

The History Museum of San Jose
Preserving the History of Santa Clara Valley

An Essay
Presented to
the California Pioneers
of Santa Clara County

by
Jennifer Anderson
359 Surber Drive
San Jose, California
(408) 226-8167

Table of Contents

1. Introduction	1
2. Land Before the Museum	2
3. Need for the Museum	3
4. Controversy Over Museum Establishment	5
5. Location for the Museum	7
6. Layout of the Museum	8
7. Construction and Furnishing of Museum Structures	11
8. Collections at the Museum	14
9. Security and Maintenance Operations at the Museum	19
10. Daily Activity at the Museum	22
11. Annual Events at the Museum	23
12. Museum Funding	25
13. Staff at the Museum	26
14. Board of Directors and Museum President	28
15. Administrative Structure of the Museum	30
16. Future Plans for the Museum	32
17. Conclusion	35
18. End Notes	36
19. Bibliography	41

Introduction

The History Museum of San Jose, formerly known as the San Jose Historical Museum and located at Kelley Park, is a unique way to come in contact with the history of the Santa Clara Valley. It provides understanding of the continuing story of the Valley as it unfolds before visitors. The Museum provides a visitor with an educational experience as well as leisurely time to enjoy and take in the beautiful scenery. In a condensed version, the history of the Santa Clara Valley can be absorbed by walking through exhibit after exhibit. The diverse exhibits hold something for everyone.

Land Before the Museum

The former Kelley Estate, originally known as "Lone Oak", contained 600 acres of prune, apricot, cherry, and walnut orchards.¹ The land was acquired by Judge Lawrence Archer, a former district attorney, in 1861, after he moved west by wagon train. Upon Judge Archer's death in 1910, his daughter, Louise Kelley, inherited the land. In 1952, a portion of the land that Louise Kelley inherited, located 1.5 miles southeast of downtown San Jose, was bought by the City of San Jose to be utilized as a park.²

Need for the Museum

In the 1950's, a replica of the first Statehouse in San Jose was built to house memorabilia of the history of San Jose in several different types of exhibits. Community support for this project was very considerable. With so much material donated, an annex to the Statehouse was built for additional displays and storage. By 1962, the annex was filled. A planning committee which consisted of the Historic Landmarks Commission, City of San Jose planners, and knowledgeable individuals set out to find a more suitable, permanent museum area in which to display all of the artifacts collected.³ As Josiah Dewey II stated, "We're concerned lest the heritage of our ancestors be lost forever."⁴ By demolishing the Statehouse replica, a piece of San Jose's history is destroyed with the downfall of the structure. The demolition contributes to the loss of several artifacts of important historic value.

The purpose of the new museum would be like the statehouse, "to tell, by every available visual and tangible means, the story of the founding, growth and development of San Jose--and the same of Santa Clara County."⁵ However, the museum in the making would be set up as a historic town, many decided, as opposed to a museum building downtown. The museum would provide "an opportunity to tell the many interesting stories related to all aspects of our local history and about the average resident's daily experience, living, working, and playing in a 'living

history' setting.”⁶ By capturing the history of the Santa Clara Valley, in this “living history” complex, an educational experience would be provided.

Since history is of great interest to those who want a better understanding of themselves and of their community, the museum is looking to house not only articles of the past but also items of today to document the continuing growth of the Santa Clara Valley from farming to the technological times. The goal of the museum would ultimately be to offer the experience of adventuring through the continuing story of San Jose.

Controversy Over Museum Establishment

The San Jose Mercury News stated on August 14, 1964, that the Historic Landmarks Commission thought that a historic town at Kelley Park held the answer to the idea of a new museum. The City Council, on the other hand, burdened with objections from the Planning and Recreation Commission was not sure.⁷ In August 1964, sixteen acres, adjacent to the Japanese Friendship Gardens in Kelley Park, were requested by the Historic Landmarks Commission as a final destination for several buildings of historic regard. The City Planning Commission by a vote of 4 to 1 disapproved the request for the acreage.⁸ However, they did not deny that the complex idea of a historic town was a good one. Theron Fox, chairman of the Historical Commission, was adamant in his presentation to the City Council about setting aside the land for the historic town. Fox gained support from Earle Lewis, chairman of the Fine Arts Commission. Lewis agreed that a park-like atmosphere could be blueprinted. Spokesmen for the Santa Clara County Historical and Genealogical Society and the Santa Clara County Pioneers also backed Fox's plea.⁹ Many people applauded when Councilman Robert Welch voiced his opinion that the historic town would be a great addition to Kelley Park. In addition, Carl J. Leininger, a city engineer, felt that San Jose's history would be presented in a more pleasing and economical operation than exhibits displayed in a museum downtown. The Planning Commission, on the other hand,

