

Architectural Resources and Styles

SUB-THEME OF

Spanish/Mexican

Early American Town Building

The Garden City and Valley of Heart's Delight

Planning and Building the Modern City



The Orange on wheels getting ready for its trip from Alum Rock Avenue to 48 S. Capital Avenue

Naming styles of architecture, especially from the recent past, is a moving target. It often takes distance to assign a particular style to a thing, because it usually is not until the style is no longer current that it is possible to assess, understand, and categorize it. Although... buildings... may have elements of particular style categories such as International or Postmodern, most often they are a combination of many things. Time and distance will give the future a better handle on our present and recent past than we can have now.

-LA Conservancy



SAN JOSE HISTORIC CONTEXT STATEMENT

Department of Planning, Building, & Code Enforcement

200 E Santa Clara St., Third Floor Tower, San José, CA 95113

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https://www.laconservancy.org/sites/default/files/files/documents/2016%20Modern%20Skyline%20Manual%20-%20FINAL_0.pdf

ARCHITECTURAL RESOURCES AND STYLES SUB-THEME - Introduction

Historic Architectural Resources

Architecture is a key sub-theme of this historic context statement and is part of every period of the city's historic development. It overlaps elements from each primary theme and represents most resources that have been landmarked and listed in the City of San José Historic Resources Inventory to date. The design and construction of San José's historic buildings, structures, objects, sites, and districts reflects many aspects of the past. The style, type, materials, detailing, artisanship, and other design aspects of a building tell the stories of people, patterns of development and the evolution of popular culture, and can represent notable events and reflect community values of the time. The design and materials of buildings and structures are the physical medium that can convey significant insights into our culture.

Public histories (such as this context statement) are defined as "secondary sources." They are one step removed from primary sources, though they often quote or otherwise use primary sources. Histories describe, analyze, and interpret aspects of the past. "Primary sources" are original objects or documents that provide a direct connection or an immediate, first-hand account of a topic. Examples of primary sources are photographs, artifacts, letters, interviews, and diaries.

Historic buildings are also primary sources. They are representations of the material culture of past times and illustrate the lifestyle, priorities, materials, tools, economic conditions, attitudes, and values of people from the past. It is always good to remember that some primary sources will have biases because they reflect non-physical beliefs, viewpoints and sometimes memories.

A building, for example, can represent not only the economic conditions of an early owner or resident; it can also represent the skills of the workers who built it, the materials being produced and popular at a particular time, the changes in art and fashion over the years, and more. A building can also represent other significant local themes, such as how people socialized, and how they worked and played, as well as other forms of community interaction.

In historic districts, the buildings share a common history, and, together as a grouping, they illustrate a larger historic context about a place. A wide variety of significant buildings in a community can embody a wide variety of shared activities and associations from the past.

Early preservation efforts in twentieth-century America often focused on the architectural design of “high-style” buildings associated with civic leaders such as financial or political figures that were often male and predominately white. These buildings exemplify architectural features that are consistent throughout their exterior appearance, particularly ornament, and are identified with a defined architectural style. This was partly because “high style” buildings were, at the time of early historic preservation efforts, the fanciest, most visibly prominent, and artistically detailed buildings that stood out from more modern development. The buildings were often endangered by Urban Renewal efforts that sought to clear older buildings believed to be obsolete to make room for parking lots and new development serving an expanding post-war population.

In the twenty-first century, where local historic districts are often filled with scrollwork and turrets, it may be hard to believe that hand-built Victorian houses were once judged to be “old fashioned haunted houses” or “eyesores” and slated for demolition, sometimes neighborhood-wide—especially in areas of lower income or perceived lesser status. The building’s highly crafted construction was in contrast with “modernist” community values of progress and industrialization.

Over the years, the historic preservation advocates have grown to understand that historic buildings encompass a variety of values, and so, also, the concept of architectural significance has changed to include a variety of styles that reflect a broader representation of the diversity within American culture.

Significant buildings are a medium that can provide understanding of, on many levels, the history of San José. The stories they tell through their design and materials are multi-layered and the buildings often stand, sometimes in tension side by side, reflecting their continuing evolution within the urban fabric.

