

Historical Evaluation & Assessment

Santana West Development Project
449 S. Winchester Boulevard,
3161, 3162, and 3164 Olsen Drive, and a portion of
525 S. Winchester Boulevard
San José, Santa Clara County, California
(APNs #303-40-010, -015, -016, -021, and -022)



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Introduction

A four-parcel site located on the west side of South Winchester Boulevard south of Olin Avenue at Olsen Drive in San José, within the Santana Row / Valley Fair and Vicinity Urban Village, is being proposed for a mixed-use project. The project, filed with the City of San José under PDC14-068, requests the rezoning of the property, identified as six existing parcels, from CG Commercial General Zoning District to the CP (PD) Planned Development Zoning District. The project associated with the proposed zoning is for approximately 999,000 square feet of commercial/office uses on an approximately 12.9-acre site.

The site includes the City Landmark Century 21 Theater building at 3161 Olsen Drive, currently vacant (HL14-212). Also on the site are three other buildings: the vacant Century 22 Theater building at 3162 Olsen Drive, the vacant Century 23 Theater building at 3164 Olsen Drive, and the Flames Coffee Shop (formerly Bob's Big Boy) at 449 South Winchester Boulevard.

Adjacent to the property is the City Landmark Sarah L. Winchester House (also known as the Winchester Mystery House), located at 525 South Winchester Boulevard (HL95-101). The Winchester House is also listed as California Landmark #868 and is on the National Register of Historic Places (NPS-7400559).

The project proposes to demolish the Century 22 and 23 Theater buildings as well as the Flames Coffee Shop. Parking associated with the Winchester Mystery House will be reconfigured.

The Century 21 Theater building would be retained in its current location or moved onsite and separated from the proposed buildings by open space. Various reuse options for the Century 21 Theater building are being considered. One option would be to incorporate the building as part of the public open space on site by removing the façade and roof of the building and retaining the underlying metal substructure, allowing the building to be utilized as an outdoor pavilion. Reuse options that retain the full structure are also under consideration.

The project applicant with the City of San José is Federal Realty Investment Trust. The property is owned by Winchester Investments, Inc.; their lease is with SR Winchester, LLC.

David J. Powers & Associates, Inc. contracted with Archives & Architecture, LLC, to prepare this historical evaluation and assessment of the project as a part of preparation of documents for a Draft Environmental Impact Report (DEIR). This report will be used to inform the environmental process and will be included as a part of environmental review of the project under the California Environmental Quality Act (CEQA). The City of San José's Planning Division within the Department of Planning, Building and Code Enforcement (PBCE) has requested that a report such as this be submitted as a part of their rezoning and development review process. It is the practice of the City of San José

to require that a historic evaluation and historic project assessment be done by a qualified Architectural Historian/Historic Architect when a project involves an existing or potential historic resource(s).

Project Description

The proposed project to be undertaken following the rezoning of the property and issuance of Planned Development (PD) permits is a phased development that would include demolition of two of the theater buildings on the site (Centuries 22 and 23) and construction of up to 970,000 square feet of office space and 29,000 square feet of retail space in six buildings. The Century 21 Theater building or structure in some form is proposed for retention.

Parking would be provided in above grade and below grade parking structures within the new buildings. The buildings would range in height from six to nine stories with the nine-story buildings along South Winchester Boulevard and in the center of the site. The six-story buildings would be located near the western property line.

Olsen Drive might be realigned and removed from the western portions of the site as a part of the project. The existing parking for the Winchester Mystery House might be reconfigured and expanded along the south side of the new Olsen Drive and contain up to 180 at-grade open parking stalls.



Elevation – Winchester Blvd. (excerpt) Studios Architecture, September 3, 2015.

Purpose and Methodology of this Study

This document is presented in a report format and presents historical information regarding the City Landmark Century 21 Theater building, the Century 22 and 23 buildings, and the Flames Coffee Shop. Additionally, although the City Landmark Sarah

L. Winchester House is located on an adjacent parcel, since the project may include modification of the related parking and the project itself may affect the immediate environment of this landmark site, this report presents historical information about the Winchester House to aid in the analysis of project impacts. The project is therefore assessed for potential impacts to listed and identified historic resources, both on and off site.

The three buildings that are proposed for demolition are evaluated for historical significance within this report. None of those three buildings has previously been the subject of a historic evaluation at either the local, state, or national levels. The Flames Coffee Shop is presently over 50 years in age, built in late 1965. Century Theater 22 was built in 1966 and expanded in 1972, and Century 23 Theater was built in 1967.

The Impacts section considers the current proposed project and how it will affect the existing historic resources as well as the structures that are potentially eligible for listing or designation as historic resources. The report has been prepared to be consistent with the intent of the *City of San José Revised Guidelines for Historic Reports*, published by the City's Planning Division on February 26, 2010.

Attached to this report are DPR523 series recordings of the three buildings proposed for demolition. The Century 21 Theater and the Sarah L. Winchester House are not evaluated for historical significance within this report, as they are designated historic resources. The application forms used for those listings are included with this report for informational purposes and to inform the impacts analysis.

The DPR523 recording forms provide property data, a detailed description, a summary of historic and architectural context, integrity, and statement of significance, as well as an abridged bibliography containing sources of information. (A full listing of applicable sources of information consulted in preparing this report can be found at the end of this document.)

The Evaluation Rating Sheets attached to the DPR523 forms tally the three structures according to a numerical rating system developed by staff of the Planning Division. The ratings help place buildings and structures in context of other historic properties in San José that have been identified and evaluated using this system since adopted for use in the early 1990s. The Rating Sheets provide a quantified means of understanding historical significance. The numerical rating itself, however, is not used to determine thresholds for historical significance under either the California Environmental Quality Act or under the City's Historic Preservation Ordinance.

This historical evaluation and assessment report summarizes the findings within the DPR523 forms, and includes a section on regulatory context. The report also contains a more detailed narrative of the historic context of the site. The report concludes with a discussion of potential impacts to historic resources, and suggested mitigations to reduce those impacts.

The site was examined in April 2016 by Architectural Historian Franklin Maggi, Historic Architect Leslie A.G. Dill, and Historic Architect John Tabuena-Frolli. The exterior of the buildings as well as the interior of the Century 21 Theater building were photographed. Principal photographic views are included within the DPR523 forms and within the main body of this report.

Historical research was conducted by the staff of Archives & Architecture, and consisted of a review of both primary and secondary sources of historical information. The research and historical investigation were prepared utilizing the methodology recommended by the National Park Service, as outlined in *Preservation Brief #17 - Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character* (1988), #35 -*Understanding Old Buildings: The Process of Architectural Investigation* (1994), and *National Register Bulletin #22 - Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*. The *San José Modernism Historic Context Statement* (Past Consultants, LLC, June 2009) was also consulted, as well as the *Historical Overview and Context for the City of San José* prepared by Glory Anne Laffey in 1992.

The report concludes with an impacts analysis and provides recommendations based on the City's General Plan policies. The recommendations include language for consideration as mitigations that may reduce the environmental effects of the proposed project as they relate to historic resources.

Previous Surveys and Historical Status

Both the Century 21 Theater building and the Sarah L. Winchester House have been the subject of prior historic evaluations and designation proceedings.

The Century 22 and Century 23 Theater buildings and the Flames Coffee Shop building have not been the subject of any like evaluations or designation proceedings in the past.

Sarah L. Winchester House

The house associated with Sarah L. Winchester was first formally identified locally as a historic resource when in the early 1960s it was included in the County of Santa Clara's *Preliminary Inventory of Historical Landmarks in Santa Clara County* (1962), and was listed as #108 on Santa Clara-Los Gatos Road (now Winchester Boulevard).

The State of California registered the property as California State Landmark 868 on January 11, 1974, and the National Park Service subsequently placed it on the National Register of Historic Places that same year on August 7, 1974.

The Santa Clara County Heritage Resource Inventory of October, 1975 identified the Winchester House at 525 South Winchester Boulevard under San José Listing #5, and the June 1979 Inventory identified the Winchester House as #324. The next year, in 1980, the property was annexed to the City of San José.

With the adoption by the San José City Council of San Jose's first Historic Resources Inventory in the 1980s, the Winchester House was listed as CL (California Landmark) and NR (National Register of Historic Places).

In 1995, it was nominated as a San José City Landmark (HL95-101), and designated in 1996 under City Council Resolution #66464 under the theme of *Architecture and Shelter* with a *Period of Horticulture*.

Century 21 Theater

The Century 21 Theater building was nominated to the National Register of Historic Places as an individual property in June 2013 by Docomomo Northern California Chapter. The historic use was defined as *RECREATION AND CULTURE/theater*. The applicable National Register Criterion was C (with an architectural category of *Modern Movement/International Style*).

The nomination stated that the building has integrity of location, design, setting, materials, workmanship, feeling, and association, is significant for its architecture, and has a period of significance of 1964. No Criteria Considerations, (such as age), were found to be necessary to help determine eligibility, as the building had reached 50 years in age and met the 50-year requirement without the need to apply Criteria Consideration (G), which pertains to properties that have achieved significance within the past 50 years.

The California State Historical Resources Commission reviewed the nomination on April 22, 2014 and recommended that Century 21 Theater be listed on the National Register. Subsequently, during the summer of 2014, the Keeper of the National Register found the property eligible, but due to the owner's objection, did not list the property.

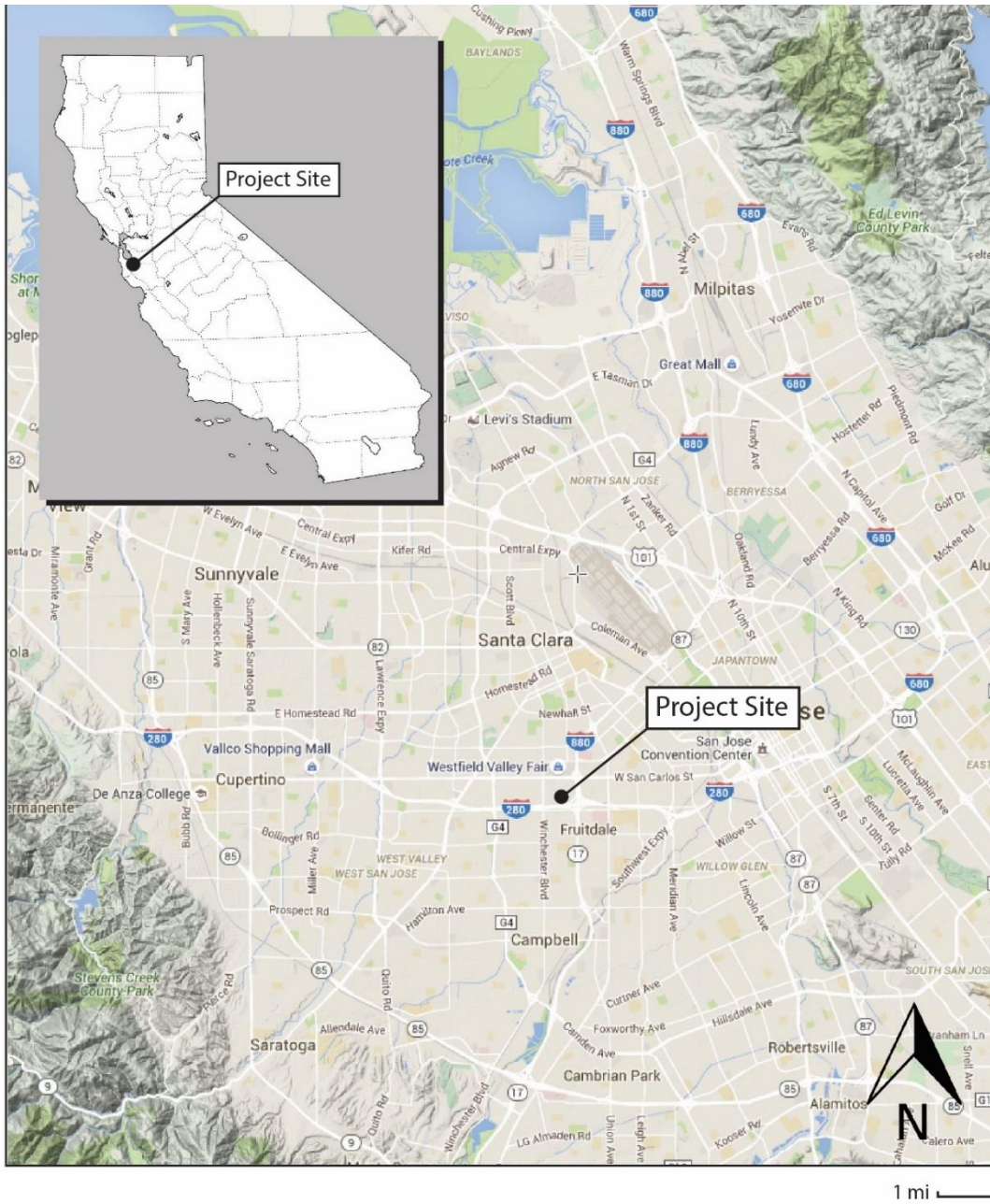
After notification of the Keeper's action, the California State Historic Preservation Officer listed Century 21 Theater on the California Register of Historical Resources.

Concurrent with the above proceedings, on January 9, 2014, the San José Historic Landmarks Commission nominated Century 21 Theater as a City Landmark. At their May 7, 2014 meeting, the Commission recommended to the San José City Council that the designation be approved.

On June 9, 2014, the San José City Council approved the landmark designation (HL14-212) under Resolution #77034 with a theme of *Social, Arts, and Recreation* within the *Period of Industrialization and Suburbanization*.

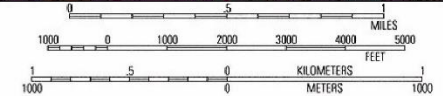
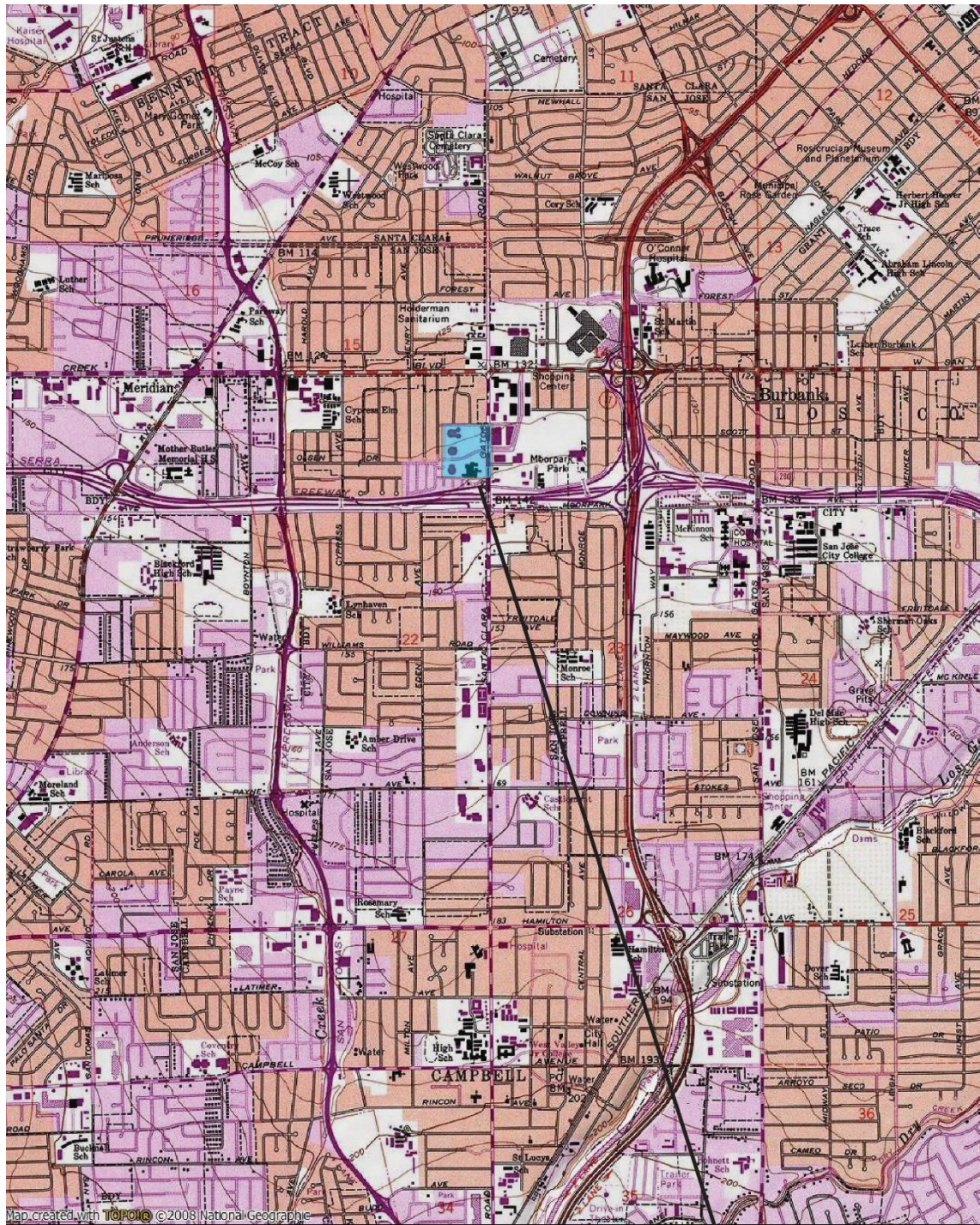
Maps and Locational Data

Regional Map



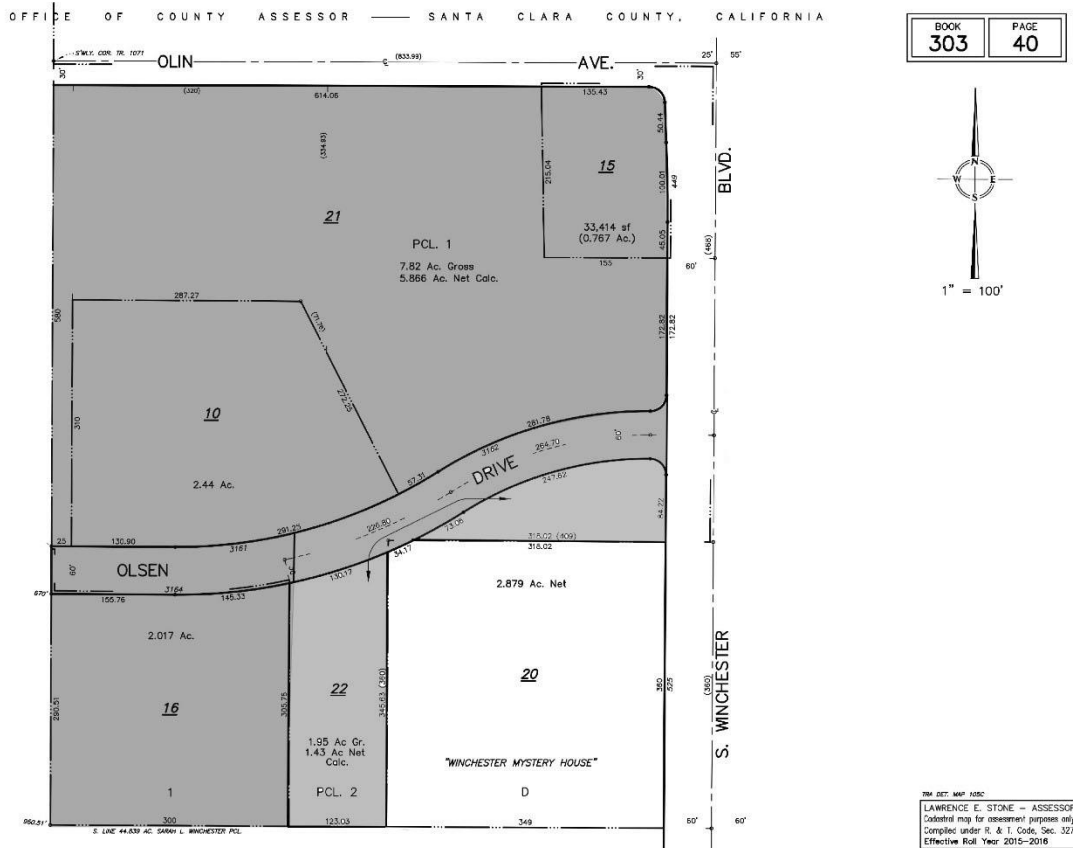
Source: <http://mapper.acme.com>

Location Map



Project Site
TN 13 1/2
04/28/16

Assessor's Map



Summary of Findings

The construction of Santana West as presently proposed in concept as a part of this rezoning, may result in an adverse environmental effect on the historic resource Century 21 Theater, and will have an adverse effect on the Flames Coffee Shop building. The restaurant building appears eligible for the California Register of Historical Resources and also meets the criteria for designation as a San José City Landmark. An impact will occur to Century 21 if the project includes the partial demolition of this significant resource, an action that will leave only the structural frame remaining.

Project alternatives such as the removal of the façade and roof of the Century 21 Theater building and incorporating the structure into open space will negate the potential of this resource for listing on the National Register of Historic Places. Because the project is a San José City Landmark, it will remain an eligible property for the California Register of Historical Resources based on its local listing, but will no longer qualify for listing under the criteria that enabled its placement on the register.

The project in its current proposed configuration is inconsistent with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, and appears to be inconsistent with the *Envision San José 2040 General Plan* policies pertaining to the preservation of City Landmarks.

The project, due to its scale and placement adjacent the Sarah L. Winchester House should be designed for a greater level of compatibility to this historic resource in order to not have an adverse effect on the integrity of its setting.

Background and Historic Context

Historical Development of the Study Area

The project site lies southwesterly of the historic lands of Mission Santa Clara. This large rural area of Santa Clara Valley was the subject of a patent claim by Juan Chrisóstomo Galindo, Antonio María Osio, Francisco C. Arce, and José Arnaz in the early 1850s; they were unsuccessful in obtaining title from the California Lands Commission. This area south of Mission Santa Clara had been first traversed by non-indigenous Spanish settlers of the Santa Clara Valley in 1791, when Padre Fermin Lasuen returned to Mission Santa Clara after founding Mission Santa Cruz.

This area, east of the San Tomas Aquino Creek, north to Santa Clara and to the east to the *Rancho de los Coches*, most likely remained the extended territory of Mission Santa Clara lands until subdivision and settlement occurred under American rule during the 1860s. The route from the Santa Clara mission to the Santa Cruz mission generally followed the alignment of what is now Winchester Boulevard.

By the 1870s, the route was known as Santa Clara Santa Cruz Road and connected those two towns. The large acreages of the valley's rancho and mission properties had been subdivided into small farms and ranches by then. Although stock raising dominated agricultural production through the 1870s, wheat growing, dairy farming and horticulture were taking a larger role following the drought of 1863-64.

The subject property is within a 240-acre property purchased by Walter F. Hargis in 1863. The property extended from old Santa Clara Santa Cruz Road to San Tomas Aquino Creek on the west, and from Stevens Creek Road on the north to present-day Moorpark Avenue on the south. Hargis had come to California from Smith County, Tennessee after volunteering in Texas during the Mexican War, then lived in various parts of California during and after the Gold Rush. In 1861, Hargis married Susan Agnes Campbell, sister of Benjamin Campbell who founded the town of Campbell. Susan had arrived in California in 1846 at age two with her parents William and Agnes Campbell. Following Susan's death in 1869, Walter married Lebbie Messersmith, whose father owned a neighboring ranch. The Hargis family resided in a house built by Walter located on the site of the present day Winchester Mystery House. This home was occupied by the Hargis family into the 1880s, by which time the property had expanded to 270 acres.

Sarah L. Winchester Era of Ownership

Sarah Lockwood Winchester (*Ca.* 1840-1922), the widow of William Wirt Winchester and heiress to his estate, is well known in the history of California and the Bay Area as the builder of what is now known as the Winchester Mystery House. A resident of New

Haven, Connecticut, her introduction to Santa Clara Valley came in spring of 1886 when she toured the valley by carriage. The Hargis wheat ranch had by then been subdivided into fruit farms, and the 45-acre L-shaped parcel at the southwest corner of Stevens Creek Road and the renamed Santa Clara-Los Gatos Road was then owned by John Hamm. It had an eight-room house, said to have been at least 10 years old when Winchester purchased the property that year and was perhaps the house Walter Hargis built in the 1860s.

Sarah Winchester christened her new home “Llanada Villa” after the Basque region of Llanada Alavesa, and invited her sisters Belle and Estelle to join her.

Some accounts estimate that the original house was expanded to 26 rooms within the first six months after Winchester’s acquisition, and continued to grow until 1906. The property itself grew during this time to around 160 acres on both sides of the road, including that which now contains Santana Row. The original entry of the house faced east as it does today, although Winchester started work on a new grand entry to the south. When she discovered that the County of Santa Clara planned to extend Moorpark Avenue through her property, she fought the proposal, but ultimately lost the battle and settled on improving her original entry off the Santa Clara-Los Gatos Road.

Llanada Villa was severely damaged in the 1906 San Francisco Earthquake. Winchester moved to Burlingame for a few years and returned to her house in San José in 1909. During the last 12 years of her life, Sarah Winchester was a recluse and in poor health. She moved between San José and another house she owned in Atherton.

Within nine months of her death in 1922, Llanada Villa was sold and opened on May 20, 1923, as a tourist attraction. The property was split, with the house on a reconfigured 66-acre parcel leased by John H. Brown and his wife Mayme and run by the “Winchester Amusement Company.” By 1931, the Browns purchased the property.

Eventually to be named the Winchester Mystery House, the facility has remained in operation to the present, although the 65 acres parceled out in 1922 have been reduced to two parcels of just fewer than five gross acres, including a parcel that includes the house of just under three acres. The lots to the north and west that were developed in the 1960s were developed under Winchester Properties (now Winchester Investments), which include the parking lot for the Winchester Mystery House and the rear portions of the house site. The house itself is now owned by Winchester Mystery House Associates.

Development of the Century Theaters and Bob’s Big Boy Restaurant

World War II, like the Gold Rush a century before, had a major effect on the changing complexion of the Bay Area. Soon after the war, the Santa Clara County business community launched an active campaign to attract new non-agricultural-related industries to the area. Early industries established plants in the county that included the International Minerals and Chemical Corporation’s Accent plant in 1946, the General Electric plant in the early 1950s, and International Business Machines (IBM) in 1953.

Attracted by the increasing job market, the population of the valley experienced phenomenal growth after 1950. Between 1950 and 1975, the population increased from 95,000 to over 500,000. The urbanized areas of the county grew correspondingly, replacing orchards with subdivisions and shopping centers. In San José, this growth can be directly related to the appointment of City Manager Dutch Hamann in 1950 by a pro-growth city council. Under Hamann's pro-annexation management, San José had annexed 1,419 outlying areas by the end of 1969 when Hamann left the position. During this period, residential subdivisions replaced orchards at amazing speed. Rural roads widened into expressways and boulevards that were lined with shopping centers, restaurants, and automobile salesrooms.

Under Hamann, in 1952 the City of San José published the report *Planning San José*. Recommendations included expanding auto-enabled development into the Santa Clara Valley's rural areas. The document explicitly acknowledged the primacy of the automobile in modern planning, rejecting San Jose's downtown as an antiquated central business district. The neighborhood shopping center was identified as the model for future development, and the City made building automobile-related infrastructure a top priority for its capital improvement plans as well as opening the door to commercial development in the outlying areas of the city.

New freeways and the widening of many rural two-lane roads into multi-lane arterial boulevards called expressways were proposed, anticipating that the Federal Aid Highway Acts of 1952 and 1956 would enable a funding mechanism for road development. These plans included the construction of the Sinclair Freeway (Interstate 280), just south of the project site, as well as increasing Winchester Boulevard to six lanes.

In 1956, Valley Fair, the region's first suburban shopping center, opened near the Winchester Mystery House, and soon following was Town and Country Village across Stevens Creek Boulevard to its south. The completion of Highway 17 through the valley in the early 1960s provided needed new access to Valley Fair and environs, and the coming of Highway 280 during this period was planned to address the new automobile congestion resulting from the expansive residential growth in the western parts of the valley. By 1963, when planning was underway for Century 21, the Winchester property had been surrounded by new development, and included residential tracts to the west and north in unincorporated Santa Clara County. On and off ramps at Winchester Boulevard would soon be providing easy access to the Winchester property from the growing west valley suburban areas.

In 1963, the heirs to the original Brown family (the family who acquired the property in 1931) entered into an agreement with Raymond "Ray" Syufy to build a theater complex on the undeveloped part of the Winchester property. Syufy was a Bay Area theater developer who had built a chain of drive-in and traditional sit-down movie theaters and the owners entered into a 50-year lease agreement with Syufy.

Although surrounded by recent San José annexation areas, Winchester Properties gained approval from the County of Santa Clara to develop their property, remaining as unincorporated territory without requiring to annex into San José. The property remained under County of Santa Clara jurisdiction until annexed in 1980 as Winchester No. 33.



USGS 1968 aerial of vicinity, Century Theater complex at center of image.

Century 21 opened on November 24, 1964, heralded in newspapers as “Northern California’s most unusual and luxurious theatre.” Less than a year later, Bob’s Big Boy leased the northeast corner of the site and constructed the Bay Area’s first Bob’s Big Boy restaurant facing South Winchester Boulevard. The restaurant was open by November 1965. Bob’s Big Boy later gave way to Flames Coffee Shop in the late 1980s.

In 1966, the Century 22 Theater opened just north of Century 21, followed two years later by the Century 23 Theater to the rear of the Winchester Mystery House. South of the new Olsen Drive, a parking lot was configured along the north side of the Winchester Mystery House. Final site development occurred in 1975 when the Century 22 Theater building was expanded with the addition of two small domes.

During the late 1970s, the City of San José, through its Redevelopment Agency and other means, continued to focus on the revival of the downtown core by repurposing large blocks that had been cleared of older low-density development into high-rise office use. Major civic projects were undertaken, such as the 1977 Convention Center exhibit hall, a new Main Library, and a Community Theater now known as the Center for Performing Arts. Private sector investment was slow to respond, however, and even with Agency subsidized projects in the 1980s such as the Retail Pavilion in the San Antonio Plaza

Redevelopment Area and the Fairmont Hotel, the retail market deteriorated. From the 1980s onward, new commercial development and construction of new entertainment venues occurred mostly in San José's outlying suburban areas.

In the early 1980s, the proposal to expand and combine Valley Fair with Steven's Creek Plaza to its west in Santa Clara was controversial, but ultimately approved by the San José City Council. This project ended thoughts of returning the downtown to sole prominence as a retail shopping center for the greater San José area. By 1986, The Hahn Company had developed Valley Fair into one of the most successful shopping centers in the country. In 1998, Westfield American Inc. bought Valley Fair and renamed it Westfield Shoppingtown Valley Fair (Shoppingtown was later dropped from the name).