relentlessly opposed the project of the historic town museum as the land allocated for the museum in Kelley Park was already planned for a zoological garden. Fox argued that, "The city already has a \$94,000 zoo at Alum Rock Park. I don't imagine it's eager to have another."¹⁰ The City Council, on August 10, 1964, deferred action and requested a report on the museum project from the City Manager.¹¹ Watson Park was originally considered for the permanent home of the museum because it was large enough to accommodate the ideas established for the future museum.¹² However, Watson Park was more isolated than desired for a "living history" museum. In addition, the park was lacking in other natural attractions that, of course, could not help to bring tourists to the site and make them aware of a new museum. On September 21, 1964, the City Council voted unanimously that the historical museum site be located on sixteen acres on the southwest corner of Kelley Park.¹³

Location for the museum

Kelley Park, which is 172 acres, is bordered by Senter Road on the west and Phelan Avenue on the south. Keyes Street hugs the park on the north and Coyote Creek is on the east side of the park. Kelley Park was considered to be an appropriate site in 1964, because it already had two other walk-in activities--Happy Hollow and the soon-to-be-completed Japanese Friendship Gardens. It was anticipated that both of these facilities would draw large crowds. Currently, the developed area of the museum is approximately fourteen acres in size.¹⁴

Layout of the Museum

In 1963, the Historic Landmarks Commission decided that a town-type complex offered the best possibilities for the future museum. In the early stages of the museum, "it is recommended that the City Council broaden the concept of the pioneer village to include a complete historical museum complex which would ultimately encompass both outdoor and indoor displays of all of San Jose's history from its earliest years up to and including significant historical events of the present and future."¹⁵

Clyde Arbuckle, historian, also thought that "the 'city', or museum complex, should be laid out around a plaza (public square), characteristic of all California communities prior to and for several years after American occupation."¹⁶ He thought that a central building should be placed at the head of the plaza with the oldest historic buildings located near it and the buildings of later construction placed in a more remote part of the museum complex. "The number of structures will also influence their locations: all of them cannot face the plaza; some will have to stand behind those facing the plaza."¹⁷ The arrangement of the buildings will be arbitrated by the availability of land for the project. Arbuckle also indicated that these buildings settled around the plaza should be characteristic of the town.

The original Master Plan for the Museum was created by San Jose's Parks and Recreation, Public Works, and Planning Departments in 1964.¹⁸

To update the master plan for the future Museum, the architectural firm of Churchill-Zlatunich Associates Architects, AIA, was hired.¹⁹ A plan was turned out in 1972 and then revised in 1974. The concept of placing structures in relative position to each other as they would have been in a town came from the master plan. The plan depicts seventy-four buildings with a high-density downtown area, complete street system, small scale version of San Jose's Plaza Park and individual businesses and homes in neighborhood areas."²⁰

The Museum's forty-four acres of land consists of the flood plain of the Coyote Creek.²¹ Approximately thirty acres of Museum land is within this flood plain.²² No structures can be placed on the flood plain for fear of losing them. This area, however, can be for "parking, picnicking, agricultural demonstrations and events, historical enactments and exhibits, and seasonal activities as well as a place to preserve orchards, vineyards, and grasslands."²³ The Museum's Master Plan proposes that the flood plane be used mainly to provide adequate parking for the Museum.

Modern features have been added onto the Museum site since its opening. There is a group picnic area situated along Senter Road which can accommodate 1,500 to 2,000 people.²⁴ Included in this picnic area are a barbecue grill, sink, aluminum tables, benches, and of course trash receptacles. This provides for a leisurely and relaxing place to eat lunch or just to rest for a while. Restrooms, which are of great necessity to

visitors, are located off the lobby of the Pacific Hotel on the grounds as well as outside of the grounds in the water tower building. Additional restrooms will be added later when enough funding is available. In addition, "the Museum has had all major utilities in place since the street project was completed in 1992. Improvements include water, sewer, storm and gas lines running under the entirely new street system with connections to existing buildings and 'stub-out' for future development."²⁵ The installation of historic street lights and the construction of curbs, gutters, sidewalks, and streets helped to improve the appearance of the Museum.

The Museum also takes pride in its landscaping. Ground level shrub plants surround some buildings. Along with the shrubs, several trees and turf are part of the landscape throughout the Museum. In addition, beautiful roses surround the Plaza bathing the Plaza in colors. In order to maintain the lawns, the Museum has installed irrigation systems.

