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CALIFORNIA

THE

FORNIAN

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



Feature: Drawbridge, A Railroad Ghost Town

Over 200 Years of Wine Growing in Santa Clara County

"No state produces more wine than California, and certainly there is no state more preoccupied with its own history. Yet the history of California winemaking is not only tantalizingly mysterious but has been obscured by the peculiar nature of the product — wine."

Charles L. Sullivan
Like Modern Edens, 1982

Eight years ago the California History Center Foundation published Charles Sullivan's *Like Modern Edens: Winegrowing in the Santa Clara Valley and Santa Cruz Mountains, 1798-1981*. To celebrate the release of this unique documented study on regional wine growing, we featured the valley's wine history in a fine exhibit and hosted "The Grand Wine Experience" to benefit the Malaguerra Winery Restoration and Wine Museum project.

Today we would like to invite our members and friends to celebrate again **Over 200 Years of Wine Growing in Santa Clara County**. We hope you will join us on February 24th at a special tasting of premium wines from Santa Clara Valley and the Santa Cruz Mountains. The event, from 10:00 a.m. to 2:00 p.m. at the Syntex Gallery in Palo Alto, promises to be a grand affair.

Honorary host, Narsai David of KCBS Radio's "Narsai's Kitchen," will broadcast live from the Gallery until noon, where he will be joined by Charles Sullivan and other members of the valley's viticulture and viniculture community. You'll have a chance to listen in first hand to the latest in our valley's wine making story as you taste the finest in regional wines and participate in a silent auction featuring fine wines, week-end get-aways, artwork, selected services, and publications from the history center.

I hope that you'll be able to join us in this special benefit event for the programs and activities of the California History Center Foundation.

James C. Williams
CHC Director



Cover Photo: Mud Slough, Drawbridge circa 1979, by Joe Faust.

Members of the American Wheelmen Association delighted everyone with their antique bicycles at the October 7th opening of "A Century of Cycling in Santa Clara Valley." The Wheelmen not only rode and talked about the bicycles, they encouraged the novice audience to try riding them as well. Photo by Jim Cochrane.

CALENDAR

The history center will be closed to the public from December 18 through January 1. Have a happy holiday season!

1/2 De Anza College winter quarter classes begin.

1/15 Martin Luther King's birthday observed. CHC closed; De Anza classes do not meet.

2/3, 2/10 "Your Family Tree: A Genealogy Workshop"
This two-day workshop led by Roberta Gaynor prepares participants to begin or continue research on their own family histories. The workshop meets at the CHC from 9 a.m. to 4 p.m. on February 3, and at the Family History Center in San Jose from 8 a.m. to noon on February 10. Cost to members \$20 and non-members \$27 includes honorarium and dessert the first Saturday.

2/9 Lincoln's birthday observed. CHC closed; De Anza classes do not meet.

2/17 Last day to view the exhibit "Over A Century of Cycling in Santa Clara Valley"

2/19 Washington's birthday observed. CHC closed; De Anza classes do not meet.

2/24 CHCF Fund Raising Event: "Celebrating Over 200 Years of Winegrowing in Santa Clara County"

Join us in a celebration of this region's winegrowing history with a wine tasting and silent auction to be held at Syntex in Palo Alto from 10 a.m. to 2 p.m. Narsai David of KCBS Radio's "Narsai's Kitchen" will be our honorary host. Cost: \$25 per ticket; proceeds benefit the CHCF. Reservations limited.



3/3 "A Day at Point Reyes"

7:30 a.m. - 5:00 p.m. Discover the natural and cultural history of this beautiful wilderness area with biologist Lee Van Fossen. Cost to members \$30 and non-members \$40 includes transportation and honorarium.

3/10 "Spirits on the Wind"

2:00 - 3:30 p.m. at the Trianon Building. *People Speaking Theatre* presents a special reading for the California History Center of the new play "Spirits on the Wind". The play centers on the quest of two women who discover similarities beyond what their Japanese and Native American heritages suggest. Cost to members \$5 and non-members \$8.

3/16 "Steinbeck Country"

8:30 a.m. - 4:30 p.m. Instructor Marion Card once again leads this popular exploration of the region where celebrated California author John Steinbeck lived and worked. Included are visits to his childhood home, and the Steinbeck Library, and lunch at the Steinbeck House. Cost to members \$42 and non-members \$50 includes transportation, lunch, honorarium, and fees.

Of Interest to Members

During the holiday season or on one of those slow days during the winter quarter, why not visit one of the following specialized museums? The information below is from the San Francisco Chronicle.

Benicia Camel Barn Museum — Two-story sandstone building, built for the Benicia Arsenal in 1854, houses artifacts. Open Fridays through Sundays from 1-4 p.m., 2024 Cimel Road, Benicia. Call (707) 745-5435.

