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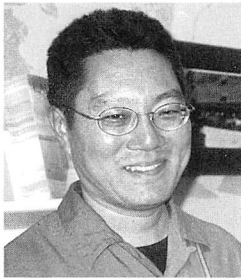
CALIFORNIA THE ORNIAN

Magazine of the California History Center Foundation/De Anza College
A Foundation Supporting the Study and Preservation of State and Regional History



**California Mission-Style
Architecture Revival**

The Year Ahead



Tom Izu

September is here and with it a new year for the California History Center Foundation. This time of year is one of my favorites—filled with excitement and anticipation, but tempered with knowledge and concerns carried forward from the past year. I am a strong believer in paying homage to that past so as not to lose my bearings in all of the excitement of a new school year. Doing so keeps me modest, honest and clear about what is really important.

I must express my deepest appreciation for the tremendous help and support that I have received from the members of the CHCF, the board, volunteers, staff, and many others in the community and on the campus during my first year as executive director. I am especially grateful to Board President David Howard-Pitney and his executive committee, including Mary Jo Ignoffo, vice president, William Lester, treasurer, and Ron Bottini, secretary, for agreeing to see another year through as the foundation board's leadership. I believe they, along with the senior administrative leaders of the campus headed by Martha Kanter, college president, have been both gracious and very generous during my first year and have given me the benefit of the doubt as I stumbled to find my way around as director.

Part of that stumbling this last year was due to the state of shock I was in. We have been engaged in the process of developing a strategic plan for CHCF that will chart-out our future direction. Some of you have been quite helpful in sharing your ideas and feedback during this process. But this process has generated so many ideas, concerns, questions and problems, and possibilities regarding the future of the center—it has been overwhelming to say the least!

How can our organization adapt to the tremendous demographic changes that have happened in the valley, while still keeping its ties with the heritage community it sprung from? How will we find the resources to continue and meet growing needs? What is the best way to guide and develop the unique collaboration that exists between the foundation as a community-based non-profit and the college as a public educational institution? I stumbled over these and many other questions and not come up with pat answers for any of them. In addition, I feel that Silicon Valley—the place we must work in and address these answers from—is itself a culturally confusing place with constantly shifting images and priorities, lacking a sense of historical place and belonging. But one issue pushed to the forefront this last year has helped give me some grounding and hope—and it is all related to what I stated earlier in this piece, and that is the need to pay homage to the past.

CHCF owes its beginnings in part to the original campaign to save the “Petit Trianon” building we are currently housed in. The fact that our building was not only restored but also placed on the National Registry of Historic Places is a testament to the

vision and hard work of CHCF's founders and the many campus and community supporters that rallied behind them. I believe it is time to create such a campaign once again.

The “Trianon” building, the “Sunken Garden” and the nearby “Cottages”—all part of the original, historic estate—are in need of repairs and restoration work. The incident last year described in our last issue of *The Californian* of the loss of one of the original oak trees directly in front of our building and the damage caused to the balustrade made this terribly clear. As of this writing, I have learned that the remaining oak tree nearest our building as well as the others in the Sunken Garden area may be suffering from the same disease that ultimately felled the tree last winter. Clearly, there is now an urgent need to discuss the future of what has been called the “historic district” part of our campus.

I believe that this represents a wonderful opportunity to bring together the community and campus to promote historic preservation. For CHCF, it represents the chance to get back to its roots while making new friends from new communities. Through educational efforts we can draw strength from our valley's diversity and in a very concrete way, teach about the importance of place in giving us roots and a common ground. This is a tremendous undertaking to suggest, but I hope to begin a dialogue with all of you about this and will be seeking your ideas and counsel. Preserving the past is a dynamic process and not a static one. I truly believe that through such a process we can all find a “sense of place” that we can share in.



In this edition of **The Californian**, you will find some wonderful articles on “California Mission Revival” style architecture and the work of architect Willis Polk, the designer of the center's “Petit Trianon” building and the grounds we currently enjoy. Hopefully these materials will help inspire you to help us figure out how to tackle the restoration issue this year.

We are all looking forward to the release of the new edition of *Passing Farms, Enduring Values* by Yvonne Jacobson this fall. We are planning a book party on Saturday, October 6, to mark this milestone and hope that all of you can attend. I would like to express my gratitude on behalf of the foundation for the tireless efforts of Yvonne and board member Mary Jo Ignoffo to see this project through.

This year kicks off our third annual Vintage Celebration on Saturday, October 20, featuring the one-of-a-kind history personality, Ken Bruce. Many of our members and supporters know Ken as a former history instructor here at De Anza and a tour-guide extraordinaire. The evening benefit promises to be lively, entertaining, and educational.

Thanks to all of you for your continuing support, I look forward to a very productive 2001–2002!

—Tom Izu, Director

COVER: Stanford University is discussed in the feature, “California's Mission Revival,” which begins on page 5.

CALENDAR

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| <p>9/24 First Day of Fall Quarter</p> <hr/> <p>9/25 Preview Day #1 of CHC Classes, 12:30p.m.,
Presentation by Betty Hirsch at CHC
HIST 144W-95 Benjamin Swig—
Ecumenical Humanitarian
HIST 047W-96 Diversity of San Mateo County</p> <hr/> <p>10/1 Preview Day #2 of CHC Classes, 12:30p.m.,
Presentation by Chatham Forbes, Sr., at CHC
HIST 047W-96 Preservation and Politics:
A History of Yosemite National Park
HIST 042W-95 Foreign Traders and Settlers
in Hispanic CA</p> <hr/> <p>10/6 Passing Farms, Enduring Values Book Event,
2:00–4:00p.m.</p> <hr/> <p>10/13 Benjamin Swig—Ecumenical Humanitarian
—field trip</p> | <p>10/19–21 Preservation and Politics: A History of
Yosemite National Park—field trip</p> <hr/> <p>10/20 Third Annual Vintage Celebration,
7:00–10:00p.m.</p> <hr/> <p>10/27 Foreign Traders and Settlers in Hispanic CA
& 11/3 —field trip</p> <hr/> <p>11/12 Veterans Day Observed. Campus Closed.</p> <hr/> <p>11/17 Diversity of San Mateo County
& 12/1 —field trip</p> <hr/> <p>11/22–23 Thanksgiving Holiday observed—CHC closed.
De Anza College classes do not meet</p> <hr/> <p>12/5 Holiday Open House—2:00–4:00p.m.</p> <hr/> <p>12/14 Last Day of Fall Quarter</p> |
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California History Center Needs Volunteers

With the increase of programs planned for the 2001–2002 year, CHC is looking for more energetic volunteers. Volunteer “positions” have been created to offer volunteer opportunities that match a volunteer’s focused interests. Every volunteer opportunity places each volunteer in an empowered contributing role within the CHC family. Please contact CHC if you are interested in any of the following volunteer opportunities:



Longtime volunteer Trudy Frank helps in the CHC office.

Front Desk/Clerical—
Answer phones, questions and be a friendly smile as visitors enter CHC.

Web Site Technician—
A great opportunity for those interested in Information Technology to gain experience designing, updating and maintaining the CHC web site.

Tracking and Reporting—For those interested in grantwriting and/or non-profit businesses, help develop and implement procedures to track CHCs impact and activities.

Docent—Docents guide visitors through the interesting facts and stories found in history. Training and researching opportunities available. In addition to tours of CHC exhibits, docents will also be needed for up and coming campus tours.

Special Projects Assistant positions are available in the following CHC programs:

Conference Assistant—help plan and develop CHC’s annual conference.

Speaker Series Assistant—Plan and schedule guest speaker events.

History Workshops Assistant—Assist in the development, research and scheduling of workshops to teach the mechanics, study skills and critical thinking skills required in studying history.

Docent Training Assistant—Develop and implement a program to train CHC docents.

Vintage Celebration Assistant—Assist in the planning and development of the CHC Foundation’s annual fundraiser.

The Californian—Research, and help publish CHC’s magazine.

Newsletter Assistant—Design, research and help format CHC’s new bimonthly newsletter.

Opportunities to exercise your researching skills are also available. If you have any questions or are interested in volunteering, please contact us at 408-864-8712. Join the CHC family as a volunteer.

