

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Seven Springs Ranch

other names/site number Radford Ranch

2. Location

street & number 11801 Dorothy Anne Way not for publication

city or town Cupertino vicinity

state California code CA county Santa Clara code 085 zip code 95014

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide ___ local

Signature of certifying official

Date

Title

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I, hereby, certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only **one** box)

Number of Resources within Property
(Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
8	3	buildings
1		district
		site
1		structure
		object
10	3	Total

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

N/a

Number of contributing resources previously listed in the National Register

N/a

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC – Multiple Dwellings

AGRICULTURE – Horticultural Facility

Agricultural Outbuildings

Irrigation Facility

Animal Facility

Current Functions

(Enter categories from instructions)

DOMESTIC – Multiple Dwellings

AGRICULTURE – Agricultural Outbuilding

Animal Facility

7. Description

Architectural Classification

(Enter categories from instructions)

NATIONAL

ITALIAN RENAISSANCE

BUNGALOW/CRAFTSMAN

SPANISH COLONIAL REVIVAL

RANCH STYLE / CALIFORNIA STYLE

Materials

(Enter categories from instructions)

foundation: Concrete

walls: Wood/Shingles/Stucco/Adobe

roof: Clay tile/Composition/Wood Shakes

other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

(See Continuation Sheet, Section number 7, Page 1)

Narrative Description Detail

(See Continuation Sheet, Section number 7, Page 2)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

- Agriculture
- Architecture
- Education
- Exploration/Settlement
- Industry
- Landscape Architecture

Period of Significance

1866 - 1964

Significant Dates

N/a

Significant Person

(Complete only if Criterion B is marked above)

- Radford, William Addison
- Stauffer, Grant

Cultural Affiliation

N/a

Architect/Builder

- Radford, William Addison
- Wyckoff, Ralph
- Stanton, Robert
- Comstock, Hugh, & Church, Thomas

Period of Significance (justification)

The period of significance of Seven Springs Ranch is the range of time beginning with the establishment of the ranch by John Bubb in 1866, to the contemporary times in 1964 when the last physical development of the site occurred that was associated with historically significant buildings. 1964 was the last active involvement in ranch development by Grant Stauffer's wife Gladys, when her daughter Dorothy Stauffer Lyddon expanded the Adobe Guest House and commissioned landscape architect Thomas Church to design its immediate setting. Other contemporary buildings were constructed on the site about 1980 and later that are compatible to the historic setting, but these changes have not yet stood the test of time in order to adequately assess their significance.

Criteria Considerations (explanation, if necessary)

The period of significance of Seven Springs Ranch begins in 1866, the year John Bubb established the ranch, and lasts until 1964, the year Dorothy Stauffer Lyddon expanded the Adobe Guest House and commissioned landscape architect Thomas Church to design its immediate setting. This was the last major construction project before the death of Gladys Stauffer.

The 1964 expansion and landscape design occurred less than 50 years ago. Resources less than 50 years old must normally meet special Criteria Consideration G to be eligible for the National Register as an individual property. Under the guidelines for listing on the National Register, however, Criteria Considerations need not be applied to components of eligible districts unless they make up the majority of the district, or are the focal point of the district. The 1960s expansion to the Adobe House, designed by Hugh Comstock, and its related landscape, designed by Thomas Church, are distinctive architectural works that are closely associated with the earlier buildings, but are neither focal points of the district, nor constitute a majority of the contributing buildings and structures on the Seven Springs Ranch site. They therefore are considered contributing buildings and structures to Seven Springs Ranch without the need to apply Criteria Consideration G.

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

Seven Springs Ranch was founded in 1866 at the western foothills of Santa Clara County during California's Early American period. California pioneer John P. Bubb settled on 40 acres that year in an area that would eventually be called Cupertino. Bubb established a cattle ranch and built a house and barn, and for forty years was a local fixture in the West Side, as Santa Clara Valley transitioned to a robust horticultural district at the end of the nineteenth century. Seven Springs got its name from the seven springs that provided water to this ranch from the Santa Cruz Mountain Range that rises up to the west. Over the next 144 years, the ranch would expand to 265 acres during the twentieth century, incorporating the hillsides of what would later become the first acquisition of Midpeninsula Regional Open Space District, a Bay Area greenbelt system of nearly 60,000 acres in the heart of the San Francisco peninsula.

Seven Springs Ranch continues to exist today as a 40-acre ranch on the edge of metropolitan Santa Clara County, now known internationally as Silicon Valley. The boundary of the ranch is now shifted into the hillsides from its valley-flatland origins, but continues to reflect its long history of agricultural use of the land that coincides, time-wise, with that of California itself. Twentieth-century owners William A. Radford of Chicago, beginning in 1922, and Grant and Gladys Stauffer of Kansas City, Missouri, beginning in 1937, recognized the unique setting and sense of place that Seven Springs offered. Both bought the ranch and brought their families to California, building upon the man-made setting to achieve what they saw as the California dream. Today the ranch remains in the hands of descendants of the Stauffer family, as an equestrian facility for the breeding and training of Morgan horses. The present-day site contains representative structures related to the long history of the ranch. Many of these buildings are significant works of design by prominent regional architects.

The property today constitutes a district of historic buildings woven together by one of the last agricultural settings remaining in the Santa Clara Valley. The ranch has historical significance, representing an early pattern of development that continues today (National Register Criterion A), for its direct association with two significant personages in American history, William A. Radford and Grant Stauffer (Criterion B), and for the distinctive architecture of the Stauffer-era residential structures designed by regionally significant architect/designers Ralph Wyckoff, Robert Stanton, and Hugh Comstock (Criterion C).

Narrative Statement of Significance (provide at least **one** paragraph for each area of significance)

(See Continuation Sheet, Section number 8, Page 1)

Developmental history/additional historic context information (if appropriate)

(See Continuation Sheet, Section number 8, Page 2)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form)

(See Continuation Sheet, Section number 9, Page 1)

Previous documentation on file (NPS):

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

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 37.01
(Do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

10S 584485mE 4128187mN
Zone Easting Northing

Verbal Boundary Description (describe the boundaries of the property)

The boundary for the proposed district includes all of Santa Clara County Assessors Tax Parcel 366-09-043, addressed as 11801 Dorothy Anne Way, Cupertino, California 95014. Santa Clara County tax assessment parcels are available at Santa Clara County Administration Building, Assessor's Office, 5th Floor, 50 West Hedding St., San Jose, CA 95110.

Boundary Justification (explain why the boundaries were selected)

The proposed boundary contains all the extant resources historically associated with Seven Springs Ranch, as well as natural and landscape features that establish the setting.

11. Form Prepared By

name/title Franklin Maggi, Architectural Historian
organization Archives & Architecture, LLC date July 16, 2010
street & number PO Box 1332 telephone (408) 297-2684
city or town San Jose state CA zip code 95109-1332
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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

(See attached, plus Additional Documentation – USGS Map (page 1))

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

(See attached Additional Documentation – sketch map (page 2))

- **Continuation Sheets**

(See attached)

- **Additional items:** (Check with the SHPO or FPO for any additional items)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Photographs

(See attached Additional Documentation - photographs (page 3))

Figures

(See attached Additional Documentation – figures (page 4))

Property Owner:

(complete this item at the request of the SHPO or FPO)

name Seven Springs Ranch, LLC
street & number 11801 Dorothy Anne Way telephone (408) 205-6530
city or town Cupertino state CA zip code 95014

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Section 7 Page 1

Narrative Description

Summary Paragraphs

Seven Springs Ranch is located at the edge of the greater Santa Clara Valley in the foothills of the Santa Cruz Mountains, within the western boundary of the City of Cupertino, California. The 37.01-acre parcel which constitutes Seven Springs Ranch in the twenty-first century consists predominantly of open space; some of it designed as picturesque gardens, some of it remaining as wooded ravines and roads, and the majority of it encompassing hillside open space comprising vanishing orchards.

Seven Springs Ranch today encompasses many acres of buildings and grounds that represent a continuum of significant and supporting design elements from the mid-nineteenth to the mid-twentieth centuries. Although the majority of the associated agricultural lands have been developed for residential use and a few central buildings on the site have been lost, the ranch continues to embody significant associations with the historical development of California agricultural properties, as well as associations with historic personages and architects who are regionally and nationally significant. These associations are illustrated by the various residences, outbuildings, and landscape elements, which together preserve the feelings and associations of a Northern California agricultural estate ranch.