Boxing Museum — Photos and artifacts from the golden era of pugilism. Open noon to 5 p.m. weekends, third floor of Civic Auditorium, 99 Grove Street, San Francisco. Free, call (415) 769-0884.

Carousel Museum — Finest examples of antique carousel art from 1875 to 1925. Fanciful displays, Wurlitzer band organ, gift shop. Open daily 10 a.m.-6 p.m. 633 Beach Street at Hyde Street, San Francisco. Call (415) 928-0550.

Museum of Modern Mythology — A showplace for American mass-produced consumer folk art such as the Jolly Green Giant. Open Wednesday through Sunday from noon to 5 p.m., 693 Mission Street.

State and Regional History

As a benefit of membership in the California History Center Foundation, the center provides registration assistance to members who are taking history center classes only. All other students wishing to take history center classes or CHC members taking classes in other departments must register through De Anza College. The center will register members 8 a.m.-noon and 1-4 p.m. Monday through Friday beginning Wednesday, November 15.

The history center is unable to accept mail-in or telephone registrations; members must come to the center to register. For additional registration information please call the history center at (408) 864-8712.

Sunnyvale Heritage and Landmarks: *Kay Peterson*

Sunnyvale Heritage and Landmarks is designed to give students an insight into the city's past. Taught by Sunnyvale historian and retired teacher Kay Peterson, the course spans the time period from the Indians to the coming of Lockheed. Special emphasis will be given to Martin and Mary Murphy, early pioneers and founders of Sunnyvale. The evening lecture will include slides and films. A Saturday field trip will include a tour of the Sunnyvale Museum and a walking tour of such landmarks as Heritage Courtyard, Del Monte Seed Co. and Frances Street with its early neighborhood homes.

Faces of San Francisco: *Betty Hirsch*

The Faces of San Francisco explores the evolution of such neighborhoods and areas as Fort Mason, The Marina, Japantown, Cathedral Hill, and the Financial District, recalling important dates and events in their histories. Students will learn about significant people who shaped each neighborhood's identity, the contributions made by the various ethnic groups and analyze how the geography and climate has impacted the growth and development of each neighborhood. Two Saturday field trips are planned including attendance at a live radio broadcast from Ft. Mason.

Stanford University: *Chatham Forbes*

The History of Stanford University focuses on the conception, planning and construction of this landmark California school. The university was born of the grief of Jane and Leland Stanford at the death of their only child, and stands not only as an enduring and powerful memorial to their son, but as a gift to all youth as well. Two Saturday field trips included.

Sonoma County: *Chatham Forbes*

Four in a Landscape studies the pivotal roles of Mariano Vallejo, Agoston Haraszthy, Jack London and Luther Burbank in the development of Sonoma County. By tracing their lives and visiting their home and worksites students will have a fuller comprehension of the history and special character of Sonoma County.

Wine in California: *Charles Sullivan*

Wine in California 1769-1990 is a survey course which examines the history of wine in California and the Pacific Northwest from Mission days to the present. Wine is a topic of great interest today, but its history is often shrouded in myth and misinformation. This course places the myths in their proper historical perspective and supplies factual information based on analysis of materials contemporary to the period being studied. Students will be introduced to the major periods of wine history; major personalities, wineries and vineyards; data concerning grape varieties; wine types and styles; and recent information useful to the wine consumer. Two Saturday field trips take students into historic wine districts.

Eras in California History: *Ken Bruce*

Eras in California History takes students through three eras in the state's history with the inimitable Ken Bruce. Session one will focus on the Big Four, Stanford, Crocker, Huntington and Hopkins, and the building of the transcontinental railroad. The second lecture will look at authors, socialites, winemakers and colorful characters in the passing parade of California history. The final session "water, water everywhere but not a drop to drink" is a look at Mulholland and the Big Ditch to the San Felipe Project of the 1980s.

Willis Polk and His Times: Skip Norfolk

The Architectural Legacy of Willis Polk and His Times examines this uniquely creative time in the history of America's most talked about state. As California approached the 20th century, Willis Polk (designer of the Trianon Building, home to the California History Center) and his contemporaries provided an artistic, intellectual and innovative architectural foundation for the California we will inherit in the 21st century. Skip Norfolk, San Francisco architect and Victorian architecture historian, is back teaching with the history center and will weave the story of Willis Polk and his contemporaries. A Saturday field trip will visit examples of turn-of-the-century architecture.

Glory of Trains: Jim Williams

The Glory of Trains in California is renowned, from the transcontinental corridor through the Sierra Nevada to the Big Four and the speedy Daylight. Come spend a day with CHC Director Jim Williams as he prowls the California State Railroad Museum in Sacramento and visits with its curators. "This is the Louvre of railroad museums," according to John White of the Smithsonian Institution. Don't miss your opportunity to visit it this winter.

