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MEMORANDUM

DATE: May 22, 2019, Revised May 31, 2019

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

RE: Supplemental Historic Resource Project Assessment Review
8 North Almaden Blvd., San José – Almaden Corner Hotel Project

FROM: Leslie A.G. Dill, Historic Architect

INTRODUCTION

This report in memorandum format is intended to provide supplemental design review for the Almaden Corner Hotel Project in San José. The memorandum serves as an addendum to the previously prepared Historic Resource Project Assessment report, dated September 20, 2018. The September review was based on a pair of previous design packages both dated August 2018.

An email with comments about the September report was recently forwarded from City Staff, and a revised set of renderings was subsequently received. This memorandum provides updated feedback about the revised design's compatibility with the historic resource immediately adjacent to the project site. Next to the proposed Almaden Corner Hotel Project is the De Anza Hotel, a City of San José Historic Landmark (HL81-17) that is also listed on the National Register of Historic Places.

The current design plan set is titled *Almaden Corner Hotel* and is dated 05/10/19. It was prepared by C2K Architecture for the owner, Almaden Corner LLC, and forwarded electronically by David J. Powers & Associates, Inc. for this review. The current set includes fourteen updated sheets (Cover Sheet, Sheets B.01 through B.13). This submittal set includes primarily "before and after" renderings and are labeled "The Vision."

The review that follows is an updated and revised portion of the previous design analysis that utilized the Draft *San José Downtown Historic Preservation Guidelines* as a format for review. This revised review now also includes a historic integrity analysis as the method of determining potential impacts.

Executive Summary:

The currently proposed Almaden Corner Project is generally compatible with the design of the adjacent historic property. The revised design does not appear to adversely impact the historic integrity of design, setting, feeling, and association of the De Anza Hotel. Construction recommendations have not changed and are included for reference.

SUPPLEMENTAL REVIEW

Note: This report consists primarily of a revised and expanded analysis of the revised proposed design. Refer to the September report for background history and context.

City of San José Downtown Historic Design Guidelines Revised Review

LOT PATTERNS (1)

Retain and respect historic lot patterns on the street. Add larger new buildings that are divided into smaller articulated building widths with multiple entrances that are similar in size and proportion to those seen traditionally.

Revised Analysis: The project was identified in the previous analysis as being compatible with the area's lot patterns, and the proposed footprint has not been substantially revised; however, the cutout at the corner adjacent to the historic resource has been revised. The analysis is revised, and clarifications added, as follows:

The Almaden Corner Hotel Project is proposed to be constructed within a parcel that has been set in size for almost 90 years although not previously fully developed. The pattern of historic development in the area included buildings that were considerably smaller in scale to the west, with smaller buildings within larger open space areas. To the east were densely placed commercial buildings with no side setbacks and presenting a relatively uniform pattern of front façade widths. Well after the construction of the De Anza Hotel and soon after the construction of Highway 87 was established, the scale of building sites and buildings in the subarea changed. The building-lot pattern on this block now consists of relatively large building sites.

The adjacent historic resource is an Art-Deco multi-story hotel building that spans just over half of the street frontage of the block between Notre Dame Avenue and Almaden Boulevard, and the new project is proposed to span the remaining portion of the block along West Santa Clara Street—about ninety percent of the width of the frontage of the De Anza Hotel. The historic building parcel is deeper than the proposed project site however, the ten-story portion of the De Anza Hotel is not the full depth of the parcel. The proposed new Almaden Corner Hotel Project is deeper than the high-rise portion of the historic hotel.

Not including curved or angled corners, and not taking into consideration proposed setbacks, the proposed project site can be rounded off to approximately 100' wide by 80' deep (about 8,000 s.f.). The overall footprint of the De Anza Hotel—both 50' mid-rise and 110' to 120' high-rise sections together—is approximately 110' wide by 150' deep (16,500 s.f.), and the footprint of the front, high-rise, section is approximately 100' by 55' (5,500 s.f.). Nearby non-historic buildings are built at the scale of full blocks, so the modern pattern of the area footprints is very large. The subject lot size is compatible with the urban development footprint of the immediate

area, including the historic resource De Anza Hotel, so this proposed project size is compatible with this lot-pattern guideline.

The proposed hotel is shown with a pattern of entrances and visible interior uses that appear similar in size and proportion to the entrances of the adjacent historic De Anza Hotel. The De Anza Hotel has a wide central bay, accentuated by a cantilevered fixed canopy, and two major side bays. The ground floor of the proposed new hotel building is divided visually into two major bays facing Santa Clara Street. The proposed dimensions are compatible with the historic pattern of lot-pattern entrances. This analysis is also included in the Entries Guidelines (6) section.

The De Anza Hotel was not designed as a party-wall structure at its upper levels; instead, the historic hotel has a side-projecting one-story wing that establishes separation between the two properties. This one-story section of building provides approximately 8 to 10 feet (estimated from maps and drawings) between the property line and the De Anza's upper floors. The proposed hotel is shown as set back from the property line an additional 3', providing approximately 11 to 13 feet between the two buildings at the upper levels. The diving-woman painting, the historic hotel windows, and the fire escapes will be preserved with this design. The relatively recent mural on the lower, property-line wall will not be easily viewed, but the new construction will not be built immediately against it.

The proposed revised design is compatible with the Lot Patterns Guideline in size, rhythm of entrances, and setbacks.

MASSING (2)

Retain and respect the massing of historic buildings on a street. Respect the overall heights of historic buildings, street walls, districts and areas. Add significantly higher new buildings, where appropriate, that are carefully sited in relationship to historic structures and predominant street "walls." Building masses should not dwarf immediately adjacent historic buildings. Add new infill construction that respects the massing and detailing of historic buildings on the street. New building masses adjacent to lower historic resources should step down in height and street facades should turn the corner to provide articulated visible side facades in order to reduce the impact on historic buildings. Visible side facades should be set back from side property lines to allow for window openings. Add massing of new buildings that takes its cue from that of the existing historic buildings on the block. Larger buildings should be broken down into smaller masses that fit into the streetscape without overwhelming historic structures. Spatial relationships such as floor to floor heights, basement to ground floor relationships and the proportion of building widths to heights are important considerations.

Revised Analysis: The proposed tall building mass is shown as being somewhat revised from the earlier design. The southeast diagonal cut-away has been revised so that the corner is square at the lower levels and is diagonally carved away at a point starting approximately at the height of the De Anza Hotel. The upper levels of the proposed new building will visually angle away from the historic property. According to the notes on the revised elevation Sheet B.01, the "reverse corner slice at Almaden corner, spring[s] from De Anza roof datum." The renderings illustrate the corner cutaway starting at about the tenth floor, the height of the De Anza Hotel.

Although set on a corner, the De Anza Hotel is an approximately symmetrical building along Santa Clara Street with a central raised parapet tower as its focal point; it has a relatively deep presence along Notre Dame Avenue at its lower levels, which creates a large three-dimensional mass although the high-rise portion is not full depth. The resource is clad in stucco, a material that adds visual heaviness to its design. The National Register description of the De Anza Hotel indicates that a “major design element of the façade is Weeks’s treatment of the massive vertical piers.” A core concept of the resource design is its blocky form with vertical accents.

The proposed new Almaden Corner Hotel mass is also visually balanced within its own site. The high-rise form is diagonally carved away above the height of the De Anza Hotel; this tapered cutaway element is visually balanced by a similar cutaway element at the corner entrance façade. The focal point of the proposed building is the southwest corner, located away from the historic building, and its perceived massing is lighter because of its Neomodern glass curtain-wall design. Although tall, the building is somewhat square in footprint and has cut-away volumes, so presents a more-slender vertical mass than its wider, built-up and visually heavier 1930s-Art Deco neighbor.

In earlier architectural submittal sets, the conceptual inspiration of the design was referred to as a “tango” and included an illustration of the new building as metaphorically leaning into the De Anza and supporting it in a dip; however, each building is visually balanced and separate within its own property as noted above. The currently proposed design does not portray the proposed building mass as leaning into, being visually supported by, or looming over the neighboring historic building. The property-line setbacks (see Lot Patterns (1), above) separate the two tall masses, and the buildings do not crowd each other visually.

The perceived overall massing of the neighboring buildings appears to be visually balanced. The wider, deeper, and shorter, visually heavier, symmetrical, stucco-façade De Anza Hotel would be visually balanced in massing with a narrower, shallower, taller, glass-curtainwall building that includes cutaway corners and an open-air penthouse.

Some massing details also provide compatibility between the historic and proposed building. The detailing meets the intent, but not the letter, of the guideline that a new building be “broken down” in scale to be compatible with nearby historic resources. Although the proposed new hotel doesn’t literally step down to the height of the De Anza Hotel, the southeast diagonal corner wedge is aligned with the height of the historic roof next door, providing a shared reference point within their separate massing designs. The proposed building has a vertical element within its façade that is detailed to be heavy in material and dimensions, similar in width to the sculptural vertical elements of the adjacent Art Deco building; this stone or concrete element demarks the perceived massing in the center of the south façade, again providing an internally balanced composition. The proposed building has a recessed double-height lobby, visible in its massing, that aligns with the mezzanine wall of the De Anza Hotel. Expressed in massing as well as in materials and detailing, the ground-floor elements of the adjacent hotels will provide a continuous pedestrian scale along Santa Clara Street. The roofline of the proposed new building is divided into two heights that somewhat reflect the width and height of the stepped elements at the De Anza Hotel roofline. The proposed building has a raised roof on the east side, at the top of the vertically aligned section, and steps down to the

penthouse dining area, a form compatible with the stepped building roofline next door. Finally, the sign of the De Anza Hotel is approximately 1-1/2 stories in height, centered in the Santa Clara Street façade, and it provides additional visual symmetry and adds perceived massing and height to the resource, although it is a relatively transparent element. The revised proposed building is generally compatible with the historic massing guideline in detail as well as overall form.

Note: It is understood that there may be concern about the perceived massing of any new building adjacent to the De Anza hotel because the historic hotel has been alone in its portion of the Santa Clara Street streetscape for so many years. There might be concern that a new building would diminish the three-dimensional perception of the historic building or somehow outshine its unique Art Deco/Moderne design. It seems clear to this reviewer that the De Anza Hotel was not designed to be a sculptural element alone in a vacant block. Its west side and rear walls are not articulated in form or detail in a way that indicates that they should be displayed. The significance of the historic building is based on its design; it is extremely well-proportioned, is framed in a significant view from the split alignment of South Almaden Boulevard, and has a generally substantial, elegant design that would not be inherently weakened architecturally by the potential construction of a tall adjacent building, as long as the adjacent building is visually balanced within itself, reasonably separated from the west side of the historic structure, and includes many massing elements and details that are compatible in scale with the historic building. These criteria seem to be met in the proposed design. See also the Integrity Analysis at the end of this design review.

FACADES (3)

Retain and respect the historic patterns and proportions of historic facades on a street. Add new facades that include features that are compatible in scale, material, detail and massing with other facades on the street. For example, if the street facades of most nearby buildings are vertical in proportion, taller than they are wide, then maintaining the vertical orientation of the building facade will result in a more compatible design. It is not appropriate to design new facades to create a false historical appearance.

Revised Analysis: The southeast corner of the proposed building has been altered in form and detailing; very little else of the overall design has been revised. Revised and clarified analysis is as follows:

The intent of this guideline is to confirm that there are features compatible in “scale, material, detail, and massing with other façades on the street.” Materials are analyzed more fully below—see Exterior Materials (7)—however, the scale and detailing of the materials is addressed in this section.

The scale of the proposed revised new hotel main façade is illustrated as generally compatible with the scale of materials and detailing of the De Anza Hotel. The proposed fixed, wrapped canopy is set at the height of the De Anza’s ground floor cornice, continuing a compatible pedestrian-scale base along the whole block. The height of the two-story hotel lobby, near the De Anza façade, relates to the height of the mezzanine level of the historic hotel, again providing pedestrian scale. The vertical mullion pattern, at the southeast corner of the front façade, is similar in size, scale and rhythm to the vertical upper bays of the De Anza Hotel. The

inclusion of clear glazing in a regular pattern within the vertical mullions is compatible with the fenestration pattern of the historic upper floors. The proposed hotel ground floor includes a horizontal solid base material, and a solid-material vertical element near the center of the design. These solid elements provide a visual connection to the stucco material of the historic structure, and they have similar dimensions, providing similar scale and detailing. As noted in the massing analysis, the southeast and southwest corners of the building include tapered cutaways. The dimensions of the diagonal elements are compatible with the De Anza Hotel vertical piers.

The intent of the design is to be neo-modern, represented by a lack of overall masonry appearance, so the building will not create a false sense of historicism.

The proposed building continues to be compatible with the historic façade design guideline.

CORNER ELEMENTS (4)

Retain historic scale and relationships of Corner buildings on the block and in the urban Downtown Core. Add new corner development that is compatible with and respectful of historic corner development and relationships, in terms of scale, massing, materials, texture and color.