Design elements that are related specifically to this uniquely Western setting include the close relationship between the indoor and outdoor spaces of the residences, the form and materials of the early barn, the use of Spanish Colonial Revival and Mission-style motifs for the main house and guest cottage, the adobe house surrounded by its Third Bay Tradition styled outbuildings, the idealized and picturesque garden landscapes with their specimen trees, terracing and water elements, and the practical and composed clustering of the buildings within the greater site.

The buildings are generally located in three closely related clusters while a few buildings are located individually on outer reaches of the current site. When the property was more extensive, the larger area, situated more in the lowlands than the foothills, was used primarily for agricultural purposes. At that time, there were agricultural buildings and worker residences located on access roads within the related cultivated lands. The original address of the house was on Cupertino's Stelling Road, and the driveway was aligned with the most direct route to the railroad right-of-way that passes nearby.

There are nine significant historic resources on the property, as well as three more-recent buildings that in the future may be considered significant. The contributing resources include: #1 Barn/Stable (Bubb era, ca. 1866), #2 Water Tower (Radford era, ca. 1922), #3 Gardens and Moat (Radford era, ca. 1922), #4 Implement House and Garage (Radford era, ca. 1922), #5 Gardener's Cottage (Radford era, ca. 1922), #6 Stauffer House (Stauffer, 1937), #7 Guest House (Stauffer, ca. 1937), #8 Adobe House (Stauffer, 1946) and Adobe House Addition and Gardens (Lyddon, 1964), and the #9 Manager's House (Stauffer, ca. 1946). The three late-twentieth-century buildings that are associated with the Stauffer/Lyddon family and designed by prominent architects include: #10 Office (Lyddon, 1981), #11 Greenhouse (Lyddon 1981), and #12 Poolhouse (Lyddon 1981). There are also some prefabricated and vernacular equestrian structures that are not likely to be found significant in the future: #13 Stables (Lyddon 2005).

Narrative Description Detail

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Bubb Era (Context)

The oldest building extant on the site is a mid-nineteenth-century barn/stable associated with John Bubb, an early California pioneer. Other buildings and structures associated with this early, about-40-year period of agricultural development, no longer exist. Facing southeast into the center of the main complex of buildings, at the outer curve of the main drive turnaround, the barn is set into a shallow slope near the northern boundary of the current property. The boundary appears to be a naturally occurring low point within the larger original ranchlands, accentuated by a property line that follows a former east-west agricultural road. Where there were once agricultural lands to the north of the barn are recent housing developments; Seven Springs Ranch remains as open space to the south of the barn. All the owners of the property have enhanced the system of roads that link the various buildings, but it is clear that Bubb initiated the clustered and extended layout of much of the main land use patterns, with the barn as a remaining focal point at the outer curve of an oval access road. There are roads that follow the cardinal axis of the property edges, and there are roads that follow the natural topography of the land. Original site features are linked as well; for example, the original reservoir location (now a horse corral) is at the end of a diagonal road. The barn is a part of a current cluster of equestrian buildings that date from each of the primary owners of Seven Springs Ranch.

Bubb Barn (Map #1)

The timber-framed barn has a flared design consistent with nineteenth-century barns built in Santa Clara Valley. It is constructed with the traditional one-and-one-half-story gabled center wing, flanked by one-story shed wings that continue the roofline at a lower pitch. Indicative of the early age of the barn is the side-gabled main roof and the symmetrical front-gabled accent roof. Also consistent with a mid-nineteenth-century barn structure are the 6/6 double-hung wood windows with slender muntins; this type of window is generally found locally on buildings that date from the 1870s and earlier. The square nails, channel-rustic siding, 12"-wide skip sheathing at the roof, and the angled boxed eaves all also suggest at least a pre-1880s date of construction. Complex joinery holds the post-and-beam structure together.

The front façade consists of a one-story wing with a large picture window to the office side of the sliding barn door. The barn door features a ribbon of vertical windows that are likely not original. Above the barn door is a centered hayloft door and cantilevered support beam. At the southwest (uphill) side wall are individually placed 3 x 2 windows at the first floor, a hay door centered in the façade of the upper level, flanked by individually placed 6/6 double-hung windows. The northeast (downhill) side wall rests on a pony wall below the main level. At the main level are five 3 x 2 windows; three 6/6 windows are set within the upper gable. Two of the double-hung windows are lower, and the central window is high.

The rear façade and setting was altered within the last decades. Historic photographs show that there was a lower shed wing extension to the rear that has been removed. Physical evidence indicates that this was likely an addition that was removed, leaving the original barn walls. This addition was likely removed when a one-story gabled addition was built in the 1980s; an apricot barn from the early-twentieth century was dismantled from a remote location on the same property at that time and rebuilt at the rear of the barn as an addition. The cleared location of the former apricot barn and cutting shed was subsequently sold for development.

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Interiors of the barn have apparently changed with the property's ownership over time. The original timber framing is exposed at both levels, as is the truss roof system of the apricot-shed addition. Although not physically a part of the building, stored in the loft area there are associated apricot boxes and picking ladders from the early twentieth century. The horse stalls are constructed of stacked horizontal boards; these are likely original or early. The horse stalls are clad in beaded board, and the floors are wood. The center of the barn floor is concrete, not an original feature; also not likely original, but early are the openings caged with exposed rebar. The area at the south corner of the first floor was designed in the middle of the twentieth century to accommodate the equestrian office; it features stained plywood walls and built-in shelving.

A photograph published in the 1920s by a subsequent owner, William A. Radford, shows a raised roof and second-story windows on the front façade of the barn; however, the photograph is clearly colorized and likely was also altered materially for publicity purposes.

Also associated with John Bubb was a winery building that was demolished in the last three decades. The site remains understood as a retaining wall set into a hillside on a separate driveway to the southwest of the main turnaround, uphill and to the west of the barn.

Radford Era (Context)

The property owes much of its appearance to landscaping, buildings, and land planning designed during the Radford era early in the twentieth century. During this regionally historically significant period of horticultural development in Santa Clara Valley, Radford instituted many aesthetic and practical plans that remain integrated into the overall design today. These plans were presented in a brochure that illustrated the ranch design ideas of Radford during the height of his occupancy.

Most importantly to the current property, Radford planned the landscaped setting for the main house, including the broad lawn, bridged creek and the hilltop Italian Renaissance water tower. There are two additional extant outbuildings associated with Radford within the current parcel: the Implement House and garage (carriage house) that is set between the main house and the Bubb barn, and Gardener's Cottage (identified originally as a Supervisor's House) that is set near the front entry gates to the current property. The apricot shed that was salvaged in part and appended to the Bubb barn would have dated originally from Radford's ownership as well.

Water Tower (Map #2)

On the crest of the hill directly to the southwest of the main house is a water tower styled with details of Italian Renaissance architecture, with arched niches and simplified classical balustrades. The materials, form, and craftsmanship indicate that the building was designed during the early part of the twentieth century. A symmetrical staircase leads to the water tower from a terrace at back of the main house. Its straight run and hardscape surface creates a strong garden axis related to Italian garden design of the Renaissance. During the Radford era, this stair was shown made of apparently natural materials (i.e., stepping stones). The stair currently is concrete, rebuilt by Grant Stauffer in the mid-1940s, with light-post footings at the landings. This stair widens at the top of the brow of the hill, creating a stronger visual

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base for the water tower.

The water tower has a compact, rectangular footprint and flat roof. The roof serves as a deck, providing expansive views of the Santa Clara Valley. The rear base of the building is set into the slope of the hill, with the roof surrounded by trees at the crest of the hill and the main floor level at a narrow, paved terrace below. Stairs follow the slope of the hill along both side elevations.

A historic photograph from the Radford era shows the building with a brick front façade. Although, as with the barn photos in the same publication, these photos are colorized, the actual underlying structure of the building is brick that does appear to have been exposed originally. The building is currently stucco on all sides. The symmetrical front façade features three arched niches. The center arch encompasses a lion's head fountain that projects from the wall; a half-circular pool cantilevers from the base of the arch. The concrete pavement is scored in a stone-like representation at the terrace. Flanking the center arch is a pair of simple arches that have been ornamented with painted murals after the Radford era. The roof and deck are wrapped on three sides by simplified classical balustrades accented by low pedestals at the corners and between each arch below. The outer corners of the front façade are built out into shallow pilasters. The stucco balustrade serves as a cornice for the front façade, along with a fascia that consists of a series of small open arches. The balusters are square in profile; the side staircases have matching balustrades. Although the stucco of the building appears in very good condition, the balustrades are in only fair condition; the stucco is separating from the steel armature beneath. The automobile bridge at the creek has railings from this era, as well. It features stucco pedestals and square balusters that match the water tower design.