EDUCATION

State and Regional History

The following courses will be offered Fall Quarter through the California History Center. Please see the California History Center class listings section of the De Anza College Fall Schedule of Classes for detailed information. For additional course information, call the center at (408) 864-8712. And don't forget, as a benefit of being a history center member, you can register for history center classes (CHC classes only, not other De Anza classes) at the Trianon building.

BENJAMIN SWIG—ECUMENICAL HUMANITARIAN

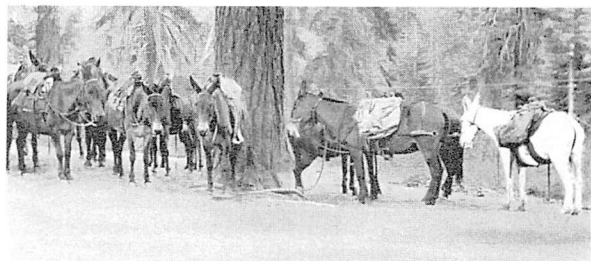
Betty Hirsch

History 144W ■ 1 Unit

Benjamin Swig was already a successful businessman when he stormed San Francisco in the 1940s buying the city's two most elegant hotels, the St. Francis and the Fairmont. His extraordinary career as an investor and philanthropist is legendary. Giving millions of dollars to Jesuit and Jewish universities, Catholic convents, the State of Israel, to hospitals, youth camps, museums, and political campaigns, Ben Swig also built an empire, leaving his mark on San Francisco, New York, New Orleans, Dallas, Houston, and many cities in-between. He was knighted by the Catholic Church and received the Human Relations Award from the American Jewish Committee. The class will visit sites with connections to Swig.

Lecture: Thursday, October 4, 2001 ■ 6:20-10:00p.m.
California History Center

Trip: Saturday, October 13, 2001 ■ 8:30a.m.-6:00p.m.
San Francisco



Pack
Mules at
Yosemite
Valley's
Glacier
Point.

PRESERVATION AND POLITICS:

A HISTORY OF YOSEMITE NATIONAL PARK

Chatham Forbes

History 047W ■ 1 Unit

Since the time of John Muir's crusades there has been public consensus to protect America's second oldest national park. Preservation of the unique beauty of the Yosemite, a valley created by geological upheaval and glacial sculpting, remains a guiding principle for political and economic interests as decisions are made for Yosemite National Park's administration.

Lectures: Thursday, October 11 and 18 · 6:20-10:00p.m.

Field Trips: Friday, Saturday and Sunday, October 19, 20, 21
Yosemite National Park

FOREIGN TRADERS AND SETTLERS IN HISPANIC CALIFORNIA

Chatham Forbes

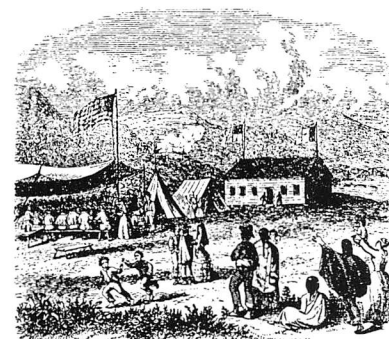
History 042W ■ 1 Unit

The geographic isolation of Hispanic California created a need for imported goods, a need not entirely met by Spain.

Some of the province's material requirements were supplied by foreign traders in California's cow hides and tallow, many of whom settled and came to prominence in California.

Lectures: Thursday, October 25 and November 1
6:20-10:00p.m.

Field Trips: Saturday, October 27, San Francisco
Saturday, November 3, Monterey



1836 Celebration of Completion
of the First House in Yerba Buena.

From Seventy-Five Years in California by
William Heath Davis, 1929

THE DIVERSITY OF SAN MATEO COUNTY

Betty Hirsch

History 47W ■ 1 Unit

From its fog-bound beaches and lighthouses to its stately mansions and bustling cities San Mateo County has been a backdrop to the dramatic discovery of San Francisco Bay, the site of the world's largest concrete dam, and home to powerful figures in Bay Area history, including William Ralston, William Sharon, D.O. Mills, and Robert Tripp. This course will cover San Mateo County's history, significant citizens, and events. Sites visited will include the San Andreas Fault, the San Mateo County Historical Museum (now housed in the former county courthouse in Redwood City and featuring the largest stained glass dome in a public building on the West Coast), Wyatt Earp's final resting place, the Burlingame Railroad Station (a former speakeasy), the Kohl Mansion and one of the many park lands.

Lectures: Thursday, November 8 and 29, 2001
6:20-10:00p.m. CHC

Trips: Saturday, November 17 and December 1, 2001
8:30a.m.-6:00p.m.

California's Mission Revival by Karen J. Weitze

The following is excerpted from *California's Mission Revival*, written by Karen J. Weitze and published by Hennessey and Ingalls, Inc. It tells how the mission-style architecture came to be known as distinctly Californian. This history is especially relevant to De Anza College, home of the California History Center. Tiled roofs and arcades are part of each building's design on the De Anza campus. Although built in the 1960s, De Anza's buildings were actually patterned after two mission-style buildings that were built in 1890 on what is now college property. Those two buildings—known as “the cottages” and located adjacent to the history center—were built to house workers who tended the vineyards of the property. In her book, Weitze takes her reader one step closer to appreciating the strong historical presence of California's missions. Appreciating this California architecture-style is a step towards a better understanding of California's history.

As early as 1878, an Eastern journalist had commented in *All about Santa Barbara*, “If I intended to live in Santa Barbara, I would domicile myself in an adobe house... Who would live in a structure of wood and brick if they could get a place of mud? These adobes are to me most picturesque and comfortable. The walls are smooth and hard as rock, from two to three feet thick, which makes the nicest window seats and deep doorways. The windows are large, the roof is tiled, and a wide porch runs all around the low dwelling, and harmonizes the whole nature of the landscape.” Although fascinated with the picturesque qualities of California's adobes, this writer realized that the remnants of Spanish settlement offered something more than the merely romantic. Previously, wealthy newcomers had shipped houses in sections around the Horn, transplanting the familiar to the unknown. Yet the mild climate and Western geography encouraged experimentation. Houses demanded little artificial protection from the environment. Heating and cooling were no longer major considerations. Like the houses of the Spanish pioneers, those of the recent immigrants could be optimally functional, and yet without a rigid plan. The low, rambling house with porch, veranda, and patio soon captured more than the romantic eye.

Promotional writers of the 1870s and 1880s tailored their literature to the needs and interests of their audience. The railroad companies, in particular, distributed numerous pamphlets to prospective Californians. Quite naturally, housing was a standard topic. Ludwig Salvator's *Eine Blume aus dem goldenen Lande oder Los Angeles (Flower of the Golden Land or Los Angeles)* was among the more widely circulated pamphlets and went beyond the usual attempt to merely sell California. Published first in 1878 and again in 1885, it focused sharply on architectural questions. Salvator specifically contrasted the



Architectural elements such as tiled roofs, arched windows and arcades—like those seen at Mission Santa Barbara—have become known as mission-style architecture, and are distinctly Californian.

American technological innovation of the balloon frame, most appropriate for the high percentage of wood construction throughout the U.S., with what he interpreted as Southern California's own distinctly appropriate innovation, adobe. “Likewise one is able to judge from external appearances whether the house is American or Californian. The former is constructed from wood, seldom from brick, the latter from unburnt brick made from clay and chopped straw (adobe).” He noted further that California houses were distinguished by their adaptation to the mild climate. “The adobe houses are built after an old Mexican type and, if they are not always beautiful, they still, however, deserve respect as comfortable and appropriate for the climate. They are one-story and are composed of only one row of rooms, even though the owner might be very wealthy. The roofs are either flat made from asphalt mixed with coarse sand and fastened all around with narrow boards through which are carried small, usually wooden drains; or the roof is made from hollow tile. Around the house run wide verandas, which are supported by wooden posts. All rooms have a door opening upon the veranda...inside the rooms are very simple, in many houses with bare clay floors which however are without exception extremely clean.”²

The housing issue itself was less prominent in railway pamphlets. Occasionally, however, arguments similar to Salvator's did appear. In 1883 *A Southern California Paradise* concentrated on the subject. Promoter R.W.C. Farnsworth noted that although all styles were present in Southern California, “one kind of

Ernest Peixotto, "Stanford University,"
Cornall-Hopkins, *Souvenir of the Leland
Stanford Junior University, 1888.*
(The Huntington Library)



house... [is] more popular than another in this locality...it is a one-story cottage with all rooms on one floor and massed around an entrance hall as a common center. Such houses are very convenient, as they obviate the necessity of climbing stairs... Verandas are frequently built on two or more sides of a house... 'The pleasantest part of a house is its veranda,' is a common expression in California."³ The imported, two-story wood-frame house with intricate plan had already undergone change. A more informal architecture was on the rise.