Descriptive Terminology for Historic Resources

There is a common language used by architectural historians for the description of the built environment. Architectural resources are defined and described using one or more of the following categories:

- **Style:** A building can be described as having a certain “style” of design, which refers to the architectural forms and detailing imposed by architects and designers or drawn from published pattern books. Not every professionally designed building fits precisely into an identified style, however. The sorting process undertaken by architectural historians provides a common framework and vocabulary for understanding the history and associations of any given structure. Some buildings

not clearly associated with a style are considered to be vernacular, meaning that they do not have decorative detailing. They often represent local or regional construction materials and methods used by craftspeople and owner/builders.

- **Type:** A building can be described by general “type.” This term refers to the original use and/or an overall form of a building. Examples include public buildings, barns, small retail stores, apartment buildings, etc. Some examples are more architecturally specific, such as foursquare houses (four main rooms) or Quonset huts. This category allows buildings to be compared to or categorized with other buildings of the same type.
- **Architect/Builder:** A building can be identified as a design associated with an architect, designer, or builder. Just as a type of building can be compared or categorized with other similar uses, the body of work or “oeuvre” of an architect or designer can help inform the significance of a specific building or property.
- **Construction:** A building can be described by its materials and method of construction. Examples of materials include old growth lumber, brick, stone and square nails and examples of construction methods include board wall, balloon frame, platform frame, and steel frame or reinforced concrete. Within the framework of this thematic context, the architectural styles of buildings are defined and customized to represent properties in San José as specifically and locally as possible. Local design styles are defined and linked with meanings that highlight the chronological history, geographic growth, and significant themes identified by the other sections in this context statement.

Categories of Historic Resources

There are five categories of historic resources according to the documentation process outlined in documents developed by the California State Office of Historic Preservation (OHP). There are Buildings, Structures, Objects, Sites, and Historic Districts.

Documentation of architectural resources is primarily related to “Buildings.” The term “building” is defined by OHP as:

A resource created principally to shelter or assist in carrying out any form of human activity. “Building” may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn.

In some cases, collections of architecturally significant buildings could be identified as the primary components of a historic district. Significant buildings in historic districts are identified as “contributors.”

Attributes of Historic Resources

Resource attributes codes should be used to define the attributes of historical resources when recording historic resources on the DPR523 series forms developed by OHP. The following list can be found in OHP’s “Instructions for Recording Historical Resources” published in 1995.

HP1. Unknown	HP24. Lighthouse
HP2. Single family property	HP25. Amusement park
HP3. Multiple family property	HP26. Monument/mural/gravestone
HP4. Ancillary building	HP27. Folk art
HP5. Hotel/motel	HP28. Street furniture
HP6. 1-3 story commercial building	HP29. Landscape architecture
HP7. 3+ story commercial building	HP30. Trees/vegetation
HP8. Industrial building	HP31. Urban open space
HP9. Public utility building	HP32. Rural open space
HP10. Theater	HP33. Farm/ranch
HP11. Engineering structure	HP34. Military property
HP12. Civic auditorium	HP35. CCC/WPA property
HP13. Community center/social hall	HP36. Ethnic minority property (list group)
HP14. Government building	HP37. Highway/trail
HP15. Educational building	HP38. Women's property
HP16. Religious building	HP39. Other
HP17. Railroad depot	HP40. Cemetery
HP18. Train	HP41. Hospital
HP19. Bridge	HP42. Stadium/sports arena
HP20. Canal/aqueduct	HP43. Mine structure/building
HP21. Dam	HP44. Adobe building/structure
HP22. Lake/river/reservoir	HP45. Unreinforced masonry building
HP23. Ship	HP46. Walls/gates/fences

Notes on Vernacular Buildings

The term “vernacular” is used to convey that a building or structure is locally constructed of conveniently available materials and using designs that are primarily functional. Vernacular buildings are integrated into the culture and climate of a community and place. The term can also suggest that a building was simply not designed by an architect.