Gardens and Moat (Map #3)

The landscape design surrounding the main house is significant, and was respected and enhanced by the subsequent owners. The creek was designed as an "ornamental moat" to flow from its origins and encircle a wide, level peninsula that encompasses the main house. At the upstream end of the designed portion of the creek is an automobile bridge that has elements and materials that match the water tower's design, so it represents a Radford design. Immediately downstream is a pedestrian bridge that was remodeled in the mid-1930s when the current main house was built; a similar bridge is centered in this short expanse of designed creek, at the main brick walkway to the front entry of the house. At the downhill corner of the main lawn is a small pond with a rustic footbridge of unknown date. According to the brochure, the moat was designed originally for goldfish breeding. The creek encircles a broad lawn area, and incorporates a variety of plants along its banks. The garden includes specimen trees and specialty planting areas, such as a cactus garden.

Implement House and Garage (Map #4)

Completing the main cluster of historic agricultural outbuildings near the main house is a two-story Bungalow/Craftsman garage, referred to in the Radford leaflet as the "Implement House and Garage." The current owners refer to this building as the "Carriage House," and the family has used the building to store sulkies, but it is of an age and form that it was likely also originally designed for horse-drawn carriages and automobile storage with an upstairs apartment. This 1920s late-Craftsman-era garage is located to the northwest of the main house, across the gravel turnaround from the creek and immediately uphill from and aligned with the Bubb barn. Residential buildings from the Craftsman era—about 1905 to

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1925—embody a local design response to the Arts-and-Crafts movement, as presented in such historic magazines as *Craftsman*, and represented in such pattern books as Radford Architectural Company's *Homes for Everyone*. There was often an emphasis on heavy joinery, such as exposed rafter tails and knee braces, and architects of the time highlighted the horizontal proportions of their designs. Even very modest buildings from that era, such as this functional outbuilding, included character-defining elements that refer to the more popular motifs of Craftsman design.

The building includes such late-Bungalow/Craftsman features as the full-width hipped-gable roof, heavy knee braces, exposed rafter tails, shingle siding, 4/1 double-hung windows, and some tripartite ribbon windows. The form is not overly horizontal, although the overall massing is elongated to provide multiple garage openings, the eaves are low, and the second-floor ribbon windows provide additional horizontal lines on the main façade.

The four garage doors of the subject building face roughly southeast toward the main house; there was reportedly a fifth door where there is now a wall section. The footprint of the building is "L"-shaped, with the bulk of the side-gabled building aligning with the footprint of the Bubb barn and a small wing projecting to the rear at the north corner. The building is set into a moderately sloping hillside. The downhill side (northeast, facing the barn) is raised on a high concrete foundation, visibly board-formed. The uphill (southwest) end of the building features a level terrace surrounded by retaining walls. Access to the second-story apartment is from a recent exterior wood staircase on this end of the building. The roof design at the two ends of the main wing is a hipped gable or jerkinhead; the rear wing is hipped. The rear slope of the main roof is accented by two shed dormers, one long, above a tripartite unit, and one narrow, above a single 4/1 double-hung window. A narrow shed dormer punctuates the interior slope of the hipped wing, also.

The frame building is covered with composition shingle roofing. The walls are clad in painted wood shingles. The exposed rafter tails support flat-board sheathing, and the gable ends are supported by knee braces at each joint. The windows are all wood, with standard shingle moldings and flat aprons. The interiors of the main level include an unusual level of detail for a carriage house/garage, including v-groove ceilings and varnished, paneled walls. The apartment has a low, sloped ceiling and includes some original trim and floor plan.

Gardener's Cottage (Map #5)

Separate from the rest of the built structures, at the foot of the current property, is a small, simple Bungalow/Craftsman originally used as a "Division Superintendent's Home," more recently referred to as the "Gardener's Cottage." Cottages similar in size, scale, and detailing to this one were common throughout the Santa Clara Valley and beyond in the early-twentieth century, both in town and rural locations. It is clear from the Radford flier that the residential and agricultural buildings at Seven Springs Ranch represented much of Radford's design ideals. It is possible, or even likely, that if a Radford home plan book were found from this decade, that this small house might be one of the designs.

The cottage is in a level area of the property and originally was in a more central location in the larger open space of the ranch, surrounded by orchards. It is visible in many historic photographs, due to its open location at the time. It is currently located in a corner of the parcel, surrounded to the north and east

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by recent housing developments. This small house faces approximately south on the outer curve of the oval drive that loops the property.

The one-story house exhibits much of the traditional bungalow form, including the compact, rectangular footprint, raised floor, simple hipped roof, and full-width recessed porch. A small room wing projects to the west side with shared eave lines. Differing from many hipped cottages of the same age, the siding is shingles (rather than tri-bevel drop siding or stucco), there is no dormer, and the rafter tails are exposed without knee braces, rather than boxed. There is very little classical detail, but the proportions are consistent with houses of this type. The full-height posts at the front façade are shingled; the porch is enclosed with screens and a handrail that consists of vertical beaded board. The porch shades the wide 1/1 double-hung focal windows. The interiors include many original features, such as kitchen cabinetry and tile, as well as five-panel doors in original trim. A fireplace was removed from the house. There is a detached garage with a hipped roof and sliding garage door across a gravel driveway from the cottage.

Stauffer/Lyddon Era (Context)

There are two main clusters of historic residential buildings that date from Stauffer family ownership, as well as a few outlying, recent, primarily equestrian buildings that are associated with the third generation of the family that has owned the property. The earlier cluster of buildings and grounds overlays the Radford landscaping at the center of the current property; this group of buildings includes the Spanish Colonial Revival Stauffer House and a matching Guest Cottage, along with specimen trees and associated landscaping planted and installed by Stauffer/Lyddon family members over time. The other cluster of buildings is focused around an adobe house that was built a decade later, and some within the last three decades. This area is located to the east of the main house, slightly downhill and offset slightly from the main drive with its own driveway spur. This cluster includes the mid-century adobe and an addition to the adobe, gardens and swimming pool, a greenhouse, and an office, all designed by prominent California architects.

Stauffer House (Map #6)

The Spanish-Colonial-Revival main house on this property represents a unique, highly designed single-family residence of the mid-1930s. Its asymmetrical one-story form, exceptional details, and meticulous craftsmanship create a distinctive overall composition. Its rambling “U”-shaped plan is located within a level, landscaped clearing against a steep, wooded hillside in a stylized rural setting that predates the house. The house, as well as the Guest Cottage nearby, was designed by Ralph Wyckoff, a significant local architect known regionally for a body of work that includes many unique single-family residences, as well as commercial and institutional buildings constructed during the 1920s to mid-1950s in the South San Francisco Bay Area and the Salinas/Watsonville area.

Ralph Wyckoff (1884-1956) was born in Watsonville, California. He trained under prominent California architect William H. Weeks, and received his certificate in architecture in 1914 from the Ecole des Beaux-Arts in Paris. During the early part of his career, he worked primarily in the Central-Coast area, in Watsonville under H.B. Douglas and in Salinas under Hugh White. In 1922 Wyckoff relocated to San Jose where he practiced for thirty years. His most prominent design is the National-Register-listed North First Street Post Office, a WPA building constructed in 1933. In the 1930s he designed a number of local

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Spanish Eclectic-styled schools, and by the late 1930s, had evolved into one of the region's earliest modernists, designing the Art Moderne San Jose National Bank and the Medical Arts building in San Jose. In the post-World-War-II era, he is credited with designing modern structures in San Jose, such as the Levi Strauss plant and a number of buildings at San Jose State College. His work at Seven Springs Ranch embodies an eclectic use of Mission style and Spanish Colonial details and forms, and also includes some Modern elements.