Climate and geography were certainly factors in the early defense of the adobe. Susan Power, writing for *Overland Monthly* in 1883, commented, "the New Englander and the Northwest settler must build their houses with a view to winter or wintry weather full half the year...the citizen of Atlantic towns must pile story upon story in his mansion or apartment house to save the price of ground." She continued, "The totally different style of building and ornament required by the opposite climates open a wide field to the American architect and artist." Here was a call for innovation—a call for a modern California architecture. Power suggested that one "study the character of the region...the type of...roof, balcony and ornament best adapted to its vicinage." Looking to the West, the author emphasized historic precedents: "the low walls, pierced for coolness, and the delicate fascination of color, which make the Moorish house [adobe] the paragon for warm climates. It does not take great gifts of taste to find styles of special fitness for Californian seasons of sunshine."⁴

During the mid- and late 1880s Samuel Newsom also stressed the newness of the West. Newsom's eclectic designs were entirely his own, yet he too was caught up in the transition of the times. "We have succeeded thus in producing houses which suggest the Romanesque, the Eastlake, the Queen Anne and many other styles in a manner which is free from the restraint of hard and fast lines, and which satisfies the dictates of comfort, pleases the eye and is peculiarly graceful and peculiarly Californian." Design was moving away from the borrowed towers something Californian. As William Henry Bishop more whimsically noted in 1882, "One had been inclined to expect a good deal of novelty and picturesqueness from these towns of romantic Sans and Santas and Loses and Dels...Let us believe...that their pleasing designations will act as a subtle stimulus, and that all these communities will live up to their names with an artistic development which they never could have attained had they been simple Smithvilles and Jonesvilles."⁵

The first major design that deliberately drew upon the missions was that of the Leland Stanford Junior University. The Palo Alto campus marked a turning point in the architectural development of late nineteenth-century California. Leland

Stanford, like his predecessors and contemporaries, was enthralled by the distinctive character of the West. He, however, took the crucial next step. In 1885 Stanford commissioned a group of buildings that he believed to be derived from native California architecture. By mid-1886 the *Sacramento Record-Union* had compared Palo Alto to Oxford, emphasizing the contrasting Spanish and English heritages. Palo Alto was identified as "peculiarly Californian." Another article described the proposed campus building as simulating historic adobe ranch houses.⁶

After Stanford hired landscape architect Frederick Law Olmsted and the Boston firm Shepley, Rutan and Coolidge in late 1886, the momentum surrounding the planning and design of the university increased. In November of that year, Olmsted cited climatic reasons for erecting buildings suitable to California, commenting on the state's similarity to Syria, Greece, Italy, and Spain. Immediately afterward, MIT President Francis Walker submitted his consultant report to Stanford. Walker described the projected campus as arcaded, with one-story buildings of rough, massive stone. Although neither Olmsted nor Walker specifically mentioned a Spanish-California prototype for their plans, newspapers soon discussed Stanford University as Californian in style. In April 1887 the *San Francisco Examiner* quoted Stanford: "When I suggested to Mr. Olmsted an adaptation of the adobe building of California, with some higher form of architecture, he was greatly pleased with the idea, and my Boston architects have skillfully carried out the idea, really creating for the first time an architecture distinctly Californian in character." Other articles appeared in issues of the *San Francisco Newsletter* and *Harper's Weekly* from December 1887 through October 1891, including color illustration of the projected campus, with a description of the architecture as Spanish.⁷

Popular literature repeatedly associated the missions with the Romanesque, Spanish, Moorish, and Islamic styles. Thus, it is not surprising that Stanford chose Richardsonian Romanesque as that "higher form of architecture" to be incorporated in the campus design. A university pamphlet of 1888 is revealing: "The main group of edifices...will be in the Moorish style of architecture... A continuous colonnade, bearing a succession of true Roman arches, connects all the building of this main quadrangled on the inner side, and entirely surround the court... In adopting this peculiar style of grouping and construction, it was the desire of Senator Stanford to preserve as a local characteristic

the style of architecture given to California in the churches and the mission buildings of the early missionary fathers.”⁸ Shepley, Ruten and Coolidge, working as the successor firm of Henry Hobson Richardson, altered Richardsonian Romanesque design to fit a building type representative of California, that of the missions.

Notable features of Stanford architecture derived from Richardson included fenestration arch types, carved capitals, and polychrome ornamentations. Although none of these elements appeared in the historic Franciscan buildings, their use was congenial to a mission style. Other components of Richardsonian Romanesque were more than congenial—they were coincidental. Red tile roofing appeared in Richardson’s architecture, in the missions, and at Stanford, but the scriptural tile used at Stanford more closely resembled mission tile. Stanford and its two antecedents also made use of massive walls. The university’s sandstone, however, recalled not white-washed adobe, but Romanesque ashlar masonry. The third coincidental aspect was the dominant use of the arch. Stanford’s contiguous placement of arches drew heavily upon mission precedent, while the individual arch type was distinctively Richardsonian.

It was the plan and general character of the buildings at Stanford that borrowed most profoundly from the missions. One-story buildings, arcaded, with overhanging eaves, were arranged around a garden quadrangle (or patio). A multi-storied church imposed itself as the focal point. Although a rambling plan had been reordered with a dominant axial symmetry, the mission character of the university remained. Richardsonian Romanesque detail merely replaced that of the missions. During the early 1890s photographs of Stanford University appeared frequently in popular periodicals and professional journals. In 1897, *California Resorts* described the campus: “Out of affection for the quaint Moorish architecture of the early California missions, he [Stanford] adopted a style following it as closely as was possible.”⁹ Continued publicity of the campus helped to generate further “mission” designs.

Another aspect of the university also linked it to the missions: its function as a utopian educational community. Initial plans included provisions for an entire town, while Leland Stanford expressed his hope that the college would train men and women in practical vocations as well as the humanities. A philosophy parallel with that of the missionary fathers was evident. In 1892 Stanford wrote “I think we should keep steadily before the students the fact that our aim is to fit men to realize the possibilities of humanity, in order that our graduates may in a measure become missionaries to spread correct ideas of civilizations.” He reiterated a mission theme on campus with his choice of names for dormitories and streets. All were Hispanic.

For instance, dormitories were named Encina (live oak) and Roble Blanco (white oak). Stanford also chose a Spanish colonization subject for the frieze on the university’s Memorial Arch. Even *Century’s* editorial department recognized the unusual nature of the completed design, writing Olmsted in December 1890 to request an essay on Stanford University and its relation to the “architecture of the Spanish Missions.”¹⁰

Other buildings of transitional type appeared in the late 1880s, although none were to have the effect of Stanford University. One of the first was the Ponce de Leon Hotel in St. Augustine, Florida, designed in 1886-88 by Carrere and Hastings. The hotel incorporated a general Spanish design, adapted to the warm climate. Louis C. Tiffany was responsible for the interior glasswork, while Bernard Maybeck was hired as one of the draftsmen. Maybeck, then a young architect, later became one of the foremost members of the California avantgarde. The Ponce de Leon readily captured public imagination. Its covered arcades, patios, balconies, towers, tile roof and garden fountain labeled it “Spanish Renaissance.” In reality it recalled a more eclectic feeling for the Spanish picturesque. Carrere and Hastings designed one other Spanish-style hotel in St. Augustine, the Alcazar of 1888.¹¹ With the exception of a possible effect on Bernard Maybeck though, it is unlikely that these designs influenced California work. Still they did demonstrate the national fascination for Spanish architecture and the fertile possibilities it presented for Florida, California and the American Southwest.