In 1997, Federal Realty had acquired San José's Town and Country Village shopping center across Stevens Creek Boulevard from Westfield Valley Fair, and began plans for a new shopping center (Santana Row) that, together with Westfield Valley Fair, would comprise the biggest retail-shopping district in the South Bay area. Westfield expanded Valley Fair in 2001-2002, and around the same time, Federal Realty demolished Town and Country Village and began construction on Santana Row. Completed with a mix of retail shops, spas and salons, the CineArts movie theatre, Hotel Valencia, and 834 condominiums and apartments, in November of 2007 the City of San José granted approval to Federal Realty to expand the complex of buildings to over 2,000,000 square feet. Partially delayed due to the collapse of the economy during the recession of 2008, in 2015 Federal Realty began work on a \$900 million expansion. The site presently contains 1,700,000 square feet of retail, office, hotel, and residential space, slightly larger than Westfield Valley Fair.

The current plans proposed by Federal Realty for the subject site on the west side of South Winchester Boulevard include 999,000 square feet of office and retail.

In 2014, Syufy closed operations of the three theater buildings on the subject site, ending a long-term lease with the property owners. The three theater buildings have remained vacant since that time.

Thematic Contexts

Century Theaters

During the 1950s, the management structure of the American Film industry shifted due to the 1948 Supreme Court antitrust decision which ordered the movie studios to divorce themselves from their chains of movie theaters. The introduction of television and the migration of audiences to the suburbs further impacted American film distribution, and the industry went through a major shakeout in the 1950s and 1960s in which most neighborhood theaters and many picture palaces closed.

After the separation of theater chains from movie studios, a new system of distribution and exhibition evolved. Under the "roadshow system," films first played exclusively in a downtown picture palace as previously, but for much longer periods—sometimes for

more than a year—and usually with special accoutrements such as reserved seat tickets, printed programs, and intermissions (but without short subjects). Subsequent runs in the still-existing neighborhood theaters built in the Interwar period such as the Hester (1925), Willow Glen (1933), and newer suburban theaters built in the post-World War II period such as the Garden and Mayfair (1949) and Burbank (1951) followed. As roadshow exhibition faced increasing competition from television, operators sought alternative venues to maintain and expand their businesses. Drive-in theaters responded to the rising car culture, and widescreen movie houses sought to replicate the sense of “event” that characterized the downtown theater experience.

Cinerama Domes

On the West Coast, dome theaters, also known as cinedomes or “cinerama” domes (after the technology that they were originally constructed to display) evolved as unique venues for the showing of widescreen movies, the buildings reflecting a modern aesthetic set apart from elsewhere in the nation. Rapid development in the West following World War II encouraged many architects and developers to find efficient and expedient ways to use building resources, as well as to experiment with new materials and shapes.

Cinerama was the motion picture process that kicked off the widescreen revolution in movie-going during the 1950s. Widescreen movies had been in development since the late 1920s but had failed commercially until new experiments in recording and projection methods were commercially developed in the 1950s. Cinerama technology initially projected images from three shutter-synchronized 35mm projectors onto a large deeply curved screen with a 146-degree arc. The outer curved screens consisted of vertical louver strips to prevent light reflection. The trademarked process was marketed by the Cinerama Corporation. It was the first of a number of projection methods first tried in the 1950s when the movie industry was countering competition from the television industry. Cinerama was marketed to the moviegoer as a theatrical event, with reserved seating, ushers, and printed programs.

Cinerama, Inc., planned for at least 300 theaters to be built in North America to showcase their new widescreen technology. Each would cost an estimated \$250,000 (half the price of a conventional theater building at the time), and the dome design was associated with the popular R. Buckminster Fuller principles on dome building that allowed for a quick construction timeline. Cinerama’s patented designs and blueprints were made available to select vendors, like Raymond Syufy, of Syufy Enterprises (later Century Theatres).

Cinerama and the Century 21

The first of San Jose’s dome theaters built for Cinerama was the Century 21 built by Syufy Enterprises and opened in 1964.

Century 21 was initially designed to accommodate three projectors, but by the time of construction, due to rising costs of equipment, new technology consisting of 70mm film and related equipment which had been evolving in the 1950s had replaced the three-

projector system. The Century 21 Theater utilized one projector in showing wide-screen Cinerama movies as well as 35mm movies.



Century 21 in 1965 (History San José photo)

Cinerama movies in the 70mm format displayed on a large curved screen apparently showed exclusively in San José until 1969 at Century 21, and by 1969 Century 21 had begun the longest run in the country of *2001: A Space Odyssey*. Century theaters in San José were intended to show Ultra Panavision 70 widescreen movies that yielded a similar 2.76 aspect ratio to the original three projector Cinerama movies, but with optically “rectified” prints and lenses used to project the images onto a curved screen. Super Panavision 70, which used spherical lenses instead of the anamorphic lenses of Ultra Panavision cameras, projected an aspect ratio of 2.20:1 on the screens. Super Panavision 70 technology was used to film *Ice Station Zebra*, which played at Century 25 upon its opening in 1969. *Ice Station Zebra* opened during the *2001: A Space Odyssey* run at Century 21, and followed the first non-Century showing of Cinerama in San José, *Krakatoa, East of Java*, played at the Town and Country Theater, which had just been built in 1966 by Fox (and later acquired by Century). By the end of the *Ice Station Zebra* showing, other factors had entered the market that brought the Cinerama era to a close.

Century Theaters in San José

Catering to the Valley’s ever-expanding suburban population, after Century 21, five more theaters or theater complexes with dome buildings were commissioned by Syufy in San José, three of which were located on Winchester Boulevard (Century 22, 23, and 24), one at Westgate Shopping Center (Century 25), and a three-dome building in South San José (Century Almaden). The San José dome theaters, as other regional theaters using dome architecture in cities such as Oakland, Pleasant Hill, and Sacramento, were designed by architect Vincent G. Raney. Century 22 opened two years after Century 21, in 1966, and initially only had one large dome auditorium. Both the Century 21

auditorium and the original dome auditorium of Century 22 are the same in size, seating roughly 1,000 patrons. The curved widescreen was replaced by flat screens in both these two theaters in 1992. Century 22 was expanded in 1972 with the addition of two smaller dome auditoriums. Across the street from Century 21 and 22 on Olsen Drive, Century 23 was constructed in 1967, and was later twinned in 1973. Century 24 followed in 1968 on a separate site further south on Winchester Boulevard, and was also twinned in 1973. Century 25 was opened in 1969 at Westgate Shopping Center, and was twinned by 1974. The last of the dome theater buildings constructed in San José was at 5655 Gallup Drive near Blossom Hill Road and Almaden Expressway. It was not designed for wide screen movies, but was the first of the Century multiplex theaters built in San José. It was closed and converted to a church in 1998. The later Century multiplex theaters built in San José such as the demolished Century Berryessa 10 (1988) and demolished Century Capitol 16 (1994) had dome auditoriums within conventional buildings. Century Capitol 16 was the last Raney-designed Century Theater in San José.

Twinning previously single-screen movie theaters was a trend that began to emerge in 1962. Launched with the opening of the Cinema I-Cinema II theatre in New York City in June 1962, the twin movie theater trend was one in which an individual theater with a single identity and usually with shared box office, entrance, lobby, and amenities such as restrooms and concession stand, had two separate auditoriums for exhibiting movies. The phenomenon of multiple auditoriums in a single movie theater building complex (now known more commonly as a "multiplex") became the mainstream of American film exhibition by the mid-1970s. The practice was a novel one in 1962, one that trade publication *Boxoffice* in February of that year called "a revolutionary concept in screen entertainment."

Raymond Syufy and Century Theaters

Founded in 1940 by Raymond J. Syufy, the company continues to be owned by the Syufy family, with sons Raymond W. and Joseph serving as CEO and president, respectively. Today, Century theaters consistently report some of the top grosses nationwide for new releases.

Raymond Syufy was born near the end of the First World War into a family of Lebanese immigrants in Sacramento, California. Growing up in nearby Berkeley, he worked at his parents' grocery store and later attended college and law school. While there, he worked nights at a movie theater to help support himself. In 1940, at the age of 23, Syufy took charge of his own theater, the Rita, in Vallejo, California.

The theater business at that time (1940s) was firmly in the grip of the major film producers such as Paramount, Loew's, Inc. (MGM), and RKO, who controlled the top movies offered to exhibitors. They often kept the best first-run films away from independent operators, exclusively showing them in the chains of theaters that they owned. The U.S. Justice Department had been trying since the late-1930s to force the producers to open their releases to the general market. Independent exhibitors were also in on the fight, forming trade associations and initiating lawsuits against the studios.

Raymond Syufy, with his legal background, was perfectly suited to take up this cause, which he did beginning in the late-1940s. A major battle for independents was won in 1949 when the Supreme Court ordered RKO and Paramount to sell off many of their theaters and separate their chains from the production and distribution ends of their companies. In 1950 the ruling was extended to Warner Brothers, Loew's, and Twentieth Century Fox. Rules also were enacted to prevent shareholders in the production/distribution businesses from gaining control over the divested theater chains.

This legal settlement enabled independent theater operators like Raymond Syufy to improve their film offerings dramatically, and the company expanded during the 1950s and 1960s, opening additional movie houses as well as many drive-in theaters. Syufy's chain gradually moved outward from California during this period to Utah, Arizona, Nevada, and New Mexico. The company's buildings gained a reputation for interesting architecture, with a number of its indoor theaters featuring a domed "igloo" design. By the end of the 1960s, Syufy Enterprises, as the company was then known, owned more drive-ins than indoor screens and was considered one of the top drive-in theater chains in the world. By 1986, Syufy Enterprises had grown to some 267 screens (including drive-ins). The closely held company did not reveal annual revenues or profits, but analysts estimated that Syufy was one of the most profitable theater chains in the United States.

Following the death of Raymond J. Syufy in 1995, his son, Raymond W., had assumed the position of company CEO, and several of his siblings also worked for the company. Syufy Enterprises gave way to the name Century Theatres, Inc., and in late 1995, Century announced plans to expand from its then-total of 476 to nearly 700 screens and, a few months later, changed the plan to "1,000 Screens by 2000". The transition of the company to Cinemark was completed on Thursday, October 5, 2006, with the exception of the Century 21, 22, and 23 theatres in San José, which were transferred back to their original company Syufy Enterprises; then currently operating under the name "Winchester Theatres."

Bob's Big Boy Restaurant

Roadside restaurants have become a common part of modern American life and can now be found throughout the world. Roadside restaurants have their roots in the American prefabricated diner of the late nineteenth century, and later evolved as a variant of the franchised fast-food chain restaurant. White Castle Hamburgers, founded in 1916 in Wichita, Kansas by J. Walter Anderson, is considered the first fast food chain in the United States.

During the early years of evolution, the general public was hesitant to embrace fast food due to its assumed lack of freshness and potential for sickness. White Castle restaurants embodied cleanliness and efficiency, and were designed with a white exterior and named similarly to counter the negative connotations associated with this type of restaurant.

Although roadside restaurants existed prior to World War II, it was after the war that the franchised chain restaurant began to expand rapidly, along with motels, following the creation of the Interstate Highway System that served as a catalyst. Business franchising, which allows an entrepreneur the use of the original owner's recipe or idea in his or her own establishment, became the prevailing format for roadside restaurant development.

This trend gained traction in California in 1948, when brothers Richard and Maurice McDonald started McDonald's in San Bernardino with the goal to make the operation as efficient as possible, continuing the trend established by White Castle thirty years before. In 1953, they sold two franchises, and by 1961, Ray Kroc bought out the brothers, eventually creating the world's largest fast food chain. That same year, in Lakewood, California, Harold Butler and Richard Jezak opened Danny's Donuts. Within three years after an initial franchising reorganization, Butler changed the concept from a donut shop to a coffee shop, and in 1961 changed the name to Denny's.

Bob's Big Boy had been founded in 1936 in Glendale by Bob Wian. Originally called Bob's Pantry, the name was changed to just "Bob's" until it became Bob's Big Boy in reference to the popular "Big Boy" hamburger. As Wian began his expansion program after the war, his restaurants were designed by Wayne McAllister. McAllister's radically modern designs were some of the first to be later labeled as "Coffee Shop Modern," in reference to their exuberant building forms and modernistic use of materials.

Denny's began an explosive growth period in the late 1950s, and Butler hired the architectural firm of Armét and Davis of Los Angeles to design a trademark prototype building for the chain. Bob Wian around the same time enlisted the design services of Armét and Davis for his own growing chain of restaurants. Armét and Davis quickly established themselves as the prominent coffee shop design firm in Southern California, following in the footsteps of Wayne McAllister.

The prolific firm of Louis Armét and Eldon Davis established Coffee Shop Modern as a major architectural style of the modern movement. Their work for several chains, with Bob's Big Boy and Denny's being the most notable, colonized the style and its image throughout the United States and Canada.

Their prototype for Bob's first built in West Covina and Garden Grove were variants of the Denny's prototype boomerang roof. The prototype for Bob's Big Boy involved a convex roofline and floor-to-ceiling glass, and is the design used in San José. Armét and Davis used this prototype in 1965 when they prepared plans for their first Northern California Bob's Big Boy in San José. The convex roofline prototype for Bob's Big Boy would come to characterize the Googie style.

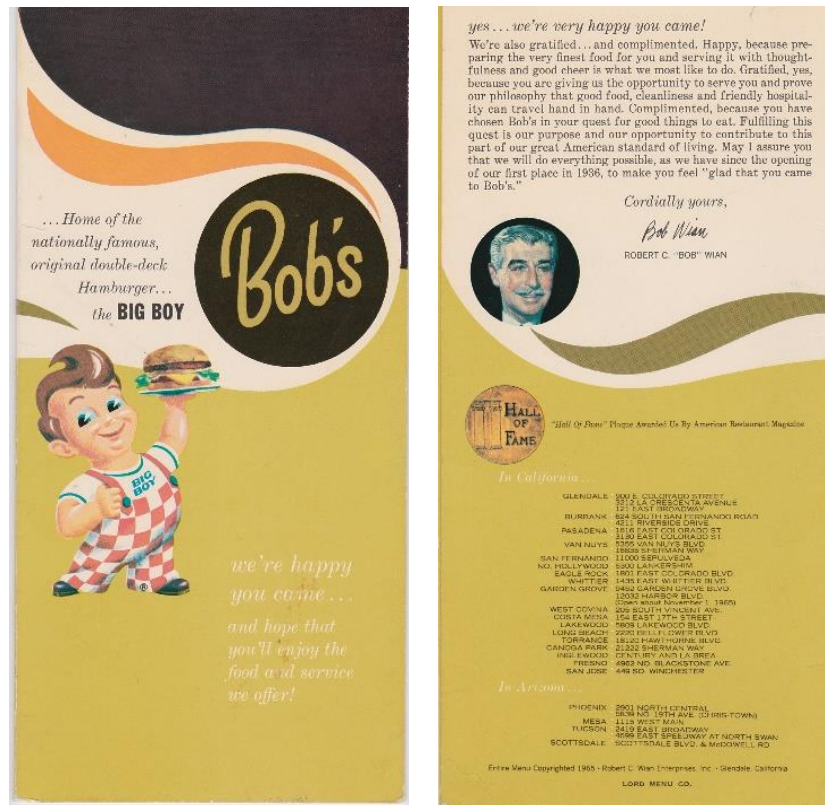
Although only limited number of these convex-roofed restaurant were built, this striking building form would come to characterize the Coffee Shop Modern style, later called "Googie," that began to be found throughout the United States as roadside sit-down restaurants. Today there are only about 15 known to exist, and only around three that are still used as restaurants, including the Flames Coffee Shop.



Bob's Big Boy (now Coco's) in Garden Grove, one of few remaining of this prototype still in use as a restaurant (from RoadsideArchitecture.com)



Circa 1965-1966 illustration by Armét and Davis of the San José Bob's Big Boy. Below: Bob' Big Boy menu in late 1965 with San José listed as the only Northern California location.



During the latter part of the 1960s, with the sale of the Bob's Big Boy chain to Marriott Corporation in 1967, Armét and Davis modified the design with a folded plate roofline not unlike that of Denny's chain, which by then was also seeing explosive growth throughout the United States and Canada. As described by Alan Hess in his 1986 *Googie: fifties coffee shop architecture*:

The postwar years in Los Angeles brought a demand for a new type of restaurant, a step above cafeterias and drive-ins in service, a few more steps above diners in cleanliness and family atmosphere, and several steps below the ritzy dinner houses along La Cienega's restaurant row in price. "People began going out more," says Emmett Shipman of Ship's. "They had money they hadn't had before." This restaurant would be distinct from the diner too, a phenomenon largely of the East....

Entrepreneurs like Bob Wian of Bob's Big Boy...responded with a new type of coffee shop restaurant that followed its customers to the strip: a free-standing building seating customers at counters and tables, sometimes with drive-in service, serving a varied menu at reasonable prices and taping the twenty-four-hour traveler market. Above all, these restaurants had to be not only accessible by car, but attuned to the subtleties of the car culture and widely appealing.

...the coffee shop entrepreneurs felt the architectural style to be as important to a successful restaurant as a well-designed kitchen. Modernism proved more marketable than snob appeal.

In San José, fast food restaurant development had begun in the 1930s and exploded in the post-war period, not unlike what was happening in Southern California and

throughout the United States. By 1948, in addition to the 5 Spot Coffee Shop that had opened in the 1930s on South First Street and others that the Spivey family built after the war, numerous other roadside or drive-in restaurants had opened, including André's, Haven's, Tiny's, Abasaba's, John's, Ken's Hillcrest, and Hole in the Wall Drive-in Hamburgers. During the 1950s, San José saw the introduction of larger independent roadside restaurants similar to Spivey's, such as John's and King's, and the Mel's Drive-in chain that had been founded in San Francisco in 1947.

By the mid-1960s, suburban San José was flush with restaurants, with hundreds of small independents competing with the encroaching family restaurants operated by chains such as Sambo's, Denny's, Sizzler, Red Barn, Brave Bull, Burger Pit, International House of Pancakes, and Howard Johnson. As the drive-ins faded in popularity, coffee shops that were strategically located and positioned as "family restaurants" gained popularity over the drive-ins, although the evolving fast-food chains created new competition from the suburban consumer.

By 1979, there were more than a thousand Big Boy restaurants in the United States and Canada. When Marriott purchased Big Boy (Wian Enterprises) in 1967, it included the trademark "Bob's Big Boy," which by then was the primary franchise name (as opposed to licensed franchises using the "Big Boy" phrase in their names).

San José at that time had opened a second Bob's Big Boy on Hillsdale Avenue, and later opened a third restaurant on De Anza Boulevard, both designed in a later "Chula Vista" building prototype under the new ownership of the chain by Marriott, from that used on South Winchester Boulevard. Designed by Victor Newlove, the later Bob's Big Boy prototype was a more conservative design had three variants that evoked a suburban ranch-style home of traditional building materials and warm, muted colors. It had a low-pitched roof supported by large wood beams. The Hillsdale Bob's was demolished in the early 2000s, and the De Anza Bob's has since been reused as a Chinese restaurant. By the end of the 1987, Marriott, after planning to remodel their South Winchester Boulevard Bob's Big boy, sold the chain and the new owner, Elias Brothers later closed the restaurant. It was later reopened as Flames Coffee Shop.

The oldest remaining Bob's Big Boy restaurant is located in Burbank, California, and was designated a California Point of Historic Interest in 1992.

Architectural Context

The Century Theater buildings as well as the Flames Coffee Shop restaurant are representative of modernist roadside architecture sometimes referred to as "Googie."

The Modern Movement in architectural design has its origins in the 1932 exhibition at the New York Museum of Modern Art entitled "Modern Architecture—International Exhibition." Curated by Henry-Russell Hitchcock, Alfred Barr, and Phillip Johnson, this museum exhibition focused on the evolving International Style that had started in Europe, and that would be embraced later by American architects during the latter part of the 1930s, but more decisively during the post-World War II period.

During the post-war period, the industrialization and suburbanization of American's cities, as had occurred in the Santa Clara Valley during its hyper-growth era during the 1950s and 1960s, had run parallel with a growing obsession with the future in American culture. Attracted by futuristic designs and modern materials, Americans consumed and patronized all things modern. The explosive growth of the built environment was led by architects and designers who sought to rid the architectural palette of traditional forms and adapt their form-making to ideas of convenience, cleanliness, naturalness, and novelty.

The use of modernist design idioms for new theaters and restaurants in suburbia catered to the imaginative and forward-thinking mindset of mid-century America. Within San José and Santa Clara Valley, where the first wave of high-tech revolution was underway, the revivalism that had predominated in the *Interwar Period* gave way to modern industrial facilities, residential tracts of standardized homes, commercial strip architecture intended to draw the attention of potential consumers, church designs of naturalness and tranquility, and institutional buildings exhibiting thrift and the decentralization of political authority.¹

The *San José Modernism Historic Context Statement* of 2009 by PAST Consultants LLC clarifies the defining features of Googie architecture that is represented on the subject site with the Century Theaters and Flames Coffee Shop within the context of modern architectural design during the post-war period:

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. 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. 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.

¹ The Bay Area Tradition as well as the California Ranch style to which it is closely associated, although focused on the natural environment and materials, was closely aligned with modernist design theories of the period. While Googie buildings were intended to draw attention to themselves, Bay Tradition buildings did the opposite. They shared many common traits however, including simple use of materials and forms, use of large glass areas to connect the inside to the outside and vice versa, and open plans.

Vincent Raney, Architect

The architect of the Century Theaters, Vincent Gerard Raney (1905-2001), was born in Loogootee, Indiana. Vincent, one of nine children, was the son of a building contractor, a factor that would influence his decision to study architectural engineering at the University of Illinois in Bloomington and the University of Arizona in Tucson. He received his Bachelors of Architecture from the University of Illinois at Champaign-Urbana in 1930. He worked as a draftsman for an architect in Indiana before graduating, and then after graduation relocated to San Francisco, where he worked as a draftsman for several architects before establishing his own practice in 1935. Vincent married his wife Edna May, and together they had two children.

Raney obtained his California license to practice architecture in 1934. He continued working for other architects as he secured independent commissions. In California Raney made a name for himself as a gas station designer for the Associated Oil Company in San Francisco, and his commissions for the company included 600 service stations. His work as an architect also produced over 100 movie theaters, shopping centers and commercial buildings, industrial and office buildings, churches, and schools.

Raney designed all of the Syufy Century theaters from 1964 through the early 1990s, and used the form of the dome in several of his earlier enclosed and drive-in theater designs. The dome as an architectural form had become popularized in the late 1940s and early 1950s, primarily by R. Buckminster Fuller. Fuller's work concentrated specifically on the geodesic dome, and although Raney's dome theaters were not designed using the geodesic structure, the dome in general was nevertheless a popular and "futuristic" architectural form in the 1960s and 1970s and came to be a familiar characteristic in the Syufy chain of suburban movie theaters.

Vincent Raney continued to practice into the 1990s. Two of the dome theaters he had designed by Syufy, Century 24 and Century 25, were recently demolished. Besides the three buildings remaining on the subject site, one last dome remains off Blossom Hill Road that has been converted to church use.

Armét and Davis, AIA Architects

Louis L. Armét and Eldon C. Davis formed the architectural firm of Armét and David in 1947 in Southern California. Both graduates of the University of Southern California School of Architecture, the firm, originally located in Los Angeles, is best known for revolutionizing restaurant and coffee shop design in the United States and abroad during the mid-century decades following World War II.

Louis L. Armét (1914-1981), born in St. Louis, Missouri, moved to Los Angeles around 1927, and graduated from USC in 1939. During World War II, he first worked at Pearl Harbor until becoming a Seabee in 1943. Obtaining his California architect license in 1946 after first working for the firm of Spaulding and Rex after the war, he partnered with Eldon Davis in 1947. Louis Armét practiced architecture until his passing in 1981 at age 67.

Eldon C. Davis (1917-2011), was born in Anacortes, Washington, and after high school moved to Southern California to study architecture at USC. Graduating in 1942, he worked during the war for the firm of Kistner, Curtis and Wright. At the end of the war he joined the firm of Spaulding and Rex until partnering with Louis Armét in 1947. Davis practiced architecture until his retirement in the early 1980s.

The firm continued in operation subsequent to the retirement and passing of the two founding partners, and exists today as Armét Davis & Newlove. Victor Newlove joined the practice in 1963 and became a partner in 1972. The firm has designed more than 4,000 restaurants and coffee shops in the United States, Canada, Mexico and Indonesia and is now known as ADN Architects.

The firm is well known for their work on coffee shops and eateries in Southern California and elsewhere that have become the hallmark of the Googie style. As noted in an article in the *Los Angeles Times*, "According to the architectural critic Philip Langdon, Armét and Davis came to define 'coffee shop' for much of America." The firm's hallmark design palette through the 1950s and 1960s, during the height of the Googie period, included vaulted roofing, room-length dining counter, and outsized comet-shaped signage to beckon drivers from off the street.

Their early body of work includes both standalone designs as well as prototype designs for growing national chains. Among their most distinctive designs were Romeo's Time Square (Johnie's), Los Angeles (1955); Denny's prototype #1 (1958) and #2 (1965); Bob's Big Boy prototype (1958-1963); Lyon's Restaurants (1960s); Biff's, Oakland (1963); and Eppie's Restaurants, Sacramento (1960s). The work of the firm grew to include churches, banks, supermarkets, bowling alleys, motels, office buildings, and private residences.



Victor Newlove on Googie Architecture - Getty Research Institute (Architect Victor Newlove of Armet Davis Newlove and Associates, speaks about the term "Googie," the early history of his firm, and their design of whimsical restaurants such as Norms.)

Alternate:

https://www.youtube.com/watch?v=bxQY8b4FGBc&ab_channel=GettyResearchInstitute

A number of Armét and Davis designs have been listed as historic resources. They include:

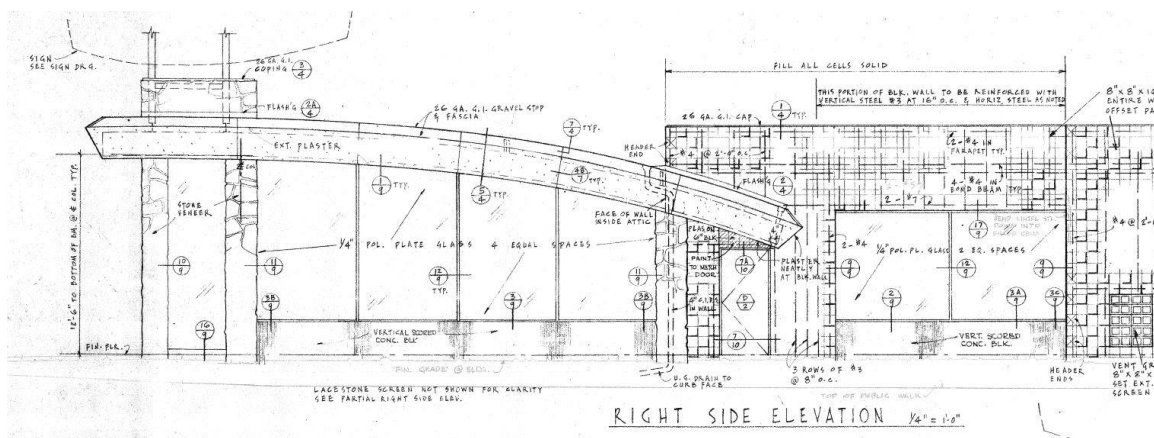
- the 1957 Wich Stand, designated a Los Angeles Historical and Cultural Landmark in 1989 (San Jose’s version of this building, the Skylark Drive-in, was demolished for the creation of the San José Arena on West Santa Clara Street);
- the 1956 Johnie’s (previously Romeo’s Times Square), designated a Los Angeles Historical and Cultural Landmark in 2013;
- the 1957 Norms La Cienega, designated a Los Angeles Historical and Cultural Landmark in 2015.

Resource Descriptions

The technical descriptions of the buildings on the project site can be found in the attached DPR523 series forms. These include the Century 22 and 23 Theaters as well as Flames Coffee Shop.

The narrative description of Century 21 Theater is embedded in the National Register nomination forms prepared by Docomomo in June 2013 as revised January 2014 (Section 7, pages 4 – 7). The nomination forms include a statement of integrity (Section 7, pages 7 – 8). While the building has since had most of its interior furnishings removed, it retains sufficient integrity to maintain its eligibility for the National Register of Historic Places, listing on the California Register of Historical Resources, and designation as a San José City Landmark.

The narrative description contains sufficient information to understand the character-defining features of the building. A detailed review and identification of character-defining features should be undertaken prior to any building rehabilitation to inform any application of the Secretary of the Interior’s Standards.



1965 partial north elevation from Armét and Davis plan set (copyright 1963 Armét and Davis), courtesy ADN Architects.

Policy and Regulatory Context

A number of guidelines pertaining to regulatory context were used in the preparation of this report and project assessment. For an understanding of historic significance under the California Environmental Quality Act, the California State Historic Resources Commission's requirements for listing on the California Register of Historical Resources, and the City of San Jose's Historic Preservation Ordinance (Chapter 13.48 of the Municipal Code) were considered in evaluating three of the buildings within the project site (Century 22, Century 23, and Flames Coffee Shop). An analysis of the buildings under the City of San Jose's Evaluation Rating System was included as required by the City to determine the relative historic importance of those buildings.

Additionally, the San José Envision 2040 General Plan Goals and Policies, as well as other policies and plans related specifically to the project are addressed in the following section. Policies and regulations in the City's General Plan and the Historic Preservation Ordinance have been adopted for the purpose of avoiding or mitigating cultural resource impacts resulting from planned development.

General Plan Goals and Policies

As outlined in the Envision 2040 General Plan Update, historic sites and structures provide an educational link to San Jose's past; they foster a sense of place and community identity for San José. The preservation of appropriate remnants provides multiple benefits important to the health and progress of the city.

The proposed project would be subject to the following General Plan Policies:

LU-13.2 Preserve candidate or designated landmark buildings, structures and historic objects, with first priority given to preserving and rehabilitating them for their historic use, second to preserving and rehabilitating them for a new use, or third to rehabilitation and relocation on-site. If the City concurs that no other option is feasible, candidate or designated landmark structures should be rehabilitated and relocated to a new site in an appropriate setting

LU-13.3 For landmark structures located within new development areas, incorporate the landmark structures within the new development as a means to create a sense of place, contribute to a vibrant economy, provide a connection to the past, and make more attractive employment, shopping, and residential areas

LU-13.4 Require public and private development projects to conform to the adopted City Council Policy on the Preservation of Historic Landmarks

LU-13.6 Ensure modifications to candidate or designated landmark buildings or structures conform to the Secretary of the Interior's Standards for Treatment of Historic Properties and/or appropriate State of California requirements regarding historic buildings and/or structures, including the California Historical Building Code

LU-13.8 Require that new development, alterations, and rehabilitation/remodels adjacent to a designated or candidate landmark or Historic District be designed to be sensitive to its character

LU-13.13 Foster the rehabilitation of buildings, structures, areas, places, and districts of historic significance. Utilize incentives permitting flexibility as to their uses; transfer of development rights; tax relief for designated landmarks and districts; easements; alternative building code provisions for the reuse of historic structures; and financial incentives.