The house designed by Wyckoff is located in the Radford-designed setting, within the large lawn outlined by the ornamental moat. The broad site gently slopes up from the creek and drive, where the bank is higher on the house side and the road is slightly lower. The one-story house and its setting, therefore, are visually prominent while retaining an informal feel. The hillside rises steeply immediately behind the house, somewhat at an angle toward the west. There are historic photographs of the Radford house in this location; it was replaced by the current house in 1937. The Radford house was a Craftsman Bungalow with a side-gabled roof, recessed porch, and low shed dormer. It is portrayed in Radford's literature with the ornamental creek in the foreground, with a flat-roofed balcony draped in flower boxes.

The northeast-facing, one-story Spanish Colonial Revival Stauffer House is roughly "U"-shaped in plan. The northwest wing is shallower and the southeast wing is deeper, in response to the angled orientation of the hillside and terracing behind the house. Open arches under shed roofs line the two wings at the inside courtyard. The courtyard has a stepped wading pool, not original to the building, but designed to be compatible with the setting. The roof is a complex composition of gabled volumes, including a side-gabled main wing with a two-story central accent gable to the rear and a lower gable at each side. There is a massive gabled chimney at the southern end of the main high roof, and the front porch is protected by a low-slope extension of the front roof plane. The wings are also gabled; the northwestern wing includes a dropped gable at its end, and features a projecting gabled accent to the outside. The southeastern wing is a continuous gable, punctuated by a large chimney, which turns at the end to face into the courtyard. Additional chimneys are located in the northwest low front wing, in the outside accent gable of the northwest rear wing, and at the rear corner of the southeast rear wing. The northwest side of the house includes a dug-out basement garage entrance with a long, curved concrete driveway that leads from the automobile bridge at the northwest end of the creek. The driveway is bounded by vertical concrete retaining walls.

Many distinctive features contribute to the overall composition of this house. Highly detailed ornamentation, materials, and workmanship accent the simplicity of the main materials, red-tiled roof, and smoothly textured stucco walls. Character-defining features include such special details as rustic "finger" marks in the barrel roof tiles, intricate wrought ironwork, triangular attic vents built-up of stacked barrel tiles, tile insets at the windows, exposed rafter tails in the form of heavy corbels, copper gutters and downspouts, capped chimneys, wood casement windows with scroll-cut wood header beams set in stucco and wood shutters, and carved rustic entry doors. One detail of particular note is the set of focal windows at the front façade set into tapered and tiled niches reportedly formed to emulate the main parapet outline of Mission San Antonio de Padua in Monterey County.

The front façade features a broad, tripartite arched porch with a red-brick floor and shed roof. The house has the initial appearance of symmetry, with the low, open porch at the apparent center, but the flanking

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wings are not equal in width, and the front door is centered in one of the side arches, not in the center of the porch itself, and the large living room is offset from the porch design, having windows both beneath the porch and exposed to the garden. The arches of the porch are pointed, in a somewhat Mayan design. The center window beneath the porch is elaborately designed, with tile insets, tapered sides and shaped forms; this window matches a focal window immediately to the side of the porch. The front door is massive, representative of those found in California Mission buildings; it is set into an arched opening and flanked by sidelights and a transom that form the arch. A similar arched window is located beneath the porch at the opposite end of the porch. To the sides of the porch are two subordinate wings; these feature focal windows in Mayan arched forms similar to the porch arcade. The windows have tile bulkhead; the windows have wrought-iron railings at their bases. Visible from the front façade are two of the house's stucco chimneys. These feature heavy tile caps. The hand-troweled stucco finish is excellent example of twentieth-century plasterwork; it is subtle with deliberate imperfections. The roof is supported by heavy corbels that act as exposed rafter tails. On this, and other, elevations, the roof drains into copper gutters and decorative tops to the downspouts.

The northwest side of the house spans the sunken driveway, so a wrought-iron guardrail borders the narrow side pathway. This side is long and low, accented by a gable set back into this façade at the front corner of the house and a projecting gable near the rear. The gable ends on this elevation encompass distinctive attic vents built up from stacked barrel tiles in a triangular opening. Fenestration on this elevation consists of a series of 1x4 wood casement windows set in paired units with shutters. Each portion of the wing has a roughly symmetrical placement of windows, such as a pair of windows in the projecting gable end, evenly spaced units between the gables, and a single window in the gabled segment at the front corner. The windows feature heavy exposed-wood lintels and stucco aprons. A gabled chimney is located near the rear of this wing.

The southeast side of the house is similar to the northwest side in its regular rhythm of shuttered casement windows. This side is much wider than the opposite side. It features a front gable, set back from the main plane of the façade, as well as a gabled accent near the rear of the house. Near the front of the house is a projecting side entry porch, at the kitchen. The porch roof is an extension of the main roofline; it is supported by slender posts. The porch itself is a narrow red-stained concrete bridge that spans an areaway below. The porch and areaway are surrounded by wrought-iron railings. Of note on this elevation is the corner window at the front of the wing. This modern feature is integrated with the remaining casements by scale and size.

The rear elevations of the two side wings are continuations of these same elements, including the casement windows, shutters, lintels, etc. The courtyard features Roman arches at the side arcades. At the rear of the main front wing is a two-story, gabled arch that links the corner arches. Original wrought-iron light fixtures adorn this arch's wide base.

The interior mimics the Spanish Colonial texture of the outside walls, with heavy timber detailing, arched openings, tile floors, and carved wood doors contributing to an integrated design consistent with the revival style. The main room of the house that opens off the foyer is a tall narrow space reminiscent of the grandness of the archetypical California Mission chapel. Of note is that the plan of the main rooms reportedly is based on the golden rectangle. A Modern feature is the glass-block master-bathroom wall.

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The interior detailing of the house includes artwork integrated into the structure, and unique 1930s-modern original fixtures and hardware. Of particular note is a tile mural in the master bathroom composed of Spanish galleons. The interiors are superbly maintained, including many pieces of period furniture and rugs related to the use of the building by Grant and Gladys Stauffer.

Guest House (Map #7)

Adjacent to and to the rear of the main Stauffer House is a small Guest Cottage that, although more simple in form and execution of detail, matches the character of the main house. The main volume of the cottage is side-gabled; a hipped wing is offset to the rear, adjacent to the small creek that drops into a culvert and pipe at the rear of the main wing. The projecting entry porch is covered by an extension of the tile roof and framed by heavy wood posts and a wood balustrade. The house features stucco siding, carved eave corbels, heavy wood lintels, paired casement window units, stacked barrel-tile attic vents, and a French front door.

Adobe House and Addition (Map #8)

The adobe house built by the Stauffer family embodies, through its form and detailing, a distinctive 1946 Ranch-style residence, with a compatible Ranch-style addition completed by Dorothy Lyddon in 1964. Robert Stanton, a prominent Carmel architect known for his experimental module housing, used a mix of modern and traditional materials and forms to create a distinctive, unified composition for the adobe house. The 1964 addition designed by Hugh Comstock is harmonious with the original design in massing, materials and features. The adobe is designed as the focus of a distinctive cluster of mid-twentieth-century-and-later buildings, primarily in the Bay Region II style. These buildings are united within a garden designed by Thomas Church, the prominent Modernist landscape architect, created at the time of construction of the addition and pool in 1964.

Robert Stanton was born in Torrance, California and graduated from University of California Berkeley School of Architecture and Engineering. His architectural career started in Southern California where he worked with architect Wallace Neff and both architects worked in experimental modular housing in the 1930s. By the mid-1930s, he had established himself as a prominent Carmel, California architect, with most of his work in Monterey, Santa Cruz and Carmel. He is recognized for his design of the "Honeymoon Cottage" - an experimental modular housing project, as well as civic projects such as Salinas County Courthouse, Monterey County Courthouse. His portfolio of work includes sixteen hospitals and forty schools in California's Central Coast.

Hugh Comstock was born in Illinois and came to California in 1907. He was never formally trained as an architect, but entered the profession in 1924 when he designed the important Doll House Cottage showroom for his wife-to-be, Mayotta Brown. This signature structure in Carmel became the prototype of 'storybook' houses in that city, which today give Carmel its unique character. Comstock also worked with different adobe construction techniques and developed a post-adobe system of construction, which he described as 'simplified adobe construction combining a rugged timber frame and modern stabilized adobe.'¹ Comstock's prototype Ranch house designs were profiled in Sunset's first pattern book on

¹ *Historic Context Statement Carmel-By-The-Sea*. Prepared for The City of Carmel-by-the-Sea. Updated by

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California Ranch residential design.

