenet of this style is that the entire building, as well as its site, was designed as an integrated ensemble and in harmony with the surrounding environment. In its theoretical sense, Organic Architecture seeks to harmonize the individual with his or her surroundings through the process of comprehensive and integrative building design. Although the style can take on angular or geometric forms, Wright’s most noteworthy design in the Organic Style is the Guggenheim Museum in New York City.<sup>181</sup>

In San José, the most notable example of this building style is the Center for the Performing Arts (1972, Candidate City Landmark), located at 241-271 Park Avenue. Part of the Park Plaza Redevelopment Project, the building’s curvilinear design is executed by Taliesin Associated Architects, a firm that carried on Wright’s Organic design principles. Reminiscent of the Guggenheim, the building is actually a prototype used by the Taliesin Associated Architects in community centers across the United States.<sup>182</sup>



Center for the Performing Arts shortly after completion in 1972. *Photo: Taken from "Metamorphosis: Redevelopment in San José, 1973," courtesy History San José.*

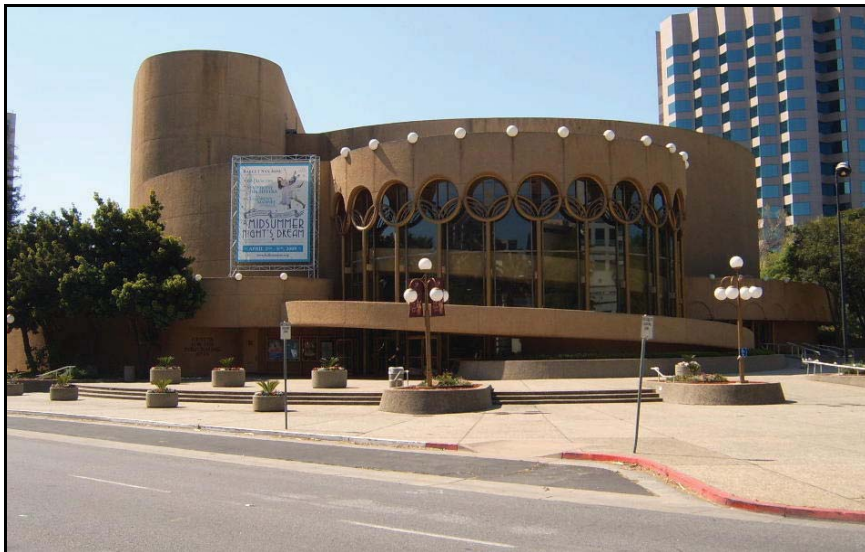
<sup>181</sup> Pehnt, *Encyclopedia of Modern Architecture*, 221.

<sup>182</sup> Dill Design Group, *State of California DPR Form 523: San José Center for Performing Arts*.



*Organic: Character-Defining Features*

- Curvilinear massing and ornamentation
- Asymmetrical composition
- Expansive use of glass to reduce separation from inside and outside of building
- Flat or low-pitched roofs
- Complete integration of design elements, from massing to ornamentation
- Building set within a landscaped plaza often with fountains
- Use of natural materials of wood, brick, stone, or concrete rendered into parabolic or curvilinear forms



A current photograph of the Center for the Performing Arts (1972, Candidate City Landmark), with its curvilinear form and striking lollipop windows. *Photo: PAST Consultants, LLC*

#### **IV. HISTORIC THEMES AND ASSOCIATED PROPERTY TYPES**

##### **Introduction and Terminology**

*National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation* describes the established and accepted process for the evaluation of a historic resource. Historic contexts “are historical patterns that can be identified through consideration of the history of the property and the history of the surrounding area.”<sup>183</sup> The determination of the historic context for a given resource is the primary step in evaluation and nomination. The City of San José has established broad historic contexts previously, based on the accepted context statement *Historical Overview and Context for the City of San José*, written in 1992 by Archives and Architecture. This document establishes two historic contexts for San José Modernism: Inter-War Period (1918-1945) and Industrialization and Suburbanization (1945-present). A particular resource’s period of significance is the “span of time in which a property attained the significance for which it meets” the relevant local, California Register or National Register criteria.<sup>184</sup> Lastly, a historic theme “is a means of organizing properties into coherent patterns based on elements such as environment, social/ethnic groups, transportation networks, technology, or political developments that have influenced the development of an area during one or more periods of prehistory or history.”<sup>185</sup>

For the San José Modernism historic context statement, resources built between 1935 and 1975 have been organized into six historic themes:

1. Retail Development
2. Corporate/Industrial Development
3. Civic Development
4. Educational Architecture
5. Religious Architecture
6. Residential Development

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<sup>183</sup> U.S. Department of the Interior, National Park Service, *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*, 7.

<sup>184</sup> U.S. Department of the Interior, National Park Service, *National Register Bulletin Number 16A: How to Complete the National Register Registration Form*, Appendix IV, 3. This appendix provides a useful glossary of National Register terms.

<sup>185</sup> U.S. Department of the Interior, National Park Service, *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*, 8.

The following example illustrates how this process works. The Associated Oil Service Station (below), built in 1951 at 510 East Santa Clara Street (SNI 16), was constructed to support the



booming automobile-based culture that developed after World War II. The building was used as a company gas station until the early 1970s.<sup>186</sup> The historic context for this property would be Industrialization and Suburbanization during the A.P. Hamann tenure; the property's period of significance would be 1951-1973 (end date approximate). The historic theme for this property would be retail development, and the

property type would be a commercial building, of the stand-alone retail subtype.

### **Historic Themes and Associated Property Types**

The following section describes the six chosen themes for San José Modernism and provides property types and appropriate examples for each theme.

#### ***Retail Development***

San José's Modernist commercial buildings are found along the numerous arterial roadways and expressways that weave throughout the City. Commercial buildings dating before 1945, the period of industrialization and suburbanization, are found on the arterial roads constructed before World War II, primarily along Santa Clara, San Carlos, First, Fourth, and Thirteenth streets. However, individual examples remain scattered on lesser streets, or those streets that lost their traffic volume when construction of the integrated system of arterials, county expressways and freeways occurred in the 1950s and 1960s. Where the arterials and county expressways opened the door for the intense suburbanization of San José after World War II, commercial buildings in Modernist styles abound.

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<sup>186</sup> Archives & Architecture, *State of California DPR Form 523: Associated Oil Service Station* (1992).

**Property Type: Commercial Building**

*Retail Storefront Subtype:*

In San José, this is primarily a pre-1945 subtype and includes stand-alone buildings constructed before automobile related conveniences, such as off-street parking and drive-through windows were created. The storefront is a detached building, set right upon the sidewalk with large display windows to attract passersby. Buildings of this subtype typically are designed in the Streamline or International styles.



435 Park Avenue (SNI 3)  
Photo: PAST Consultants, LLC

*Stand-Alone Retail Subtype:*

A common subtype constructed to accommodate the automobile, this subtype is set alone and off the street, with parking accommodations in front. Less commonly, the building is set on the street with parking in the rear. Examples of function types include drive-in banks, restaurants, service stations, grocery stores, theaters and bowling alleys. Buildings of this subtype frequently are designed in the Streamline Moderne, Commercial Modern, and Gogie styles.



W. San Carlos & Bascom Ave. (SNI 2)  
Photo: PAST Consultants, LLC

*Retail Strip Subtype*

Constructed mostly in the 1940s and 1950s, this subtype consists of a series of attached buildings, frequently with a larger or more impressive building at one or both ends to attract passing motorists. Sometimes described as a “strip mall,” this subtype contains off-street parking and generally is designed in the Streamline Moderne, Commercial Modern, or Gogie styles.



349 South Bascom Avenue (SNI 2)  
Photo: PAST Consultants, LLC

*Professional Office Subtype*

Intended as small offices or groups of offices for doctors, lawyers, insurance or real estate agents and other professionals, these buildings were constructed throughout San José in the 1950s and 1960s in an interesting array of Commercial Modern styles. A cluster of this building type is located along Meridian and Park avenues (SNI 2).



265 Meridian Avenue (SNI 2)  
Photo: PAST Consultants, LLC

***Corporate/Industrial Development***

The Corporate/Industrial Development theme features large, stand-alone structures or groupings of structures for corporate or industrial purposes. The greatest proliferation of corporate function types in San José are banks, many of which were designed by significant local or regional architects. Corporate buildings are commonly set within a plaza, which includes open space and landscaping. Industrial function types include factories and campuses, the IBM complex on Cottle Road being a strong example of this latter function type. Generally, buildings within this theme are constructed on a grand scale with high budgets and complex architectural programs with high design quality.

**Property Type: Commercial Building**

*Large Office Building Subtype*

A building subtype embraced by the most important Modernist architects of the time, the large office building subtype found in San José is frequently a bank, with one example designed by Edward Durell Stone (right). The Wells Fargo and Bank of America (1971) buildings designed for the Park Center Plaza project are additional examples.



Wells Fargo at W. Hedding St. and The Alameda  
Photo: PAST Consultants, LLC



*Industrial Building Subtype*

Buildings of this function type include factories, corporate headquarters, or corporate campuses occupied by a single commercial entity. Campuses designed for Silicon Valley companies are part of this subtype, as are canneries or other retail food or manufacturing plants. In San José, these buildings display Streamline Moderne or International styles.



Dole Corporation, 160 E. Virginia St. (SNI 13)  
*Photo: PAST Consultants, LLC*

*Civic Development*

With the City’s large investment in San José civic buildings during the six-year capital improvement programs begun in 1948, and particularly during the tenure of City Manager A.P. Dutch Hamann, civic buildings designed in Modernist styles exist throughout San José. Public buildings were constructed during earlier periods, such as the 1936 San José Civic Auditorium. However, the unprecedented level of growth during A.P. Hamann’s time resulted in a number of impressive projects requiring a significant capital investment. Examples of three noteworthy projects are the Civic Center and associated City Hall (1957), the former Dr. Martin Luther King, Jr. Library (1970) and the Center for the Performing Arts (1972, Candidate City Landmark). Another significant function type that proliferated during the Modernist period is the fire station; numerous fire stations constructed during Hamann’s tenure remain in use today.

**Property Type: Civic Building**

*Government Building Subtype*

Although not located in a Strong Neighborhood, the buildings designed for the Civic Center provide a cohesive group of structures, set within a park-like setting. The flagship building of the group is San José City Hall, completed in 1957.



The 1957 San José City Hall  
*Photo: PAST Consultants, LLC*



### *Fire Station Subtype*

San José invested significantly in public safety improvements, achieving the goal of improving the City's fire rating to enhance public safety and reduce insurance premiums for its residents. Many of these fire stations remain in use today, scattered throughout the Strong Neighborhoods. The stations frequently were designed in an austere hybrid Streamline and International Style.



Fire Station No. 16, 2001 S. King Rd. (SNI 10)  
*Photo: PAST Consultants, LLC*

### *Educational Architecture*

The City made a significant investment in public schools, both due to the 1933 Field Act and the unprecedented demand for schools during the City's rapid expansion and suburbanization in the 1950s and 1960s. Higgins & Root Associates, AIA designed a number of the Modernist public schools, many of which remain in use throughout the Strong Neighborhoods. Noted Modernist architect Ernest J. Kump, Jr. designed one public school, now San José High Academy, a collection of buildings in striking International Style that won him accolades in 1952. The complex of school buildings remains today.

San José has been regarded as a regional leader in college education for a long time, and it is home of the oldest public school of higher education in California. First started as a Normal School in 1857, San José State University has evolved into one of California's leading liberal arts and engineering schools. Leading Modernist architects such as Ernest J. Kump, Jr. designed buildings on the San José State University campus, including the Brutalist Style Student Union (1972). In 1954, the Board of Education approved the San José City College's site plan, which included an administration building, men's gymnasium, library, three science laboratories, plus football and baseball fields and a track. Another extensive construction phase occurred in the 1960s, with the prolific firm of Higgins & Root Associates, AIA designing the handsome student affairs building, which remains in use today.

***Property Type: Education Building***

*Public School Building Subtype*

The 1933 Field Act established certain standards for public school construction, but architects showed their design skills by introducing innovative ideas in space planning and by experimenting with architectural details. Many schools were designed in the International Style, creatively integrating landscaping and open recreation areas. Ernest J. Kump, Jr.'s San José High Academy (1952), a City Landmark, was featured in a book and exhibit by the Museum of Modern Art in New York City.



The 1952 San José High Academy (SNI 6)  
Photo: PAST Consultants, LLC

*College School Building Subtype*

Buildings on the San José State University campus were designed in a medley of Modernist styles, including elements of the International, Brutalism, and New Formalism styles. Ernest Kump, Jr. contributed his Brutalist Student Union building to San José State University in 1972. Higgins & Root Associates, AIA designed buildings on the San José City College campus.



Student Union, San José State University (SNI 16)  
Photo: PAST Consultants, LLC

***Religious Architecture***

The unprecedented church construction in San José during the late 1940s and 1950s was tied directly to post-World War II prosperity and the huge influx of residents within the City's expanding borders. An August 1955 article in the *San José Mercury News* predicted that the years 1953-1955 might be referred to as the "golden age" of San José church construction because of their sheer number and cost, with most of the new edifices considered "handsome enrichments of the community." From about 1950 to 1955, 74 church buildings (including

sanctuaries, schools and parish homes) were built in Santa Clara County. The *San José Mercury News* reported that churches countywide saw membership increases averaging 108%, but around 300% for new suburban churches near recently completed housing developments.<sup>187</sup>

Due in part to the cost, as well as the new minimalist aesthetic of the time, Modernist churches featured little ornamentation. Instead, a local designer at the time noted that structural members create the structure's beauty and that "pure ornamentation is sparingly, judiciously used."<sup>188</sup> Many congregations undertook long-term building plans that focused on the family as a whole, often building classrooms and auditoriums first, and a main sanctuary later.<sup>189</sup> San José churches following this pattern included the Calvary United Methodist Church of San José (circa 1956-1957) at 729 Morse Street and Naglee Avenue, designed by Higgins & Root Associates, AIA. Initial plans called for administration offices, educational buildings, youth center, social room, kitchen and church parlor; the master plan also envisioned a new sanctuary forming an open court with the rest of the complex.<sup>190</sup>

**Property Type: Religious Building**

Churches in San José sprang up in the former orchards throughout the annexed lands of A.P. Hamann's tenure. Deliberately designed in subdued Modernist styles, it is difficult to classify these edifices into the twelve styles described previously. Primarily architect designed, each church should be evaluated on its own individual merit, before assigning a Modernist style to it.



Higgins & Root's Immanuel Lutheran Church (SNI 1)  
Photo: PAST Consultants, LLC

<sup>187</sup> "74 Church Buildings Completed in Past Five Years," *San José Mercury News*, January 15, 1956, 23P.

<sup>188</sup> Calhoun, Jack, "20 New Churches Rise in San José Area," *San José Mercury News*, August 1955, Higgins & Root Scrapbook, Vol. 1, 52.

<sup>189</sup> *Ibid.*

<sup>190</sup> "Groundbreaking Sunday For Calvary Methodist," Higgins & Root Scrapbook, Vol. 1, 48.

### ***Residential Development***

Residential development was relatively slow in San José during the early years of this study's time period. With World War II bringing a halt to residential construction, the earliest FHA homes exist in San José as infill lots in older neighborhoods surrounding the City center. Individual streets lined with the early FHA houses also exist in the early annexations that pre-date the Hamann tenure.

However, the vast agricultural land surrounding the pre-war City experienced tremendous development as the flood of annexations occurred in the 1950s and 1960s. During this period, houses in virtually every ranch style were constructed, from the early 1950s austere Tract Ranch to the sprawling Custom Ranch styles (with California Style or Contemporary Style trimmings). The Post-and-Beam Style, used by Joseph Eichler and his contemporaries, also exists in the City. However, unlike other California cities that boomed during this same time period, San José's annexations were somewhat small, often less than 100 acres. Large, planned suburban communities only developed in larger annexations to the south and east of the city, such as in the Strong Neighborhoods of West Evergreen (SNI 18) and Edenvale (SNI 5). When these neighborhoods are examined, ranch house styles will vary within a two to five block radius. On one street California Ranch houses appear; several blocks away Contemporary A-frame Tract Ranch houses sprout up. The bulk of residential houses fall into the Tract Ranch Style, with delightful Modernist details.

An example of this form of small scale suburban development is Tract Number 1966, which included Lots 6 & 7 of the Phelps Subdivision. The development is located in SNI 1 and is bounded by Williams Road to the north, Rhoda Drive to the south, Boynton Avenue to the east and Keltner Avenue to the west, a Tract of three suburban blocks. In 1957, the civil engineering firm of Waters, Ruth & Gong laid out this subdivision of 91 lots and chose an unusual combination of Modernist designs in their Tract Ranch houses. As was typical with subdivision construction during the 1950s, the same house plan was employed, with placement of the garage, front entries, or architectural detail varied in subtle ways to dispel the monotony of the Tract

Ranch subdivision. As seen in the below photographs, two designs were chosen for Tract Number 1966 utilizing interesting Modernist architectural details, including a dramatic, projecting A-frame to highlight the street-facing gable end.<sup>191</sup>



Tract Ranch designs on Boynton Avenue (SNI 1). To the left, abstract panels adorn garage doors and façade windows, while the rooflines feature a shed roof detail below the gable ends. Across the street, the house to the right varies the subdivision's composition with its dramatic A-frame on its left gable end.

*Photos: PAST Consultants, LLC*

**Property Type: Residential Building**

*Early FHA House Subtype*

The simplified early FHA house appears as infill development throughout the Strong Neighborhoods closest to the pre-war City limits. They are designed in the Minimal Traditional Style.

Minimal Traditional House on Melrose Avenue (SNI 7)

*Photo: PAST Consultants, LLC*



*Tract Ranch House Subtype*

The Tract Ranch is designed in all of the residential Modernist styles mentioned previously, including California Ranch, Contemporary Ranch and Post-and-Beam.

Tract Ranch House on Welch Avenue (SNI 1)

*Photo: PAST Consultants, LLC*



<sup>191</sup> Information taken from Subdivision Map for Tract No. 1966, by Leo W. Ruth, Civil Engineer, 1957, courtesy of History San José, which has numerous books of Tract maps and plans for the myriad annexations during the 1950s and 1960s. These maps are currently being organized into a database, with about half of them now catalogued.



## V. EVALUATION OF SAN JOSÉ MODERNIST RESOURCES

Historic resources may be designated on the federal, state or local level. Generally, to be eligible for listing, a resource must meet the established criteria for significance and retain enough historic integrity to convey that significance. This chapter describes the criteria for listing in the National Register of Historic Places, California Register of Historical Resources, and under Chapter 13.48 of the City of San José Municipal Code.

### **National Register of Historic Places**

The National Historic Preservation Act of 1966 authorized the Secretary of the Interior to create the National Register of Historic Places. Districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering and culture are eligible for listing if they meet at least one of four criteria.<sup>192</sup> Eligible resources are those

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of persons significant in our past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded, or may be likely to yield, information important in prehistory or history.

Eligible resources must also retain sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey the relevant historic significance.<sup>193</sup> The seven aspects of integrity are described at the end of this chapter.

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<sup>192</sup> 16 U.S.C. 470, *et seq.*, as amended. 36 C.F.R. § 60.1(a).

<sup>193</sup> 36 C.F.R. § 60.4.

In general, cemeteries, birthplaces, or graves of historical figures; properties owned by religious institutions or used for religious purposes; structures that were moved from their original locations; reconstructed historic buildings; properties primarily commemorative in nature; and properties that have achieved significance within the past fifty years are considered ineligible for listing in the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria of if they fall within the following categories:

- (a) A religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- (b) A building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- (c) A birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with that person's productive life; or
- (d) A cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- (e) A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- (f) A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
- (g) A property achieving significance within the past 50 years if it is of exceptional importance.<sup>194</sup>

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<sup>194</sup> 36 C.F.R. § 60.4.

## California Register of Historical Resources

A resource is eligible for listing in the California Register of Historical Resources if it

1. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.
2. Is associated with the lives of persons important in our past.
3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.
4. Has yielded, or may be likely to yield, information important in prehistory or history.<sup>195</sup>

The California Code of Regulations notes that integrity is the authenticity of an historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance. Resources eligible for listing in the California Register must retain enough of their historic character or appearance to be recognizable as historic resources and convey the reasons for their significance.

The same seven aspects of integrity are considered when evaluating resources for listing in the National Register and California Register: location, design, setting, materials, workmanship, feeling, and association. Alterations over time or historic changes in use may themselves be significant. However, resources that may not retain enough integrity to meet National Register criteria may still be eligible for listing in the California Register.

A moved building, structure, or object may be listed in the California Register if it was moved to prevent its demolition at its former location and the new location is compatible with the resource's original character and use. The resource should retain its historic features and compatibility in orientation, setting, and general environment. A resource less than fifty years old may be considered for listing in the California Register if it can be demonstrated that

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<sup>195</sup> California Public Resources Code § 5024.1(c).

sufficient time has passed to understand its historical importance. A reconstructed building less than fifty years old may be eligible for listing if it embodies traditional building methods and techniques that play an important role in a community's historically rooted beliefs, customs, and practices, such as a Native American roundhouse.<sup>196</sup>

### **City of San José**

The San José Municipal Code allows for the designation of Landmarks, Historic Districts, and conservation areas.

### ***Landmark***

A Landmark can be any of the following resources “which have a special historical, architectural, cultural, aesthetic or engineering interest or value of an historical nature”: (1) an individual structure or portion thereof; (2) an integrated group of structures on a single lot; (3) a site, or portion thereof; or (4) any combination thereof.<sup>197</sup> The Municipal Code defines “historical, architectural, cultural, aesthetic, or engineering interest or value of an historical nature” as “a quality that derives from, is based upon, or related to any of the following factors”:

1. Identification or association with persons, eras or events that have contributed to local, regional, state or national history, heritage or culture in a distinctive, significant or important way;
2. Identification as, or association with, a distinctive, significant or important work or vestige:
  - a. Of an architectural style, design or method of construction;
  - b. Of a master architect, builder, artist or craftsman;
  - c. Of high artistic merit;
  - d. The totality of which comprises a distinctive, significant or important work or vestige whose component parts may lack the same attributes;

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<sup>196</sup> California Code of Regulations, Title 14, Sections 4852(c) and (d).

<sup>197</sup> San José Municipal Code Chapter 13.48, Section 13.48.020(C).

- e. That has yielded or is substantially likely to yield information of value about history, architecture, engineering, culture or aesthetics, or that provides for existing and future generations an example of the physical surroundings in which past generations lived or worked; or
  - f. That the construction materials or engineering methods used in the proposed landmark are unusual or significant or uniquely effective.
3. The factor of age alone does not necessarily confer a special historical, architectural, cultural, aesthetic or engineering significance, value or interest upon a structure or site, but it may have such effect if a more distinctive, significant or important example thereof no longer exists.<sup>198</sup>

In evaluating proposed Landmarks, the San José Historic Landmarks Commission may consider a number of factors, including:

1. Its character, interest or value as part of the local, regional, state or national history, heritage or culture;
2. Its location as a site of a significant historic event;
3. Its identification with a person or persons who significantly contributed to the local, regional, state or national culture and history;
4. Its exemplification of the cultural, economic, social or historic heritage of the city of San José;
5. Its portrayal of the environment of a group of people in an era of history characterized by a distinctive architectural style;
6. Its embodiment of distinguishing characteristics of an architectural type or specimen;
7. Its identification as the work of an architect or master builder whose individual work has influenced the development of the city of San José;

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<sup>198</sup> San José Municipal Code Chapter 13.48, Section 13.48.020, subdivision (A).



8. Its embodiment of elements of architectural or engineering design, detail, materials or craftsmanship which represents a significant architectural innovation or which is unique.<sup>199</sup>

### ***Historic District***

A Historic District is “a geographically definable area of urban or rural character, possessing a significant concentration or continuity of site, building, structures or objects unified by past events or aesthetically by plan or physical development.”<sup>200</sup>

### ***Conservation Area***

The San José Municipal Code also allows for the designation of Conservation Areas. A Conservation Area is a geographically definable area of urban or rural character with identifiable attributes embodied by: (1) architecture, urban design, development patterns, setting, or geography; and (2) history.<sup>201</sup> To qualify, a neighborhood or area must meet one or both of the following criteria: (A) The neighborhood or area has a distinctive character conveying: (1) a sense of cohesiveness through its design, architecture, setting, materials, or natural features; and (2) its history; *and/or* (B) The neighborhood or area reflects significant geographical or developmental patterns associated with different eras of growth in the city.<sup>202</sup>

### **Historic Integrity**

The seven aspects of historic integrity are defined in *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Historic integrity is “the ability of a property to convey its significance,” and historic properties either retain their integrity or they do not. To retain integrity, a resource will always retain several and usually most of the seven aspects of integrity:

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<sup>199</sup> San José Municipal Code Chapter 13.48, Section 13.48.110(H).

<sup>200</sup> San José Municipal Code Chapter 13.48, Section 13.48.020(B).

<sup>201</sup> San José Municipal Code Chapter 13.48, Section 13.48.610.

<sup>202</sup> San José Municipal Code Chapter 13.48, Section 13.48.620.

1. *Location*: the place where the historic property was constructed or the place where the historic event occurred.
2. *Design*: the combination of elements that create the form, plan, space, structure, and style of a property.
3. *Setting*: the physical environment of a historic property.
4. *Materials*: the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
5. *Workmanship*: the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
6. *Feeling*: a property's expression of the aesthetic or historic sense of a particular period of time.
7. *Association*: the direct link between an important historic event or person and a historic property.

Although the evaluation of whether a property possesses integrity may be subjective, it must be grounded in an understanding of the resource's physical features and how they relate to the relevant historic significance. *National Register Bulletin 15* notes that the integrity evaluation can begin only after the evaluator understands the property's significance: *why* the resource is significant (the designation criteria and the area of significance), *when* the resource is significant (its "period of significance"), and *where* it is important.

A resource need not be "frozen in time" to retain its historic integrity. Properties evolve over time, and those changes themselves may have acquired historic significance. But the resource must still have the essential physical attributes that identify it as the historic property.<sup>203</sup>

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<sup>203</sup> U.S. Department of the Interior, National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: National Park Service, U.S. Department of the Interior, 1997), 44-45.

**San José City Landmarks: 1935-1975<sup>204</sup>**

Very few resources built in San José between 1935 and 1975 have been designated as City Landmarks. The following list includes only resources designated at the local level. Properties listed in or determined eligible for listing on the National or California Registers are not listed if they are not also designated as City Landmarks.