Revised Analysis: There are no revisions presented that change the general design intent of the corner of the proposed building. The previous report considered the design compatible with neighborhood patterns of corner design. The De Anza Hotel has an elegant ground-floor design that wraps the corner, but the historic building does not include corner towers, diagonals, or another historic corner development that would suggest a pattern to be followed. The proposed diagonal corner relates more closely with the central main entrance of the historic resource. Both are accented by their fixed awnings and further accentuated by vertical architectural detailing (tower in one case and diagonal cutaway in the other). No additional revised analysis is included.

REAR FACADES (5)

Retain and respect features of existing historic rear facades and sites, taking into consideration pedestrian and loading access from secondary streets, parking lots and alleys. Add new features that are compatible with historic rear façade features and circulation patterns within existing sites and blocks.

Analysis: The proposed building was analyzed previously as preserving the rear and side façades of the historic De Anza Hotel. The previous review also indicated that there was no significant historic pattern of rear circulation. The revised design does not alter these conclusions. No supplemental review is included here.

ENTRIES (6)

Retain and respect the scale of Historic entries that connect the buildings to the street. Add new entries that address the historic pedestrian orientation and scale of the Downtown Core.

Revised Analysis: The updated drawings do not illustrate an extensively revised entry design for the proposed new building; however, the relocation of the cutaway from ground level to the upper levels does change the proportions and patterns of the main entries.

The public entries of the proposed building include a restaurant lobby entrance on West Santa Clara, distinguished by a double-height glazed wall, aligned with the height of the De Anza

Hotel intermediate cornice. At the angled corner of the building a main entrance area is proposed, with a wide opening between two massive piers. Facing North Almaden Boulevard is a very subtle hotel entrance. Each of these proposed entries is within the pedestrian-scaled dimensional parameters established by the neighboring historic building. Per the revised Lot-Patterns (1) analysis (repeated from above):

The proposed hotel is shown with a pattern of entrances and visible interior uses that appear similar in size and proportion to the entrances of the adjacent historic De Anza Hotel. The De Anza Hotel has a wide central bay, accentuated by a fixed canopy, and two major side bays. The ground floor of the proposed new hotel building is divided visually into two major bays between the diagonal corner entrance and its historic neighbor. The proposed dimensions are compatible with the historic pattern of lot-pattern entrances.

The ground floor of the revised proposed building is shown with a wrapped fixed canopy at a mezzanine level, which is pedestrian in scale. The design also includes a series of awnings at doorway height, continuing the pattern of awnings below the transom windows at the De Anza Hotel ground floor. The awnings are at a height that provide visual relationship with the sidewalk and relate to the historic building next door.

There is a minimum of blank walls adjacent to the main city sidewalks, as the service entrance is shown as being accessed from the side street, adjacent to the parking lot driveway of the Axis complex. The historic pedestrian orientation and scale of this area is preserved with this proposed revised design.

EXTERIOR MATERIALS (7)

Add new building materials that match the historic materials of masonry, terra cotta, limestone, stucco, glass mosaic, cast stone, concrete, metal, glass and wood (trim, finishes and ornament only) where possible. New materials should be compatible with historic materials in scale, proportion, design, color, finish, texture and durability. The indiscriminate use of non-compatible materials such as GFRC (glass fiber reinforced concrete), EIFS (exterior insulating finish surface/synthetic stucco), foam trim or contemporary non-contextual materials that do not have a proven durability is inappropriate.

Analysis: The exterior materials were previously reviewed and found to be assumed compatible with the historic Exterior Materials guideline. The revised design has no revised material notes, so would also be expected to be compatible based on the information provided. This analysis assumes that one of the Exterior Materials Guideline primary intents is to create an urbane, urban and high-quality environment in San José's Downtown Core. The list represents materials that are found in the historic retail and commercial buildings. The previous analysis is copied here in its entirety for reference:

As noted in the Project Description, in the introduction to this report, the exterior materials are not included in the drawings provided for this analysis. A list of assumed materials was included in that section. This analysis is based on that list.

Because the De Anza Hotel has a larger scale of materials, with expanses of smooth stucco in relatively large segments, the larger scale and apparently smooth texture of materials of the proposed Almaden Corner Hotel Project can be considered compatible. The smoother textured

materials are assumed to be the glazed curtain wall, divided into smaller bays, the fixed white-colored wrapping canopy that appears to be smooth-textured, the stone-colored vertical accent element and the stone-colored base are also rendered as smooth-textured, similar to a stucco finish in scale and texture. The dimensions of the more delicate ornamentation are reflected in the dimensions of the Modernist features of the historic building (e.g., the width of the mullions).

The compatible and aligned massing elements, the pedestrian-scale ground floor design, the rhythm of the upper-level fenestration and mullions, and the use of varying building elements throughout the design are the critical, driving design elements. The materials, although not called out explicitly, appear to support the overall composition.

Based on the renderings and interpretations of the drawings, the proposed building can be assumed compatible with the historic exterior materials guideline.

VEHICULAR AND PEDESTRIAN ACCESS (8)

Retain significant historic vehicular and pedestrian access patterns of historic buildings, sites and streets. Add new access patterns where necessary that are compatible with historic structures, sites, and streets.

Analysis: The historic vehicular and pedestrian access patterns are not shown as substantially revised from the previous proposal. The previous design was considered compatible with the historic patterns. No revised analysis is included. The previous analysis is included here for reference:

The historic vehicular and pedestrian access patterns are respected in the proposed design. Main vehicular access will continue to be on the perimeter of the block, with parking access at the interior of the block. Pedestrian access also continues to be along the sidewalks that ring the block. The proposed building can be considered compatible with the historic vehicular and pedestrian access guideline.

SUMMARY OF REVISED REVIEW USING THE DRAFT SAN JOSÉ DOWNTOWN HISTORIC DESIGN GUIDELINES

As analyzed, the revised proposed Almaden Corner Hotel Project is compatible with all eight Guidelines.

INTEGRITY ANALYSIS AND CONCLUSIONS:

The currently proposed project design can be found to be compatible with the San José Guidelines Review with regard to “infill” projects in the downtown. This indicates that the design of the project has a size, massing, scale, function, and materials generally in keeping with the historic De Anza Hotel. Using this analysis, further conclusions can be made regarding the potential impact of a proposed project on nearby historic resources.

An integrity analysis is a significant component of the City of San José design review process. The integrity analysis is tied into the criteria for National Register and California Register eligibility; a project that might impact the integrity of a historic resource would be impacting the significance of that resource. According to the California Office of Historic Preservation Technical Assistance Series #6

Integrity is the authenticity of a historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance. Historical resources eligible for listing in the California Register must meet one of the criteria of significance described above and retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance. Historical resources that have been rehabilitated or restored may be evaluated for listing. 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.

The following analysis is intended to address how the proposed Almaden Corner Hotel project might potentially preserve or impact the historic integrity of the adjacent De Anza Hotel. The analysis utilizes the seven aspects of historic integrity indicated by the National Register and State of California's definition of authenticity of a resource. Some of the aspects of integrity cannot be applied to projects on parcels adjacent to historic resources, including the aspects of location, artisanship, and materials because these aspects are not proposed for alteration of separate properties. For the purposes of understanding the impacts of a proposed project on a neighboring property, the aspects of design, setting, feeling, and association must be reviewed.

Design: The project would not have a direct physical impact on the integrity of the design of the historic resource. Because the historic resource is adjacent to the project, rather than sharing the site, the design of the De Anza Hotel would remain physically untouched. With regard to the visual understanding of the design, the analysis using the City of San José Downtown Historic Design Guidelines indicates that the size, massing, patterns of entrances, materials, scale, detailing, and separation of the two buildings would be compatible; the De Anza's historic design would not be overwhelmed, diminished, or made out of scale. Therefore, the integrity of the design of the historic resource would be preserved.

Setting: The historic intent of the De Anza Hotel in its setting can also be understood from its design. The resource design includes a low party wall and upper-story west-side setback that imply that the developers of the De Anza Hotel were expecting construction to the west although no large-scale construction has been built adjacent to the historic resource in its history. With the neighboring properties of the De Anza Hotel consisting of vacant land or low-height support structures, the setting will be altered if a new building is built adjacent on Santa Clara Street. Although standing alone in its front streetscape has provided the resource some level of prominence over time, the long-time open setting cannot be considered a character-defining feature of the historic hotel in a larger dense downtown setting. The neighborhood has undergone substantial changes since the early twentieth-century hotel was developed. The De Anza Hotel was built on a former convent site when the area to the west included low-rise local automobile uses and residential areas and the area to the east consisted of lower, dense turn-of-the-century urban commercial buildings and light-industrial uses. The area was altered with nearby large-scale high-rise buildings starting when the highway was planned and built. This corner of San José's core includes a more urban setting both historically to the east and more recently in the area; the open space is the anomaly in the setting. With no built historical context

remaining, and indications that the resource was built to have a neighbor, the proposed project does not have an impact on the integrity of the historic setting of the De Anza Hotel.

Feeling: The De Anza Hotel features vertical stucco piers, decorative bas-relief spandrel panels, an extensive fixed central awning, overall symmetry, a unique roof sign, vertical inset windows, and other historic design elements that provide a balanced and rich composition that embodies feelings of an Art-Deco commercial high-rise building of the 1930s. Its feeling of heavy verticality will contrast with the proposed modern high-rise, and the imposing visual presence of the resource will continue to be on display. The integrity of feeling of the historic resource would be preserved.

Association: The associations of the historic hotel will continue to be represented adjacent to the proposed new construction. The significance of the De Anza Hotel is embodied in the National Register nomination:

The De Anza Hotel is significant for its architectural style, one of San Jose's few Zig-Zag Moderne (Art Deco) structures, for its elaborate Spanish Colonia Revival interior design motifs and for its historical association to the city since its construction was funded by the local business community.

The architectural authenticity of the hotel is preserved with this neighboring project, and the resource will continue to portray its associations with the local business community of the early twentieth century. It could be argued that the significance of the hotel associated with the historical participation of the local business community would be enhanced by the construction of a larger-scale building in the vacant lot next door. The construction of the De Anza Hotel seems to have been intended as an investment in the area as a catalyst for future investment.

Conclusions: Although the setting would be altered, the historic setting was negligible with regard to the hotel's significance over time; the proposed adjacent design is compatible in scale with the design of the historic hotel; the feelings and associations of the historic hotel would remain intact. Therefore, the proposed construction of the North Almaden Hotel Project would not impact the historic integrity of the De Anza Hotel.

RECOMMENDATIONS

There are no revisions to the recommendations included in the initial assessment report. They are repeated here for reference:

RECOMMENDATION 1

Per City of San José Guidelines, the final design development drawings could be reviewed that convey how the project affects the setting, including massing, scale, proportions, and materials—to ensure that they respect the qualities of the setting of the adjacent De Anza Hotel building, its roof sign, flagpole, and Diving Woman sign. This measure has been analyzed in this report, using the City of San José Draft Guidelines; however, the proposed new materials were not determined and had to be assumed from the renderings, and the project is expected to be refined over time.

RECOMMENDATION 2

Prior to construction, a qualified historic architect should undertake an existing conditions visual study of the nearby historic resources, as directed by the City. Included would be the

preparation of preconstruction documentation of the De Anza Hotel and all historic resources determined to be at risk from the construction of the project. The purpose of the study would be to establish the baseline condition of the building prior to construction. The documentation shall take the form of detailed written descriptions and visual illustrations and/or photos, including those physical characteristics of each resource that conveys its historic significance and that justify its listing as a San José Historic Landmark. The documentation shall be reviewed and approved by the City of San José's Historic Preservation Officer.

RECOMMENDATION 3

Prepare and implement a Historic Resources Protection Plan to protect the De Anza Hotel and all historic resources determined to be at risk from direct or indirect impacts during construction activities (i.e., due to damage from operation of construction equipment, staging, and material storage). The project applicant would, prior to any construction activities, including any ground-disturbing work, prepare a plan that establishes procedures to protect these resources. The project applicant would ensure the contractor follows this plan while working near these historic resources.

The plan shall be prepared by a qualified historic architect who meets the Secretary of Interior's Professional Qualifications Standards. At a minimum, the plan should 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.

RECOMMENDATION 4

Utilizing the visual study recommended above, the Historic Architect should make periodic site visits to monitor the condition of the historic resources identified in the Historical Resources Protection Plan, including monitoring of 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.