In California the 1887-89 years provided a special set of circumstances that would shape events to come. The 1887-88 Southern California boom and bust cycle not only reflected the wealth of hyperbolic associated with real estate promotion, but also the general economic instability on the Coast. For the building trades, a severe depression had begun in 1886. During the next five years work was scarce, with the forecasted growth in Los Angeles and San Diego attracting a number of San Francisco architects.¹² B. McDougall and Son, Willis Polk, John Galen Howard, William P. Moor, Ernest Coxhead, John C. Pelton, W.J. Cuthbertson and Joseph Cather Newsom all journeyed south.¹³ Not surprisingly, they met with little success and stayed only briefly. Yet the experience did offer an immediate exposure to California’s Spanish heritage—to the impressive Southern California missions. With business down, these architects also had the opportunity to sketch and to observe. For some, it was a time of idealized design; for the profession, it was a time that would germinate the Mission Revival.

Two of these architects, Willis Polk and John Galen Howard especially lent the momentum towards the Mission Revival. During 1887-88 both were living in Los Angeles. Polk was 20, Howard 23. While in Los Angeles, Howard went on

sketching trips to the nearby missions. Polk apparently did the same even before the men became acquainted. Both men had migrated West in the 1880s—both had been influenced by the work of H.H. Richardson. Howard, in fact, had come from Boston, where he had worked in the office of Shepley, Rutan and Coolidge. Employed with the firm at the time of the Stanford commission, he had arrived in California hoping to take charge of a San Francisco branch office. When the position did not materialize, Howard moved on to Los Angeles. A focus on mission architecture emerged in an 1887 drawing by Polk and in a group of 1887-88 sketches by Howard.¹⁴

Willis Polk's drawing, "An Imaginary Church of Southern California Type," was not derived from any one mission.¹⁵ Those

which he studied likely included San Gabriel, Santa Barbara, San Juan Capistrano, and San Fernando Rey. San Gabriel's distinctive buttressing is present in Polk's design while the facade is adorned with classical pilasters recalling Mission Santa Barbara. What is most striking about Polk's design however, is its similarity to published 1887-88 drawing for the Stanford University church. The tower in his imaginary mission church is related to that of the Stanford church in design and location. No mission ever had a tower of his type, not one so placed in relation to the church nave. In addition, the side chapel of the Stanford church is repeated in Polk's design. Richardsonian Romanesque details articulate both the imaginary mission and Stanford churches. Finally arcading accents both. Polk, like

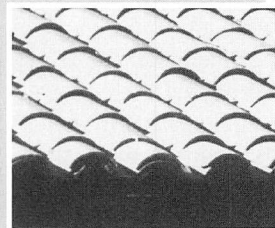
De Anza College—in the Mission Style



Four buildings and historic landscaping that were designed by Willis Polk in the 1890s grace De Anza College's campus today. Today they are all "Useful as well as...Beautiful" as Polk intended more than a hundred years ago. It is at this historic site—including Le Petit Trianon (known to most as The California History Center), the sunken garden and stone balustrade, De Anza Bookstore and the adobe cottages—where California's past, present and future meet.

When built, today's Le Petit Trianon, was called "Beaulieu." Original owners, Charles Baldwin and his wife Ella Hobbart (heiress to the Comstock Lode fortune) nestled Beaulieu in their Santa Clara Valley vineyard. At the time Polk designed Beaulieu, he was developing his own style that represented a "deliberate fusion of internationalism and regional sensitivity"¹ alongside historic inspiration. As a "connoisseur of the arts and...devoted Francophile,"² Baldwin's intentions for Beaulieu fit with Polk's attitude towards architecture.

Although Beaulieu, patterned after a French eighteenth century pavilion with five French doors on the inside reflects its owners affection for traditional French influence, the interior organization itself is unprecedented. In addition to the strange placement of the master bedroom "set in the



Tiled roofs and arcades dominate the De Anza campus, which opened to students in 1967.



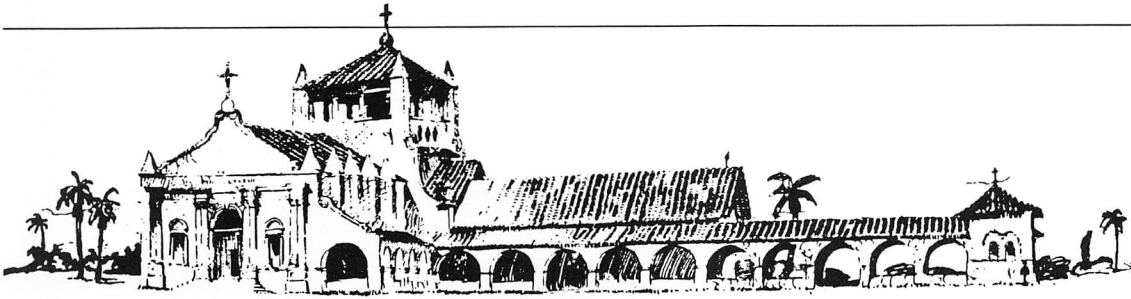
FOOTNOTES

¹ Book Club of California, *A Matter of Taste: Willis Polk's Writing on Architecture in The Wave*, 1-2.

² R. Longstreth, *On the Edge of the World*, 182.

³ R. Longstreth, 184.

⁴ R. Longstreth, 185.



Willis Polk, "An Imaginary Mission Church of Southern California Type," *Architecture and Building*, April 19, 1890. (Documents Collection, College of Environmental Design, University of California, Berkeley.)

Stanford, was helping to establish a pattern—one combining mission design with an accepted Richardsonian Romanesque. *Architecture and Building* published "An Imaginary Church of Southern California Type" in 1890.¹⁶

John Galen Howard's sketches and letters from 1887-88 also provide insights. Included in a sketchbook are penciled drawings of Richardsonian Romanesque buildings and their details. Present also are sketches of Missions San Gabriel, San Fernando Rey, San Juan Capistrano, and Santa Barbara, as well as several more sketches of Los Angeles adobes.¹⁷ In letters from this period, Howard described the missions and adobes as of interest to architects. "I saw for the first time...a roof of the genuine old Spanish tile—the very name of which is enough to make an

building's center, where the foyer normally would be located," Polk designed Beaulieu with a unique "circuitous" design. "The passage from living to dining rooms—through a solarium, skylit library, and windowless antechamber...[enlarged] the perceived size of the building and enliven[ed] a potentially dull plan."²³

From where it once stood (where Flint Center is today,) Beaulieu faced the sunken garden with the Baldwin's vineyards in the background. Although adjacent to a European-designed building and bordering balustrade, reflecting Polk's 'regional sensitivity,' the sunken garden was landscaped with non-European palm, oak, eucalyptus trees and other local plants. Author, Richard Longstreth describes the entirety of the Baldwin estate as "...a collage with open exchange between its dissimilar constituent parts—those old and those new, those of a working vineyard and those of a luxurious country place making the layout unusual for any part of the United States at that time."²⁴

The two mission-style cottages (near the loop near Flint Center) and De Anza Bookstore (which used to be the Baldwin's wine cellar) are also original estate buildings. These building can be seen as architectural records and remnants of Polk's involvement in the 1890s California mission revival.

The history of De Anza College's campus reflects a the history of California. Like Polk's architecture, the campus education community mesh lifestyles of internationalism and an appreciation for what is "Californian." Karen Weitze's *California Mission Revival* has shown that history comes alive under the tiled roofs and arcades we find on this campus as well as in our local communities.

architect's heart glow...a long low, rambling pile of building of sturdy walls and naïve distributions of voids and solids, once whitened but now stained and enriched... Behold the missions!"¹⁸ One particular sketch stands out as analogous to Polk's "An Imaginary Mission Church of Southern California Type." Unlike any of the other drawings, this one was given a title. "Sketch for Adobe House," penciled and undated, included both plan and elevation. The design was more closely tied to Richardsonian Romanesque than to the California adobes. Tile roof and arcade are the only details associated with the latter. Like both the Stanford University buildings and the imaginary church design by Polk, Howard's attempt to create an architecture based on native California forms relied on the established traditions.