Victorians of San Francisco: Hirsch/Norfolk

Victorians of San Francisco is a close-up view of San Francisco's Victorian era concentrating on the three styles of development: Italianate, Eastlake and Queen Anne. Life during Victorian times will be discussed showing the relationship between the architectural styles and the flamboyant lifestyles of the era. A walking tour of the Alta Plaza area will show the various styles first hand. Also included will be a private home tour and a visit to an antique dealer featuring Victorian furnishings and lighting exclusively.



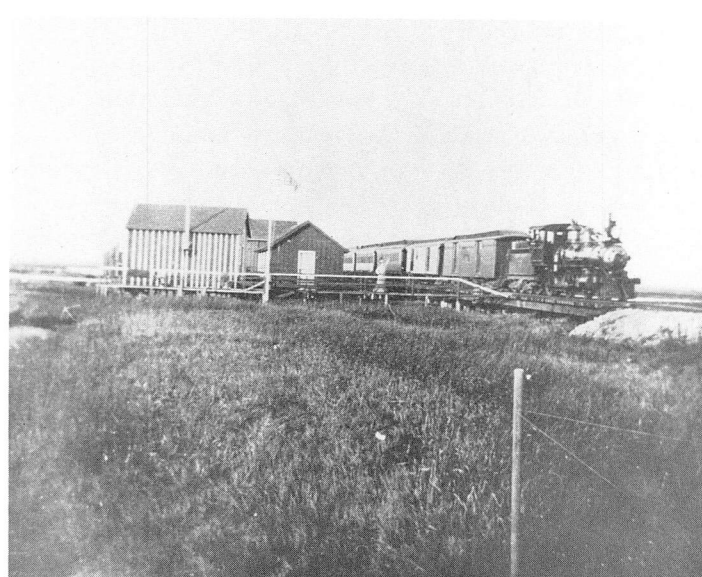
Do any of our CHC members recognize anyone attending this Libby's Cannery office party in 1952? This is another photograph from the CHC "unidentified" collection. If you can help us out, please call.

FEATURE

Drawbridge

by: Bruce MacGregor

One of California's lesser known ghost towns is Drawbridge, located at the south end of the San Francisco Bay. It grew out of a close proximity to the lines of the South Pacific Coast railroad, and for a period of years was a thriving resort town and sportsman's paradise. Today, Drawbridge is under the control and protection of the San Francisco Bay Wildlife Refuge. The Wildlife Refuge leads small tours on occasion that give us the opportunity to see what remains of this once active area.



Early train rumbles through Drawbridge on narrow gauge track. Photo circa 1902.

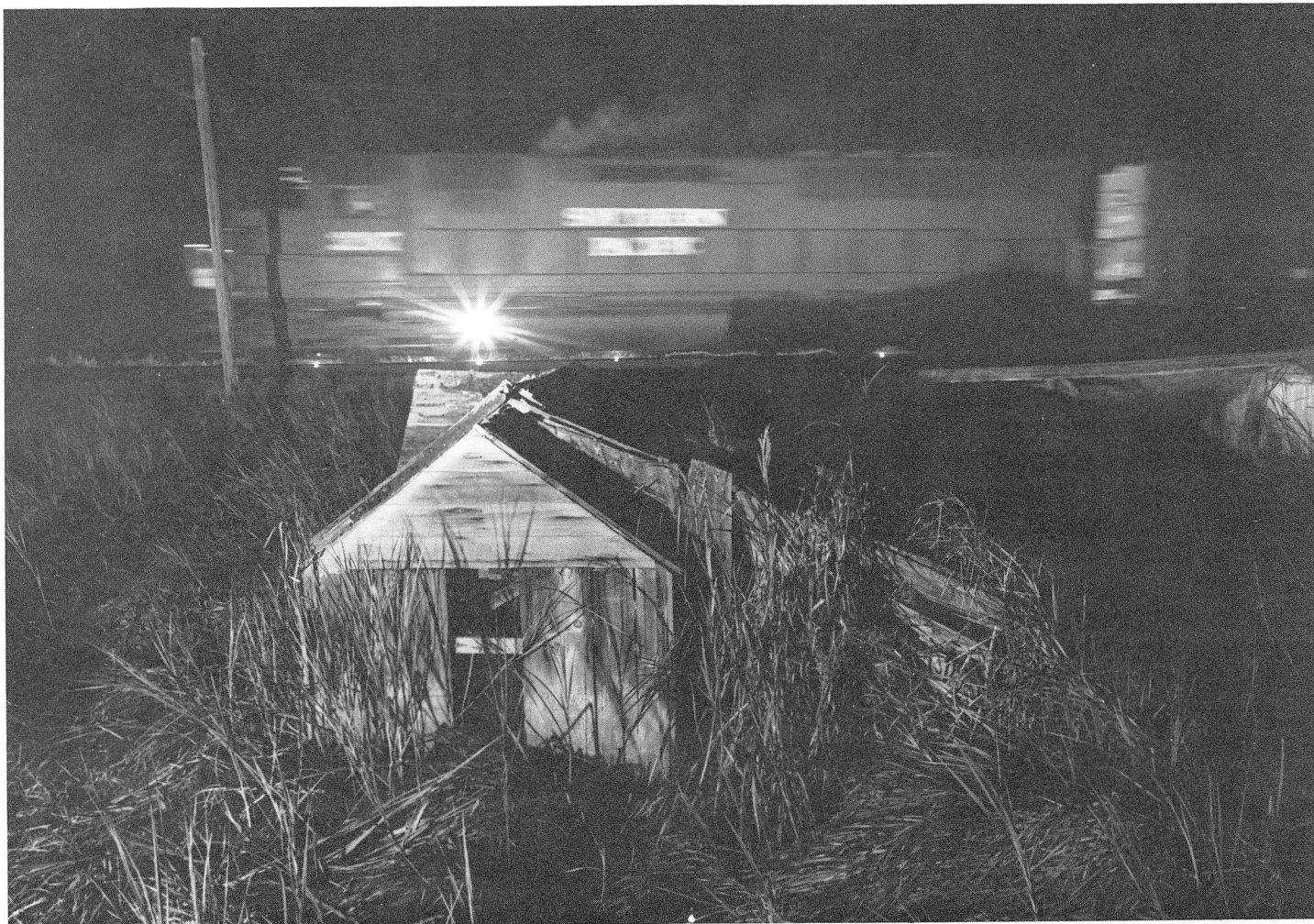
The first operating timetable issued by the completed South Pacific Coast (number 8 for the year 1880) had a short list of notes appended to the schedule of regular trains. Among them was the following:

trains 3 and 36 will stop for passengers at the draw-bridges north of Alviso

Trains 3 and 36 proved to be Sunday-only accommodation trains, 3 running to Santa Cruz early in the morning, and 36 running from San Jose north to Alameda in the evening. The morning train stopped at the "drawbridges" around 6:30 a. m. and the sight that greeted detraining passengers was not exactly reassuring. One single building — a bridge operator's shack roughly ten by fifteen feet, sat on a perfectly level and empty salt marsh. Around the shack stretched the uninterrupted southern nethers of San Francisco Bay.

It was a place SPC crews had first named Station Island, and though the name never appeared on a timetable, it had been the site of two major bridge projects located half a mile apart — one bridge on the south to get the railroad over Coyote Slough, the other on the north to cross Mud Slough. Both bridges spanned navigable channels (Warm Springs Landing lay inland from Station Island some four miles) and under Federal law neither channel could be permanently obstructed. The Santa Clara Valley Railroad had first begun work on two drawbridges in 1875 to comply with the act. The South Pacific Coast actually finished the bridges — through iron truss spans that rotated around a central pier to swing open for boat traffic, and while the bridge construction was going on in 1876, Station Island became a subassembly yard for the work. When the bridges were finished late in the Fall of 1876, only a single building remained behind, situated in the middle of the island, for occupancy by the company's bridge-tender.

The building was not an agency. No train orders could be written, although there certainly must have been a telephone for emergencies. Instead it was a residence, outfitted with a tiny bedroom, stove, desk, woodbin and cool cellar, set on piles above the floor of the marsh. There the bridge tender kept a lonely vigil, listening for blasts from boat horns that would send him walking the quarter mile to either the north or south bridge, in any weather, at any time of day or night, to crank open the bridges by hand. The Alviso yacht club quickly came up with the sport of watchman baiting, sailing up Mud Slough, demanding passage through the north bridge, then making a loop to Coyote Slough to demand passage at the south bridge, just twenty minutes later. Breathless, the tender got a mile and a half walk out of the farce, and could only curse the bay-bound rowdies soundly as he bent his back over the south bridge capstan. On weekdays, only an occasional scow would come waddling up the channel to tie up at Warm Springs Landing for a load of hay or grain, and the quiet at the Station Island shanty would be unbroken except for the squalling of gulls and the sound of wind in the cordgrass.



The midnight train from Watsonville rages through Drawbridge at high tide. It becomes an unreal element — blurred, unfamiliar — the night interloper in the stillness of Drawbridge. Photo by Bruce MacGregor, circa 1979.