Thomas Church was born in Boston, raised in Oakland, California and was educated at University of California at Berkeley and later at the Harvard Graduate School of Design. He was a nationally known landscape architect who worked primarily with private residential landscaping projects, but also executed master planning projects for universities such as University of California Santa Cruz, Stanford University and University of California at Berkeley. His body of work includes the design of grounds for private companies such as General Motors in Detroit, the Mayo Clinic in Minnesota, and planned neighborhoods such as Park Merced in San Francisco as well as Pasatiempo Estates in Santa Cruz, California.

Ranch-style houses became extremely popular after World War II, but had their beginning in local design of the late 1930s. The Ranch style exemplified an idealized and practical embodiment of Western living, as presented by *Sunset Magazine* with Cliff May in the 1946 book, *Western Ranch Houses*. In that book, the label was investigated: "What is a ranch house?" Their answer includes the following:

"The close-to-the-ground look of a ranch house is of secondary importance to its being actually on ground level. The ability to move in and out of your house freely, without the hindrance of steps, is one of the things that makes living in it pleasant and informal..."

"The form called a ranch house has many roots. They go deep into the Western soil. Some feed directly on the Spanish period. Some draw upon the pioneer years. But the ranch-house growth has never been limited to its roots. It has never known a set style. It was shaped by needs for a special way of living – informal, yet gracious."

The book goes on to describe the ethos of Ranch-style design, including recommending modern adobe using "emulsified asphaltum as a stabilizer." The book illustrates a number of house plans with similarities to the adobe house at Seven Springs Ranch including large, open-ceiling living rooms, covered passageways, on-grade wide doorways, attached arbors, and garden walls encircling garden rooms. Both Stanton and Comstock had photographs of their work published in *Western Ranch Houses*.

The immediate setting for the one-story adobe house is a largely wooded, slightly sloping area to the south of the current main access road, near the former Bubb reservoir. The adobe and its outbuildings are to the southeast of the main house and gardens, visually separated by a dense row of evergreens. The long, rectangular footprint of the original adobe house is perpendicular to the access road. The port-cochere, at the end of the gabled structure, crosses a small driveway spur that widens at one point to create a landscaped planting island.

The original house was rectangular in shape, containing a large central room and small ancillary spaces at each end. The addition designed by Comstock in 1964 created an "L"-shaped form wrapping around a pool and terrace to the northwest that is framed by a tall garden wall. Thomas Church collaborated on the project, designing the pool setting, as well as a terraced patio on the east side of the building that leads to

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the horse corral, now over the site of the earlier 1890s reservoir.

Character-defining features of the Adobe House, its addition, and the landscaped setting include the rambling layout, adobe and wood-post walls, large multi-light steel-framed windows, exposed hewn beams in the main room with cast iron tie rods, shake roof, large trellis areas framing both sides of the main room of the house, clay floor tile and herringbone brick patios, casual landscaped terraces, and a framing of private outdoor spaces with the use of garden walls.

Manager's House (Map #9)

Located to the south of the adobe Guest House and horse corral, the small Minimal Traditional house used by the site manager during the Stauffer/Lyddon era was constructed in the late-1940s. Recessed into the hillside with a half-story at the basement level, the building has a front offset protruding gabled wing, covered entry porch set back over the basement level, and a "L"-shaped wing to the rear. The building is clad with stucco walls below vertical dog-eared siding in the gables.

The house and matching detached garage were sited out of view of the main complex and intended as a more utilitarian aspect of the ranch for use by the on-site manager from the 1940s on.. Some of the fenestration has been replaced, but the building maintains most of its integrity to its original design.

Office, Greenhouse and Pool House (Map #10, #11, and #12)

Completing the setting around the Adobe House, in 1981-1982 Dorothy Lyddon commissioned architect Claude Stoller to design an office and greenhouse to the east and northeast of the Adobe House. At that time Lyddon was planning for the eventual sale of ranch lands on the valley portion of the property below the building complex, and had hired Stoller to master plan the future development of the site.

Claude Stoller was born in New York in 1920 and studied at Black Mountain College and later Harvard Graduate School of Design. He worked in Boston before moving to San Francisco in 1956 where he formed a partnership with Robert B. Marquis. He worked on a variety of residential, institutional and civic projects in the San Francisco Bay Area under various partnerships, and is recognized as one of the innovators of Bay Region III architecture. Architect William Wurster brought him into the School of Architecture at UC Berkeley.

Stoller's design for the small office building and greenhouse frames the horse corral to the east of the Adobe House, and the pool house adjacent to the pool completed the setting around the patio to the west of the Adobe House. The U-shaped one-story structure of the office is wood-framed and plywood clad, with large vertical false battens providing a rhythm to the floor-to-ceiling windows. The low-sloped hipped room expands outward from the volume with composite wood posts merging the structure into a large trellis draped with vines. The hipped roof of the office is punctuated with small vented gables. The greenhouse and the pool house (with garage) are consistent in material with the office, but more vertical, containing shed volumes characteristic of the Third Bay Tradition design motifs found in Northern California's Sea Ranch, the signature architectural example of this style, conceived by Moore Lyndon Turnbull Whitaker in the mid-1960s.

Equestrian Structures (Map #13)

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These structures are of recent construction and were constructed to serve the equestrian use of Seven Springs Ranch. Many are prefabricated or recent vernacular structures and they do not contribute to the historical significance of the property. These buildings and structures are small in scale and practical in nature, and they are set within the larger pattern of agricultural outbuildings at the ranch. They do not interfere with the significance of the setting of the historic resources.

Integrity and character-defining features

The property maintains adequate historic integrity as per the National Register's seven aspects of integrity. The open space and buildings maintain their original locations and proximities within the ranch property now annexed into the City of Cupertino. Although some of the original ranch property has been sold and developed, the buildings are still surrounded by a largely historic agricultural setting in the rural foothills of Santa Clara Valley. Each contributing building and landscaped element retains its appropriate scale and associated feeling to illustrate its associations with to local ranching in Northern California, including the early American Bubb agricultural era, the Radford experimental ranch era, and the Stauffer family's estate ranching contributions. The barn has been altered slightly over time to include a paneled corner office and an addition made from another ranch building; however, its flared form, timber framing, and other original materials and craftsmanship represent mid-nineteenth-century design and agricultural associations embodied by historic barn design. The Radford water tower, garage, Gardener's Cottage, and gardens have each been altered with some minor changes. For example, the Water Tower has been stuccoed, the garage has had one garage door filled in, and specimen trees have been added to the garden; however, each building and localized setting illustrates its residential scale, original materials, form, and workmanship. The design of each element embodies Radford's ideals as understood through his various early-twentieth-century publications. The bungalow style and interaction of the roads and gardens retain their integrity as an overlay of the Radford era. The main house and series of primarily residential outbuildings built by the Stauffer/Lyddon families also retain their design integrity with the architectural history of these significant designs. The main house has had almost no alterations except for the landscaping of the rear courtyard; the guesthouse has also suffered almost no alteration over time. Their Spanish Colonial Revival design, craftsmanship, and materials are intact. The Adobe has been altered with compatible sliding wood doors, but its materials, form, and detailing are also intact at a high level of integrity to its original design. The Manager's House from the Stauffer era has had its windows modified; however, it has retained sufficient integrity to remain a contributing structure to the district. Seven Springs Ranch as a whole retains its special feeling in the long-time history of the Western Santa Clara Valley and represents a variety of long-time associations through its preserved forms, locations, detailing, materials, workmanship, and design.

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Narrative Statement of Significance

Seven Springs Ranch in Cupertino, California, is being nominated as a district with local significance under National Register Criterion A - for its long agricultural history and association with the early horticultural development of Santa Clara Valley in Northern California, under Criterion B - for its association with William Addison Radford and Grant Stauffer, persons of national significance that are important in our past, and under Criterion C -for the distinctive architecture of the main residential complex consisting of a 1937 Spanish Colonial Revival main house and guest house, and 1947 adobe house with its 1964 addition and related landscaping.