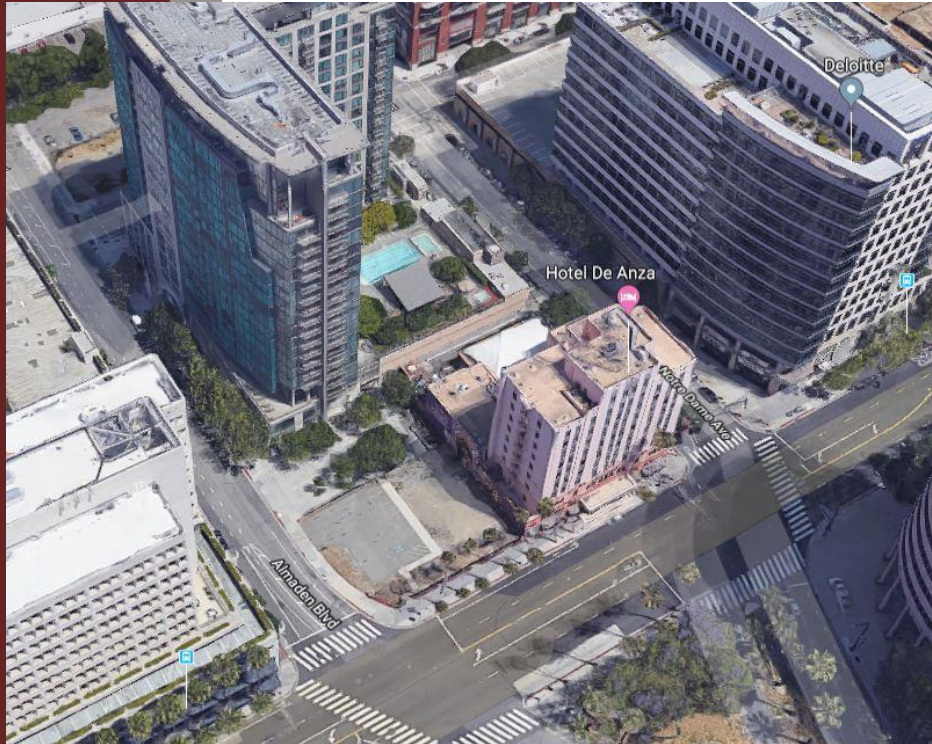
The Historic Architect would consult with a structural engineer if any problems with character-defining features are discovered. If, in the opinion of the Historic Architect, substantial adverse impacts related to construction activities are found during construction, the Historic Architect would so inform the project applicant or applicant's designated representative responsible for construction activities. The project applicant would then 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 would prepare site visit reports.

RECOMMENDATION 5

The project applicant would ensure that, in the event of damage to a nearby historic resource during construction, repair work would comply with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and would restore the character-defining features of the resource in a manner that does not affect the eligibility of the historic property as a City Landmark.

HISTORIC RESOURCE PROJECT ASSESSMENT

Almaden Corner Hotel Project
8 N. Almaden Blvd.
San José, Santa Clara County, California
(APN #259-39-055)



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Cover image:
(Google Maps 3-D Image of the Vacant Site and the De Anza Hotel © Google Maps/Google Earth)

SUMMARY OF FINDINGS

The Almaden Corner Hotel Project is proposed for a site that has been used as a parking lot for many years but over time has contained more than one building since 1850. The property is adjacent to a listed historic resource, the De Anza Hotel.

The design of the proposed Almaden Corner Hotel Project is compatible with the 2004 *Draft San José Downtown Historic Guidelines* for its sub-area. In this case, the proposed project is compatible in design with the adjacent historic De Anza Hotel, the only nearby historic resource.

The potential exists that construction of the proposed project could result in physical impacts to the De Anza Hotel, so this report includes recommendations to help prevent any unforeseen effects.

INTRODUCTION

The property at the northeast corner of West Santa Clara Street and North Almaden Boulevard in Downtown San José is proposed for a high-rise hotel. It is adjacent to the San José City Landmark De Anza Hotel. The Almaden Corner Hotel Project site is presently owned by Almaden Corner LLC. The project applicant representative with the City of San José is C2K Architects. The project is addressed at 8 North Almaden Boulevard, and its Assessor Parcel Number is 259-39-055.

David J. Powers & Associates, Inc. contracted with Archives & Architecture, LLC, to prepare this historic resource project assessment as a part of preparation of documents for environmental review of the project. This report may be used to inform the environmental process in order to conduct review for the project under the California Environmental Quality Act (CEQA) and the City's regulations. The City'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 review. It is practice of the City of San José to require that an historic resource project assessment be done by a qualified architectural historian when a project involves an existing or potential historic resource.

This report is being prepared for review by staff of the Planning Division of the Department of Planning, Building and Code Enforcement, and is intended for inclusion in the environmental documents prior to the determination on the project.

Purpose and Methodology of this Study

This document is presented in a report format and addresses potential impacts of the proposed new Almaden Corner Hotel Project on historic resources adjacent to and near the project area. The report has been prepared according to the City of San José Revised Guidelines for Historic Reports, published on February 26, 2010. This report includes a

section on regulatory context. It has been prepared by qualified historical consultants from Archives & Architecture, LLC.

This report contains a brief summary of the historic context of the subject site. Historical research was conducted by the staff of Archives & Architecture; it consisted of a review of both primary and secondary sources of historical information.

Based on the architectural and historic context of the site and its setting, this report identifies historic resources in the area. A listed historic building, the De Anza Hotel, is immediately adjacent to the project site. Attached to this report are previous evaluations for historical significance of this resource. The National Register Nomination and the City of San José Historic Landmark Nomination present the architectural and historical significance of the building. Although the evaluations are not recent, the historical documentation remains informative and is adequate for use in the design analysis of an adjacent project.

This report includes a review of buildings on nearby properties to consider their historical status. The report concludes that there are no other historic resources within 200 feet of the property, a dimension that has been used by the City of San José to assess potential project impact. The report identifies other significant nearby historic resources that might be of concern. A summary of these buildings' significance and location is included in the body of the report.

This report identifies and analyzes concerns about the project's potential effects on the adjacent and nearby historic resources with regard to architectural design and physical effects of construction. The design analysis was completed using the 2004 *Draft San José Downtown Historic Guidelines* (Guidelines). Although not formally adopted, the Guidelines have been used in the planning process to provide a framework for architectural analysis of proposed designs in the Downtown Core area.

Because the project is not an addition to or alteration of an existing historic resource, the *Secretary of the Interior's Standards for the Treatment of Historic Properties* was not used.

Qualifications of the Consultants

The principal author of this report was Leslie A.G. Dill, Historic Architect and Architectural Historian. Ms. Dill has a Master of Architecture with a Historic Preservation Program Certificate from the University of Virginia, Charlottesville. She is an architect licensed in the State of California. She has been consulting in the field of Historic Preservation for over thirty years.

Collaborating in the preparation of the report was Franklin Maggi, Architectural Historian and Preservation Planner. Mr. Maggi has a professional degree in architecture with an area of concentration in architectural history from the University of California, Berkeley. He has been consulting in the field of Historic Preservation for over two decades.

Leslie Dill and Franklin Maggi 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, in compliance with state and federal environmental laws. CHRIS utilizes the criteria of the National Park Service outlined in 36 CFR Part 61.

Project Description

The proposed project is shown as a 19-story hotel building with approximately 153,275 gross square feet. The hotel would have a restaurant/lounge space at the ground floor and does not include parking. It would represent new construction on a vacant site currently used for parking. The project is described by the architects in the Site Development Permit Submittal drawings on the project data sheet, as follows:

The proposed Almaden Corner Hotel Development is a 19-story high rise tower containing 272 guest rooms in Downtown San Jose. The building will be a post-tensioned concrete structure with exterior clad in a high-quality glazing system with vision, spandrel, and operable awning windows. Amenities include a ground level lobby bar, two meeting rooms, a fitness center, and a roof terrace on level 19 with bar / restaurant.

The project site is immediately adjacent to the historic De Anza Hotel located at 233 West Santa Clara Street. The hotel was built in 1931 as a cooperative commercial venture and designed by William H. Weeks, a significant regional architect. The De Anza Hotel was designated a San José City Landmark in 1981 and was listed on the National Register of Historic Places the following year. Of note in the evaluation and nominations forms, in addition to the historic building design, are the distinctive metal roof sign and the rooftop flag pole. The painted diving woman sign on the front corner of the west façade is associated with the city’s first hotel swimming pool in 1957; it was preserved during the building’s 1990 rehabilitation although no pool remains.



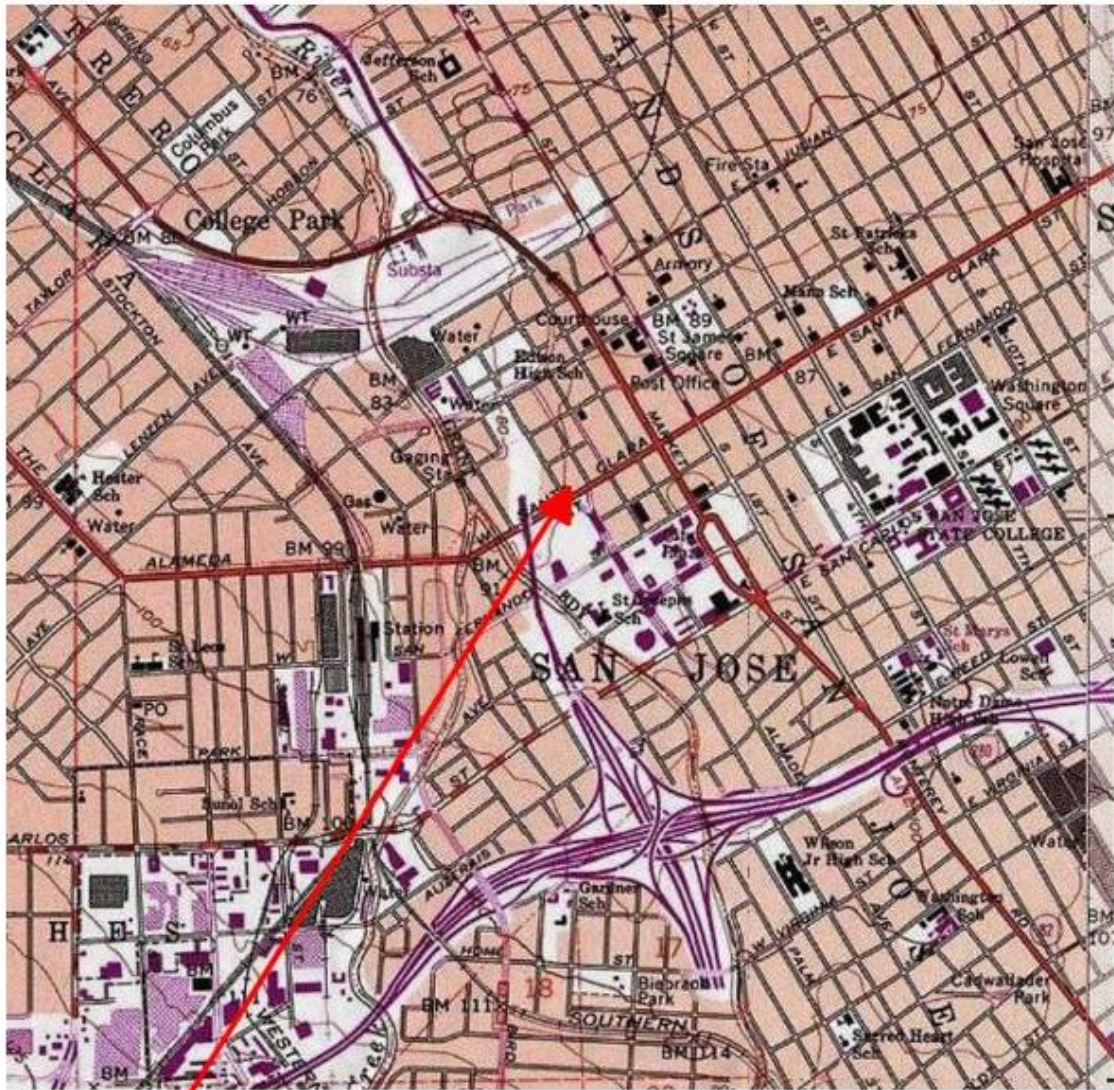
“North View at Almaden & W. Santa Clara St.” C2K Architecture. August 2018.