<b>Resource Name</b>	<b>Street Address</b>	<b>Period*</b>	<b>Theme**</b>
Civic Auditorium (1934-1936)	145 W. San Carlos St.	IW	G & PS
San José Academy (1952)	275 Twenty Fourth St.	I&S	R & E
The Orange (c. 1936)	48 S. Capitol Ave.	IW	C & T
Babe’s Muffler Service	808 The Alameda	I&S	C&T
Antioch Baptist Church (1963)	268 E. Julian St.	I&S	R&E
San José National Bank (1942)	101 W. Santa Clara St.	IW/I&S	C
IBM Building (1949)	99 Notre Dame Ave.	I&S	M&I
Renzel Residence (1939)	120 Arroyo Way	IW	A&S

**\* Historic Period:**

- S: Spanish (1777-1822)
- M: Mexican (1822-1845)
- EA: Early American (1846-1870)
- H: Horticulture (1870-1918)
- IW: Inter-War (1918-1945)
- I&S: Industrialization and Suburbanization (1945-present)

**\*\* Historic Theme:**

- A&S: Architecture and Shelter
- AG: Agriculture
- M&I: Manufacturing and Industry
- RE&EM: Resource Exploitation and Environmental Management
- C&T: Communication and Transportation
- C: Commerce
- G&PS: Government and Public Services
- R&E: Religion and Education
- S,A,&R: Social, Arts, and Recreation

<sup>204</sup> The City of San José’s list of “San José Designated Historic City Landmarks” is current as of June 1, 2009; the “City of San José Historic Resources Inventory” is current as of June 4, 2009. The City assigns historic periods based on the framework established in Glory Anne Laffey’s *Historical Overview and Context for the City of San José* (1992), the accepted contextual history for the entire City of San José.

## **VI. LOCAL PRACTITIONERS**

### **Introduction**

This chapter introduces some of the architects, landscape architects, builders, contractors, developers, engineers, surveyors, and public artists who were active in San José during the Modernism period. This chapter is intended neither to be all-inclusive, nor to provide a complete biographical or project history of a person or firm. Rather, it highlights some major accomplishments of local practitioners, based on available documentation. The alphabetical list of local practitioners is followed by narrative descriptions of the individuals and firms. This information should be updated as scholarly work on San José Modernism continues.

### **ARCHITECTS**

Aaron G. Green Associates, Inc.	Donald Francis Haines & Associates
Alan M. Walter & Associates, Inc.	Donald Francis Haines-Zaren Tatarian & Associates
Armet and Davis	Ehrlich, Joseph
Bamburg, Marvin A.	Emmons, Donn
Bernardi, Theodore C.	Emmons, Frederick E.
Binder, William	Ernest Kump Associates
Binder & Curtis	Feldheim, Leonard
Bolles, John S.	Feldheim, DeGrange and Reid
Booth, Corwin L.	Franklin & Kump
Bruno, H. John	Franklin, Kump & Falk
Bruno & Kobashi	Fred Marburg, AIA
Burdick, Norman	Geauque, G.W.
Butner, Charles E.	Goudie, Clyde D.
Churchill, William A.	Goudie & Griffin
Churchill-Zlatunich, AIA	Green, Aaron G.
Clark, Birge M.	Griffin, DeWitt J.
Clark, Stromquist, Potter, Ehrlich Partnership	Griffin Joyce Associates, Inc.
Conrad H. Stieber & Associates, AIA, Architects	Gross, Kurt
Corwin Booth & Associated Architects	Haines, Donald Francis
Curtis, Ernest N.	Haines Tatarian Ipsen & Associates
Curtis, Norton S.	HTI, Inc.
DeGrange, Allen	Hedley, James
	Hedley Jr., William W.

Hedley & Stark  
Higbie, Howard W.  
Higgins, William L.  
Higgins & Root Associates, AIA  
Ikeda, George  
Ipsen, Earle C.  
Jaekle, Donnell E.  
James Hedley & Associates  
John S. Bolles & Associates  
Jones, A. Quincy  
Jones & Emmons  
Kensit, H.D.  
Knoll, A.H.  
Kocher, George S.  
Kreinkamp, Herbert A.  
Kress, Edward W.  
Kress & Gibson  
Kress, Goudie and Kress  
Kress & Winston  
Kump Jr., Ernest J.  
Kump & Falk  
Kurt Gross, Fred Marburg, Architects  
Loewy, Raymond  
Logue Jr., Hollis  
Marburg, Fred  
Marburg-Churchill, AIA  
Marvin Bamburg Associates Inc.  
May, Clifford M.  
MBA Architects  
Norman Burdick, AIA and Associates  
Norton S. Curtis & Associates  
McKenzie, Charles S.  
Meston, Stanley Clark  
Myers, Edwin J.  
Pflueger, John M.  
Porter, Kal  
Porter, Jensen, Hansen, Manzagol Architects  
Potter, David Farington  
Reid, Twain  
Root, Chester O.  
Ruth, Going and Curtis, Inc.  
Shimamoto, George G.  
Skidmore, Owings & Merrill

Sobey, Gifford E.  
Steinberg, Goodwin “Goody”  
Steinberg Group (The)  
Stieber, Conrad H.  
Stone, Edward Durell  
Stout, Wallace R.  
Stromquist, Walter S.  
Taliesin Associated Architects  
Tatarian, Zaven  
Treseder, Frank C.  
Walter, Alan M.  
Ward, J. Francis  
Ward & Bolles  
Weeks, William H.  
Wertheim & van der Ploeg  
Whitmon, E.P.  
William W. Hedley Jr. & Associates  
Wurster, William W.  
Wurster, Bernardi and Emmons, Architects  
Wyckoff, Ralph  
Young, Ron D.

**LANDSCAPE ARCHITECTS**

Baylis, Douglas  
Folendorf, Robert  
Martin, George  
Williams, Edward Ames

**BUILDERS, CONTRACTORS,  
DEVELOPERS, ENGINEERS AND  
SURVEYORS**

A.E. Margherita and Sons, Inc.  
Anderson, Oscar  
Artificial Stone Works  
Baldwin, H.  
Barnhardt Construction  
Barrett Construction Co.  
Bartran, Paul W.  
B.E.M. Co.  
Bohannon, David D.  
Blackwell, Jack

Blackwell, Ken  
Blackwell Homes  
Bogdanich Building Co.  
Bohannon, David D.  
Bohannon Development Company  
Boitano, Fred D.  
Borchers Bros.  
Bothwell, Gordon  
Bridges, H.A.  
Bridges Construction Co.  
Brundage, Charles R.  
Caldwell, William C.  
Caldwell's Woodworking Shop  
Calor Construction Co.  
Camp and Sondeno  
Campisi, Jimmy T.  
Campisi Plastering  
Caputo, Dan  
Carl N. Swenson Company  
Carpenter, G.S.  
Century Concrete  
Charles R. Brundage and Co. Land  
Development  
Chin & Hensolt, Inc.  
Cortelyou-Cole, Inc.  
Crinklaw, Warren F.  
D. Tomacci and Son  
Daly Brothers  
Dan Caputo Co.  
David D. Bohannon Organization  
Demmon-Hunter Co.  
Domrose, G.L.  
Donald L. Stone Homes  
Doyle and Newell  
Duc & Elliot Co.  
E.A. Hathaway & Co.  
Earl W. Heple Corp.  
Edwards, Bruce C.  
Eichler, Joseph  
Eichler Homes  
Eitzert Jr., Henry  
Eitzert Sheet Metal Works  
Elmo W. Pardini, Inc.  
Feather, Laurice D.  
Fletscher-Peterson  
Frank Pisano Associates  
G.L. Domrose and Sons  
Ganiats Construction Inc.  
George O. Nelson Contracting Co.  
Gilroy Glass Co.  
Goodnight, J. Dale  
Gordon Bothwell Concrete Construction Co.  
Gresham, Conrad  
Gresham, Joseph N.  
Gresham Construction Co.  
Griffiths, Bud  
Griffiths, James D.  
Guerra, Michael  
Guerra Realty Co.  
Gurries, Richard M.  
Gurries and Okamoto, Inc.  
Haas & Haynie  
Haggerty Jr., Frank  
Hainer, John W.  
Hapsmith Company (The)  
Hathaway, Ernest A.  
Heinrichs, Leroy A.  
Heple, Earl W.  
Herschbach, Robert C.  
Herschbach, Robert D.  
Herschbach, Thomas H.  
Holmgren, Kenneth A.  
Holseth, Gilbert H.  
Hoyt, Frank L.  
Hudson, Joseph A.  
Hudson Co.  
Hughes Construction Co.  
Inland Empire Builders  
James Construction Company  
John Hainer Painting Co.  
Kirk, Clarence H.  
Kirk, Miriam E.  
Kocher Construction Co.  
L. Cedric Macabee Company  
Lamb, N.A.  
Larson, Roy



LeDeit, Camille F.  
LeDeit Jr., Sylvain  
LeDeit Glass and Mill, Inc.  
Margherita, Anthony E.  
Mark Thomas Co.  
McInerney, Joseph  
McKeon Construction Co.  
Meyer, Oscar W.  
Mozzone, Joe  
Napier, J. Donald  
Nelson, George O.  
Newell, Corwin  
Newgren, Claude  
Newgren, Einar  
Newgren, John  
Newgren, Lloyd  
Newgren Brothers  
Nielsen & Nielsen  
Nishiura, Gentaro  
Nishiura, Harry  
Nishiura, Shinzaburo  
Nishiura Construction  
Ochs, W.J.  
O.E. Anderson Co.  
O'Neill, John James  
O.W. Meyer Construction Co.  
Pardini, Elmo W.  
Pederson, Holger  
Piazza, Salvatore  
Piazza Lathing and Plastering Co.  
Pisano, Frank  
Pisano Brothers  
Polizzi, Anthony  
Reiter, J.J.  
Roeder, Walter  
Romani, Joseph J.  
Romani Brothers Construction Company  
Romani Brothers Plastering Company  
Roof Structures, Inc.

Rosenbaum, Edward  
Ryan, Edward F.  
Sakura Construction Co.  
Sanfilippo, Phil  
Schulte, Henry L.  
Schutte, Leo A.  
Shottenhamer, E.  
Shulman, Joseph  
Starlite Homes  
Stone, Donald L.  
Stone & Schulte  
Sunzeri, Vincent Joseph  
Swenson, Carl N.  
Technobuilders  
Thomas, Charles Augustus  
Thompson, W.C.  
Tilson, Lionel  
Tonkin, Robert W.  
Wilkinson Construction Co.  
Zaima, Paul  
Zeller, Asa C.  
Zisch, Nelson and Owen Co.

**PUBLIC ARTISTS**

Armento, Benny  
Beamer, Scott  
Bloch, Lucienne  
Hollingsworth, Norman  
Howard, Robert B.  
Nissen, Robert  
Power, Eugene J.  
Power, Richard  
Powers, Harry  
Powers Pottery  
Schafer, Ben  
Schnittmann, Sascha S.  
Woods, Gurdon

## **ARCHITECTS**

### **Aaron G. Green Associates, Inc.**

Based in San Francisco, Aaron G. Green Associates, Inc. has been in business for more than a half-century. Throughout his career, Aaron G. Green, FAIA (1917-2001) worked with Frank Lloyd Wright. After studying at the Chicago Academy of Fine Arts and The Cooper Union in New York, Green returned to his native Mississippi to practice architecture. He suggested that his new clients Stanley and Mildred Rosenbaum hire Frank Lloyd Wright to design their home in Florence, Alabama. Green contacted Wright and served as a liaison with Wright during the construction of the Usonian Style Rosenbaum House (1940, National Register of Historic Places). Green subsequently accepted the position Wright offered him at Taliesin West, but later left to serve in World War II. After the war, Green opened an architectural office in Los Angeles and also worked in the office of renowned industrial designer, Raymond Loewy. Green later accepted Wright's 1951 offer to form a partnership in San Francisco, where Green would continue his independent practice and serve as Wright's West Coast representative. The two worked on forty projects until Wright's 1959 death, including the Marin County Civic Center, Post Office, and County Fairgrounds in San Rafael, and the V.C. Morris store on Maiden Lane in San Francisco. Green and Wright also designed the Frank Lagomarsino Residence (unbuilt) in San José. After Wright's death, Green continued to work with Taliesin Associated Architects. In the mid-1960s, Green designed an eighteen-story library for San José State University, which was never built. Green's only San José building, the Weir Building on 93 West Julian Street, has been demolished.<sup>205</sup> See also Green, Aaron G.; Loewy, Raymond; Taliesin Associated Architects.

### **Alan M. Walter & Associates, Inc.**

The San José architectural firm of Alan M. Walter & Associates, Inc. designed a variety of award-winning buildings in the Santa Clara Valley. In 1967, the Coast Valleys Chapter of the American Institute of Architects chose Walter's West Valley Branch Library in San José (1964,

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<sup>205</sup> Aaron G. Green Associates, Inc., <http://www.agaarchitects.com>. Jack Douglas, *Historical Highlights of Santa Clara Valley* (San José, CA: History San José, 2005), 188.

demolished) as one of the two best-designed new projects in three counties, giving it a Design Honor Award. At the same awards ceremony, the firm also won the Architects' Commendation Award for the First Congregational Church sanctuary building at Hamilton and Leigh Avenues in San José. The firm also designed some of the roughly formed concrete buildings at San José State University.<sup>206</sup>

### **Armet and Davis**

Founded in 1947, the Santa Monica architectural firm of Armet Davis Newlove, AIA Architects has designed more than 4,000 restaurants and coffee shops in the United States, Canada, Mexico and Indonesia. It is a full-service architecture, planning, engineering and design firm. Then known as Armet and Davis, in about 1966 the firm designed the former Bob's Big Boy (now Flames Coffee Shop) at 449 South Winchester Boulevard in San José. The classic one-story "Coffee Shop Modern" roadside structure features rock pillars, patterned walls, many windows, a convex roof, and tropical coloring, but the spike on the restaurant's original sign has been truncated.<sup>207</sup>

### **Bamburg, Marvin A.**

See MBA Architects.

### **Bernardi, Theodore C.**

Architect Theodore Bernardi (1903-1990) began his career in the 1920s and '30s in the offices of such well-known San Francisco architects as John Galen Howard, John Reid, Jr., and Miller and Pflueger. He then worked for William W. Wurster, Architect, in San Francisco as a draftsman (1934-ca. 1936) and chief designer (ca. 1937-1942). The two architects became partners in Wurster and Bernardi (1944-1945), subsequently adding Donn Emmons as a partner in the new firm of Wurster, Bernardi and Emmons. Bernardi worked there until his death in 1990. He was

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<sup>206</sup> "S.J. Branch Library Best Designed," December 8, 1967, Higgins & Root Scrapbook, Vol. 2, 50. Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 14.

<sup>207</sup> Armet Davis Newlove, AIA Architects, <http://www.adnarch.com>. "Commercial Architecture," SV Modern, <http://www.svmodern.com/sv-modern-commercial.html>.

also an instructor at the University of California, Berkeley (1954-1971). See also Wurster, Bernardi and Emmons.<sup>208</sup>

### **Binder, William**

The architectural career of William Binder, AIA (1871-1953) spanned six decades, starting with his 1890 apprenticeship to George W. Page in San José and ending with the very successful partnership of Binder & Curtis (founded in 1918; both men died in the mid-1950s). Considered by some to be San José's first "modern" architect, Binder was the first in the area to use iron or steel reinforced concrete in commercial structures, which fared relatively well in the 1906 earthquake. Binder partnered with Fairly Weiland in 1895, designed a number of houses, and then opened his own practice in 1897. He designed the Old St. James Hotel (ca. 1892, National Register of Historic Places, City Landmark), Alcantara Building (1903), Sid Grauman's Unique Theater (1903), Carnegie Library (1903), José Theatre (1904, contributor to National Register district, City Landmark), Garden City Bank and Trust Co. (1907, San José's first steel frame skyscraper), Montgomery Hotel (1911, eligible for National Register of Historic Places, City Landmark), YMCA (1913, contributor to National Register district), Elks Club (1913), T&D Theatre (1913), Twohy Building (1917, National Register of Historic Places, City Landmark). Working with T.S. Montgomery, he designed many homes in Montgomery's Naglee Park, helped develop a block of buildings on the South First Street block near the Montgomery Hotel, and designed many of downtown San José's buildings from 1900-1940. He formed the Binder & Curtis partnership with Ernest N. Curtis in 1918, after Curtis had worked for him for eight years.<sup>209</sup> See also Binder & Curtis.

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<sup>208</sup> "Theodore Bernardi," Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/339>.

<sup>209</sup> Douglas, *Historical Highlights of Santa Clara Valley*, 172-175. "William Binder Dies; Prominent Architect," *San José Mercury*, April 3, 1953. "William Binder Marks 57<sup>th</sup> Anniversary as S.J. Architect," *San José Mercury Herald*, March 18, 1947. "José Theatre," <http://www.sanjose.com/underbelly/unbelly/doom/jose/html> (article no longer online), printed November 5, 2004. "Lasting Monuments," *San José News*, April 4, 1953. Michael Learmonth, "Rooms With a View," *Metroactive News & Issues*, <http://metroactive.com/papers/metro.02.27.97/hotel-metro2-9709.html> (article no longer online), printed November 5, 2004.

## **Binder & Curtis**

The architectural firm of Binder & Curtis was one of the most well-known and prolific San José partnerships of the twentieth century, designing commercial, civic, educational and other buildings. Architect William Binder hired Ernest Curtis as a draftsman in 1911, and the two became partners in 1918. Among many other commissions, the firm designed the Hippodrome Theatre (1919, with Weeks and Day), Commercial Building (1926, City Landmark, eligible for National Register of Historic Places), Towne Theater (1927, formerly Hester Theater, City Landmark), Salvation Army building (1928), San José Hospital, Hale's Department Store (1931, Structure of Merit), Willow Glen Theater (1933), Burrell Building, Hall of Justice, Civic Auditorium (1934-1936, City Landmark), San José Water Works (1934, eligible for National Register, City Landmark) on West Santa Clara Street, the Modernist fire station (1948) on East Julian Street, Fire Station No. 1 on Market Street (1951, eligible for the National and California Registers, Candidate City Landmark), and various residences. The firm's industrial Muirson Label Plant buildings (425-435 Stockton Avenue) were demolished. After Binder's death in 1953, Curtis kept the firm going until he died in 1956. Curtis was the master architect for the Civic Center project on North First Street, overseeing the work of the architects designing specific buildings in the complex. Ernest Curtis's son Norman "Bud" Curtis had been working for the firm since 1947 and coordinated the project after his father's death. The younger Curtis later designed the Annex to the former City Hall. In 1958, the firm designed additions to Lincoln High School, including a cafeteria building, four science classrooms, and a shop building. Norman Curtis closed the firm of Binder and Curtis after the Civic Center project ended, founding Norton S. Curtis & Associates in the early 1960s.<sup>210</sup> See also Binder, William; Curtis, Ernest N.; and Curtis, Norman S.

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<sup>210</sup> "\$30,000 Building Contracts to be Let in San José," *San José Mercury*, November 25, 1943. Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 17, 22-23. Archives & Architecture, *State of California DPR Form 523: Fire Station No. 1*. Douglas, *Historical Highlights of Santa Clara Valley*, 172-175. "Bids Being Taken on Sal. Army Home," *San José Mercury*, October 9, 1928. "Chinatown Firehouse," 1948, Higgins & Root Scrapbook, Vol. 1, 86. "City Council Will Not Officially Protest Liquor License on Market," *San José Mercury*, July 30, 1946. Glory Anne Laffey, *State of California DPR Form 523: Hester Theater (Towne Theater)*, 1992. "Historic Muirson Label Plant buildings will be demolished as part of Cinnabar Commons housing project," Preservation Action Council of San José, <http://www.preservation.org/muirson.html>. "Norton S. Curtis," *San José Mercury News*, July 11, 2008. "Pioneer High School Site Contract Is Let," *San José Evening News*, August 22, 1958, 6. "William Binder Marks 57<sup>th</sup> Anniversary as S.J. Architect," *San José Mercury Herald*.

**Bolles, John S.**

See John S. Bolles & Associates.

**Booth, Corwin L.**

After earned his architecture degree from the University of Illinois, Champagne-Urbana, architect Corwin Booth, AIA (1915-2008) worked for the well-known Chicago architecture firm Albert Kahn Associates. During World War II, he worked as a civilian architect in Honolulu, doing a great deal of Navy work. He subsequently worked in Manila, Philippines for the San Francisco architecture firm of Weihe, Frick & Kruse as chief architect for the future Clark Air Force Base. He moved to the Bay Area in 1949 and founded Falk & Booth with structural engineer Mark Falk. In 1965, he moved on to found Corwin Booth & Associated Architects (with as many as 75 employees) and focused for about five years on designing schools in Northern California. In 1966, he moved the firm to the historic Folgers Coffee Building, which he had bought, on Howard Street in San Francisco. At the beginning of the 1970s, the firm began to focus on real estate development.<sup>211</sup>

**Bruno, H. John**

See Bruno & Kobashi.

**Bruno & Kobashi**

In 1965, H. John Bruno, AIA of the San José architectural firm of Bruno & Kobashi designed a \$600,000, seven-story multi-use building on the southwest corner of Redwood and Bailey avenues, between the Valley Fair shopping center and the Emporium. Realtor A. DeGennaro developed the plans. Specialty retail stores were slated to occupy the ground and first floors, plus four stories of offices, capped by a residential penthouse. San José's B.E.M. Co. was the contractor.<sup>212</sup>

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<sup>211</sup> "Corwin L. Booth," *San Francisco Chronicle*, March 13, 2008. Higgins & Root Scrapbook, Vol. 1. (Booth drew a rendering of downtown buildings in the San José Hospital booklet from 1982).

<sup>212</sup> "A Landmark-in-the-Making," *San José Mercury News*, April 10, 1965, 25.



**Burdick, Norman**

See Norman Burdick and Associates.

**Butner, Charles E.**

Architect Charles E. Butner, AIA (1888-1957) graduated from the University of Pennsylvania in 1911 with a Certificate of Proficiency in Architecture. After graduation, he worked in New York City for Grosvenor Atterbury, FAIA, and landscape architect Frederick Law Olmsted, Jr., on Forest Hills Gardens, an example of the Garden City movement and one of the country's oldest planned communities. Butner eventually moved to Fresno, where he founded the architecture firm of Glass & Butner with his college classmate Edward Glass (1886-1954). Drafted in 1917, Butner served in France during World War II. When he returned to Fresno, Glass & Butner opened a San Francisco office from 1919 to the early 1920s, dissolving their partnership when Glass's wife became ill. Among other projects, Glass & Butner produced a set of documentary drawings (now lost) of the California missions for publisher William Randolph Hearst. Butner formed a new partnership with William Stranahan, and maintained offices in Fresno and Salinas until Stranahan died in 1932. Butner closed the Fresno office and moved permanently to Salinas, but he maintained offices at 20 West Santa Clara Street and 985 The Alameda in the 1940s. Several of his buildings are listed in the National Register of Historic Places.<sup>213</sup>

**Churchill, William A.**

Architect William A. Churchill, AIA has worked in the Santa Clara Valley since 1958 and is still in business. He focuses on commercial, government, institutional, school and multi-family residential projects. His work has won many awards and has been featured in almost forty articles. The Baytree Apartments in Los Gatos won a National Award of Merit from the American Institute of Architects in 1961, as did the La Palma Apartments in Santa Clara in 1963. In 1967, the Coast Valleys Chapter of the American Institute of Architects awarded his firm, Marburg-Churchill, AIA, an Architects' Commendation Award for the Gilroy Justice Court, 50

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<sup>213</sup> "Charles E. Butner Papers, MS 033," Cal Poly, <http://lib.calpoly.edu/specialcollections/findingaids/ms033/bio.html>. *Polk's San José California City Directory* (1945), 95, 796; (1949-1950), 1033.

South Rosanna Street, Gilroy. During the period covered by this Historic Context Statement, Churchill was involved with the following firms: Fred Marburg, AIA (1958-1962), Marburg-Churchill, AIA (1962-1970), and Churchill-Zlatunich, AIA (1970-1977). His firm's name continued to evolve after that to Churchill-Zlatunich-Lorimer, AIA (1977-1979), William A. Churchill, AIA (1979-1985), Churchill & Associates, AIA (1985-1991), Churchill & Hambelton Architects, AIA (1991-1993), and William A. Churchill Architect AIA (1993-present).<sup>214</sup>

### **Churchill-Zlatunich, AIA**

See Churchill, William A. and Marburg, Fred.

### **Clark, Birge M.**

Famous Bay Area architect Birge M. Clark (1894-1989) and Joseph Ehrlich designed the John Muir Junior High School (1958) in San José to relieve Markham Junior High School from holding double sessions. With Walter S. Stromquist, Clark designed the H.M. Gousha Company building (1946) in San José. When Clark opened his San José office, he was one of only two architects between San Francisco and San José. He eventually designed more than 450 Palo Alto buildings. He designed many buildings in the Period Revival styles of the 1920s and 1930s, favoring a version of the Spanish Eclectic Style that he called "California Colonial." However, Clark later designed modern ranch homes, Streamline Moderne buildings and commercial glass boxes. Clark's projects included industrial and hospital work for Kaiser Permanente, many public schools, and projects for Hewlett Packard. Clark designed few houses after the 1950s. He graduated from Palo Alto High School, Stanford University (1914), and Columbia University (1917). He served in the U.S. Army Balloon Service in World War I (1917-1919). He was a partner in the Palo Alto architectural firms of Clark and Clark (with his brother David Clark); Clark and Stromquist; Clark, Stromquist and Sandstrom; and Clark, Stromquist, Potter and

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<sup>214</sup> "S.J. Branch Library Best Designed," Higgins & Root Scrapbook, Vol. 2. "Our History," William A. Churchill Architect, AIA, <http://www.churchill-aia.com/wachstry.html>.

Ehrlich. Clark was an instructor in architecture at Stanford University from 1950 to 1972.<sup>215</sup>

See also Clark, Stromquist, Potter, Ehrlich Partnership.

### **Clark, Stromquist, Potter, Ehrlich Partnership**

The Palo Alto firm of Clark, Stromquist, Potter, Ehrlich Partnership, which was founded in 1945, included architects Birge M. Clark, Walter S. Stromquist, David Farington Potter, and Joseph Ehrlich. The firm designed the John Muir Junior High School (1958) and the H.M. Gousha Company building (1946) in San José.<sup>216</sup> See also Clark, Birge M.; Ehrlich, Joseph; Potter, David Farington; and Stromquist, Walter S.

### **Conrad H. Stieber & Associates, AIA, Architects**

Among other San José commissions, the architectural firm of Conrad H. Stieber & Associates, AIA, Architects designed the Wood-Nye Office Building (1962) and the Calabazas Branch Library (1966) at 1230 Blaney Avenue. The firm was founded in 1961.<sup>217</sup> See also Stieber, Conrad H.

### **Corwin Booth & Associated Architects**

See Booth, Corwin L.

### **Curtis, Ernest N.**

Son of masonry contractor Frederick Curtis and father of architect Norton “Bud” Curtis, architect Ernest N. Curtis was a member of one of the most prolific San José architecture firms in the twentieth century, Binder & Curtis. He began his career as an apprentice to San José architect

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<sup>215</sup> Dave Weinstein, “Signature Style: Birge Clark, California Colonial, Palo Alto's favorite architect mixed romance with realism,” *San Francisco Chronicle*, July 5, 2003. “Start of New School,” *San José Mercury*, November 12, 1958. “Birge Clark,” Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/759>. “Clark, Stromquist, Potter, Ehrlich, Partnership,” Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/partners/1035>.

<sup>216</sup> “Start of New School,” *San José Mercury*. “Joseph Ehrlich,” Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/843>. “Clark, Stromquist, Potter, Ehrlich, Partnership,” Pacific Coast Architecture Database.

<sup>217</sup> Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 14. “Conrad Stieber,” Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/4644>.