LU-13.15 Implement City, State, and Federal historic preservation laws, regulations, and codes to ensure the adequate protection of historic resources.

EC-2.3 Require new development to minimize vibration impacts to adjacent uses during demolition and construction. For sensitive historic structures, a vibration limit of 0.08 in/sec PPV (peak particle velocity) will be used to minimize the potential for cosmetic damage to a building. A vibration limit of 0.20 in/sec PPV will be used to minimize the potential for cosmetic damage at buildings of normal conventional construction.

Municipal Code Requirements

The purpose and policy regarding historic preservation under Chapter 13.48 of the San José Municipal Code is two-fold:

- In order to promote the economic and general welfare of the people of the City of San José, and to ensure the harmonious, orderly and efficient growth and development of the municipality, it has been deemed essential that the qualities relating to the history of the City of San José and a harmonious outward appearance of structures which preserve property values and attract tourists and residents alike be preserved; some of these qualities are the continued existence and preservation of historic districts and landmarks; continued construction of structures in the historic styles and a general harmony as to style, form, color, proportion, texture and material between buildings of historic design and those of more modern design; that such purpose is advanced through the preservation and protection of the old historic or architecturally worthy structures and neighborhoods which impart a distinct aspect to the City of San José and which serve as visible reminders of the historical and cultural heritage of the City of San José, the state, and the nation.
- The purpose of the historic preservation ordinance is to promote the public peace, health, safety and welfare through the preservation of landmarks and districts and thereby stabilize neighborhoods and areas of the city; enhance, preserve and increase property values; carry out the goals and policies of the city's general plan, increase cultural, economic and aesthetic benefits to the city and its residents; preserve, continue and encourage the development of the city to reflect its historical, architectural, cultural, and aesthetic value or tradition; protect and enhance the city's cultural and aesthetic heritage; and promote and encourage continued private ownership and utilization of such structures.

City Council Policy on Preservation of City Landmarks

On December 8, 1998, the San José City Council adopted a policy on the preservation of historic landmarks. The policy was amended on May 23, 2006. The purpose/intent of the policy is:

Historically and architecturally significant structures, sites, and districts provide an irreplaceable link to the City's past, enrich the present and future with their rich tradition and diversity, and add inestimable character and interest to the City's image. Preservation of structures, sites, and districts is a part of the San José General Plan Urban Conservation/Preservation Major Strategy. At a strategic level, preservation activities contribute visual evidence to a sense of community identity that grows out of the historical roots of San Jose's past.

It is the policy of the City of San José that candidate or designated landmark structures, sites, or districts be preserved wherever possible. Proposals to alter such structures, sites, or districts must include a thorough and comprehensive evaluation of the historic and architectural significance of the structure, site, or district and the economic and structural feasibility of preservation and/or adaptive reuse. Every effort should be made to incorporate candidate or designated landmark structures into the future plans for their site and the surrounding area and to preserve the integrity of landmark districts.

The policy is applicable to this project, including the requirement for early public notification, public input and City Council review, preparation of complete information regarding opportunities for preservation, and making findings justifying alteration or demolition of a landmark structure.

City of San José Evaluation Rating System

The Evaluation Rating Sheets attached to the DPR523 forms tally the structures in the project area according to a numerical rating system developed by staff of the Planning Division.

Based upon the criteria of the City of San José Historic Preservation Ordinance, the San José Historic Landmarks Commission has established a quantitative process, based on the work of Harold Kalman (1980), by which historical resources are evaluated for varying levels of significance. This historic evaluation criterion, and the related Evaluation Rating Sheets, is utilized within the Guidelines for Historic Reports published by the City's Department of Planning, Building and Code Enforcement, as last revised on February 26, 2010.

Although the criteria listed within the Historic Preservation Ordinance are the most relevant determinants when evaluating the significance of historic resources in San José, the numerical tally system is used as a general guide for the identification of potential historic resources. The "Historic Evaluation Sheet" reflects the historic evaluation criteria for the Registers as well as the City's Historic Preservation Ordinance, and analyzes resources according to the following criteria:

- Visual quality/design
- History/association
- Environment/context
- Integrity
- Reversibility

A rating with numerical “points” is assigned by a qualified evaluator according to the extent to which each building meets the criteria listed above.

33 and above points Structure of Merit (SM)

1-32 points Evaluated and found to be non-significant

The numerical rating system is not used to determine eligibility of a property for City Landmark designation.

California Environmental Quality Act (CEQA)

The California Environmental Quality Act (CEQA) requires regulatory compliance for projects involving historic resources throughout the state. Under CEQA, public agencies must consider the effects of their actions on historic resources—a project that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment (Public Resources Code, Section 21084.1).

The CEQA Guidelines define a significant resource as any resource listed in or determined to be eligible for listing in the California Register of Historical Resources (California Register) (see Public Resources Code, Section 21084.1 and CEQA Guidelines Section 15064.5 (a) and (b)).

The California Register of Historical Resources was created to identify resources deemed worthy of preservation and was modeled closely after the National Register of Historic Places. The criteria are nearly identical to those of the National Register, which includes resources of local, state, and regional and/or national levels of significance.

Under California Code of Regulation Section 4852(b) and Public Resources Code Section 5024.1, an historical resource generally must be greater than 50 years old and must be significant at the local, state, or national level under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.
2. It is associated with the lives of persons important to local, California, or national history.

3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master or important creative individual, or possesses high artistic values.
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

Properties of local significance that have been designated under a local preservation ordinance (local landmarks register or landmark districts) or that have been identified in a local historical resources inventory may be eligible for listing in the California Register and are presumed to be historical resources for the purposes of CEQA unless a preponderance of evidence indicates otherwise (Public Resources Code, Section 5024.1g; California Code of Regulations, Title 14, Section 4850).

Exceptional Importance

California Code of Regulations Section 4852(d)(2) addresses the issue of age as a “Special” consideration. A resource less than fifty (50) years old may be considered for listing in the California Register if it can be demonstrated that sufficient time has passed to understand its historical significance. In order to understand the historic importance of a resource, sufficient time must have passed to obtain a scholarly perspective on the events or individual associated with the resource.

A community’s history is best understood after it has withstood the test of time. It is generally understood that some detachment is needed to understand, evaluate, and establish a community’s shared story. Without the perspective of time, historical significance could be based—perhaps undeservedly—on popularity, taste, sentimentality, expediency, or ruling-class values, which might distort the decision process. Buildings less than 50 years of age are generally considered too young to have gained historic perspective. There are some properties, however, that clearly reflect a community’s values and have public significance that appears timeless and embody ideals beyond their current use. These properties are considered to have “exceptional importance” and their significance is recognized during the public hearing process. Properties younger than 50 that are of exceptional importance are reviewed during the environmental process as historic resources.

Integrity

California Code of Regulations Section 4852(c) addresses the issue of “integrity” which is necessary for eligibility for the California Register. Integrity is defined as “the authenticity of an historical resource’s physical identity evidenced by the survival of characteristics that existed during the resource’s period of significance.” Section 4852(c) provides that historical resources eligible for listing in the California Register must meet one of the criteria for significance defined by 4852(b)(1 through 4), and retain enough of their historic character of appearance to be recognizable as historical resources and to convey the reasons for their significance. Integrity is evaluated with regard to the retention of location, design, setting, materials, workmanship, feeling, and association. It must also be judged with reference to the particular criteria under which a resource is

proposed for eligibility. Alterations over time to a resource or historic changes in its use may themselves have historical, cultural, or architectural significance.

Policies Involving Design Review of Historic Properties

Authenticity and development can be combined (not compromised) in the reuse of historic properties. An historic building combined with a much larger new construction is compatible when the outcome, viewed as a fully realized architectural and landscaped composition, is integrated and balanced according to accepted design principles. The general terms “unity and harmony” are often used as the greater design (not only historic preservation) goals. Specific principles that are addressed in a unified design include: compatible form, shape, massing, scale, proportion, and visual balance, composed spatial relationships, compatible lines and flow, as well as compatible materials, textures, and colors.

These principles are embedded in the *Secretary of the Interior’s Standards for the Rehabilitation of Historic Properties*. To avoid appearing compromised, a new development, added to or surrounding historic buildings, must be fully integrated in design. The alteration of the design and setting of significant historic landmarks in San José is expected to create an authentic presentation of, and compatible blending of, these design principles.

Secretary of the Interior’s Standards

A project that meets the *Secretary of the Interior’s Standards for the Treatment of Historic Properties* (Standards) is considered to have a “less than significant” impact on the environment. The Standards include language about additions and alterations to a property.

Evaluation for Historic Significance

Three buildings (Century 22 Theater, Century 23 Theater, and Flames Coffee Shop) that are located on the project site were evaluated for historic significance as a part of this study and report. The technical evaluation can be found in the attached DPR523 Building, Structure and Object records in the attached appendix. None of these three building have been the subject of a prior historic evaluation.

Flames Coffee Shop was constructed over 50 years ago as Bob’s Big Boy in 1965. The Century 22 Theater building was initially constructed around 50 years ago in 1966, and was expanded in 1972. The Century 23 Theater building was constructed around 49 years ago in 1967. All of the buildings, including the additions to Century 22, were built under the County of Santa Clara permitting authority.

Flames Coffee Shop was found to be eligible for the California Register of Historical Resources under Criterion 3 (architecture). It also meets the criteria for designation as a San José City Landmark under criteria 1, 4, 5, 6, and 8.

Century 22 Theater was found to be ineligible for the California Register of Historical Resources and does not meet the criteria for designation as a San José City Landmark. The building qualifies for listing on the San José Historic Resources Inventory as a Structure of Merit (SM) based on the City's Evaluation Rating System.

Century 23 Theater was found to be ineligible for the California Register of Historical Resources and does not meet the criteria for designation as a San José City Landmark. The building qualifies for listing on the San José Historic Resources Inventory as a Structure of Merit (SM) based on the City's Evaluation Rating System.

Period of Significance

The period of significance for the Sarah L. Winchester House is 1886-1922.

The period of significance for Century 21 Theater is 1964.

The period of significance for Flames Coffee Shop is 1965.

Statement of Integrity

The site retains most of its historical integrity over time as per the National Register's seven aspects of integrity. Century 21 Theater has integrity to its 1964 period of significance, and retains its original location within the Century Theater complex. Flames Coffee Shop has integrity to its 1965 period of significance as Bob's Big Boy, and retains its original corner location and roadside setting along South Winchester Boulevard, south of Stevens Creek Boulevard. Large shopping centers in the area have been considerably altered in style and density, but have remained nearby, contributing to a consistent commercial setting over time. Century 21 with its distinctive dome, and Flames Coffee Shop with its distinctive arching roof and slender columns, have integrity of mid-twentieth-century commercial design composition and structure. Although the front entrances to both buildings have been altered, and signage changed, the buildings have integrity of most of their original materials and workmanship. The landscaping remains consistent with the original setting and materials, as well. The buildings convey visual associations with roadside architectural design in San José from the 1960s, and they continue to be identifiable as historic buildings from the mid-twentieth century.

Project Assessment

The reviews in this report are based on: Santana West Proposed Rezoning, San José, California, File No. PDC 14-068, dated 09/18/2015, by Studios Architecture for Federal Realty Investment Trust. The current project proposes the adaptive reuse of the National-Register-eligible and California-Register-listed Century 21 Theater, the demolition of the San José Landmark-eligible Bob's Big Boy Restaurant building, and the demolition of two theater buildings that qualify as Structures of Merit in the City of San José, as well as the construction of new buildings that may have an impact on the setting and significant associations of the Century 21 Theater and the Sarah L. Winchester House.

Potential Impacts of the Project

The site development plans currently indicate the reconfiguration of Olsen Drive, with the theater as a primary focal point; the plans indicate a landscaped setting immediately surrounding the building, and they provide an understanding of the proposed massing and scale of the surrounding development. The drawings, however, do not provide adequate detailing and specifications for the review of the project with respect to the bulk of the Standards, including information about compatible use, approach to repairs, use of physical and chemical treatments, potential alterations and additions, and more.

Potential Impact on the Century 21 Theater

The site development plans depict the potential preservation and reuse of the Century 21 Theater, in the center of the new complex and at the focal point of a reoriented Olsen Drive.

Analysis

The adaptive reuse plan of the Century 21 Theater is not yet designed to a level that can be reviewed comprehensively for compatibility with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (Standards). Revisions to the project design, size, and use may be required for the project to meet the Standards as well as other City goals and policies. Because the project as presently outlined as a part of this rezoning does not yet meet the Standards, the proposed project design does not mitigate the potential impacts to “less than significant” and the project may have an adverse impact on the environment under CEQA.

It appears to be possible to implement the preservation alternative in a way that is compatible with the *Secretary of the Interior's Standards for Rehabilitation*, in which case the project would not have a significant adverse effect on this resource and would be consistent with the City Council Policy on the Preservation of Historic Landmarks (as amended May 23, 2006). With regard to the zoning-level design presented, the project is compatible with critical early aspects of architectural and landscape design. The domed theater building is such a strong and recognizable form, and its detailing has such a large scale for a building of its size, that the size and massing of the surrounding proposed buildings are not likely to dominate the setting; rather, the new buildings serve as a relatively neutral framework surrounding a distinctive focal point. The compatibility of the project with regard to scale of materials, materials use, and landscape design is not determined, and the project can be mitigated by continued review of building integrity at future milestones.

With regard to the current design, the project is generally compatible with critical aspects of historic integrity. The project maintains the location of the theater building. The project proposes to provide open space completely around the theater footprint, critical to the understanding of the design as a stand-alone building. The project utilizes the theater as a focal point (rather than obscuring the building behind new edifices). Therefore, the setting and location remain authentic. The associations of the theater

building will require further review, as these are reliant on an appropriate use. Review of the design, workmanship, and materials of the theater in the future are reliant on compatible design development as noted in the mitigations.

Amphitheater Alternative

Although one of the project alternatives is to preserve, rehabilitate, and reuse the City Landmark Century 21 Theater building, another alternative that being considered is to remove the façade and roofing of the building, and convert it into an outdoor open amphitheater structure as a part of the open space of the completed project.

The amphitheater option would most likely require the loss of many character-defining features of the building and setting, and lead to the anticipated loss of integrity of the building. The assumed alterations would include the loss of the smooth shingled form of the dome (an original feature was the starburst colored shingle pattern) and an overemphasis of the ribs, the potential removal of some of the original textured block walls at the base, and the potential loss of the interior lobby areas. It can't be anticipated how the new use would affect the character-defining roof-level projection room or signage. The assumed alterations would create a loss of integrity of use, materials, workmanship, design, associations, and feeling. In at least one proposed alternative version, the building is proposed for relocation as well, potentially creating a loss of integrity of setting and location.

The alternative to modify the building and incorporate the structure into outdoor open space would likely reduce the integrity of the building in a substantial way that would disqualify the building from its eligibility for the National Register of Historic Places and its listing on the California Register of Historical Resources. Because the project is a San José City Landmark, it will remain an eligible property for the California Register of Historical Resources based on its local listing, but will no longer qualify for listing under the criteria that enabled its placement on the register.

Potential Impact on Flames Coffee Shop (Bob's Big Boy Restaurant)

The site development plans depict the removal or demolition of Flames Coffee Shop, the historic Bob's Big Boy Restaurant.

Analysis

Because the building is eligible for designation as a San José City Landmark and for listing on the California Register of Historical Resources, the demolition of the building would be considered an impact to an historic resource under CEQA. Within the City of San José, findings must be made to justify this approach.

The proposed design could, alternately, be revised to preserve the Flames Coffee Shop consistent with the Secretary of the Interior's Standards. This approach could mitigate the project to a "less than significant" impact. Review of such a revised plan would look at the entire project as a complete composition, and take into account the proposed historic integrity of the historic resource. Location and setting would be analyzed, the preservation of materials, workmanship, and design would be evaluated, and the final

expression of the associations and feelings of the building would be considered. As with the Century 21 Theater, The Flames Coffee Shop building is a relatively strong and recognizable form, so that, assuming a reasonable setback for new surrounding construction, the size and massing of the surrounding proposed buildings are not likely to dominate its setting.

Potential Impact on the Sarah L. Winchester House

The site development plans depict a number of changes in the area immediately surrounding the Winchester Mystery House property. This area is part of the historic setting of the now-4.8-acre property, which once covered about 160 acres of open farmland and orchards. Most of the surroundings no longer contribute to the front corner parcel, but they do provide a neutral, low backdrop, providing views of open space and mature trees from within the site of the historic resource and an open setting as viewed from the streetscapes along South Winchester Boulevard and Olsen Drive. The proposed changes include the possible realignment of Olsen Drive and the reconfiguration of the shared parking lot north of the Winchester House (the lot spans the property lines). New buildings may be constructed west of the resource and across the Olsen Drive. These site alterations do not have a direct physical impact on the historic fabric of the house and historically designed grounds, but they do have an impact on the larger historic associations and setting of the property, including: streetscape views, landscaped setting, and viewsheds from the property. These associations and the setting are components of the historic integrity of the historic resource.

North Entry:

According to the initial application plans, the curved portion of Olsen Drive will be straightened. The curvilinear and landscaped Winchester Mystery House parking lot will be reconfigured and expanded along the south side of the new Olsen Drive, and the resulting parking lot will be rectilinear. Existing mature trees (palms and evergreens) to the north of the entrance are not illustrated as preserved in the proposed site plan. Many of these trees appear in historic aerial views of the site, as early as 1948, and were likely original components of the north landscape of the house. New, more limited and conceptually standardized, landscape plantings are shown. The existing (non-historic) entrance buildings are shown extending into the parking lot area with no landscaped buffer and narrow sidewalk proportions.

North Entry Landscaping and Viewshed Analysis

The ongoing use of this area for parking will continue to provide a compatible open-space buffer to the north of the historic compound. The perception from inside the hedged-off landscaped areas toward the north will be of open space (i.e., there is no new building wall proposed to impact the view to the north). The perception from South Winchester Boulevard will continue to include an open space that wraps around the historic front façade of the house. The removal of existing mature (likely historically original) trees from the parking lot, and the choice of future tree selection would,

however, have an impact on the three-dimensional views from the street and from the front gardens, and, therefore, on the historic setting of the house. The more mature treetops are tall enough to be currently visible from the historic gardens, providing glimpses of an expanded landscaped area to the north. As part of the approach to the attraction from Winchester Boulevard, these large trees, and their specific species with historic associations (palms, etc.) have also provided an expanded setting for the historic house. The proposed design will provide open space to the north, but no visible landscape features and no sense of historic landscaping. To mitigate this potential impact, the proposed design could be refined and revised to preserve the historic tree choice and the maximum feasible integrity of the setting of the historic house.

Note that the Sarah L. Winchester House is lacking historic documentation with regard to identifying the significant contributing structures and to clarify the historic setting so that the project can be designed to avoid an adverse effect on the resource.

West Viewshed

The Century 23 Theater and its associated parking lot adjacent to the Winchester Mystery House property will be demolished and developed in this proposal. A six-story building, Building F, is proposed immediately to the west of the property, in the place of the theater and the parking. This building is shown set back from the Winchester Mystery House property line by approximately 70 feet. This open space is shown to include a two-way driveway, a row of parallel parking, sidewalks, and a landscaped setback featuring a line of trees. The proposed building is shown in the conceptual plan set as just over 71 feet tall and approximately 305 feet wide. The full height is shown along the entire width of the back property line of the historic resource.

The historic property includes a series of small-scale, one-and-two-story historic agricultural buildings, some with windows facing the current parking area. They are interpreted to visitors as part of the tours and are assumed to be contributing structures related to the historic resource. There is open space between the buildings, landscaped with trees and other plantings. The parking area provides a buffer between the agricultural cluster and the current low-rise dome to the west. At the center of the historic property is the Winchester Mystery House itself. This rambling four-story Victorian-era residence currently has views of the foothills to the west from the upper levels.

Analysis

It is apparent that Building F will dominate the skyline to the immediate west of the back agricultural part of the historic property. It is also apparent that the building footprint extends to the north beyond the extent of the historic house's compound, so it will be visible from the street. Furthermore, the proposed new building will completely block the views from the historic mansion toward the western foothills. There will no longer be a perception of open space adjoining the historic property to the west. The design of the new project should be revised to provide additional integrity of perceived open space and setting at the historic property. This recommendation can be met as part

of project design development. Sections through the proposed historic property and Building F need to be provided that can interpret the impact upon the historic mansion; these drawings should be similar to the conceptual elevation sheets A3.1-3.4. By providing this information at the Planned Development Permit stage, the design can be reviewed and adjusted as necessary to avoid any adverse effect on the resource.

Findings Justifying Alteration or Demolition of a Landmark Structure

The possible partial demolition of the Century 21 Theater for use as an outdoor amphitheater would require specific findings.

In order to make findings under the San José City Council Policy on the Preservation of Historic Landmarks in order to justify a proposed alteration that removes the façade and roofing and converts the building into an outdoor open amphitheater structure, one of the following two actions must take place:

- 1) *Document that it is not reasonably feasible for any interested party to retain the candidate or designated landmark structure, or*
- 2) *Make findings that record the overriding considerations that warrant the loss of the candidate or designated landmark structure. The financial profile and/or preferences of a particular developer should not, by themselves, be considered a sufficient rationale for making irreversible decisions regarding the survival of the City's historic resources.*

Mitigation Recommendations

To reduce impacts associated with the project on the existing landmark Century 21 Theater, the Flames Coffee Shop building, as well as on nearby historic properties, the project sponsor can implement Mitigation Measures 1 through 8 as well as comply with other recommendations pertaining to preservation of historic resources as identified by the City's Historic Preservation Officer.

Mitigation Measures 1 – 5 shall be completed or overseen by a qualified Historic Architect who meets the *Secretary of the Interior's Professional Qualifications Standards*, and be overseen by the City's Historic Preservation Officer or Building Official. Mitigation Measures 6 – 8 shall be completed or overseen by a qualified Historic Architect or Architectural Historian (as appropriate) who meets the *Secretary of the Interior's Professional Qualifications Standards*, and be subject to review by the City's Historic Preservation Officer.

With the incorporation of these mitigation measures, potential impacts to historic resources would be reduced and possibly eliminated to a level of less than significant.

Mitigation Measure 1

Comply as much as feasible with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* to preserve the significant character-defining features of the Century

21 Theater and the Flames Coffee Shop, and to frame the setting for these two historic resources with a compatible design. To achieve this mitigation measure, the project should include:

Design the proposed adaptive reuse of the Century 21 Theater to be compatible with the Standards. Prior to the issuance of building permits, develop the rehabilitation plans of the theater reuse project until they can be evaluated by a qualified Historic Architect or Architectural Historian and are found to be commensurate with the Standards.

Revise the proposed project density and/or footprint to promote the use of the Flames Coffee Shop Building in a compatible reuse design. Design the proposed project component of the restaurant building to be compatible with the Standards. Prior to the issuance of building permits, develop the rehabilitation/preservation plans of the restaurant project to a point where they can be evaluated by a qualified Historic Architect or Architectural Historian and are found in keeping with the Standards.

Refine the design of the proposed development to include new elements that are compatible in scale and massing with the impacted historic resources and their settings, including the adjacent Sarah L. Winchester House as well as the two historically significant buildings on the site.

At the two on-site historic resources, create a landscaping and site design, massing design, and palette of modern materials that visually break down the proposed new surrounding façade elements so that they are not monolithic (“visually heavy”) in comparison with the size and textures and spatial relationships of the theater and restaurant buildings and so that the historic buildings have appropriate settings. Prior to approval of the Planned Development Permit, the overall project design should be evaluated by a qualified Historic Architect or Architectural Historian and found to be in keeping with the *Secretary of the Interior’s Standards for the Treatment of Historic Properties*, and found to maintain the integrity of the historic resources.

Develop and revise, as appropriate, the design of the adjacent buildings, landscaping and open space at the Sarah L. Winchester House property until the project can be found to maintain the integrity of the setting of the resource by a qualified Historic Architect or Architectural Historian. Specifically, the massing and detailing of the proposed new Building F and its setting should be revised to provide additional perception of open space to the west of the historic property, as viewed from Winchester Boulevard to the northeast of the house, and as viewed from the public right-of-way along the proposed Olsen Drive. The revisions might include providing setbacks in the footprint, articulations in the vertical massing, and/or revisions to the scale of the visible elements. Landscape solutions should be developed to maintain the integrity of the historic resource, including a balance of open space and concealment for the historic setting.

Additionally, the choice of landscaping materials in the parking lot north of the Winchester Mystery House should include documentation and analysis of the existing mature trees, and should preserve significant historic trees as feasible. New larger trees, of historically appropriate species, should be included in the design, to enhance the understanding of the original larger tracts of land associated with the historic residence.

To assure that the historic elements are rehabilitated in concert with the larger development project, tie the project occupancy permits to the completion of the rehabilitation components.

Mitigation Measure 2

Prior to construction, a qualified Historic Architect shall undertake an existing visual conditions study of the nearby historic resources. The purpose of the study would be to establish the baseline condition of those buildings prior to construction. The documentation shall take the form of detailed written descriptions and visual illustrations and/or photos, including those physical characteristics of the resources that convey their historic significance. The documentation shall be reviewed and approved by the City of San José's Historic Preservation Officer.

Mitigation Measure 3

Prepare and implement a Historical Resources Protection Plan to protect the building fabric to remain of the City Landmark Sarah L. Winchester House, Century 21 Theater, and Flames Coffee Shop buildings from direct or indirect impacts during construction activities (i.e., due to damage from operation of construction equipment, staging, and material storage). The project sponsor shall, prior to any construction activities, including any ground-disturbing work, prepare a plan establishing procedures to protect these resources.

The project sponsor shall ensure the contractor follows this plan while working near these historic resources.

The plan shall be prepared by a qualified Historic Architect, and is subject to review by the City's Historic Preservation Officer. At a minimum, the plan shall include:

- guidelines for operation of construction equipment adjacent to historical resources;
- requirements for monitoring and documenting compliance with the plan; and
- education/training of construction workers about the significance of the historical resources around which they would be working.

Mitigation Measure 4

The Historic Architect and/or his/her structural engineer shall make periodic site visits to monitor the condition of the existing historic fabric at the project site and provide detailed reports noting any concerns regarding the historic resource to remain as well as recommended corrective actions to the Historic Preservation Officer. Monitoring should

include any instruments such as crack gauges if necessary per approval of nearby property owners, or reviewing vibration monitoring required by other construction monitoring processes required under the City's permit processes.

The Historic Architect shall consult with a structural engineer if any problems with character-defining features are discovered. If in the opinion of the Historic Architect, substantial adverse impacts related to construction activities are found during construction, the Historic Architect shall so inform the project sponsor or sponsor's designated representative responsible for construction activities. The project sponsor shall respond accordingly to the Historic Architect's recommendations for corrective measures, including halting construction in situations where construction activities would imminently endanger historic resources. The monitoring team shall prepare site visit reports.

Mitigation Measure 5

The Historic Architect shall document (e.g., with photographs and other appropriate means) the level of success in meeting the *Secretary of the Interior's Standards for the Treatment of Historic Properties* as noted above for the character-defining features, and in preserving the character-defining features of nearby historic properties.

The project sponsor shall ensure that if repairs occur, in the event of damage to nearby historic resource during construction, repair work shall comply with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and shall restore the character-defining features in a manner that does not affect their historic status.

Mitigation Measure 6

Historic American Buildings Survey (HABS) level documentation of the exterior and interior as well as setting of the Century 21 Theater building and Flames Coffee Shop if the project will result in substantial alteration or demolition of either of these two buildings. This documentation shall be prepared prior to alteration and/or demolition by a Historic Architect and Architectural Historian who meets the Secretary of Interior's Professional Qualifications Standards. Following the HABS guidelines, this documentation shall include full measured drawings, large-format photography, and report, according to HABS written format guidelines. The report shall be deposited with History San José and a copy provided to the City's Planning Division as well as filed with the Northwest Information Center, Sonoma State University as well as project related information.

Mitigation Measure 7

Prior to issuance of any Historic Preservation Permit or Planned Development Permit that will result in a substantial alteration or demolition of the Century 21 Theater building or Flames Coffee Shop, funding shall be contributed towards a detailed property survey of other mid-century historic resources based on the City's *San José Modernism Historic Context Statement*, including preparation of DPR523 recording forms and property evaluations, under direction of the City's Historic Preservation Officer. The

scope and extent of this focused survey to be determined and implemented by City of San José and its Historic Preservation Officer, and may include other context or survey studies as outlined in the Envision 2040 General Plan. The results of the survey and property recordings shall be made available to the public via the Planning Division and a copy placed at the California Room of the Martin Luther King, Jr. Main Library.

Mitigation Measure 8

Prior to issuance of any Historic Preservation Permit or Planned Development Permit that will result in a substantial alteration or demolition of the Century 21 Theater building or Flames Coffee Shop, the project shall include a permanent exhibit or artwork to memorialize the role of the Century Theaters in local mid-twentieth century culture. The size and scope of this permanent exhibit should be developed by an oversight committee of interested parties selected by the City of San José, and if incorporated into the new building, a façade easement including permanent exhibit space be dedicated to ensure the preservation and management/maintenance of this exhibit in perpetuity. The committee should consider all feasible means of preserving this legacy, including digital media, curation and exhibition of artifacts at appropriate off-site repositories such as History San José. The recommendations of the committee and implementation of commemorative actions shall be subject to review and approval by the City's Historic Preservation Officer. The scope of this commemoration and commitments for implementation shall be finalized prior to issuance of building permits so that the measures are tied to construction of the proposed project.

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Qualifications of the Consultants

The principal author of this report was Franklin Maggi, Architectural Historian, who consults in the field of historic architecture and urban development. Mr. Maggi has a professional degree in architecture with an area of concentration in architectural history from the University of California, Berkeley.

Leslie A.G. Dill, Historic Architect, provided the technical architectural description for this report, and helped assess the project for impacts and prepared the recommendations. Ms. Dill has a Master of Architecture with a Historic Preservation Program Certificate from the University of Virginia, Charlottesville.

Franklin Maggi and Leslie Dill meet the Secretary of the Interior's qualifications to perform identification, evaluation, registration, and treatment activities within the field of Architectural History and Historic Architecture respectively, in compliance with state and federal environmental laws. CHRIS utilizes the criteria of the National Park Service outlined in 36 CFR Part 61.