But almost from the beginning of rail service across Station Island, the railroad's operating department understood the potential for weekend hunting trains into the marsh — trains 3 and 36 for example — that provided direct, cheap access to the wetlands for hunters serious enough to live out of haversacks for a weekend of sun and wind. Although the 1881 timetable drops any mention of the service, Alameda newspapers make reference to special trains running to San Jose to handle hunters in 1883, giving the impression that Station Island hunting parties were an established tradition almost from the beginning of the narrow gauge. The *Alameda Encinal* wrote, in 1885, that the trains suggest “a vast consumption of shot, numerous wettings, increased appetites and weariness and, in many cases, no doubt, indifferent results as to the contents of game bags.

In later years, 1894 for example, the South Pacific Coast put on regular Saturday night trains, with a return connection provided by a regular Santa Cruz or San Jose train the following day, implying that some sort of overnight accommodations were available on the island. And in 1897, for the first time, the island squeezed onto the official South Pacific Coast public timetable as a station. For years hunters had been calling it “the drawbridges” or just “drawbridge,” and the railroad adopted the name officially, hoisting a letterboard at the mid-island shanty with the word “Drawbridge” plainly spelled out in white sand paint.

There are a handful of additional fragments of historic fact from the island. We know, for example, that one of the bridgetenders was named Mundersheitz. We know there was a short side track, maybe long enough for three freight cars. There was a hotel, called Sprungs, open at least as early as 1900, and a series of private gun clubs — the Arrow, the Imperial, the Widgeon, Eagle, Cottage, the Song and the Hunter's Home — sitting on pilings by the side of the South Pacific Coast mainline by the middle 1890's. There the facts begin to taper off.

It was not the sort of place to leave footprints behind it. There was lawlessness and freebootery, an element of low types on the lam from the city who treated Drawbridge as a kind of hole-in-the-wall, beyond the reach of the sheriff. The Santa Clara/Alameda County line was right in the middle of the Coyote Slough bridge, and legend has it that the Alameda peace officers would never cross the bridge on official business. The Santa Clara sheriff was not likely to show up from the other direction either, for he faced a three mile, one-way walk down the tracks from Alviso. So Drawbridge acquired a dark side, exaggerated by the presence of certain recreations — gambling, prostitution, and drinking — that camp-followed on the heels of enthusiastic duck hunters. One of the clubs — some say it was the Hunter's Home — featured a roulette wheel with girls' names lettered on the perimeter. Ducks were gambled, ladies were won. Some point to the last two story building surviving in Drawbridge and call it the whorehouse, while others suggest it was simply a boarding house whose proprietor was blind to the difference between wives and mistresses. And others still — old-timers whose cabins or gun clubs were on the north side of the island — point to everything on the south side of town and wag accusing fingers, refusing to admit they were part of, or even knew about the goings on by Coyote Slough. Some even go so far as to suggest that there were two Drawbridges, one on the north, one on the south, that didn't acknowledge each other's existence and maintained entirely different moral climates. It may be entirely circumstantial, but Sprungs Hotel was on the south end; so was the railroad station, if only by a few feet.

There are stories of smuggling — whiskey during prohibition and hard drugs after World War II — and indeed, there are secret closets and double walls and trapdoors enough to hide the stills of half of Kentucky, but it wouldn't have been entirely in the town's character to embrace professional crime. It was the haunt of amateurs, a place that remained secret because everyone knew about it.

Railroaders knew about it from Billy Jones' tireless retelling of the stories about the freight train crew who fell asleep on a drag freight through the marsh and narrowly averted the cold waters of Mud Slough when the brakemen discovered an open draw in front of them, and set enough brakes on boxcars to drag the engine to a stop. They knew about it from high seniority crewmen who bragged that a Saturday night duckhunter special



Young Drawbridge resident stands by what is now standard gauge track running through town circa 1920. Photo courtesy San Francisco Bay Wildlife Refuge.



The night train from Watsonville presents an interesting juxtaposition with the remnants of what was once a bustling sportsmen's haven. Photo by Bruce MacGregor, circa 1979.

was the softest job on the railroad — with two hours actually on duty and an all-day layover, with pay — at the San Jose depot. And railroaders knew about Drawbridge from the legend of the Sink — from a fear of the unknowns that awaited trains in the shifting, treacherous, bottomless swamps of the East San Francisco Bay.

Politicians knew about it. In 1926, near the height of Drawbridge's popularity, Allen G. Norris was running for Justice of the Peace in Centerville, and campaigned in Drawbridge on the advice of a friend. The votes of twenty-odd families gave Norris the election. Which twenty, and which end of the island they called home Norris discreetly never revealed.

Barge and scow captains knew about it, building weekend cabins while 'laying over' at Alviso, a place they could fix up and call home while waiting for their cargoes to get loaded. Legend has it that the oldest house in Drawbridge still standing, built with a Dutch-curve in the roof, was constructed around the turn of the century by the captain of a square-rigged ship.