Assumed Materials

Note that no proposed materials schedule or exterior material drawing notations are included in the drawings set received for this report. The following are the assumed materials, based on the drawing set, the renderings, and the project description:

- Stone or stone-colored concrete used as the building base, and as a full-height vertical element in the center of the elevation facing nominally south
- White or off-white concrete or dimensional metal awnings and brise soleil and at the penthouse restaurant space
- Vertical mullions likely in a pastel-tinted or aluminum-color metal, some full-height and some offset and angled
- Aqua, or similar color, opaque, glazed spandrel panels, used to frame the base of the corner element and possibly as accents within the curtain wall
- Clear glazing with minimal frames used as part of the lobby curtain wall design
- Clear glazing used as intermittent window openings within the larger glazed façade, between the vertical mullions and as a composition with the opaque spandrel panels
- Some tinted clear glass may be used within the curtain walls
- White, gray, or aluminum panels to conceal the roof utilities

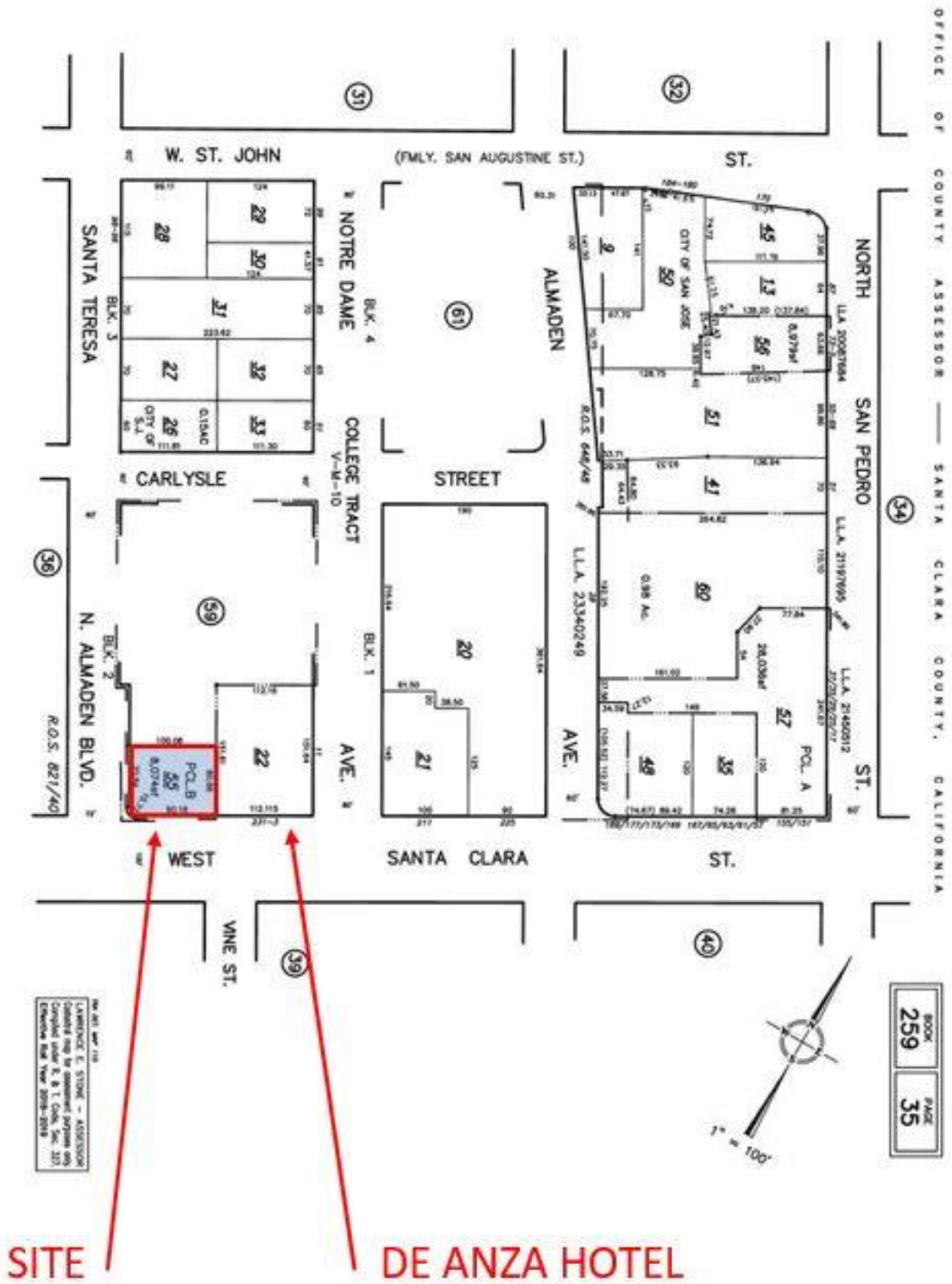
Project Location Map



SITE

USGS Map, 2016, from National Geographic

Assessor's Map



Santa Clara County Assessor's Office

ARCHITECTURAL AND HISTORICAL CONTEXT

Previous Surveys and Historical Status

The De Anza Hotel

The De Anza Hotel was the subject of initial historical interest around the time of the American Bicentennial, a time of great focus on historic preservation in the City of San José as well as other locales in the United States. The building was recognized in a listing of the 1980 City of San Jose Cultural Resources Survey Update, and it was listed as San José City Landmark HL81-17 in 1981. The landmark designation was adopted with the theme of *Architecture and Shelter* with the associated period of *Inter-War (1918-1945)* under City Council resolution #54662. The San José Landmark Nomination was prepared by Bonnie L. Bamburg.

The De Anza Hotel was also nominated for the National Register of Historic Properties in 1981. The nomination was prepared by Patricia Dixon of Urban/Rural Conservation for William Schilling. It was listed by the Keeper on January 21, 1982. The architectural and historical significance of the building is summarized in the application as follows:

The De Anza Hotel is significant for its architectural style, one of San Jose's few Zig-Zag Moderne (Art Deco) structures, for its elaborate Spanish Colonia Revival interior design motifs and for its historical association to the city since its construction was funded by the local business community.

As both a city landmark and National Register-listed property, the De Anza Hotel is a historic resource under CEQA.

Nearby Identified Resources

The report verifies that there are no other historic structures within 200 feet of the project perimeter, a dimension that has been used by the City of San José in the recent past to assess potential project impacts on historic resources. There is a recent skyscraper (Axis Tower) immediately to the north, covering two thirds of the block shared with the subject site and the De Anza Hotel. On the surrounding blocks, there are four late-twentieth-/early-twenty-first-century high-rise office buildings to the west (Comerica Bank Building), southwest (The Almaden), southeast (Ten Almaden), and east of the De Anza Hotel (Deloitte Building). The remainder of the nearby area includes public and semi-public open space, such as the landscaped median at Almaden Boulevard and the landscaped areas around The Almaden.

There are a few historic resources of note within a few blocks (from 400 to 800 feet) from the proposed project site. Two blocks to the east, just under 500 feet from the project site, between Almaden Avenue and San Pedro Street, is a collection of late-nineteenth-century buildings that has been identified as significant. In the 2000 Survey of

Downtown San José, these four buildings, 141 to 177 West Santa Clara Street, were identified as a grouping that “have a geographic relationship that would suggest local designation as an historic district in line with previously adopted inclinations within the Downtown Strategy Plan.” The 2014 *20 North Almaden Avenue Technical Report* provides a summary of the historic buildings to the east of the proposed project site:

The Farmer’s Union building (151 West Santa Clara) is a brick Spanish Eclectic style structure constructed in 1877 and remodeled in 1930. The Masson/LeFranc building (161 West Santa Clara) is a brick Art Deco building constructed in 1883 and remodeled in 1930, while the Lyndon Building (177 West Santa Clara), also in brick, was constructed circa 1883. The Farmer’s Union building has a period of primary significance from 1918-1945 and the Masson/LeFranc and Lyndon Buildings from 1870-1918 (City of San José 2014).

The Lyndon Building was designated a City Landmark (HL92-75) after the 1992 URM (unreinforced masonry) survey by Glory Anne Laffey. The Farmer’s Union Building at the northwest corner of San Pedro street, and the Masson Building, between them, were listed as Landmark HL01-139 and LH01-138, respectively, after the 2000 Downtown survey. The Aconda Hotel (historically The LaMolle), at 141 West Santa Clara Street, is considered a part of the grouping and is listed on the Inventory for its significant historical associations and has recently been remodeled.

To the northeast, around 800 and 900 feet away from the Almaden Corner Hotel Project, the Luis Maria Peralta Adobe and Fallon Residence are preserved as museum properties by History San José. These are both San José Historic Landmarks, HL77-1 and HL77-9, respectively, and listed on the National Register.

These resources and areas are outside the design sub-area analyzed in this report and are not analyzed for potential design relationships with the proposed project. They are included in this report to highlight the need for engineering analysis, such as vibration, per the City’s requirements, prior to the project construction process.

Historical Development of the Project Area

The site for the proposed Almaden Corner Hotel Project is within the central area of what was once the Spanish Pueblo de San José de Guadalupe. Per the *San José Historical Overview and Context*, “The Santa Clara Valley was occupied along the banks of the Guadalupe River by the Tamyen or Tamien group... The arrival of the first Spanish exploration parties marked the beginning of the end of the Ohlone lifestyle in the Santa Clara Valley.”

San José’s pueblo was first established in November of 1777, when Spanish colonists from *España Nueva* (New Spain) settled north of present-day Downtown San José in the vicinity of what is now Hobson and San Pedro Streets. Because of flooding at the original settlement, the location of the pueblo was moved in the late 1780s or early 1790s about one-mile south, centered at what is now the intersection of Santa Clara and Market streets. The subject property would have been between the pueblo and the river.

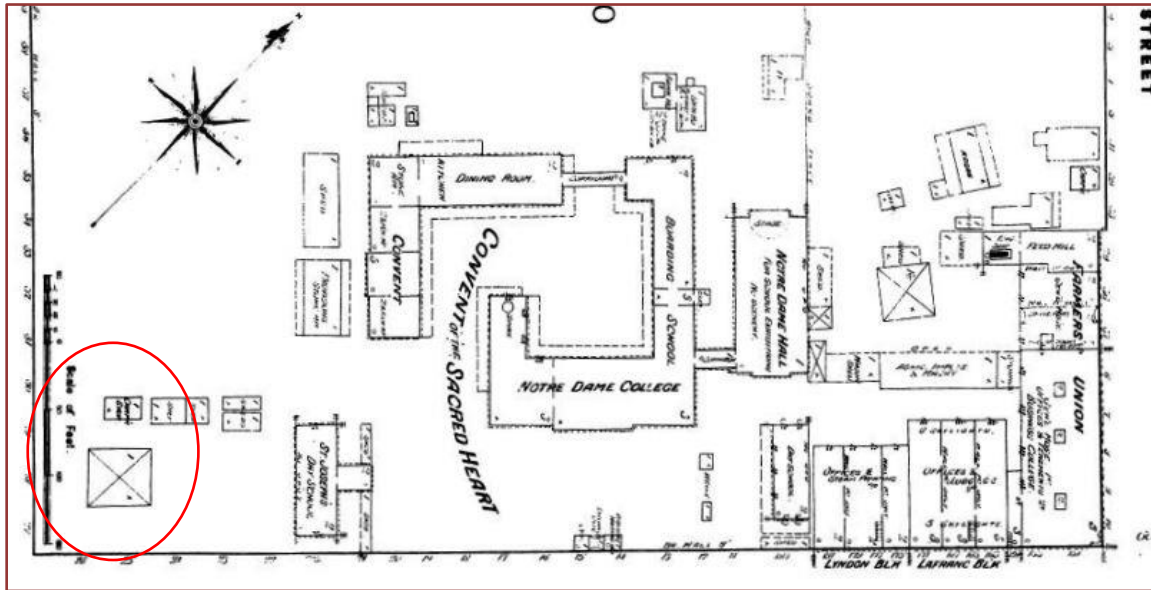
Less than a quarter mile from the project site, the Spanish Colonial period (1777-1821) is represented by the Peralta Adobe built in 1797. The pueblo did not change appreciably in the immediate area during the Mexican period (1821-1846), when the plot was used for gardening.



1876 Thompson & West Map of the College of Notre Dame de Namur, showing open space to both the west (left) and east. The David Rumsey Historical Map Collection, Creative Commons.

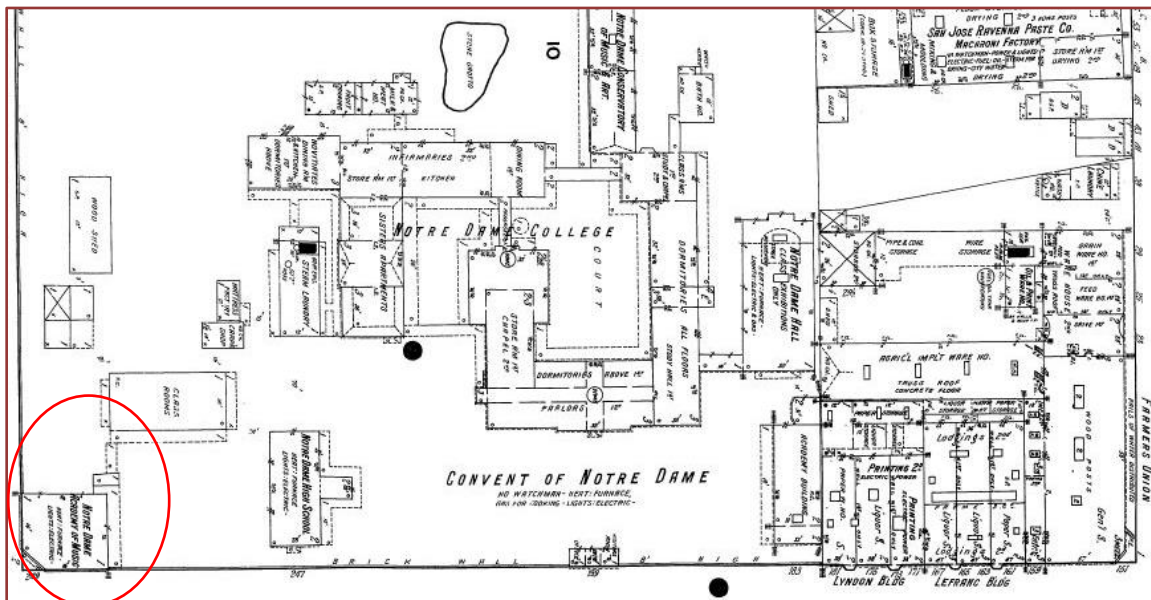
In the Early American Period in San José, the subject area was within the survey boundaries of what is now referred to as the original city. The American division of properties lead to land speculation and development in the vicinity over time. After a British developer consolidated the parcels, the campus of the College of Notre Dame de Namur and the Sacred Heart Convent was established in 1851. The campus included the subject property. This institution was built “on the outskirts of town” but after a while became a neighbor to buildings of the expanding city center. Thomas Fallon built his house, still extant to the northeast of the project site, in the mid-1850s.