Disclaimers

This report addresses the project and its plans in terms of historically compatible design of the exterior design only. In this report, Archives & Architecture, LLC and its sub-consultant have addressed structural conditions for potential project feasibility solely for the purposes of assessing the project under the Guidelines of the California Environmental Quality Act, but have not been contracted for or otherwise is responsible for investigating any site conditions or structural design or any other related safety hazards that might or might not exist at the site and building for the purposes of permit entitlements or construction contract documents. Archives & Architecture, LLC has provided archival information regarding historic era site usage for use by the project archaeologist, but has not undertaken nor is responsible for any analysis of the site to evaluate the potential for subsurface resources.

Appendix

Copy of San José City Council Policy on the Preservation of City Landmarks

National Register nomination forms for Century 21 Theater (Docomomo 2013/2014)

DPR523 forms and Evaluation Rating Sheets for Flames Coffee Shop (Archives & Architecture 2016)

DPR523 forms and Evaluation Rating Sheets for Century 22 Theater (Archives & Architecture 2016)

DPR523 forms and Evaluation Rating Sheets for Century 23 (Archives & Architecture 2016)

City of San José, California

CITY COUNCIL POLICY

TITLE	PAGE
PRESERVATION OF HISTORIC LANDMARKS	1 of 2
APPROVED BY Council Action - Adopted December 8, 1998, Amended May 23, 2006	

PURPOSE/INTENT STATEMENT

Historically and architecturally significant structures, sites, and districts provide an irreplaceable link to the City's past, enrich the present and future with their rich tradition and diversity, and add inestimable character and interest to the City's image. Preservation of structures, sites, and districts is a part of the San Jose General Plan Urban Conservation/Preservation Major Strategy. At a strategic level, preservation activities contribute visual evidence to a sense of community identity that grows out of the historical roots of San Jose's past.

It is the policy of the City of San Jose that candidate or designated landmark structures, sites, or districts be preserved wherever possible. Proposals to alter such structures, sites, or districts must include a thorough and comprehensive evaluation of the historic and architectural significance of the structure, site, or district and the economic and structural feasibility of preservation and/or adaptive reuse. Every effort should be made to incorporate candidate or designated landmark structures into the future plans for their site and the surrounding area and to preserve the integrity of landmark districts.

APPLICABILITY

This policy affects any designated City Landmark structure, Contributing Structure in a City Landmark Historic District, structure listed on the National Register of Historic Places and/or the California Register of Historical Resources, a Contributing Structure in a National Register Historic District, or a structure that qualifies for any of the above (candidate), based on the applicable City, State, or National qualification criteria. (hereafter "landmark structure"). This policy also affects new construction within designated City, State, and National Landmark districts for purposes of district integrity.

REQUIREMENTS

- 1. Early Public Notification of Proposals to Alter or Demolish a Candidate or Designated Landmark Structure, or to Impact the Integrity of a Historic District.** In order to allow greater public input into decisions affecting historic landmarks, early public notification should be initiated in response to either of the following: 1) receipt by the City of a development application for a project proposing to alter the original character of a candidate or designated landmark structure or to potentially impact the integrity of a landmark district, or 2) prior to action by the City Council or Redevelopment Agency Board of Directors to commit public funding or other assistance to such a project or for acquisition of property containing a candidate or designated landmark structure or potentially impacting the integrity of a landmark district. Such notification shall be provided to the City Council, Historic Landmarks Commission and representatives of the historic preservation community.
- 2. Public Input and City Council Review.** As soon after the public notification as possible, public meetings on the proposed project shall be scheduled, as follows. In the case of a private development project with no City or Redevelopment Agency funding involved, the Historic Landmarks Commission shall hold a public meeting on the proposed project, to receive public comment and provide recommendations regarding information to be included in the analysis of the proposed project. In the case of a project incorporating City or Redevelopment Agency funding or other assistance, or acquisition of property containing a candidate or designated landmark structure or a structure or site located within a landmark district, the City Council shall agendaize

discussion of the project to receive public comment and provide early direction to the appropriate staff that either: 1) the project should continue forward through the appropriate review process, or 2) the Council does not support the proposed project and further staff work shall be discontinued.

3. **Preparation of Complete information regarding Opportunities for Preservation of the Landmark Structure, and/or the Integrity of the Landmark District.** The analysis of a proposed project which will alter the original character of a candidate or designated landmark structure or potentially impact the integrity of a landmark district shall include complete historic, architectural, and cultural documentation of the significance of the candidate or designated landmark structure, site, district, or compatibility of new construction within a landmark district, a comprehensive evaluation of the economic and structural feasibility of preservation and/or adaptive reuse of the structure, and an analysis of potential funding sources for preservation. This information shall be carefully reviewed and then be given strong consideration in the decision-making process for a project proposing to alter a candidate or designated landmark structure or the integrity of a district. Every effort should be made to preserve and incorporate existing

landmark structures into the future plans for a site and the surrounding area, and to preserve the integrity of landmark districts.

4. **Findings Justifying Alteration or Demolition of a Landmark Structure, or Impact to the Integrity of a Landmark District.** Final decisions to alter or demolish a candidate or designated landmark structure or to impact the integrity of a landmark district, must be accompanied by findings which either 1) document that it is not reasonably feasible for any interested party to retain the candidate or designated landmark structure or the integrity of the district, or 2) which record the overriding considerations which warrant the loss of the candidate or designated landmark structure or district integrity. The financial profile and/or preferences of a particular developer should not, by themselves, be considered a sufficient rationale for making irreversible decisions regarding the survival of the City's historic resources.
5. **Financial Resources for Preservation.** The City and Redevelopment Agency should identify City, State, and Federal funding resources to support and encourage the preservation and adaptive reuse of candidate or designated landmark structures, sites, or districts.

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Century 21 Theater

Other names/site number: Winchester Theater 21

Name of related multiple property listing:
N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 3161 Olsen Drive

City or town: San José State: California County: Santa Clara

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local
Applicable National Register Criteria:

___ A ___ B ___ C ___ D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	
<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p>	<p>_____ Date</p>
<p>_____ Title :</p>	<p>_____ State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/theater

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/theater

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/International Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete block, steel, plywood, and stucco

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Century 21 Theater occupies a 2.44-acre parcel located near the intersection of Interstate 280 and Winchester Boulevard in San José, California. The parcel is part of a larger 11.6-acre site comprising an asphalt-paved surface parking lot with four buildings on it: Century 21 Theater, Century 22 Theater, Century 23 Theater, and Flames Coffee Shop. This nomination is only for the Century 21 Theater, the oldest and most intact of the theaters. The Century 21 Theater is a one-story, concrete block, steel-frame, domed building containing an auditorium, lobby/concession area, restrooms, projection rooms, and storage. The shingled dome is parasol-shaped, with scalloped eaves, and it terminates at the top with an antenna-like steel finial. The primary façade faces east and consists of a projecting arcade composed of square piers supporting a painted plywood canopy embellished with zig-zag detailing. The canopy is surmounted by a plain stucco parapet, in front of which is a neon sign reading: "Century 21." The primary entrance is located at the center of the primary façade; it is composed of four pairs of glazed aluminum doors surmounted by transoms. The ticket sales area is located to the right of the main entrance and an aluminum-frame window wall is to the left. Concrete block wing walls extend beyond the main entry area to the left and to the right, enclosing the lobby. The wing walls are embellished with decorative detailing in the form of alternating projecting half-blocks arranged in a grid pattern. The Century 21 Theater is surrounded by mature landscaping consisting of palm trees, pepper trees, and other ornamental plantings. The property retains integrity from its 1964 period of significance.

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Narrative Description

Site

Located on the north side of Olsen Drive, just west of S. Winchester Boulevard, the parcel is level and paved in asphalt. The area surrounding the theater has several planting beds containing trees, shrubs, and ground cover, including palms, juniper, and various mature deciduous trees. Mechanical equipment and a loading dock are screened behind fencing along the west side of the building. The greater part of the larger 11.6-acre property, not included in this nomination, is devoted to surface parking. The Century 22 Theater (built 1966, enlarged after 1975) is located north of the Century 21 Theater and separated from it by a driveway. The Century 23 Theater (built 1968) is located south of the Century 21 Theater, on the opposite side of Olsen Drive. A large neon and backlit sign is located at the entrance to the property, at the intersection of Olsen Drive and S. Winchester Boulevard. The Winchester Mystery House is located to the southeast of the Winchester Theater complex. Flames Coffee Shop, originally built as a Bob's Big Boy restaurant, is located at the northeast corner of the larger property, and Santana Row, a regional shopping center is located on the east side of S. Winchester Boulevard. Several housing tracts and a 1960s trailer park bound the site to the north and to the west.

Exterior

Because the building is circular in plan, the Century 21 Theater does not have traditional conventional façades oriented toward the four cardinal points of the compass. The primary entrance and ticket sales office are housed within a pavilion that faces east toward the parking lot. This pavilion is three bays wide and sheltered beneath a painted plywood canopy that cantilevers out over the sidewalk. The canopy fascia is ornamented with a wood zig-zag design consisting of a repeating pylon shape enclosing painted, plywood shield motifs. The shields are illuminated at night by recessed lighting fixtures. A neon sign spelling "Century 21" is mounted on the roof of the canopy. The underside of the canopy is illuminated by plastic dome-light fixtures. Behind the sign is a curved parapet wall finished in stucco. This element, which articulates the projection room inside the building, is an example of the modernist principle of form following function. The later Century dome theaters on the site do not share this feature.

The left bay of the entry pavilion contains an anodized aluminum storefront consisting of four glazed panels. The center bay contains the primary entrance, which consists of four anodized aluminum, double-leaf doors surmounted by rectangular, inoperable transoms. The right bay of the entry pavilion consists of a pair of glazed anodized aluminum storefronts and the ticket sales kiosk, sheltered beneath a smaller canopy supported by steel pipe columns. The kiosk is paneled in non-historic stone tile. It retains its original ticket sales windows and the back-lit metal sign that displays the names and the times of the movies being shown. To the right of the ticket sales kiosk is the beginning of the decorative concrete block wing wall that extends partway around the north and south sides of the theater. The concrete block wall features a decorative pattern consisting of alternating half-block sections embedded crosswise into the standard stacked bond masonry.

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The decorative concrete block walls enclose the lobby and concession area, returning to the main building approximately one-third of the way around the north and south sides of the building. The rest of the exterior is constructed of standard concrete block laid in stacked bond. More utilitarian than the entry pavilion, the rear two-thirds of the Century 21 Theater is in large part defined by the curved steel ribs that support the domed roof. The ribs create regular structural bays along the lower portion of the walls. Several of these bays contain emergency exits, which each contain pairs of steel hollow-core doors without exterior hardware, presumably to prevent access by non-paying customers. Security cameras and HVAC equipment are located in several of the bays. Two of the rear (west) bays are enclosed behind fencing.

The domed roof of the Century 21 Theater constitutes the majority of the exterior surface area of the building. Defined by the steel ribs that support it, the roof is divided into 20 equal wedge-shaped segments. The lower edge of each wedge is scalloped, recalling the appearance of a mid-century parasol or a merry-go-round. The roof was originally clad in two-toned asphalt/composition shingles. The light shingles paired against a background of darker shingles formed a large starburst pattern at the center of the dome. The roof is now clad in asphalt/composition shingles of a consistent medium gray color. Crowning the top of the roof is a circular parapet that conceals roof-top ventilators. At the center of the circular parapet is a steel finial that resembles a UFO antenna or perhaps the turned wood finials of the nearby Winchester Mystery House.

Interior

The interior of the Century 21 Theater is very simple, consisting of a lobby/concession area at the front (east) side of the building and a large, approximately 1,000-seat auditorium to the rear (west). The lobby is flanked to either side by restrooms: the men's room to the north and the women's room to the south. Gently sloped ramps, also located at the north and south sides of the lobby, provide access to the auditorium.¹ At the rear (west) side of the building are several mechanical, storage, and loading areas. These spaces are all utilitarian in character.

The lobby/concession area was remodeled in 1997. As part of this work, the flooring, wall finishes, and ceilings were replaced with standard off-the-shelf materials available at that time, including carpeting and tile, stone tile wall cladding, glass block detailing, dropped acoustical tile ceilings, and new cabinetry. The lobby/concession area does retain its original layout. The restrooms were also remodeled in 1997.

¹ It is not known precisely how many seats are located in the Century 21 Theater. When the theater originally opened it contained 950 seats. After the passage of the Americans with Disabilities Act (ADA) in 1990, portions of several rows of seating were removed to accommodate wheelchairs. Since then all of the seats were replaced. Contemporary theater seats are larger than what were originally used in the 1950s and 1960s on account of the expanding girth of the average American. Sources familiar with the theater say that the management increased the number of seats by infilling the area between the seats and the screen.

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Aside from the seating and the carpeting, the interior of the auditorium remains unchanged. The auditorium is very simple, consisting of several concrete tiers divided by metal pipe railings. The tiers are linked by short flights of carpeted stairs illuminated by colored lights. The tiers are terraced, and each terrace is lined by a row of seats. The seats are upholstered in a turquoise color to match the fabric soundproofing that drapes the walls and the lower portion of the dome. Similar to the exterior, the interior of the auditorium is divided into 20 wedge-shaped segments by steel ribs. These ribs meet at a single point at the center of the dome. The area between the ribs is covered in turquoise-colored acoustical tiles which match the soundproofing fabric on the walls. Recessed incandescent lights and ventilators punctuate the dome in a regular pattern. The projection room is located at the east side of the auditorium; its location is indicated by two pairs of glazed openings. Audio speakers are suspended from the ceiling near the projection booths. The west wall of the auditorium is dominated by the large projection screen, which is curved to match the profile of the dome. The lower portion of the north and south walls are punctuated by pairs of steel exit doors that lead outside.

Alterations

There are very few alteration permits on file for the Century 21 Theater property, in part because the subject property was not annexed by San José until 1980. In 1997, the property owner applied for a permit to complete a full Americans with Disabilities Act upgrade of the toilet rooms and install a new snack bar. At some point the roof of the dome, which originally featured a decorative starburst pattern, was re-shingled using gray asphalt shingles of a uniform color. This change was probably made in 1997. The carpeting and the seating within the auditorium was replaced circa 1997 as well.

Integrity

The Century 21 Theater retains all aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

Location

The Century 21 Theater has never been moved. The property retains integrity of location.

Design

Aside from the lobby/concession area finishes and the starburst shingle pattern on the dome's exterior, the Century 21 Theater has undergone few changes to its original design. The building still retains its original massing and materials and the features that reflect its historic function, technologies, and aesthetics. The property retains integrity of design.

Setting

Aside from its landscaping having matured, the immediate setting of the Century 21 Theater has not changed since 1964. Designed as the first component of a larger multiplex of freestanding domed theaters, the Century 21 Theater was joined by the Century 22 Theater in

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1966 (with post-1975 additions) and the Century 23 Theater in 1968. The rest of the site has remained in use as a surface parking lot serving the theaters and the nearby Flames Coffee Shop. The property retains integrity of setting.

Materials

Aside from the 1990s-era finish materials in the lobby, the vast majority of the original materials used to construct the Century 21 Theater and finish are still present and in good condition. The exterior of the dome has been re-shingled at least once, and the materials used are in-kind with what was originally used. Nearly everything else, including the concrete block and wood-frame and stucco walls, anodized aluminum storefronts and doors, plywood detailing, fabric-covered auditorium walls, and acoustic tile ceilings survive intact. The property retains integrity of materials.

Workmanship

Though made primarily of mass-produced materials widely available during the postwar era, the Century 21 Theater does display some elements of handicraft and skilled workmanship, including the decorative concrete block exterior walls, the carefully welded and custom shaped dome ribs, and the custom-fabricated finial atop the dome. These examples of workmanship illustrate the aesthetic and technological values of the postwar/mid-century period, where faith in technology and the future conveyed a sense of optimism and playfulness. The property retains integrity of workmanship.

Feeling

Precisely because it retains so many of its original materials, design features, and setting, the Century 21 Theater is a physical embodiment of 1960s-era popular culture, when the car was king and movie-going a top national pastime. The Space Age design of the theater, which resembles a geodesic dome or perhaps even a flying saucer, speaks to the fascination that ordinary Americans had with the future, including high technology and space exploration. In addition to the flying saucer motif, the shingled roof of the Century 21 Theater originally bore the outline of a starburst, which along with Sputniks, amoebas, and various other motifs was a popular symbol of the time. The Century 21 Theater retains integrity of feeling.

Association

The Century 21 Theater retains its association with its period in time in American history.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance
(Enter categories from instructions.)

Architecture

Period of Significance
1964

Significant Dates
1964

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation
N/A

Architect/Builder
Raney, Vincent G.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Century 21 Theater is eligible for listing in the National Register under Criterion C at the local level as an early and notable example of a Cinerama-type theater designed by noted Bay Area architect Vincent G. Raney. The period of significance is 1964, the year that the building was completed. Virtually unaltered on its exterior, the Century 21 Theater embodies the distinctive characteristics of the mid-century modernist style and suburban roadside architecture popular during the 1960s. It is one of the best-known modernist landmarks in San José, a city that grew from a small agricultural community during the postwar period into America's tenth largest city and the center of high technology for the world. The Century 21 Theater represents a period of optimism and prosperity in a fast-growing city. Cinerama is the name for a patented widescreen projection system that uses three synchronized 35 mm projectors to project images on a curved screen extending 164 degrees. In the United States there are only two theaters currently equipped to show films in Cinerama, the precursor to the wide-screen IMAX projection system of fifty years later. Later, the process was refined so that the Cinerama films could be exhibited with a single-lens projector. The Century 21 Theater in San José joins the locally landmarked Cinerama Dome in Hollywood as one of the best surviving examples of the freestanding dome type theater remaining in California.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Historic Context: San José: 1945-1970

At the end of World War II, San José had been transformed from a rural backwater of apricot and cherry orchards into a fast-urbanizing high-tech region. New defense, aviation, and high technology plants had sprung up all over the valley, and housing tracts began creeping into the orchards and foothills of the Santa Cruz Mountains and the Diablo Range. The booming industrial sector – with its concomitant growth in suburban housing development – nurtured an expansionist climate in local city government. During the postwar era, San José's city government began its first large-scale planning projects, culminating in 1948 with City Manager O.W. Campbell's *Six-Year Capital Improvement Plan*. Many civic buildings were designed and built under the aegis of this plan. Anthony Peter "Dutch" Hamann was sworn in as Campbell's replacement on March 27, 1950 - the Centennial of San José's incorporation. Appointed by a pro-growth majority on the City Council, Hamann began an aggressive annexation program. Aiming to make San José the commercial and industrial leader of the Bay Area, Hamann annexed 1,419 acres by the end of 1969.² As these lands were annexed their value for development soared and escalating property taxes forced ranchers off their land. In this way

² PAST Consultants, LLC, *Historic Context Statement for San José Modernism*, 27.

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suburbanization became a self-perpetuating cycle, and Hamann's leapfrogging annexations succeeded in pushing the suburban frontier out further and further.

In 1952, Hamann's staff prepared a report titled: *Planning San José*. This report outlined recommendations for expanding auto-centered development into the Santa Clara Valley's rural hinterlands. The document explicitly acknowledged the primacy of the automobile in modern planning, rejecting San José's small and antiquated central business district.³ The neighborhood shopping center was identified as the model for future development, and Hamann made building automobile-related infrastructure a top priority for his capital improvement plans. Hamann proposed the construction of several new freeways and the widening of many rural two-lane roads into multi-lane arterial boulevards, called expressways. He also tapped the Federal Aid Highway Acts of 1952 and 1956, making millions of dollars available for highway expansion, including the construction of the Sinclair Freeway (Interstate 280), just south of the future Century 21 Theater site, as well widening Winchester Boulevard (formerly the two-lane Santa Clara-Santa Cruz Road) to six lanes.⁴

Historic Context: Modernism in San José

The huge growth of San José between 1940 and 1969 produced hundreds of modernist buildings of every functional type, including civic, industrial, commercial, and religious. Commercial buildings in particular were representative of the postwar embrace of the automobile, including shopping centers, drive-in restaurants, automobile sales and repair facilities, service stations, and drive-in banks and theaters.⁵ The mushrooming population also propelled the need for professional services, with medical and dental offices often constructed in modernist designs. Modernism was also the most popular choice for most new civic buildings, including schools, fire stations, and libraries, as well as San José's new City Hall and the adjoining joint City/County Civic Center.

San José's rapid centrifugal expansion especially required new retail shopping centers, which blossomed along the numerous arterial roadways, especially near freeway interchanges. Town and Country Village Shopping Center was built on the east side of S. Winchester Boulevard (directly opposite the Century 21 Theater) in the early 1960s. Convenient features for motorists, including off-street parking and drive-through lanes, became key considerations in the location and design of retail developments. Because people traveling in automobiles were moving faster than traditional modes of transportation, many commercial buildings were designed in eye-catching styles that often incorporated imagery depicting Space Age motifs like flying saucers, Sputniks, starbursts, boomerangs, or atoms. The Century 21 Theater, constructed in 1964 near Winchester Boulevard's future interchange with Interstate 280, is one

³ Ibid, 28.

⁴ Ibid., 32.

⁵ Ibid., 42.

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of the foremost examples of this popularized type of modernist commercial architecture in San José.

Historic Context: Site History

The subject property is part of what was historically part of a 66-acre ranch surrounding the Winchester Mystery House.⁶ The Winchester House was developed over a period of 38 years by Sarah Winchester, widow of William Winchester, heir of the Winchester Repeating Arms Company. Following the death of their daughter Annie in 1866 and of William Winchester in 1881, Sarah Winchester visited a medium who told her that the spirits of those slain by Winchester rifles were seeking revenge on her family. In 1884, Winchester left New Haven, Connecticut and purchased an orchard with a house on the Santa Clara-Santa Cruz Road (now Winchester Boulevard). Winchester immediately began remodeling the farmhouse and over the next 38 years she built multiple additions. It is rumored that Winchester remodeled the house over 600 times. Addition after addition, including stairs and corridors that went nowhere, were supposedly to confuse the spirits allegedly seeking her demise.⁷

Sarah Winchester died in September 1922 at the age of 82. She left the property to her niece Marion "Daisy" Merriam Marriott, who removed the furniture and put the property up for sale in 1923. Though there was interest in the surrounding plum and apricot orchards, few were interested in the outdated house. Unable to sell it, the Winchester heirs leased the property to John and Mamie Brown. The Browns, who had previously owned an amusement park, saw commercial potential in the mysterious house. The house opened to the public as a museum and roadside attraction in May 1923. It soon became a popular destination for those interested in the occult mysteries of San José's very own "House of Usher." In 1931, the Browns purchased the property from the Winchester heirs and subdivided and sold most of the surrounding 66 acres. They kept the 15 acres surrounding the house to serve as a buffer against future development.⁸ This property, which encompasses the Winchester Theater complex – an area bounded by Olin Avenue, S. Winchester Boulevard, I-280, and the San José city limits – continues to belong to the Browns' heirs, including members of the Farris and Raney families.⁹

The property surrounding the Winchester House remained in agricultural use for decades following Sarah Winchester's death. By the late 1940s, suburban development was already

⁶ "Winchester Mystery House" is trademarked by the current operator of the property. The nomination references the more historically accurate "Winchester House."

⁷ Mary Jo Ignoffo, *Captive of the Labyrinth: Sarah L. Winchester, Heiress to the Rifle Fortune* (Columbia, MO: University of Missouri Press, 2010), 204-209.

⁸ According to an article in the *Fresno Bee*, the owners of Winchester Investments include Edna May Raney of Belmont, Gerard Raney of Redwood City, Ray Farris Sr. of Monte Sereno, Ray Farris II and Sandra Farris of Monte Sereno, and Valerie Bovone of San José. Shannon Barry, "Winchester Mystery House: Historical Landmark Comes to Life for Halloween," *San Jose Mercury News* (October 22, 2012).

⁹ Jake Batsell, "Ownership of Winchester House is Biggest Mystery; Safety and Privacy keep Owners of San Jose Landmark Quiet," *Fresno Bee* (June 1, 1997).

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creeping south and west from downtown San José. A 1948 aerial photograph shows the Winchester property surrounded by orchards, though housing tracts are visible just south of Stevens Creek Boulevard. By 1956, the Winchester property was bounded by housing tracts to the north and to the west. Winchester Boulevard was still a two-lane country road on the 1956 aerial, and the subject property was still largely devoted to agriculture, including pasture and orchards, with the Winchester House, its gardens, and barns and outbuildings clustered at the southeast corner of the property (Figure 1).

Historic Context: Design and Construction of the Century 21 Theater

In 1963, the Brown heirs entered into an agreement with Raymond "Ray" Syufy to build a theater complex on the undeveloped part of the Winchester property, entering a 50-year lease agreement with Syufy. Syufy was a 44-year-old theater developer who had built a chain of drive-in and traditional sit-down movie theaters across the San Francisco Bay Area.

Raymond Syufy was born in Sacramento in 1920 to Lebanese immigrants, William and Pauline Syufy. He grew up in Berkeley, where he worked in his parents' grocery store. While Syufy was attending law school at UC Berkeley, his mother learned about a small, unfinished movie theater in Vallejo called The Rita that was for sale. Pauline Syufy mortgaged the family business to buy it "so her son could show her what he could do." Ray Syufy, who was already working part-time as a theater usher, quit law school to run the new business, which he reopened in 1943. Almost immediately Syufy faced lawsuits from several major movie studios, including Fox and Paramount. They sued him because he was showing first-run films without permission. Syufy decided to fight back, and in 1947, he filed a \$1 million lawsuit against the major Hollywood studios, alleging monopolistic practices in the distribution of motion pictures. Syufy had apparently latched onto the same arguments used in antitrust litigation that the Department of Justice had been pursuing since 1938. Syufy eventually filed nearly a dozen lawsuits against the studios and undoubtedly played a significant part in the court-ordered demise of the "Studio System." As part of the court decision, the studios were forced to divest themselves of their movie theaters, a boon for independent operators like Syufy.¹⁰

In 1949, sensing the change in post-war America and the migration of people to the newly developing suburbs, Syufy built his first drive-in movie theater in Vallejo, adding it to three other indoor theaters he owned in that city. During the 1950s, Syufy concentrated on drive-ins, building the Geneva and Mission Drive-in Theaters in San Francisco and others in Union City, Cupertino, Burlingame, and Las Vegas.¹¹ In the 1960s, Ray Syufy decided to move into the fast-growing Santa Clara Valley. His first theater in the area, the subject of this nomination, was also

¹⁰ Suzanne Donahue, *American Film Distribution* (Ann Arbor, MI: UMI Research Press, 1987).

¹¹ Barbara Bladen, "Twin Drive-in Theater," *San Mateo Times* (June 26, 1965), 12A. "Vallejo Theater Operators Sue Studios, Film Distributors for Million Damages," *Oakland Tribune* (May 6, 1947). Charles Hurd, "Film Booking Issue Ordered Reopened," *The New York Times* (May 4, 1948). Obituary: "Raymond Syufy," *San Francisco Chronicle* (April 2, 1995).

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his first "Cinerama" dome theater. The name Syufy chose for the theater, "Century 21," was a reference to the upcoming millennium, or more simply "the future" and everything that it evoked to mid-century Americans, including space travel and other science fiction-inspired ideas of what it meant to be modern.

Syufy hired architect Vincent G. Raney to design his new Century 21 Theater. Raney was related to the owners of the Winchester property through his wife, Edna (née Brown) Raney, daughter of John and Mayme Brown. Raney did not win the commission through his family connections; he had been working with Syufy since at least 1946. Instead, Raney was likely the figure who suggested to his in-laws that they strike a deal with Ray Syufy to develop the undeveloped portion of the Winchester property.

Inspired by the recently completed Cinerama Dome in Hollywood (completed in 1963), Raney's original design for the Century 21 Theater shows some departures from its counterpart in Southern California, which was as an actual geodesic dome inspired by the work of architect and theorist R. Buckminster Fuller. Instead of multiple pre-cast concrete panels, Raney designed a very simple and smooth hemispherical dome supported by huge, curved steel ribs. Though the original drawings do not seem to have survived, drawings of the Pleasant Hill CineArts Dome (demolished in 2013) show an almost exact twin to the Century 21 Theater. The Pleasant Hill dome did not have an extruded projection room or the distinctive zig-zag molding on the parapet of the Century 21 Theater (**Figure 2**).

Whereas the Hollywood Cinerama Dome gains much of its visual interest by virtue of its multi-faceted geodesic dome, the Century 21 Theater's dome has a smooth profile because of its simpler construction.¹² Perhaps to make up for its inherent simplicity, Raney designed a huge starburst motif (made of shingles of two contrasting colors) and an antenna-like steel finial mounted to the top of the dome. Combined with the overall shape of the dome, the finial gives the theater the appearance of a flying saucer, a very common Space Age motif during the 1950s and 1960s.¹³ Early renderings of the property show it paired against another Space Age-style business, the Bob's Big Boy (now Flames Coffee Shop) built at 449 S. Winchester Boulevard. The Bob's Big Boy signage recalls a rocket ship and the upswept roof resembles an airplane wing (**Figure 3**).

The Century 21 Theater opened for business on November, 24 1964. Advertisements in Bay Area newspapers billed it as "Northern California's most unusual and luxurious theatre."¹⁴ Others said that it would usher in "a new era in entertainment." United Artists' *It's a Mad, Mad*,

¹² Los Angeles Department of City Planning, "Designated Historic-Cultural Monuments," <http://www.preservation.lacity.org/node/45/>

¹³ The finial may also be a subtle reference to the dozens of turned wooden finials on the nearby Winchester House.

¹⁴ "Now....See Cinerama in San Jose," Advertisement, *Hayward Daily Review* (November 25, 1964).

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Mad, Mad World, which was filmed using the new three-camera Cinerama system, was the first film shown to the public at the Century 21 Theater. Designed as an in-the-round theater, with a large 164 degree screen, the Century 21 Theater was designed to exhibit Cinerama films, a predecessor to IMAX.¹⁵ Early Cinerama films used a three-camera and three-projector system to give the film a three-dimensional quality. Unfortunately they were expensive to film and even more troublesome to project, especially keeping all three projectors in sync.¹⁶ Learning from the problems that faced other early Cinerama theaters, Syufy dispensed with the three-projector system at the Century 21 Theater and substituted a simpler single-lens, 70 mm process in its place. The technology was able to show Cinerama-type films in a similar format as the original, with the viewer feeling as if he or she was physically part of the film.