And later, painters, photographers and writers would get to know about it, charmed by stories that drifted down as folklore but never quite took on a hard basis in fact. On film and canvas, they lovingly captured the siennas in old, salt-soaked boards and buildings almost submerged in the marsh — capturing the light as if it were a kind of message that encoded another reality, another existence.

But there was no blowing Drawbridge's cover. The historian recognizes that the place remained isolated in a special way — beyond roads, beyond the law, beyond newspapers — and it lived out the lives of its people in a kind of separate, muddy reality. We know for a fact that the 1906 earthquake was felt there. After all, it cracked the date plate on the Mud Slough bridge. And we know that Mr. Sprung of Sprung's Hotel thought the shaking was a train derailment and raced outside with his shotgun, ready to lay into any railroader who had survived the crash. And we know — or think we know — that the South Pacific Coast found a small cache of gravel in the banks of Coyote Slough and attempted to use it as a source of ballast in 1877, only to give it up for better deposits near Los Gatos.

We recognize that such is not really a history at all but a kind of bootlegger's inventory of years and miles and lapses in memory that produce no clearer image, no real narrative. Beyond locked gates, out where there is more bay than land, Drawbridge refuses to tell us more.

Excerpted from the book South Pacific Coast, A Centennial, by Bruce A. MacGregor and Richard Truesdale. MacGregor has taught classes on California railroading for the history center since the late 1970s.

CULTURAL PRESERVATION

Heritage and Preservation: Reflections on the 1989 Earthquake

by James C. Williams

Heritage is a living thing. We hear it in the stories of our elders, carry it with us in our names and behavior, experience it in community groups and churches, and expand it for our children in everything we do in our daily lives. Perhaps the most visible sign of our heritage, however, are the houses, office buildings, factories, bridges, water towers, and other structures which mark our towns and landscapes.

This year, forces greater than our own changed parts of the landscape of the San Francisco and Monterey bay areas, as the October 1989 earthquake rumbled its way into the heritage of California. It carried tragedy and created heroes, thrust the people of our region into a sometimes frightful state of emergency, and pushed those who survived into the unexpected task of rebuilding. At the same time, it led us to remember the past: an even greater earthquake in 1906, older ways of transportation across the bay, and the persistent ethnic differences within communities such as Watsonville. It also helped tear away many precious visible reminders of our past, as all at once some of us seemed bent on punishing buildings for killing people.

In Salinas the earthquake gave the city the opportunity to demolish the 115-year-old Cominos Hotel, a task at which they had been bent but been delayed from carrying out in June when the Monterey Superior Court ruled on behalf of historic preservationists. In Santa Cruz, despite two of the best structural

engineers in the state saying that the 95-year-old Cooper House could be saved, an owner who didn't like the price tag and a rush by business interests to open city streets resulted in demolishing the historic building. Similarly, in the historic business district of Watsonville, the great quake of 1989 may break apart the past, and buildings in Oakland, San Jose, Hollister, and elsewhere also remain threatened.

Of course, not all communities were so inspired. In Los Gatos, strong community sentiment and a civic desire to hold on to a landscape built in earlier days led to caution. Buildings did not face the same wholesale post-earthquake slaughter as in other places, and the city council unanimously voted to waive all fees and expedite processes for residents who rehabilitated or rebuilt structures on the original plans. Similarly, in Oakland and other communities, careful structural and economic evaluations staved off the immediate use of the wrecker's ball. The visible sign of our heritage, after all, meant something in which it might be worth investing a few extra dollars.

The tragic irony of the great quake is most easily seen in the collapse of the double-decked I-880 freeway in Oakland, for its weaknesses, we now know, were understood but remained uncorrected for lack of funds or foresight or political will or more. Similarly, we knew the weaknesses of those historic buildings which underwent demolition in the wake of the tectonic plate



Designed by architect William Weeks, this house was built for Peter Jensen of Watsonville in 1902. The house is located on Jefferson Street. Photo by Glenn Herreman.



The Jensen House as it looked after the October 17th earthquake. Photo by Kay Peterson.



Cooper House, Pacific Avenue, Santa Cruz, 1970s. Photo courtesy San Jose Mercury News.

jarring. We knew how to help them withstand the earthquake, but we delayed for the same sort of reasons that inadvertently brought so much loss of life in Oakland.

* * *

What can we do to ensure the preservation of our historic buildings in the face of future earthquakes which are sure to come? The California Preservation Foundation, headquartered in Oakland, has studied this problem for some time. It has held several seismic rehabilitation workshops for local building officials, planners, fire and safety officials, architects, engineers, and preservationists; and their experience suggests some ready answers.

First, seismic building dangers can be identified with the help of the recently published Seismic Safety Commission's *Guidebook: To Identify and Mitigate Seismic Hazards in Buildings*. Then, the State Historic Building Code, revised recently to adopt sections on seismic hazards, can be employed by building owners to maintain their building's character while stabilizing it. Among various techniques available to building owners is a retrofitting strategy for historic buildings called

"seismic isolation," which has been employed rather recently.