By the 1880s when the physical characteristics of this block were first surveyed by the Sanborn Fire Insurance Company, Santa Clara Street to the east of the site was being developed as a major commercial and light-industrial area of the city. The subject area was still part of the college/convent property, and a small shed building is shown on the site, at the corner of West Santa Clara Street and what was then called Santa Teresa Street. To the west as a residential area covering many blocks.



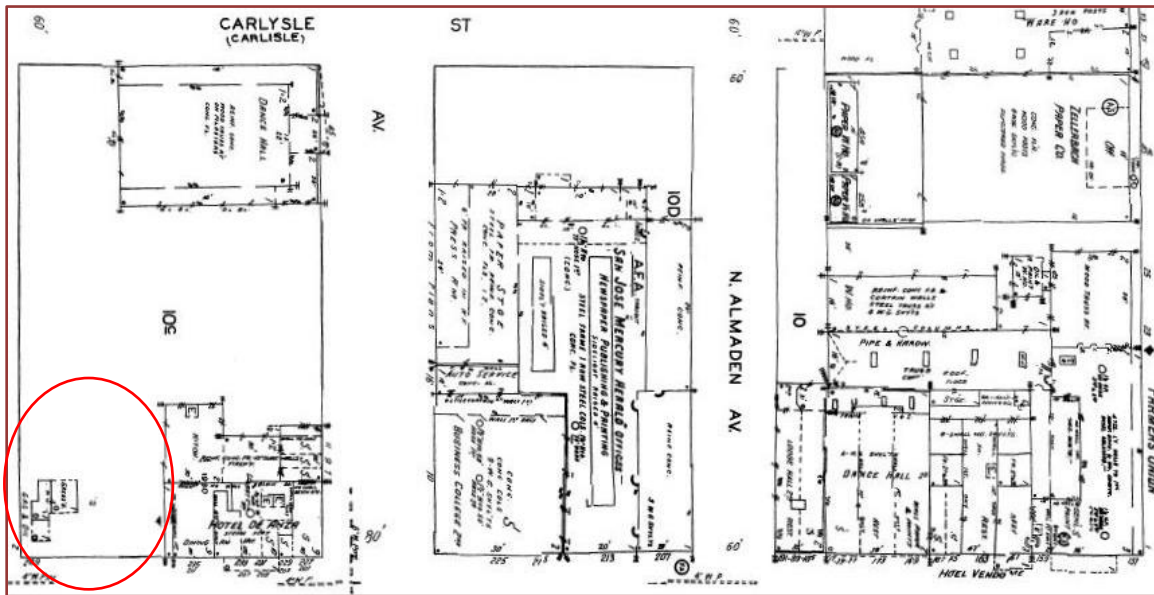
1884 Sanborn Map, showing the Convent of the Sacred Heart and Notre Dame College to the west and commercial buildings to the east. The project site includes a shed and is shown circled.

By the early twentieth century, the Notre Dame Academy of Music, part of Notre Dame College, had replaced the shed on corner. The properties to the east and northeast were being developed into a dense commercial and light-industrial area. The neighborhood west of the campus was still primarily residential but some of the parcels were starting to transition to commercial and light-industrial uses.



1915 Sanborn Map, showing the Notre Dame Academy of Music at the project site, circled. The college moved in 1923.

The College of Notre Dame de Namur relocated to Belmont in 1923, and the high school and convent functions were also relocated. In 1929 the college buildings were razed, and the De Anza Hotel built in 1931. The streets north of Santa Clara Street were cut through by the time the hotel was completed. The former residential area to the west had become a dense automobile-related business zone to the west, and the subject parcel was developed as a gas station. The gas station was there until the mid-1950s when the site was cleared for use as parking.

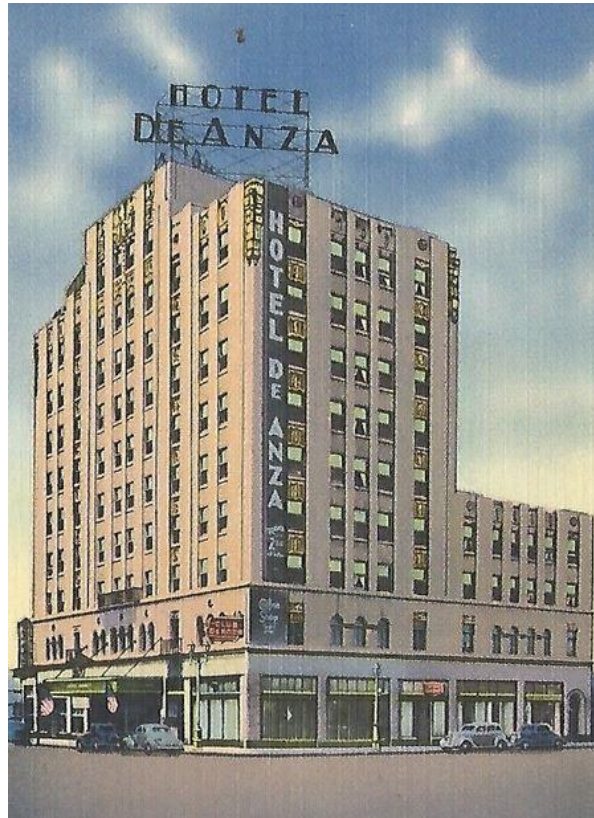


1950 Sanborn Map, showing urban development after the relocation of Notre Dame to Belmont. The project site, a gas station, is circled, and the De Anza Hotel shown immediately to the east.

Architectural Context Provided by the De Anza Hotel

Prominently built at the end of a street that has evolved over time into a wide boulevard with a landscaped median, The De Anza Hotel presents a generally symmetrical heavily vertical massing along West Santa Clara Street. It has two datum lines at its base: one marked by a stucco cornice at the top of the ground floor that extends to the west, toward the project site, and one at the top of the mezzanine level, marked by an intermediate cornice. The entrance is accentuated by an Art Deco marquee. The top of the building has no horizontal cornice band but has decorative ornamentation at the corners and in the spandrel panels. The description from the National Register Nomination is as follows:

The De Anza Hotel is a 10-story concrete and steel reinforced high-rise building with a 4-story rear section. It is the tallest hotel in the San Jose central business district. Construction began February 26, 1930 and it opened one year later. Its design, William H. Weeks, referred to its style as "modernistic" / The design is primarily Art Deco, but includes some Spanish Colonial Revival elements.



Vintage Postcard View of the De Anza Hotel. Laffey Archives.

The stuccoed façade features a 10-story central section flanked by a 9-story section on each side. These massings along with the building's zig-zag parapet give it a stepped appearance. The first and second stories of the building house its lobby and mezzanine. Fenestration consists mostly of simple sash, double-hung windows except for the second level of the façade which is highlighted by a band of 12 arched windows. The ground level features large expanses of plate glass. The façade also has various low relief patterns including a string course separating the first and second levels, rosettes on the second level, and an elaborate Art Deco design found in the final two stories. Some Mayan influences can be seen in the design details of the stepped parapet.

Another major design element of the façade is Weeks's treatment of the massive vertical piers. Nine piers are used to de-emphasize the simple sash, double-hung windows and emphasize that the windows are arranged in vertical columns.

The remainder of the exterior elevations do not contain the elaborate detailing of the [front] façade. Arched windows and low relief floral decorations carry over from the façade to the east and west elevations. On the west elevation is painted "Hotel De Anza" with a diver used to indicate a swimming pool which is at the rear of the building (north elevation) within a small courtyard area [no longer extant].

Also of interest is the metal frame, angled, "Hotel De Anza" sign that is perched above the central massing of the façade. Also atop the roof to the right side of the façade is a flagpole.

Designed by regionally significant William H. Weeks, who was a prominent institutional designer, creating eclectic-revival school buildings throughout the San Francisco and Monterey Bay Areas. The building's significance is presented as follows:

The De Anza Hotel is significant for its architectural style, one of San Jose's few Zig-Zag Moderne (Art Deco) structures, for its elaborate Spanish Colonial Revival interior design motifs and for its historical association to the city since its construction was funded by the local business community.

The building was rehabilitated in the late twentieth century.

POLICY AND REGULATORY CONTEXT

City of San José Policies and Historic Preservation Ordinance

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. The project may be subject to the following cultural resources policies and regulations:

General Plan Goals and Policies

As outlined in the Envision San José 2040 General Plan 2018 Update, historic sites and structures provide an educational link to San José's past and 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 Policy:

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.

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.

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 José'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.

PROJECT ASSESSMENT

Design Review of the Project

Following is the text of the pertinent San José Guidelines with associated analysis for the proposed project. The design analysis is based on electronic files produced by C2K Architecture. One file is the *Almaden Corner Hotel Site Development Permit Submittal* dated August 1, 2018; the other is the *Almaden Corner Graphic* pdf file dated August 28, 2018.

Note: The Guidelines (*in italics*) are numbered herein for reference only; they are not numbered in the 2004 Guideline report.

City of San José Downtown Historic Design Guidelines

The 2004 *Draft San José Downtown Historic Design Guidelines* (Guidelines) provide relevant criteria for addressing new construction adjacent to historic landmarks such as the De Anza Hotel. The Guidelines are a pertinent design-review tool for this project, as it is within the Downtown Core area and immediately adjacent to an historic landmark building/historic resource. The Guidelines identify eight contextual elements for new construction adjacent to historic resources. These elements are: lot patterns; massing; façades; corner elements; rear façades; entries; exterior materials, and vehicular and pedestrian access. The introduction to Chapter 6 of the Guidelines outlines the general approach to infill construction in San José:

The success of new construction adjacent to historic resources in the Downtown Core does not depend on direct duplication of existing building forms, features, materials, and details. Rather, it relies on understanding the distinctive architectural character of the surrounding historic structures. Infill architecture should consider the historic context of each block and/or sub-area to ensure that projects' height and bulk do not negatively impact the character-defining features of the area's historic structures. The building heights, lot patterns, massing, façades, and site setbacks should be compatible with those features. Contemporary designs that respect the size, scale, proportion, color and materials of the historic fabric meet the intent of compatibility without creating false historicism and can enrich the architectural continuity and richness of the downtown.

SUB-AREA DEFINITION

Because the subject site is almost completely surrounded by recent high-rise construction, the historical sub-area of the Downtown Core used for this report includes only the De Anza Hotel, immediately adjacent to the project site. The design of the proposed project, therefore, needs to respond to the design of its neighboring building to meet the Guidelines.

ANALYSIS

LOT PATTERNS (1)

Retain and Respect historic lot patterns on the street. **Add** larger new buildings that are divided into smaller articulated building widths with multiple entrances that are similar in size and proportion to those seen traditionally.

Analysis: This Guideline addresses the building design at a site-plan level. How does the placement of the practical elements of a new building fit within the historic rhythm and pattern of the city block upon which it will rest, and how do the placement of the building elements fit within the rhythm and pattern of nearby historic building(s)?

The historic building-lot pattern on this block consists of relatively large building sites, rather than repetitive lots with narrow street frontages. The adjacent historic resource is a Moderne multi-story hotel building that spans half of the street frontage of the block between Notre Dame Avenue and Almaden Boulevard. The historic building is deeper than the proposed project site. Nearby non-historic buildings are built at the scale of full blocks, so the modern pattern of the area footprints is large, as well.

The proposed new building provides space adjacent to the historic building. The De Anza Hotel was not designed as a party-wall structure, and the distance between the two buildings allows space between the designs.

The Almaden Corner Hotel Project is proposed to be constructed within a parcel that has been set in size for almost 90 years. It will span the remaining half of the block along West Santa Clara Street, similar in width to the De Anza Hotel, with a shallower footprint. The lot size is compatible with the urban development footprint of the immediate area, so this proposed project size is compatible with this lot-pattern guideline.

MASSING (2)

Retain and respect the massing of historic buildings on a street. Respect the overall heights of historic buildings, street walls, districts and areas. **Add** significantly higher new buildings, where appropriate, that are carefully sited in relationship to historic structures and predominant street "walls." Building masses should not dwarf immediately adjacent historic buildings. Add new infill construction that respects the massing and detailing of historic buildings on the street. New building masses adjacent to lower historic resources should step down in height and street facades should turn the corner to provide articulated visible side facades in order to reduce the impact on historic buildings. Visible side facades should be set back from side property lines to

allow for window openings. Add massing of new buildings that takes its cue from that of the existing historic buildings on the block. Larger buildings should be broken down into smaller masses that fit into the streetscape without overwhelming historic structures. Spatial relationships such as floor to floor heights, basement to ground floor relationships and the proportion of building widths to heights are important considerations.

Analysis: Massing is the three-dimensional size and form of buildings if all the cladding, windows and trim pieces were stripped away, and only the blocky forms were left.

The proposed tall building mass is visually balanced within its own site. Although it includes tapered corner angles that respond to the De Anza massing, the proposed new massing does not read as leaning into or away from the neighboring historic building. Although set on a corner, the De Anza Hotel is a roughly symmetrical building along Santa Clara Street; it is also visually balanced within its own site. The mass of the new building is carved away at a diagonal that tapers at the height of the historic roofline. The tapered cutaway element is balanced by a similar cutaway element at the corner entrance façade.