The Century 21 Theater was the first of three theaters that would eventually become the Winchester Theaters complex. It is not known if they were all originally planned, but as this part of suburban Santa Clara County continued to grow, especially after the completion of Interstate 280, Syufy added additional theaters.¹⁷ In 1966, Syufy Enterprises constructed the Century 22 Theater at 3162 Olin Avenue, just north of the Century 21 Theater. The Century 23 Theater was built next, in 1968, on the south side of Olsen Drive. In contrast to the Century 21 Theater, Century 23 was a split dome, meaning that its interior was divided into two theaters instead of the classic theater-in-the-round format of Century 21. An aerial photograph taken in 1968 shows the property with all three Century theaters completed. The photograph also shows the Bob's Big Boy coffee shop at the northeast corner of the property, a small cluster of oaks between the theaters and the coffee shop, and a remnant orchard between the Century 23 Theater and Interstate 280 (**Figure 4**). During the following years Syufy built additional domes in San José, including Century 24, at 741 S. Winchester Boulevard (also a split dome), in 1968; and Century 25, at 1694 Saratoga Avenue (a split dome), in 1969.¹⁸ Eventually the orchard was removed and the patch of pasture and oaks turned into additional parking, leaving the Winchester House the final remaining vestige of the property's rural heritage. After 1975, the Century 22 Theater was expanded in size with the addition of two smaller domes on its east façade.

Throughout the time that Syufy Enterprises operated the Century 21 Theater it served as a first-run theater. It was unusual and different from other theaters in the area because patrons could reserve their seats in advance of the show. The Century 21 Theater locally premiered dozens of blockbusters, including *Battle of the Bulge* (1966), *Grand Prix* (1967), *2001: A Space Odyssey* (1968), *Krakatoa, East of Java* (1969), and *Star Wars* (1977).¹⁹ The theater was equipped with a

¹⁵ Michael Coate, "Remembering Cinerama," *Cinema Treasures*:
<http://cinematreasures.org/blog/2012/6/15/remembering-cinerama-part-53-san-jose>

¹⁶ "Preview Opens Hollywood's New Theater," *Los Angeles Times* (November 4, 1963).

¹⁷ The subject property was not annexed to the City of San José until 1980.

¹⁸ Interview with Heather David, author, *Mid-Century by the Bay*, June 1, 2013.

¹⁹ Michael Coate, "Remembering Cinerama," *Cinema Treasures*:
<http://cinematreasures.org/blog/2012/6/15/remembering-cinerama-part-53-san-jose>

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state-of-the-art dual-channel audio system, installed by the Ampex Company, based in nearby Redwood City. Even as freestanding movie theaters began to disappear in the 1970s and 1980s because of competition from multiplexes, and later during the 1990s and 2000s, as Americans began watching more movies at home, Century 21 and its neighboring Century 22 and Century 23 Theaters remained open and prosperous.

Eventually, Syufy's Century Theater chain (named for the Century 21 Theater in San José – the first to bear the Century badge) grew to encompass almost 1,000 screens in five western states. A long-time Sausalito resident and trustee of St. Mary's College in Moraga, Mr. Syufy died in 1995. After Ray Syufy's death, management of the Century Theater chain passed to his sons Joe and Ray Syufy, Jr. By the time they sold the family business to Cinemark USA in 2006, the Century chain operated 78 theaters in the West, with a total of 994 screens.²⁰ As part of the deal the Syufy family retained the Century 21, 22, and 23 Theaters in San José. Ray Syufy's 50-year lease of the property expired in 2013. The Century 21 Theater is currently rented to Guggenheim Entertainment, operating the theater as The Retro Dome.

Historic Context: Movie Theater Design

The earliest motion pictures were projected in a variety of spaces, including town halls, churches, amusement parks, county fair tents, playhouses, and Vaudeville theaters. Most early movies were brief "shorts" – plot-less features designed to show off the capabilities of the new medium. After 1900, storefront theaters or "nickelodeons" became a national craze, opening across the United States. These businesses were typically housed in standard commercial storefronts and were rarely more than a collection of chairs set up in front of a stage, with a curtain separating the "lobby" from the viewing area.

From early on, nickelodeons (so-called because they typically cost a nickel to attend) gained a reputation as uncouth establishments geared toward the lower classes. Upper-class people tended to avoid them, preferring to patronize the so-called "legitimate theater." The first purpose-built movie theater was likely Tally's Electric Theater in Los Angeles, which was built in 1902. This theater and later counterparts showed "picture plays" – dramatized features filmed specifically for movie theaters. Some were shown in Vaudeville houses between live acts, which exposed them to more discerning audiences in the 1910s. One of the first full-length feature films ever made was D. W. Griffith's *Birth of a Nation*, which opened in 1915.²¹

The movie industry grew tremendously after the First World War, especially during the 1920s as Americans began flocking to increasingly monumental and fantastic "movie palaces" designed by firms like Rapp & Rapp, S. Charles Lee, and others. Between 1914 and 1922, 4,000 new movie theaters opened across the United States. These gilded and often gaudy theaters could oftentimes seat upwards of 2,500 customers. Designed in the Beaux-Arts, Classical Revival, and

²⁰ Tom Abate, "Century Theatre Chain sold to Texas Operator," *San Francisco Chronicle* (August 9, 2006).

²¹ David Naylor, *Great American Movie Theaters* (Washington, D.C.: Preservation Press, 1987), 15.

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later Art Deco, Spanish Colonial, Moorish, and Egyptian Revival styles (among others), American movie palaces offered dozens of amenities, including smoking rooms, nurseries, state-of-the-art ventilation and air conditioning, as well as elaborate snack bars and promenade lobbies where people could “see and be seen.” Their exotic styling and high level of architectural finishes created an atmosphere of three-dimensional fantasy to accompany the two-dimensional fantasy on the screen, where regular people could escape the humdrum realities of everyday life.²² By the late 1920s, movie theaters had largely put vaudeville out of business, becoming one of America’s favorite pastimes.

The Depression hit the motion picture industry hard. Construction of new theaters slowed, though many older theaters (some barely more than a decade old) were remodeled in the Art Deco style, in an effort to attract new patrons during tough economic times. In addition, many smaller towns got their own theaters because the urban markets were oversaturated. The advent of sound in 1927 and the arrival of color in the 1930s resulted in an uptick in movie-going. By the mid-to-late 1940s, wartime austerity and changing tastes led to simpler and more utilitarian theaters. In addition, wartime gasoline rationing, which made travel to urban centers more expensive, led to the construction of many neighborhood and small town theaters.²³

Historic Context: Mid-Century Movie Theater Design

Movie theater design was only one of many changes that accompanied the end of World War II. Returning GIs took advantage of subsidized loans to purchase new homes in the suburbs, which builders were all too happy to supply. Federal highways hastened the suburban diaspora away from the city centers. As housing tracts took the places of orchards and farms, developers built auto-oriented shopping centers, banks, and theaters to serve the new residents. The suburban exodus, combined with the popularity of television in the early 1950s, presented major challenges and opportunities to movie theater operators. Entrepreneurs like Ray Syufy responded by building new state-of-the-art theaters in the fast-growing suburbs, including drive-in theaters, shopping center theaters, and dome theaters. Attracted by their futuristic designs, many Americans patronized these new suburban theaters after abandoning the old downtown movie palaces of the 1920s and 1930s. Patrons liked the new theaters because of their convenience, cleanliness, novelty, as well as their increasingly sophisticated sound and projection systems. The use of modernist design idioms for the new suburban theaters – in particular the flying saucer-like dome theaters – catered to the imaginative and forward-thinking mindset of mid-century America, in particular the Santa Clara Valley, where the first high-tech revolution was underway. In contrast to pre-war movie-goers who went to see movies in historicist theaters designed to resemble Rococo palaces or exotic Hindu temples, their post-war counterparts preferred theaters that reflected the culture’s growing interest in

²² Ibid, 217.

²³ Ibid., 15.

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science, and space exploration – in large part kicked off by the launching of Sputnik in 1957 and the ensuing Space Race.²⁴

Cinerama-type Dome Theaters

In 1952, a young company debuted a new, almost immersive, way to watch movies on a huge curved screen, in the hopes that this new type of experience would lure Americans away from their television sets and back into the movie theaters. The company, Cinerama Inc., named for its proprietary technology, was the result of a 13-year development process by inventor Fred Waller.²⁵ Cinerama was a way to film and exhibit movies using three cameras and three projectors, with the resulting films projected onto a wide, curved screen that made movie patrons feel like they were in the movie. The technology was a precursor to IMAX large-screen films and has a huge cult following among movie buffs. The history of Cinerama was the subject of a 2002 documentary called *Cinerama Adventure*. By the early 1960s, the company was having financial troubles. Its technology was expensive to use and in order to get theaters to participate, Cinerama had to spend its own money to renovate, equip, and install its own equipment in its clients' theaters.²⁶ By early 1963, 63 theaters in the U.S. and 40 abroad had been equipped to show the increasing number of films shot in Cinerama, including the pioneering 1962 Metro-Goldwyn-Mayer epic, *How the West Was Won*.²⁷

In February 1963, Cinerama announced plans for what should have been the perfect vehicle for its technology: a theater within a low-cost geodesic dome pioneered by the eccentric architect and inventor, R. Buckminster Fuller. The curved walls of the geodesic dome were ideal for Cinerama and other wide-screen film projection systems because they could be built without any interior columns or beams that would block the view. In addition, geodesic domes were low-cost buildings that could, in theory, be built for roughly half of what a typical movie theater of the 1960s would cost – and, if done correctly, they could be built in 12 to 14 weeks.²⁸ Geodesic domes had already proven their worth; by 1959, more than 1,000 had been erected around the world, and some of the licensees of Fuller's patented design included the U.S. Air Force and the State Department.²⁹

In February 1963, the president of Cinerama, Inc. announced plans for a large geodesic dome theater to be built in the heart of Hollywood, on Sunset Boulevard, near Vine Street. Cinerama had ambitious hopes that 300 of this type would be built across the U.S. as part of a new theater chain owned and operated by the company. Planned and built in fewer than six

²⁴ Howard Thompson, "New Trend in Movies Grows at Suburban Shopping Centers," *New York Times* (March 7, 1964).

²⁵ Cinerama Adventure, Cinerama Pioneer Biographies, "Biography of Fred Waller."
<http://www.cineramaadventure.com/pioneers.htm>

²⁶ "No Happy Ending in Sight for Cinerama," *Los Angeles Times* (December 23, 1964).

²⁷ "Cinerama Backs a New Theater," *New York Times* (February 6, 1963).

²⁸ *Ibid.*

²⁹ "The Breakthrough of Buckminster Fuller," *New York Times* (August 23, 1959).

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months, the Hollywood Cinerama Dome opened to fanfare in November 1963 with Stanley Kramer's *It's a Mad, Mad, Mad, Mad World*.³⁰ The theater, 135 feet in diameter with a 51-foot high ceiling, was made of 316 pre-cast concrete panels in 35 different configurations (**Figure 5**). In addition to being the first Cinerama dome, it was also the first theater to showcase the new, less expensive single-lens, 70mm Cinerama projection system that was later used at the Century 21 Theater. The Cinerama Dome in Hollywood, which was designated a Los Angeles Cultural-Historic Monument in 1998, never showed a film in the original three-camera Cinerama projection mode until after its restoration in 2001.³¹

While Cinerama, Inc. expected that hundreds of geodesic dome theaters would follow the example of Hollywood's Cinerama Dome, most theater developers who built domes during the next decade eschewed the Monohex design patented by Buckminster Fuller. Reasons for this include the fact that many theater chains simply did not want to pay the hefty licensing fees to Fuller or Cinerama, Inc.³² When Ray Syufy decided to open his first dome theater in San José, he opted for the much simpler and cheaper hemispherical dome. Syufy's architect, Vincent Raney, used Cinerama's drawings to develop the plan and general layout of the theater, but in place of the Monohex frame, he substituted steel ribs that converged at the top of the dome, dividing the building into a series of pie-shaped wedges. The Century 21 Theater that opened in 1964 became the prototype for all of the later freestanding Century domes, including 22, 23, 24, 25, and many others throughout the Bay Area.³³

When the Century 21 Theater was completed, domes were thought of as a symbol of the future. At the 1964/1965 World's Fair in New York, which opened in April 1964, several corporate pavilions were built using giant domes as part of their exhibits, where companies like IBM, General Electric, and Eastman Kodak showed corporate promotional videos in their domed theaters. IBM advertised its "People Wall," where "a new kind of living picture entertainment leaps out at you" from 15 screens inside a 90-foot high egg-shaped dome. IBM's theater dome was a collaboration of designers Ray and Charles Eames and architect Eero Saarinen and was one of Saarinen's last works.³⁴

It is not known how many dome theaters still remain in the United States. What is certain is that many have closed and been demolished, bearing the brunt of rising land values and Americans' propensity to consume entertainment at home and on their mobile devices. A sampling of lost dome theaters in California include the Orange Cinedome complex in Orange, which was demolished in 1999; the CineArts complex in Burlingame, closed in 2008; the Cinedome 7 in Newark, closed in 2012; the Cinedome 8 in Napa, also closed in 2012; and the

³⁰ "Domed Theater will be a First," *Los Angeles Times* (October 13, 1963).

³¹ Philip K. Scheuer, "Cinerama and the Cinema Boom in Suburbia," *Los Angeles Times*, (September 29, 1963), "A Hollywood Happy Ending," *Los Angeles Times*, (December 4, 1998).

³² "New Version of Geodesic Dome is Patented," *New York Times* (August 7, 1965).

³³ Frederic A. Sharf, *Suburban America, 1930-1970* (San Francisco: Newbury Press, 2001), 16, and 54.

³⁴ "IBM 'People Wall' Lifts You into a New World of Wonders," *New York Times* (June 29, 1964).

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CineArts Dome in Pleasant Hill, demolished in 2013. Aside from the landmarked Hollywood Cinerama Dome, the Century 21-23 complex may be one of the last examples of its type that remains open.

Historic Context: Vincent G. Raney

Vincent G. Raney, the architect of the Century 21 Theater, was born in Loogootee, Indiana, on October 17, 1905. After stints at the University of Indiana and the University of Arizona, Raney graduated from the University of Illinois with a degree in architectural engineering in 1930. Within a year he had moved to San Francisco, taking up residence at 749 Taylor Street. Initially he worked as a freelance draftsman for Frederick J. Reimers and William I. Garren, remaining as a part-time employee there from 1930 until 1936. At the same time he also worked for Masten & Hurd, remaining there from 1934 until 1935. Though Raney opened his own architectural practice as early as 1935, he continued to moonlight for other more established firms during the mid-to-late 1930s, when work was scarce and cobbling together a livelihood as an architect was not easy. In 1935, he married Edna Brown, a native of Canada. Her father was John Brown, an inventor and an entrepreneur who first turned the Winchester House into a roadside attraction in 1923. By 1940, the Raney family lived at 507 Castenada Avenue in San Francisco's prosperous Forest Hills neighborhood. Vincent and Edna had one daughter, Elizabeth Ann (born 1937) and one son, Gerard Eugene (born 1940).³⁵

Vincent Raney, who specialized in commercial projects, designed many roadside works, including over 600 service stations and dozens of movie theaters and shopping centers. He also designed industrial buildings and churches and schools, including several high-profile commissions for the Catholic Church.³⁶ One of his first commissions was the Round House Restaurant (1938), a circular restaurant designed in the Streamline Moderne style next to the southern approach to the Golden Gate Bridge. Several of his better-known commissions for the Catholic Church include Saint Ann's Chapel in Palo Alto (1951), which was commissioned by Clare Booth Luce; Holy Cross School in Mountain View (1957); and Notre Dame College in Belmont (1961). He also designed the Eitel-McCullough Office Building and Factory in San Carlos (1960).³⁷ Raney designed 40 or more movie theaters, including traditional urban neighborhood theaters, drive-ins, and shopping center theaters. Most were built between the 1940s and the 1970s, including several for Ray Syufy's fast-growing theater empire, including the Art Deco style Bal Theatre in San Leandro (1946); the Kuhio Theater in Honolulu (1946); the El Rey Theater in Vallejo (1949); the 49er Drive-In Theatre in Del Paso Heights, California (1950); the Burlingame Drive-In in Burlingame (1965); the Capitol 6 Drive-In in San José (1971); and the Scottsdale 6 Drive-In in Scottsdale, Arizona (1977). Nearly all of his theaters have either been

³⁵ Pacific Coast Architecture Database, "Vincent Gerard Raney."

<https://digital.lib.washington.edu/architect/architects/4537/>.

Frederic A. Sharf, "Suburban America, 1930-1970 (Newbury Press, 2001), 13.

³⁶ Obituary: "Vincent G. Raney," *San Francisco Chronicle* (January 8, 2002).

³⁷ Pacific Coast Architecture Database, "Vincent Gerard Raney."

<https://digital.lib.washington.edu/architect/architects/4537/>.

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closed or demolished. Later in his career the theaters for Syufy Enterprises were the mainstay of Raney's practice, which he maintained through the mid-1990s. He closed his office soon after Ray Syufy's death in 1995. Vincent Raney died in 2002 at the age of 96.³⁸

Eligibility Summary

The Century 21 Theater in San José is eligible for listing in the National Register under Criterion C in the Area of Design/Construction at the local level, as a property that embodies the distinctive characteristics of a type (suburban dome theater) and period (1960s). The period of significance is 1964, the building's original date of construction. The building is eligible as a distinctive and increasingly rare building type, as well as a symbol of its era and its place – mid-century San José – an emerging hub of aerospace and high technology, where innovative Space Age architecture was appreciated. The theater, the first in owner Ray Syufy's Century Theater chain, represents the transition from the early three-projector Cinerama projection system to the more reliable and easy-to-screen 70 mm process. A predecessor of the IMAX projection system, the 70 mm projection method, in combination with the wide, curved screen, allowed moviegoers to feel as if they were part of the film. Unlike many other dome theaters built to show Cinerama, the Century 21 Theater was never subdivided into smaller auditoriums; indeed, it remains one of the largest theater interiors in Northern California. As a freestanding suburban theater, the Century 21 Theater also represents the evolution from the downtown movie palaces of the pre-World War II period and the shopping center and multiplex theaters of the 1970s and 1980s. Because of its prominent location, the Century 21 Theater remains one of the more notable surviving examples of mid-century commercial architecture in San José. Its bold finial-capped dome, looking like a flying saucer about to take off, remains easily visible from Interstate 280. Its Space Age design was clearly intended to catch the eye of motorists traveling at a high rate of speed through the ever-changing suburban landscape of the post-World War II Santa Clara Valley. Unlike many of its contemporaries, the Century 21 Theater made it to the twenty-first century, a rarity in a city obsessed with the future.

³⁸ Frederic A. Sharf, "Suburban America, 1930-1970 (Newbury Press, 2001), 16.

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<https://digital.lib.washington.edu/architect/architects/4537/>, Web. Accessed May 28, 2013.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

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Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Santa Clara County Assessor's Office
San Francisco Public Library

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 2.44 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 37.319255

Longitude: -121.952344

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone:

Easting:

Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The proposed boundary encompasses a 2.44-acre parcel, which is part of a larger landholding encompassed by Olin Avenue to the north, S. Winchester Boulevard to the east, I-280 to the south, and the San José city limits to the west. The site proposed for listing in the National Register encompasses only the Century 21 Theater and its immediate setting as defined by the boundaries of assessor parcel 303-40-010.

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Boundary Justification (Explain why the boundaries were selected.)

The proposed boundaries encompass only assessor parcel number 303-40-010, which includes the Century 21 Theater, the oldest and most intact of all three surviving dome theaters on the larger property. The rest of the site was excluded from this nomination because of eligibility and integrity concerns – the Century 22 Dome was built in 1966 and expanded with two additional domed auditoriums after 1975. The Century 23 dome was built in 1968.

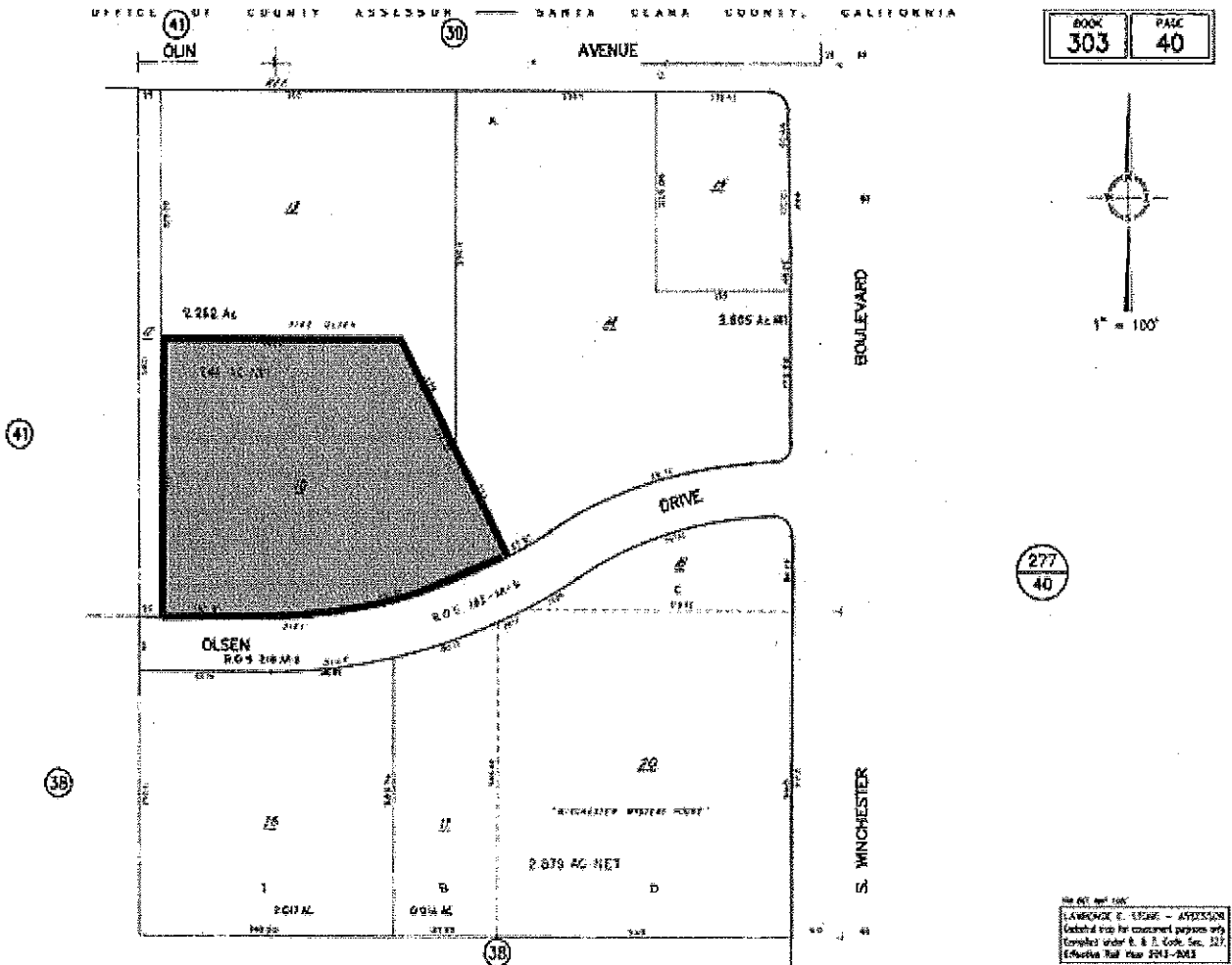
11. Form Prepared By

name/title: Christopher P. VerPlanck
organization: DoCoMoMo Northern California Chapter
street & number: P.O. Box 29226
city or town: San Francisco state: California zip code: 94129-0226
e-mail chris@verplanckconsulting.com
telephone: (415) 391-7486
date: June 2013; Revised January 2014

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Sketch Map



Map showing location of the Century 21 Theater
Source: Santa Clara County; annotated by Christopher VerPlanck

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Additional Information



**Figure 1. 1956 aerial showing the future location of the Century 21 Theater; north is up
Source: Historic Aerials**

Century 21 Theater
Name of Property

Santa Clara, California
County and State

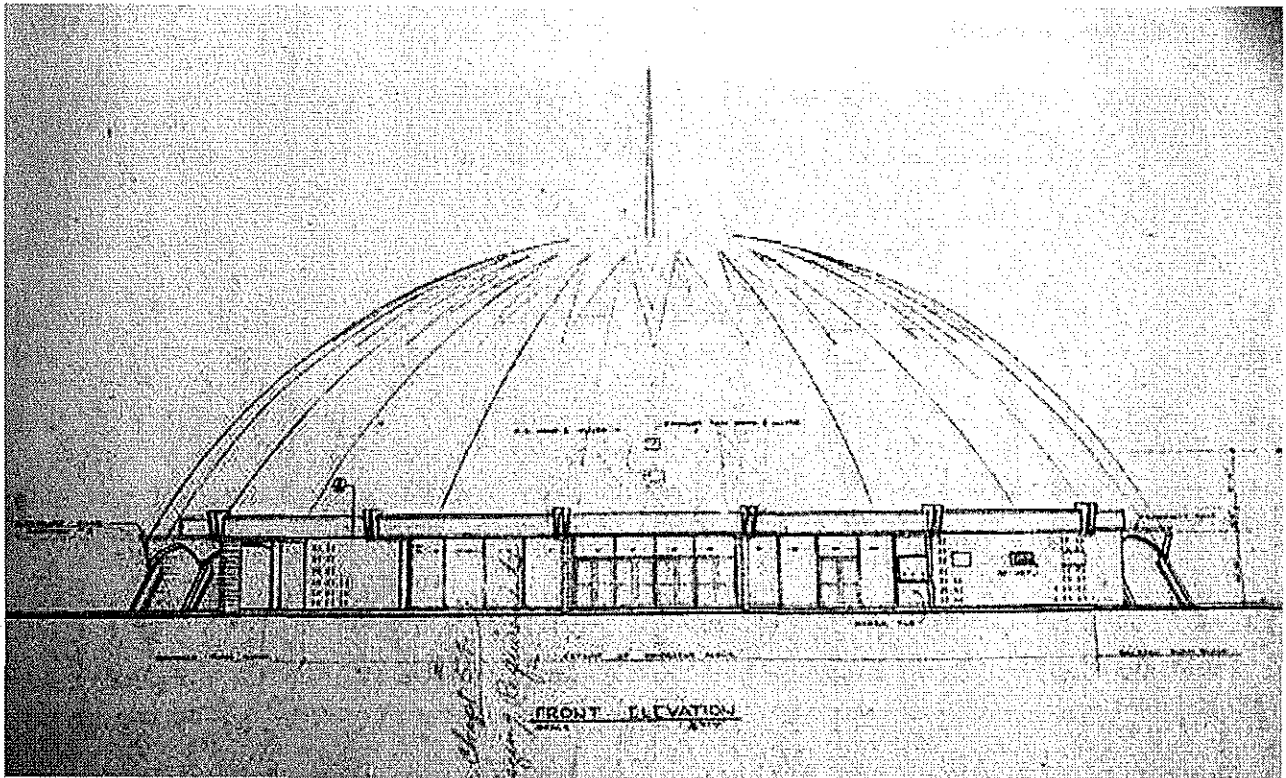


Figure 2. Original east elevation of the CineArts Dome in Pleasant Hill
Source: Collection of Heather David

Century 21 Theater
Name of Property

Santa Clara, California
County and State

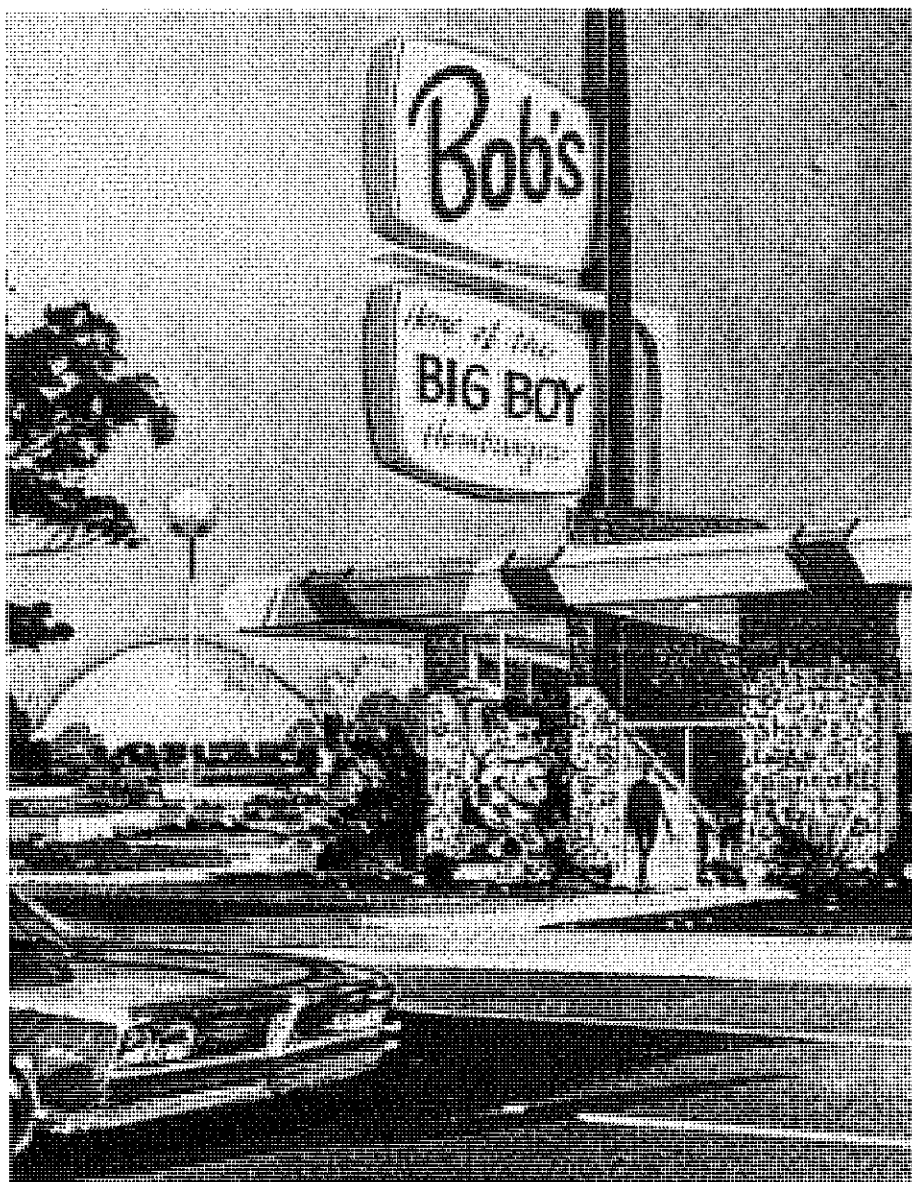


Figure 3. Bob's Big Boy, c. 1965
with the Century 21 Theater in the background

Century 21 Theater
Name of Property

Santa Clara, California
County and State



Figure 4. 1968 aerial photograph showing the Winchester Theater complex; north is up
Source: Historic Aerials

Century 21 Theater
Name of Property

Santa Clara, California
County and State



Figure 5. Opening of the Hollywood Cinerama Dome, 1963
Source: Los Angeles Public Library

Century 21 Theater
Name of Property

Santa Clara, California
County and State

Photograph Log

Name of Property: Century 21 Theater
City: San José
County: Santa Clara
State: California
Name of Photographer: Christopher VerPlanck
Date of Photographs: June 6, 2013
Location of Original Digital Files: 57 Post Street, Suite 512, San Francisco, California
94104
Number of Photographs: 10

CA_Santa Clara County_Century 21 Theater_0001
Sign, camera facing south

CA_Santa Clara County_Century 21 Theater_0002
Overall perspective, camera facing west

CA_Santa Clara County_Century 21 Theater_0003
East façade, camera facing northwest

CA_Santa Clara County_Century 21 Theater_0004
Main entrance, camera facing west

CA_Santa Clara County_Century 21 Theater_0005
Detail of concrete block walls, camera facing south

CA_Santa Clara County_Century 21 Theater_0006
North façade, camera facing south

CA_Santa Clara County_Century 21 Theater_0007
Detail of steel rib, camera facing south

CA_Santa Clara County_Century 21 Theater_0008
Detail of finial, camera facing northeast

CA_Santa Clara County_Century 21 Theater_0009
Auditorium and screen, camera facing northwest

CA_Santa Clara County_Century 21 Theater_0010
Dome, camera facing east

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code

Reviewer

Date

Page 1 of 11

*Resource Name or #: (Assigned by recorder) Flames Coffee Shop

P1. Other Identifier: Bob's Big Boy restaurant

*P2. Location: Not for Publication Unrestricted
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*a. County Santa Clara

*b. USGS 7.5' Quad San Jose West Date 1980 photorevised T.7S.; R.1W.; Mount Diablo B.M.

c. Address 449 South Winchester Blvd. City San Jose Zip 95128

d. UTM: (Give more than one for large and/or linear resources) Zone 10S; 592995mE/ 4130913mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

Assessor's Parcel Number: 303-40-015

West side of Winchester Boulevard, south of Olin Avenue.