In order to help in the future, the Museum has been divided into four distinct areas. These areas are the downtown, residential neighborhoods, light industrial areas, and rural sites. These distinguished areas will help to make it easier to decide where to place structures on the grounds in the future. The transition between these zones is recognizable but also smooth and logical.

Construction and Furnishing of Museum Structures

The Museum was arranged building by building. Each individual house was brought to the Museum grounds one by one. According to Keith Cakebread, Director of Education at the Museum, people willing to donate houses were required to pay the moving fee of the house they wished to donate.²⁶ A number of moving companies were used throughout the years. Building of replicas and restoration was done when funds were available. Furthermore, each house after being restored was furnished with time appropriate artifacts.

In 1973, the Printing Office opened its doors housing a working printer's office. Then in 1975, a Doctor's office, known as H. H. Warburton's Doctor's Office, opened showing off a dentist's chair and instruments of the early years in the medical profession and also a dentist exhibit. In the same year, Dashaway Stables was opened. It contains the carriage collection belonging to Lewis Bohnett. A bandstand, the Bank of Italy, and the Electric Light Tower were unveiled the following year. The bandstand was established to function as a stage for musical performances. The Bank of Italy is furnished with early bank equipment to show how early banks functioned. The bank's second floor is used for housing the archives. The Electric Light Tower holds a prominent position as the focal point of the Museum. In 1977, the Umbarger House, Coyote Post Office, Pacific Hotel, and O'Briens, as well as the water

tower entrance opened. The Umbarger House is established as an 1880's house and the Coyote Post Office displays early post office equipment and also an early radio exhibit to honor Charles Herrold, a radio pioneer. The Pacific Hotel is the current visitor hub housing an exhibit of early periods of San Jose and a gift shop on the ground floor. On the second floor, the archives are contained with meeting rooms nearby. O'Brien's provides its services as the food supplier on the Museum grounds. It serves a variety of things from sandwiches to fountain drinks. The water tower entrance is where visitors buy their tickets to enter the Museum. In 1979, the Associated Oil Gas Station was finished and exhibits gasoline and automobile repair products.²⁷

The early 1980's ran into a lull in terms of museum growth. However, the Trolley Barn opened in 1984 and houses historic trolleys and vehicles that are to be restored. In 1986, the Empire Firehouse opened. It displays fire equipment and also houses a kitchen and meeting rooms on its second floor. In 1987, a trolley test track was laid on the Museum grounds. In addition to the trolley tracks, the Chiechi House was unveiled to show a 1920's to 1930's house display inside. The Stevens Ranch Fruit Barn was unmasked in 1987 as well to reveal an agricultural exhibit.²⁸

Additionally, in 1987, several historic houses were acquired to be restored. They included the DeLuz House, Pasetta House, Califaro Tank House, Paulson House, Markham House, Gordon House, and the Zanker House.

Of these houses, three have been restored and furnished. The DeLuz House contains vintage dresses. The exhibit is changed from time to time to allow for more of the textile collection to be seen. The Gordon House is mainly used by the Rotary Club offices and is not opened to the public on a regular basis. The Zanker House is the third house that has been furnished and restored. It displays George Washington Collectibles and also shows off the 1870's home life in other displays.²⁹

In 1991, a Museum street and infrastructure project was developed. Roberti-Z'berg-Harris State of California grant funds of 1.172 million dollars were made available through the City of San Jose.³⁰ The project was devised to provide a street system with a hard surface and storm drains, water lines, sewer lines, telephone and electrical systems and other necessary features to support building projects and site improvements.³¹ The construction began May 26, 1992, with B & B Concrete Construction taking on the job. For a ninety day period, the Museum was closed while the streets were reconstructed. On September 1, 1992, the Museum was again opened. The new streets provide safe access throughout the Museum for visitors.

Collections at the Museum

The museum constantly seeks to actively collect the widest variety of materials which document the growth and development of San Jose and the surrounding Santa Clara Valley.³² In 1950, the museum began welcoming donations. The era of emphasis at the museum is the exploration and colonization of California by the Spanish to the present. Prehistoric and historic artifacts of the Native Americans are also collected and exhibited with an emphasis on objects of local origin.