Although the conceptual inspiration of the design is referred to as a “tango” and has an illustration of the new building as leaning into the De Anza and supporting it in a dip, the design could perhaps better be referred to as a “flamenco” dance position, where the new building curves around the historic building like a dancer with curved back and raised hands balancing next to her seated, guitarist, partner. This alternative reading of the two independent buildings—designed to interact and be balanced without touching—suggests a compatible design for an infill design adjacent to a significant historic design.

The historic building has stepped vertical bays that are reflected in the vertical window bays of the east side of the proposed new building. The proposed building has a raised roof on the east side, at the top of the vertically aligned section, and steps down to the penthouse dining area, a form compatible with the stepped building roofline next door. The proposed building has a recessed double-height lobby that aligns with the mezzanine wall of the De Anza Hotel. The proposed building is compatible with the historic massing guideline.

FACADES (3)

Retain and respect the historic patterns and proportions of historic facades on a street. ***Add*** new facades that include features that are compatible in scale, material, detail and massing with other facades on the street. For example, if the street facades of most nearby buildings are vertical in proportion, taller than they are wide, then maintaining the vertical orientation of the building facade will result in a more compatible design. It is not appropriate to design new facades to create a false historical appearance.

Analysis: The scale of the proposed hotel main façade is shown to be compatible with the scale of materials and detailing of the De Anza Hotel. The proposed fixed, wrapped canopy is set at the height of the De Anza’s ground floor cornice, continuing a

compatible pedestrian-scale base along the whole block. The height of the two-story hotel lobby, near the De Anza façade, relates to the height of the mezzanine level of the historic hotel. The vertical mullion pattern, at the southeast corner of the front façade, is similar in size, scale and rhythm to the vertical upper bays of the De Anza Hotel. The proposed hotel ground floor includes a horizontal solid base material of some kind, and a solid-material vertical element near the center of the design. These solid elements provide a visual connection to the stucco material of the historic structure. As noted in the massing analysis, the southeast corner of the building includes a tapered cutaway. The cutaway is a simple diagonal in plan until, at the level of the roof of the De Anza Hotel, it tapers into a gradual cantilever. The interaction of these adjacent heights is a refined response between the existing and proposed designs. The inclusion of clear glazing in a regular pattern within the vertical mullions is compatible with the fenestration pattern of the historic upper floors.

The intent of the design is to be neo-modern, represented by a relatively large scale of materials (large panes of glass and opaque panels within curtain walls, full-height vertical mullions, a base and vertical element of apparently smooth materials, etc.), so the building will not create a false sense of historicism.

The proposed building is compatible with the historic façade design guideline.

CORNER ELEMENTS (4)

Retain historic scale and relationships of Corner buildings on the block and in the urban Downtown Core. *Add* new corner development that is compatible with and respectful of historic corner development and relationships, in terms of scale, massing, materials, texture and color.

Analysis: Although on a corner, the De Anza Hotel faces South Almaden Boulevard prominently and does not feature a significant corner design element at Notre Dame Avenue.

Per analysis 3, the front façade of the proposed building follows the sidewalk line along Santa Clara Street, in keeping with the adjacent historic design façade. The proposed building does include a corner element. The main entrance is set at an angle in plan at the corner, and it is protected by a *brise-soleil* awning that extends in a more rectilinear form. The upper angled wall of the corner is tapered to a point, highlighting the angled, tapered element on the eastern corner adjacent to the De Anza Hotel. With regard to massing and design intent, the proposed building is compatible with the historic corner element guideline.

REAR FACADES (5)

Retain and Respect features of existing historic rear facades and sites, taking into consideration pedestrian and loading access from secondary streets, parking lots and alleys. *Add* new features that are compatible with historic rear façade features and circulation patterns within existing sites and blocks.

Analysis: The rear façade design of the historic building is preserved in this design. The significant historic rear façade of the De Anza Hotel is raised on the ground floor base of the building and the project hotel and the historic hotel are side by side.

The west side façade is taken into consideration in this proposed project. The tapered corner of the new building exposes the symmetry of the historic building by exposing the outer corner of the hotel. The 1950s Diving Woman sign is preserved in this project.

This block does not feature a significant pattern of rear circulation; the De Anza Hotel has rear loading and utility area at the back of the ground floor, but it is not connected to other existing or proposed buildings in a back-alley system in this block.

The proposed project meets this Guideline.

ENTRIES (6)

Retain and respect the scale of Historic entries that connect the buildings to the street. Add new entries that address the historic pedestrian orientation and scale of the Downtown Core.

Analysis: Per the façade analysis, the ground floor of the proposed building is shown with a wrapped fixed canopy that is pedestrian in scale. The design also includes a series of awnings at doorway height, continuing the pattern of awnings below the transom windows at the De Anza Hotel ground floor. The entries of the proposed building include a subtle restaurant lobby entrance on West Santa Clara, distinguished by a double-height glazed wall. At the angled corner of the building an outdoor seating area is proposed, with a wide opening between two massive piers. Facing North Almaden Boulevard is the very subtle hotel entrance. Each of these proposed entries is within the pedestrian-scaled dimensional parameters established by the neighboring building.

There is a minimum of blank walls adjacent to the main city sidewalks, as the service entrance is shown as being accessed from the side street, adjacent to the parking lot driveway of the Axis complex. The proposed building is compatible with the historic entries guideline.

EXTERIOR MATERIALS (7)

Add new building materials that match the historic materials of masonry, terra cotta, limestone, stucco, glass mosaic, cast stone, concrete, metal, glass and wood (trim, finishes and ornament only) where possible. New materials should be compatible with historic materials in scale, proportion, design, color, finish, texture and durability. The indiscriminate use of non-compatible materials such as GFRC (glass fiber reinforced concrete), EIFS (exterior insulating finish surface/synthetic stucco), foam trim or contemporary non-contextual materials that do not have a proven durability is inappropriate.

Analysis: As noted in the Project Description, in the introduction to this report, the exterior materials are not included in the drawings provided for this analysis. A list of assumed materials was included in that section. This analysis is based on that list.

Because the De Anza Hotel has a larger scale of materials, with expanses of smooth stucco in relatively large segments, the larger scale and apparently smooth texture of

materials of the proposed Almaden Corner Hotel Project can be considered compatible. The smoother textured materials are assumed to be the glazed curtain wall, divided into smaller bays, the fixed white-colored wrapping canopy that appears to be smooth-textured, the stone-colored vertical accent element and the stone-colored base are also rendered as smooth-textured, similar to a stucco finish in scale and texture. The dimensions of the more delicate ornamentation is reflected in the dimensions of the Modernist features of the historic building (e.g., the width of the mullions).

The compatible and aligned massing elements, the pedestrian-scale ground floor design, the rhythm of the upper-level fenestration and mullions, and the use of varying building elements throughout the design are the critical, driving design elements. The materials, although not called out explicitly, appear to support the overall composition.

Based on the renderings and interpretations of the drawings, the proposed building can be assumed compatible with the historic exterior materials guideline.

VEHICULAR AND PEDESTRIAN ACCESS (8)

***Retain** significant historic vehicular and pedestrian access patterns of historic buildings, sites and streets. **Add** new access patterns where necessary that are compatible with historic structures, sites, and streets.*

Analysis: The historic vehicular and pedestrian access patterns are respected in the proposed design. Main vehicular access will continue to be on the perimeter of the block, with parking access at the interior of the block. Pedestrian access also continues to be along the sidewalks that ring the block. The proposed building can be considered compatible with the historic vehicular and pedestrian access guideline.

SUMMARY OF ANALYSIS

As analyzed, the proposed Almaden Corner Hotel Project is compatible with all eight Guidelines.

RECOMMENDATIONS

To address potential concerns associated with the new development, the project applicant could implement Recommendations 1 through 5. This would require the preparation of a Historical Resources Protection Plan involving construction controls for activity near historic resources, monitoring during construction, and repair of any damage to character-defining features of the De Anza Hotel, and, perhaps, the three landmarked buildings identified as a grouping of commercial buildings on West Santa Clara Street, the Luis Maria Peralta Adobe, and/or the Fallon Residence. With the incorporation of these recommendations, potential impacts to historic resources could be minimized.

Recommendation 1

Per City of San José Guidelines, the final design development drawings could be reviewed that convey how the project affects the setting, including massing, scale, proportions, and materials—to ensure that they respect the qualities of the setting of the adjacent De Anza Hotel building, its roof sign, flagpole, and Diving Woman sign. This measure has been analyzed in this report, using the City of San José Draft Guidelines; however, the proposed new materials were not determined and had to be assumed from the renderings, and the project is expected to be refined over time.

Recommendation 2

Prior to construction, a qualified historic architect should undertake an existing conditions visual study of the nearby historic resources, as directed by the City. Included would be the preparation of preconstruction documentation of the De Anza Hotel and all historic resources determined to be at risk from the construction of the project. The purpose of the study would be to establish the baseline condition of the building prior to construction. The documentation shall take the form of detailed written descriptions and visual illustrations and/or photos, including those physical characteristics of each resource that conveys its historic significance and that justify its listing as a San José Historic Landmark. The documentation shall be reviewed and approved by the City of San José's Historic Preservation Officer.

Recommendation 3

Prepare and implement a Historic Resources Protection Plan to protect the De Anza Hotel and all historic resources determined to be at risk from direct or indirect impacts during construction activities (i.e., due to damage from operation of construction equipment, staging, and material storage). The project applicant would, prior to any construction activities, including any ground-disturbing work, prepare a plan that establishes procedures to protect these resources. The project applicant would ensure the contractor follows this plan while working near these historic resources.

The plan shall be prepared by a qualified historic architect who meets the Secretary of Interior's Professional Qualifications Standards. At a minimum, the plan should 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.

Recommendation 4

Utilizing the visual study recommended above, the Historic Architect should make periodic site visits to monitor the condition of the historic resources identified in the Historical Resources Protection Plan, including monitoring of 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 would 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 would so inform the project applicant or applicant's designated representative responsible for construction activities. The project applicant would then 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 would prepare site visit reports.

Recommendation 5

The project applicant would ensure that, in the event of damage to a nearby historic resource during construction, repair work would comply with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and would restore the character-defining features of the resource in a manner that does not affect the eligibility of the historic property as a City Landmark.

SOURCES CITED AND CONSULTED

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Shoup, Daniel David. Historic Resources Technical Report, 20 North Almaden Avenue, San José, California. Dec 2014.

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<http://ndnu.smartcatalogiq.com/en/2017-2018/Catalog/Introduction-to-Notre-Dame-de-Namur-University/History>

<https://www.davidrumsey.com/>

<http://www.laffeyarchives.org/>

<https://www.natgeomaps.com/trail-maps/pdf-quads>

ATTACHMENTS

San José City Landmark Nomination Forms for the De Anza Hotel.

National Register of Historic Places Nomination Form for the De Anza Hotel.

SAN JOSE HISTORIC LANDMARK
NOMINATION FORM NO.

NAME

HISTORIC: HOTEL DE ANZA

COMMON: HOTEL DE ANZA

DESCRIPTION

GENERAL: 10 Story hotel

ORIGINAL USE: Hotel

ORIGINAL OWNER: San Jose Community Hotel Association

PRESENT USE: Hotel

PRESENT OWNER: Mr. William Schilling

DATE BUILT: 1931

BUILDER/ARCHITECT: William H. Weeks, Architect
Carl N. Swensen, Contractor

STYLE: Moderne

PHYSICAL CONDITION: good

LOCATION AND BOUNDARIES

STREET ADDRESS: 233 West Santa Clara Street

LEGAL DESCRIPTION: County Records Office
Book 259 page 35 parcel 22

APPLICANT OWNER(S) LEGAL SIGNATURE

DATE OF APPLICATION April 27, 1981

SIGNIFICANCE (BRIEF STATEMENT OF PROPERTY'S HISTORIC,
ARCHITECTURAL, CULTURAL AND/OR AESTHETIC IMPORTANCE)

The Hotel De Anza is significant to San Jose because of its style of architecture and for its association with the community as a civic improvement project,

1. The Hotel De Anza was conceived and developed as a civic improvement project. Local businessmen established the San Jose Community Hotel Association which sold subscriptions to finance the design and construction of the hotel. The modern accommodations, large ballroom, restaurant and shops were to attract conventions and business travelers to San Jose. It was hoped the construction of the hotel would spur further development of hotels on West Santa Clara Street. Alexander Hart was president of the Association when construction began with a ground breaking ceremony February 27, 1930. Carl N. Swensen, local builder, was to hire all labor from the immediate area. This was touted by the developers as an additional economic benefit for the local economy. The furnishing of the hotel was done by L. Lion & Sons, from their store at ~~Third~~^{Second} and San Fernando Streets. Originally to be named the "Hotel San Jose," the name was changed to "Hotel De Anza" just prior to completion. "The entire building is intended to harmonize with the tradition of its name, De Anza, the first explorer to appreciate the possibilities of the Santa Clara Valley" (Mercury Herald, February 27, 1931). The name was suited to the style, location and intended purpose of the building. The Hotel officially opened February 26, 1931.