*P3a Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This one-story restaurant building is a form of Mid-Century Modern design also known as "Googie." Both the building and the sign are distinctive representations of this style, known for simple modern materials (including concrete, steel, plate glass, and stone) formed into striking, expressive shapes, such as large-scale zig-zags, boomerangs, or scallops. The style often emphasized horizontal roof elements visually floating above slender supports.

Built in 1965, the building includes materials and details from an era of structural design advancements. The design and materials of the building continue today to serve as an excellent example of a Mid-Century Modern restaurant design in the roadside periphery of San Jose's prime suburban retail expansion area.

(Continued on page 2, DPR523L)

*P3b. Resource Attributes: (List attributes and codes) HP6. 1-3 story commercial building

*P4 Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)



P5b. Description of Photo: (View, date, accession #)

Front façade, viewed facing southwest.

*P6. Date Constructed/Age & Sources:
 Historic Prehistoric Both

1965, 51 years old, plans and permits.

*P7. Owner and Address:

Winchester Investments, LLC
1626 E. Jefferson St.
Rockville, MD 20852

*P8. Recorded by: (Name, affiliation, and address)

F. Maggi & L. Dill
Archives & Architecture, LLC
PO Box 1332
San Jose CA 95109-1332

*P9. Date Recorded: 5/9/2016

*P10. Survey Type: (Describe)
Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none".)

Archives & Architecture: Historical Evaluation and Assessment, Santana West, 2016.

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure and Object Record Archaeological Record
 District Record Linear Feature Record Milling State Record Rock Art Record Artifact Record Photograph Record Other (List)

(Continued from page 1, DPR523a, P3a)

The one-story restaurant building is located at the southwest corner of South Winchester Boulevard and Olin Avenue, at the northeast corner of the roughly square historic parcel. The immediate setting consists of landscaped setbacks to the north and east, bordering the city sidewalks, and parking to the south and west. The building's wider front façade faces South Winchester Boulevard, and the front door is accessed by a concrete walkway. The landscaping design is commensurate with the age and style of the restaurant. It features large-scale "exotic" foundation plantings overarching a perimeter lawn. The foundation plants include palms, bananas, ferns, evergreen hedges and topiaries, yucca, philodendron, and other wide-leaved and visually striking specimens. The plantings are mature, and it is likely that many of these plants date from the construction of the building. A four-part "Lacestone" sun screen wall element has been removed from outside the south façade at an unknown date. The original Bob's Big Boy sculpture/sign once stood to the side of the front entrance to the south of the front entry. A recent, walled, outdoor seating area now wraps the southeast corner of the building where these two features once stood. The restaurant parking area, to the south and west, is contiguous with the acres of paved parking associated with the former Century Theater complex. There is a driveway at each street frontage.

The larger setting of the restaurant building is a mix of mid-twentieth-century-and-later retail and entertainment buildings that began with the mid-century expansion of San José into suburban shopping center development. The restaurant first opened when the nearby 1956 Valley Fair and Emporium/Stevens Creek Shopping Centers were relatively new (now combined into the larger Westfield Valley Fair), and the 1960 Town and Country Village was recently completed (now replaced by Santana Row). The series of domes that form the Century Theater complex, started in the early 1960s, is to the west and southwest, while the nineteenth-century Winchester Mystery House, a nationally known house museum to the south, has been open as a historic roadside attraction since the 1920s. Other commercial enterprises are found nearby, particularly to the north, toward the major intersection of Winchester Boulevard with Stevens Creek Boulevard. The larger area also includes residential developments to the west and south, as well as part of the recent mixed-use developments.

The front (nominally east) wing of this building features a deeply cantilevered roof curved into the shape of a stylized half arch. The roof fascia is exaggerated in thickness and beveled in profile, highlighting the visually substantial roof form. The roof is supported by slender stone-clad columns and accented by a rectangular stone-clad entrance element that supported the Modern sign above the roof. The rear kitchen/service wing is a tall concrete-block rectangle that is set in at the north side and intersects the roof in plan, creating a somewhat asymmetrical "T"- or truncated "L"-shaped building footprint. Three-dimensionally, the massing can be described as a solid concrete-block core wrapped on three sides by a decorative, arched form.

The Bob's Big Boy Restaurant Building is an asymmetrical one-story composition with a glazed front restaurant wing wrapping a solid central service wing at the rear. The main front dining-room wing, facing South Winchester Boulevard, features the distinctive arched roof raised on slender round columns. The roof fascia and soffit are stucco with painted-metal coping. Paired expansion joints highlight the fascia and soffit at each column. The columns are concrete veneered in chunky stone. The stone veneer has been painted, but the original handiwork and texture is visible. The veneer includes a variety of sizes of stone with fit-together sharp corners and small chinking pieces, designed to suggest dry-laid stone in a tight round column form. The front entry is a semi-solid cube, clad in the same stone. The entry form consists of a perpendicular south wall plane and an "L"-shape wall segment to the north. The south entrance wall was used as a base for the sign; this portion of the wall projects through the roof, similar in form and size to a chimney, and anchors the signposts. The recent aluminum entrance addition obscures some of the form and detailing. The front wing is primarily a wood-frame structure, with other concealed structural systems, such as laminated beams and the concrete columns. Spanning between the veneered columns at the dining room areas are glass curtain walls. The window frames are raised on scored concrete-block bulkheads stacked to create a vertical pattern. The plate-glass display windows are held in place with concealed joints and prominent vertical metal mullions. *(Continued on next page)*

(Continued from previous page)

The rear façade consists of a block wall laid in a diagonal (checkerboard) offset pattern. that casts zig-zag shadows. The outer corners are detailed as stylized quoins (currently highlighted by contrasting paint). The flat-roofed wing at the rear is taller than the front wing. The parapet is accented by a built-up wood cornice. At the north façade is a series of large vents consisting of breeze-block.

Above the front entrance is a large, metal pylon sign, slightly altered. The elements of the sign consist of two structural elements and two internally illuminated sign boxes. The sign support is "L"-shaped. It rises vertically to the rear and then cantilevers forward to support the sign boxes. It is somewhat flat in cross-section, and the front cantilever forms a wedge. The original design (shown in historic sketches) featured a second, tall and spike-shaped post, piercing the "L"-shaped element. This central post has been truncated and is now a plain, rectilinear post. The sign boxes are roughly square, with sides rounded into arcs. The sign boxes are suspended from the wedge-shaped post by paired connectors.

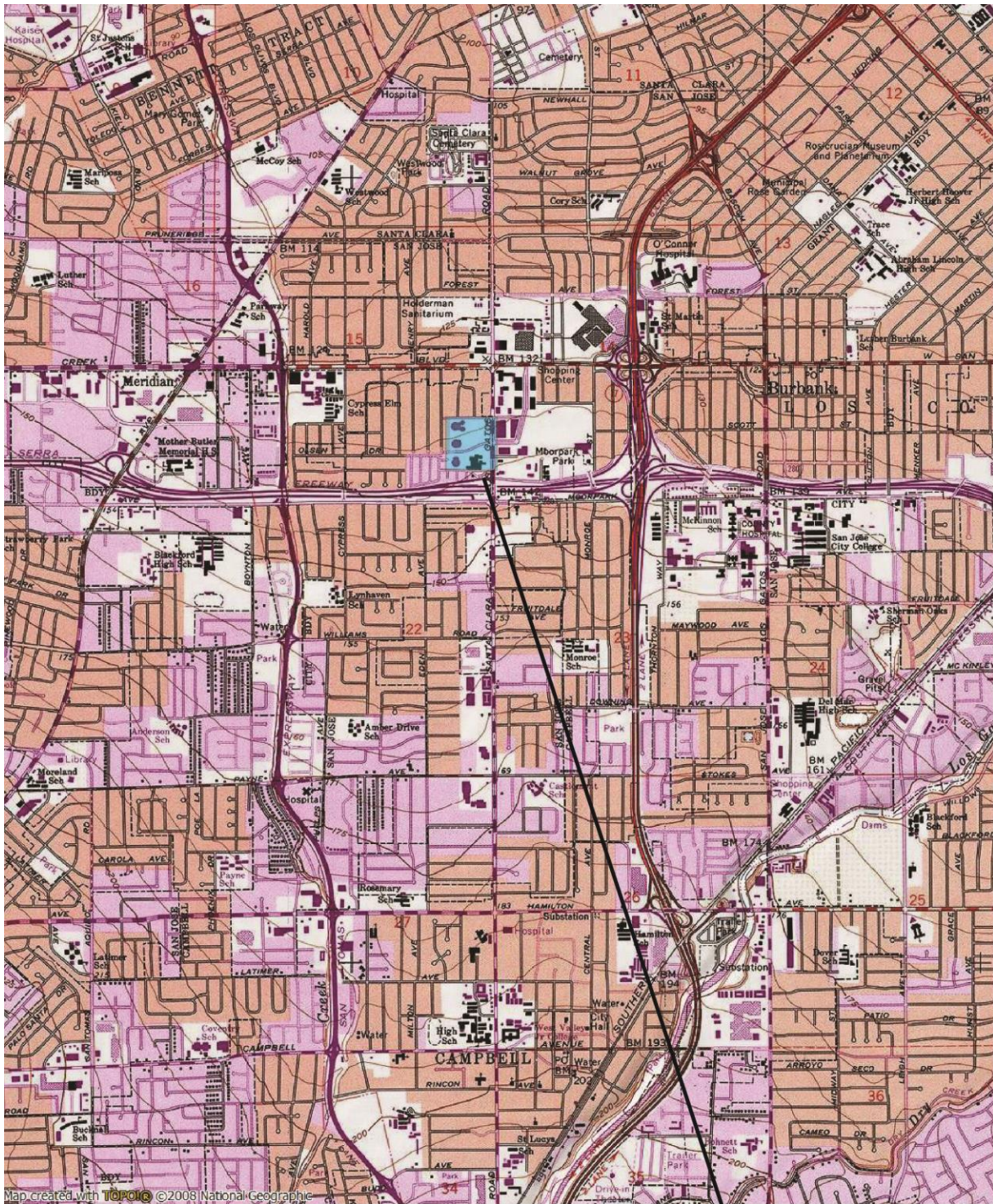
The historic elements of the building appear in excellent condition, and the alterations appear generally reversible.

Character-defining features include:

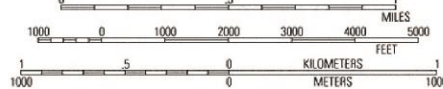
- Asymmetrical one-story composition with solid central service wing and glazed front restaurant wing
- Arched roof and soffit, beveled fascia, decoratively design joints
- Stone-clad round columns
- Stone-clad front entrance element
- Glass curtain walls with vertically-scored block bulkheads set in stacked bond and center vertical mullions
- Central, rear concrete-block service area with offset block (checkerboard) exterior
- Built-up cornice band at the rear wing
- Sign frame

Altered Features:

- Removal of four "Lacestone" sun screens set on an angle to the south of the main façade (significant features)
- Addition of projecting aluminum doorway structure with aluminum standing-seam roof (alteration of significant feature)
- Addition of outdoor patio with stucco pillars
- Painted stone veneer
- Removal of spherical parking-lot light fixtures
- Alteration of signpost to remove point
- Removal of Big Boy Sculpture/sign



Map created with TOPOIC ©2008 National Geographic



Project Site

TN MN
13 1/2
04/28/16

State of California – The Resources Agency
 DEPARTMENT OF PARKS AND RECREATION
BUILDING, STRUCTURE, AND OBJECT RECORD

Primary #
 HRI #

Page 5 of 11

*NRHP Status Code 3CS / 5S3

*Resource Name or # (Assigned by recorder) Flames Coffee Shop

B1. Historic Name: Bob's Big Boy

B2. Common Name: Flames Coffee Shop

B3. Original use: Restaurant B4. Present Use: Restaurant

*B5. Architectural Style: Modern/International Style - Googie variant

*B6. Construction History: (Construction date, alterations, and date of alterations)

Constructed 1965. Sign in 1966-County permit #4808 1/17/1966. San Jose permit 3/19/1986 #25348 (Cert. occupancy JBS Rest. Inc.). 1993 unidentified changes (permits not available). Patio outdoor dining and entry modifications in 1999 under AD99-1101 for Flames.

*B7. Moved? No Yes Unknown Date: n/a Original Location: n/a

*B8. Related Features:

None.

B9a Architect: Armet and Davis, AIA Architects b. Builder: Not known.

*B10. Significance: Theme Commerce Area Winchester Valley Fair Urban Village

Period of Significance 1965 Property Type Restaurant Applicable Criteria (3)

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Flames Coffee Shop building was the first Bob's Big Boy restaurant in Northern California when it opened in late 1965. One of the few remaining prototypes still in operation as a restaurant, it is a distinctive example of a building form that has been recognized as a key example of what is now known as Coffee Shop Modern, or more popularly called "Googie." It was designed for Bob's Big Boy founder Bob Wien before he sold the restaurant chain to Marriott, and was created by the prominent architectural firm of Armet and Davis of Los Angeles, who is now recognized as one of the more influential architectural firms in the evolution of popular mid-twentieth century roadside architectural, now considered to be an important Modern Movement in American architecture.

Bob Wien established his first restaurant in 1936, and after World War II expanded operations, first in Southern California, utilizing a franchise and licensing method of restaurant development that soon came to dominate the industry. Although Wayne McAllister designed many of his 1950s restaurants, in the late 1950s he had Armet and Davis develop a prototype that has become the signature image of the Googie style. San Jose's Bob's Big Boy utilized this early iconic design and is the sole representative in Northern California.

(Continued on next page, DPR523L)

B11. Additional Resource Attributes: (List attributes and codes) None.

*B12. References:

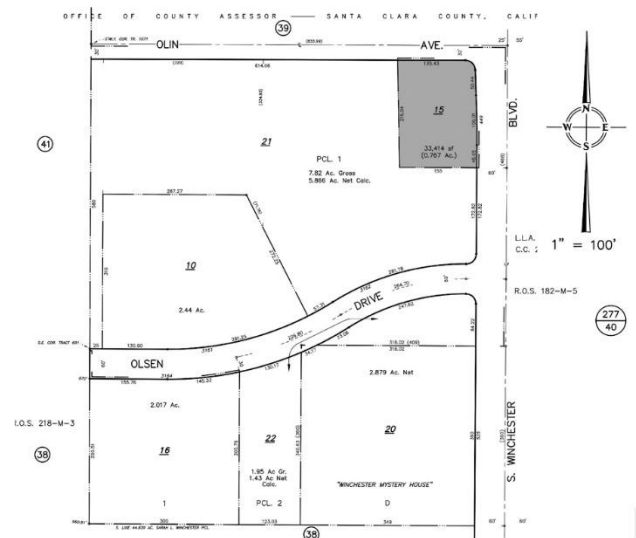
- County of Santa Clara building permits
- City of San Jose building permits
- Hess, Alan, *Googie, fifties coffee shop architecture*, 1985.
- Googie Redux: Ultramodern Roadside Architecture*, 2004.

B13. Remarks: Proposed demolition

*B14. Evaluator: Franklin Maggi

*Date of Evaluation: May 9, 2016

(This space reserved for official comments.)



(Continued from previous page, DPR523b, B10)

Integrity:

The property retains most of its historical integrity over time as per the National Register's seven aspects of integrity. The Bob's Big Boy Restaurant Building has integrity of its corner location and roadside setting along South Winchester Boulevard, south of Stevens Creek Boulevard in San José. Large shopping centers in the area have been considerably altered in style and density, but remain nearby, contributing to a consistent commercial setting over time. With its distinctive arching roof and slender columns, it has integrity of mid-twentieth-century commercial design composition and structure. Although the front entrance has been altered, a concrete-block sun screen has been removed, and the signage has been altered over time, the building has integrity of most of its original materials and workmanship, including the stone columns and entrance element, the glass curtain-wall elements, the offset block walls, and the vertically scored bulkheads. The landscaping remains consistent with the original setting and materials, as well. The building conveys visual associations with roadside restaurant design in San José in the 1960s, and it continues to be identifiable as an historic building from the middle of the twentieth century.

EVALUATION

The Flames Coffee Shop building has not been previously evaluated as a part of any local, state, or national survey of historic resources. The proposed project currently being considered for the former Bob's Big Boy restaurant includes demolition of the existing structure. The subject property is not currently designated or listed on any state, local, or federal registers. The preparers of this report reviewed the subject property under state and local criteria to analyze eligibility for listing or designation as a historic property.

The original building fabric of the 1965 restaurant appears to mostly be intact-- the building has experienced only minor modifications to structure.

The building appears to qualify for listing on the California register of Historical Resources due to its distinctive architecture, and meets the qualifications for designation as a San Jose City Landmark.

Criterion (1) of the California Register addresses the association of the buildings with events significant to broad patterns of history. The former Bob's Big Boy restaurant building has local cultural importance as an intact representation of secondary patterns of community development in San Jose's late post-World War II *Period of Industrialization and Suburbanization*. The building is one of a series of buildings at the Winchester House site that was a companion to the theaters constructed in the 1960s, and is associated with an important period of cultural development in San Jose's contemporary history as the community, increasingly suburban in character, embraced a new form of cinema experience. Today it remains a visible reminder of that period. The property however, would not appear to qualify for the California Register under Criterion (1), as the building represents this contemporary pattern in a secondary way, as it was not primary associated with the showing of wide-screen movies of which the larger site is significant.

Criterion (2) of the California Register addresses the association of the property resources with significant historic personalities. While the building has direct associations with Bob Wien, founder of Bob's Big Boy, it was one of many restaurants he franchised during his period ownership from 1936 to 1987 when he sold the chain to Marriott. It does not, in and of itself, represent his primary achievements. San Jose's Bob's Big Boy was part of his company's expansion, but does not appear to be an important representation of Bob Wien's significance. The building would therefore not qualify for the California Register under Criterion (2).

(Continued on next page)

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*Resource Name or # (Assigned by recorder) Flames Coffee Shop

*Recorded by Franklin Maggi & Leslie Dill

*Date 5/9/2016

Continuation Update

(Continued from previous page)

Criterion (3) of the California Register addresses distinction in architectural design and construction. The building is distinguished within the context of San José and South Bay architecture, an example of an important prototype restaurant design by the architectural firm of Armet and Davis that is a notable representative of mid-century Googie architecture. It was designed as a building of its time in the late post-World War II era, with physical elements that distinguish it from the more conventional modern architecture of the post-war period. It has undergone few outer alterations. The property therefore appears to qualify for the California Register under Criterion (3), as the building, a distinctive entity in the city, is an exceptional work within the context of the work of Armet and Davis in their development of modern restaurant design.

Using the City of San José Historic Evaluation Rating system, the former Bob's Big Boy restaurant building scores 84 points. These points indicate that the building qualifies for listing on the Historic Resources Inventory as a City Structure of Merit (SM). The property also appears to qualify as a City Landmark (CCL), meeting criteria 1, 4, 5, 6, and 8.

*Page 8 of 11

*Resource Name or # (Assigned by recorder) Flames Coffee Shop

*Recorded by Franklin Maggi & Leslie Dill

*Date 5/9/2016

Continuation Update



Façade, northeast corner of Winchester Blvd. and Olin Drive, viewed facing south.



Eave detail, viewed facing south.

Page 9 of 11 *Resource Name or # (Assigned by recorder) Flames Coffee Shop

*Recorded by Franklin Maggi & Leslie Dill *Date 5/9/2016 Continuation Update



South elevation, adjacent to parking lot, viewed facing north.



South façade, roof and wall detail, viewed facing northwest.



Service entrance at rear of building, viewed facing northeast.



Roof detail at southwest corner, viewed facing northwest.

Page 11 of 11

*Resource Name or # (Assigned by recorder) Flames Coffee Shop

*Recorded by Franklin Maggi & Leslie Dill

*Date 5/9/2016

Continuation

Update



North elevation adjacent to Olin Drive, viewed facing southeast.



Detail at northwest corner, adjacent to rear parking, viewed facing southeast.

HISTORIC EVALUATION SHEET

Historic Resource Name: Flames Coffee Shop

A. VISUAL QUALITY / DESIGN

Justification

		E	VG	G	FP
1. EXTERIOR	Excellent	X			
2. STYLE	Especially fine	X			
3. DESIGNER	Designer of primary importance	X			
4. CONSTRUCTION	Good example few survive		X		
5. SUPPORTIVE ELEMENTS	None			X	

B. HISTORY / ASSOCIATION

		E	VG	G	FP
6. PERSON / ORGANIZATION	Primary importance loosely connected		X		
7. EVENT	None associated				X
8. PATTERNS	Secondary importance intimately connected		X		
9. AGE	1965				X

C. ENVIRONMENTAL / CONTEXT

		E	VG	G	FP
10. CONTINUITY	Helps establish		X		
11. SETTING	Important in establishing character		X		
12. FAMILIARITY	Conspicuous in city		X		

D. INTEGRITY

		E	VG	G	FP
13. CONDITION	No apparent wear	X			
14. EXTERIOR ALTERATIONS	Minor changes		X		
15. STRUCTURAL REMOVALS	None	X			
16. SITE	Not moved	X			

E. REVERSIBILITY

		E	VG	G	FP
17. EXTERIOR	Almost all appears to exist	X			

REVIEWED BY: Franklin Maggi

DATE:

EVALUATION TALLY SHEET

Historic Resource Name: Flames Coffee Shop

<u>A. VISUAL QUALITY / DESIGN</u>	E	VG	G	FP	Value	Value	Sub- total	Cumulative sub-total	
1. EXTERIOR	16	12	6	0	16				
2. STYLE	10	8	4	0	10				
3. DESIGNER	6	4	2	0	6				
4. CONSTRUCTION	10	8	4	0	8				
5. SUPPORTIVE ELEMENTS	8	6	3	0	3		43		
<u>B. HISTORY / ASSOCIATION</u>									
	E	VG	G	FP	Value				
6. PERSON / ORGANIZATION	20	15	7	0	15				
7. EVENT	20	15	7	0	0				
8. PATTERNS	12	9	5	0	9				
9. AGE	8	6	3	0	0		24		
<u>C. ENVIRONMENTAL / CONTEXT</u>									
	E	VG	G	FP	Value				
10. CONTINUITY	8	6	3	0	6				
11. SETTING	6	4	2	0	4				
12. FAMILIARITY	10	8	4	0	8		18	85	
	(SUM OF A+C) =				61				
<u>D. INTEGRITY</u>									
	E	VG	G	FP	Value				
13. CONDITION	.00	.03	.05	.10	0	x 85	0.0		
14. EXTERIOR ALTERATIONS	.00	.05	.10	.20	0.05	x 61	3.1		
	.00	.03	.05	.10	0.03	x 24	0.7		
15. STRUCTURAL REMOVALS	.00	.20	.30	.40	0	x 61	0.0		
	.00	.10	.20	.40	0	x 24	0.0		
16. SITE	.00	.10	.20	.40	0	x 24	0.0		
								3.8	
ADJUSTED SUB-TOTAL: (Preliminary total minus Integrity Deductions)								81.23	
<u>E. REVERSIBILITY</u>									
	E	VG	G	FP	Value				
17. EXTERIOR	3	3	2	2	3			84.23	
EVALUATION TOTAL: (Adjusted subtotal)								84.23	

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code

Reviewer

Date

Page 1 of 15

*Resource Name or #: (Assigned by recorder) Century 22 Theater

P1. Other Identifier :

*P2. Location: Not for Publication Unrestricted
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*a. County Santa Clara

*b. USGS 7.5' Quad San Jose West Date 1980 photorevised T.7S.; R.1W.; Mount Diablo B.M.

c. Address 3162 Olin Drive City San Jose Zip 95117

d. UTM: (Give more than one for large and/or linear resources) Zone 10S; 592836mE/ 4130742mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

Assessor's Parcel Number: 303-40-021

*P3a Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Century 22 Theater is one of a trio of domed theater buildings aligned consecutively on the west side of Winchester Boulevard north of Interstate 280 and south of Stevens Creek Boulevard in San José. Century 22 Theater is the northern building of the three, located behind (west) of the Flames Coffee House and north of Century 21 with which it shares parking.

The building is surrounded in all directions by parking, but one wing of the building extends to the public sidewalk on Olin Avenue to the north, so the parking is not contiguous. The primary façade of the building, including the primary entry, box office, lobby and signage, faces east toward South Winchester Boulevard.

(Continued on page 2, DPR523L)

*P3b. Resource Attributes: (List attributes and codes) HP10. Theater

*P4 Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)



P5b. Description of Photo: (View, date, accession #)

Front entry, viewed facing southwest, April 2016.

*P6. Date Constructed/Age & Sources:
 Historic Prehistoric Both

1966 (addition 1972), 50 years and 44 years, permits.

*P7. Owner and Address:

SR Winchester, LLC
1626 E. Jefferson St.
Rockville MD 20852

*P8. Recorded by: (Name, affiliation, and address)

F. Maggi & L. Dill
Archives & Architecture, LLC
PO Box 1332
San Jose CA 95109-1332

*P9. Date Recorded: May 10, 2016

*P10. Survey Type: (Describe)
Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none".)

Archives & Architecture: Historical Evaluation and Assessment, Santana West, prepared for David J. Powers & Associates, Inc., 2016.

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure and Object Record Archaeological Record
 District Record Linear Feature Record Milling State Record Rock Art Record Artifact Record Photograph Record Other (List)

(Continued from page 1, DPR523a, P3a)

Built in 1966 as a single theater, it was altered into a multiplex in 1973. The theater is a complement to the original Century 21 Theater, which was built immediately to the south in 1964. The domed buildings were designed to accommodate the projection of 70mm Cinerama branded wide-screen movies, with a large curved single-screen viewing auditorium. The Mid-century-modern exterior dome forms also served to enhance their roadside appeal.

The design of the theater building is associated with roadside architecture of the west from the Post-World War II period, and can be generically referred to as Mid-Century Modern, with some "Googie" design influences. The "Googie" style is known for its simple Moderne materials (including concrete, steel, plate glass, and stone) formed into striking, expressive shapes, such as large-scale zigzags, boomerangs, scallops, or, in this case, dome(s). The concept of dome buildings in America for everyday use evolved from the published work of R. Buckminster Fuller, who promoted the use of geodesic dome construction beginning in the late-1940s when teaching at Black Mountain College in North Carolina. Frank Lloyd Wright's dome at the Marin County Civic Center, built 1960-1962, provided a variant of this emerging interest in domes in architecture, and may have influenced use of the building form by regional architects such as Vincent G. Raney, the architect of the Century domes in San José.

The current Century 22 Theater building consists of three domed forms. The rear (west) dome is similar in size to the two neighboring buildings, and was built in 1966. A symmetrical pair of smaller front domes is connected to the main wing by a large shared lobby and upper enclosed utilitarian space. All three roof forms are ribbed hemispheres. The rear dome features scalloped eaves while the front two domes are more simply detailed, with a horizontal trim band at the eaves that also spans the front entrance. Concrete block walls form polygonal enclosures of all three theater wings. At the front (east) of the theater is a recessed entrance portico that spans directly between the two front domes. The roof of the portico is a low Mansard form.

The entry canopy is supported on large, rectangular piers that are wrapped in marble tile. Recessed beneath the canopy is a linear, full-height aluminum storefront at the main lobby. The storefront consists of five pairs of doors with upper transoms. To both sides of the lobby entrances are angular box offices, clad in marble tile. The ticket windows are frameless at the angled corners. Beneath the canopy are shallow, domed light fixtures that recall the form of the buildings. The front canopy of the entrance supports a prominent internally lighted sign box. The sign box was designed to display the film titles. Mounted on top of the sign box are the freestanding neon-lit letters that spell out "Century 22."

The roofs are covered with composition shingles, with ridge shingles covering the ribs. The domes each are topped by low-profile utilitarian ventilation elements, and the central dome includes some sort of central spire/antenna. At the outer front curves of the paired front wings, shallow forms project from the roof and are also shingled. The roof ribs of the rear dome are supported by steel I-beams that extend outward at the walls, to form diagonal buttresses. The rear exterior walls are standard concrete block laid in a stacked bond; the walls are divided into facets that create a polygon in plan. There are emergency exits at the back wall, and fenced trash and equipment enclosures extend from the building at some of these wall segments. The main structure of the front domes consists of corner pilasters built up of concrete block. The exterior walls of these domes are made of scored concrete block laid in a stacked bond, creating a vertical pattern. These walls are embellished below the eave line with a pattern of projecting blocks. The decorative elements appear to have been created by splitting standard open-cell blocks and slightly cantilevering the double-pronged faces. This detail is similar to the walls at Century 21 and 23. Along the upper walls are perforated chrome or stainless steel light sconces. These are designed as simple folded "V"s.