George W. Page. Before becoming partners with architect William Binder in 1918, Curtis was Binder's draftsman and served in World War I. When Binder went into semi-retirement during the Depression, Curtis performed more of the design work for the firm. Perhaps his most impressive creation is the San José Civic Auditorium (1936). Curtis was also a member of the San José Planning Commission as early as 1935, and he was chosen as the master architect to oversee the development of the Civic Center in the 1950s. See also Binder & Curtis.<sup>218</sup>

**Curtis, Norton S.**

See Binder & Curtis; Norton S. Curtis & Associates.

**DeGrange, Allen**

See Feldheym, DeGrange and Reid.

**Donald Francis Haines & Associates**

See Haines, Donald Francis.

**Donald Francis Haines-Zaren Tatarian & Associates**

See Haines, Donald Francis.

**Ehrlich, Joseph**

With famed Bay Area architect Birge Clark, Joseph Ehrlich, AIA designed the John Muir Junior High School in San José. The new school was needed to relieve Markham Junior High School from holding double sessions. Groundbreaking occurred in November 1958. Joseph Ehrlich was a partner in the Palo Alto firm of Clark, Stromquist, Potter, Ehrlich Partnership, which was

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<sup>218</sup> Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 17, 22-23. Douglas, *Historical Highlights of Santa Clara Valley*, 172-175. "Norton S. Curtis," *San José Mercury News*. *Polk's San José California City Directory* (1935) 138.

founded in 1945. His partners were Birge M. Clark, Walter S. Stromquist, and David Farington Potter.<sup>219</sup> See Clark, Stromquist, Potter, Ehrlich Partnership.

### **Emmons, Donn**

Donn Emmons (1910-1997), a partner in the architectural firm of Wurster, Bernardi and Emmons, started his career as a designer and construction superintendent for three Los Angeles architects, Edgar Bissantz, Winchton L. Risley, and Roland Coate, Sr. (1934-1938). He then moved to the Bay Area and became a draftsman for William Wilson Wurster, Architect from 1938-1941. In 1946, he joined Wurster as a partner in the firm of Wurster, Bernardi and Emmons, Architects in San Francisco. The firm was responsible for designing many California buildings. In San José, Emmons designed the Richmond-Chase Office Building (1946) at 817 The Alameda for the local cannery, Richmond-Chase Company. Emmons was the younger brother of architect Frederick E. Emmons.<sup>220</sup> See also Wurster, Bernardi and Emmons.

### **Emmons, Frederick E.**

As partners in the Jones & Emmons architectural firm (1950-1969), Frederick E. Emmons, AIA (1907-1999) and A. Quincy Jones, FAIA designed thousands of homes for famous residential developer Joseph Eichler, including a 550-home development in San José's Fairglen neighborhood, circa 1959. Designed in the Post-and-Beam Style, the homes featured open plans, wide expanses of glass, and a street-facing garage or carport. In 1929, Emmons earned his bachelor's of architecture degree from Cornell University. Before partnering with Jones in 1950, Emmons was a draftsman for McKim, Mead, and White in New York City (1930-1932); a draftsman for William W. Wurster in San Francisco (1938-1939); a designer for Allied Engineers, Incorporated (1940-1942); was on active duty in the United States Naval Reserve (1942-1946); and was principal of his own firm, Frederick E. Emmons, in Los Angeles (1946-1950). He was an expert on ocean liners and wrote *American Passenger Ships: the Ocean Lines*

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<sup>219</sup> "Start of New School," *San José Mercury*. "Joseph Ehrlich," Pacific Coast Architecture Database. "Clark, Stromquist, Potter, Ehrlich, Partnership," Pacific Coast Architecture Database.

<sup>220</sup> "Donn Emmons," Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/338>.

*and Liners, 1873-1983*, published by the University of Delaware Press in 1985. Frederick was the older brother of architect Donn Emmons.<sup>221</sup> See also Jones & Emmons.

### **Ernest Kump Associates**

See Kump Jr., Ernest J.

### **Feldheim, Leonard**

While researching pole frame construction to build replacement coops for his chickens, Leonard Feldheim (1916-1997) transitioned from being a poultry-raiser to a licensed architect. He specialized in pole frame construction, building many homes in the Santa Clara Valley hills. He started as a sole practitioner, but later partnered with architects Allen DeGrange and Twain Reid. The joint venture of Feldheim, DeGrange and Reid developed low-income housing developments in Northern California, including projects in San José, Morgan Hill, Campbell and Santa Cruz. His projects won awards, including a Design for Better Living Award from the American Wood Council for the California Energy Conservation Home in San José, as well as a Congress on Better Living Award from *McCall's* magazine for a Saratoga home. Feldheim went to high school in Oakland and earned his bachelor's and master's degrees from the University of California, Berkeley.<sup>222</sup> See also Feldheim, DeGrange and Reid.

### **Feldheim, DeGrange and Reid**

The joint venture of Feldheim, DeGrange and Reid developed low-income housing developments in Northern California, including projects in San José, Morgan Hill, Campbell and Santa Cruz. The firm won several awards, including a Design for Better Living Award from the American Wood Council for the California Energy Conservation Home in San José, as well as a

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<sup>221</sup> Jerome Gagnon, "Ranch redux," *San Francisco Chronicle*, September 8, 2007, F1, F4, F5. Paul Adamson, *Eichler/Modernism Rebuilds the American Dream* (Layton, UT: Gibbs-Smith Inc., 2002), 13, 66. "Frederick Emmons," Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/304>.

<sup>222</sup> "Len Feldheim, from chickens to pole-frame home construction," *San José Mercury News*, January 11, 1997. "Leonard Feldheim," *Saratoga News*, January 8, 1997.



Congress on Better Living Award from *McCall's* magazine for a Saratoga home.<sup>223</sup> See also Feldheim, Leonard; DeGrange, Allen; and Reid, Twain.

### **Franklin & Kump**

See Kump Jr., Ernest J.

### **Franklin, Kump & Falk**

See Kump Jr., Ernest J.

### **Fred Marburg, AIA**

See Marburg, Fred; Marburg-Churchill, AIA; and Kurt Gross, Fred Marburg, Architects.

### **Geauque, G.W.**

Los Altos architect G.W. Geauque advertised in the San José city directory in the 1930s.<sup>224</sup>

### **Goudie, Clyde D.**

Architect Clyde Goudie worked independently, as a partner in Goudie & Griffin, and as a partner in Kress, Goudie and Kress. In 1958, he designed a cafeteria addition at Willow Glen Elementary School.<sup>225</sup> See also Goudie & Griffin; Kress, Edward W.

### **Goudie & Griffin**

For about ten years prior to 1962, Goudie & Griffin had designed all of the schools in the former Jefferson School District in Santa Clara, including the Pomeroy Elementary School, Sutter Elementary School, and Curtis Middle School.<sup>226</sup> See also Goudie, Clyde D.; Griffin, DeWitt J.

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<sup>223</sup> “Len Feldheim, from chickens to pole-frame home construction,” *San José Mercury News*. “Leonard Feldheim,” *Saratoga News*.

<sup>224</sup> *Polk's San José California City Directory* (1935), 640.

<sup>225</sup> “Pioneer High School Site Contract Is Let,” *San José Evening News*. *Polk's San José California City Directory* (1955), 1172; (1975), 74.

<sup>226</sup> “Trustees Split Vote; School Building Stalls,” likely 1962, Higgins & Root Scrapbook, Vol. 1.

**Green, Aaron G.**

See Aaron G. Green Associates, Inc.

**Griffin, DeWitt J.**

As a partner with the San José architectural firms Goudie & Griffin and then Griffin Joyce Associates, Inc., architect DeWitt J. Griffin (1914-1997) was responsible for designing many mid-century buildings in the Santa Clara Valley. He focused on schools, civic buildings, and commercial structures. Examples include the 1953 Walter L. Bachrodt Elementary School (102 Sonora Avenue) and the former main post office on Meridian Avenue. For about ten years prior to 1962, Goudie & Griffin had designed all of the schools in the former Jefferson School District in Santa Clara, including the Pomeroy Elementary School, Sutter Elementary School, and Curtis Middle School. Griffin's nascent architecture career had been preempted by World War II. Freshly armed with an architecture degree from the University of California, Berkeley just before the war started, Griffin subsequently received a Navy commission and conducted submarine warfare on destroyers in the Mediterranean. After his service, he practiced architecture in Pasadena but was recalled to the Navy during the Korean War. He later became commanding officer of the U.S. Naval Reserve Training Center in San José. The heart attack he suffered while delivering a Navy Day speech to the San José Chamber of Commerce led him to leave the Navy and resume his architectural career in San José.<sup>227</sup> See also Goudie & Griffin.

**Griffin Joyce Associates, Inc.**

See Griffin, DeWitt J.

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<sup>227</sup> "DeWitt J. Griffin, 83, ex-Navy League chief; Also architect of school, government buildings," *San José Mercury News*, September 10, 1997. "Kindergarten to Jr. College – New School Construction. In Summer Months, New S.J. School Buildings Take Shape," August 10, 1953, Higgins & Root Scrapbook, Vol. 1, 69. "Trustees Split Vote; School Building Stalls." In 1966, the Jefferson School District, Alviso School District, Santa Clara Elementary School District, and the Santa Clara High School District combined to form the Santa Clara Unified School District. ("Santa Clara Schools are Named for Local Citizens," City of Santa Clara, [http://santaclaraca.gov/about\\_us/history02.html](http://santaclaraca.gov/about_us/history02.html).)

### **Gross, Kurt**

The January 1954 issue of *Progressive Architecture* announced that architects Fred Marburg and Kurt Gross formed the partnership of Kurt Gross, Fred Marburg, Architects on 390 Park Avenue in San José. The firm designed the home of Dr. T.N. Foster on Horseshoe Drive in Saratoga, and it was featured on a house tour in 1954.<sup>228</sup> See Kurt Gross, Fred Marburg, Architects.

### **Haines, Donald Francis**

Founded in 1953, the San José firm of Donald Francis Haines & Associates designed the iconic, curved former San José City Hall in 1957. In 1956 and 1960, the firm opened branch offices in San Francisco and Stockton to accommodate all of the firm's public school commissions. The firm designed several structures at Cal Poly in the International Style, including the Health Center (1960), Mathematics and Science building (1959), and the Robert E. Mott Physical Education building (1960). The firm also designed the Daly City Civic Center and the Main Post Office in Oakland. In 1963, Zaven Tatarian became a principal and the firm became Donald Francis Haines — Zaven Tatarian & Associates. Haines retired in 1970. Earle C. Ipsen, AIA became a principal in 1972, and the firm was renamed Haines Tatarian Ipsen & Associates. The name became HTI INC., Architects in 1990 when Tatarian retired and John William Spahr was named as a principal. The firm is now based in Oakland.<sup>229</sup>

### **Haines Tatarian Ipsen & Associates**

See Haines, Donald Francis.

### **HTI, Inc.**

See Haines, Donald Francis.

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<sup>228</sup> "Notices," *Progressive Architecture*, January 1954, Vol. XXXV, Issue 1, 19.

<sup>229</sup> *Polk's San José California City Directory* (1955), 1172. "HTI INC., Architects," *Condé Nast Portfolio*, <http://www.portfolio.com/resources/company-profiles/Hti-Inc-Architects-44988>. "Donald Francis Haines, Architect," Cal Poly, [http://digitalcommons.calpoly.edu/cgi/query.cgi?field\\_1=lname&value\\_1=Donald%20Francis%20Haines%2C%20Architect&field\\_2=fname&value\\_2=&advanced=1](http://digitalcommons.calpoly.edu/cgi/query.cgi?field_1=lname&value_1=Donald%20Francis%20Haines%2C%20Architect&field_2=fname&value_2=&advanced=1).

**Hedley, James**

See James Hedley & Associates.

**Hedley Jr., William W.**

See William W. Hedley Jr. & Associates.

**Hedley & Stark**

See William W. Hedley Jr. & Associates.

**Higbie, Howard W.**

Architect Howard W. Higbie and interior decorator Jane C. Higbie (Higbie Studios) are both listed at 518 South Second Street in San José in the 1930s and 1940s.<sup>230</sup>

**Higgins, William L.**

In addition to all of the buildings he designed with Higgins & Root Associates, AIA and its successors, architect William L. Higgins served on both the Saratoga Planning Commission and the Santa Clara Planning Commission. He was most proud of the Higgins & Root designs at West Valley College in Saratoga, where his firm designed half of the buildings and Reid & Tarics designed the other half.<sup>231</sup> See also Higgins & Root Associates, AIA.

**Higgins & Root Associates, AIA**

Higgins & Root Associates, AIA was one of the most prolific local architectural firms during the mid-twentieth century. Before founding Higgins & Root, William L. Higgins worked with his father, William E. Higgins, who partnered with architect Frank Wolfe in the firm of Wolfe & Higgins. In 1936, Higgins's father died and the younger man sought a new partner, turning to Dean Warren Charles Perry at the University of California at Berkeley, School of Architecture for suggestions. Perry sent four names to Higgins, and Chester Root got the job. During World

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<sup>230</sup> *Polk's San José California City Directory* (1940), 676; (1935), 223, 640.

<sup>231</sup> Jose Stell, "Four Decades in the Valley: Architect William Higgins continues with new partnership," *The Mercury News*, November 2, 1983.

War II, Root worked for the Army Corps of Engineers and Higgins closed the office and worked for Permanente. The firm resumed work after the war, designing many schools, banks, churches, factories, civic buildings, jails, hospitals, utilities, residences and other projects.<sup>232</sup> With Cliff May, Higgins & Root also designed the *Sunset Magazine* campus in Menlo Park around 1951, a collaborative effort that garnered much press.<sup>233</sup>

The firm designed scores of educational buildings in San José, Saratoga, Los Gatos, Morgan Hill, Mt. Pleasant, Campbell, and other communities in the Santa Clara Valley.<sup>234</sup> The school facilities included classrooms, athletic facilities and administration buildings, from elementary schools to colleges.<sup>235</sup> San José school commissions included many structures for the San José Unified School District; the original Chandler Tripp School (1949) next to the Anne Darling Elementary School; structures at the Peter Burnett Junior High School (1949); the Santa Clara County School Department headquarters on Moorpark Avenue; San José State University structures, such as the Memorial Chapel (1952) and bookstore (ca. 1955); and San José City College buildings, like the Student Service Center (1962) and Speech Arts building (1963).<sup>236</sup>

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<sup>232</sup> “Frank Delos Wolfe: Biography,” <http://fdwolfe.com/biography.html>. Letter from Dean Warren Charles Perry, University of California at Berkeley, School of Architecture, to W.L. Higgins, January 30, 1936, Higgins & Root Scrapbook, Vol. 1, 28. Sam Davis, FAIA, Interim Dean of the College of Environmental Design, U.C. Berkeley, Email to Paige J. Swartley, Esq., April 7, 2009. Stell, “Four Decades in the Valley: Architect William Higgins continues with new partnership.”

<sup>233</sup> “Coast Garden to be planted at Sunset site” and “Mrs. Hillyard heads Sunset dream kitchen,” October 31, 1951, Higgins & Root Scrapbook, Vol. 1, 74. “Sunset’s New Home,” October 1951, Higgins & Root Scrapbook, Vol. 1, 74. “Magazine’s Home,” Higgins & Root Scrapbook, Vol. 1, 74. “Sunset Magazine Submits Plan for \$250,000 Office,” Higgins & Root Scrapbook, Vol. 1, 74.

<sup>234</sup> See Higgins & Root Scrapbook, Vols. 1 & 2.

<sup>235</sup> Higgins & Root did not limit their school design interest to the United States. In 1958, the firm sent plans and photographs for a “basic-type schoolhouse” to the United States of America Operations Mission to Afghanistan in Kabul. The Mission staff said the plans “proved very interesting and provocative to Afghan educators,” and that “recent policy modifications have given educational construction a high priority among foreign-aid projects. We here in Afghanistan feel that helping friendly and uncommitted nations toward better educational programs is in both the short and long run, a wise investment of taxpayers’ money. Your part in helping make this program a success is greatly appreciated.” (Letter from Robert B. Simpson, Columbia University Team, United States of America Operations Mission to Afghanistan, American Embassy, Kabul, Afghanistan, to Higgins and Root, AIA, (December 23, 1958), Higgins & Root Scrapbook, Vol. 1, 32.) San José provided the link between the firm and the Mission: Robert Simpson’s father was the Rev. Tom Simpson of the Stone Church of Willow Glen. (“Model,” Higgins & Root Scrapbook, Vol. 1, 32.)

<sup>236</sup> “SJCC Center,” *San José Mercury*, October 1, 1962. “Ultra-Modern Speech Building Work Starts,” Higgins & Root Scrapbook, Vol. 1.

In 1946, the City of San José selected Higgins & Root, Kress & Gibson, Binder & Curtis, and Ralph Wyckoff to design four new fire stations at Sixth and Taylor streets (Higgins & Root), Sixth and Julian streets (Binder & Curtis), Minnesota Avenue near Iris Court in Willow Glen, and Seventeenth and Santa Clara streets.<sup>237</sup> In 1949, the firm designed a remodel of the fire-damaged Sainte Claire Club at Second and St. James streets. In 1951, Higgins & Root designed a complex of five shops and four medical and dental offices built for Herschel C. Graham, manager of F.W. Woolworth Co. The stone, brick and stucco complex was built next to the First National Bank on Business Street (now Business Circle) near Flagg Avenue.<sup>238</sup>

The firm designed a chapel (1949) built in honor of Frances R. Schallenberger at the St. Francis Episcopal Church at Pine and Washington avenues in Willow Glen; the modern Gothic-influenced Calvin Presbyterian Church (1955) at Meridian Road and Fruitdale Avenue; the \$80,000 Penn Mutual Life Insurance Co. headquarters building (ca. 1955) on The Alameda, south of Idaho Street; the 1963 remodel of Higgins & Root's old offices at 220 Meridian Avenue, which the firm updated for a new tenant; and the August Boeger School (1965) in the Mt. Pleasant School District.<sup>239</sup>

Other San José commissions included the new mall area at the Santa Clara County Superior Court complex (1966) at North First and St. James streets; and the San José Health Center (ca. 1971).<sup>240</sup> Higgins & Root's much-heralded Santa Clara County Welfare Building (1963) at 55 West Younger Avenue has been altered extensively and now houses the Santa Clara County

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<sup>237</sup> "Chinatown Firehouse," Higgins & Root Scrapbook, Vol. 1, 86. Photo and caption, *San José News*, 1948, Higgins & Root Scrapbook, Vol. 1, 86.

<sup>238</sup> "Sub-Contracts Signed For Club Building," 1949, Higgins & Root Scrapbook, Vol. 1, 85. "Shopping-Center," 1951, Higgins & Root Scrapbook, Vol. 1, 75.

<sup>239</sup> "Dedication Set Sunday For Newest Chapel," June 24, 1949, Higgins & Root Scrapbook, Vol. 1, 82. "Hold That Sledgehammer!," Higgins & Root Scrapbook, Vol. 1. "Gothic Look," January 8, 1955, Higgins & Root Scrapbook, Vol. 1, 53. "Penn Mutual Starts New Headquarters," likely 1955, Higgins & Root Scrapbook, Vol. 1, 53. "Business Beautified," *San José Mercury*, November 10, 1963. "Woodsmen, Spare That Tree," Higgins & Root Scrapbook, Vol. 1, 18. "School Named For August Boeger," *San José Mercury*, February 6, 1965.

<sup>240</sup> "Dedication Set Sunday For Newest Chapel," Higgins & Root Scrapbook, Vol. 1, 82. "Mall, Pool, Fountains Soon To Replace Hall of Records," *San José Mercury*, November 9, 1966, 15.



Office of the Sheriff.<sup>241</sup> Like many mid-century branch libraries in San José, Higgins & Root's Rosegarden Branch Library (1960) was demolished.<sup>242</sup> In 1963, Higgins & Root moved from the Park-Meridian Professional Building at 220 Meridian Avenue in San José to its newly designed offices in Los Gatos. It had designed more than \$60 million in projects by 1963.<sup>243</sup>

In 1967, the Coast Valleys Chapter of the American Institute of Architects (AIA) honored the firm with an Architects' Commendation Award for the Saratoga United Presbyterian Church at 20455 Harriman Avenue, and for the Union School District Administration Building at 5175 Union Avenue in San José.<sup>244</sup> The AIA chapter also gave an Architectural Design Merit Award for the firm's interior of Los Gatos Methodist Church, at Church Street and High School Court.<sup>245</sup> *Factory Magazine* honored Higgins & Root's 42,000 square foot Tempress Industries electronics plant (1970) in Los Gatos as one of the ten most beautiful factories in the United States in 1970.<sup>246</sup> The San Mateo County Development Association awarded the top 1970 Environmental Award to the firm's *Sunset Magazine* Building in Menlo Park. The firm also won three Awards of Merit in the 1970 AIA Design Awards program of the AIA's Santa Clara Valley Chapter.<sup>247</sup> Root died in 1977, and Higgins subsequently partnered with a Santa Cruz-based architecture firm that specialized in residential work. The new firm was called Higgins & Root, Ellmore-Titus, Inc.<sup>248</sup> See also Higgins, William L.; Root, Chester O.

### **Ikeda, George**

In 1962, architects J. Francis Ward, AIA, of San Francisco and George Ikeda designed the new \$400,000 Sumitomo Bank of California branch at First and Ayer streets in San José. The two-

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<sup>241</sup> Welfare Building Dedication Program, October 14, 1963, Higgins & Root Scrapbook, Vol. 1, 4.

<sup>242</sup> Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 14.

<sup>243</sup> "Architect Firm Does It: Designs Its Own Home," Higgins & Root Scrapbook, Vol. 1. "Architectural Firm Reviews 25 Years," June 18, 1961. "Business Beautified," *San José Mercury*.

<sup>244</sup> "S.J. Branch Library Best Designed," Higgins & Root Scrapbook, Vol. 2.

<sup>245</sup> "Architectural projects win honors for design," *Los Gatos Times Saratoga Observer*, December 18, 1967.

<sup>246</sup> "National Honors Go To Tempress," *San José Mercury News*, July 7, 1971.

<sup>247</sup> "Architects Cited For Sunset Design," June 20, 1970, Higgins & Root Scrapbook, Vol. 2, 36.

<sup>248</sup> "Four Decades in the Valley: Architect William Higgins continues with new partnership," *San José Mercury News*, November 2, 1983.

story “modern” bank was built of concrete, steel, glass and St. Peters travertine marble, with a Japanese garden and a bridge over a lily pond. Sakura Construction Co. was the contractor.<sup>249</sup>

**Ipsen, Earle C.**

See Haines Tatarian Ipsen & Associates; Haines, Donald Francis.

**Jaekle, Donnell E.**

Born in Napa, architect Donnell E. Jaekle (1902-1972) moved to San Francisco by 1931, when he designed a Zig-Zag Moderne service station at Larkin and Pacific (relocated to Market Street). Jaekle moved to San José around 1945 and rented space in the Builders’ Exchange offices at 201 South Market. Soon after moving to the city, he designed, lived in and managed the Gran Valle, a large apartment building at 33 Empire Street. Jaekle accepted multi-family residential, commercial and industrial commissions, including designing a new Builders’ Exchange Building (PAL Building) at 460 Park Avenue (1950, Structure of Merit). Jaekle’s firm moved to the new building for a time, but he subsequently designed his own so-called “tropical modern” office building at 586 North First Street in 1954, about the same time that he became partners with Donald French of San Bruno. The Jaekle and French partnership lasted about five years. Jaekle continued to take a variety of commissions. His commercial buildings included the Teamsters Building (North Fourth Street), Shasta Market (North Seventeenth Street), Safeway (South First Street), Brueners Co. (The Alameda), and San Francisco and San José bakeries like Langendorf (Phelan Road). His industrial commissions included Westinghouse Electric Supply Co. (Stockton Avenue), Mundell Paper (South Seventh Street), and Regal Pale (Sunol Street). He also designed the Martha Street Firehouse, the San José-Alviso Municipal Court Building at the Civic Center, and large apartment complexes near San José State University. Jaekle’s design aesthetic featured modern geometric, angled and cantilevered forms, plus Arizona field stone as window bases.<sup>250</sup>

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<sup>249</sup> “Ground Broken for Bank,” *San José Mercury*, July 12, 1962.

<sup>250</sup> Archives & Architecture, *State of California DPR Form 523: Builders’ Exchange Building* (2008), 7. *Polk’s San José California City Directory* (1945), 278, 796; (1955), 1172; (1949-1950), 1033.

### **James Hedley & Associates**

The architectural firm of James Hedley & Associates designed the now-demolished Hillview Branch Library.<sup>251</sup>

### **John S. Bolles & Associates**

In the mid-1950s, IBM commissioned Bay Area architect John Bolles, FAIA (1905-1983) to design its Cottle Road campus in the Edenvale section of South San José. The 210-acre campus was the largest of IBM's new West Coast facilities in the 1950s, and Bolles designed thirty-three buildings there. IBM's goal was to create a model business campus integrating well-designed architecture, art and landscaping to achieve both high manufacturing production and employee satisfaction. Bolles brought in landscape architect Douglas Baylis, artist Lucienne Bloch, Robert Holdeman, sculptors Gurdon Woods and Robert B. Howard, plus other design colleagues. The campus was featured in *Architectural Forum* in June 1958 and was awarded as one of ten "Plants of the Year" in 1958 by *Factory Maintenance and Management* magazine. Bolles also designed Candlestick Park (1960) in San Francisco, seventeen Macy's department stores and three distribution centers in Northern California, General Motors's Fremont plant, and Gallo and Paul Masson wineries. Bolles earned a bachelor's degree in engineering from the University of Oklahoma in 1926 and a master's degree in architecture from Harvard in 1932. Before opening his own architectural firm, Bolles worked in archaeology and joined his father, Edward Grosvenor Bolles (ca. 1871-1939), in his San Francisco architectural practice in 1936. He earned his architecture license in 1941. Bolles served during World War II as the Federal Public Housing Authority's Area Project Engineer in Northern California, overseeing the construction of 15,000 Bay Area houses. He also formed a partnership with J. Francis Ward, after first linking up with him in 1942 and working on federal housing projects in Marin City and Oakland. Bolles and Ward's Richard Walberg House (1946) at 16 Spruce Street in San Francisco was featured as "Tomorrow's House Today!" in *Architect & Engineer* magazine. It had 213

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<sup>251</sup> Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 14.

electrical outlets, fluorescent kitchen lighting, a garbage disposal, and an automatic garage door. Bolles and Ward's partnership ended in 1954.<sup>252</sup> See also Ward, J. Francis.

### **Jones, A. Quincy**

Noted California architect A. Quincy Jones, FAIA (1913-1979) was very active in the Modernist period. In partnership from 1950 to 1969, A. Quincy Jones, FAIA and Frederick E. Emmons, AIA designed thousands of homes for famous residential developer Joseph Eichler, including a 550-home development in San José's Fairglen neighborhood. Jones earned his bachelor's of architecture degree from the University of Washington in Seattle in 1936. After graduation, Jones was a draftsman for Douglas Honnold (1936-1937); designer for Burton A. Schutt (1937-1939); designer for renowned architect Paul R. Williams (1939-1940); and worked for Allied Engineers (1940-1942). From 1945-1950, he operated his own firm, A. Quincy Jones, Architects. In 1950, the American Institute of Architects gave Quincy Jones the first Honor Award in residential architecture, for a home designed for A.C. Hvistendahl. In 1950, Jones formed a partnership with Frederick E. Emmons, AIA. Jones was a registered architect in California, Arizona and Texas, and served as the Dean of the University of Southern California's School of Architecture from 1975-1979.<sup>253</sup> See also Jones & Emmons.