Criterion A – *Agricultural Patterns of Development*

Seven Springs Ranch has been in existence since 1866, when established by John Bubb in what was then called West Side of Santa Clara Valley. The ranch has expanded and contracted in size over a long history of operation, but today continues to represent its important historical agricultural patterns in a region that has undergone intensive and extensive urbanization since World War II. The agricultural development of Santa Clara Valley was essential to enabling growth in Northern California during California's Early-American period, and by the end of the nineteenth century, the conversion to horticulture of the valley's farmlands brought national attention to the products of the valley's orchards and vineyards.

Seven Springs Ranch was a recognized contributor to this early development, and continued to serve the horticultural industry as a fruit ranch into the 1970s. With encroaching urbanization at the valley's edge and the removal of the horticultural industry to California's Central Valley, Seven Springs Ranch, in a smaller form, has been able to bridge the transition by exploiting its natural setting and nearby open hillsides – now horses are raised and trained, continuing a tradition started by William A. Radford in the 1920s.

Criterion B – *Association with William A. Radford and Grant Stauffer*

In 1922, the ranch was acquired by Chicago resident William A. Radford, and was associated with him for 14 years as he sought to explore agricultural innovation, using the ranch as a prototype for his writings on agriculture. Radford is nationally recognized for his writings and educational publications on residential architecture and agriculture. Seven Springs Ranch is directly related to his significance as an important national historical figure.

When the ranch was acquired by Grant Stauffer in 1936, he was in his prime as the owner and operator of Sinclair Coal Company, as well as other coal and transportation ventures in the Central States. Stauffer's life is interwoven with the history of energy development in the United States during the first half of the twentieth century, and he is remembered for his contributions to the economic development of the United States. Although Seven Springs Ranch is not directly associated with his contributions within American industry, his involvement in the ranch's development, including selection and oversight of building construction and ranch operations, clearly provides evidence to aspects of his life that lend significance to the property.

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Criterion C – Architecture

The present physical characteristics of Seven Springs Ranch provide an accurate reflection of building development over 144 years of agricultural use. Within this setting, the central building complex, consisting of three residential structures (Stauffer House, Guest House, and Adobe House and Addition and landscaping) are works of three significant regional architects. The 1937 Stauffer House and Guest House were designed by architect Ralph Wyckoff, a native of Watsonville, California who practiced most of his career in San José. He was educated at the École des Beaux-Arts in Paris, and trained under notable California architect William H. Weeks. The Stauffer House and its matching Guest House are studied implementations of Spanish Colonial Revival residential architecture, consistent with the evolution of this style during the mid-1930s. In this project, Wyckoff seamlessly melded his budding interest in Modern design with the traditional design elements found in early California architecture.

Stauffer's interest in early California architecture was actualized again nine years after construction of his main residence when he commissioned Robert Stanton to upgrade aspects of the site and design an additional dwelling for family members. The Adobe House is an early example of California's post-World-War-II Ranch House movement, and is a prototypical design as found in *Sunset Magazine's Western Ranch House* that year. The distinctive character of the building was reinforced 18 years later when his daughter hired Hugh Comstock, who was also profiled in the 1940s by *Sunset Magazine*, and prominent California landscape architect Thomas Church to expand and complete the concept into a larger house with associated pool and gardens.

Developmental history/additional historic context information

Historical Overview

The origins of Cupertino are tied to the 1776 expedition of Juan Bautista de Anza, who brought settlers to Alta California from New Spain during the decade following initial European-based explorations of the West Coast under Spaniard Gaspar de Portolá. De Anza's cartographer named the local creek after St. Joseph of Cupertino; the name remained associated with the area over the next 75 years of rule under Spain and Mexico. The western portions of Santa Clara Valley remained the outlands of Mission Santa Clara de Asís during the pre-American period, although by the late 1840s, the then Mexican Governor of California had granted a large rancho named Quito in the western part of valley - in the vicinity of the subject property. *Quito Rancho* was subject to a patent claim during the Early American period, with title cleared to the original claimants in 1866. That year, John Bubb, a native of Missouri, returned from Fresno, California to be closer to his family in Mountain View, where he had originally settled in 1851. His brother Benjamin had established a 168-acre ranch in Mountain View in the mid-1860s following the death of their father, and John Bubb acquired or claimed the 40-acre ranch in Cupertino that would become the nucleus of Seven Springs Ranch.

The stock ranch that John Bubb established was of local prominence, but like many agriculturalists near the west foothills of Santa Clara Valley, he soon recognized the capability of the soil and climate in this area for viniculture. By the mid-1890s, Bubb's ranch was prominently displayed in the local promotional book that proclaimed the horticultural benefits of the "Valley of Heart's Delight," as it was becoming

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known nationally. Bubb constructed a winery on the site where 50,000 gallons of wine a year were produced at its peak in the 1890s². Bubb built a large reservoir to irrigate his vines, which was one of the first of its kind in the valley, but in 1895, a disease (grape phylloxera) devastated the local viniculture industry, including Bubb's vineyard. The property, which had by then been expanded to over 500 acres, was subsequently reduced in size to about 230 acres. By 1905, Seven Springs Ranch had converted to orchard crops including prunes, peaches, apricots, cherries and nuts. By 1906 when John Bubb sold his ranch, the property had been reduced to 40 acres again.

Over the next 16 years, five owners took possession the ranch, with some minor improvements made. It was in late 1922 when Chicago publisher William Addison Radford purchased the ranch. Under Radford's ownership, an era of twentieth-century development began in earnest, resulting in many of the standing structures that exist on the site today.

Wisconsin native William A. Radford had begun his career working for Radford Brothers Sash and Window Company, moving to Chicago in the late-nineteenth century. Although Radford had little formal architectural training, he founded the Radford Architectural Company in Chicago in 1902, and quickly became one of the more prolific mail-order house designers in the United States of the early twentieth century³. Pattern books for constructing houses had been in print since the mid-nineteenth century, most notably A. J. Downing's *Cottage Residences* (1842) and later Downing's *The Architecture of Country Houses* (1850); however, it was not until the early-twentieth century that house plans and specifications were purchased through the mail and advertised in newspapers and magazines. Sears, Roebuck and Co., distributed mail order houses through its popular catalog by 1908, but many other publishers began printing house plans, specifications and even supplying the lumber for building through the mail. Not only did Radford publish magazines such as *American Builder*, *Beautiful Homes*, *Farm Mechanics* and *Cement World*, but also published over 40 books related to various types of construction⁴. By 1926, the Radford Architectural Company had produced complete plans and specifications "for more than 1,000 different buildings" and the houses had been erected "as far north as the Hudson Bay and as far south as the Gulf of Mexico. Extant examples can be found today throughout the United States, as well as other countries such as Australia and South Africa"⁵. Although Radford house plans varied in style from Queen Anne to Shingle Style to Italianates, many of his plans were "...undoubtedly inspired by Frank Lloyd Wright and through his publishing company helped the ideas of what is now called the Prairie School sweep the nation."⁶

Radford wrote in the May 1922 issue of *Farm Mechanics* magazines, after a trip to the West Coast that, "We of the Middle West are not making the most of what nature gives us."⁷ In the editorial, he discussed the positive aspects of California farming, including the importance of water storage, necessity of one or

² San Jose Mercury, *Santa Clara County and its Resources. A Souvenir of the San Jose Mercury*. (San Jose, Alfred E. Easton Press, 1896), pp.252-253.

³ Neal Vogel, "William A. Radford," *Old House Journal* September-October 1993. pp. 24-26.

⁴ Ibid.

⁵ Daniel D Reiff, *Houses From Books Treatises, Pattern Books, and Catalogs in American Architecture, 1738-1950: A History and Guide*. (University Park: Pennsylvania State Press, 2000), p. 152.

⁶ Neal Vogel, "William A. Radford," *Old House Journal* September-October 1993. pp. 24-26.

⁷ William A. Radford. *Farm Mechanics*, May 1922, p. 6-7.

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more tractors on a farm and the financial benefits of large single-crop production. Radford was enamored with the West Coast, and promptly purchased the Seven Springs Ranch after his spring trip. He renamed it Radford Seven Springs Ranch, where, according to a later marketing brochure, he operated an 'experimental farm in the interest of Farm Mechanics Magazine and Radford's Cyclopedia of Farming.' At Radford Seven Springs Ranch, practical agricultural, livestock and orchard demonstrations were promoted to benefit the interested community.