(Continued on next page)

(Continued from previous page)

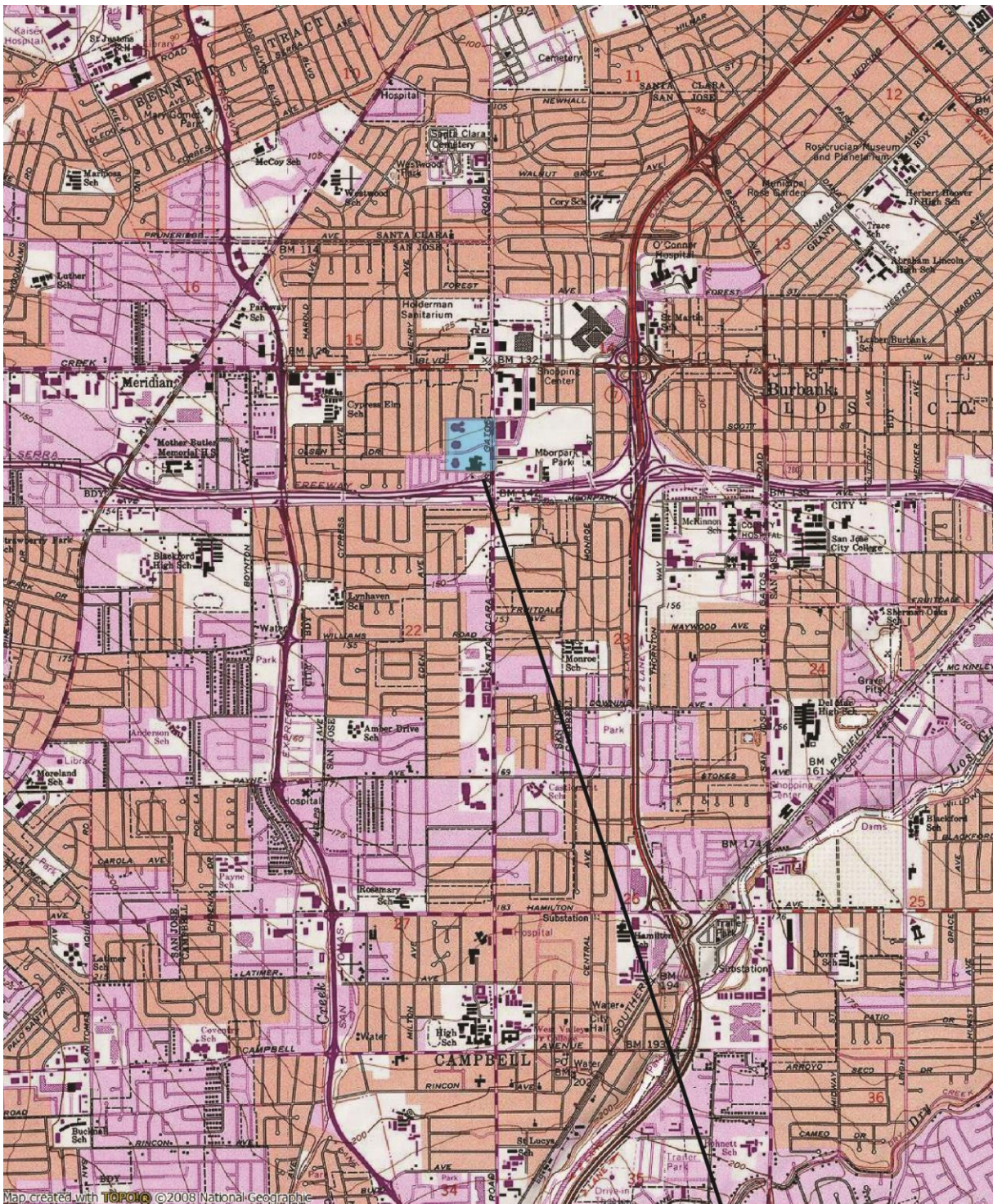
There are emergency exits at the front and side walls of these dome, creating a more utilitarian front façade than the other theaters in this grouping. Fenced trash and equipment enclosures extend from the building at the sides and rear.

The concrete entrance sidewalk is exposed aggregate, typical of 1960s and 70s landscape design. A pair of concrete-block raised planters flanks the entrance, in the pattern as the front theater walls. One planter includes a large, mature juniper tree and a maple; the other is planted primarily in English ivy. There are heavy plantings of trees and shrubs at the sides of the building, on the north adjacent to Olin Avenue and on the south at the parking lot. There are other trees interspersed along the perimeter of the building. The species include primarily pines, junipers, and redwood trees. The parking lot contains a scattering of small curbed planting areas that are mostly vacant, while the west boundary of the property is protected by a wall and planted with a row of evergreen and broadleaf trees.

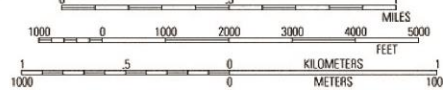
The shared sign for the theater complex is a three-tiered pylon sign, supported on a pair of heavy posts, at the northwest corner of Winchester Boulevard and Olsen Drive. Each theater (Century 21, 22 and 23) has an internally lighted box, in a modified bow-tie form, for the film titles. A third post supports the neon signs that spell out the name of each theater. These smaller signs are each an irregular hexagon, with parallel sides and shallow points both up and down. The letters have exposed neon in outlined channels. Each sign includes a tall, shallow arrowhead pointing at the film-title signs. There are metal catwalks and safety equipment at each tier, for access to change the film titles.

Integrity

The three-domed Century 22 Theater building has been altered since its original construction, and retains integrity only to its major 1973 alterations per the National Register's seven aspects of historical integrity. It maintains its original location to the south of Olin Avenue near Winchester Boulevard in a grouping of three domed theaters. It is still surrounded by its parking, landscaping, the related theaters, the Flames Coffee Shop, and the feeling of the roadside-commercial setting as it existed at the time the theater was altered in 1973. The building has integrity to its mid-century design that include "Googie" influences. The alterations were designed by the original architect and include many related materials and details. The building includes original concrete block walls and structural columns, later added concrete block walls and entrance features, ribbed structural framing members in the dome, and mid-century workmanship (e.g., masonry) that is competent but not unusual. The building's 1968-1973 exterior materials and architectural elements have remained. The building retains its mid-twentieth-century suburban theater associations.



Map created with TOPOLOG ©2008 National Geographic



Project Site

TN MN
13 1/2
04/28/16

State of California – The Resources Agency
 DEPARTMENT OF PARKS AND RECREATION
BUILDING, STRUCTURE, AND OBJECT RECORD

Primary #
 HRI #

Page 5 of 15

*NRHP Status Code 6z

*Resource Name or # (Assigned by recorder) Century 22 Theater

B1. Historic Name: Century 22 Theater

B2. Common Name: Century 22 Theater

B3. Original use: Movie Theater B4. Present Use: Vacant

*B5. Architectural Style: Modern/Googie

*B6. Construction History: (Construction date, alterations, and date of alterations)

Constructed 1966 and expanded in 1972 in Santa Clara County (original permit 4399-00 October 6, 1965 for Winchester Properties, Inc.). Addition permit (14139-00 July 15, 1971 for Syufy Enterprises).

*B7. Moved? No Yes Unknown Date: n/a Original Location: n/a

*B8. Related Features:

Century 21 and Century 23 Theaters.

B9a Architect: Vincent Raney b. Builder: Not known.

*B10. Significance: Theme Social, Arts & Recreation Area Winchester Valley Fair Urban Village

Period of Significance 1966-1973 Property Type Commercial Applicable Criteria None

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Century 22 Theater opened in 1966 as a single-screen movie house. It was expanded in 1972 with the construction of two dome additions, and remained open as a theater until the early 2010s. The building is now vacant, having closed along with the Century 21 and Century 23.

The theater was built as a part of a complex of theaters that ultimately had three distinct buildings and was known as the Winchester Theaters. The large shared parking area allowed for overflow from large showings; extra parking space flowed into the Bob's Big Boy restaurant site at South Winchester Boulevard and the Winchester Mystery House attraction on the south side of Olson Drive. Olson Drive was dedicated as a public right-of-way as a part of the site development, and was planned to eventually connect with the original alignment of Olsen Drive where it routes from Coakley Drive on the west to a dead-end at the west end of the Western Acres Subdivision (Tract 1009) and the Winchester Mobile Home Park east of Fenley Avenue. Prune Way continues the alignment of Olson Drive through the mobile home park but it is a private road and is a discontinuous connector.

(Continued on next page, DPR523L)

B11. Additional Resource Attributes: (List attributes and codes) None.

*B12. References:

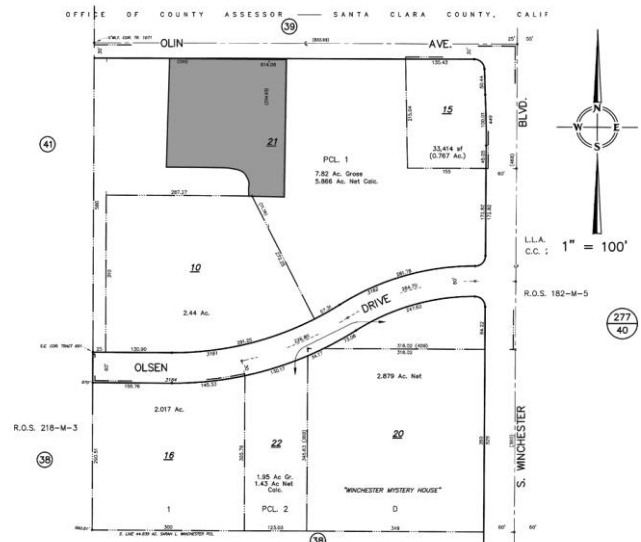
County of Santa Clara building permits
 Meissner, Christopher. "A Revolutionary Concept in Screen Entertainment: The Emergence of the Twin Movie Theater, 1962-1964," *Post Script* Vol 30, Issue 3 (Summer 2011).

B13. Remarks: Proposed demolition

*B14. Evaluator: Franklin Maggi

*Date of Evaluation: May 10, 2016

(This space reserved for official comments.)



(Continued from previous page, DPR523b, B10)

During the mid-twentieth century, during an expansion period, movie theaters began moving away from urban centers and into roadside or shopping mall settings. By 1963, almost 50 percent of new theater buildings in the United States were constructed in shopping centers and other suburban locations. Typically, these suburban theater buildings were constructed as four-wall boxed auditoriums. In San José, early malls like Valley Fair (1956) and Westgate (1960) were initially constructed without theaters, designed first to serve the shopping needs of new suburbanites.

During the 1950s, the management structure of the American film industry shifted due to the 1948 Supreme Court antitrust decision which ordered the movie studios to divorce themselves from their chains of movie theaters. The introduction of television and the migration of audiences to the suburbs further impacted American film distribution, and the industry went through a major shakeout in the 1950s and 1960s in which most neighborhood theaters and many picture palaces closed.

After the separation of theater chains from movie studios, a new system of distribution and exhibition evolved. Under the "roadshow system," films first played exclusively in a downtown picture palace as previously, but for much longer periods-- sometimes for more than a year-- and usually with special enhancements such as reserved-seat tickets, printed programs, and intermissions (but without short subjects). Subsequent runs of the films took place in still-existing neighborhood theaters built through the Interwar period in San José, such as the Hester (1925), the Willow Glen (1933). Newer suburban theaters followed in the post-World War II period, such as the Garden, the Mayfair (1949) and the Burbank (1951). As roadshow exhibition faced increasing competition from television, operators sought alternative venues to maintain and expand their businesses. Drive-in theaters responded to the rising car culture, and widescreen movie houses sought to replicate the sense of "event" that characterized the downtown theater experience.

On the West Coast, dome theaters-- also known as cinedomes or "Cinerama domes" (after the technology that they were originally constructed to display)-- evolved as unique venues for the showing of widescreen movies, with the buildings reflecting a modern aesthetic set apart from elsewhere in the nation. Rapid development in the West following World War II encouraged many architects and developers to find efficient and expedient ways to use building resources, as well as to experiment with new materials and shapes.

Cinerama was the motion picture process that kicked off the widescreen revolution in movie-going during the 1950s. Widescreen movies had been in development since the late 1920s but had failed commercially until new experiments in recording and projection methods were commercially developed in the 1950s. Cinerama technology initially projected images from three shutter-synchronized 35mm projectors onto a large deeply curved screen with a 146-degree arc. The outer curved screens consisted of vertical louver strips to prevent light reflection. The trademarked process was marketed by the Cinerama Corporation. It was the first of a number of projection methods first tried in the 1950s when the movie industry was countering competition from the television industry. Cinerama was marketed to the movie-goer as a theatrical event, with reserved seating, ushers, and printed programs.

Cinerama, Inc., planned for at least 300 theaters to be built in North America to showcase their new widescreen technology. Each would cost an estimated \$250,000 (half the price of a conventional theater building at the time), and the dome design was associated with the popular R. Buckminster Fuller principles on dome building that allowed for a quick construction timeline. Cinerama's patented designs and blueprints were made available to select vendors, like Raymond Syufy, of Syufy Enterprises (later Century Theatres). The first of San Jose's dome theaters built for Cinerama was the Century 21, constructed under Syufy Enterprises near the Winchester Mystery House, and which opened in 1964.

(Continued on next page)

Page 7 of 15

*Resource Name or # (Assigned by recorder) Century 22 Theater

*Recorded by Franklin Maggi & Leslie Dill

*Date 5/10/2016

Continuation Update

(Continued from previous page)

The Century 21 Theater was initially designed to accommodate three projectors, but by the time of construction, new technology consisting of 70mm film and related equipment which had been evolving in the 1950s had replaced the three-projector system due to rising costs of equipment, and the Century 21 theater utilized one projector in showing wide-screen Cinerama movies as well as 35mm movies.

Cinerama movies in the 70mm format displayed on a large curved screen apparently showed exclusively in San José until 1969 at Century 21, and by 1969 Century 21 had begun the longest run in the country of *2001: A SPACE ODYSSEY*. Century theaters in San José were intended to show Ultra Panavision 70 widescreen movies which yielded a similar 2.76 aspect ratio to the original three-projector Cinerama movies, but with optically "rectified" prints and lenses used to project the images onto a curved screen. Super Panavision 70, which used spherical lenses instead of the anamorphic lenses of Ultra Panavision cameras, projected an aspect ratio of 2.20:1 on the screens. In San José, the first non-Century Theaters showing of Cinerama in San José, *Krakatoa, East of Java*, played at Town and Country Theater, which had just been built in 1966 by Fox. By the end of the 1970s, other factors had entered the market that brought the Cinerama era to a close, and an era of multiplexes began shortly after.

Catering to the Valley's ever-expanding suburban population, after Syufy built the Century 21 Theater, five more theaters or theater complexes with dome buildings were commissioned in San José, three of which were located on Winchester Boulevard (Century 22, 23, and 24), one at Westgate Shopping Center (Century 25), and a three-dome building in South San José (Century Almaden). The San José dome theaters, as other regional theaters using dome architecture in cities such as Oakland, Pleasant Hill, and Sacramento, were designed by architect Vincent G. Raney. Century 22 opened two years after Century 21, in 1966, and initially only had one large dome auditorium. Both the Century 21 auditorium and the original dome auditorium of Century 22 are the same in size, seating roughly 1,000 patrons. The curved widescreen was replaced by flat screens in both these two theaters in 1992.

Century 22 was expanded in 1972 with the addition of two smaller dome auditoriums. Across the street from Century 21 and 22 on Olsen Drive, Century 23 was constructed in 1967, and was later twinned in 1973. Century 24 followed in 1968 on a separate site further south on Winchester Boulevard, and was also twinned in 1973. Century 25 was opened in 1969 at Westgate Shopping Center, and was twinned by 1974. The last of the dome theater buildings constructed in San José was at 5655 Gallup Drive near Blossom Hill Road and Almaden Expressway. It was not designed for wide screen movies, but was the first of the Century multiplex theaters built in San José. It was closed and converted to a church in 1998. The later Century multiplex theaters built in San José such as the demolished Century Berryessa 10 (1988) and demolished Century Capitol 16 (1994) had dome auditoriums within conventional buildings. Century Capitol 16 was the last Raney-designed Century Theater in San José. The Century 24 and Century 25 buildings were demolished in 2014.

Twinning single-screen movie theaters was a trend that began to emerge in 1962. Launched with the opening of the Cinema I-Cinema II theatre in New York City in June 1962, the twin movie theater trend was one in which an individual theater with a single identity and usually with shared box office, entrance, lobby, and amenities such as restrooms and concession stand, had two separate auditoriums for exhibiting movies. The phenomenon of multiple auditoriums in a single movie theater building complex (now known more commonly as a "multiplex") became the mainstream of American film exhibition by the mid-1970s. The practice was a novel one in 1962, one that trade publication *Boxoffice* in February of that year called "a revolutionary concept in screen entertainment."

Detailed context narratives of the evolution of Syufy Entertainment and the role of architect Vincent Raney are provided in the companion report to this DPR523 recording, entitled, *Historical Evaluation and Assessment*, Santana West, 2016.

(Continued on next page)

(Continued from previous page)

Evaluation

The Century 22 Theatre at 3162 Olin Drive within the Winchester Theaters complex has not been previously evaluated as a part of any local, state, or national survey of historic resources. The proposed project currently being considered for the site includes demolition of the existing Century 22 Theater building. The subject property is not currently designated or listed on any state, local, or federal registers. The preparers of this report reviewed the subject property under state, local, and federal criteria, to analyze eligibility for listing or designation as a historic property.

The original exterior building fabric of the 1966 movie theater is mostly intact— the footprint of the building was expanded in 1972 with the addition of two domes, but the building still represents its original character.

The building does not appear to qualify for listing on California Register of Historical Resources primarily of this 1972 addition. The building, however, appears to qualify for listing on the San José Historic Resources Inventory as a Structure of Merit, as it scores above 33 points within the City's Evaluation Rating System (48.57 points - see attached).

Criterion A of the National Register and Criterion (1) of the California Register addresses the association of the buildings with events significant to broad patterns of history. The Century 22 Theater building has local cultural importance as an intact representation of secondary patterns of community development in San Jose's late post-World War II *Period of Industrialization and Suburbanization*. The building is one of a series of currently four remaining intact post-World War II dome theater buildings or complexes. The Century 22 Theater building is associated with an important period of cultural development in San Jose's contemporary history as the community, increasingly suburban in character, embraced a new form of cinema experience, and it remains today a visible reminder of that period. The property however, would not appear to qualify for the California Register under Criterion (1), as the building represents this contemporary pattern in a secondary way, as it was not primarily associated with the showing of wide-screen movies as was originally intended.

Criterion (2) of the California Register addresses the association of the property resources with significant historic personalities. While the building has direct associations with Raymond J. Syufy, a resident of the Bay Area who founded Syufy Enterprises (later Century Theatres), one of the largest and most profitable theater chains in the world, it was one of dozens of theaters constructed by his company and it does not, in and of itself, represent his primary achievements. Arguably, Raymond Syufy's most notable achievement was his triumph over the major film producers in 1949 and 1950, a victory that greatly expanded his independent business in theater development in the 1950s, the 1960s, and beyond. The Century 22 was part of his company's expansion, but does not appear to be an important representation of Syufy's significance.

Criterion (3) of the California Register addresses distinction in architectural design and construction. The building is distinguished within the context of San José and South Bay architecture, as a dome design by a prominent architect, Vincent G. Raney. It was designed as a building of its time in the late post-World War II era, with physical elements that drew inspiration from the geodesic dome shape primarily attributed to R. Buckminster Fuller in the 1940s and 1950s. The property, however, does not appear to qualify for the California Register under Criterion (3), as the building, although a distinctive entity in the city, was expanded in the 1970s, and although the addition was designed by Raney, would not qualify now as an exception work, which is required for properties less than 50 years in age.

Not meeting the necessary criteria for listing on the California Register, when reviewed under similar requirements for designation as a San José City Landmark under the City's Historic Preservation Ordinance, it does not appear that the findings can be made.

*Recorded Franklin Maggi & Leslie Dill *Date 5/10/2016 Continuation Update



Front elevation, viewed facing west.



Entrance to lobby, viewed facing southwest.

Page 10 of 15 *Resource Name or # (Assigned by recorder) Century 22 Theater

Recorded Franklin Maggi & Leslie Dill *Date 5/10/2016 Continuation Update



North dome ticket window, viewed facing northwest.



Century 22 marquee detail, viewed facing southwest



South dome ticket window and entrance.



Planter box in front of south dome.

Page 12 of 15 *Resource Name or # (Assigned by recorder) Century 22 Theater

*Recorded by Franklin Maggi & Leslie Dill *Date 5/10/2016 Continuation Update



South dome eastern façade, viewed facing northwest.



Exterior wall light.

Page 13 of 15 *Resource Name or # (Assigned by recorder) Century 22 Theater

*Recorded by Franklin Maggi & Leslie Dill *Date 5/10/2016 Continuation Update



Main dome roof and bracing.



Ventilation system located behind main dome.



Curved or scalloped eave and brace detail.



Roof brace detail at ground level.

Page 15 of 15 *Resource Name or # (Assigned by recorder) Century 22 Theater

*Recorded by Franklin Maggi & Leslie Dill *Date 5/10/2016 Continuation Update



Rear view of north and main domes, viewed facing east.



Front façade, viewed facing southwest.

HISTORIC EVALUATION SHEET

Historic Resource Name: Century 22 Theater

A. VISUAL QUALITY / DESIGN

Justification

1. EXTERIOR	Very good
2. STYLE	Unique dome design
3. DESIGNER	Vincent Raney
4. CONSTRUCTION	Good example few survive
5. SUPPORTIVE ELEMENTS	Theater venue

E	VG	G	FP
	X		
X			
X			
	X		
		X	

B. HISTORY / ASSOCIATION

6. PERSON / ORGANIZATION	No connection with persons of importance
7. EVENT	None associated
8. PATTERNS	Secondary importance loosely connected
9. AGE	1966

E	VG	G	FP
			X
			X
	X		
			X

C. ENVIRONMENTAL / CONTEXT

10. CONTINUITY	Helps establish
11. SETTING	Important in establishing character
12. FAMILIARITY	Conspicuous in city

E	VG	G	FP
	X		
	X		
	X		

D. INTEGRITY

13. CONDITION	Minor surface wear
14. EXTERIOR ALTERATIONS	Changes due to expansion
15. STRUCTURAL REMOVALS	Some changed due to expansion
16. SITE	Not moved

E	VG	G	FP
	X		
		X	
	X		
X			

E. REVERSIBILITY

17. EXTERIOR	2/3s or more original exists.
--------------	-------------------------------

E	VG	G	FP
	X		

REVIEWED BY: Franklin Maggi

DATE: 5/10/216

EVALUATION TALLY SHEET

Historic Resource Name: Century 22 Theater

<u>A. VISUAL QUALITY / DESIGN</u>	E	VG	G	FP	Value	Value	Sub- total	Cumulative sub-total
1. EXTERIOR	16	12	6	0	12			
2. STYLE	10	8	4	0	10			
3. DESIGNER	6	4	2	0	6			
4. CONSTRUCTION	10	8	4	0	8			
5. SUPPORTIVE ELEMENTS	8	6	3	0	3		39	
<u>B. HISTORY / ASSOCIATION</u>								
	E	VG	G	FP	Value	Value	Sub- total	Cumulative sub-total
6. PERSON / ORGANIZATION	20	15	7	0	0			
7. EVENT	20	15	7	0	0			
8. PATTERNS	12	9	5	0	9			
9. AGE	8	6	3	0	0		9	
<u>C. ENVIRONMENTAL / CONTEXT</u>								
	E	VG	G	FP	Value	Value	Sub- total	Cumulative sub-total
10. CONTINUITY	8	6	3	0	6			
11. SETTING	6	4	2	0	4			
12. FAMILIARITY	10	8	4	0	8		18	66
<i>(SUM OF A+C) =</i>					57			
<u>D. INTEGRITY</u>								
	E	VG	G	FP	Value	Value	Sub- total	Cumulative sub-total
13. CONDITION	.00	.03	.05	.10	0.03	x 66	2.0	
14. EXTERIOR ALTERATIONS	.00	.05	.10	.20	0.1	x 57	5.7	
	.00	.03	.05	.10	0.05	x 9	0.5	
15. STRUCTURAL REMOVALS	.00	.20	.30	.40	0.2	x 57	11.4	
	.00	.10	.20	.40	0.1	x 9	0.9	
16. SITE	.00	.10	.20	.40	0	x 9	0.0	
							20.4	
ADJUSTED SUB-TOTAL: (Preliminary total minus Integrity Deductions)							45.57	
<u>E. REVERSIBILITY</u>								
	E	VG	G	FP	Value	Value	Sub- total	Cumulative sub-total
17. EXTERIOR	3	3	2	2	3		48.57	
EVALUATION TOTAL: (Adjusted subtotal)							48.57	

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code

Reviewer

Date

Page 1 of 15

*Resource Name or #: (Assigned by recorder) Century 23 Theater

P1. Other Identifier: None

*P2. Location: Not for Publication Unrestricted

*a. County Santa Clara

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad San Jose West Date 1980 photorevised T.7S; R.1E; Mount Diablo B.M.

c. Address 3164 Olsen Drive City San Jose Zip 95117

d. UTM: (Give more than one for large and/or linear resources) Zone 10S; 592809mE/ 4130680mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

Assessor's Parcel Number: 303-40-016

South side of Olsen Drive west of South Winchester Boulevard.

*P3a Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Century 23 Theater is one of three domed theater buildings aligned consecutively on the west side of Winchester Boulevard north of Interstate 280 and south of Stevens Creek Boulevard in San José. Century 23 Theater is the southern element of the trio, located behind (west) of the Winchester Mystery House property and to the south of Olsen Drive.

The building is surrounded on all sides by parking. The primary façade of the building, including the primary entry, box office, lobby and signage, faces north toward Olsen Drive and toward the side of the neighboring Century 21 Theater. Built in 1967, the theater is a later complement to the original Century 21 Theater, which was built in 1964 immediately to the north.

(Continued on page 2, DPR523L)

*P3b. Resource Attributes: (List attributes and codes) HP10. Theater

*P4 Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)



P5b. Description of Photo: (View, date, accession #)

View facing south, April 2016.

*P6. Date Constructed/Age & Sources:
 Historic Prehistoric Both

1967, permits.

*P7. Owner and Address:

SR Winchester, LLC.
1626 E. Jefferson St.
Rockville MD 20852

*P8. Recorded by: (Name, affiliation, and address)

F. Maggi & L. Dill
Archives & Architecture, LLC
PO Box 1332
San Jose CA 95109-1332

*P9. Date Recorded: May 10, 2016

*P10. Survey Type: (Describe)
Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none".)

Archives & Architecture: Historical Evaluation and Assessment, Santana West, prepared for David J. Powers & Associates, Inc., 2016.

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure and Object Record Archaeological Record District Record Linear Feature Record Milling State Record Rock Art Record Artifact Record Photograph Record Other (List)

(Continued from page 1, DPR523a, P3a)

The buildings were designed to accommodate the projection of 70mm Cinerama branded wide-screen movies, with a large curved single-screen viewing auditorium. The Mid-Century Modern exterior domes also served to enhance their roadside appeal. At the time of this recording, the subject building is not yet 50 years old.

The design of the theater building is associated with roadside architecture of the West, from the Post-World War II period, and can be generically referred to as Mid-Century Modern, with some "Googie" design influences. The "Googie" style is known for its simple Moderne materials (including concrete, steel, plate glass, and stone) formed into striking, expressive shapes, such as large-scale zigzags, boomerangs, scallops, or, in this case, a dome. The concept of dome buildings in America for everyday use evolved from the published work of R. Buckminster Fuller, who promoted the use of geodesic dome construction beginning in the late-1940s when teaching at Black Mountain College in North Carolina. Frank Lloyd Wright's dome at the Marin County Civic Center, built 1960-1962, provided a variant of this emerging interest in domes in architecture, and may have influenced use of the building form by regional architects such as Vincent G. Raney, the architect of the Century domes in San José.

The roof form is a ribbed hemisphere with scalloped eaves around the rear. Beneath the eaves at the rear, concrete block walls form a polygonal enclosure. At the front (north) of the theater is an entrance portico, an arc in plan, with a projecting flat roof canopy and a deeply recessed, continuous storefront that encloses the main lobby. The storefront is full-height aluminum. The entry canopy is supported on large, rectangular concrete-block piers that are arrayed in a radius from the center of the dome. There are five architectural bays defined by the columns. The main, central exiting bay features four pairs of glazed doors and transoms with no exterior hardware; these doors are flanked by roughly symmetrical window walls. To the east are four plate-glass windows and to the west are three windows and a paired theater-entrance door. To the sides of the lobby glazing are curved and decorative concrete block walls.

To the east the curved wall is recessed between a pair of wing walls; the area is currently set up with a bike rack. To the west the curved wall is set forward, enclosing the ticket-office. These curved walls are built of plain 8x8x16 concrete blocks, embellished with a pattern of projecting blocks in alternating stacked and aligned courses. The decorative pattern appears to have been created by splitting standard open-cell blocks and slightly cantilevering the double-pronged faces. The patterned wall is recessed to the east of the lobby glazing, as noted above.

The ticket window faces the protected area under the portico awning. The face of the box office wall consists of marble tiles interrupted by a full-width frameless ticket window. A framed box above the window once provided show times. Two high accent windows provided light into this area; it is unclear if they were original. One has been modified for an air-conditioning unit.

The flat-roofed canopy serves as protection from the elements and also as signboard for the theater. The front fascia is trimmed with corrugated translucent plastic material. These areas were back-lit and include supports for temporary signs for the films being shown. The fascia is visually supported at the columns by paired metal parallelogram accents. Mounted on top of the canopy are the freestanding neon-lit letters that spell out "Century 23." Beneath the canopy are shallow, domed light fixtures that recall the form of the buildings.