### **Jones & Emmons**

In partnership from 1950 to 1969, A. Quincy Jones, FAIA and Frederick E. Emmons, AIA designed thousands of homes for famous residential developer Joseph Eichler. From 1949 to 1974, the Palo Alto-based Eichler Homes built housing developments in the Bay Area and elsewhere in California. Around 1959, the Los Angeles-based Jones & Emmons designed homes for Eichler in San José's Fairglen neighborhood, a 550-home development. The collaboration between Eichler, Jones and Emmons began in 1950, when the *Architectural Forum's* December

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<sup>252</sup> David Parry, "John S. Bolles," Encyclopedia of San Francisco, <http://www.sfhistoryencyclopedia.com/articles/b/bollesJohn.html>. Urban Programmers, *IBM Historical Report and Evaluation*, 4-7.

<sup>253</sup> "Investiture of Fellows, The American Institute of Architects, San Francisco City Hall, Tuesday, April 19, 1960," Higgins & Root Scrapbook, Vol. 1, 28. Gagnon, "Ranch redux," *San Francisco Chronicle*. "Archibald Jones," Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/303>. A. Quincy Jones, <http://www.aquincyjones.com>. Adamson, *Eichler/Modernism Rebuilds the American Dream*, 13, 66. "Frederick Emmons," Pacific Coast Architecture Database.

issue announced that the magazine had given Eichler the “Subdivision of the Year” award, and that the American Institute of Architects had given Quincy Jones the first Honor Award in residential architecture. Eichler saw it and called Jones, and in January 1951 he commissioned Jones & Emmons to design a new Eichler subdivision. Designed in the Post-and-Beam Style, the homes feature open plans, wide expanses of glass, and a street-facing garage or carport. The firm’s larger non-residential commissions include the Biological Sciences Building (1959) at the University of California, Santa Barbara; the Chemistry Building (1967) at the University of California, Riverside; and the Annenberg School of Communications (1972, 1976, 1979) at the University of Southern California.<sup>254</sup> See also, Emmons, Frederick E. and Jones, A. Quincy.

**Kensit, H.D.**

Los Gatos architect H.D. Kensit advertised in the San José city directory in the 1940s.<sup>255</sup>

**Knoll, A.H.**

Los Altos architect A.H. Knoll advertised in the San José city directory in the 1930s.<sup>256</sup>

**Kocher, George S.**

Owner of the Kocher Construction Co., George S. Kocher (ca. 1898-1988) was a San José architect and builder who completed projects throughout the Santa Clara Valley. A pre-med major at Stanford University, Kocher changed his career direction to architecture after visiting Asia as a mess boy on a freighter. He was inspired by bamboo huts on stilts in the Philippines and “paper-walled” houses in Japan. He began as a laborer, helping build the now-demolished San Mateo High School (1925) during the day and drawing houses at night. He later worked for renowned San Francisco architect Gardner A. Dailey, leaving in 1929 to start his own firm in San José. His small architecture office grew to include real estate and building services. In 1941, the Kocher Construction Co. built 105 homes in the Lansford Tract area of Willow Glen.

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<sup>254</sup> Gagnon, “Ranch redux,” *San Francisco Chronicle*. “Archibald Jones,” Pacific Coast Architecture Database. A. Quincy Jones, <http://www.aquincyjones.com>. Adamson, *Eichler/Modernism Rebuilds the American Dream*, 66.

“Frederick Emmons,” Pacific Coast Architecture Database.

<sup>255</sup> *Polk’s San José California City Directory* (1949-1950), 1033.

<sup>256</sup> *Polk’s San José California City Directory* (1935), 640.

The firm designed and built many commercial buildings, apartment houses, and residences throughout the San José area. In 1948, Kocher saw a need for low-cost housing and created the Mobile Home Corp. of San José. The company sold more than 160 homes within nine months, building five- or six-room homes in a central place and moving them to a buyer's site after the units were sold.<sup>257</sup> See also Kocher Construction Co.

### **Kreinkamp, Herbert A.**

During his career, architect Herbert A. Kreinkamp worked for the federal government and in private practice. In the 1930s, Kreinkamp was an assistant landscape architect in the National Park Service's Branch of Plans and Design, Western Division, where he headed one of the geographical districts. Kreinkamp maintained an architecture office in San José after World War II. In 1950, he designed the main dining hall at the Ben Lomond Quaker Center in Ben Lomond, California.<sup>258</sup>

### **Kress, Edward W.**

Architect Edward W. Kress practiced in San José under various firm names in the mid-twentieth century, including Kress & Gibson; Kress, Goudie and Kress; and Kress & Winston. His commissions included the Cambrian Branch Library (1961, demolished) in San José; schools such as the girls' gym (1962) at Los Gatos High School; residences, like the Wesley Hancock House (ca. 1954) on El Camino Grande in Saratoga and an apartment house (1937) that the *San José Mercury* described as "modernistic style" on North First Street in San José, built by W.C. Thompson of Santa Cruz; a San José fire house (1946); and remodeling of the Wilcox Block in San José.<sup>259</sup>

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<sup>257</sup> "George Kocher, architect and builder," *San José Mercury*, February 26, 1988.

<sup>258</sup> *Polk's San José California City Directory* (1949-1950), 391, 1033. Quaker Center, <http://www.quakercenter.org/Pages/AboutUsPages/Chronology.html>. William C. Tweed et al., *Rustic Architecture: 1916-1942* (U.S. Department of the Interior, National Park Service, Western Regional Office, Division of Cultural Resource Management, February 1977), Appendix A.

<sup>259</sup> "Four New Apartment Houses To Start in Building Boom," *San José Mercury*, April 2, 1937. "City Council Will Not Officially Protest Liquor License on Market," *San José Mercury*. "Homes in Saratoga Open to Tour," *San Francisco Examiner*. Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 14. Preservation Action Council of San José, "Diamond in the Rough: Historic Jewelry Store: The Wilcox Building to



### **Kress & Gibson**

The architecture firm of Kress & Gibson operated in San José in the 1940s and 1950s. In 1946, the City of San José selected Kress & Gibson, Binder & Curtis, Higgins & Root, and Ralph Wyckoff to design four new fire stations at Sixth and Taylor streets (Higgins & Root), Sixth and Julian streets (Binder & Curtis), Minnesota Avenue near Iris Court in Willow Glen, and Seventeenth and Santa Clara streets. In 1950, Kress & Gibson redesigned the façades of the three buildings comprising the Wilcox Block in San José.<sup>260</sup> See also Kress, Edward W.

### **Kress, Goudie and Kress**

See also Goudie, Clyde D.; Kress, Edward W.

### **Kress & Winston**

Architects Kress & Winston and Frank C. Treseder designed the girls' gym (1962) at Los Gatos High School, which a newspaper article described as sporting the "box-like look." The firm also designed the home of Wesley Hancock (ca. 1954) on El Camino Grande in Saratoga. In the Jefferson School District, two trustees proposed that Kress & Winston design a new school for the area west of Lawrence Road and south of El Camino Real, and a multi-purpose room for Sutter School. The firm's Cambrian Branch Library (1961) in San José has been demolished.<sup>261</sup> See Kress, Edward W.

### **Kump Jr., Ernest J.**

Architect Ernest J. Kump, Jr. (1911-1999) was internationally known for his innovative school designs. Kump was a proponent of the "finger-plan" layout, which features one-story finger-

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be renovated for retail use." *Polk's San José California City Directory* (1940), 254, 676; (1945), 796; (1949-1950), 1033.

<sup>260</sup> "Chinatown Firehouse," Higgins & Root Scrapbook, Vol. 1, 86. "City Council Will Not Officially Protest Liquor License on Market," *San José Mercury*. Preservation Action Council of San José, "Diamond in the Rough: Historic Jewelry Store: The Wilcox Building to be renovated for retail use," <http://www.preservation.org/Wilcox/Wilcox.html>. *Polk's San José California City Directory* (1949-1950), 1033.

<sup>261</sup> "Boxes – Big and Little," likely 1962, Higgins & Root Scrapbook, Vol. 1. "Architects plan new girls' gym," *Los Gatos Times*, August 27, 1963. "Homes in Saratoga Open to Tour," *San Francisco Examiner*, May 30, 1954. "Trustees Split Vote; School Building Stalls," Higgins & Root Scrapbook, Vol. 1. Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 14.

shaped buildings, open covered walkways, light, air and exposure to the California climate. His \$2.5 million San José High School (1952, 1961), now the San José Academy, won the American Institute of Architects' Award of Merit and was featured in a New York Museum of Modern Art exhibit and book celebrating outstanding Modernist buildings, *Built in USA: Post-war Architecture*. Kump's other San José commissions included the Santa Clara Superior Court; St. James Square (1962); California Water Service Company Building; North First Street (1964); and the Student Union Building at San José State University (1972). His design for Foothill College in Los Altos (1962) is considered a masterpiece of college campus planning and design. Kump also designed Gunn High School in Palo Alto (1965), De Anza College (1967) in Cupertino and Crown College (1967) at the University of California, Santa Cruz.

Kump graduated from U.C. Berkeley in 1932 and attended Harvard University graduate school under Bauhaus architect Walter Gropius's supervision. Needing to pay the bills, Kump left school and joined his father, architect Ernest J. Kump, Sr. (1888-1939), in practice. A 1916 issue of *The Architect and Engineer of California* reported that Kump, Sr. had designed thirty-three schools within four years. His son would eventually adopt the same specialty. But the elder Kump soon fired his Modernist son, characterizing his designs as "chicken coop architecture." Fresno architect Charles H. Franklin then hired Kump, Jr. to design a new house for prominent merchant Sam Pudlin, who was inspired by modern residential designs at the 1933 Century of Progress International Exposition in Chicago. Kump's design for Pudlin "set a dramatic new standard for design simplicity" in Fresno, and Franklin & Kump became partners in 1937.

Franklin & Kump's work was groundbreaking. The firm's Acalanes High School (1939) in Lafayette, and Exeter High School (1941) were early examples of the new "finger-plan" campus model. New York's Museum of Modern Art featured the firm's Modernist Fresno City Hall (1941) as one of the most significant American structures built between 1932 and 1944. During World War II, Franklin worked for the Army Corps of Engineers and Kump was an architect for the Navy, both in the Bay Area. They subsequently formed the new firm of Franklin, Kump & Falk with Mark Falk (1896-1965) in San Francisco, and their International Style United Air

Lines Airport Terminal (1947) in Merced received the highest honors in *Progressive Architecture*'s 1948 awards competition. The firm was later renamed Kump & Falk, and it earned many awards as Kump became a prominent Modernist. Kump later founded Ernest Kump Associates in Palo Alto and New York.<sup>262</sup>

### **Kump & Falk**

See Kump Jr., Ernest J.

### **Kurt Gross, Fred Marburg, Architects**

The January 1954 issue of *Progressive Architecture* announced that architects Fred Marburg and Kurt Gross formed the partnership of Kurt Gross, Fred Marburg, Architects on 390 Park Avenue in San José. Gross & Marburg designed the home of Dr. T.N. Foster on Horseshoe Drive in Saratoga, and it was featured on a house tour in 1954.<sup>263</sup> See Gross, Kurt; Marburg, Fred.

### **Loewy, Raymond**

Internationally famous industrial designer Raymond Loewy (ca. 1894-1986) was responsible for the former Lucky store across the street from the former Garden Theater in Willow Glen. It has been remodeled, but when it was designed in the late 1940s, the supermarket's tall ladder-like sign pylon was clad in lemon-yellow metal porcelain panels. Loewy started his career as a fashion illustrator but transitioned to industrial design in 1929, creating eye-catching designs for more than 200 companies. His product designs included cars (the Studebaker Avanti, Champion and Starliner models, plus the introduction of slanted windshields, built-in headlights and wheel covers); spacecraft; the slenderized glass Coca-Cola bottle; kitchen appliances; postage stamps; the Lucky Strike cigarette packs; the Greyhound bus and logo; logos for Shell International, Exxon, Nabisco and the U.S. Postal Service; and Frigidaire refrigerators and ranges. Loewy's firm designed the first fully climate-controlled, windowless department store, and the company

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<sup>262</sup> Douglas, *Historical Highlights of Santa Clara Valley*, 145. John Edward Powell, "Ernest J. Kump, Sr.," A Guide to Historic Architecture in Fresno, <http://historicfresno.org/bio/kumpsr.htm>. Hitchcock, *Built in USA: Post-war Architecture*, 78-79.

<sup>263</sup> "Homes in Saratoga Open to Tour," *San Francisco Examiner*. "Notices," *Progressive Architecture*.

went on to design stores for Saks Fifth Avenue, Macy's, J.C. Penney, Bloomingdale's and Lord & Taylor.<sup>264</sup>

### **Logue Jr., Hollis**

San José architect and planner Hollis Logue, Jr., AIA has designed many commercial, civic, and retail buildings in the San José area and around the country, including Hawaii, North Carolina and Idaho. In 1965, he designed the \$1.5 million terminal (now Terminal C) at the former San José Municipal Airport (now the Norman Y. Mineta San José International Airport). The *San José Mercury News* labeled Terminal C a "palace of glass, concrete, and steel." The terminal is currently slated for demolition. In 1964, the College of Notre Dame in Belmont commissioned Logue to be the architect of its ten-year master plan, including graduate student apartments, faculty housing, two student residences, a science-student union building, and a building to house the library, music and fine arts facilities. Logue was one of five original members of the San José Redevelopment Agency. Founded before 1950, Logue's firm is still in practice.<sup>265</sup>

### **Marburg, Fred**

The January 1954 issue of *Progressive Architecture* announced that Fred Marburg and Kurt Gross had formed the partnership of Kurt Gross, Fred Marburg, Architects on 390 Park Avenue in San José. Gross & Marburg designed the home of Dr. T.N. Foster on Horseshoe Drive in Saratoga, and it was featured on a house tour in 1954. Subsequently, Marburg's firm was called Fred Marburg, AIA (1958-1962) and Marburg-Churchill, AIA (1962-1970). Marburg's Baytree Apartments in Los Gatos won a National Award of Merit from the American Institute of Architects in 1961, as did the La Palma Apartments in Santa Clara in 1963. In 1967, the Coast Valleys Chapter of the American Institute of Architects awarded Marburg-Churchill &

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<sup>264</sup> "Raymond Loewy: The Father of Industrial Design," <http://www.raymondloewy.com>. Hess, "A Sense of neighborhood: Willow Glen will miss the Garden Theater," *San José Mercury News*.

<sup>265</sup> "Commercial Architecture," *SV Modern*, <http://www.svmodern.com/sv-modern-commercial.html>. "Logue Will Design Notre Dame Facilities," *San José Mercury*, April 29, 1964, 49. *Polk's San José California City Directory* (1949-1950), 1033.

Associates an Architects' Commendation Award for the Gilroy Justice Court at 50 South Rosanna Street in Gilroy.<sup>266</sup> See Kurt Gross, Fred Marburg, Architects.

### **Marburg-Churchill, AIA**

See Churchill, William A.; Marburg, Fred.

### **Marvin Bamburg Associates Inc.**

See MBA Architects.

### **May, Clifford M.**

Cliff May (1909-1989) was a self-taught architect, sometimes known as the “father of the contemporary California ranch house.” He designed his first ranch house in the early 1930s, and later designed custom and tract ranches, primarily in Southern California. Based in Los Angeles, May designed about one thousand custom houses, including homes in Australia, Ireland and Switzerland. May sold plans for about 18,000 ranch houses and designed and developed ranch house tracts. *Sunset* magazine published May’s *Western Ranch Houses* in 1946. May stated that “the ranch house was everything a California house should be,” because it had “cross ventilation, the floor was level with the ground, and with its courtyard and the exterior corridor, it was about sunshine and informal outdoor living.”<sup>267</sup> May worked with Higgins & Root to design the award-winning *Sunset* headquarters in Menlo Park.<sup>268</sup>

### **MBA Architects**

Marvin Bamburg, AIA opened Marvin Bamburg Associates Inc. (doing business as MBA Architects) in San José in 1968, and the firm is still in business. In San José, the firm designed

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<sup>266</sup> “Homes in Saratoga Open to Tour,” *San Francisco Examiner*. “Notices,” *Progressive Architecture*. “S.J. Branch Library Best Designed,” Higgins & Root Scrapbook, Vol. 2.

<sup>267</sup> Joseph Giovannini, “The Man Behind The Ranch House,” *New York Times*, July 3, 1986. Gagnon, “Ranch redux,” *San Francisco Chronicle*.

<sup>268</sup> “Coast Garden to be planted at Sunset site” and “Mrs. Hillyard heads Sunset dream kitchen,” October 31, 1951, Higgins & Root Scrapbook, Vol. 1, 74. “Sunset’s New Home,” October 1951, Higgins & Root Scrapbook, Vol. 1, 74. “Magazine’s Home,” Higgins & Root Scrapbook, Vol. 1, 74. “Sunset Magazine Submits Plan for \$250,000 Office,” Higgins & Root Scrapbook, Vol. 1, 74.

seventy low-income townhouse units at Don de Dios (1971). Designed in collaboration with Warren Gilbert, AIA, the project was built for the Mutual Ownership Development Foundation. MBA's commissions include residential, commercial, industrial, institutional, urban design and master planning, interiors, tenant improvements, and historic preservation.<sup>269</sup>

### **Norman Burdick, AIA and Associates**

Norman Burdick and Associates maintained an office at 1060 North First Street as of 1975. The firm later moved to Los Altos.<sup>270</sup>

### **Norton S. Curtis & Associates**

The son of San José architect Ernest Curtis (of Binder & Curtis) and grandson of masonry contractor Frederick Curtis, Norton "Bud" Curtis (1921-2008) designed the former Dr. Martin Luther King, Jr. Main Library (1970) in San José. Bud Curtis worked with Binder & Curtis from about 1947, but he closed the firm after his father and William Binder died and the Civic Center project they had been supervising ended. He subsequently opened Norton S. Curtis & Associates in the early 1960s. The firm's San José projects included many educational, civic, commercial and religious commissions, including the initial feasibility study for the Civic Auditorium expansion (1960), the San José Police Administration Building and Police Garage expansion, primary and secondary schools for the San José Unified School District, the Security Savings & Loan Building on South First Street, the Charles Davidson Building on West Julian Street, Wells Fargo and Bank of America buildings, St. Victor's Worship Center, Holy Family Multi-use Building, St. Julie's Church, Notre Dame Convent, and Church of the Holy Spirit Worship Center, Parish Hall, and Rectory. For about five years starting in the mid-1970s, Curtis practiced with the firm of Ruth, Going, and Curtis, Inc., a merger of his own company and the San José engineering firm of Ruth & Going, Inc. Among other projects, the company designed Kaiser's

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<sup>269</sup> MBA Architects, <http://www.mba-architects.net/about>. "Marvin Bamburg Associates Inc.," Dun and Bradstreet, [http://www.manta.com/coms2/dnbcompany\\_fqcq1n](http://www.manta.com/coms2/dnbcompany_fqcq1n).

<sup>270</sup> Polk's San José California City Directory (1975), 74.



Santa Teresa Hospital. Curtis later resumed his practice as Norton S. Curtis & Associates, working until the late 1990s.<sup>271</sup>

### **McKenzie, Charles S.**

Architect Charles S. McKenzie (1874-1957) was a partner with Frank Delos Wolfe (1862-1926) in the well-known Wolfe & McKenzie firm from 1897 to 1910. McKenzie designed many San José buildings, including commercial, residential, and institutional projects. His residential commissions showcased many styles, including the Tudor, Spanish Colonial Revival, and Arts and Crafts styles. Naglee Park contains many McKenzie-designed homes. He also designed the Ryland Park Swim Center (1927, Candidate City Landmark); Islamic Center on Third Street; the County Infirmary; the Hale Block; Archers Building; Wenger, Knapp and Clark Building; and the Osen McFarland Building in downtown San José. He served as a consulting architect for the Hall of Justice, Garden City Bank, and Elks Club (William Binder, lead architect). In 1932, McKenzie collaborated with San José architect Ralph Wyckoff to design a new science building of reinforced concrete with tile roof and brick exterior trim at San José State University. He also designed the much-publicized El Paseo Court (1932, contributor to National Register District, City Landmark) at 40-44 South First Street. The *San José Mercury* described it as “unique,” “a distinctive business structure in which beauty and utility will be happily combined,” and “a pleasing departure from the monotony which marks the average business building.” In 1933, McKenzie designed a new \$14,000 Safeway store on East Santa Clara Street, between Twelfth and Thirteenth streets. The *San José Mercury* featured the one-story, reinforced concrete building’s “Modernistic Design,” with a light green glazed terra cotta façade and paved, flood-lit “‘drive-in’ accommodations.” In 1943, he designed a one-story dormitory for the county almshouse and a two-apartment building at the southeast corner of Ninth and St. John streets.<sup>272</sup>

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<sup>271</sup> “Norton S. Curtis,” *San José Mercury News*. Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 17, 22-23.

<sup>272</sup> Jones & Stokes, *State of California DPR Form 523: Ryland Park Swim Center* (2007). Douglas, *Historical Highlights of Santa Clara Valley*, 186-187. “Frank Delos Wolfe: Biography,” <http://fdwolfe.com/biography.html>. “Million and Half to be Spent on Public Buildings: Postoffice [sic], Armory, Agnew and State College Structures Scheduled,” *San José Mercury*. “New Building to Be Erected on First St.” *San José Mercury*, March 2, 1932. “Unique \$30,000 Building To Go Up On First St.: New Structure Provides For Ten Stores, Eight Facing Pretty Inner Court,” *San José Mercury*. “Work Will Start at Once on New Business Homes: Normandin Company,

### **Meston, Stanley Clark**

Architect Stanley Clark Meston designed the McDonald's Drive-In Hamburger Restaurant (1960) at 2434 Almaden Expressway. In 1994, it was determined eligible as a City Landmark as one of the two remaining original McDonald's restaurants in California with the trademark Golden Arches and red and white tile interior.<sup>273</sup>

### **Myers, Edwin J.**

For three decades, architect Edwin J. Myers, AIA (ca. 1921-1985) operated the Edwin J. Myers architectural and planning firm in Cupertino. His son-in-law and principal business associate, J. Michael Horton, continued the firm after Myers died. Myers specialized in school buildings, designing more than fifty of them in Santa Clara County. He did pioneering work on the open classroom/modular school concept popularized in the middle of the twentieth century. Myers designed the new Herbert Hoover Junior High School in San José with perimeter classrooms around a central multi-use area. He also designed many churches, shopping centers and commercial buildings. Myers created one of Cupertino's first master plans, and was a key advisor to the city as it developed. He held a bachelor's degree in architecture from North Dakota State University and a master's degree from the Cranbrook Academy of Arts.<sup>274</sup>

### **Pflueger, John M.**

Architect John M. Pflueger, AIA designed the award-winning Clark Library (1981, renovated to Clark Hall in 2006) at San José State University. His firm is a descendant of his family's renowned firm, Pflueger Architects (with Timothy, Milton and John Pflueger), which was

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Safeway Stores, Will Build on Santa Clara Street," *San José Mercury*, December 31, 1933. "\$30,000 Building Contracts to be Let in San José," *San José Mercury*. *Polk's San José California City Directory* (1935), 640; (1940), 676. Ellis A. Davis, *Davis' Commercial Encyclopedia of the Pacific Southwest* (Oakland, CA: Ellis A. Davis, c. 1915), 419.

<sup>273</sup> City of San José, "Historic Preservation: Landmark Pictures," [http://www.sanjoseca.gov/planning/Historic/landmark\\_picts.asp](http://www.sanjoseca.gov/planning/Historic/landmark_picts.asp). "Commercial Architecture," SV Modern, <http://www.svmodern.com/sv-modern-commercial.html>.

<sup>274</sup> "Edwin J. Myers, 64, architect," *San José Mercury*, March 15, 1985.

founded in 1907 and designed the Bay Bridge, Oakland's Paramount Theater, and other iconic Bay Area buildings. His office is located in Glen Ellen, California.<sup>275</sup>

### **Porter, Kal**

Kal Porter, AIA (died 2008) had a 58-year architectural career, and his firm still exists today. He focused on innovative school designs and worked throughout the Santa Clara Valley. Porter designed the "first of its kind" New Inverness School (1962) in the Cupertino Union School District, where all walls were entirely movable, allowing 256 combinations of classrooms, multi-use and study areas. Porter also designed other Cupertino schools. Also around 1962, he designed an elementary school for the Jefferson School District next to the future Kaiser Hospital. He founded Porter, Jensen, Hansen, Manzagol Architects (1957-1978) in San José and San Clemente. He sold his interest in that firm (now known as PJHM Architects) in 1978, when Proposition 13 started to impact school commissions. Porter then founded the firm Kal Porter, AIA and Associates, Inc. (1978-1989), which became PSWC Group, Architects in 1989.<sup>276</sup>

### **Porter, Jensen, Hansen, Manzagol Architects**

See Kal Porter.

### **Potter, David Farington**

Architect David Farington Potter (born 1926) was a partner in the Palo Alto architecture firm of Clark, Stromquist, Potter and Ehrlich. Previously, he was a draftsman for Stone & Mulloy, Architects in San Francisco and a draftsman for Clark and Stromquist, Architects in Palo Alto. He earned his bachelor's of architecture degree from Cornell University in 1948.<sup>277</sup> See Clark, Stromquist, Potter and Ehrlich.

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<sup>275</sup> John Pflueger Architect, "History" and "Energy Buildings 1975-1990," <http://www.johnpfluegerarchitect.net>. Mary Beth Hislop, "Old library opens doors as Clark Hall," *The Spartan Daily*, August 24, 2006. Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 14.

<sup>276</sup> "Trustees Split Vote; School Building Stalls," Higgins & Root Scrapbook, Vol. 1. "Cupertino's 'Movable Wall' School," *Palo Alto Times*, December 19, 1962. PSWC Group Architects, <http://www.pswcgroup.com/history.htm>.

<sup>277</sup> "David Farington Potter," Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/1883>.

**Reid, Twain**

See Feldheym, DeGrange and Reid.

**Root, Chester O.**

Chester O. Root, FAIA (ca. 1905-1977) was a partner in the prolific San José/Los Gatos firm of Higgins & Root Associates, AIA. The firm designed schools, churches, residences, hospitals, libraries, and other civic, commercial and industrial buildings throughout the Santa Clara Valley, earning national awards of excellence. Root worked with a group of architects who collaborated with the Santa Clara County Council on Intergovernmental Relations to plan the San José's Civic Center. The descendant of two pioneer California families, Root was born in Grass Valley but graduated from Berkeley High School and the University of California, Berkeley School of Architecture. He earned his master's degree in architecture from Harvard University and his architecture license in 1935, remaining in the East Coast briefly to work with Grosvenor Atterbury and Norman Bel Geddes. Root returned to California in 1936 to partner with William L. Higgins in Higgins & Root, after the Dean of U.C. Berkeley's architecture school recommended him to Higgins. During World War II, Root had a two-year stint with the Army Corps of Engineers. Root was the first architect appointed to the Santa Clara County Planning Commission, where he served from 1947-1957 with two terms as chair. He later joined the Los Gatos Town Planning Commission for eight years, where he also became chair. In 1976, Root joined the design review board of the San Francisco Bay Area Conservation and Development Commission. He was a founding member and chapter president of Santa Clara Valley Chapter of the American Institute of Architects.<sup>278</sup> See also Higgins & Root Associates, AIA.