Second, it is essential now that we move ahead to encourage the sound historic preservation practices which we know must be implemented if historic buildings are to be spared in future earthquakes. Money always seems to be the largest obstacle to owners of historic properties, yet this too can be overcome. This summer the Governor vetoed Senator Henry Mello's Senate Bill No. 1088 which would have amended the state's 1982 Community Facilities Act in such a way as to permit cities and counties to create bond financing and assist property owners of historic buildings in meeting new seismic standards. Perhaps now we can see it reborn and enacted into law.

Most importantly, however, we must inspire community officials and citizens to want to preserve our heritage by conserving historic buildings and structures, even in the face of some economic hardship. If this can be accomplished, we surely can prepare for the future and the inevitability of earthquakes in California. Perhaps we also can ensure that the most visible signs of our past will not be punished for hurting people through our own neglect.

FOUNDATION NOTES

De Anza Eyes Cultural Center

An exciting new concept is emerging at De Anza College — the idea of molding the California History Center, Flint Center and the Euphrat Gallery into a regional Cultural Center.

Each leg of this triad already is functioning as a significant facility, but the CHC, Flint and the Euphrat have operated in near total separation from each other. By working together, their leaders are discovering in preliminary explorations of the concept, each could complement the others and all could gain important benefits.

Flint, De Anza's landmark building, already draws more than one-third of a million people to events every year. Yet many members of these audiences are not aware of the close proximity to the 2,571-seat auditorium of two other treasures: the history center and the gallery, like Flint adjoining the Sunken Garden.

There is a hunger in the community, some have observed, for activities attractive to families and for happenings that help us see and realize the unique culture we continually are building. Between Stanford University and downtown San Jose, De Anza College — the nation's largest and foremost community college — seems the natural place for a new Cultural Center to blossom. It could serve not only the populace of the campus and its environs, but the entire North County.

Joining forces, the three citadels of history, the performing arts and the visual arts could, for example, stage an exhibit on a common theme, De Anza President A. Robert De Hart has pointed out. Foothill-De Anza Community College District architect David Takemoto says the area around the Sunken Garden projects a "festival quality."

Convened by President De Hart, a task force representing the district, the college, the California History Center and its Board of Trustees, Flint Center and the Friends of Flint, and the Euphrat Gallery and its advisory board has been evaluating the concept and considering how the three units might help one another.

The task force has established that each partner presently experiences demands it cannot meet because of limited capacities. For instance, both the history center and the Euphrat lack adequate space for storing exhibit materials. Projected campus construction may free up suitable space for this purpose, or, De Hart has noted, Flint might even have a storage nook it could make available.

The current construction of a new parking garage between Flint and Stevens Creek Freeway opens an opportunity to enhance access to Flint Center — and to the history center and the Euphrat, too.

We who champion the California History Center welcome the Cultural Center concept for several reasons: (1) it recognizes history as a key component of culture, a fact that tends to be blinked when this area of the campus is as a "Creative Arts" quad; (2) it builds on the heritage of "Beaulieu" (beautiful place), the estate perpetuated by le Petit Trianon and the Sunken Garden; and (3) it brings the little architectural gem we occupy more into its rightful place: the limelight.

More ideas, proposals, and opportunities for you to help shape a Cultural Center will surface soon. Please stay tuned.

Ward Winslow, President
CHCF Board of Trustees



Past CHCF President Yvonne Jacobson welcomed Project Immortality, Phase III donors to the September 15 celebration dedicating the final section of commemorative tiles. Due to the increased cost of the production of the tiles, the history center is no longer offering the commemorative tiles for sale. Photo by Roy Grothe.

Earthquake Damage Minimal

Our thoughts are with everyone in the CHC family in the aftermath of the October 17 earthquake and we hope your lives have started to return to normal. The history center/Trianon building came through relatively unscathed. There were books off shelves in the library, a glass table top shattered by our bronze "Pomo Book Award", and the irreplaceable loss of our Trianon plate. This limited edition commemorative plate was from one of the earliest fundraisers held by the foundation.

Fall quarter classes did not fare so well. Five of our classes were significantly affected. We had to cancel one class completely which was to study the railroading area in the Santa Cruz Mtns. and cancel field trips to San Francisco, Watsonville, and the Donner Pass area of the Sierra. We appreciate your understanding during this time, as many of you were affected by these major changes.

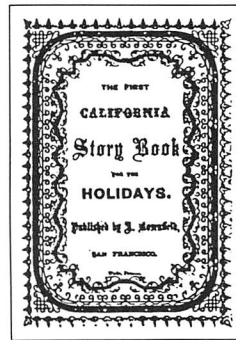
As your lives begin to settle down, we hope you will take the opportunity to stop by the bicycle exhibit. It is a wonderful display and will be here through February 17. You may even want to buy a ticket for a chance on the Aspen all-terrain bicycle donated to the center by REI of Cupertino.