MISCELLANEOUS

NATIONAL REGISTER - DATE OF PLACEMENT (if applicable): applied 4/81

CALIFORNIA STATE LANDMARK # (if applicable): _____

SANTA CLARA COUNTY INVENTORY -- PAGE # (if applicable): _____

SAN JOSE INVENTORY -- PAGE # (if applicable): listed in the 1980 inventory

SUBMITTED BY: Bonnie L. Bamburg

DATE REVIEWED:

COMMISSION ACTION:

PHOTOGRAPH & LOCATION MAP ATTACHED

Hotel De Anza

The hotel was the meeting place for San Jose business clubs and civic organizations as well as an integral part of the downtown hotel business for over 50 years.

Recently the hotel has been a permanent residential facility. Rehabilitation plans are currently being prepared to return the structure to its original use.

The interior spaces are designed in Spanish Colonial Revival style. The main lobby rises two stories and is viewed, at the mezzanine, from behind ornate wrought iron balconies. Arches, detailed to convey a look of stone end with ornate inposts. Concrete grill pannels in the revival designs fill the space between arches. Ceiling stenciling and door decorations in flowery patterns were added throughout the building.

2. The Hotel De Anza, designed in the Moderne style with decorative details of Spanish Colonial influence, is one of the few buildings of this style in San Jose. The reinforced concrete structure is the tallest hotel in the downtown business area.

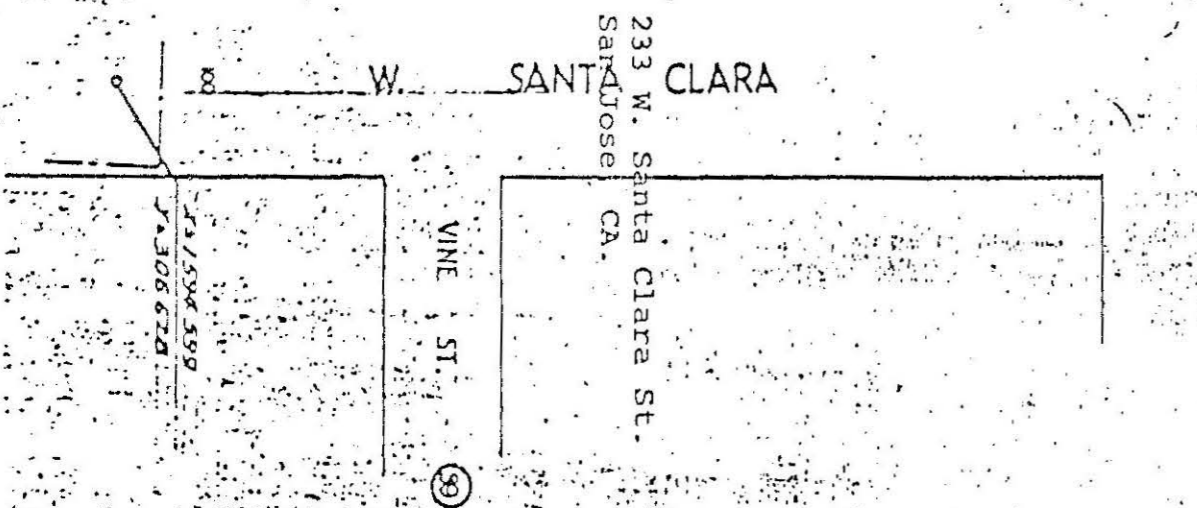
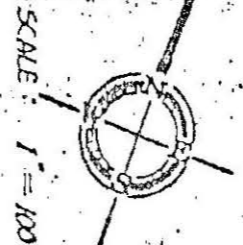
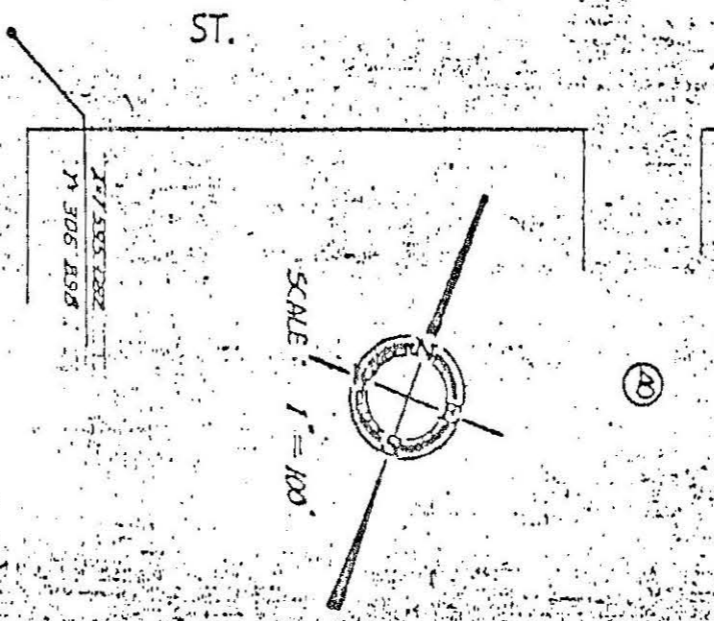
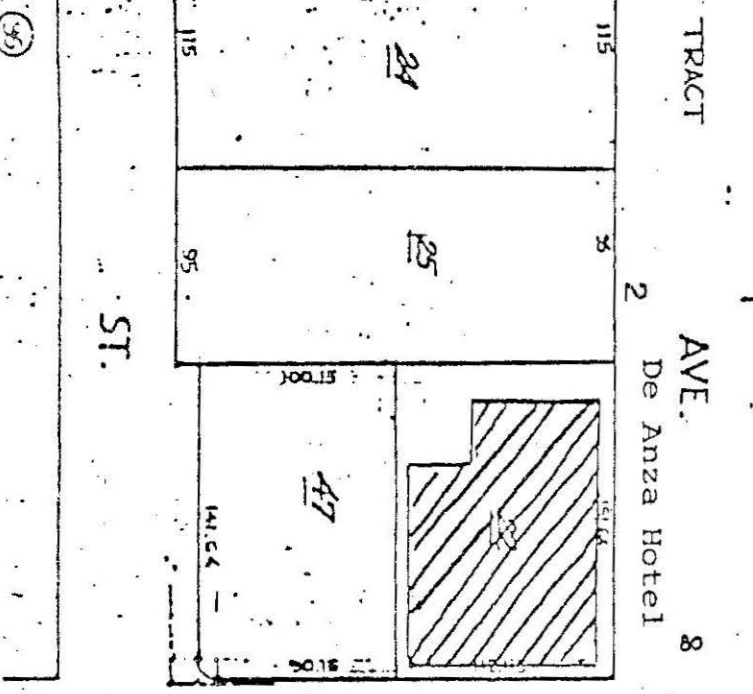
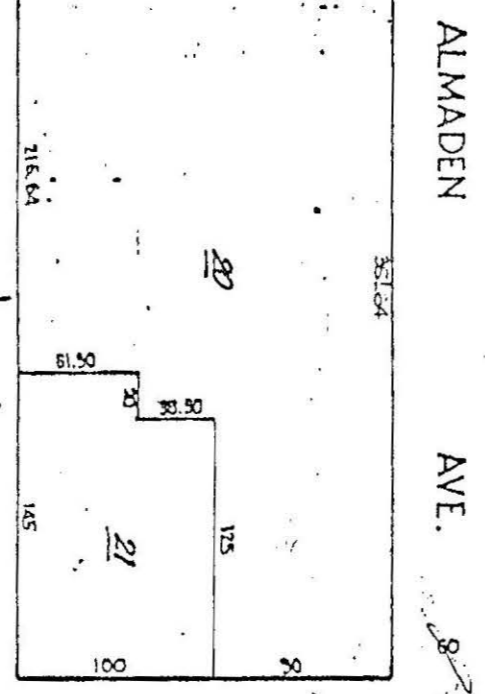
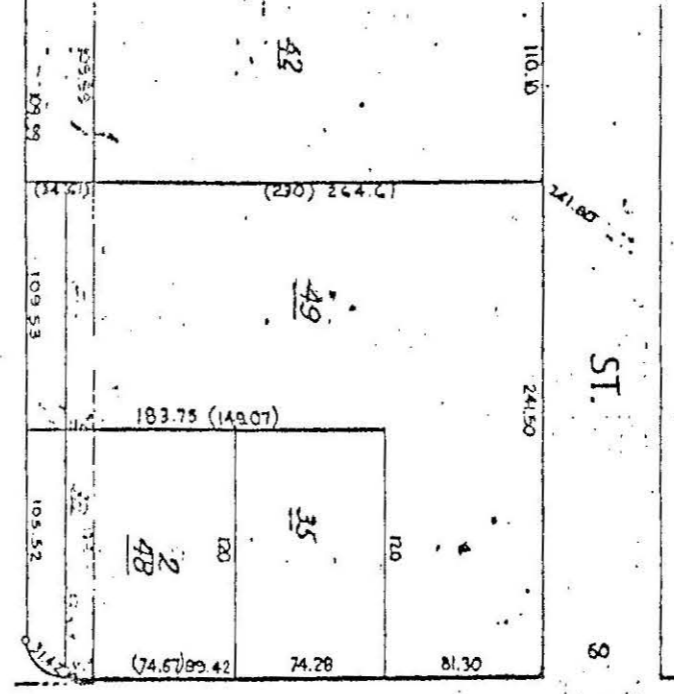
The architect William H. Weeks, noted for his use of reinforced concrete, designed twenty of the bay area's leading hotels, including the Lemmington, Lake Merritt, Piedmont and Jackson in Oakland, Palomar in Santa Cruz, Milias in Gilroy, The Cardinal in Palo Alto and the Ben Franklin in San Mateo. His designs were modern, functional and embodied romantic elegance in detail. Most of the hotels designed by Weeks were built in less than one year and were successful economic ventures.

The prominent front facade of the hotel combines style elements to create a strong sense of verticality with subdued offsets. The facade consists of three vertical elements resting upon a two story base. The vertical piers which rise to the full ten stories in the center section stand in massive contrast to the simple sash, which appear darker and separate the side wings above the second level. The street level formerly contained the glass doors and windows of the commercial spaces. A large square marquee is present at the entrance. The second level, separated by string coursing, is penetrated by arched windows in three groups, again the rectangle of sash provide a sense of verticality while unifying the base design with the tower.

Low relief, Art Deco Mayan design, occur in two window columns and in profusion at the ninth and tenth levels above and below the windows. The corners of the building at the ninth floor are decorated to the point of appearing to be carved columns repeating the Mayan designs. Set back and offset parapet lines contribute to the stepped appearance defining the Moderne style.

The back and west side show almost no decorative elements, while the east side is in context with the front facade.

The remaining exterior elements consist of the angled sign "Hotel De Anza" atop the tenth floor and a flag pole on the west roof.





**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**



See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic De Anza Hotel

and/or common De Anza Hotel

2. Location

street & number 233 West Santa Clara Street ___ not for publication

city, town San Jose ___ vicinity of congressional district 10th

state California code 06 county Santa Clara code 085

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name De Anza Irrevocable Trust, Andrew Conrad Hampton, trustee

street & number 233 West Santa Clara Street

city, town San Jose ___ vicinity of state California

5. Location of Legal Description

courthouse, registry of deeds, etc. Santa Clara County Recorder's Office

street & number 70 West Hedding Street

city, town San Jose state California

6. Representation in Existing Surveys

title San Jose Cultural Resources Survey Update has this property been determined eligible? yes no

date 1980 ___ federal ___ state ___ county local

depository for survey records San Jose Historical Museum, 625 Phelan Avenue

city, town San Jose state California

7. Description

Condition excellent good fair deteriorated ruins unexposed**Check one** unaltered altered**Check one** original site moved date _____

Describe the present and original (if known) physical appearance

The De Anza Hotel is a 10-story concrete and steel reinforced high-rise building with a 4-story rear section. It is the tallest hotel in the San Jose central business district. Construction began February 26, 1930 and it opened one year later. Its designer, William H. Weeks, referred to its style as "modernistic". The design is primarily Art Deco, but includes some Spanish Colonial Revival elements.

The stuccoed facade features a 10-story central section flanked by a 9-story section on each side. These massings along with the building's zig-zag parapet give it a stepped appearance. The first and second stories of the building house its lobby and mezzanine. Fenestration consists mostly of simple sash, double-hung windows except for the second level of the facade which is highlighted by a band of 12 arched windows. The ground level features large expanses of plate glass. The facade also has various low relief patterns including a string course separating the first and second levels, rosettes on the second level, and an elaborate Art Deco design found in the final two stories. Some Mayan influences can be seen in the design details of the stepped parapet.

Another major design element of the facade is Weeks' treatment of the massive vertical piers. Nine piers are used to de-emphasize the simple sash, double-hung windows and emphasize that the windows are arranged in vertical columns.

The remainder of the exterior elevations do not contain the elaborate detailing of the facade. Arched windows and low relief floral decorations carry over from the facade to the east and west elevations. On the west elevation is painted "Hotel De Anza" with a diver used to indicate a swimming pool which is at the rear of the building (north elevation) within a small courtyard area.

Also of interest is the metal frame, angled, "Hotel De Anza" sign that is perched above the central massing of the facade. Also atop the roof to the right side of the facade is a flagpole.