(Continued on next page)

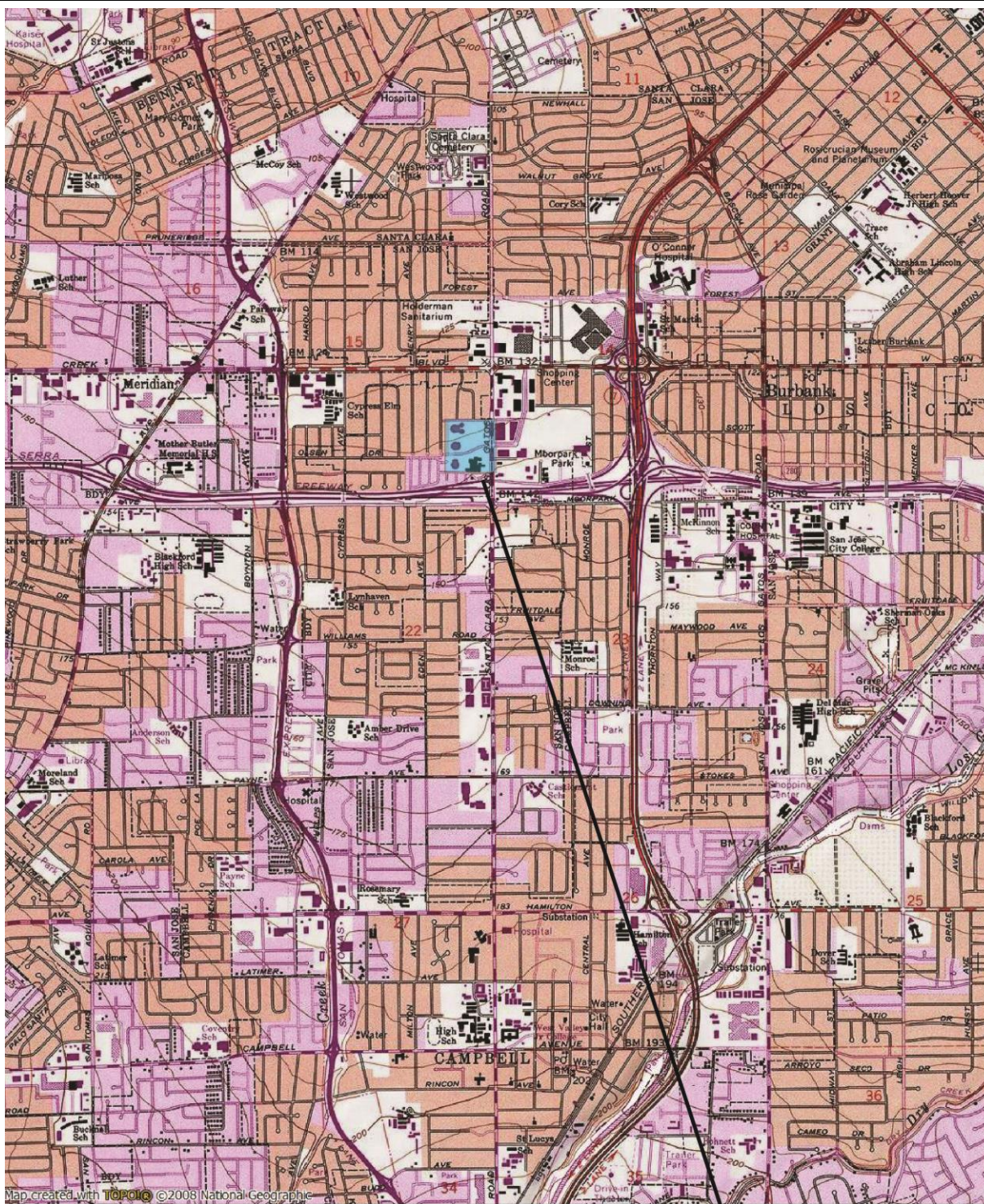
(Continued from previous page)

The roof is covered with composition shingles, with ridge shingles covering the ribs. The dome is crowned by four low-profile utilitarian ventilation elements. At the roof above the front portico canopy are four recessed exit doors with projecting outer frames. The doors lead to a pair of catwalks with metal guardrails. The catwalks are connected to metal stairs at each end of the portico. At the rear of the building, two shallow forms project from the roof and are also shingled. The roof ribs are supported at the rear by steel I-beams that extend outward at the walls, to form diagonal buttresses. The rear exterior walls are concrete block laid in a stacked bond; the walls are divided into facets that create a polygon in plan. There are emergency exits at the back wall, and fenced trash and equipment enclosures extend from the building at some of these wall segments. The concrete entrance sidewalk area is exposed aggregate, typical of 1960s landscape design. Two huge, mature trees are planted near the southwest and southeast "corners" of the dome. A grouping of palms is located in a planting area near the east side of the entrance portico; a single palm accentuates the west end of the portico. The parking lot contains a scattering of palms and shrubs in small curbed planting areas, while the perimeter of the site is surrounded with heavy vegetation, including evergreen hedges and juniper borders, additional palms, and other evergreen trees.

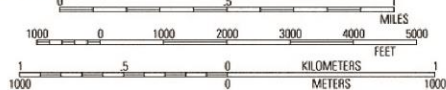
The shared sign for the theater complex is a three-tiered pylon sign, supported on a pair of heavy posts, at the northwest corner of Winchester Boulevard and Olsen Drive. Each theater (Century 21, 22 and 23) has an internally lighted box, in a modified bow-tie form, for the film titles. A third post supports the neon signs that spell out the name of each theater. These smaller signs are each an irregular hexagon, with parallel sides and shallow points both up and down. The letters have exposed neon in outlined channels. Each sign includes a tall, shallow arrowhead pointing at the film-title signs. There are metal catwalks and safety equipment at each tier, for access to change the film titles.

Integrity

The domed Century 23 Theater building has integrity to its original design and character per the National Register's seven aspects of historical integrity. It maintains its original location to the south of Olsen Drive near Winchester Boulevard in a grouping of three domed theaters. It is still surrounded by its parking, landscaping, the related theaters, the Winchester Mystery House, and the feeling of the roadside-commercial setting as it existed at the time the theater was constructed in 1967. The building has integrity to its mid-century design that include "Googie" influences. The building includes original concrete block walls and structural columns, ribbed structural framing members in the dome, and mid-century workmanship (e.g., masonry) that is competent but not unusual. The building's original 1967 exterior materials and architectural elements have remained. The building retains its mid-twentieth-century suburban theater associations.



Map created with TOPOIC ©2008 National Geographic



Project Site

TN MN
13 1/2

04/28/16

State of California – The Resources Agency
 DEPARTMENT OF PARKS AND RECREATION
BUILDING, STRUCTURE, AND OBJECT RECORD

Primary #
 HRI #

Page 5 of 15

*NRHP Status Code 6z

*Resource Name or # (Assigned by recorder) Century 23 Theater

B1. Historic Name: Century 23 Theater

B2. Common Name: Century 23 Theater

B3. Original use: Movie Theater B4. Present Use: Vacant

*B5. Architectural Style: Modern/Googie

*B6. Construction History: (Construction date, alterations, and date of alterations)

Constructed 1967 (Santa Clara County building permit #328-00, December 2, 1966). Interior remodeled by Syufy Entertainment under County permit #17665-00, April 4, 1973.

*B7. Moved? No Yes Unknown Date: n/a Original Location: n/a

*B8. Related Features:

Century 21 and Century 22 Theaters.

B9a Architect: Vincent Raney b. Builder: Not known.

*B10. Significance: Theme Social, Arts & Recreation Area Winchester Valley Fair Urban Village

Period of Significance 1967 Property Type Commercial Applicable Criteria None

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Century 23 Theater opened in 1967 as a single-screen movie house, and remained open as a theater until the early 2010s. The theater was twinned in 1973. The building is now vacant, having closed along with the Century 21 and Century 22.

The theater was built as a part of a complex of theaters that ultimately had three distinct buildings and was known as the Winchester Theaters. The large shared parking area allowed for overflow from large showings; extra parking space flowed into the Bob's Big Boy restaurant site at South Winchester Boulevard and the Winchester Mystery House attraction on the south side of Olson Drive. Olson Drive was dedicated as a public right-of-way as a part of the site development, and was planned to eventually connect with the original alignment of Olsen Drive where it routes from Coakley Drive on the west to a dead-end at the west end of the Western Acres Subdivision (Tract 1009) and the Winchester Mobile Home Park east of Fenley Avenue. Prune Way, continues the alignment of Olson Drive through the mobile home park but is a private road and a discontinuous connector.

(Continued on next page, DPR523L)

B11. Additional Resource Attributes: (List attributes and codes) None.

*B12. References:

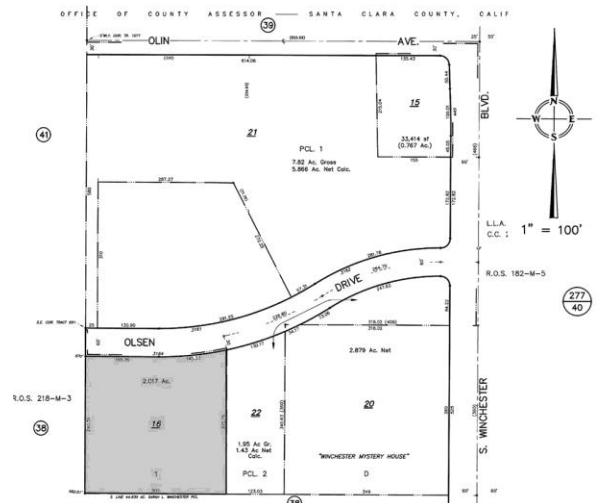
County of Santa Clara building permits
 Meissner, Christopher. "A Revolutionary Concept in
 Screen Entertainment: The Emergence of the Twin
 Movie Theater, 1962-1964," Post Script Vol 30,
 Issue 3 (Summer 2011).

B13. Remarks: Proposed demolition

*B14. Evaluator: Franklin Maggi

*Date of Evaluation: May 10, 2016

(This space reserved for official comments.)



(Continued from previous page, DPR523b, B10)

During the mid-twentieth century, during an expansion period, movie theaters began moving away from urban centers and into roadside or shopping mall settings. By 1963, almost 50 percent of new theater buildings in the United States were constructed in shopping centers and other suburban locations. Typically, these suburban theater buildings were constructed as four-wall boxed auditoriums. In San José, early malls like Valley Fair (1956) and Westgate (1960) were initially constructed without theaters, designed first to serve the shopping needs of new suburbanites.

During the 1950s, the management structure of the American film industry shifted due to the 1948 Supreme Court antitrust decision which ordered the movie studios to divorce themselves from their chains of movie theaters. The introduction of television and the migration of audiences to the suburbs further impacted American film distribution, and the industry went through a major shakeout in the 1950s and 1960s in which most neighborhood theaters and many picture palaces closed.

After the separation of theater chains from movie studios, a new system of distribution and exhibition evolved. Under the "roadshow system," films first played exclusively in a downtown picture palace as previously, but for much longer periods-- sometimes for more than a year-- and usually with special enhancements such as reserved-seat tickets, printed programs, and intermissions (but without short subjects). Subsequent runs of the films took place in still-existing neighborhood theaters built through the Interwar period in San José, such as the Hester (1925), the Willow Glen (1933). Newer suburban theaters followed in the post-World War II period, such as the Garden, the Mayfair (1949) and the Burbank (1951). As roadshow exhibition faced increasing competition from television, operators sought alternative venues to maintain and expand their businesses. Drive-in theaters responded to the rising car culture, and widescreen movie houses sought to replicate the sense of "event" that characterized the downtown theater experience.

On the West Coast, dome theaters-- also known as cinedomes or "Cinerama domes" (after the technology that they were originally constructed to display)-- evolved as unique venues for the showing of widescreen movies, with the buildings reflecting a modern aesthetic set apart from elsewhere in the nation. Rapid development in the West following World War II encouraged many architects and developers to find efficient and expedient ways to use building resources, as well as to experiment with new materials and shapes.

Cinerama was the motion picture process that kicked off the widescreen revolution in movie-going during the 1950s. Widescreen movies had been in development since the late 1920s but had failed commercially until new experiments in recording and projection methods were commercially developed in the 1950s. Cinerama technology initially projected images from three shutter-synchronized 35mm projectors onto a large deeply curved screen with a 146 degree arc. The outer curved screens consisted of vertical louver strips to prevent light reflection. The trademarked process was marketed by the Cinerama Corporation. It was the first of a number of projection methods first tried in the 1950s when the movie industry was countering competition from the television industry. Cinerama was marketed to the movie-goer as a theatrical event, with reserved seating, ushers, and printed programs.

Cinerama, Inc., planned for at least 300 theaters to be built in North America to showcase their new widescreen technology. Each would cost an estimated \$250,000 (half the price of a conventional theater building at the time), and the dome design was associated with the popular R. Buckminster Fuller principles on dome building that allowed for a quick construction timeline. Cinerama's patented designs and blueprints were made available to select vendors, like Raymond Syufy, of Syufy Enterprises (later Century Theatres). The first of San Jose's dome theaters built for Cinerama was the Century 21, constructed under Syufy Enterprises near the Winchester Mystery House, and which opened in 1964.

(Continued on next page)

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*Resource Name or # (Assigned by recorder) Century 23 Theater

*Recorded by Franklin Maggi & Leslie Dill

*Date /2016

Continuation Update

(Continued from previous page)

The Century 21 Theater was initially designed to accommodate three projectors, but by the time of construction, new technology consisting of 70mm film and related equipment which had been evolving in the 1950s had replaced the three-projector system due to rising costs of equipment, and the Century 21 theater utilized one projector in showing wide-screen Cinerama movies as well as 35mm movies.

Cinerama movies in the 70mm format displayed on a large curved screen apparently showed exclusively in San José until 1969 at Century 21, and by 1969 Century 21 had begun the longest run in the country of *2001: A SPACE ODYSSEY*. Century theaters in San José were intended to show Ultra Panavision 70 widescreen movies which yielded a similar 2.76 aspect ratio to the original three-projector Cinerama movies, but with optically "rectified" prints and lenses used to project the images onto a curved screen. Super Panavision 70, which used spherical lenses instead of the anamorphic lenses of Ultra Panavision cameras, projected an aspect ratio of 2.20:1 on the screens. In San José, the first non-Century Theaters showing of Cinerama in San José, *Krakatoa, East of Java*, played at Town and Country Theater, which had just been built in 1966 by Fox. By the end of the 1970s, other factors had entered the market that brought the Cinerama era to a close, and an era of multiplexes began shortly after.

Catering to the Valley's ever-expanding suburban population, after Syufy built the Century 21 Theater, five more theaters or theater complexes with dome buildings were commissioned in San José, three of which were located on Winchester Boulevard (Century 22, 23, and 24), one at Westgate Shopping Center (Century 25), and a three-dome building in South San José (Century Almaden). The San José dome theaters, as other regional theaters using dome architecture in cities such as Oakland, Pleasant Hill, and Sacramento, were designed by architect Vincent G. Raney. Century 22 opened two years after Century 21, in 1966, and initially only had one large dome auditorium. Both the Century 21 auditorium and the original dome auditorium of Century 22 are the same in size, seating roughly 1,000 patrons. The curved widescreen was replaced by flat screens in both these two theaters in 1992.

Century 22 was expanded in 1972 with the addition of two smaller dome auditoriums. Across the street from Century 21 and 22 on Olsen Drive, Century 23 was constructed in 1967, and was later twinned in 1973 just after Century 22 was expanded. Century 24 followed in 1968 on a separate site further south on Winchester Boulevard, and was also twinned in 1973. Century 25 was opened in 1969 at Westgate Shopping Center, and was twinned by 1974. The last of the dome theater buildings constructed in San José was at 5655 Gallup Drive near Blossom Hill Road and Almaden Expressway. It was not designed for wide screen movies, but was the first of the Century multiplex theaters built in San José. It was closed and converted to a church in 1998. The later Century multiplex theaters built in San José such as the demolished Century Berryessa 10 (1988) and demolished Century Capitol 16 (1994) had dome auditoriums within conventional buildings. Century Capitol 16 was the last Raney-designed Century Theater in San José. The Century 24 and Century 25 buildings were demolished in 2014.

Twinning single-screen movie theaters was a trend that began to emerge in 1962. Launched with the opening of the Cinema I-Cinema II theatre in New York City in June 1962, the twin movie theater trend was one in which an individual theater with a single identity and usually with shared box office, entrance, lobby, and amenities such as restrooms and concession stand, had two separate auditoriums for exhibiting movies. The phenomenon of multiple auditoriums in a single movie theater building complex (now known more commonly as a "multiplex") became the mainstream of American film exhibition by the mid-1970s. The practice was a novel one in 1962, one that trade publication *Boxoffice* in February of that year called "a revolutionary concept in screen entertainment."

Detailed context narratives of the evolution of Syufy Entertainment and the role of architect Vincent Raney are provided in the companion report to this DPR523 recording, entitled, *Historical Evaluation and Assessment*, Santana West, 2016.

(Continued on next page)

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Evaluation

The Century 23 Theater at 3164 Olson Drive within the Winchester Theaters complex has not been previously evaluated as a part of any local, state, or national survey of historic resources. The proposed project currently being considered for the site includes demolition of the existing Century 22 Theater building. The subject property is not currently designated or listed on any state, local, or federal registers. The preparers of this report reviewed the subject property under state, local, and federal criteria, to analyze eligibility for listing or designation as a historic property.

The original exterior building fabric of the 1967 movie theater is mostly intact and the building still represents its original character.

The building does not appear to qualify for listing on California Register of Historical Resources primarily due to its age. The building, however, appears to qualify for listing on the San José Historic Resources Inventory as a Structure of Merit, as it scores above 33 points within the City's Evaluation Rating System (63.90 points - see attached).

Criterion (1) of the California Register addresses the association of the buildings with events significant to broad patterns of history. The Century 23 Theater building has local cultural importance as an intact representation of secondary patterns of community development in San Jose's late post-World War II *Period of Industrialization and Suburbanization*. The building is one of a series of currently four remaining intact post-World War II dome theater buildings or complexes. The Century 23 Theater building is associated with an important period of cultural development in San Jose's contemporary history as the community, increasingly suburban in character, embraced a new form of cinema experience, and it remains today a visible reminder of that period. The property however, would not appear to qualify for the California Register under Criterion (1), as the building represents this contemporary pattern in a secondary way, as it was not primarily associated with the showing of wide-screen movies as was originally intended.

Criterion (2) of the California Register addresses the association of the property resources with significant historic personalities. While the building has direct associations with Raymond J. Syufy, a resident of the Bay Area who founded Syufy Enterprises (later Century Theatres), one of the largest and most profitable theater chains in the world, it was one of dozens of theaters constructed by his company and it does not, in and of itself, represent his primary achievements. Arguably, Raymond Syufy's most notable achievement was his triumph over the major film producers in 1949 and 1950, a victory that greatly expanded his independent business in theater development in the 1950s, the 1960s and beyond. The Century 22 was part of his company's expansion, but does not appear to be an important representation of Syufy's significance.

Criterion (3) of the California Register addresses distinction in architectural design and construction. The building is distinguished within the context of San José and South Bay architecture, as a dome design by a prominent architect, Vincent G. Raney. It however, does not appear to qualify for the California Register under Criterion (3), as the building, although distinguished by its design, would not qualify as an exceptional work, which is required for properties less than 50 years in age.

Not meeting the necessary criteria for listing on the California Register, when reviewed under similar requirements for designation as a San José City Landmark under the City's Historic Preservation Ordinance, it does not appear that the findings can be made. Although the City's designation criteria do not have the same age limitation as the California Register, generally, building less than 50 years in age must have withstood the test of time and be understood within a larger historical perspective as significant. While the Century 21 Theater building has been recognized for its important place within the evolution of theater building design in the region, and represents an innovative work of art from a master architect, the Century 23 Theater is a derivative design that lacks the historic context of its predecessor.



Front elevation, viewed facing south.



Front entrance and marquee, viewed facing southwest.



Marquee decoration.



Entrance gallery, viewed facing east.

Page 11 of 15 *Resource Name or # (Assigned by recorder) Century 23 Theater

*Recorded by Franklin Maggi & Leslie Dill *Date 5/9/2016 Continuation Update



Second story exits above marquee, viewed facing southwest.



Wall detail, adjacent to lobby entrances, viewed facing southwest.

Page 12 of 15 *Resource Name or # (Assigned by recorder) Century 23 Theater

*Recorded by Franklin Maggi & Leslie Dill *Date 5/9/2016 Continuation Update



Ticket window adjacent to front entrance, viewed facing southwest.



West elevation, viewed facing east.

Page 13 of 15 *Resource Name or # (Assigned by recorder) Century 23 Theater

*Recorded by Franklin Maggi & Leslie Dill *Date 5/9/2016 Continuation Update



Curved or scalloped eaves and bracing.



Eave and bracing detail.



Roof brace detail at ground level.



Aggregate concrete sidewalk at entry, viewed facing east.

Page 15 of 15 *Resource Name or # (Assigned by recorder) Century 23 Theater

*Recorded by Franklin Maggi & Leslie Dill *Date 5/9/2016 Continuation Update



West side second story exit stairs, viewed facing northeast.



East side second story exist stairs, viewed facing northwest.

HISTORIC EVALUATION SHEET

Historic Resource Name: Century 23 Theater

A. VISUAL QUALITY / DESIGN

Justification

		E	VG	G	FP
1. EXTERIOR	Very good		X		
2. STYLE	Unique dome design	X			
3. DESIGNER	Vincent Raney	X			
4. CONSTRUCTION	Good example few survive		X		
5. SUPPORTIVE ELEMENTS	Theater venue			X	

B. HISTORY / ASSOCIATION

		E	VG	G	FP
6. PERSON / ORGANIZATION	No connection with persons of importance				X
7. EVENT	None associated				X
8. PATTERNS	Secondary importance loosely connected		X		
9. AGE	1967				X

C. ENVIRONMENTAL / CONTEXT

		E	VG	G	FP
10. CONTINUITY	Helps establish		X		
11. SETTING	Important in establishing character		X		
12. FAMILIARITY	Conspicuous in city		X		

D. INTEGRITY

		E	VG	G	FP
13. CONDITION	Minor surface wear		X		
14. EXTERIOR ALTERATIONS	Minor changes		X		
15. STRUCTURAL REMOVALS	None	X			
16. SITE	Not moved	X			

E. REVERSIBILITY

		E	VG	G	FP
17. EXTERIOR	Original mostly intact	X			

REVIEWED BY: Franklin Maggi

DATE: 05/10/16

EVALUATION TALLY SHEET

Historic Resource Name: Century 23 Theater

<u>A. VISUAL QUALITY / DESIGN</u>	E	VG	G	FP	Value	Value	Sub- total	Cumulative sub-total
1. EXTERIOR	16	12	6	0	12			
2. STYLE	10	8	4	0	10			
3. DESIGNER	6	4	2	0	6			
4. CONSTRUCTION	10	8	4	0	8			
5. SUPPORTIVE ELEMENTS	8	6	3	0	3		39	
<u>B. HISTORY / ASSOCIATION</u>								
	E	VG	G	FP				
6. PERSON / ORGANIZATION	20	15	7	0	0			
7. EVENT	20	15	7	0	0			
8. PATTERNS	12	9	5	0	9			
9. AGE	8	6	3	0	0		9	
<u>C. ENVIRONMENTAL / CONTEXT</u>								
	E	VG	G	FP				
10. CONTINUITY	8	6	3	0	6			
11. SETTING	6	4	2	0	4			
12. FAMILIARITY	10	8	4	0	8		18	66
	(SUM OF A+C) =				57			
<u>D. INTEGRITY</u>								
	E	VG	G	FP				
13. CONDITION	.00	.03	.05	.10	0.03	x	66	2.0
14. EXTERIOR ALTERATIONS	.00	.05	.10	.20	0.05	x	57	2.9
	.00	.03	.05	.10	0.03	x	9	0.3
15. STRUCTURAL REMOVALS	.00	.20	.30	.40	0	x	57	0.0
	.00	.10	.20	.40	0	x	9	0.0
16. SITE	.00	.10	.20	.40	0	x	9	0.0
							5.1	
ADJUSTED SUB-TOTAL: (Preliminary total minus Integrity Deductions)							60.9	
<u>E. REVERSIBILITY</u>								
	E	VG	G	FP				
17. EXTERIOR	3	3	2	2	3			63.9
EVALUATION TOTAL: (Adjusted subtotal)							63.90	



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PO BOX 1332
SAN JOSE CA 95109

MEMORANDUM

DATE: May 12, 2016

TO: David J. Powers & Associates, Inc.
1871 The Alameda, Suite 200
San José, CA 95126
(via email)

RE: Supplemental Addendum – Review of Century 21 Theater Alternative Site Design Sketch
Historical Evaluation & Assessment
Santana West Development Project
449 Winchester Boulevard, and
3161, 3162, and 3164 Olsen Drive
San José, Santa Clara County, California
(APNs #303-40-010, -015, -016, -021, and -022)

FROM: Leslie A.G. Dill, Historic Architect

Introduction:

This memorandum is intended to provide supplemental review of an alternative schematic site design for the Santana West Development Project. The memorandum should serve as an addendum to the Historical Evaluation & Assessment previously prepared. This analysis provides feedback about the design's compatibility with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (Standards) and about the design's impact on the historic integrity of the historic resources on the site and immediately adjacent. These resources include the Century 21 Theater Building, a San José Landmark, the Flames Coffee Shop, a restaurant determined to be eligible as a San José Landmark, and the City Landmark and National-Register-Listed Sarah L. Winchester House.

The sketch is dated 05/09/16 and otherwise unlabeled. It was forwarded electronically and it is attached to this memo. The sketch illustrates an alternative to the conceptual site design that was included in the initially reviewed plan set dated 09/18/15 for the rezoning of the property. The design represents the relocation of the Century 21 Theater to a new location, to the south of its original site, and notes that it will be "open frame." (It is assumed this means an open-air amphitheater structure as previously communicated informally, including the removal of the roof and facades, leaving the steel ribs exposed.) The sketch, as a conceptual site plan, does not provide any other notes with regard to the specific detailing and treatment of the theater's character-defining features, including the concrete block walls, the entrance canopy, etc. The relocated theater is shown set in "Proposed Open Space." It is understood that a primary goal of this alternative conceptual sketch is to present a site design that maintains the current alignment of Olsen Drive. The Flames Coffee Shop is not shown and assumed proposed to be demolished. The area around the Winchester Mystery House property is revised to show few alterations from the existing conditions.

Century 21 Relocation and Alteration:

With regard to the relocation of and alterations to Century 21 Theater, the proposed project alternative is not compatible with the *Secretary of the Interior's Standards for the Treatment of Historic Properties- Rehabilitation*, and the design would wholly adversely impact the theater's historic integrity. The alternative design concept is not consistent with Standard 1 (use); Standards 2 and 5 (loss of materials and spatial characteristics); Standard 3 (false historicism); Standard 9 (compatible/differentiated additions and alterations), and Standard 10 (reversibility). Further Standards review is not possible at this level of application, and the project could be found either compatible or incompatible with those. With regard to the National Park Service's seven aspects of historic integrity, the proposed alternative site plan and "open frame" design would cause the Century 21 Theater a considerable loss of integrity, including every aspect, location,

setting, materials, workmanship, associations, feeling, and design. The 05/09/16 site-plan sketch represents a project that has an adverse impact on this historic resource.

Secretary of the Interior's Standards Review:

Standard 1 states that a project will have a compatible use. In general, a project that meets the subsequent nine Standards can be considered to meet this Standard as well. A proposed project that preserves significant historic fabric, provides a compatible new design, and is potentially reversible in the future can be considered to have a compatible use. In this case, the use of the site will be changed substantially, the project design will require extensive loss of fabric and alteration of the design; therefore, the project can be understood to be incompatible with Standard 1.

Standards 2 and 5 entail the preservation of historic materials, features, spaces, and spatial relationships that characterize a property, as well as the preservation of character-defining construction techniques or examples of craftsmanship. Because the proposed open-frame design would require the removal of character-defining massing and features, and would not preserve the spatial relationship of the theater to the site and its surroundings, the alternative project plan is not compatible with these Standards.

Standard 3 instructs against a creating a false sense of historical development. The relocation of the landmark Century 21 Theater to the exact site of the younger Century 23 Theater might create a sense of false historicism, specifically if people confuse the relocated building for the theater that is proposed for demolition. The substitution of one theater for another is not compatible with this Standard.

Standard 9: This standard emphasizes that new and altered components of a project must be both compatible and differentiated in features, size, scale and proportion, and massing. In the alternative site plan sketch, the historic dome form is shown as altered along with its location. Because of the proposed alternative location, either the theater would need to be rotated to face away from Winchester Boulevard or it would face the back of the Winchester Mystery House property. These two options for altering the resource would not be consistent with the compatibility of the building and its historic significance. The sketch, as a conceptual site plan, does not provide any other notes with regard to the specific detailing and treatment of the theater's character-defining features; however, the basic open-roof proposal is not compatible with Standard 9.

Standard 10: The structural loss and relocation process are not reasonably reversible.

Historic Integrity:

With regard to the National Park Service's seven aspects of historic integrity, the proposed alternative site plan and "open frame" design would cause the Century 21 Theater a considerable loss of integrity in each of the seven aspects:

- Loss of location. The alternative site plan proposes to relocate the historic resource, impacting the integrity of location
- Loss of setting. The theater building would be less prominent in its immediate setting (in a corner and surrounded by the backs of other properties, and considerably less prominent when viewed from Winchester Boulevard. The relocation proposal implies an altered entrance pattern that would leave the theater in an altered setting. The 05/09/16 sketch shows the theater in an "open space" setting which implies an alteration of the associated landscaped setting, including mature trees of a species associated with the mid-century design.
- Loss of materials. The project would, at least, cause the loss of the dome roofing, and likely other elements would be lost to create the "open frame" design
- Loss of handiwork. The proposed relocation of Century 21 Theater indicates that the original masonry construction would be relocated (reconstructed?) or lost.
- Loss of design. The alterations implied by the term "open frame" would imply that the building would be altered to an extent that there would be a loss of design.
- Loss of associations. The loss of prominence, the incompatible change in use, the removal of the theater components would remove the building's integrity of associations with its visually prominently roadside history and use as an early Cinerama theater.
- Loss of feeling. It would no longer feel like a prominent mid-century-modern "Googie" theater. It would feel marginalized.

Flames Coffee Shop Demolition:

The Flames Coffee Shop was shown as being demolished in the 09/18/15 plan set, and this alternative 05/09/16 site plan also indicates that the restaurant building will be demolished. No revisions to the analysis are necessary and no additional

review is prompted. The conclusions in the previously prepared report would still apply: the proposed project would have an adverse impact on this resource that is a locally eligible landmark.

Sarah L. Winchester House Setting:

The previously analyzed impacts on the adjacent Sarah L. Winchester House property would appear to be generally mitigated by the revisions shown in this proposal. The north parking for the Winchester Mystery House, proposed to be altered in the September 2015 application drawings, is not shown as altered in this alternative scheme, although it is not explicitly stated that the existing mature trees would remain, or that the entry sequence would be unaffected. The "Proposed Open Space" to the west of the Winchester property, and surrounding the proposed alternative location for the Century 21 Theater structure, would continue to provide an open setting adjacent to the attraction (currently provided by parking), and the house would have unimpeded viewsheds to the foothills.