**Ruth, Going and Curtis, Inc.**

See Norton S. Curtis & Associates.

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<sup>278</sup> "Architect Chester Root Dies," *San José Mercury News*, March 26, 1977, 6C. "Investiture of Fellows, The American Institute of Architects, San Francisco City Hall, Tuesday, April 19, 1960," Higgins & Root Scrapbook, Vol. 1. "Architect New Planner," March 11, 1947, Higgins & Root Scrapbook, Vol. 1, 92. "Chester Root Heads Board," July 16, 1953, Higgins & Root Scrapbook, Vol. 1, 66. "Root Heads L.G. Planners," (circa 1959-1960), Higgins & Root Scrapbook, Vol. 1, 28.

"Interlude, Classical Brand," May 25, 1961, Higgins & Root Scrapbook, Vol. 1, 29.

### **Shimamoto, George G.**

George Shimamoto (ca. 1905-1994) designed the San José Betsuin Buddhist Church (1934-1937, eligible for the National Register of Historic Places) at 640 North Fifth Street in Japantown. Born in Japan, Shimamoto moved to California in 1918. Before World War II, he designed Buddhist churches in San José, San Francisco and Oakland. During the war, he and his family were interned in California and Utah. From 1944 to 1975, he was a draftsman for the architectural firm of Kelly & Gruzen, and later became an associate, general manager and then a partner of the Gruzen Partnership. Among other commissions, he designed a residence for Gov. Nelson A. Rockefeller and a teahouse for Laurance S. Rockefeller.<sup>279</sup>

### **Skidmore, Owings & Merrill**

Founded in Chicago in 1936, Skidmore, Owings and Merrill (SOM) is one of the most highly-awarded and best-known architectural firms in the world. In 1956, SOM designed the Greyhound Terminal in San José, on Almaden Avenue, between Post and San Fernando streets. Nielsen & Nielsen built the facility. The firm's history contains many architectural highlights. A mere three years after it was founded, SOM executed the master planning, design coordination, and exhibit design for the 1939 World's Fair in New York City. In 1952, SOM designed the landmark Lever House on Park Avenue in New York City. The corporate headquarters, with its blue-green glass façade and stainless steel mullions, was one of the first glass-walled International Style office buildings in America. In 1959, the firm designed the award-winning Crown Zellerbach building, the first International Style glass curtain wall building in San Francisco. In 1963, SOM designed the iconic Cadet Chapel at the United States Air Force Academy in Colorado Springs, as well as the Master Plan and design of the entire campus. The Cadet Chapel is a succession of seventeen glass and aluminum spires, each with 100 tetrahedrons. In 1961, SOM received the first Firm Award ever presented by the American Institute of Architects. In 1974, the firm designed the Sears Roebuck Tower in Chicago,

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<sup>279</sup> Glory Anne Laffey, *State of California DPR Form 523: San José Betsuin Buddhist Church* (1992). "George Shimamoto, Architect, Dies at 89," *New York Times*, November 11, 1994.

formerly the tallest building in the world. Construction on the Infinity Tower in Dubai, United Arab Emirates – which will be the tallest building in the world – is expected to end in 2011.<sup>280</sup>

### **Sobey, Gifford E.**

Active in the 1940s-1960s, at least, architect Gifford E. Sobey practiced in San José and Los Gatos. In 1960, Sobey designed the Prince of Peace Lutheran Church on Saratoga Avenue in Saratoga. In 1963, he designed a six-story commercial and residential project in Los Gatos.<sup>281</sup>

### **Steinberg, Goodwin (“Goody”)**

See Steinberg Group.

### **Steinberg Group (The)**

Founded in San José in 1953 by Goodwin “Goody” Steinberg, FAIA (born 1922), The Steinberg Group now operates as Steinberg Architects. The firm’s portfolio includes residential, civic, educational, commercial, industrial, hotel, retail and public projects in the Santa Clara Valley. Steinberg designed more than 700 “modern” homes and hundreds more traditional tract homes for developers in San José, San Carlos and Cupertino. He also designed the Tech Museum of Innovation in San José. He explained part of his design philosophy: “The face, modern or traditional, or Spanish or Colonial, that is cosmetic. The bone structure of how that building fits on that site, the bone structure of how the rooms work with each other, the bone structure of the quantity of light gets into those rooms, and the bone structure of how those rooms are related to views are important to me.” Goody studied with internationally known Modernist architect Mies van der Rohe at the Illinois Institute of Technology, graduated from the University of Illinois, and studied at Fontainebleau School of Fine Arts. He worked for his father Edward Steinberg, a prominent Chicago architect, for a few years and then started practicing architecture in the San

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<sup>280</sup> “Greyhound To Build New \$500,000 Bus Depot In San José,” *San José Evening News*, October 11, 1956, 14. Skidmore, Owings & Merrill LLP, <http://www.som.com>. “Skidmore, Owings & Merrill LLP,” Funding Universe, <http://www.fundinguniverse.com/company-histories/Skidmore-Owings-amp;-Merrill-LLP-Company-History.html>.

<sup>281</sup> Prince of Peace Lutheran Church, [http://www.propeace.org/assets/event\\_50\\_pop\\_history\\_2006.pdf](http://www.propeace.org/assets/event_50_pop_history_2006.pdf). Hooked on Los Gatos, Library and Museum History Project, [http://historylosgatos.org/cdm4/item\\_viewer.php?CISOROOT=/spen&CISOPTR=4&CISOBX=1&REC=3](http://historylosgatos.org/cdm4/item_viewer.php?CISOROOT=/spen&CISOPTR=4&CISOBX=1&REC=3). *Polk’s San José California City Directory* (1940), 421, 676; (1949-1950), 1033.



Francisco Bay Area. Goody's son, Robert T. Steinberg, FAIA now heads the company. The firm maintains offices in San José, San Francisco and Los Angeles.<sup>282</sup>

### **Stieber, Conrad H.**

Architect Conrad H. Stieber (born 1931) earned his bachelor's of architecture degree from the University of California, Berkeley in 1956 and a master's degree from San José State College in 1968. Before founding his own firm, Conrad H. Stieber & Associates, AIA, Architects, in 1961, Stieber worked for several Bay Area architects. He was a project architect with Peter Kump (brother of Ernest J. Kump, Jr.) in San Francisco (1956-1958), chief draftsman at Binder and Curtis in San José (1958-1960); and project architect with Walter, Price and Porter, Architects in San Francisco (1960-1961). Among other San José commissions, Stieber's firm designed the Wood-Nye Office Building (1962) and the Calabazas Branch Library (1966) at 1230 Blaney Avenue.<sup>283</sup> See also Conrad H. Stieber & Associates, AIA, Architects.

### **Stone, Edward Durell**

Internationally renowned and award-winning architect Edward Durell Stone, FAIA (1902-1978) designed the Wells Fargo Building (1965) on the corner of The Alameda and Hedding in San José. The steel-framed, six-story building is clad in Stone's trademark decorative concrete exterior paneling. Designed as both Wells Fargo's Peninsula division headquarters and a branch bank, it replicates Stone's National Geographic Society Building (1961) in Washington, D.C. Stone designed many civic buildings, cultural institutions, schools, religious buildings, hospitals, theatres, housing, hotels, factories, research campuses, commercial structures, master plans, and other projects around the world. His Bay Area projects included the Stanford-Palo Alto Medical Center, Palo Alto Civic Center, and the Palo Alto and Santa Clara main libraries. His other notable commissions included New York's Museum of Modern Art, the Kennedy Center of the

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<sup>282</sup> Steinberg Architects, <http://www.steinbergarchitects.com>. Dave Weinstein, "Signature Style: Goody Steinberg: Letting in the light, Silicon Valley homes exhibit modern style tailored to fit California life," *San Francisco Chronicle*, May 1, 2004. "The Steinberg Group Changes Name to Reflect Its Evolution; 50-Year-Old Firm Positions Itself for Next Generation of Leadership," *Business Wire*, [http://findarticles.com/p/articles/mi\\_m0EIN/is\\_2004\\_Dec\\_14/ai\\_n8568485](http://findarticles.com/p/articles/mi_m0EIN/is_2004_Dec_14/ai_n8568485), December 14, 2004.

<sup>283</sup> Archives & Architecture, *MLK Library Historical and Architectural Evaluation*, 14. "Conrad Stieber," Pacific Coast Architecture Database.

Performing Arts in Washington, D.C., the U.S. Embassy in New Delhi, India, and the interior of Radio City Music Hall in New York City. Known as an early proponent of the International Style and a later adherent of post-modern Formalism, Stone had a profound architectural impact from the 1950s until his death. *Time* magazine described him as “a pioneer modernist, undoubtedly the profession’s freest spirit and by general consensus the most versatile designer of his generation.” His firm had several offices, operating as Edward Durell Stone, Inc. in Palo Alto and Los Angeles, and Edward Durell Stone & Associates in Chicago and New York City. Stone was educated at the University of Arkansas, Harvard University, and the Massachusetts Institute of Technology.<sup>284</sup>

### **Stout, Wallace R.**

Wallace R. Stout (1907-1978) earned his bachelor’s of architecture degree from the University of Washington in Seattle in 1933. He worked in San José as a draftsman for architect Edward W. Kress (1935-1936, 1939-1941). He was also a draftsman for the San Francisco architectural firms of Frederick H. Reimers (1933-1934), Masten and Hurd (1934-1935), James H. Mitchell (1936-1937), and Gardner H. Dailey (1937); and for Harry J. Devine in Sacramento (1938-1939). He worked in Honolulu from 1941-1944, then became an architect for the Public Works, Naval District in Seattle (1944-1945) and a designer for McClelland and Jones, Architects in Seattle (1945-1946).<sup>285</sup>

### **Stromquist, Walter S.**

Architect Walter S. Stromquist (born 1912) was a partner in the Palo Alto firm of Clark, Stromquist, Potter, Ehrlich Partnership, which was founded in 1945. His partners were architects Birge M. Clark, David Farington Potter, and Joseph Ehrlich. With Birge Clark, Stromquist designed the H.M. Gousha Company building (1946) in San José. Stromquist earned his

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<sup>284</sup> “Architect Stone dies at 76,” *Palo Alto Times*, August 7, 1978. Edward Durell Stone & Associates Résumé. “Edward D. Stone,” Great Buildings, [http://www.greatbuildings.com/architects/Edward\\_D.\\_Stone.html](http://www.greatbuildings.com/architects/Edward_D._Stone.html). “Pretty Reflective,” *San José Mercury News*, November 19, 1965. “The Crisis of Ugliness in U.S. Cities,” *San Francisco News Call Bulletin*. “Wells Fargo to Build on Alameda,” *San José Times*, March 5, 1964, 16. “More Than Modern,” *Time*, March 31, 1958, 56-64.

<sup>285</sup> “Wallace Stout,” Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/2588>.

bachelor's of architecture degree from the University of California, Berkeley in 1937.

Stromquist was previously a draftsman for David B. Clark and Birge M. Clark in Palo Alto (1937-1942) and a draftsman for Blanchard & Maher in San Francisco (1942-1944). He was Secretary-Treasurer of the American Institute of Architects Coast Valleys Chapter in 1951 and President in 1954.<sup>286</sup> See also Clark, Stromquist, Potter, Ehrlich Partnership.

### **Taliesin Associated Architects**

Taliesin Associated Architects of Scottsdale, Arizona designed the San José Center for the Performing Arts (1972, Candidate City Landmark). Frank Lloyd Wright founded and was chairman of the firm. William Wesley Peters (1912-1991) worked with Wright from 1932 until Wright's 1959 death, with a two-year absence in private practice during that time. He served as the structural engineer and project architect on many Wright-designed buildings such as Fallingwater (1936) in Bear Run, Pennsylvania, the Johnson Wax Building (1936-1944) in Racine, Wisconsin and the Guggenheim Museum (1959) in Manhattan. Peters became chairman of Taliesin Associated Architects after Wright died. He designed more than one hundred buildings around the world.<sup>287</sup>

### **Tatarian, Zaven**

See Donald Francis Haines-Zaven Tatarian & Associates; Haines, Donald Francis; and Haines Tatarian Ipsen & Associates.

### **Treseder, Frank C.**

Architect Frank C. Treseder, AIA worked out of San José and Los Gatos, and served on the Los Gatos Planning Commission for sixteen years. With architects Kress & Winston, Frank Treseder designed the girls' gym (1962) at Los Gatos High School, which a newspaper article described as

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<sup>286</sup> "Start of New School," *San José Mercury*. "Joseph Ehrlich," Pacific Coast Architecture Database. "Clark, Stromquist, Potter, Ehrlich, Partnership," Pacific Coast Architecture Database. "Walter Stromquist," Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/1471>.

<sup>287</sup> Dill Design Group, *State of California DPR Form 523: San José Center for Performing Arts* (2000). "William Wesley Peters Dies at 79; A Devotee of Frank Lloyd Wright," *New York Times*, July 18, 1991.

sporting the “box-like look.” The Archives of American Art at the Smithsonian Institution has two 1946 letters from Treseder to the renowned Modernist architect Marcel Breuer.<sup>288</sup>

**Walter, Alan M.**

See Alan M. Walter & Associates, Inc.

**Ward, J. Francis**

The work of architect J. Francis Ward, AIA (1898-1970) was featured in the San Francisco Museum of Art’s 1949 exhibit and catalogue *Domestic Architecture of the San Francisco Bay Region*. The exhibit featured fifty-one houses designed by about thirty-five firms and architects, including such Bay Area luminaries as Gardner Dailey and the firm of Wurster, Bernardi & Emmons. It explored the mid-century development of California and Bay Area architecture, at a point when traditional and contemporary influences were combining to form a regional design aesthetic. Born in New Zealand, Ward was based in San Francisco and originally associated with architect Albert Farr (1869-1945) from 1922 to 1942. In 1942, he joined forces with architect John Bolles, and during World War II the two collaborated on housing projects in Marin City and Oakland. When the war ended, they formed a partnership, which ended in 1954. Bolles and Ward’s Richard Walberg House (1946) at 16 Spruce Street in San Francisco was featured as “Tomorrow’s House Today!” in *Architect & Engineer* magazine. It had 213 electrical outlets, fluorescent kitchen lighting, a garbage disposal, and an automatic garage door. In 1962, Ward and George Ikeda designed the new \$400,000 Sumitomo Bank of California branch at First and Ayer streets in San José. The two-story “modern” bank was built of concrete, steel, glass and St. Peters travertine marble, with a Japanese garden and a bridge over a lily pond. Sakura Construction Co. was the contractor.<sup>289</sup> See Bolles, John S.

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<sup>288</sup> Marcel Breuer Papers, 1920-1986, Smithsonian Institution, <http://www.aaa.si.edu/collectionsonline/breumarc/series2.htm>. “Boxes – Big and Little,” Higgins & Root Scrapbook, Vol. 1. “Architects plan new girls’ gym,” *Los Gatos Times*. “Homes in Saratoga Open to Tour,” *San Francisco Examiner*. Sandy Sims, et al., “View Changes, but neighbors still cherish their Bella Vista,” *Los Gatos Weekly Times*, July 24, 2002.

<sup>289</sup> David Parry, “John S. Bolles,” *Encyclopedia of San Francisco*. Richard B. Freeman, Introduction to *Domestic Architecture of the San Francisco Bay Region* (San Francisco: San Francisco Museum of Art, 1949). “Ground Broken for Bank,” *San José Mercury*.

### **Ward & Bolles**

See Bolles, John S.; Ward, J. Francis.

### **Weeks, William H.**

William H. Weeks (1864-1936) was a prolific architect who designed about 1,200 schools in California, including San José's Woodrow Wilson Junior High School (1925, eligible for the National Register of Historic Places, Candidate City Landmark), Herbert Hoover Junior High (now Middle) School (1930, eligible for National Register of Historic Places, City Landmark) and Roosevelt School. He designed many San José buildings between 1907 and 1931, including the De Anza Hotel (1931, National Register of Historic Places, City Landmark), the Hotel Sainte Claire (1926, National Register of Historic Places, City Landmark), and the Medico-Dental Building (1928, National Register of Historic Places). Working in many different styles, his residential, ecclesiastical, civic (including many Carnegie libraries) and commercial buildings can be seen all over the Bay Area. His main office opened in San Francisco in 1905 and designed many post-1906 Earthquake buildings in the city. Weeks opened several branch offices over the next few decades, including the San José office in 1926.<sup>290</sup>

### **Wertheim & van der Ploeg**

The architectural firm of Wertheim & van der Ploeg designed the Bonsai Nursery (1960, Structure of Merit) at 966 South De Anza Boulevard in San José. The firm operated as Ernest Wertheim, Landscape Architect from 1940 to 1953; then as Wertheim & van der Ploeg from 1953 to 1976; and finally as Wertheim, van der Ploeg, & Klemeyer (WVK), which still exists today. The firm's projects include residential, commercial, institutional, and public commissions, and it offers architectural, landscape architectural and planning services. The Bonsai Nursery commission reflects the firm's internationally known specialty in garden center and retail nursery design and space planning. Founder Ernest Wertheim, ASLA is a landscape

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<sup>290</sup> Harry Farrell, "Architect leaves landmark legacy," *San José Mercury News*, June 8, 1988. Linda S. Larson, "William Weeks' architecture still marks Bay Area," *San José Mercury News*, September 4, 1985. Susan Walsh, *State of California DPR Form 523: Woodrow Wilson Jr. High School* (1994).

architect who graduated from Horticultural College Ahlem in Germany and the University of Berlin.<sup>291</sup>

**Whitmon, E.P.**

Los Gatos architect E.P. Whitmon advertised in the San José city directory in the 1940s.<sup>292</sup>

**William W. Hedley Jr. & Associates**

Founded by William W. Hedley, Jr. (ca. 1930-1987), the San José architectural firm of William W. Hedley Jr. & Associates designed many commercial, municipal and apartment buildings in the Santa Clara Valley and wider Bay Area. In 1970, the firm was commissioned to design the San José Convention Center. Hedley earned the American Institute of Architects Civil Defense Award for designing Watsonville City Hall (1966), and the Xerox Award for designing the Redwood Shores Information Pavilion (1969). He also designed the Municipal Court Building (1964) in Sunnyvale, Campbell City Hall, Campbell Library, Cupertino's community center, and Monte Sereno's Mark Twain High School. In 1971, Hedley's firm became Hedley & Stark. Hedley earned his architecture degree from the University of Illinois.<sup>293</sup>

**Wurster, William W.**

William W. Wurster (1895-1973) was a prolific Modernist architect in the Bay Area. He started his career as a draftsman for San Francisco architect John W. Reid, Jr.. He left Reid's office to open his own shop and was principal of William W. Wurster, Architect, from 1925-1942. His office was in Berkeley in 1925, but he moved it to San Francisco the following year. From 1945 until his death in 1973, he was a partner with Wurster, Bernardi and Emmons in San Francisco. Wurster was involved with the design of many California buildings, focusing on commissions in the Bay Area but also taking on projects like Case Study House #3 (1945-1949) in West Los Angeles, Temple Emanuel (1956) in Dallas, Texas, and the United States Consulate Office

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<sup>291</sup> Wertheim, van der Ploeg, & Klemeyer, <http://www.wvkdesign.com/ABOUT%20FIRM.htm>. Archaeological Resource Management, *State of California DPR Form 523: Bonsai Nursery* (2007).

<sup>292</sup> *Polk's San José California City Directory* (1940), 676.

<sup>293</sup> "William W. Hedley Jr., 57, architect," *San José Mercury*, July 24, 1987. The Santa Clara Valley Chapter of The American Institute of Architects, "The Family Tree of AIASCV Chapter Firms" (2004).



Building (1960) in Hong Kong. His firm's Bay Area projects included many residences, plus large commissions such as the Golden Gate International Exposition, Yerba Buena Pavilion (1937-1939) on Yerba Buena Island in San Francisco; Stanford University's Center for Advanced Study in Behavioral Sciences (1953-1955); and the Bank of America World Headquarters Building (1960-1969) at 555 California Street in San Francisco. In San José, the firm of Wurster, Bernardi and Emmons designed the Richmond-Chase Office Building (1946) for the local cannery, Richmond-Chase Company.<sup>294</sup> See Wurster, Bernardi and Emmons.

### **Wurster, Bernardi and Emmons, Architects**

The work of Wurster, Bernardi and Emmons was featured in the San Francisco Museum of Art's 1949 exhibit and catalogue *Domestic Architecture of the San Francisco Bay Region*. The exhibit featured fifty-one houses designed by about thirty-five firms and architects, including such Bay Area luminaries as Gardner Dailey. It explored the mid-century development of California and Bay Area architecture, at a point when traditional and contemporary influences were combining to form a regional design aesthetic. The catalogue included "A Personal View," a piece by William W. Wurster. The firm did residential, commercial and institutional projects, including the Richmond-Chase Office Building (1946) in San José, designed by Donn Emmons.<sup>295</sup> See also Bernardi, Theodore C.; Emmons, Donn; and Wurster, William W.

### **Wyckoff, Ralph**

Architect Ralph Wyckoff (1883-1956) was one of San José's most prolific architects in the twentieth century. He designed many schools, including the Anne Darling School; the former Willow Glen Grammar School; San José State University structures such as the Speech Building, Science Building (1932, now Washington Square Hall, designed with Charles McKenzie), and Theater Arts Building (1950s); the old Salinas High School; and the Washington School in Santa Clara. His San José public buildings include the \$305,000 old Main Post Office (1932-1933,

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<sup>294</sup> "William Wurster," Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/46>.

<sup>295</sup> Freeman, *Domestic Architecture of the San Francisco Bay Region*. "Richmond-Chase Office Building, San José, CA," Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/structures/5904>.

National Register of Historic Places, contributor to City Landmark District) at North First and East St. James streets, and the County Jail at the Civic Center. In 1935, Wyckoff also designed a \$25,000 “modern automobile service station” at the southwest corner of Market and San Pedro streets for Baumgartner Bros. He designed the Anglo-California National Bank Building (1942, now the San José National Bank, eligible for the National and California Registers, City Landmark) at 101 West Santa Clara Street, the Moderne Drugstore Building downtown, and the San José National Bank at Market and Santa Clara streets. In 1946, the City of San José selected Wyckoff, Kress & Gibson, Binder & Curtis, and Higgins & Root to design four new fire stations at Sixth and Taylor streets (Higgins & Root), Sixth and Julian streets (Binder & Curtis), Minnesota Avenue near Iris Court in Willow Glen, and Seventeenth and Santa Clara streets. Wyckoff started out as a draftsman for William H. Weeks in Watsonville and San Francisco, where he worked on replacement building designs after the 1906 earthquake. He earned his architecture license in 1914, established a Berkeley office, then returned to Watsonville to assume the business of architect H.B. Douglas. In 1919, Wyckoff went into business with Hugh White in Salinas, but moved the firm to San José in 1921 to take advantage of the local building boom. Wyckoff received a scholarship to L’Ecole Des Beaux Arts in Paris.<sup>296</sup>

### **Young, Ron D.**

San José architect Ron D. Young, AIA designed the now-demolished Coldwell Banker Building, at North First and Rosemary. His office was at 90 East Gish Road, San José.<sup>297</sup>

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<sup>296</sup> “Frances W. Jack, 71, daughter of architect,” *San José Mercury News*, August 5, 1989. “Million and Half to be Spent on Public Buildings: Postoffice [sic], Armory, Agnew and State College Structures Scheduled,” *San José Mercury*. “Work Well Under Way on College, Store Buildings: ‘El Paseo’ to Be Finished Soon; \$218,000 for Campus Structure,” *San José Mercury*, May 22, 1932. “\$90,000 Will Be Spent On Three Downtown Jobs: Building Projects Evidence of Confidence in Good Business Ahead,” *San José Mercury*, March 17, 1935. Dill Design Group. *State of California DPR Form 523: Anglo-California National Bank* (2000). “City Council Will Not Officially Protest Liquor License on Market,” *San José Mercury*. “Chinatown Firehouse,” Higgins & Root Scrapbook, Vol. 1, 86. Douglas, *Historical Highlights of Santa Clara Valley*, 154-155.

<sup>297</sup> Higgins & Root Scrapbook, Vol. 2, no page number.

## LANDSCAPE ARCHITECTS

### **Baylis, Douglas**

Landscape architect Douglas Baylis, FASLA (1915-1971) worked with architect John S. Bolles on IBM's Cottle Road campus in San José. Baylis worked for famous Bay Area landscape architect Thomas D. Church (1902-1978) for four years and then started his own firm. Thomas Church, Garrett Eckbo (1910-2000), Robert Royston (1918-2008) and Baylis are known as the founders of the "California School" of modernism in landscape architecture. Baylis and Joan Parry wrote the monograph *California Houses of Gordon Drake* in 1956. He graduated from the University of California, Berkeley with a landscape architecture degree in 1941.<sup>298</sup>

### **Folendorf, Robert**

In 1966, Los Gatos landscape architect Robert Folendorf worked with Higgins & Root Associates, AIA, on the site development program for the Santa Clara County Superior Court complex at North First and St. James streets in San José. The program included a mall, pool and fountains.<sup>299</sup>

### **Martin, George**

Los Gatos landscape architect George Martin was on the team of design professionals that created the much-heralded former Santa Clara County Welfare Building (1963) at 55 West Younger Avenue. It has been changed extensively and is now the home of the Santa Clara County Office of the Sheriff.<sup>300</sup>

### **Williams, Edward Ames**

As both a landscape architect and city planner, Edward Ames Williams helped design and plan San José's growth from 1936 into the late 1960s. During his tenure, San José's population grew

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<sup>298</sup> "Douglas Baylis (1915-1971), Maggie Baylis (1912-1997)," University of California, Berkeley, Environmental Design Archives, <http://www.ced.berkeley.edu/cedarchives/profiles/baylis.htm>. Urban Programmers, *IBM Historical Report and Evaluation*, 5.

<sup>299</sup> "Mall, Pool, Fountains Soon To Replace Hall of Records," *San José Mercury*.

<sup>300</sup> Welfare Building Dedication Program.

from 80,000 to about 400,000, and the area increased from twenty to one hundred square miles. He served as assistant planning director to Michael Antonacci, the planning director who oversaw the city's massive expansion for three decades. He again served as acting planning director after Antonacci retired. As a landscape architect, he designed several San José parks and the layouts for dozens of subdivisions. A San José native, Williams graduated from San José High School, the University of California, Berkeley, and Iowa State University, where he earned a master's degree in landscape architecture. He created a master plan for Ames, Iowa as his master's thesis. He also created a master plan for the City of San José.<sup>301</sup>

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<sup>301</sup> "Ed Williams, 88, city planner for San José during boom years," *San José Mercury News*, January 4, 1997.