Presently, the collection numbers approximately 500,000 artifacts with an estimated value of \$3 million, including many unique and irreplaceable items. The collections fill three warehouses in addition to the Museum's nineteen exhibit buildings. All the buildings and outdoor structures on the Museum grounds are considered part of the collections.³³

One part of the major collection includes Lewis (Trader Lew) Bohnett's collection. This collection was formerly displayed at an amusement park on Monterey highway.³⁴ The collection includes horse-drawn vehicles, motorcycles, automotive vehicles, music boxes and mechanical bands, farm implements, paintings, merry-go-rounds, and buildings.³⁵ In January 1965, Lewis Bohnett agreed to sell the collection for \$275,000 to the city versus the original price of \$350,000.³⁶ The many horse-drawn vehicles are "highly desirable items and in no way duplicates of anything already owned by the city," Fox, chairman of the historical

commission noted.³⁷ Fox also said that the music box collection as well as the farm implements were desirable in addition to the horse-drawn vehicles. The paintings were least wanted because they are the types of items usually donated by citizens.

The following collections embody the total collection at the Museum. One part of the collection includes the Chinese Temple Interior which contains altar furnishings and several artifacts from the 1888 Ng Shing Gung building.³⁸ Also, contained in the collection is the textile collection. It encompasses "over 3,000 items including men's, women's, and children's clothing, household linens, quilts, and handiwork from the Victorian period to the 1950's."³⁹ Drawings, paintings, prints, and other works by artists of California are part of the art collection.⁴⁰ Furthermore, the fruit label collection contains over 200 labels from twenty-six Santa Clara Valley canneries.⁴¹ These labels are of the period from 1870 to 1950. A collection of 1920 to 1930 cameras, movie projectors, and other photographic equipment is part of the Bowen Camera Collection.⁴² Included in the Benson Eyeglass Collection are over 200 pairs of eyeglasses from the 1800's to the present as well as optical testing equipment from the same era.⁴³ The museum also houses a medical collection. It contains drug and pharmaceutical containers, medical books, dental tools, and surgical instruments. A steam traction engine, plows, discing devices, balers, sprayers, hand tools, home and industrial fruit

canning, and packing equipment are all part of the agricultural collection. The final part of the collection includes the communications collection. In this category of the collection there are telephones, radios, phonographs, piano rolls, Dictaphones, Victrolas, typewriters, phonograph records, and finally early data processing equipment.

"In 1992, 1355 items were donated by 163 donors, sixteen percent of whom were museum volunteers and fifty-two percent of whom were first time donors."⁴⁴ Some of the most significant donations include clothing or accessories like a naval dress uniform from World War II, a Chinese opera headdress dated 1900, a California Conservation Corps wool jersey of the 1930's vintage, and a stage outfit worn by "Shorty Joe" Quartuccio, the San Jose country western singer. In addition, a collection of 120 dresses, hats, and accessories dated 1880 to 1900 was donated.⁴⁵ Other donations include a set of brass fire hose nozzles from 1900 through 1950, a film projector and film footage of San Jose dated 1940 to 1950, a mission style armchair copyrighted 1913, canning labels from Glorietta Packing Company, a well derrick used in drilling wells for orchard irrigation in the 1930's, and several additional donations.

The Museum Archives "collects, preserves and makes accessible for public research city, county and community historical records and manuscript materials."⁴⁶ The archival materials are considered part of the overall Museum collection as documentary artifacts. However, the

archival collection has grown to a point that it has become a collection within itself. The archives include such documents as county and city histories written in the late nineteenth century, county records, and local newspapers. Some highlights of the Archives collections include the Lawrence Bulmore Manuscript Collection containing maps, ledgers, and photographs of the New Almaden Quicksilver Mine, the San Jose Street Improvement maps dating from the late 1800's to the 1920's, Santa Clara County Probate Records, local newspapers dating from the 1800's through the 1940's, the local authors collection, and other historical documents.⁴⁷

Materials for the archives are continually being received from the community as well as from the city departments. In developing the collection more fully, specific areas have been targeted. The archives provides research assistance for the city departments and related agencies. Furthermore, it also provides research for the public during open museum hours and by appointment.

The archives are located above the adjoining Bank of Italy and the Pacific Hotel on the second floor. The buildings in which the archives are located are "wood-frame structures, not properly reinforced to sustain the weight they now bear."⁴⁸ In addition, the existing archive space of about 2,750 feet does not meet the code for safety.⁴⁹ The facility is cramped and does not offer good storage conditions for the archives. Consequently, these conditions limit the public access to the wealth of

information the archives has to offer.

It is of great importance to the Museum to find adequate storage facilities for the archives and artifact collection. For this purpose, "in 1991 reports detailing the needs of the Collections and Archives were researched and developed by the San Jose Historical Museum Association Development Council in conjunction with Museum staff."⁵⁰ In 1992, the San Jose Historical Museum Association brought this to the attention of San Jose officials. They wanted to encourage the support of the acquisition of the Beech-Nut site for the purpose of storage as well as for other city projects. Today, the Beech-Nut site is owned by the City of San Jose. Storage buildings on the site are currently being renovated to meet City standards.⁵¹

Security and Maintenance Operations at the Museum

Operations cover a large range of duties for the Museum. The most important are the conservation of the artifacts, security, maintenance of the structures on the site, and daily tasks carried out at the Museum. The Museum requires time and commitment to keep functioning.