The late 1880s constituted a fertile period for architectural innovation. Between 1888 and 1891 Samuel Newsom published several illustrative designs. *California Architect and Building News* featured "Tia Juana" in December 1888. The design was Spanish in name only, yet the architect's flourish was notable. In early 1889 Newsom published three more designs: "Alhambra Cottage," "Precita," and "Rio Dell Cottage." All followed the precedent "Tia Juana," deriving their association with Spanish architecture through figurative designation. Each was for a two-story, wood-frame house of typical late nineteenth-century style. Later that same year Newsom published a final design, untitled. Distinguished by the Moorish horseshoe arch, it came closer to a Spanish residential style. In 1891, the architect presented "Un Chateau en Espagne: Our Governor's House at Sacramento, California." A "French" chateau with Richardsonian Romanesque entryway, the large-scale residence reflected the publicity surrounding Stanford University. Fenestration and unit massing resembled that at the Palo Alto campus. Newsom's design also incorporated two elements of the missions. Inscribed "To be built of red stone. Spanish tile roof," the design referenced not only mission roof tile, but also a red stone fabric recalling adobe.¹⁹

With the opening of the next decade, Mission Revival theory and design advanced rapidly, becoming established first in Northern California. In November 1890 John Galen Howard, Ernest A. Coxhead, Redmore Ray and Willis Polk edited the first issue of *Architectural News*. The architects had worked together in Los Angeles during the late 1880s. Now in San Francisco, they collaborated on a short run of articles assessing the missions. Although of brief span, the journal marked another phase of interest in an architecture of California. The announced purpose of the mission series was to "enhance the value of the same by paying particular attention to characteristics of special interest to architects, feeling, too that these papers will be both timely and useful in the proposition to represent this semi-Spanish Renaissance in the architecture of California's building at the

coming Columbian Exposition.”²⁰ These editorial comments initiated stylistic discussion for the upcoming California Building.

Deliberations began with “Old California Missions—I.” Although unsigned, it was presumably written by one of the editors, possibly Willis Polk. The essay made special note of Mission Santa Barbara as “one of the best of the mission churches from an architectural point of view.” Santa Barbara was one of the largest, most ambitious, and latest (1815-20) of the California missions. In a good state of preservation, it had also been observed by several of the editors during the late 1880s. Its severely classical design—with symmetrical, unadorned towers, clean surfaces, masonry construction and simple massing—appealed not only to Polk, but also to later Mission Revival architects.²¹

Architectural News also featured selected drawings, among which was “An Adobe Mission Church” by R.M. Turner.²² The design, however, unlike those of Howard and Polk’s earlier sketching group, did not employ Richardsonian Romanesque details. Oddly enough, the Presidio church at Monterey served as Turner’s model. The sculptural portal, in particular was common to the Southwestern mission, but was rarely found in California. By choosing a model more in keeping with academic principles of eighteenth-century Spain, Turner may have sought the same effect as had Leland Stanford. Again, allusions were made to a “higher,” more traditional style. Inscribed “Sketch Club of San Francisco, First Place,” the drawing signified the interest of the club’s participating architects.

At this time Charles Dudley Warner called for a reasoned approach to the question of style. In “The Winter of Our Content” for *Harper’s*, he praised the adobes, simultaneously noting the inappropriateness of the wood-frame type. “Instead of adapting the houses and homes that the climate suggests, the new American comers have brought there from the East the smartness and prettiness of our modern nondescript architecture.” Furthermore, by labeling the imported as “non-descript,” he saw the attraction for architectural thinkers; a fresh direction for residential design. “The low house, with recesses and galleries, built round an inner court, or *patio*, which, however small, would fill the whole interior with sun shine and the scent of flowers, is the sort of dwelling that would suit the climate and the habit of life here.” He analyzed the ranch house in terms of its most distinctive components; the one-story height, the exterior arcades, and the interior patio. He implied a redesign of the American house. Warner’s call for a California architecture was emphatic in a way unlike the suggestions of the 1880s.²³

During 1891 *California Architect and Building News* ran a month-by-month mission series. An article on Sonoma, published in January, was the first discussion of its type to appear in the journal since 1884. Whereas the earlier essay highlighted the



San Francisco’s Mission Dolores.

picturesque, the 1891 article appraised the missions anew. Technical analysis accompanied section drawings, presenting a more accurate picture. In May the *News* assessed San Francisco’s Mission Dolores. Again, structural evaluation dominated the article. A shift in tone, however, had occurred with the reappearance of a romantic argument. During the following two months sentiment prevailed in evaluations of Missions San Carlos and San Antonio. Another shift occurred in August. Each of the next four articles focused on specific mission features—wall surfaces, arcades, and bell towers. A frantic search had begun for the “most architectural [details] of the old Spanish buildings in California.” In December, the *News* gave it up as futile, commenting that there was in fact very little “architectural” about the California missions. Entitled “Mission Fragments,” the essay reluctantly noted that the missions presented “no prodigality of design, not beauty of detail, but only the merest shadow of those towers and domes that life the golden cross to kiss the summer sun in far off Spain.” Together, the articles demonstrated well the range of misgiving and enthusiasm within the profession.²⁴

The same year *American Architect and Building News* offered two similar series—“A Run Through Spain” and “Spanish Architecture.” Concentrating not on the missions, but on Spanish architecture in general, author Charles A. Rich was especially entranced by the Spanish residential plan. “The planning of the houses is peculiar, and in many ways charming, at least it is admirably adapted to the country and hot climate... as you enter and pass through a small hall you look directly into the *patio* or courtyard... often with an arched colonnade all around, and always full of plants and foliage, with the central fountain. Off from this court are the rooms in a variety of arrangement... the *patio* is susceptible of numerous treatments, and often in a most artistic manner.” In subsequent articles Rich noted the patio as the most praiseworthy component of the plan. Commenting further, he assessed aesthetic qualities: “the beauties... of much of their plasterwork... [characterized by]... absolute simplicity... [mark]... their design, and marvelous effects are obtained.” Between April and June 1891 the journal

continued in emphasize national interest in Spanish architecture through a presentation of historic monuments.²⁵

Also in 1891 the California World's Fair Commission passed a resolution authorizing a separate state building at the Columbian Exposition in Chicago. *California's Monthly World Fair Magazine* sanctioned a mission choice in May. "If the proposal to follow the style of architecture of the missions be adhered to a decidedly striking effect will unquestionably be produced."²⁶ On June 4 the San Francisco *Chronicle*, *Call* and *Examiner*, as well as the Los Angeles *Herald*, reported the results of a commission-sponsored competition. Only the *Chronicle* stated that the competition had been advertised, stipulating that "the design should be characteristic of the State."²⁷

Five of the nine entries had attempted to incorporate mission imagery. Yet the responsible architects had obviously struggled. What features best represented the missions? The San Francisco newspapers agreed that Samuel Newsom's design had made the strongest impression among committee members. The *Examiner* noted, "Its particular charm is that it has an unmistakable Western look about it." Newsom's proposal was described as "a combination of the old mission type and that upon which the Salt Lake tabernacle was constructed... The arcade is typical, having a roof of tiling." With elliptical plan, the building was to be a stuccoed wood-frame structure. An arcade extended around the exterior, while two fountains occupied each end of the auditorium. For the main entry Newsom borrowed the classical two-towered façade from Mission Santa Barbara.²⁸

Although the San Francisco newspapers of the time published terse descriptions of the remaining mission designs, no sketches have survived. Murray and Colby's propositions for a two-story wood-frame building, stuccoed with tile roof. Exterior plasterwork was to simulate that of California's "old adobe buildings." Coupland Thomas planned a domed pavilion with a separate gallery designed "to represent an old mission church." W.K. Dobson struggled even more valiantly with the commission's stipulation that the proposals be characteristic of California. Designing a circular building capped with a large dome, Dobson added thirteen radiating wings representing the original Atlantic states. The whole composition symbolized the setting sun, while the main entrance was fashioned after the mission type. Dubbed the "Golden West," the design employed additional California symbols for the facade; "a bear of heroic size upholding a flagstaff, on the summit of which is perched a huge eagle with outspread wings." The final design, by W. C. Dickinson and Company, included tile roof and center tower but construction was to be of brick with redwood.²⁹