## **BUILDERS, CONTRACTORS, DEVELOPERS, ENGINEERS, AND SURVEYORS**

### **A.E. Margherita and Sons, Inc.**

Anthony E. Margherita (ca. 1904-1982) founded and was president of the San José masonry contracting firm of A.E. Margherita and Sons, Inc. Born in Italy, Margherita was an apprentice stonemason with his father Salvatore Margherita, a Boston masonry contractor. The younger Margherita also became a Boston masonry contractor, but moved with his own family to San José in 1946. His company worked on most of San José's first housing developments and played a key role in the post-war building boom in the 1940s and 1950s. He retired in 1980, but his sons Robert, Eugene and Richard continued to work for the firm for some time afterwards.<sup>302</sup>

### **Anderson, Oscar**

See O.E. Anderson Co.

### **Artificial Stone Works**

Owned and operated by masonry contractor Anthony Polizzi (ca. 1895-1983) for more than four decades, Artificial Stone Works completed projects around California. Polizzi opened his cinder block company in Long Island, New York before moving to California in 1929. He reopened the company at 911 North Fourth Street in San José before World War II. He manufactured and installed cinder blocks, and did the brick work in the patio of the former City Hall (1957).<sup>303</sup>

### **Baldwin, H.**

Builder H. Baldwin was active in San José in the 1930s. In 1932, Baldwin built the Horace Allen Gas Station at 505 E. San Carlos Street. One of nine San José General Petroleum gas stations in the mid-1930s, this Tudor Revival gas station did not reflect the Modernist designs that characterized many local gas stations built in the next few decades.<sup>304</sup>

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<sup>302</sup> "Valley masonry contractor Anthony E. Margherita, 77," *San José News*, September 16, 1982.

<sup>303</sup> "Stone maker Anthony Polizzi," *San José News*, May 12, 1983.

<sup>304</sup> Archives & Architecture, *State of California DPR Form 523: Horace Allen Gas Station* (1992).

### **Barnhardt Construction**

Barnhardt Construction built the San José Center for the Performing Arts (1972, Candidate City Landmark) at 241-271 Park Avenue. Taliesin Associated Architects designed the building.<sup>305</sup>

### **Barrett Construction Co.**

Barrett Construction Co. was the general contractor for the \$1.5 million County Jail (1957).<sup>306</sup>

### **Bartran, Paul W.**

Working with Higgins & Root Associates, AIA, Paul W. Bartran was the contractor for the \$150,000 regional shopping center built in 1952 at the northwest corner of Stevens Creek Boulevard and Santa Clara-Los Gatos Road. Original tenants included a supermarket, drive-in restaurant, gift shop, liquor store, and barber shop.<sup>307</sup>

### **B.E.M. Co.**

In 1965, B.E.M. Co. announced the construction of a \$600,000, seven-story building on the southwest corner of Redwood and Bailey avenues, between Valley Fair shopping center and the Emporium. Designed by John Bruno, AIA of Bruno & Kobashi of San José, the plans developed by realtor A. DeGennaro called for specialty retail stores on the ground and first floors, plus four stories of offices and a residential penthouse.<sup>308</sup>

### **Blackwell, Jack**

See Blackwell Homes.

### **Blackwell, Ken**

See Blackwell Homes.

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<sup>305</sup> Dill Design Group, *State of California DPR Form 523: San José Center for the Performing Arts* (2000).

<sup>306</sup> "Civic Center Skyline," *San José Mercury*, July 29, 1957.

<sup>307</sup> "W. Side Shopping Center Contract Let," March 31, 1952, Higgins & Root Scrapbook, Vol. 1, 73.

<sup>308</sup> "A Landmark-in-the-Making," *San José Mercury News*.



### **Blackwell Homes**

Sons of a Santa Rosa-area contractor, brothers Ken and Jack Blackwell founded Blackwell Homes during the post-war building boom, taking advantage of opportunities on the fringes of the growing metropolis of San José. They built the Melody Park, Montevideo, and Meadowlands developments and more than 12,000 homes in the Santa Clara Valley since 1950. Jack Blackwell focused on land acquisition while Ken Blackwell ran the construction end of the business. They played a key role in building the Saratoga United Presbyterian Church and developing the Eastfield Ming Quong campus in Los Gatos.<sup>309</sup>

### **Bogdanich Building Co.**

In a mere ninety-two days in 1953, Bogdanich Building Co. built the first twenty modular units designed by Higgins & Root Associates, AIA for San José Junior College.<sup>310</sup>

### **Bohannon, David D.**

See David D. Bohannon Organization.

### **Bohannon Development Company**

See David D. Bohannon Organization.

### **Boitano, Fred D.**

Builder Fred D. Boitano (ca. 1924-1989) worked for various home builders from the 1950s through 1986, including Duc and Elliot Co. of San José, Estate Homes of Campbell, and the Gregory Group of San Mateo, where he joined the firm as construction superintendent in 1979.<sup>311</sup>

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<sup>309</sup> “Ken Blackwell, horse breeder, Santa Clara Valley developer,” *San José Mercury News*, February 28, 1996.

<sup>310</sup> “S.J.J.C. Ninety-Two Day Wonder,” *S.C. News*.

<sup>311</sup> “Fred D. Boitano, 65, builder,” *San José Mercury*, March 16, 1989.

**Borchers Bros.**

Borchers Bros. operated in San José from 1896 through 1984, and supplied building materials, steel products and aluminum products.<sup>312</sup>

**Bothwell, Gordon**

See Gordon Bothwell Concrete Construction Co.

**Bridges, H.A.**

See Bridges Construction Co.

**Bridges Construction Co.**

The firm of contractor H.A. Bridges worked on numerous structures in the Santa Clara Valley, including the 1937 \$10,000 remodeling of the Hotel San José at 369 North Market Street. In 1946, the firm also built a new \$65,000, reinforced concrete structure at Stockton Avenue and Clinton Street in San José for Warner Press, a religious publishing house from Anderson, Indiana. The construction firm worked with Higgins & Root Associates, AIA on both projects. Bridges also built Fire Station No. 1 (1951, eligible for the National and California Registers, Candidate City Landmark) at 201 North Market Street, which Binder & Curtis designed.<sup>313</sup>

**Brundage, Charles R.**

Builder and developer Charles Brundage (ca. 1909-1977) founded several building and development firms in the San José area. A San José native, he worked at a bank before switching gears and entering the construction business in 1936. He built individual homes before developing subdivisions throughout the Santa Clara Valley, as well as in Antioch, Pittsburg and Redding. Brundage acquired the Gilroy Lumber Company in 1944. During World

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<sup>312</sup> “Arthur Caldwell, board chairman for Borchers Bros.,” *San José Mercury*, November 11, 1984. *Polk’s San José California City Directory* (1975), front cover.

<sup>313</sup> “Remodeling Is Started On North Market Street Hotel,” July 18, 1937, Higgins & Root Scrapbook, Vol. 1, 94. “To Start Construction,” February 20, 1946, Higgins & Root Scrapbook, Vol. 1, 93. Archives & Architecture, *State of California DPR Form 523: Fire Station No. 1*.

War II, his company built military housing at Camp Stoneman. In 1957, Brundage founded Charles R. Brundage and Co. Land Development.<sup>314</sup>

### **Caldwell, William C.**

See Caldwell's Woodworking Shop.

### **Caldwell's Woodworking Shop**

William C. Caldwell (ca. 1915-1982) was an inventor, cabinetmaker, and owner of Caldwell's Woodworking Shop in San José. His company specialized in store fixtures, custom furniture, and power tools, including some of his own inventions. He created the "Cald-Well Hung Door," a pre-hung interior door-and-frame assembly. He produced fifty a day and they were used in housing subdivisions and in individual residences throughout San José in the 1950s and beyond. Caldwell's other inventions included the "Cald-Well Built Speaker (a stereo speaker that could be mounted anywhere) and the first mirrored walls used in supermarket produce aisles. He built many windows and doors in Marriott's Great America, in Santa Clara. Caldwell was president of the Santa Clara Valley Cabinet Makers Association in 1950.<sup>315</sup>

### **Calor Construction Co.**

By the 1950s, the Calor Construction Co. was a well-known local builder. The company's Lawrence Manor development in Sunnyvale (on Lawrence Road just off the Bayshore Highway) was featured in the 1954 subdivision tour as part of National Home Week.<sup>316</sup>

### **Camp and Sondeno**

Camp and Sondeno built mid-century subdivisions in the Santa Clara Valley, including Castle Crest off Moorpark Avenue near Meridian Road. In 1954, the homes "of conventional

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<sup>314</sup> "Aptos Builder Dies; Rites on Tuesday," *San José Mercury*, January 30, 1977.

<sup>315</sup> "William Caldwell, cabinetmaker, inventor of pre-hung door," *San José Mercury*, October 10, 1982.

<sup>316</sup> "Valley Subdivision Tour Highlights Celebration Of National Home Week," *San José Mercury News*, September 19, 1954.

construction – three bedrooms – one and a half baths, at a moderate price with attractive surroundings” were featured in the National Home Week subdivision tour of thirty-six sites.<sup>317</sup>

**Campisi, Jimmy T.**

See Campisi Plastering.

**Campisi Plastering**

San José native and former U.S. Air Force Major Jimmy T. Campisi (ca. 1917-1984) owned and operated Campisi Plastering from about 1954 until his retirement in 1980. He specialized in stucco work and design of residential and commercial buildings. His projects included the John Robert Powers building near Stevens Creek Boulevard and Highway 17, as well as Art Cleaners on Santa Clara Street in downtown San José, for which he received an award of excellence from the Plasterers Association. Campisi graduated from Heald Business College in San José and majored in business at San José State University.<sup>318</sup>

**Caputo, Dan**

San José native Dan Caputo (1910-1992) earned his contractor’s license at age 21 and founded Dan Caputo Co., a family business prominent in the Santa Clara Valley. Caputo Acres, a subdivision in West San José at Moorpark Avenue, was featured in the 1954 Santa Clara Valley subdivision tour as part of National Home Week. As of his death, Caputo had served on the San José Planning Commission for longer than any member in history, for twenty years ending in 1976. His firm built commercial and industrial buildings, stores, schools, bridges, freeway overpasses, and light-rail underpasses. Dan Caputo Co. won many awards, including a merit award for the Eugene Doran Bridge on Interstate 280 in San Mateo County. The bridge was named America’s most beautiful medium-span, high-clearance bridge of 1969, and the firm built it without harming any trees.<sup>319</sup>

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<sup>317</sup> “Valley Subdivision Tour Highlights Celebration Of National Home Week,” *San José Mercury News*.

<sup>318</sup> “Jimmy T. Campisi, 67, contractor,” *San José Mercury*, November 28, 1984.

<sup>319</sup> “Dan Caputo, S.J. builder, planner,” *San José Mercury News*, December 15, 1992. “Valley Subdivision Tour Highlights Celebration Of National Home Week,” *San José Mercury News*.

### **Carl N. Swenson Company**

Founded by Carl Swenson (ca. 1885-1974), the Carl N. Swenson Company was the oldest and largest general contracting firm in San José at Swenson's death. His obituary noted that "probably every resident in the San José area has at one time or another been in a building that Swenson and his company constructed." A native of Sweden, Swenson moved to California from Iowa in 1912. After founding his company, living in Glenn and Stanislaus counties, and working on small scale commercial and industrial projects there, Swenson built San José's Medico-Dental Building (1925) at Sixth and East Santa Clara streets. He subsequently moved to the Santa Clara Valley. His San José projects had included the De Anza Hotel (1931, National Register of Historic Places, City Landmark); the Moderne Style Tide Water Associated Service Station (1940, Structure of Merit, City Conservation Area) at 1490 Park Avenue; Wahlquist Library (1942, demolished) at San José State University; Anglo-California National Bank (1942, now the San José National Bank, eligible for the National and California Registers, City Landmark); the \$1 million Beech Nut Packing Plant (home of History San José) at 1650 Senter Road; San José City Hall (1957); Art & Health Building at San José State University (1950s); wind tunnels at Ames Laboratory at Moffett Field; IBM's Cottle Road Campus (1950s); the Swenson Building (1963, San José's first high-rise office building); the main terminal at what was then called the San José Municipal Airport; the former Dr. Martin Luther King, Jr. Main Library Building (completed 1970) at 180 W. San Carlos Street; Frito-Lay Inc. plant; Willow Glen High School; the fourteen-story Bank of America building on Market Street; the San José Mercury and News publishing plant (1967); and many other schools and office buildings.<sup>320</sup>

### **Carpenter, G.S.**

Active in San José at least during the 1930s, G.S. Carpenter built an eight-unit stucco apartment house, constructed around a central courtyard, at 340 South Tenth Street for W.E. Oglesby.<sup>321</sup>

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<sup>320</sup> "County Building Giant Swenson Dies," *San José Mercury*, November 29, 1974. Urban Programmers, *IBM Historical Report and Evaluation*, 7. Dill Design Group, *State of California DPR Form 523: Anglo-California National Bank*. Archives & Architecture, *State of California DPR Form 523: Tide Water Associated Service Station* (1992).

<sup>321</sup> "Apartment to Be Built on 10<sup>th</sup> St.," January 14, 1937, in "Buildings: San José, 1928-1938," Microfiche, San José Library California Room.

### **Century Concrete**

Operated by brothers Bud (1916-1996) and James Griffiths (ca. 1923-1987), Century Concrete produced ready-mix concrete. The company saw demand reach its height during the building boom of the 1950s and 1960s. It eventually merged with several other concrete suppliers.<sup>322</sup>

### **Charles R. Brundage and Co. Land Development**

Founded in 1957, Charles R. Brundage and Co. Land Development was one of several building and development firms created by Charles R. Brundage. Brundage built subdivisions throughout the Santa Clara Valley and in Antioch, Pittsburg, and Redding.<sup>323</sup> See also Brundage, Charles R.

### **Chin & Hensolt, Inc.**

The structural engineering firm of Chin & Hensolt worked on IBM's Cottle Road campus (1950s) in San José, as well as the Transamerica Pyramid (1972, by William L. Pereira Associates) in San Francisco. In business for more than a half-century, it closed in 2007.<sup>324</sup>

### **Cortelyou-Cole, Inc.**

The Mountain View contracting firm of Cortelyou-Cole, Inc. built Higgins & Root's \$225,000 Bank of America branch (1962) at Foxworthy Avenue and Almaden Road, a stone veneer, single-story building with a mezzanine.<sup>325</sup>

### **Crinklaw, Warren F.**

Warren F. Crinklaw (died 1971) was an award-winning Santa Clara Valley general contractor. He worked on Higgins & Root's 42,000 square foot Tempress Industries electronic plant (1970) at 980 University Avenue in Los Gatos, which *Factory Magazine* honored as one of the ten most beautiful factories in the United States in 1970. Crinklaw also built the chapel of the Lima-

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<sup>322</sup> "Bud Griffiths, built valley businesses," *San José Mercury News*, March 16, 1996. "James D. Griffiths, of Los Gatos, contractor," *San José Mercury News*, April 11, 1987.

<sup>323</sup> *Ibid.*

<sup>324</sup> Urban Programmers, *IBM Historical Report and Evaluation*, 7. "Chin & Hensolt Inc.," Emporis, <http://www.emporis.com/en/cd/cm/?id=119554>. Engineering Services Company, [http://www.escengineering.com/new\\_page\\_1.htm](http://www.escengineering.com/new_page_1.htm).

<sup>325</sup> "As It Will Look," Higgins & Root Scrapbook, Vol. 1, 1962, 13.



Salmon-Erickson funeral home, the St. Francis Episcopal Church in Willow Glen, and numerous schools. His last completed building was the First National Bank (1971) on Santa Teresa Boulevard and Cottle Road. After serving in World War II, he worked as a contractor for Leonard English Construction Co. in Santa Cruz for a year, after which he moved to San José to start his own business. He was a member of the Builders Exchange of Santa Clara County.<sup>326</sup>

#### **D. Tomacci and Son**

With the contracting firm of O.W. Meyer Construction Co., D. Tomacci and Son built the August Boeger School (1965, by Higgins & Root) in the Mt. Pleasant School District.<sup>327</sup>

#### **Daly Brothers**

In 1939, Daly Brothers built the Moderne gas station at 154 East Santa Clara Street for the San José Abstract Company.<sup>328</sup>

#### **Dan Caputo Co.**

Founded by San José native Dan Caputo, the Dan Caputo Co. built commercial and industrial buildings, stores, schools, bridges, freeway overpasses, and light-rail underpasses in the Santa Clara Valley. The firm won many awards, including a merit award for the Eugene Doran Bridge on Interstate 280 in San Mateo County. Named America's most beautiful medium-span, high-clearance bridge of 1969, it was built without harming any trees.<sup>329</sup> See also Caputo, Dan.

#### **David D. Bohannon Organization**

Founded by former real estate salesman David D. Bohannon in 1928, the David D. Bohannon Organization (and the Bohannon Development Company) is a nationally-famous, award-winning builder and developer based on the Peninsula. By the 1930s, the company was known across the country for its subdivisions. It has since built thousands of homes and many commercial

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<sup>326</sup> "Services Saturday For Valley Contractor Warren Crinklaw," *San José News*, September 10, 1971. "National Honors Go To Tempress," *San José Mercury News*.

<sup>327</sup> "School Named For August Boeger," *San José Mercury*.

<sup>328</sup> Archives & Architecture, *State of California DPR Form 523: Downtown Auto Express* (1992).

<sup>329</sup> "Dan Caputo, S.J. builder, planner," *San José Mercury News*.

projects, like the Hillsdale Shopping Center (1954). Two of the firm's subdivisions were featured in the 1954 Santa Clara Valley subdivision tour, held as part of National Home Week. One, the Mayfair Heights development in San José's East foothills (White Road and Buckner Drive), had already "received ready acceptance by young homemakers of the area." The other development on the tour, Westwood, was in Santa Clara with a model home on Saratoga Avenue.<sup>330</sup> See also Bohannon, David D.; Bohannon Development Company.

### **Demmon-Hunter Co.**

Owner-developer Demmon-Hunter Co. of Palo Alto built the \$3 million, 13-story First American Title Building at North First and Taylor streets in 1966.<sup>331</sup>

### **Domrose, G.L.**

See G.L. Domrose and Sons.

### **Donald L. Stone Homes**

Real estate developer Donald L. Stone founded Donald L. Stone Homes and Stone & Schulte. He built more than 5,000 homes in Santa Clara County and Northern California (including Castro Valley, Newark, Walnut Creek and Concord) in the 1950s and 1960s. When development funds dried up in the late 1960s, Stone lost his fortune and moved to Tulsa, Oklahoma.<sup>332</sup> See Stone, Donald L.; Stone & Schulte.

### **Doyle and Newell**

The contracting firm of Doyle and Newell built many homes in the Santa Clara Valley after World War II, as well as many schools in the San José area. See also Newell, Corwin.<sup>333</sup>

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<sup>330</sup> "Valley Subdivision Tour Highlights Celebration Of National Home Week," *San José Mercury News*. Joan Levy, "We Had Our Own Dream House In Hillsdale," *The Daily Journal*, April 16, 2007.

<sup>331</sup> "Under Way," *San José Mercury News*, February 27, 1966, 5F.

<sup>332</sup> "Donald L. Stone, 74, major developer in Santa Clara County in '50s, '60s," *San José Mercury News*, March 10, 1994.

<sup>333</sup> "Corwin Newell, 86, contractor," *San José Mercury News*, October 14, no year, biographical files of History San José.

### **Duc & Elliot Co.**

Duc & Elliot Co. was a San José residential building company, operating at least in the 1970s. The Berryessa neighborhood featured Duc & Elliot homes, including 2969 Tobin Drive.<sup>334</sup>

### **E.A. Hathaway & Co.**

Founded by Ernest Hathaway, the San José contracting firm of E.A. Hathaway & Co. (established in 1923) merged with Dinwiddie Construction (established in 1911 by W.S. Dinwiddie) in 1996 to become Hathaway Dinwiddie Construction Group. In 1999, the firm changed its name to Hathaway Dinwiddie Construction Co. When they merged, the firms were two of the oldest construction companies on the West Coast. Among many other mid-century San José projects completed with Higgins & Root, E.A. Hathaway built the Lincoln Glen Elementary School (1950) at 2175 Lincoln Avenue; a firehouse for Engine Co. No. 5 (1948) at Sixth and Taylor streets; and a \$40,000 “modern plant” for Navlet’s floral business on the west side of The Alameda between Keeble Avenue and Race Street, featuring an extensive use of glass. In March 1949, *Progressive Architecture* featured images of an office and built-in desks attributed to Higgins & Root and E.A. Hathaway & Co. Today, the company specializes in building advanced technology facilities, including micro-electronics, semiconductor and bio/pharmaceutical facilities, plus office buildings, interior improvements, seismic retrofits, and special purpose facilities. The firm has built the Getty Center in Los Angeles, Bank of America’s World Headquarters, and the Transamerica Pyramid (1972, by William L. Pereira Associates). The firm has offices in San Francisco, Santa Clara and Los Angeles.<sup>335</sup>

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<sup>334</sup> “Fred D. Boitano, 65, builder,” *San José Mercury*.

<sup>335</sup> “Six Rooms to be Added to School,” *San José Evening News*. See also photo and caption, 1949, Higgins & Root Scrapbook, Vol. 1, 83. The addition was described as both a six-classroom addition and as a cafetorium and five-classroom addition. “Lincoln School Ground-Breaking Ceremonies Held,” *San José News*, 1950, Higgins & Root Scrapbook, Vol. 1, 75. “Chinatown Firehouse,” Higgins & Root Scrapbook, Vol. 1, 86. Photo and caption, *San José News*, 1948, Higgins & Root Scrapbook, Vol. 1, 86. Sketch and caption, Higgins & Root Scrapbook, Vol. 1, 86. *Progressive Architecture*, March 1949, 89. Hathaway Dinwiddie Construction Co., <http://www.hdcco.com>. “Hathaway Dinwiddie Construction Company Unveils New Name and Identity,” *All Business*, <http://www.allbusiness.com/construction/construction-overview/6692151-1.html>, July 12, 1999.

### **Earl W. Heple Corp.**

Founded by Earl W. Heple in 1945, the Earl W. Heple Corp. was a prominent San José contracting firm. At the time of Heple's death at age 43 on a job site, the company was described as "probably Santa Clara Valley's largest construction firm." Heple founded his own firm after inheriting the contracting firm started by his family about twenty-five years earlier. His firm built many schools in Santa Clara County; the Naval Reserve Armory at Nineteenth and Mission streets in San José; San José Ford Sales; a store on Meridian near Willow; part of the Hamilton Air Base; the Bayshore Highway underpass east of Santa Clara-Alviso Road (1935); the viaduct (1941) across the American River, between Sacramento and North Sacramento; and the Rob Roy cutoff between Santa Cruz and Watsonville. In 1946, Heple built Higgins & Root's \$75,000, two-story, reinforced concrete building for R.H. Hartman Electrical Co. at 842 South First Street. The firm engaged in general building, excavating, grading, road construction, plastering and trucking, and its offices were located at 494 Delmas Avenue. Elmo W. Pardini worked for Heple before opening his own firm.<sup>336</sup> See also Elmo W. Pardini, Inc.

### **Edwards, Bruce C.**

See Roof Structures, Inc.

### **Eichler, Joseph**

Builder and developer Joseph Eichler built around 11,000 homes in the Bay Area between 1949 and 1974. Around 1959, the Palo Alto-based Eichler Homes built 550 residences in San José's Fairglen neighborhood, designed by the firm of Jones & Emmons. The long-term collaboration between Eichler, Jones and Emmons began in 1950, when the *Architectural Forum's* December issue announced that the magazine had given Eichler the "Subdivision of the Year" award, and that the American Institute of Architects had given Quincy Jones the first Honor Award in residential architecture. Eichler saw it and called Jones, and in January 1951 he commissioned Jones & Emmons to design a new Eichler subdivision. Designed in the Post-and-Beam Style,

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<sup>336</sup> "Prominent Contractor Is Drowned," no date, biographical files of History San José. Sketch and caption, 1946, Higgins & Root Scrapbook, Vol. 1, 93. *Polk's San José California City Directory* (1938), 698-699 and inside front cover. "Elmo W. Pardini, 70, builder of Catholic churches in valley," *San José Mercury*, September 23, 1981.

Eichler homes feature open plans, wide expanses of glass, and a street-facing garage or carport. The homes were extremely popular when they were built, and are still highly sought after today. Eichler also collaborated with other architects, including the San Francisco firm of Anshen & Allen.<sup>337</sup> See Jones, A. Quincy; Emmons, Frederick E.

### **Eichler Homes**

See Eichler, Joseph.

### **Eitzert Jr., Henry**

See Eitzert Sheet Metal Works.

### **Eitzert Sheet Metal Works**

Henry Eitzert, Jr. (ca. 1886-1981) operated the Eitzert Sheet Metal Works (1920-1964) for more than four decades, with a break during World War II when he worked for Food Machinery Corp. At his retirement, he was one of the last metal workers still specializing decorative architectural molding. The company did custom work on many of San José's downtown buildings. Eitzert was a member of San José Masonic Lodge No. 10 for almost a half-century, and was honored as San José's oldest living mason when the cornerstone from the demolished downtown Masonic Temple was moved to the temple's new South San José site in September 1979.<sup>338</sup>

### **Elmo W. Pardini, Inc.**

For a quarter of a century, engineer Elmo W. Pardini (1911-1981) operated his contracting firm, Elmo W. Pardini, Inc. His prominent contracting firm built many churches, halls, schools, and commercial and industrial buildings in the Santa Clara Valley. His work included a majority of Santa Clara County canneries, plus office buildings and shopping centers. He constructed churches such as St. Martin's in San José, St. Justin's in Santa Clara, and St. Mary's in Los Gatos. He built St. Christopher's School and part of Notre Dame High School in San José.

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<sup>337</sup> Gagnon, "Ranch redux," *San Francisco Chronicle*. "Archibald Jones," Pacific Coast Architecture Database. A. Quincy Jones, <http://www.aquincyjones.com>. Adamson, *Eichler/Modernism Rebuilds the American Dream*, 65-66.

<sup>338</sup> "Rites held for retired contractor," *San José Mercury*, April 22, 1981.

Before opening his own business, he was a long-time project manager for Earl W. Heple Construction Co. He earned his engineering degree from the University of Santa Clara.<sup>339</sup>

### **Feather, Laurice D.**

San José building contractor Laurice D. Feather (ca. 1892-1975) helped build the Rosicrucian buildings on Naglee Avenue in San José, and houses in the Santa Clara Valley. As a ranch hand, Feather learned carpentry in his spare time. He opened his own business, retiring in 1959.<sup>340</sup>

### **Fletscher-Peterson**

San José builders Fletscher-Peterson built the stucco and glass California State Automobile Association headquarters (1952, by Higgins & Root) at The Alameda and Idaho Street. Talking about the move to the new headquarters building, CSAA director Fred J. Oehler observed that “exceptional growth of the association in this county has necessitated expanded facilities, not only to serve members here, but to handle the increased volume of travel in this region.”<sup>341</sup>

### **Frank Pisano Associates**

See Pisano, Frank.