There are several conditions which must be met to preserve artifacts for future generations. Strong lighting along with humidity and temperature fluctuations must be avoided. Other environmental features which must be avoided are insects, animals, and microorganisms. In addition, artifacts have to be guarded against vandalism or burglary and also inappropriate handling. The warehouses now encompassing 14,880 square feet are far from being environmentally sound.⁵² Two of the warehouses, built in the late 1960's, "have limited insulation, inadequate temperature control, and no humidity control."⁵³ The third storage warehouse has no temperature or humidity control. It is also showing signs of airborne termites which have already infested the collection. In 1986, a formal program was initiated to better help in the caring of the collections. They are as follows: "extend the life of exhibit structures and the objects on exhibition and in storage through cyclical maintenance, improve the environment storage and exhibition conditions, conserve and restore objects within collections, enhance the public's understanding of the need for care and preservation of the Museum's collection."⁵⁴

The Museum is “committed to the safeguarding and protection of its collections, buildings, properties, and contents; and its staff, volunteers, and visitors.”⁵⁵ The Museum has a sixteen acre site along with extra acreage that is orchards and vineyards, nineteen open buildings, six buildings waiting restoration, and storage warehouses for which security must be provided.⁵⁶ Security for this is needed twenty-four hours per day each day of the year. Security also includes “protection from theft and vandalism; protection from fire; protection from environmental elements and the addressing of safety hazards.”⁵⁷ These elements are addressed everyday as part of Museum security needs under the following categories: access control, physical security, fire and safety program, property control, and emergency procedure. Security also plays a big role in planning new exhibits.

The Museum “strives to maintain in good repair and efficiency all its facilities, historic buildings, grounds, and equipment through trained staff, cyclical maintenance, emergency repair systems and capital maintenance.”⁵⁸ All of the houses currently open to the public along with houses waiting restoration are all maintained by the staff. This includes dusting, cleaning, ectera. The collections and archives also need special attention because they contain the biggest stories about the history of the Valley. Also included in the maintenance are three elevators, five restroom facilities, at least seventy-eight exterior doors

for public access in buildings, various air conditioning and heating systems, a kitchen facility, ice cream fountain equipment, and two meeting rooms.⁵⁹ This broad category can also include roof repair, painting, exhibit repair, lock repair, and so on.

Daily Activity at the Museum

Daily tasks at the Museum are broad. Grounds upkeep is a major part of this. The gardens need to be watered on a regular basis as with the lawns. The lawns also need to be mowed periodically to present a good impression to visitors. Trees also need to be trimmed now and again so that they remain in good form and do not die. Docent tours of the buildings on the grounds in addition to the volunteers working on trolleys at the Trolley Barn are considered everyday operations. The functioning of the gift shop and O'Brien's as well as the main desk are all vital to the success of the Museum. The list is extensive, but this presents an overview of the Museum in everyday existence.

Annual Events at the Museum

There are a few events that occur annually at the Museum. The main events are the Civil War Memorial, Victorian Christmas, and the Chinese Summer Festival. These events are characteristic of the Museum. They show a variety of clothing worn in various eras as well as depict the different periods of the Museum. These events are entertaining, educational, and for children of all ages.

During the Civil War Memorial Days, people can experience the full spectrum of war. The main attractions are the battle reenactments featuring Cavalry, Infantry, and Artillery Units. Guns, swords, and cannons are featured on the battlefields. The participants are dressed in Civil War uniforms representing the side in which they are defending. At the camps, the tents containing the soldiers' belongings as well as the cooking utensils surrounding the fire and other historical artifacts create a sense of actually being transported back in time.

Victorian Christmas is an exciting experience. The Museum grounds are decorated in the spirit of the holidays. During Victorian Christmas, a Victorian wedding can be viewed and visitors can participate in a village lighting ceremony and caroling. Musical groups entertain visitors and historic theatrical vignettes are performed to take visitors back to the turn of the century. The children can be entranced by craft projects and stories told by energetic storytellers. In addition, Father Christmas can

be seen making surprise visits.