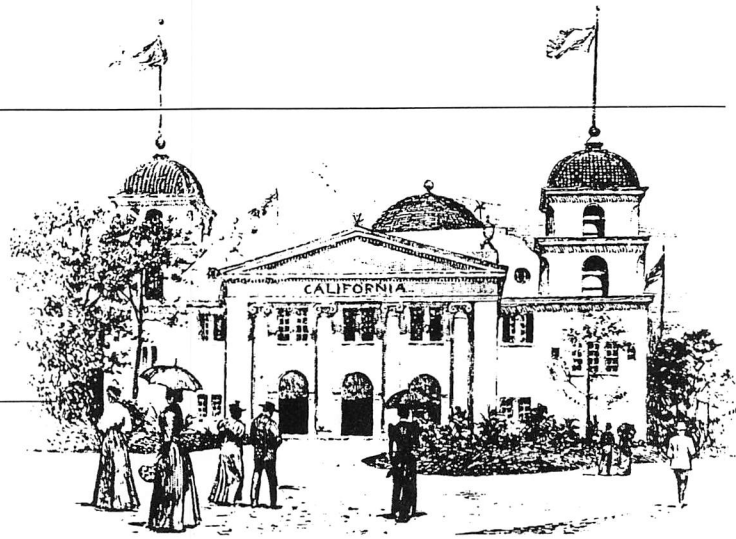
Of the remaining entries, the San Francisco *Chronicle* described that by P.A. Sioli as "similar to the plans...accepted

for the Government building at Chicago" while the *Examiner* described that by Ross and Gash as having "four arch ways constructed in the quaint California style." (Actually, Ross and Gash's entry was an adaptation of partner John Gash's 1881 tower for the Brush Electric Light Company in San Jose.) The *Call* noted that another design, that of E.W. Keeler, was to be "a cone-shaped building of very irregular form...surmounted by a tower." Decidedly the most bizarre of the attempts to stage a California exhibit was the ninth entry by B. McDougall and Son. "The entire structure is intended to represent in its shape a water-wheel such as was used for mining purposes in the early days of the State, as typical of that great industry. The not less important industry of fruit-growing is introduced by elevating the hub of the wheel in spherical form so as to bear a close resemblance to a huge orange. The buckets in the rim of the wheel will serve as booths for the different commodities of the State." The commission also accepted a late proposal, that of N.A. Comstock. His design incorporated a glass-covered interior court, archways supported by redwood columns, a brick and redwood bark exterior, window sills of California onyx or marble and a Spanish tile roof.³⁰

Coverage of the proposals sent from San Francisco was scanty. On June 10 the *Chronicle* and the *Herald* reported, "The California State Commission laid before the ways and means committee today their plans for the State exhibit. They want to construct a building similar to the old missions." During the next several days, discussion continued. By June 12 the committee apparently had reached a decision. "The California Commissioners today had a conference with Supervising Architect Burnham and his consulting architects. The mission type of architecture seems to be favored as characteristic of the one of the Pacific coast and distinctly Californian." Daniel H. Burnham, one of the most prominent architects in Chicago, was director of works and chairman of the consulting board for the fair. He and his firm, Burnham and Root, oversaw all architectural planning during 1890-1893. The proposals of June 4 were sent on to Frederick Law Olmsted, landscape architect in charge of site choice grounds layout and planing. On June 20 the Chicago *Tribune* reported that California had received the "largest amount of space excepting Illinois, because of its declared intentions." Reading between the lines, the case appeared closed—with Newsom's design the state choice. Yet by October, Californians were to read otherwise.³¹

Burnham's approval of the California proposals carried reservations. In 1892, the supervising architect would announce official guidelines for the individual state exhibits. Buildings were to be symmetrical with rectangular plan unless the site called for an exceptional format.

A. Paige Brown, *California Building*.
Elevation published in *American
Architect and Building News*,
December 15, 1894.



The San Francisco *Call* and the Los Angeles *Herald* published an elaborately revised proposal during August and October. Submitted by Ezra W. Keeler, it was both bizarre and grandiose. Oversized Islamic gazebos—supported by redwood columns and horseshoe arches—articulated the entry promenade. A train was to carry visitors through the serpentine arms of the exhibit, weaving in and out of man-made mountains and a painted panorama of the missions. Keeler's enthusiasm was boundless.

In early December 1891 the Los Angeles *Times* reported that the proposals had been set aside. "The question of style and plan of the building to be erected on California's site at the Fair were considered at length and all of the plans submitted by local architects last June were rejected and ordered returned to their makers, as none of them filled the requirements of the commission"³²

The California World's Fair Commission reconvened on January 12, 1892. Although "the building committee was not ready to present a definite report... Chairman Irving Scott asked an opinion of the board as to the most desirable style." The results proved interesting. "An informal vote being taken four out of the six members, namely, Irving Scott, R. McMurray, L.J. Rose, James D. Phelan, gave an unqualified verdict in favor of the Mission type, one commissioner voted for the 'progressive,' whatever that style may be, and Thomas H. Thompson voted in favor of the Romanesque. In order to bring the matter to a decisive issue Mr. Phelan moved that the commission should instruct architects that the California State building be of the old Mission type."³³

On January 20, 1892, the California World's Fair Commission set forth formal instructions. Results appeared in the *Chronicle*, *Examiner*, and *Call* the next day, with the January issue of *California's Monthly World's Fair Magazine* outlining requirements. No mention was made of the preceding competition of May-June 1891. The commission's stipulations were respected by some, dismissed by others. The *Chronicle* reported, "So far as the Moorish and Mission style of architecture is concerned, most of the intending competitors said that it would make little difference what style was followed so long as a dome and an old Mission belfry are introduced, as the commissioners will not be any the wiser." A. Page Brown, Pissis and More, Samuel Newsom and the Coxhead brothers expressed their intentions to submit designs.³⁴

Evidently, the anonymous commentator for the *Chronicle* wrote with an accurate pen, even if with a caustic one. By February 12 the commission had announced that the proposal of A. Page Brown was the one preferred from among the thirty entries.³⁵ Second place went to B. McDougall and Son. Both Brown and the McDougalls relied upon an eclectic assemblage of mission elements to carry the California image. Brown's design featured an entrance on the long axis. Three mission

facades each differently towered, highlighted the scheme.

Describing A. Page Brown's work, *California's Monthly World's Fair Magazine* declared that "The visitor will stand face to face with the California of yesterday... We will have a building whose architecture is all our own, which will take the beholder back to the days when the Fathers, with their old Mission, started the march of civilization in the Golden West." Each of the San Francisco newspapers praised the chosen design, illustrating Brown's Moorish-Mission California Building.³⁶

Later in February, the *Chicago Tribune* noted that the California Building would be "characteristic of the great Pacific coast State, picturing in its exterior the California of the Padres and in its interior the California of today." Although no specific article indicated that Daniel Burnham had approved the proposal, it must be assumed that he had given his sanction by the middle of March. At this time a discussion related to the concluded competition appeared in *American Architect and Building News*. The writer did not sign the article, instead commenting only that he had entered the competition himself. His criticisms of the selected Moorish-Mission design were quite to the point. He granted that the commissioners' stipulation for a "building in the Mission and Moorish style" was appropriate, that "however small the knowledge they had of that for which they were asking, they asked for the right thing." In analyzing the submitted designs, though, the architect felt that the commission had demonstrated weaknesses: "they allowed themselves to be carried away by a spread of canvas and a glare of color between the two extremes of a modern exhibition building and a combination of the several ruined mission buildings of California, there were all sorts of hybrids, and it was one of these... that the Commissioners considered most worthy." He continued, "I call it a hybrid because is neither one thing nor the other; in mass, it has no resemblance whatsoever to a mission building. I say so with some confidence, having studied most of the mission buildings in California. The central part is more Japanese than anything else, and, as to the attaching a mission front to each extremity of the building, this only heightens the incongruity." Likening the design to a casino, the author concluded by observing that a Moorish-Mission style had not been achieved. In his evaluation, the California Building merely combined "frivolity and solemnity."³⁷

Willis Polk is possibly the architect writing here. He, too, could well have composed the critical opinion presented earlier in *The Wave*. Having been involved in the late 1890 publication

of *Architectural News*, and having also published his “Sketch of An Imaginary Church of Southern California Type” in *Architecture and Building*, Polk had shown a serious concern with mission architecture and with the formulation of a mission style. Recognizing the probable future influence of the accepted design, he demonstrated succinctly the complexity inherent in the Northern California debates. After the erection of the California Building at Chicago—and even in the months between the design’s acceptance and the fair—a “mission” model

existed. For better or worse, the first phases of a transition towards a Mission Revival had been completed, California architects had inaugurated a “distinctive Mission style,” a style derived from both the state’s mission architecture and from the nationally known Richardsonian Romanesque.³⁸ Coincidentally, perhaps, the lean years within the profession also drew to a close in 1892, and with the resurgence in business came the willingness to offer clients the new imagery. In part, the imagery itself created the business.