### **G.L. Domrose and Sons**

G.L. “Gus” Domrose owned and operated the G.L. Domrose and Sons masonry contracting firm for four decades, from about 1945 until his death in 1985. His son, James A. Domrose, Sr., carried on the business after that. The firm helped build the Santa Clara County Department of Social Services, the Oak Hill Memorial Park mausoleum, the Carmelite Fathers monastery in the eastern foothills of San José, Homestead High School, and St. Justin’s Catholic Church in Santa Clara. Gus Domrose was a former president of the Masonry Contractors Association of Santa Clara County and the Masonry Institute of the Bay Area. Domrose started out as a brick mason in Chicago. During World War II, he worked in defense plants and helped produce the first

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<sup>339</sup> “Elmo W. Pardini, 70, builder of Catholic churches in valley,” *San José Mercury*.

<sup>340</sup> “Retired S.J. Contractor Laurice Feather Dies,” *San José Mercury*, March 11, 1975.

<sup>341</sup> “Auto Assn. Plans New Home Here,” 1952, Higgins & Root Scrapbook, Vol. 1, 72.



atomic bomb in Hanford, Washington. In 1945, immediately before founding G.L. Domrose and Sons, he moved to San José and worked as a brick mason for a San José contractor. When he died, he was the oldest active licensed masonry contractor in the Santa Clara Valley.<sup>342</sup>

### **Ganiats Construction Inc.**

Founded in 1926, Ganiats Construction Inc. built the Mount Pleasant housing development at White and Story roads in San José in 1958. A full-page illustrated advertisement in the *San José Mercury News* offered a “choice of either California Ranch Style or Contemporary design, spacious 2 bath family room plans, one or two car garage, and many, many other features for more comfortable living.” The three-bedroom homes started at \$11,500.<sup>343</sup>

### **George O. Nelson Contracting Co.**

George O. Nelson (ca. 1898-1982) was a plastering contractor and land developer who founded the George O. Nelson Contracting Co. He was also a partner in Zisch, Nelson and Owen Co., which developed much of the Lincoln Glen area of San José. After serving in World War I, Nelson used the plastering skills his father Niklous taught him, and he started the George O. Nelson Contracting Co. In 1933, he plastered the small offices ringing the top of Hangar One at Moffett Field. He also did ornamental plaster work in San José’s Rosicrucian Museum, and in the museum’s replica of King Tut’s tomb. His contracting firm did much of the plastering work in many of San José’s new subdivisions in the 1940s. Working with San José State University in the early 1950s, Nelson helped develop “Perlite,” the first lightweight plaster. Nelson was a former president of the San José Builders Exchange.<sup>344</sup> See also Zisch, Nelson and Owen Co.

### **Gilroy Glass Co.**

See LeDeit Glass and Mill, Inc.

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<sup>342</sup> “G.L. ‘Gus’ Domrose, 79, San José masonry contractor,” *San José Mercury*, March 24, 1985.

<sup>343</sup> “Mount Pleasant” advertisement, *San José Mercury News*, September 14, 1958.

<sup>344</sup> “George Nelson, plastering contractor,” *San José Mercury*, October 14, 1982.

**Goodnight, J. Dale**

From 1946 to 1979, J. Dale Goodnight built custom homes in the Santa Clara Valley. A 1939 graduate of San José State University, he also taught industrial arts in local schools.<sup>345</sup>

**Gordon Bothwell Concrete Construction Co.**

Founded by Gordon Bothwell, the Gordon Bothwell Concrete Construction Co. operated all over San José. With twenty employees during its peak from 1949-1976, the company produced many San José sidewalks, driveways, storm drains, patios, and commercial buildings.<sup>346</sup>

**Gresham, Conrad**

See Gresham Construction Co.

**Gresham, Joseph N.**

See Gresham Construction Co.

**Gresham Construction Co.**

Founded in 1946 by Joseph N. Gresham (died 1966) and later operated by his son Conrad Gresham (ca. 1928-1988), the Gresham Construction Co. built many subdivisions in the Santa Clara Valley. The Santa Clara-based company also built hundreds of temporary housing units for the federal government and the military. During the Korean War, the Federal Housing and Finance Agency chose it and five other firms to build portable and temporary housing near bases for defense workers and the military. The firm built two hangars at Moffett Field Naval Air Station after World War II; built more than 600 homes for the Navy at Moffett Field, on Homestead Road in Santa Clara; installed mobile homes near the Marine Corps base at Twentynine Palms for the military; built low-cost Air Force housing at California and Oregon bases; and built 200 homes for workers on the Glen Canyon Dam on the Colorado River.<sup>347</sup>

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<sup>345</sup> “J. Dale Goodnight, 74, builder,” *San José Mercury News*, April 19, 1989.

<sup>346</sup> “Gordon Bothwell, started dozens of businesses,” *San José Mercury News*, October 7, 1997.

<sup>347</sup> “Clara Gresham, builder’s widow, longtime Saratoga volunteer, 87,” *San José Mercury News*, April 23, 1996.

“Conrad Gresham, 60, building contractor,” *San José Mercury News*, September 26, 1988.

**Griffiths, Bud**

See Century Concrete.

**Griffiths, James D.**

See Century Concrete.

**Guerra, Michael**

After working for Joshua Hendy Iron Works as a carpenter, plumber and welder during World War II, Michael Guerra (1909-1993) founded Guerra Realty Co. He was active for more than forty years; his sons operated the company after his death. After the war, Guerra built apartment houses and rented them to San José State University students, and also helped Japanese residents returning from internment camps buy homes. His other projects included an office building at Hamilton and Meridian (later the Moose Lodge) and office buildings on Bascom Avenue.<sup>348</sup>

**Guerra Realty Co.**

See Guerra, Michael.

**Gurries, Richard M.**

See Gurries and Okamoto, Inc.

**Gurries and Okamoto, Inc.**

The San José mechanical engineering firm of Gurries and Okamoto, Inc. designed the mechanical systems for many San José and Santa Clara commercial and industrial buildings, including the seventeen-story Silicon Valley Financial Center in Park Center Plaza. The firm also designed mechanical systems for many power plants around California. Richard M. Gurries (ca. 1923-1990) was president of the firm for thirty years.<sup>349</sup>

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<sup>348</sup> “Mike Guerra, builder and real estate agent,” *San José Mercury News*, February 11, 1993.

<sup>349</sup> “Richard M. Gurries, 67, headed S.J. engineering firm,” *San José Mercury News*, March 3, 1990.

**Haas & Haynie**

The San Francisco contracting firm of Haas & Haynie helped build the John S. Bolles-designed IBM campus at Cottle Road (1950s), along with contractor Carl N. Swenson.<sup>350</sup>

**Haggerty Jr., Frank**

Frank Haggerty, Jr. (ca. 1930-1986) was a shopping center developer who worked for Hapsmith Co. for more than twenty years. See Hapsmith Co.<sup>351</sup>

**Hainer, John W.**

See John Hainer Painting Co.

**Hapsmith Company (The)**

Real estate attorney Frederick M. Nicholas (born 1920) and real estate broker Maurice O. (“Hap”) Smith (died 1975) founded The Hapsmith Company in 1956. Since developing its first shopping center in Fremont (with the second Mervyns store ever built), the firm has developed and owned shopping centers and office tower complexes throughout California and around the country. The company built the Eastridge Shopping Center in San José and Tanforan Park in San Bruno, on the site of the former Japanese relocation camp at Tanforan Race Track, where Nicholas was an Army guard during World War II. The company is based in Culver City.<sup>352</sup>

**Hathaway, Ernest A.**

See E.A. Hathaway & Co.

**Heinrichs, Leroy A.**

See Technobuilders.

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<sup>350</sup> Urban Programmers, *IBM Historical Report and Evaluation*, 7.

<sup>351</sup> “Frank Haggerty, 56, developer,” *San José Mercury News*, January 29, 1986.

<sup>352</sup> *Ibid.* The Frederick M. Nicholas Archive, <http://www.frederickmnicholas.com>.

**Heple, Earl W.**

See Earl W. Heple Corp.

**Herschbach, Robert C.**

Brothers Robert C. Herschbach and Thomas H. Herschbach were contractors who built most of the pre-World War II homes in San José's Willow Glen neighborhood. Robert Herschbach reportedly owned the first automobile in the Santa Clara Valley.<sup>353</sup>

**Herschbach, Robert D.**

A builder and architect who belonged to the Herschbach contracting family, Robert D. Herschbach (1907-1992) was a "big builder" before World War II and a small, independent builder after the war ended. He earned his architecture degree from the University of California at Berkeley, and held the second contractor's license issued by the State of California.<sup>354</sup>

**Herschbach, Thomas H.**

Brothers Thomas H. Herschbach (ca. 1887-1948) and Robert C. Herschbach were contractors who built most of the pre-World War II homes in San José's Willow Glen neighborhood. In 1910, Herschbach joined the Joseph Rucker Co. as a real estate and insurance salesman, but went into business for himself in 1912 as a builder and property owner. He built the Bank of America building at First and Santa Clara streets and owned several downtown properties, including the Twohy Building where he had his offices.<sup>355</sup>

**Holmgren, Kenneth A.**

See Roof Structures, Inc.

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<sup>353</sup> "R.D. Herschbach, 85, builder, expert on rabbit breeding," *San José Mercury News*, October 6, 1992.  
"Herschbach Rites Set Here Today," *San José Mercury-Herald*, November 22, 1948. "Herschbach Funeral Rites Set Monday," *San José Mercury-Herald*, November 20, 1948.

<sup>354</sup> *Ibid.*

<sup>355</sup> *Ibid.*

**Holseth, Gilbert H.**

See Wilkinson Construction Co.

**Hoyt, Frank L.**

A prominent San José contractor and civic leader, Frank L. Hoyt (ca. 1881-1939) worked in all aspects of contracting, from carpentry to engineering, for about twenty-five years.<sup>356</sup>

**Hudson, Joseph A.**

See Hudson Co.

**Hudson Co.**

Founded in 1967 by Joseph A. Hudson (ca. 1896-1987) and his sons Robert and Eugene, the Hudson Co. was a San José land development company specializing in building commercial properties, apartments and condominiums.<sup>357</sup>

**Hughes Construction Co.**

Formerly called Mobilhome, Hughes Construction Co. built mid-century subdivisions in the Santa Clara Valley. The company was known for its excellent construction and “color harmonized homes.”<sup>358</sup>

**Inland Empire Builders**

Led by founder and president Walter Roeder, Inland Empire Builders built hundreds of houses in the San José region after 1955, including the Friendly Woods, White Oaks Manor, Princeton Homes, Westgate, and Thunderbird Homes subdivisions. In 1959, Roeder founded the Great

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<sup>356</sup> “Frank Hoyt, contractor, is called,” December 14, 1939. “Frank Hoyt Will Run for Council for Second Time,” 1938, biographical files of History San José.

<sup>357</sup> “Joseph Hudson, land developer,” *San José Mercury News*, April 26, 1987.

<sup>358</sup> “Valley Subdivision Tour Highlights Celebration Of National Home Week,” *San José Mercury News*.



Oaks Water Company and subdivided Edenvale Farm, the former horse ranch south of San José, opening the way for local development in that area.<sup>359</sup> See Roeder, Walter.

### **James Construction Company**

Founded by carpenter and contractor John James O'Neill in 1945, the James Construction Company operated in the San José area. O'Neill was a foreman on the crews that built the hangars at Moffett Field.<sup>360</sup> See also O'Neill, John James.

### **John Hainer Painting Co.**

Founded by San José resident John W. Hainer (ca. 1921-1993) after World War II, the John Hainer Painting Co. was a longtime painting contracting firm in the Santa Clara Valley.<sup>361</sup>

### **Kirk, Clarence H.**

See Kirk, Miriam E.

### **Kirk, Miriam E.**

Clarence H. and Miriam E. Kirk (ca. 1912-1983) were commercial and residential developers in San José. The Kirks sold several thousand acres of the Willow Glen-area Kirk Ranch for development, and Miriam Kirk included language in sales agreements requiring that long-lasting, quality homes be built on the land. Miriam Court in Willow Glen is named after Miriam Kirk.<sup>362</sup>

### **Kocher Construction Co.**

In 1941, the Kocher Construction Co. built 105 homes in the Lansford Tract area of Willow Glen. The firm designed and built many commercial buildings, apartment houses, and residences throughout the San José area. In 1948, owner and architect George S. Kocher saw a need for low-cost housing and created the Mobile Home Corp. of San José. The company sold

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<sup>359</sup> "Funeral Arranged For Noted Developer," *San José News*, January 20, 1972.

<sup>360</sup> "Ex-Contractor O'Neill Dies," *San José Mercury*, August 30, 1975.

<sup>361</sup> "John W. Hainer, 72, painting contractor," *San José Mercury News*, August 5, 1993.

<sup>362</sup> "Miriam Kirk, 71, S.J. developer," *San José Mercury*, December 2, 1983.

more than 160 homes within nine months, building five- or six-room homes in a central place and moving them to a buyer's site after the units were sold.<sup>363</sup> See also Kocher, George S.

### **L. Cedric Macabee Company**

The L. Cedric Macabee Company was a consulting engineering firm in the 1940s and 1950s. See Tonkin, Robert W.

### **Lamb, N.A.**

Campbell contractor N.A. Lamb built the Santa Clara Valley Blood Center (1949, by Higgins & Root) at 440 North First Street in San José. The project was covered extensively in the press. Vice Admiral Ross T. McIntire of the National Blood Program, former Surgeon General of the U.S. Navy and President Franklin D. Roosevelt's personal doctor, was the guest speaker. The headquarters of four counties' programs, the Blood Center was "the finest and best equipped plant of its kind in the United States. Since San José was the second city west of the Rockies and one of the first half dozen in the nation to be included in the National Blood Program, the Center operation here has served as pattern for others throughout the West." Because blood centers were a new concept, Higgins & Root performed extensive research before creating the "modern design" and N.A. Lamb "added a few new wrinkles of its own in following the blueprints."<sup>364</sup>

### **Larson, Roy**

See Technobuilders.

### **LeDeit, Camille F.**

See LeDeit Glass and Mill, Inc.

### **LeDeit Jr., Sylvain**

See LeDeit Glass and Mill, Inc.

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<sup>363</sup> "George Kocher, architect and builder," *San José Mercury*.

<sup>364</sup> "New Blood Center To Be Dedicated Thursday," *San José Mercury News*, February 20, 1949.

### **LeDeit Glass and Mill, Inc.**

In 1909, Sylvain LeDeit, Sr. founded LeDeit Glass and Mill, Inc. (1909-ca. 1968) on Lenzen Avenue in San José. The company later merged with another glass company, and LeDeit bought out the partners in 1932. The firm created the stained-glass windows in many San José area churches. The company also had a South County branch, called the Gilroy Glass Co. In later years, Sylvain LeDeit, Jr. and his wife Camille F. LeDeit operated the firm.<sup>365</sup>

### **Margherita, Anthony E.**

See A.E. Margherita and Sons, Inc.

### **Mark Thomas Co.**

The Mark Thomas Co. was a civil engineering firm in San José during World War II.<sup>366</sup> See Frank Pisano.

### **McInerney, Joseph**

In 1954, Joseph McInerney (ca. 1920-1990) founded Starlite Homes in Milpitas. The company built thousands of Santa Clara County residences. In its first fifteen years, Starlite built about 1,500 homes, including a 900-home planned community on 170 acres northeast of the Nimitz Freeway and Trimble Road; the 700-home Starlite Hills tract on Warm Springs Boulevard; and The Pines and Willowdale developments. McInerney was president of the Santa Clara-Santa Cruz Contractors and Builders Association, the Northern California Home Builders Conference, and the Milpitas Chamber of Commerce.<sup>367</sup>

### **McKeon Construction Co.**

A McKeon Construction Co. development was featured in the 1954 Santa Clara Valley subdivision tour, held as part of National Home Week. Country Club Gardens, at McKee Road

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<sup>365</sup> “C. LeDeit, 74, helped family make glass,” *San José Mercury*, November 11, 1989.

<sup>366</sup> “Frank Pisano, construction engineer,” *San José Mercury*, November 27, 1985.

<sup>367</sup> “Joseph McInerney, 70, built thousands of South Bay homes,” *San José Mercury News*, September 7, 1990.

and Toyon Avenue in the East foothills of San José, offered “all city improvements, excellent transportation, good schools and finely constructed homes in a setting of panoramic beauty.”<sup>368</sup>

**Meyer, Oscar W.**

See O.W. Meyer Construction Co.

**Mozzone, Joe**

Master bricklayer Joe Mozzone, a native of Italy, lived in the San José area for sixty-six years and worked on many homes in San José, Saratoga and the Almaden Valley.<sup>369</sup>

**Napier, J. Donald**

J. Donald Napier (1906-1985) was a painting contractor after World War II until his retirement in the 1970s.<sup>370</sup>

**Nelson, George O.**

See George O. Nelson Contracting Co.

**Newell, Corwin**

Corwin Newell was a partner in the contracting firm of Doyle and Newell until his retirement in the 1960s. The building firm owned by his father, John S. Newell, built Notre Dame High School and Hester Bank. His grandfather, James P. Newell, was a carpenter on the Winchester House in San José. See Doyle and Newell.<sup>371</sup>

**Newgren, Claude**

See Newgren Brothers.

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<sup>368</sup> “Valley Subdivision Tour Highlights Celebration Of National Home Week,” *San José Mercury News*.

<sup>369</sup> “Joe Mazzone, master bricklayer,” *San José Mercury*, June 25, 1980.

<sup>370</sup> “J. Donald Napier, 79, longtime valley resident,” *San José Mercury News*, June 24, 1985.

<sup>371</sup> “Corwin Newell, 86, contractor,” *San José Mercury News*, October 14, no year.

**Newgren, Einar**

See Newgren Brothers.

**Newgren, John**

See Newgren Brothers.

**Newgren, Lloyd**

See Newgren Brothers.

**Newgren Brothers**

The four Newgren brothers operated two construction-related businesses in the San José area. The Newgren Brothers concrete construction firm specialized in building housing subdivisions from the 1940s into the 1960s. Siblings John and Einar Newgren (graduate of San José High School and Heald Business College) owned and operated the business. Einar Newgren retired in 1963 after about twenty-five years at the firm.<sup>372</sup> After serving in World War II, brothers Claude (1913-1996) and Lloyd Newgren formed a concrete contracting firm in San José. For about fifty years, ending in 1994, the company laid hundreds of streets, sidewalks, driveways, curbs, and gutters throughout San José. Before going into business with his brother Claude, Lloyd Newgren worked with their father, Peter John Newgren, a cement mason.<sup>373</sup>

**Nielsen & Nielsen**

San José general contractor Nielsen & Nielsen executed the 1949 Higgins & Root-designed remodel of the fire-damaged Sainte Claire Club at Second and St. James streets. In 1951, the firm also built a Higgins & Root-designed complex of five shops and four medical and dental offices built for Herschel C. Graham, manager of F.W. Woolworth Co. The stone, brick and stucco complex was built next to the First National Bank on Business Street (now Business

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<sup>372</sup> “Einar Newgren, 75, retired contractor,” *San José Mercury*, October 22, 1983. “John R. Newgren,” *San José Mercury*, July 6, 1973.

<sup>373</sup> “Claude Newgren, laid S.J. sidewalks,” *San José Mercury News*, February 20, 1996.

Circle) near Flagg Avenue. Nielsen & Nielsen built the Greyhound Terminal (1956, by Skidmore, Owings and Merrill) on Almaden Avenue, between Post and San Fernando streets.<sup>374</sup>

**Nishiura, Gentaro**

See Nishiura Construction.

**Nishiura, Harry**

Harry Nishiura (1906-1997) worked with his father and uncle at Nishiura Construction. He also designed houses in North San José.<sup>375</sup> See Nishiura Construction.

**Nishiura, Shinzaburo**

See Nishiura Construction.

**Nishiura Construction**

Brothers Shinzaburo and Gentaro Nishiura founded Nishiura Construction in the early twentieth century. The company built houses; Japanese pavilions for the 1915 and 1939 World Fairs; the San José Betsuin Buddhist Church (1934-1937, by George Shimamoto, eligible for the National Register of Historic Places) at 640 North Fifth Street in Japantown; Kuwabara Hospital (ca. 1910, later the Japanese American Citizens League building, a City Landmark); the Watanabe Building; the Palm Garden Bar; and a Shanghai restaurant (demolished) in Japantown.<sup>376</sup>

**Ochs, W.J.**

General contractor W.J. Ochs built the Santa Clara County Courthouse in 1932, replacing one destroyed by fire in May 1931.<sup>377</sup>

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<sup>374</sup> “Sub-Contracts Signed For Club Building,” Higgins & Root Scrapbook, Vol. 1. “Shopping-Center,” 1951, Higgins & Root Scrapbook, Vol. 1, 75. “Greyhound To Build New \$500,000 Bus Depot In San José,” *San José Evening News*.

<sup>375</sup> “Harry Nishiura, 90, businessman,” *San José Mercury News*, June 3, 1997.

<sup>376</sup> *Ibid.* Glory Anne Laffey, *State of California DPR Form 523: San José Betsuin Buddhist Church*.

<sup>377</sup> “Million and Half to be Spent on Public Buildings: Postoffice [sic], Armory, Agnew and State College Structures Scheduled,” *San José Mercury*.



### **O.E. Anderson Co.**

Founded by Oscar Anderson (1908-1996), the O.E. Anderson Co. operated for more than four decades. Anderson worked for the Carl N. Swenson Co. contracting firm from 1927 to about 1940, followed by six years working for Roy M. Butcher Electric during World War II. After founding his own firm in 1947, he built many school buildings, including San José State University's Sweeney Hall and women's gymnasium; Santa Clara University's Benson Center and engineering building; San José City College's Speech Arts Building (1963); buildings at Foothill College; and buildings at De Anza College. Other San José projects included the Department of Motor Vehicles on Alma Street and Quement Electronics on Bascom Avenue.<sup>378</sup>

### **O'Neill, John James**

Founded in 1945 by carpenter and contractor John James O'Neill (ca. 1907-1975), the James Construction Company operated in the San José area. O'Neill was a foreman on the crews that built the hangars at Moffett Field, and was a member of Carpenters Union Local No. 317. He also owned and managed the Douglas Hotel in San José until the City acquired it for an urban renewal project.<sup>379</sup> See also James Construction Company.

### **O.W. Meyer Construction Co.**

General contractor Oscar Meyer of the O.W. Meyer Construction Co. worked with Higgins & Root on many commissions in the San José area. Their joint projects included a chapel (1949) built in honor of Frances R. Schallenberger at the St. Francis Episcopal Church at Pine and Washington avenues in Willow Glen; the Memorial Chapel (1952) at San José State University; a modern Gothic-influenced Calvin Presbyterian Church (1955) at Meridian Road and Fruitdale Avenue; the \$80,000 Penn Mutual Life Insurance Co. headquarters building (ca. 1955) on The Alameda, south of Idaho Street; the 1963 remodel of Higgins & Root's old offices at 220 Meridian Avenue, which the firm updated for a new tenant; and the August Boeger School

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<sup>378</sup> "Oscar Anderson, 87, South Bay builder," *San José Mercury News*, May 1, 1996. "Ultra-Modern Speech Building Work Starts," Higgins & Root Scrapbook, Vol. 1. "Speech Building," *San José Evening News*. "City College Unveils Theater With Success," Maxine Riley, *San José Mercury*, December 13, 1963.

<sup>379</sup> "Ex-Contractor O'Neill Dies," *San José Mercury*.

(1965, with D. Tomacci and Son) in the Mt. Pleasant School District. In 1951 and 1955, the company built the addition and canopies for the Googie/Coffee Shop Modern Style 5 Spot Drive-In (1931, 1951/1955, City Landmark) at 869 South First Street.<sup>380</sup>

**Pardini, Elmo W.**

See Elmo W. Pardini, Inc.

**Pederson, Holger**

Prolific contractor Holger Pederson worked on many buildings in the mid-century period, including a variety of buildings designed by Higgins & Root Associates, AIA. Pederson's projects included the Santa Clara County School Department headquarters (1952) at 2320 Moorpark Avenue, placed in a renovated former Army barracks taken from Hollister Municipal Airport. Pederson also built the \$30,000 addition to the Rosicrucian Egyptian-Oriental Museum and Art Gallery (1953), built in the "latest architectural design."<sup>381</sup>

**Piazza, Salvatore**

See Piazza Lathing and Plastering Co.

**Piazza Lathing and Plastering Co.**

Salvatore "Sam" Piazza (1905-1995) operated the Piazza Lathing and Plastering Co. for almost five decades. Piazza got a very early start in the building trades, building his first house at age seventeen, on Irving Avenue in San José's Burbank District. The company specialized in residential plastering before the 1950s building boom, and afterwards switched to commercial projects such as IBM's Cottle Road campus, Ames Research Center, Rosicrucian Museum, and Santa Clara Valley schools, banks and civic buildings. The company employed as many as 180

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<sup>380</sup> "Dedication Set Sunday For Newest Chapel," Higgins & Root Scrapbook, Vol. 1, 82. "Hold That Sledgehammer!," Higgins & Root Scrapbook, Vol. 1. "Gothic Look," Higgins & Root Scrapbook, Vol. 1, 53. "Penn Mutual Starts New Headquarters," Higgins & Root Scrapbook, Vol. 1. "Business Beautified," *San José Mercury*. "Woodsman, Spare That Tree," Higgins & Root Scrapbook, Vol. 1. "School Named For August Boeger," *San José Mercury*. Dill Design Group, *State of California DPR Form 523: The 5 Spot Drive-In* (2000).

<sup>381</sup> "School Office Open House Is Tonight" and "County School Office Moving To New Headquarters Building," 1952, Higgins & Root Scrapbook, Vol. 1, 72. Sketch and caption (1953), Higgins & Root Scrapbook, Vol. 1, 67.

employees in the early 1970s, and worked with general contractors such as Carl N. Swenson Co., E.A. Hathaway & Co., Dan Caputo and Frank Pisano.<sup>382</sup>

### **Pisano, Frank**

Construction engineer Frank Pisano (ca. 1908-1985) was very active in the building trades in the Bay Area for many decades, starting in 1930. A registered engineer in six states, he specialized in the almost invisible but critically important facilitators of metropolitan growth: underground utilities, sewer systems, and water importation systems. After graduating with a bachelor's degree in civil engineering from Santa Clara University in 1930, Pisano was the inspector of construction on the old Hale Building on First Street in San José. He subsequently worked as a construction engineer for the American Bridge Co., which built the Bay Bridge. During the Great Depression, Pisano was the chief engineer for a Works Progress Administration sewer project in the South Bay. During World War II, he was supervising manager of the San José civil engineering company of Mark Thomas Co. After the war, he founded Pisano Brothers, which built the main utilities for most of Santa Clara Valley's aerospace firms, as well as many underground utilities from San Francisco to Monterey. He founded San José-based Frank Pisano Associates in 1962, which designed sewer systems and sewage treatment plants. He worked on restoration and structural engineering issues for local churches, including San José's Holy Family Church. As an expert in earthquake zone geology and construction, Pisano's skills were sought on foundation construction and erosion problems. He was Capitola's and Half Moon Bay's city engineer, and served as president of the California Pacific Engineers board of directors, a group of twenty-two engineering firms that designed the \$42 million San Luis Reservoir water importation system in the Santa Clara Valley. He was a member of Associated General Contractors and was an honorary fellow of the American Society of Civil Engineers.<sup>383</sup>

### **Pisano Brothers**

See Pisano, Frank.