The Chinese Summer Festival offers a variety of interesting activities. At the festival Chinese arts and crafts, martial arts, and Chinese Folk Dancing can be gazed at in wonder and excitement. Traditional Chinese music can be heard ringing throughout the streets in its beautiful, artistic form. Chinese cuisine and other Asian delicacies can be sampled for enjoyment. A wedding procession and ceremony is another aspect of Chinese culture which can be seen at the festival. The different stages within the annual festival cycle can be learned about at this event.

Museum Funding

In the early years of the Museum, the City of San Jose funded the Museum 100 percent.⁶⁰ However, since the Museum has become part of the History Museums of San Jose, the City only provides fifty percent of the Museum's total budget.⁶¹ The remaining part of the budget is also obtained through donations from citizens and members interested in helping to preserve the Museum for future generations. In addition, firms such as Bank of America Foundation Corporate Company, the San Jose Mercury News, the Oak Hill Funeral Home and Memorial Park, the YMCA of Santa Clara Valley, the San Jose Sharks, A T & T, Sun Microsystems, and the Compton Foundation are all annual corporate members who donate money to help sustain the Museum.⁶² This is how current funding is provided to pay for the salaries of employees such as the president and vice president of the Museum and also Museum development and maintenance.

Staff at the Museum

A big reason for the success of the museum is attributed to the museum volunteers. There are approximately 400 volunteers currently working at the museum, according to Edith and Joe Walters.⁶³ Of those 400 volunteers, approximately 210 are docents.⁶⁴ The rest of the volunteers do various things such as gardening, working to restore trolleys and automobiles, working at the front desk accommodating visitors, working in O'Brien's Candy Store, ectera. Most volunteers usually work anywhere from twenty to twenty-five hours a month.⁶⁵ Edith and Joe Walters really enjoy working at the Museum. They say that it is really nice to see everyone having such a great time at the museum.

Becoming a docent requires the most preparation. "You are required to attend fifteen weeks of training which consists of one evening class and day time classes," said Edith Walters. During this time the docent-trainees are given a thick "bible" to study. Then, at the end of the training, a comprehensive test is given to check on information learned. Once a person becomes a docent, they are tested every three years.⁶⁶ As a docent, a person can attend workshops and meetings to broaden their knowledge of the history of the Santa Clara Valley as well as stay in touch with community affairs. Docents are requested to dress in period costumes when giving visitors tours of the buildings.

At the beginning of 1998, Marjorie Wisler took charge of the

volunteers at the museum. She is experienced and brings several skills to her new position. She handles “all docent and volunteer activities including recruitment, training, evaluation, scheduling, and recognition.”⁶⁷ She ensures that volunteers’ abilities are used efficiently and effectively.

Board of Directors and Museum President

The organization of the Museum is composed of the president, Board of Directors, approximately 200 members and over eighty corporate members. Without the president and Board of Directors, the Museum would have no basis on which to operate. The Museum members and corporate members are also an essential part of the Museum's survival. They donate money on a regular basis to help support the prosperous continuation of the Museum.⁶⁸

The current president and CEO of the Museum is David Crosson, a native of Iowa, who is skilled and qualified for this job. From 1982 to 1985, Crosson worked at the Pittsburgh Children's Museum where he was the founding director. More recently, after the Prairie Avenue Home Museums in Chicago separated from a group in 1995, he created an organization to run them. Before that, Crosson managed a museum, its archives and two historical research centers under the historical division of the Iowa Department of Cultural Affairs. David Crosson is happy to take this job as a way to help create a museum that will tell the history of the Santa Clara Valley long into the millennium. He hopes the Museum will go from being somewhat of a secret to a big tourist attraction in San Jose. The Board of Directors seems genuinely excited about this new partnership with David Crosson.⁶⁹

The Board of Directors consists of thirty individuals when it is full.

So far, only sixteen people are currently part of the Board. The current Chair {president of the Board} of the Board of Directors is Joe Head. Other people of prominent standing include Patricia McDonald, secretary, Dean Helms, treasurer, and the president-elect {of the Board}, Steven Cox.⁷⁰ Additional members of the Board are as follows: Harriett Arnold, Bonnie Bamburg, Roy Bigge, Keith Cakebread (Director of Education), John Davis, Alicelee Ewan, Robert Kumamoto, Patrick Magee, Jerome Munday, Jim Oneal, Stephen Pahl, and Javier Salazar.⁷¹

Administrative Structure of the Museum

In the past, the Museum at Kelley Park was known as the San Jose Historical Museum governed under the City of San Jose. However, as of April 1, 1998, the Museum at Kelley Park will become part of the History Museums of San Jose.⁷² Included under this title already is the Peralta-Fallon Historic Site. This agreement ends nearly three years of waiting for the transfer from the City to a private organization. The History Museums of San Jose will assume full responsibility for the Museum at Kelley Park for the next twenty years, with an extension of ten years upon mutual approval.⁷³

Under new management, the History Museums of San Jose will retain profits made from the Museums, with none going to the City. The City, however, "has agreed to provide both direct and indirect annual operating subsidies of \$934,000 plus an additional \$174,000 first year only investment in revenue production through special events."⁷⁴ This shows the City's interest in the History Museums of San Jose and in their future as well as other museums in the area, noted Joe Head, Board Chair, at the Museum in Kelley Park. The Vice Mayor, Margie Fernandes, also played a key role in helping the Museum at Kelley Park to become private.