FOOTNOTES

¹ *All About Santa Barbara*, Santa Barbara, 1878, 50-52 [Bancroft]

² L. Salvador, *Fine Blume aus dem goldenen Lands oder Los Angeles*, Prague, 1878, and *Los Angeles in Sudcalifornien, Eine Blume aus dem golden Lande Wurzburg*, Vienna, 1885. *Eine Blume* (1878), 55, 56. Author’s translation [Bancroft]

³ R.W.C. Farnsworth, *A Southern California Paradise*, Pasadena, 1883, 69-74 [Bancroft]

⁴ S. Power, “Pacific Houses and Homes, I” *Overland Monthly*, October 1883, 394.

⁵ S. Newsom, *California Homes*, San Francisco, 1884-89, 23 [California Historical Society, San Francisco]; W.H. Bishop, “Southern California, I,” *Harper’s*, October 1882, 717.

⁶ K. Weitze, “Stanford and the California Missions,” *The Founders and Architects*, Stanford, 1976, 69–81; Stanford University Archives, Scrapbook #9, 93, 95-96.

⁷ O. L. Elliott, *Stanford University, The First Twenty-Five Years*. Stanford, 1937, 588-92, 598; Stanford University Archives, Scrapbook #9, 128-30, Descriptions vary. See also Scrapbooks #1, 9, 13, 33A.

⁸ Carnall-Hopkins Co., *Souvenir of Leland Stanford Junior University*. San Francisco, 1888, 10 [Huntington].

⁹ Southern Pacific Company, *California Resorts*, San Francisco, 1897 [Bancroft].

¹⁰ Letter from Leland Stanford to David Starr Jordan, August 24, 1892. Stanford Archives, SC 33a, Box 2, Folder 4; Weitze, “Stanford,” *The Founders and the Architects*, 70-73; Letter from R. U. Johnson of the Editorial Department, *Century* to Mr. Olmsted, December 17, 1890, Library of Congress, Olmsted Material.

¹¹ R. Koch, *Louis C Tiffany, Rebel in Glass*. New York, 1964, 70; K. H. Cardwell, *Bernard Maybeck: Artisan Architect, Artist*, Santa Barbara, 1977, 21-23; G. S. Berstein, “In Pursuit of the Exotic; Islamic Form in Nineteenth Century American Architecture,” Dissertation. University of Pennsylvania, 1968, 149.

¹² J.W. Snyder, manuscript revision of “Index of San Francisco Building, 1879-1900,” Master’s Thesis, University of California, Davis, 1975, in process, 1982.

¹³ B. McDougall and Son were in San Diego in 1884, 1888-89; Willis Polk, Los Angeles, 1887-88; John Galen Howard Los Angeles, 1887-88, William P. Moore, Los Angeles, 1884; Ernest Coxhead, Los Angeles, 1887-88; John C. Pelton, Los Angeles, Riverside, and San Diego, 1887-88; W.J. Cuthbertson, Los Angeles, 1885-89; Joseph Cather Newsom, Los Angeles, 1887-88; See Snyder, “Index,” 1975, and he *Los Angeles City Directories*, 1886/87-1891.

¹⁴ J.E. Draper, “John Galen Howard and the Beaux Arts Movement in the United States,” Master’s Thesis, Architecture, University of California, Berkeley, 1972, Bancroft Library, Box 7-12, Letters of 1887-88. In particular, letter from Howard to his mother., Los Angeles, June 3, 1888. Thanks go to Joan E. Draper for her assistance.

¹⁵ The drawing itself is evidently lost. Only a published copy cut from *Architecture and Building* of April 19, 1890, exists in a Willis Polk Album held in the Documents Collection, College of Environmental Design, University of California, Berkeley.

¹⁶ W. Polk, “An Imaginary Mission Church of Southern California Type,” dated 1887, published in *Architecture and Building*. April 19, 1890, 186-87.

¹⁷ J.G. Howard Sketchbook, 1884-89, in John Glaen Howard Correspondence, Bancroft Library, Carton 1.

¹⁸ Howard Correspondence, Bancroft Library, letter from John Galen Howard to his mother, Los Angeles, March 5, 1888. Also see letters from Howard to his mother. Los Angeles, October 5, 1887, March 27, 1888, and September 2, 1888.

¹⁹ In *CABN*; S. Newsom, “Alhambra cottage,” January 15, 1889, 8; “Precita,” March 15, 1889, 36; “Rio Dell Cottage,” April 15, 1889. The latter design is unsigned, but is apparently Newsom’s. Also in *CABN*; S. Newsom, untitled design, November 1889, 147; “Un Chateau en Espagne,” February 1891.

²⁰ “Prospectus of First Year,” *Architectural News*, November 1890 [Environmental Design Library, University of California, Berkeley].

²¹ H. Kirker, *California’s Architectural Frontier*, Santa Barbara, 1973, 122. “Old California

Missions, I,” *Architectural News*, November 1890, 9 [Environmental Design Library, University of California, Berkeley].

²² R.M. Turner, “An Adobe Mission Church,” *Architectural News*, November 1890 [Environmental Design Library, University of California, Berkeley]

²³ C.D. Warner, “The Winter of Our Content,” *Harper’s*, December 1890, 48-49.

²⁴ H.T.B., “Old Mission Church at Sonoma, California,” *CABN*, January 1891, 3; February 1891, 15-16; March 1891, 27; April 1891, 39. Also *CABN* Tres, “Old Mission Dolores Church, San Francisco, Cal.,” May 1891, 51; “Mission of San Carlos del Camelo, Cal.,” June 1891, 63-64; “Mission of San Antonio, Cal.,” July 1891, 75-76; “Mission of San Miguel, Cal.,” August 1891, 87; “The Old Church of Monterey and the Mission of Santa Inez,” September 1891, 99-100; “The Mission of Santa Barbara,” October 1891, 111-12; “Ventura Mission,” November 1891, 123; “Mission Fragments,” December 1891, 136.

²⁵ C.A. Rich, “A Run Through Spain, V.” *AABN*, February 7, 1891, 87-88; Also *AABN*, February-September, 1891, *passim*. H. Saladin, “Spanish Architecture, I-V,” *AABN*, April-June 1891, *passim*.

²⁶ “World’s Fair Matters,” *San Francisco Call*, April 17, 1891, 1; California World’s Fair Commission, *California’s Monthly World’s Fair Magazine*, May 1891, 19 [Bancroft; California State Library, Sacramento. The Sacramento collection holds the complete right eight-issue set: May-June 1891, and January-June 1892].

²⁷ “For the Big Show,” *San Francisco Call*, June 4, 1891, 2; “the World’s Fair,” *San Francisco Chronicle*, June 4, 1891, 12; “California’s Building,” *San Francisco Examiner*, June 4, 1891, 3; “Nine Competitions” *Los Angeles Herald*, June 4, 1891, 1; See also “Proposed California Building,” *World’s Fair Magazine*, June 1891, 15-19 [California State Library, Sacramento].