In the 1920s, Radford expanded the size of the ranch again, this time to about 265 acres, and began a building program that included the construction of a new residence overlooking the property, possibly in the location of the older Bubb house. He used his house as an administrative building for this experimental farm in the 1920s, although he appears to have maintained his primary residence for a while in Chicago. According to a 1922 newspaper article, along with the construction of a new house, Radford "...is making the most charming gardens around his new home" including a "handsome bridge which spans an artificial lake," and an "ornamental moat for goldfish breeding along with a bridge crossing."⁸ Radford also constructed a cottage that he called the Division Superintendent Home, an implement barn with a second-story apartment, as well as a 20,000-gallon reinforced-concrete upper reservoir that raised the head for irrigated water. He used the Bubb-era barn/stable to raise Hackney ponies that he showed at various rodeos throughout California.

An article in *Old House Journal* on Radford indicates that he retired to Cupertino in 1922, and another source notes 1926. However, 1930 census records indicate that he maintained a residence in Chicago where he continued to work in the publishing business. A local newspaper article in 1936 mentioned that Radford was permanently living at the ranch and also was publishing a local magazine, *Santa Clara County Rancher*. He was also showing ponies that year, although by the end of 1936, he had sold the ranch to Grant Stauffer of Kansas City, Missouri. It is not clear if Radford remained on the ranch or moved nearby, but he died in Santa Clara County in 1943. His son by then was living in nearby San José, California.

Grant Stauffer was an established coal-company operator and owner of Sinclair Coal at the time he bought Seven Springs Ranch in late-1936. During the next twenty years, he and his wife, Gladys, built three new houses on the ranch and visited Seven Springs Ranch during the summers from their home in Kansas City, planning to eventually retire to California.

Grant Stauffer was born in 1888 in Hope, Kansas and initially started in the coal business in 1911 as a salesman. He married Gladys Ketchersid, and during the early-twentieth century established himself as a successful coal and railroad executive with mining interests in Alabama, Kentucky, Missouri, Kansas and Illinois. Stauffer served as president of the Sinclair Coal Company, Hume-Sinclair Coal Mining Company, and Sentry Coal Mining Company, among others, and during the last years of his life was president of the Chicago Great Western Railway. Stauffer also was a director of Stauffer Publications, a firm headed by his brother, Oscar Stauffer.

Sinclair Coal Company was founded in the late-nineteenth century as a retail operation providing

⁸ "Country Place is Being Made Gorgeous" *Evening News*, December 8, 1922.

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customers near Aurora, Missouri with coal for heating. Bought by 29-year-old Grant Stauffer in 1917, by the 1920s it had grown into a successful surface-mining company under Stauffer's leadership. Company president Stauffer brought in Russell Kelce to oversee operations in 1927 while Stauffer managed marketing and contracts. By the time that Sinclair acquired the stock of 95 percent of Peabody Coal in 1955, six years after Stauffer's death, Sinclair had evolved into the third-largest coal company in the United States, and in little over a decade, when acquired by Kennecott Copper Corporation, it was the largest.

Upon purchase of Seven Springs Ranch, Stauffer demolished many of the older buildings including Radford's residence. Stauffer retained local architect, Ralph Wyckoff, to design a large, rambling, Spanish Colonial residence. To accompany the main house, Wyckoff also designed a matching guesthouse near the rear of the main building that eventually was used to house on-site employees. Stauffer, in an effort to expand upon the idealized ranch setting begun by Radford, embedded much of the creek in the center of the site within underground drainage pipes, and he undergrounded the rest of the utilities, too. He also dug a well to provide a consistent water supply to his Blenheim apricot and prune orchard, that, during its peak production period from 1950-1975, produced 25-30 tons of dried apricots a year.

Development of the site by Grant Stauffer and continued by his widow Gladys and later daughter Dorothy Stauffer Lyddon, was accomplished for 40 years. In the 1940s, an adobe guesthouse was constructed downhill from the main Spanish-Colonial-Revival house. Robert Stanton was hired, who was a prominent Carmel architect, and who, with Hugh Comstock, had been an innovator in Ranch-style prototype designs for Sunset Magazine. Stauffer's interest in early California architecture resulted in a design reflective of pre-American adobe construction, using a post-adobe system developed by Hugh Comstock. In 1964, Hugh Comstock Associates designed a compatible addition to the adobe house for Dorothy Lyddon, and prominent California landscape architect Thomas Church was hired to develop the setting around the adobe house, that now includes a horse corral over the site of the large 1890s reservoir.

By the 1980s, the setting around the guesthouse was further evolved with the construction of an office and greenhouse. For the design of these structures, Dorothy Lyddon hired architect Claude Stoller, who designed two structures to be consistent in character with the adobe house, but modern in design, in a style now known as the Third Bay Region Tradition. Dorothy Lyddon began planning at that time for the partial development of the site for housing, consistent with the region's conversion of agricultural land during the latter half of the twentieth century as rapid urban development turned the valley into the high-tech hub that exists today.

After ownership under Gladys Stauffer, who died in Kansas City in 1976, the ranch began to shrink in size, returning again to its original 40 acres. Acreage in the hills was sold to Midpeninsula Regional Open Space District prior to the development of the lower flatlands portion of the ranch into housing. The Bubb-era winery building was demolished, along with workers cottages, although a portion of the packing shed was relocated and attached to the rear of the Bubb-era barn. The recent modifications to the site have been a response to changing economic conditions, but were done in a way that preserved the core setting of the building complex surrounding the Spanish Colonial house that anchors the contemporary version of this 145-year old ranch. This setting includes the still-undeveloped

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mountainside, now to remain open space in perpetuity as a part of the 739-acre Fremont Older Open Space Preserve. Ownership and operation of Seven Springs Ranch has remained within the Stauffer and Lyddon families to the present day.

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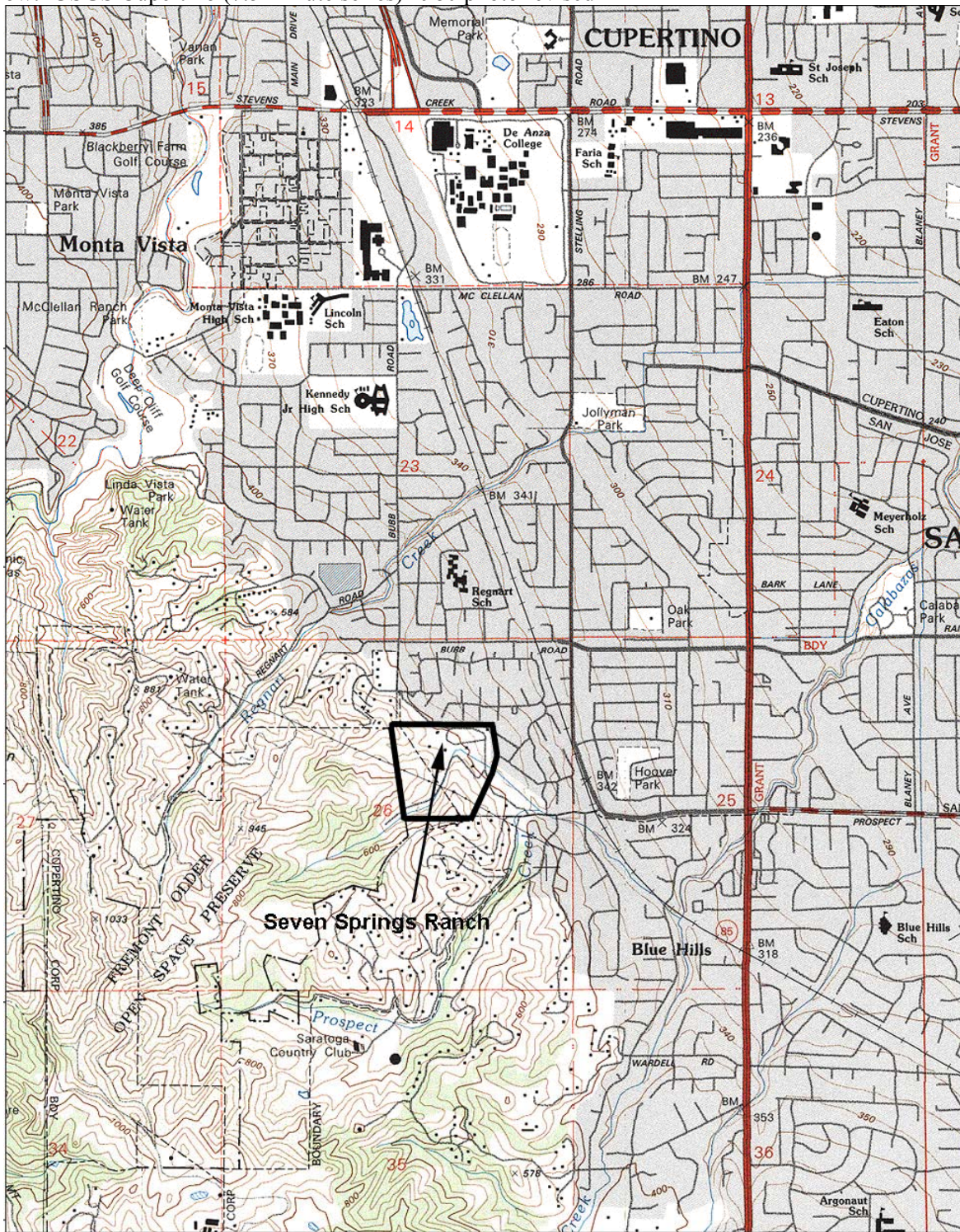
U.S. Census Bureau, Santa Clara County Census, 1870-1930.