Under the History Museums of San Jose, the collections at both sites will still be the City's responsibility.⁷⁵ Maintenance of the collections will not transfer to the History Museums of San Jose until funding for

them can be provided by the City. Vice Mayor Fernandes is sponsoring a \$50,000 thorough report on the collections conservation needs mid-year.⁷⁶ The City will help the History Museums of San Jose to fund the recommendations of the report.

Future Plans for the Museum

Future plans for the Museum are based on the Master Plan. As far as buildings are concerned, they are continuing to be looked at and considered everyday for possible use at the Museum. Currently, there are seven houses sitting on the site which are waiting to be restored and/or furnished. They are the Markham House, the One-Room School House, the Andrew P. Hill House, the Pasetta House, the Greenwalt House, the Paulson House, and the Califaro Tank House.

The Markham House, built in the 1860's, will house the Markham "Hoe Room", the room in which Edwin Markham worked on his famous poem, "The Man With a Hoe", and literary exhibits when the house is completed. The house was originally located at 432 South Eighth Street where a San Jose State University parking lot is now located. This home is of the Greek revival era. Before being moved to the Museum, it was the home of the Markham Poetry Society.

The One-Room School House on the Museum grounds is the San Benito County School. However, it is more commonly known as the Santa Ana School. It was built in 1871 to 1872 by farmers in the Santa Ana Valley and used for about 100 years. The one-room school house when fully restored and furnished will create a classroom setting from the 1890's. In August 1996, the school house was actually moved to the Museum. Funds for the restoration and furnishing of the school house are being

raised by the College of Education Alumni Association.⁷⁷

The Andrew P. Hill House was originally located at 1350 Sherman Street. It was moved to the Museum on February 9, 1997. Restoration and renovation of the house are being done by the Victorian Preservation Association. The house needs a basement foundation, roof repair, and exterior improvements. This is just the beginning. After restoration and renovation is completed, plans for furnishing need to be discussed.

The Pasetta House was donated to the Museum by Robert Bettencourt. This house is a Neoclassic Rowhouse similar to that of the DeLuz house. The house was built by Mateo Pasetta. The interior furnishings of the house are being determined.

The Greenwalt House was built in 1877. It is an Italianate Style farmhouse that once stood "at the west side of Almaden Expressway on a site just north of U. S. Highway 85."⁷⁸ The house was moved to the Museum in 1991. The future of the Greenwalt House is undecided at the current time.

The Paulson House was moved to the Museum in 1986. It had to be moved to make room for the Children's Discovery Museum downtown. The Paulson House was built in the 1890's and is a Queen Anne Style house. The Museum staff is developing ideas for restoration and use. However, they are also researching the home and family to gain more information to formulate ideas.

The Califaro Tank House was originally located at 442 Prevost Street. It was built about 1880 functioning as a working water tank house and residence. The Califaro Tank House has shingles that look like fish scales distinguishing it from other houses. It was moved in 1987 from the Guadalupe Auzeais Redevelopment Area to the Museum grounds.

Conclusion

The future of the History Museum at Kelley Park seems bright. With the continued support of the community increasing everyday, the Museum should remain successful. Hopefully, the Museum will be preserved throughout the twenty-first century and for several centuries after. This way, future generations will see the changes that occurred during the end of the nineteenth century and also throughout the twentieth century. The Museum is a valuable part of San Jose and holds the story of the Santa Clara Valley within its confines.