²⁸ “California Building,” *Examiner*, 3; “For the Big Show,” *Call*, 2.

²⁹ “For the Big show,” *Call*, 2.

³⁰ See Note 27. Also, “Another Plan,” *San Francisco Examiner*, June 5, 1891, 6.

³¹ “The World’s Fair,” *San Francisco Chronicle*, June 10, 1891, 10; “World’s Fair Work,” *Los Angeles Herald*, June 10, 1891, 1; “the World’s Fair Work of the California Commissioners,” *San Francisco Chronicle*, June 12, 1891, 2; “Preparing for the Fair,” *Chicago Tribune*, June 14, 1891, 6; “State Building Plans,” *Chicago Tribune* June 20, 1891.

³² “Preparing to Exhibit,” *Los Angeles Times*, December 2, 1891, 5; “The World’s Fair. Reports Read by the Delegates,” *San Francisco Chronicle* December 11, 1891, 1; “The World’s Fair...Unique Decorations,” *San Francisco Chronicle*, December 20, 1891, 17; W.J. Cuthbertson, “California World’s Fair Building,” *CABN*, December 1891, 138; E. Peixotto, *The Wave*, December 19, 1891 [Bancroft].

³³ “Moorish Mission,” *San Francisco Chronicle*, January 13, 1892, 10

³⁴ “Our Chicago Exhibit,” *San Francisco Chronicle*, January 14, 1892, 12; “A State Building,” *San Francisco Call*, January 21, 1892, 3; “The State Building,” *San Francisco Chronicle*, January 21, 1892, 5; “California’s Building,” *San Francisco Examiner*, January 21, 1892, 4; “Instructions,” *California’s Monthly World’s Fair Magazine*, January 1892, 55-56 [Bancroft]. See also “The California State Building,” *CABN*, January 1892, 2.

³⁵ “California’s Exhibition Building,” *California’s Monthly World’s Fair Magazine*, February 1892, 59-63 [Bancroft]. See “San Francisco Competitions for the State Building,” *AABN*, March 19, 1892, 187-88. See also *Biennial Report, California World’s Fair Commission*, 1892 [Bancroft].

³⁶ “California’s Exhibition Building,” *World’s Fair Magazine*, February 1892, 62 [Bancroft]; “Accepted Plans,” *San Francisco Call*, February 12, 1892, 8; “The World’s Fair,” *San Francisco Chronicle*, February 12, 1892, 8; “California at the Fair,” *San Francisco Examiner*, February 12, 1892, 5; *The Wave*, February 13, 1892, 7 [Bancroft].

³⁷ “Design of California’s Building,” *Chicago Tribune*, February 20, 1892, 12; “San Francisco Competitions,” *AABN*, March 19, 1892, 187-188.

³⁸ *Final Report of the California World’s Fair Commission*, Sacramento, 1894, 12.

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*Michael Sears, center, scholarship winner, with De Anza College
President Martha Kanter and CHC Director Tom Izu.*

Michael Sears of San Jose—a former De Anza student—is the 2001 CHC Directors' Scholarship recipient. Throughout his life, Sears has been an active contributing member to California and his community. He is a member and supporter of the Nature Conservancy, Environmental Defense Fund, as well as the World Wildlife Fund. He has also volunteered in the community as a docent for the Natural Bridges State Park as well volunteering at various American Indian Pow Wows throughout the Bay Area.

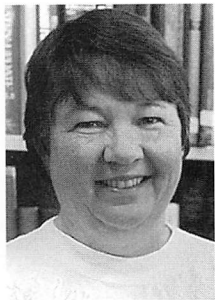
Sears believes that all of these experiences with the community have defined his interest in California's cultural and natural heritage.

Sears is a very active Californian. He currently works part-time for the County of Santa Clara with the District Attorney's Office. As he transcribes police, 911, and investigator recordings at the District Attorney's office, Sears appreciates the public relations experience and legal knowledge he is receiving.

Sears' past experiences are investments in his future goal to become an environmental educator. Whether he works in a national, state or county park, Sears hopes that as he educates the public and they will, in turn, help protect and preserve natural resources and the cultural heritage that surrounds them. This fall Sears is attending San Jose State University where he is pursuing a B.A. degree in Environmental Studies Teaching and Education. We wish Michael the best of luck and hope he continues his work in making California a better place.

The \$500 Directors' Scholarship was established in honor of current and past directors of the CHCF to recognize students who have demonstrated involvement in the social and intellectual issues facing California.

Meet Jean Libby— New CHCF Board Member



Jean Libby

Jean Libby of Palo Alto, a history instructor, writer and photographer, is the newest member of the CHCF board of trustees. Her term runs for three years.

Her nomination was approved by the board at the end of the last school year, and she will attend her first board meeting in September.

A resident of Santa Clara County since 1964, Jean has taught U.S., California and African American history at several community colleges, including De Anza, San Jose City, City College of San Francisco and Diablo Valley College.

Commenting on her appointment to the CHCF board, CHC Director Tom Izu said, “We are very happy to name Jean to the history center board. Her keen interest in history, writing and education will be a great asset to us. Welcome, Jean.”

She has been involved with several publications. She wrote an African heritage essay for *Rediscovering America*, and edited several books, including *From Slavery to Salvation: The Autobiography of Rev. Thomas W. Henry of the A.M.E. Church* and *John Brown Mysteries*. Her photographs appear in *African American Voices of Triumph*, *Americana Magazine*, and *Trees of Palo*.

A graduate of De Anza College, Jean received her B.A. degree in African American Studies from UC Berkeley and her M.A. degree in ethnic studies from San Francisco State University.

She is a member of several organizations, including the American Studies Association and the San Francisco African American Historical and Cultural Society.

Passing Farms, Enduring Values —New Edition Out Oct. 6

Come celebrate the new edition of *Passing Farms, Enduring Values—California’s Santa Clara Valley*, written by county native Yvonne Jacobson, on Saturday, Oct. 6, from 2 to 4 p.m. at the CHC.

Jacobson will talk about the new edition and sign books. You may pre-order and reserve your hardcover and/or soft-cover copies now. All copies will not be available for pick-up or mailing until Oct. 6. If you plan to join us in this celebration or have any questions regarding the event or the book, please RSVP by calling CHC at 408-864-8712. Hope to see you there!

The book was first published in 1984 and traced agriculture in the valley from the 19th Century to the beginning of World War II. In the epilogue of the new book, Jacobson brings the story up to the beginning of the 21st Century by discussing the loss of farmland in the county and across the state and nation. Recent photographs illustrate this new essay.

The new book also includes a new preface by CHC Director Emeritus and current Board Member James Williams. In part, Williams says: “When *Passing Farms, Enduring Values* first appeared twenty years ago, it received critical acclaim from as far away from Northern California’s Santa Clara Valley as London, England. Readers everywhere understood that the story of this valley’s transformation from a collection of farming communities to high-tech metropolis was part of important changes in the way human society interacted with nature. Yvonne Jacobson’s very personal, yet universal story, touched readers deeply—giving a truly human face to the environmental changes wrought by human progress.”

3rd Annual Vintage Celebration to be Held Oct. 20



Join us for the third annual Vintage Celebration—a benefit wine tasting and auction—to be held at the California History Center on Saturday, Oct. 20, from 7 to 10 p.m.

The event will feature wines from Santa Clara Valley’s renowned vintners, as well as non-alcoholic beverages and a dessert buffet. There also will be live music as well as silent and live auctions.

The evening will include a special presentation by De Anza History Professor Emeritus Ken Bruce, who will portray California pioneer John Sutter.

Vintage Celebration is underwritten by the Asset Management Company.

Members will receive invitations in the mail.

For more information, call the CHC, (408) 864-8712.

Vintage Celebration Chairperson and CHC board member Darlene Thorne with Ken Bruce, the event’s special guest of honor. Bruce will make a presentation as California pioneer John Sutter.

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Your contribution is tax-deductible to the extent allowed by law. The value of goods received as a benefit of membership must be deducted from the amount of all contributions claimed as a deduction. CHCF members receive tri-annual issues of "The Californian" magazine and members who contribute at the \$50 level and above also receive a yearly Local History Studies publication.

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