Consulting historians: Leslie A.G. Dill, Architectural Historian, Jessica Kusz, Public Historian

Additional Documentation (page 1)

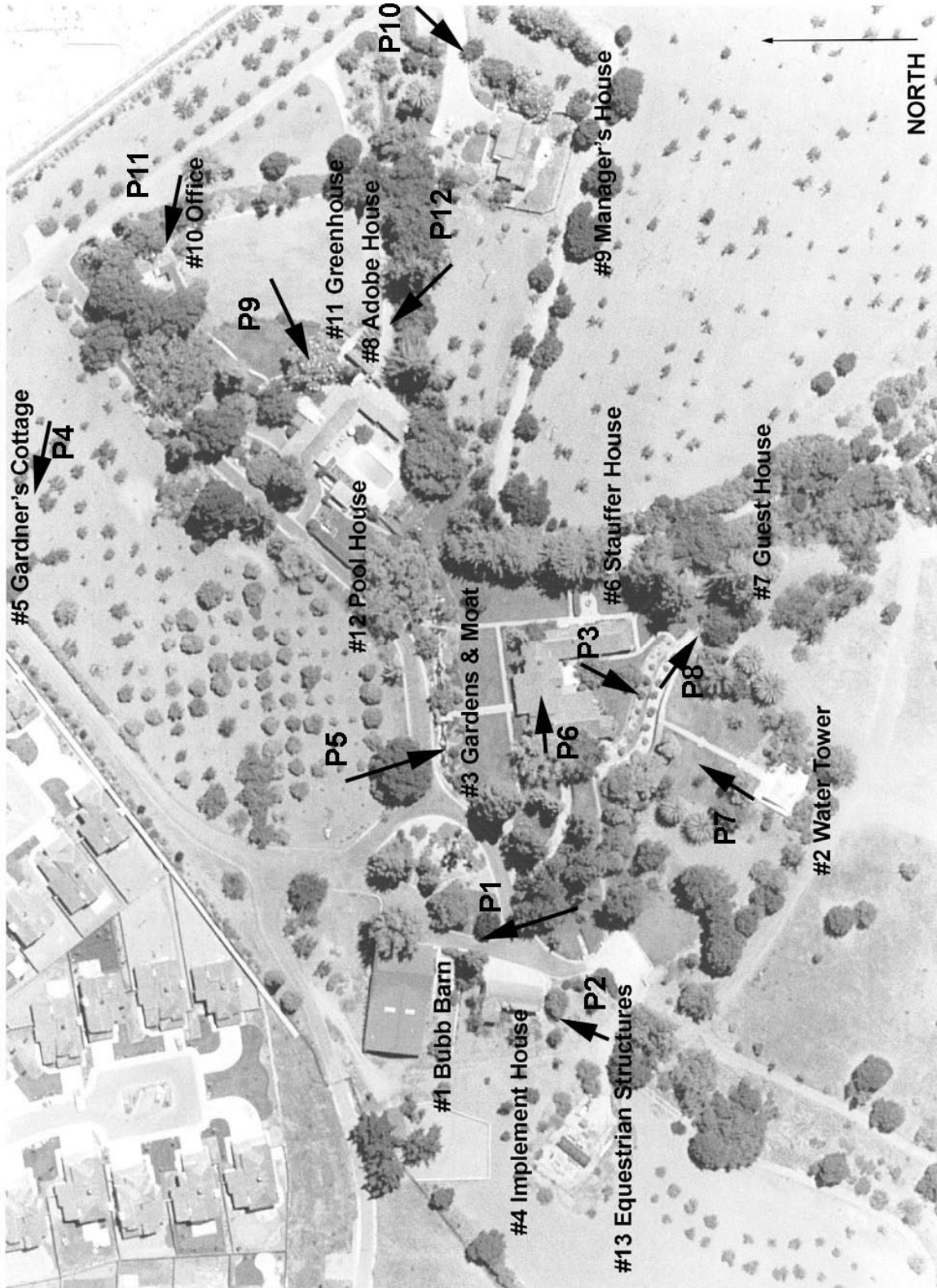
Maps (see enclosure for full USGS San Jose West Quadrangle)

Below: USGS Cupertino (7.5 minute series) 1980 photo revised



583000m E. 584000m E. 585000m E. WGS84 Zone 10S 586000m E.
0 1000 FEET 0 500m 1000m
Map created with TOPO!® ©2003 National Geographic (www.nationalgeographic.com/topo)

Additional Documentation (page 2)
Sketch Map



Additional Documentation (page 3)

Photographs

Name of Property	Seven Springs Ranch
City or Vicinity	Cupertino
County	Santa Clara County
State	CA
Name of Photographer	Franklin Maggi
Date of Photographs	June 2010
Location of Original Digital Files	533 N. 10th St., San Jose, CA 95012
Number of Photographs	12

Photo #1 (CA_Santa Clara County_Seven Springs Ranch_0001)
Barn

Photo #2 (CA_Santa Clara County_Seven Springs Ranch_0002)
Implement house and Garage

Photo #3 (CA_Santa Clara County_Seven Springs Ranch_0003)
Water tank

Photo #4 (CA_Santa Clara County_Seven Springs Ranch_0004)
Gardener's house

Photo #5 (CA_Santa Clara County_Seven Springs Ranch_0005)
Main house (front)

Photo #6 (CA_Santa Clara County_Seven Springs Ranch_0006)
Main house (interior)

Photo #7 (CA_Santa Clara County_Seven Springs Ranch_0007)
Main House Overview

Photo #8 (CA_Santa Clara County_Seven Springs Ranch_0008)
Guest House

Photo #9 (CA_Santa Clara County_Seven Springs Ranch_0009)
Adobe

Photo #10 (CA_Santa Clara County_Seven Springs Ranch_0010)
Manager's House

Photo #11 (CA_Santa Clara County_Seven Springs Ranch_0011)
Office

Photo #12 (CA_Santa Clara County_Seven Springs Ranch_0012)
Greenhouse

Additional Documentation (page 4)
Figures

Name of Property	Seven Springs Ranch
City or Vicinity	Cupertino
County	Santa Clara County
State	CA
Number of Figures	8

Figure #1 (CA_Santa Clara County_Seven Springs Ranch_Additional Documentation_Figure 1)
1939 Valley Below

Figure #2 (CA_Santa Clara County_Seven Springs Ranch_Additional Documentation_Figure 2)
Bubb Winery

Figure #3 (CA_Santa Clara County_Seven Springs Ranch_Additional Documentation_Figure 3)
Radford Fold Out

Figure #4 (CA_Santa Clara County_Seven Springs Ranch_Additional Documentation_Figure 4)
Radford Rear Cover

Figure #5 (CA_Santa Clara County_Seven Springs Ranch_Additional Documentation_Figure 5)
Packing Shed

Figure #6 (CA_Santa Clara County_Seven Springs Ranch_Additional Documentation_Figure 7)
1938 Overview

Figure #7 (CA_Santa Clara County_Seven Springs Ranch_Additional Documentation_Figure 8)
Aerial 1980