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<sup>382</sup> "Sam Piazza, owner of plastering company," *San José Mercury News*, December 2, 1995.

<sup>383</sup> "Frank Pisano, construction engineer," *San José Mercury*.

**Polizzi, Anthony**

See Artificial Stone Works.

**Reiter, J.J.**

The Rose Garden Addition, a San José development by J.J. Reiter, was featured in the 1954 Santa Clara Valley subdivision tour held as part of National Home Week. Located off Bascom Avenue and University Way, it was “one of the most popular subdivisions on the Peninsula.”<sup>384</sup>

**Roeder, Walter**

Walter Roeder (1897-1972) wore many hats. He was the founder, owner and president of the Great Oaks Water Company. Roeder was also a developer and president of Inland Empire Builders, which built hundreds of houses in the San José region after 1955, including subdivisions such as Friendly Woods, White Oaks Manor, Princeton Homes, Westgate, and Thunderbird Homes. In 1959, when he founded the Great Oaks Water Company, he subdivided Edenvale Farm, the former horse ranch south of San José. The Water Company opened the way for local development there, and by the time he died, the Water Company served about 9,000 homes around IBM’s Cottle Road campus in San José.<sup>385</sup> See also Inland Empire Builders.

**Romani, Joseph J.**

A Santa Clara County contractor and developer for at least four decades, Joseph Romani (1914-1986) was the business manager for Romani Brothers Plastering Company from 1930-1946 and active in Romani Brothers Construction Company (with his three brothers) from 1946 until his 1968 retirement. Romani Brothers Construction Company built residential and commercial buildings in the San José region, including subdivisions and shopping centers such as Kings Court, Giant Super, and King and Tully Center in San José, and the Argonaut in Saratoga.<sup>386</sup> See also Romani Brothers Construction Company; Romani Brothers Plastering Company.

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<sup>384</sup> “Valley Subdivision Tour Highlights Celebration Of National Home Week,” *San José Mercury News*.

<sup>385</sup> “Funeral Arranged For Noted Developer,” *San José News*.

<sup>386</sup> *Ibid.*

### **Romani Brothers Construction Company**

Formed by the four Romani brothers in 1946, the Romani Brothers Construction Company built residential and commercial buildings in the San José region, including subdivisions and shopping centers such as Kings Court, Giant Super, and King and Tully Center in San José, and the Argonaut in Saratoga.<sup>387</sup> See also Romani, Joseph J.; Romani Brothers Plastering Company.

### **Romani Brothers Plastering Company**

Romani Brothers Plastering Company (predecessor to Romani Brothers Construction Company) operated in San José from at least 1930 to 1946.<sup>388</sup> See also Romani, Joseph J.; Romani Brothers Construction Company.

### **Roof Structures, Inc.**

In 1966, Kenneth A. Holmgren (1932-1994) and Bruce C. Edwards founded Roof Structures in the Santa Clara Valley. With offices in San José, Fremont, Phoenix and Seattle, the firm produced the laminated beams used to frame roofs over manufacturing plants and warehouse-type stores. By 1994, the firm had roofed over 100 million square feet of industrial space.<sup>389</sup>

### **Rosenbaum, Edward**

Before building single-family housing developments in the Edenvale section of San José in the 1960s, developer Edward Rosenbaum (ca. 1900-1996) bought land and developed homes in East Menlo Park, Palo Alto and Mountain View. He bought hundreds of vacant acres in the Snell, Branham, Capitol Expressway areas and developed them in the mid-1980s.<sup>390</sup>

### **Ryan, Edward F.**

Edward F. Ryan (1904-1981) was associated with the development of various shopping centers in the Santa Clara Valley over a fifty-year career. In 1936, he joined the Capital Co. (a

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<sup>387</sup> “Joseph J. Romani, 72, developer,” *San José Mercury*, February 19, 1986.

<sup>388</sup> *Ibid.*

<sup>389</sup> “Kenneth Holmgren, founder of roof firm,” *San José Mercury News*, May 13, 1994.

<sup>390</sup> “Edward Rosenbaum, developer who foresaw South S.J. potential,” *San José Mercury News*, June 6, 1996.

subsidiary of Transamerica Corp. as of his death), eventually becoming vice president. When the \$18 million Valley Fair Shopping Center was built on Stevens Creek Boulevard in 1956, Ryan was president and director of Valley Fair Corp. He also participated in the development of Mariposa Gardens Shopping Center (Santa Clara) and the Palm Plaza (Mountain View).<sup>391</sup>

### **Sakura Construction Co.**

In 1962, Sakura Construction Co. built the new \$400,000 Sumitomo Bank of California branch at First and Ayer streets in San José. The two-story “modern” bank was built of concrete, steel, glass and St. Peters travertine marble, with a Japanese garden and a bridge over a lily pond.<sup>392</sup>

### **Sanfilippo, Phil**

Educated at the University of California Hastings College of the Law in San Francisco, Phil Sanfilippo (1915-1997) later became a developer and a founder of the Bank of Santa Clara. After serving in the military in World War II, Sanfilippo and his partner Lionel Tilson participated in the house-building boom of the late 1940s and 1950s. They built 2,000 homes in the Santa Clara Valley, including the Hacienda Gardens subdivision and the Hacienda Gardens shopping center (remodeled) at Meridian Avenue and Blossom Hill Road in San José, Quito Park and Argonaut Plaza in Saratoga, and the Sunnyvale Industrial Park.<sup>393</sup>

### **Schulte, Henry L.**

Real estate developers Henry L. Schulte (ca. 1909-1980) and Donald L. Stone co-founded Stone & Schulte in 1950. Schulte helped build more than 20,000 homes in the Santa Clara Valley. Besides co-founding Stone & Schulte, Henry Schulte was a sales manager for Blackwell Homes, and had previously founded a large Fresno real estate and insurance firm (1946-1950). He was a member of the Associated Building Industry of Northern California and the San José Real Estate Board.<sup>394</sup> See Blackwell Homes; Stone & Schulte.

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<sup>391</sup> “Edward Ryan, developer,” *San José Mercury*, October 3, 1981.

<sup>392</sup> “Ground Broken for Bank,” *San José Mercury*.

<sup>393</sup> “Phil Sanfilippo, 81, builder, college philanthropist,” *San José Mercury News*, April 17, 1997.

<sup>394</sup> “Services scheduled Wednesday for developer Henry L. Schulte,” *San José News*, March 24, 1980.



**Schutte, Leo A.**

Before retiring in the early 1950s, San José native Leo Schutte (ca. 1889-1983) owned and operated a contracting business for about four decades. He built many homes in Willow Glen.<sup>395</sup>

**Shottenhamer, E.**

Contractor E. Shottenhamer was active in San José in the 1930s. He built the De Saisset/Moellering & Goodwin Building (now the Voodoo Lounge) on South Second Street in 1931.<sup>396</sup>

**Shulman, Joseph**

Real estate developer Joseph Shulman (ca. 1904-1986) built apartments and shopping centers in San José, Sunnyvale, and Santa Clara from the 1950s through the 1970s.<sup>397</sup>

**Starlite Homes**

Founded by Joseph McInerney in 1954, the Milpitas-based Starlite Homes built thousands of Santa Clara County residences. In its first fifteen years, Starlite built about 1,500 homes, including a 900-home planned community on 170 acres northeast of the Nimitz Freeway and Trimble Road; the 700-home Starlite Hills tract on Warm Springs Boulevard; and The Pines and Willowdale developments. McInerney was president of the Santa Clara-Santa Cruz Contractors and Builders Association, the Northern California Home Builders Conference, and the Milpitas Chamber of Commerce.<sup>398</sup> See also McInerney, Joseph.

**Stone, Donald L.**

As a founder of the real estate development companies Stone & Schulte and Donald L. Stone Homes, Donald Stone (1919-1994) built over 5,000 homes in Santa Clara County and Northern California (including Castro Valley, Newark, Walnut Creek and Concord) in the 1950s and 1960s. When development funds dried up in the late 1960s, Stone lost his fortune and moved to

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<sup>395</sup> “Leo A. Schutte, retired contractor,” *San José Mercury*, December 15, 1983.

<sup>396</sup> Dill Design Group, *State of California DPR Form 523: The Voodoo Lounge* (2001).

<sup>397</sup> “Joseph Shulman, 82, retired San José real estate developer,” *San José Mercury*, April 4, 1986.

<sup>398</sup> “Joseph McInerney, 70, built thousands of South Bay homes,” *San José Mercury News*.

Tulsa, Oklahoma. There, he worked in development and consulting, then founded C.I.S. Technologies. A 1937 graduate of Santa Cruz High School, Stone served on the President's Financial Advisory Council under United States Presidents Dwight D. Eisenhower, John F. Kennedy and Lyndon B. Johnson.<sup>399</sup> See also Donald L. Stone Homes; Stone & Schulte.

### **Stone & Schulte**

Real estate developers Donald L. Stone and Henry L. Schulte co-founded Stone & Schulte in 1950. Schulte helped build and market more than 20,000 homes in the Santa Clara Valley. Besides co-founding Stone & Schulte, Henry Schulte was a sales manager for Blackwell Homes, and had previously founded a large Fresno real estate and insurance firm (1946-1950). Schulte was a member of the Associated Building Industry of Northern California and the San José Real Estate Board. Donald Stone also founded Donald L. Stone Homes, and in his two ventures, Stone built more than 5,000 homes in Santa Clara County and Northern California (including Castro Valley, Newark, Walnut Creek and Concord) in the 1950s and 1960s. When development funds dried up in the late 1960s, Stone lost his fortune and moved to Tulsa, Oklahoma.<sup>400</sup> See also Schulte, Henry L.; Stone, Donald L.

### **Sunzeri, Vincent Joseph**

Vincent Joseph "V.J." Sunzeri (died 1989) founded his San José construction firm in 1926. In the mid-1920s, the firm built one of the city's first housing tracts, off 31<sup>st</sup> Street, where Sunzeri built his own home. The firm developed the Crescent Shopping Center on East Santa Clara Street near Highway 101 in the late 1940s, and built the St. John Vianney Church (ca. 1954) in East San José. The company also built many prominent downtown San José apartment buildings, including the Normandy, Lorraine, and Lucy Ann apartments. San José State University used the Lorraine complex before demolishing it when the school expanded.<sup>401</sup>

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<sup>399</sup> "Donald L. Stone, 74, major developer in Santa Clara County in '50s, '60s," *San José Mercury News*.

<sup>400</sup> *Ibid.* "Services scheduled Wednesday for developer Henry L. Schulte," *San José News*.

<sup>401</sup> "V.J. Sunzeri, built S.J. church," *San José Mercury*, July 21, 1989.

**Swenson, Carl N.**

See Carl N. Swenson Company.

**Technobuilders**

Founded in South San José in the mid-1960s by Leroy A. Heinrichs (1937-1998) and Roy Larson, Technobuilders was an ornamental iron company. The co-owners founded the company in the midst of the Santa Clara Valley housing boom, because builders needed railings for two-story decks and other ornamental-iron decorations.<sup>402</sup>

**Thomas, Charles Augustus**

Charles A. Thomas (1884-1974) was a self-employed contractor from 1902-1950. He built the San José Civic Auditorium (1934-1936), plus many schools and commercial buildings in the Santa Clara Valley. Born in India to a British military family, he was educated in England but ran away at fourteen to be a sailor. His ship, the *Frankistan*, sank 700 miles from San Francisco in 1901, and he stayed in the Bay Area. He worked first as a carpenter and then in construction, returning damaged Santa Clara Valley homes to their foundations after the 1906 San Francisco earthquake. The first residence he built was on Hobson Street, followed by his own house at 127 Clayton Avenue (1922), one of the first on the block. He built the San José Water Works building, old San José Mercury building, and Pioneer Savings and Loan building.<sup>403</sup>

**Thompson, W.C.**

Involved in San José's post-Depression building boom, Santa Cruz contractor W.C. Thompson built four apartment houses on the site of the demolished Heinlin Mansion on North First Street between First and Second streets, in an area formerly known as Heinlenville. The *San José Mercury* noted that architect Edward W. Kress designed the apartments in the "modernistic style." Forty-five trees were removed to accommodate the new buildings.<sup>404</sup>

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<sup>402</sup> "Leroy A. Heinrichs, 60, Technobuilders co-owner," *San José Mercury News*, May 12, 1998.

<sup>403</sup> "Civic Auditorium's Builder Dead at 89," *San José Mercury*, June 13, 1974, 56.

<sup>404</sup> "Four New Apartment Houses To Start in Building Boom," *San José Mercury*.

### **Tilson, Lionel**

With partner Phil Sanfilippo, Lionel Tilson was a developer during the house-building boom of the late 1940s and 1950s. They built 2,000 homes in the Santa Clara Valley, including the Hacienda Gardens subdivision and the Hacienda Gardens shopping center (remodeled) at Meridian Avenue and Blossom Hill Road in San José, Quito Park and Argonaut Plaza in Saratoga, and the Sunnyvale Industrial Park.<sup>405</sup> See Sanfilippo, Phil.

### **Tonkin, Robert W.**

San José native and land surveyor Robert Tonkin (1916-1983) owned a land surveying business from 1950-1981, working for land developers to survey shopping centers, subdivisions, and other commercial developments in the Santa Clara Valley and along the California coast. Before going out on his own in 1950, Tonkin was a land surveyor for the L. Cedric Macabee Company in San José. He was president of the California Council of Civil Engineers and Land Surveyors, as well as the San José Engineers Club.<sup>406</sup>

### **Wilkinson Construction Co.**

Founded by Gilbert H. Holseth (ca. 1909-1989) and his father-in-law after World War II, the Wilkinson Construction Co. of San José built houses in the Cambrian area in the 1950s and 1960s. Holseth later founded the Gilbert Co. and worked as a real estate agent and insurance broker on Lincoln Avenue in Willow Glen.<sup>407</sup>

### **Zaima, Paul**

Industrial Designer Paul Zaima worked with Higgins & Root on a \$40,000 “modern plant” for Navlet’s floral business on the west side of The Alameda between Keeble Avenue and Race Street, featuring extensive use of glass.<sup>408</sup>

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<sup>405</sup> “Phil Sanfilippo, 81, builder, college philanthropist,” *San José Mercury News*.

<sup>406</sup> “Robert Tonkin, 67, Navy plane designer and retired surveyor,” *San José Mercury*, December 6, 1983.

<sup>407</sup> “Gilbert H. Holseth, 80, builder, real estate agent,” *San José Mercury News*, December 6, 1989.

<sup>408</sup> Sketch and caption, Higgins & Root Scrapbook, Vol. 1, 86.

**Zeller, Asa C.**

Contractor Asa Zeller (ca. 1894-1984) was a skilled carpenter who worked on many Santa Clara Valley buildings. Before World War II, he helped build San José's Woodrow Wilson and Roosevelt junior high schools, as well as the Bank of America building at First and Santa Clara streets. As an independent contractor after the war, he specialized in building small apartment buildings. Before his 1966 retirement, he designed and helped supervise the construction of San José's Pilgrim Congregational Church at 1721 Dry Creek Road.<sup>409</sup>

**Zisch, Nelson and Owen Co.**

George Nelson (ca. 1898-1982) was a plastering contractor and a land developer who founded the George O. Nelson Contracting Co. He was also a partner in Zisch, Nelson and Owen Co., which developed much of the Lincoln Glen area of San José. Around 1959, Nelson and his company (likely Zisch, Nelson and Owen Co.) donated several acres to the City of San José for the new Almaden Expressway. George Nelson and Vernon Owen subsequently built and developed San José's Lincoln Glen Shopping Center (1963), which Nelson managed until he retired in 1974. Nelson was a former president of the San José Builders Exchange.<sup>410</sup> See also George O. Nelson Contracting Co.

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<sup>409</sup> "Asa C. Zeller, 90, contractor," *San José Mercury*, November 12, 1984.

<sup>410</sup> "George Nelson, plastering contractor," *San José Mercury*.

## **PUBLIC ARTISTS**

### **Armento, Benny**

Sculptor and plasterer Benny Armento (ca. 1899-1983) created statutes and fountains after moving to San José in 1952. His work included a statue of St. Maria di Fonti at the Tricarico Club in San José, and a fountain in the plaza of Campbell's PruneYard Shopping Center.<sup>411</sup>

### **Beamer, Scott**

Scott Beamer, an Oakland-based internationally known designer of fountains and other water projects, worked with Higgins & Root Associates, AIA and landscape architect Robert Folendorf on the mall, pool and fountains created at the Santa Clara County Superior Court complex (1966) at North First and St. James streets. The main features of the mall included a 100 by 45-foot pool and five fountains.<sup>412</sup>

### **Bloch, Lucienne**

Artist Lucienne Bloch (1909-1999) designed the colored fascia panels that decorated IBM Building 25 (1957, demolished) and other buildings on the company's Cottle Road campus in San José. Born in Geneva to renowned Swiss composer Ernest Bloch, she moved to the United States with her family in 1917 and lived in Cleveland until 1925. She studied sculpture at L'Ecole des Beaux Arts in Paris and studied for a year at the Leerdam glass works in the Netherlands. In 1931, she had a one-woman show of her glass sculptures in New York, and Frank Lloyd Wright subsequently invited her to teach at his Wisconsin school. She worked on famous muralist Diego Rivera's controversial murals at the Detroit Institute of Art and Rockefeller Center. Bloch's 1933 photographs of Lenin's figure in the Rockefeller Center mural, secretly taken before the Rockefeller family ordered Rivera to remove it, are the sole visual record of it. She married Rivera's chief plasterer, Stephen P. Dimitroff. They worked together on frescoes all over the country, including her best work, "The Evolution of Music," at

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<sup>411</sup> "Benny Armento, noted sculptor," *San José Mercury*, May 9, 1983.

<sup>412</sup> "Mall, Pool, Fountains Soon To Replace Hall of Records," *San José Mercury*.



Manhattan's George Washington High School. Bloch's artwork included sculptures in glass, wood and terra cotta; a famous series of photographs of Frida Kahlo, renowned painter and wife of Diego Rivera; and photographs of workers strikes for *Life* and other publications.<sup>413</sup>

### **Hollingsworth, Norman**

For sixty-nine years, Norman "Holli" Hollingsworth (1910-1998) painted commercial signs in the San José area. Son of a house painter, Hollingsworth diligently practiced his future trade using a sign painting instruction book given to him by his father. Hollingsworth got his first job in the 1920s, after he volunteered to help a florist who had difficulty painting a sign. After graduating from high school, he apprenticed with Redwood City sign painter Charles H. Doxsee and later worked with San José sign writer Gerhard E. Campen. Among his most memorable jobs was replacing the gold-leaf lettering on A.P. Giannini's San José branch of the Bank of Italy with gold-leaf "Bank of America" letters in 1930.<sup>414</sup> During the Depression, Hollingsworth's work was constant, because so many businesses closed and new businesses opened, creating a high demand for signs. When Apple Computer was just starting business, Hollingsworth was hired to paint the Apple logo on the side of a building, drawing a crowd of spectators.<sup>415</sup>

### **Howard, Robert B.**

Muralist and sculptor Robert B. Howard (1896-1983) was involved with IBM's Cottle Road campus. In the 1920s, Howard created exterior plaster ornamentation for the San Francisco Synagogue. He did a lot of work with architect Timothy Pflueger on the San Francisco Stock Exchange (1923), including sculptural reliefs and murals in the lunch club on the top floor and six panels in the trading room. Howard also sculpted the phoenix over the front entrance of Coit Tower in San Francisco. He worked steadily during the Depression, thanks to government commissions. Howard studied at the California School of Arts and Crafts in Berkeley (now in

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<sup>413</sup> "Lucienne Bloch, Muralist, Is Dead at 90," *New York Times*, March 28, 1999. Urban Programmers, *IBM Historical Report and Evaluation*, 5.

<sup>414</sup> "N. Hollingsworth, sign painter," *San José Mercury News*, July 16, 1998.

<sup>415</sup> "He's made his mark in the valley," *San José Mercury News*, May 16, 1992.

Oakland) and the Art Students League in New York City. The San Francisco Museum of Modern Art owns several of his artworks.<sup>416</sup>

### **Nissen, Robert**

In 1962, Redwood City sculptor Robert Nissen (born ca. 1924) completed his first commission, a 13'x17' sculpture of six people of varying ages, representing humankind. The figural group hung on the side of the former Santa Clara County Welfare Building (1963) at 55 West Younger Avenue, designed by Higgins & Root. Describing the \$7,400 sculpture in 1962, Nissen noted that "Most sculptors now completely ignore the figure and go into abstraction. Or else they turn in the opposite direction to pseudo-Greek. I have tried to do something that will appeal to the people and satisfy myself artistically. ...The figure means a great deal to me. I try to interpret the human factor in man." Higgins & Root asked Wendell Gates of the San José Art Commission to recommend a sculptor to execute a work "to enliven their building's plain brick façade," and Gates recommended Nissen, his former student. A Daly City high school teacher when the work was commissioned, Nissen had studied at San José State University and earned a master's degree in art from Stanford. The building has been heavily remodeled and is now the home of the Santa Clara County Office of the Sheriff.<sup>417</sup>

### **Power, Eugene J.**

The work of sculptor and San José native Eugene Power (ca. 1900-1978) has graced many public buildings, schools, museums and churches throughout the Santa Clara Valley. Sculpting for a half-century, Power created the columns and ornamental features of the San José Civic Auditorium (1934-1936) on West San Carlos Street, the Sphinx statues and columns at the Rosicrucian Museum, and the art work on the front of the Mission at the University of Santa Clara. Brothers Eugene and Richard Power owned and operated Powers Pottery for many years

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<sup>416</sup> Oral history interview with Robert Boardman Howard, September 16, 1964, Archives of American Art, Smithsonian Institution, <http://www.aaa.si.edu/collections/oralhistories/transcripts/howard64.htm>. San Francisco Museum of Modern Art, <http://www.sfmoma.org/artists/910/artwork?artwork=4708>. Urban Programmers, *IBM Historical Report and Evaluation*, 5.

<sup>417</sup> Welfare Building Dedication Program. "Epic figure sculpture adorns welfare building," *East San José Sun*, November 14, 1962. "Statute for Statues," *San Francisco Sunday Chronicle*, September 22, 1963.

until Eugene retired in 1970. He attended St. Joseph's School in San José, and then studied architecture and stone carving with his grandfather, a designer and shipbuilder.<sup>418</sup>

### **Power, Richard**

See Power, Eugene J.

### **Powers, Harry**

Glazed brick muralist Harry Powers created art for the YMCA (1958) on The Alameda and the former Santa Clara County Welfare Building (1963), now the home of the Santa Clara County Office of the Sheriff at 55 West Younger Avenue. He designed a four-panel mural for the YMCA, on an eight by sixty-five foot wall visible from the large glass façade windows. Members of the Y's Men's Club painted the mural, which Powers drew and labeled with the appropriate colors. Powers designed four "impressionistic sports subjects" in pastels, reds and greens: a basketball backboard and swooshing net; a reverberating punching bag; a volleyball; and balls and a badminton shuttlecock. Powers was based in Los Altos and Santa Clara.<sup>419</sup>

### **Powers Pottery**

See Power, Eugene J.; Power, Richard.

### **Schafer, Ben**

At the time a nationally-known sculptor, Ben Schafer designed a five-foot tall, bleached redwood relief of St. Francis for a chapel (1949, by Higgins & Root) at St. Francis Episcopal Church, at 1205 Pine Avenue in Willow Glen. The sculpture of animal-loving St. Francis with birds and a deer was a gift from the women of St. Francis Circle (a mothers' group in the congregation). Schafer other ecclesiastical commissions included sculptures of Moses, Jesus, and Mary Magdalene. He studied at the National Academy of Art in Chicago, was a protégé of the

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<sup>418</sup> "Eugene J. Power: Death takes S.J. sculptor," *San José News*, July 7, 1978.

<sup>419</sup> Welfare Building Dedication Program. "Put Right Color on the Right Number!," Higgins & Root Scrapbook, Vol. 1, 34.

sculptor Lorado Taft (1860-1936), and a studio assistant to architect, artist and designer Alfonso Iannelli (1888-1965). He was a member of the Association of Arts and Industries in Chicago.<sup>420</sup>

### **Schnittmann, Sascha S.**

Sculptor Sascha S. Schnittmann (1913-1978), known as the “biographer in bronze,” accepted commissions from around the world. He lived in the Santa Clara Valley from 1965 until his death. His work included a 16-foot sculpture in the San Antonio Shopping Center in Mountain View, and the “Morgan Horse” sculpture in the Santa Clara civic center. He also sculpted a 60-foot tall Indianapolis monument honoring World War II dead, and a 54-foot tall San Diego sculpture representing the Four Freedoms. His international work included a bust of Martin Luther King, Jr. in Stockholm, Sweden, where King accepted the Nobel Prize; and an 87-foot high bronze of the Virgin Mary of Fatima, a commission from the government of Portugal.

### **Woods, Gurdon**

Gurdon Woods (ca. 1915-2007) created an outdoor sculpture, “Research,” for Building 25 on IBM’s Cottle Road campus in San José. An educator and studio artist, his work is in Bay Area museums and private collections. Woods trained at the Art Students League in New York and served in World War II. From 1955 to 1965, he was the director of the California School of Fine Arts (renamed the San Francisco Art Institute in 1961) in San Francisco. In 1966, he created and chaired the fine arts department of the new University of California, Santa Cruz campus. He designed its first curriculum and facilities, and started several nationally respected experiments in interdisciplinary undergraduate art education. Woods wanted art students to study all of the arts, sciences and humanities, rather than simply focus on art techniques or study art history. Woods left U.C. Santa Cruz in 1974, after which he became the director of the Otis Art Institute in Los Angeles and deputy director of programs for the Los Angeles Natural History Museum.<sup>421</sup>

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<sup>420</sup> “St. Francis Chapel To Be Dedicated Soon,” 1949, Higgins & Root Scrapbook, Vol. 1, 85.

<sup>421</sup> “Gurdon Woods - sculptor who created UC Santa Cruz art department,” *San Francisco Chronicle*, August 10, 2007. Scott Rappaport, “Gurdon Woods, sculptor who helped establish UCSC Art Department, dies at 92,” U.C. Santa Cruz, [http://www.ucsc.edu/news\\_events/text.asp?pid=1482](http://www.ucsc.edu/news_events/text.asp?pid=1482). Urban Programmers, *IBM Historical Report and Evaluation*, 5.

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<sup>422</sup> The prolific Santa Clara County architectural firm of Higgins & Root, Associates, AIA kept large scrapbooks of newspaper articles, dedication programs, and other materials about the firm’s work. These volumes are now in the archives of History San José (History San José collection, accession 2008-131: American Institute of Architects, Santa Clara Valley Chapter materials). In the Bibliography, these volumes are abbreviated as “Higgins & Root Scrapbook, Vol. \_\_\_.” If the source newspaper for an article was clear, that information is given here, without noting that the article was in the Scrapbook. If the source newspaper was unclear, the article’s citation notes that it can be found in the Higgins & Root Scrapbooks.

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