Holiday Gift Ideas

At this time of year many of us are thinking about holiday gift ideas for family and friends. Once again, we remind you that a gift membership in the California History Center Foundation, one of our many local history publications or a ticket to a CHC event makes a unique and lasting gift.

Two publications are new since last December. *Scow Schooners of San Francisco Bay*, released last spring, is an excellent book about the "workhorse" boats of the 19th and early 20th centuries which plied the bay and its tributaries carrying cargo. *The First California Story Book for the Holidays/Uncle John's Stories for*



Good California Children is a wonderful little book of children's stories published in 1860 for the holiday season. Member's price for *Scow Schooners* is \$14.39 and for *Uncle John's*, \$4.76 (both prices include tax).

Tickets to the play "Spirits on the Wind," at \$5.00 each, would make great stocking stuffers, and you might want to consider inviting a friend to join you at the February 24 winetasting.

Also available this year is a set of eight notecards of four different historic photos. This set, with envelopes, is \$5.00.

If you would like additional information about the above gift ideas or any other publications and events, please call the history center, 864-8712.



Randy and Jeri Mitchell make antique bicycling a real family affair. The Mitchells and their two daughters participated in the opening festivities of the bicycle exhibit. Photo by Jim Cochrane.

Remember the California History Center Foundation in Your Will

The generous contributions of California History Center Foundation members represent a significant measure of support to the development and sustenance of our programs and activities. In addition to donating your financial support through annual membership contributions, there are other long-term methods by which you can help provide for the future of the history center. One of these is through provisions in your will.

In the absence of a will, state law determines how your assets are distributed; your personal wishes will not necessarily be fulfilled and your estate will often pay the maximum in estate taxes. A properly prepared will enables you to provide for the future of the people about whom you care. You can extend that care to organizations to which you are committed. We encourage you to consider including in your will a bequest to the history center to ensure continuation of your efforts to preserve this valley's history.

There are several ways to make bequests. Your attorney can help you decide which is best for you.

1. **FIXED AMOUNT** - simply state a dollar amount to be given from your estate.
2. **FIXED PERCENTAGE** - state a fixed percentage of your estate to be given to the CHCF.
3. **RESIDUAL AMOUNT** - after providing for close relatives and others for whom you feel a responsibility, designate the remainder to the CHCF.
4. **STOCK/BONDS** - designate specific stock and/or bonds that are to be given to the CHCF.

The legal designation of any bequest should be "California History Center Foundation."

Your contributions and involvement as a member of the California History Center have made it possible to preserve an important part of your heritage. Your legacy will assure that preservation efforts continue, and that this valley's past is shared with the future.

Heritage Council Progresses



San Jose City Councilwoman Judy Stabile, left, and Peter Hero, director of the Community Foundation of Santa Clara County, were guest presenters at the September meeting of the Heritage Council of Santa Clara County.

Initiated by the history center last year, the heritage council (originally called the Santa Clara County Heritage Network) is a fledgling organization linking all of the heritage organizations in Santa Clara County. The group is seeking its non-profit status and will be soliciting \$25 memberships from these organizations to cover the costs of a directory, newsletter and notice of meetings and workshops. Individuals may join the council for a \$10 fee, for which they will receive the newsletter and invitations to the meetings and workshops.

A volunteer steering committee, with representatives from six of the local organizations, has been laying the groundwork to help get the council off to a successful start. The next general meeting will be held on March 2, and will be hosted by the Campbell Historical Museum and Association. If any CHC member would like additional information about becoming a member of the council or purchasing the resource directory, please call the history center. Photo by Ward Winslow.

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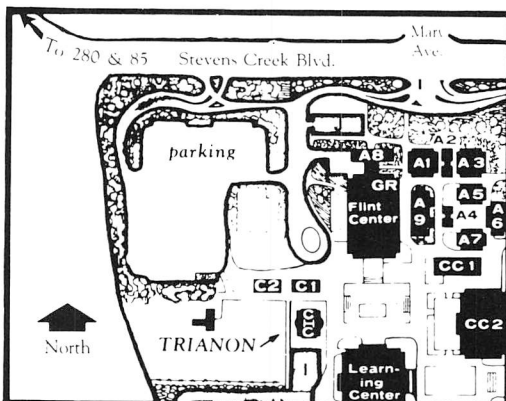
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The Californian Staff

Editor

Kathleen Peregrin

Printing/Production

Composite Artts

David Lippenberger

Cheryl Kiehlbauch

Contributing Writers:

Bruce MacGregor

Jim Williams

Ward Winslow

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