The interior is distinguished by a spectacular main lobby where Art Deco elements are skillfully integrated into a predominately Spanish decorative scheme. The lobby reaches two stories in height and contains large, wooden beams with stenciled colored floral patterns. Major factors of the interior design are the highly detailed wrought iron balconies, the huge wrought iron chandelier, and double arch doorways. To one side is a fireplace with a huge canopy that reaches to the ceiling. Interior doors are all distinguished by their colored stenciled floral designs.

Major alterations are confined to ground floor modifications on the south side. The original windows to the left of the entrance have been reduced in size and replaced, while the entrance has been altered. The windows in the first bay to the right of the entrance have been covered over. The alterations appear to date from the 1950s. It is the intention of the owner to restore the ground floor to its original appearance utilizing the Secretary of the Interior's Standards for Rehabilitation under the Tax Reform Act of 1976.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1931 Builder/Architect William H. Weeks

Statement of Significance (In one paragraph)

The De Anza Hotel is significant for its architectural style, one of San Jose's few Zig-Zag Moderne (Art Deco) structures, for its elaborate Spanish Colonial Revival interior design motifs and for its historical association to the city since its construction was funded by the local business community.

Construction of the hotel was financed by a newly-formed local organization called the San Jose Community Hotel Corporation. The hotel took three years of planning by this group and stock subscriptions were obtained from more than 200 local citizens. Noted architect William H. Weeks was the building's designer and Carl N. Swenson was the contractor. Local business leaders emphasized that the hotel would benefit San Jose because all the labor was to be from the city and the surrounding areas. Also, they said, the hotel, with its modern accommodations, would help attract conventions to San Jose. Ground breaking occurred on February 27, 1930 and was presided over by the corporation president, Alexander Hart, and many of San Jose's most prominent citizens and businessmen.

The structure, with nearly 150 rooms, also housed a coffee shop, barber and beauty shop, and second-level ballroom large enough to accommodate 200 people. The interior furnishings, Spanish Revival in design, were specially made at the request of L. Lion and Sons, a well-known local furniture business. Colorful stenciled lobby beams and guest room doors further accentuate the Spanish theme. Near the completion date, the name "De Anza Hotel" was chosen. This name was thought to better instill a sense of local history than would "Hotel San Jose".

The opening of the hotel was to mark the re-establishment of West Santa Clara Street as an important hotel district. "The entire building is intended to harmonize with the tradition of its name, De Anza, the first explorer to appreciate the possibilities of the Santa Clara Valley" (Mercury Herald, 2-27-31).

The tenth floor of the structure was made into a penthouse apartment for Mr. and Mrs. Leo Archer, prominent local citizens, and was said to be "a San Francisco type residence". The hotel officially opened for business on February 26, 1931.

9. Major Bibliographical References

San Jose City Library, California Room, Hotel files
 San Jose Mercury Herald 4-1-31, 4-4-31, 2-26-31, 2-27-31, 2-28-31, 3-1-31
 Sanborn Fire Insurance Maps, 1935, located at San Jose Historical Museum
 San Jose City Directories 1930-32, located at San Jose Historical Museum

10. Geographical Data

AGREEMENT NOT VERIFIED

Acreeage of nominated property 0.39 acre
 Quadrangle name San Jose, West

UTM NOT VERIFIED

Quadrangle scale 1:24,000

UMT References

A

1	0	5	9	7	9	9	0	4	1	3	2	3	3	0
Zone		Easting						Northing						

B

Zone		Easting						Northing					

C

Zone		Easting						Northing					

D

Zone		Easting						Northing					

E

Zone		Easting						Northing					

F

Zone		Easting						Northing					

G

Zone		Easting						Northing					

H

Zone		Easting						Northing					

Verbal boundary description and justification

Building occupies its original 151.64' x 112.115'

lot at the northwest corner of W. Santa Clara Street and Notre Dame Avenue as shown on the attached Assessor's parcel map.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title Patricia Dixon, consultant for William Schilling

organization Urban/Rural Conservation date April 9, 1981

street & number 434 S. 15th Street telephone (408) 279-2144

city or town San Jose state California

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature

Kernella

title SHP date 11-19-81

For HCRS use only

I hereby certify that this property is included in the National Register

Alfreda Byers

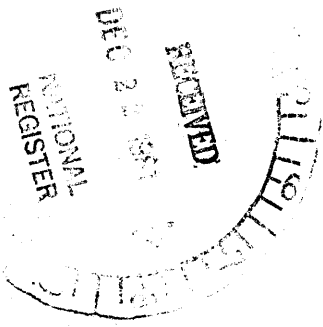
Entered in the National Register date 1/21/82

Keeper of the National Register

Attest:

date

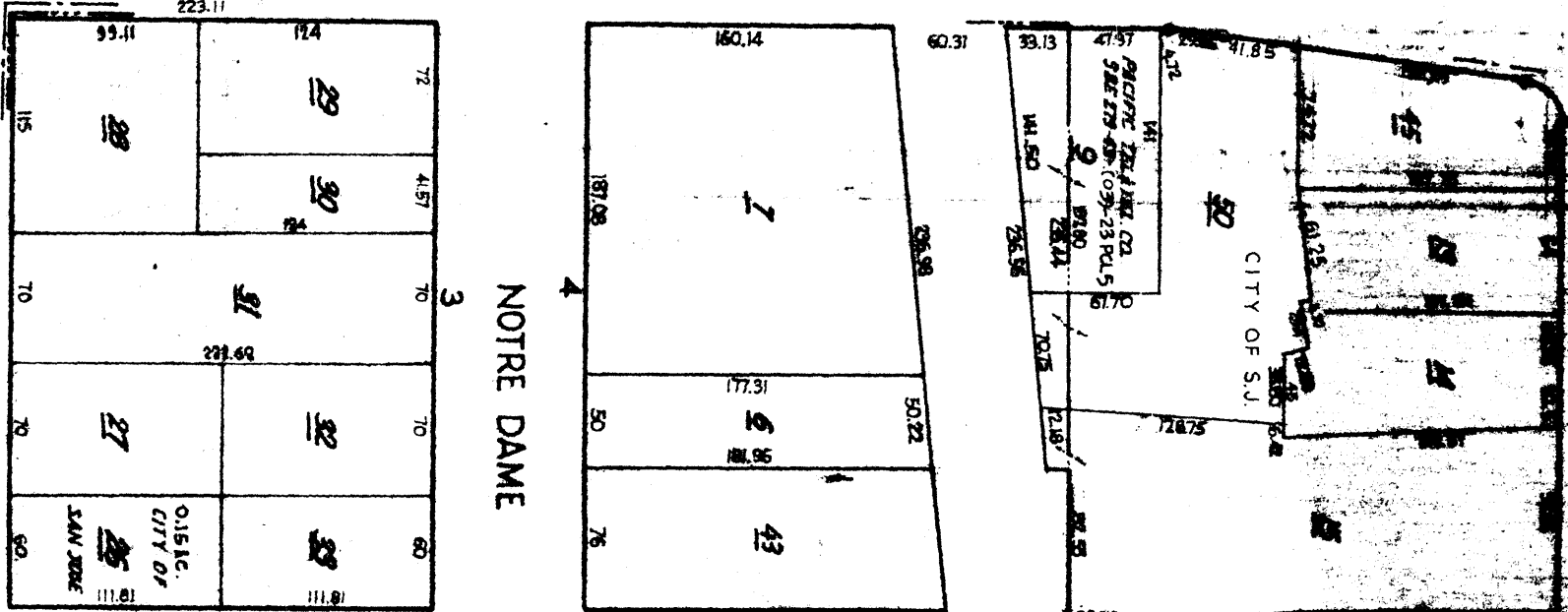
Chief of Registration



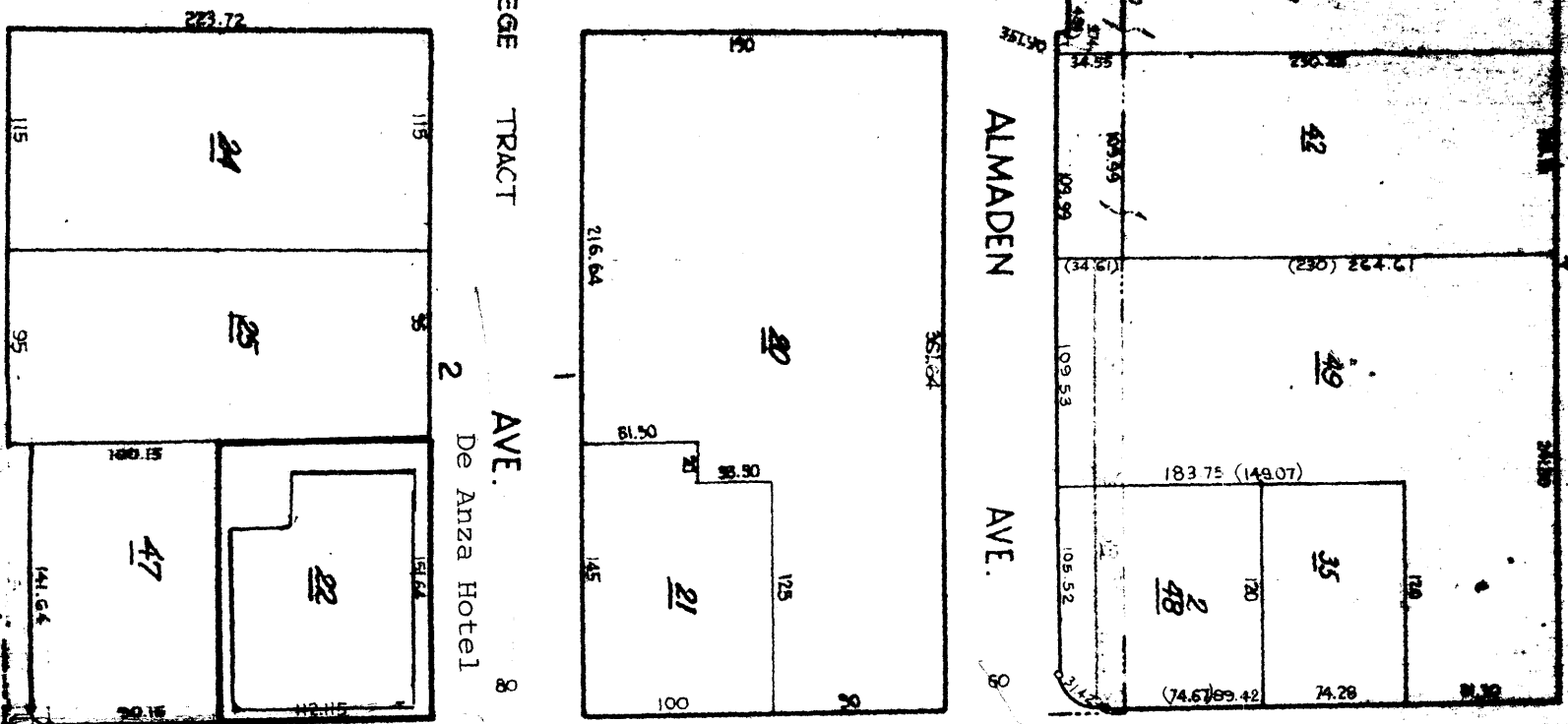
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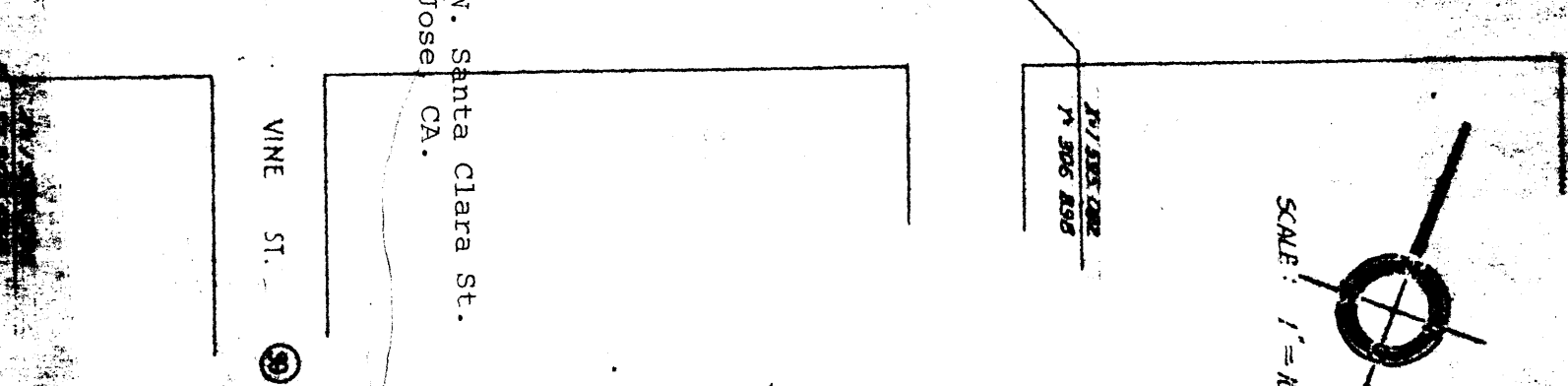
W. ST. JOHN (FMLY. SAN AUGUSTINE ST.) ST.



CARLYSLE ST.



W. SANTA CLARA ST.



SCALE: 1" = 100'



259