Endnotes

1. San Jose Historical Museum Master Plan: Kelley Park - San Jose, California 1994, 1994, p.4.
2. Ibid.
3. San Jose Historical Museum: Annual Report 1992, 1992, p.23.
4. "Where To Put Old Buildings -- Council Wary of Problem", San Jose Mercury News, August 4, 1964, p.21.
5. Clyde Arbuckle, "Subject: Pioneer Museum of City Type to be Located in Kelley Park, San Jose, California", Report: San Jose Historical Museum, 1978.
6. 1994 Master Plan, p.5.
7. "Where to Put Old Buildings ...", Op.Cit.
8. "Chronological Progress of Historical Museum", Report: San Jose Historical Museum, 1978.
9. "Where to Put Old Buildings ...", Op.Cit.
10. Ibid.
11. "Chronological Progress", Op.Cit.
12. A. P. Hamann, "Proposal to Construct a Historical Museum Complex", Report: San Jose Historical Museum, September 14, 1964.
13. "Historic Village at Kelley Pk.", San Jose Mercury News, September 22, 1964, p.31Z.
14. 1994 Master Plan, p.1.
15. A. P. Hamann, Op.Cit.

16. Arbuckle, Op.Cit.
17. Ibid.
18. 1994 Master Plan, p.4.
19. Annual Report 1992, p.23.
20. Ibid.
21. 1994 Master Plan, p.1.
22. Ibid.
23. 1994 Master Plan, p.2.
24. 1994 Master Plan, p.11.
25. 1994 Master Plan, p.14.
26. Cakebread, Keith, interviewed by Jennifer Anderson, April 15-16, 1998.
27. Annual Report 1992, p.23-24, and 1994 Master Plan, p.8-9.
28. Ibid.
29. Ibid.
30. Annual Report 1992, p.25.
31. Ibid.
32. Annual Report 1992, p.43.
33. Ibid.
34. "No Funds Yet to Outfit S. J. Pioneer Village", San Jose Mercury News, January 17, 1965, p.35.

35. Ibid.
36. Ibid.
37. Ibid.
38. Annual Report 1992, p.43.
39. Ibid.
40. Ibid.
41. Ibid.
42. Ibid.
43. Ibid.
44. Annual Report 1992, p.44.
45. Ibid.
46. Annual Report 1992, p.41.
47. Ibid.
48. 1994 Master Plan, p.52.
49. 1994 Master Plan, p.13.
50. Annual Report 1992, p.25.
51. Interview with Keith Cakebread, Op.Cit.
52. Annual Report 1992, p.47.
53. Ibid.
54. Ibid.

55. Annual Report 1992, p.39.
56. Ibid.
57. Ibid.
58. Annual Report 1992, p.37.
59. Annual Report 1992, p.38.
60. Interview with Keith Cakebread, Op.Cit.
61. Ibid.
62. History Museums of San Jose: The News, 1998, p.8.
63. Walters, Edith and Joe, interviewed by Jennifer Anderson, March 29, 1998.
64. Ibid.
65. Ibid.
66. Ibid.
67. "Welcome New Staff", History Museums of San Jose: The News, April 1998, p.3
68. Interview with Keith Cakebread, Op.Cit.
69. Becky Bartindale, "San Jose's History Has a Future: New Chief Sees Museum on Par with City's Others", San Jose Mercury News, August 12, 1997, p.1B-2B.
70. Interview with Keith Cakebread, Op.Cit.
71. <http://www.serve.com/sjhistory/>
72. The News, Op.Cit., p.1.

73. Ibid.

74. Ibid.

75. Ibid.

76. Ibid.

77. Internet, Op.Cit.

Bibliography

Bartindale, Becky. "San Jose's History Has a Future: New Chief Sees Museum On Par With City's Others", San Jose Mercury News, p.1B-2B, August 12, 1997.

Cakebread, Keith. Director of Education at the History Museum in Kelley Park. Interviewed over the telephone, San Jose, California. April 15-16, 1998.

"Historic Village at Kelley Park", San Jose Mercury News, p.31Z, September 22, 1964.

"History Museum Becomes Private April 1, 1998", History Museums of San Jose: The News, p.1, April 1998.

<http://www.serve.com/sjhistory/>

"No Funds Yet To Outfit S. J. Pioneer Village", San Jose Mercury News, p.35, January 17, 1965.

Report: San Jose Historical Museum. San Jose: San Jose Historical Museum, 1978.

San Jose Historical Museum: Annual Report 1992. San Jose: San Jose Historical Museum, 1992.

San Jose Historical Museum Master Plan: Kelley Park - San Jose, California 1994. San Jose: San Jose Historical Museum, 1994.

Walters, Edith and Joe. Volunteers at the History Museum in Kelley Park. Interviewed at 1334 Prevost Street, San Jose, California. March 29, 1998.

"Welcome New Staff", History Museums of San Jose: The News, p.3, April 1998.

"Where To Put Old Buildings -- Council Wary of Problem", San Jose Mercury News, p.21, August 4, 1964.

Willow Glen High School

Advisor: Mrs. Kathryn C. Philp