Sometimes referred to by the terms “other,” “no style” or “folk houses,” vernacular houses, shops, and agricultural outbuildings have simple forms; some of these forms remained common for decades. Although these buildings and structures were not all intended to be highly artistic and remained simple in form and detail, many of these houses, buildings, and structures incorporated elements that were influenced by popular styles of the time.

As eloquently stated by the Wisconsin Main Street Project:

...almost half of all retail buildings ever surveyed are lumped into this category. By definition, vernacular buildings reflected the traditions, materials, and building methods of the region where they were built, thus why there is no one unifying characteristic. They generally adopted the forms, scale and materials of more high style building of their period but lacked stylistic details.¹

Some sections within the Style Guide will describe prominent or contextual trends in vernacular buildings as applicable to the eras as defined in this document. Vernacular buildings hold significance and convey associations under the same criteria as other significant historic buildings.

ARCHITECTURAL RESOURCES AND STYLES SUB-THEME – Primary Historic Context Themes

Spanish/Mexican

There are three sub-themes within the Spanish, Mexican and Mexican Transitional Theme (1777-1848). The sub-themes have overlapping architectural sub-themes and development histories. Design-wise this primary theme overlaps fully with the Spanish Colonial Era in the Architectural Resources Sub-Theme - Eras and Style Guide (Style Guide) that follows.

¹ Lawniczak, Joe, for Wisconsin Main Street. “A layperson’s guide to historic commercial building styles in Wisconsin” January 11, 2018. <https://wedc.org/blog/laypersons-guide-historic-commercial-building-styles-in-wisconsin/>

Early American Town Building

Although a few adobe structures continued to be built after Mexico's transfer of California to the United States in 1848, construction methods changed quickly during the early boom period of the Gold Rush, and development intensified as American town-building and mapping created more building sites. Most buildings constructed during this era were, by definition, vernacular in construction, meaning they were built of local materials, simple in style, utilitarian, and quickly constructed. Early during this period, kit houses were brought from the East Coast by ship and assembled on site. Building styles from this period are outlined in the Early American Era and much of the Romantic Era in the following architectural style guide.

The Garden City and Valley of Heart's Delight

Many historically significant buildings and "Buildings of Lesser Significance" identified as Structures of Merit or Identified Structures in San José have been listed on the Historic Resources Inventory previously as representative of the "Horticultural Expansion Period" and the "Interwar Period." The San José Historic Context Statement Update refers to a revised, more expansive, time frame (1871-1970) as "The Garden City and Valley of Heart's Delight," a one-hundred-year span of time when horticulture dominated the economy in San José. The types of buildings and structures associated with this era relate more to agriculture and industrial building types, along with other handcrafted building techniques. The overlapping theme of Planning and Building the Modern City is associated with the more modern urban, and suburban development of commerce, industry, and hi-tech.

Because "The Garden City and Valley of Heart's Delight" theme spans a one-hundred-year period, there is a wide array of architectural design that can be broken into several architectural eras. Most remaining buildings from each stylistic era in this time frame share the artisanship of hand-built designs and extensive use of decorative materials; they have some differentiation in their underlying construction methods and materials and are highly differentiated in the variety of applied ornamental elements. In addition to the "high-style" designs, there are vernacular buildings that can be found significant for their construction materials and/or techniques. Vernacular buildings can also have limited stylistic features that define their architectural presence. The designs are often a response to adapting style elements in ways that provide a more modest architectural expression.

As the construction during this horticultural period gained momentum, residences in San José became most commonly balloon-framed, and board-wall construction dwindled in use for agricultural and rural construction. Platform framing was introduced in the region later in the nineteenth century. First used in the mid-1800s elsewhere, the system of construction was used here after about 1880. Platform framing is where the studs are all uniform in length and a floor platform is built atop each set of studs for each floor. This technique allows the floor plan of the first floor to be somewhat different from the plan of the upper levels, enabling the complex exterior configurations of Victorian-Era Queen Anne designs.

After the depression years of 1893-1897, design attitudes started to change. The Chicago World's Columbian Exposition of 1893 had drawn architects from throughout the country toward classicism, and local designs reflected that aesthetic. There was a transition from the Victorian Era's additive decorative elements to an era featuring less-ornate designs, many with classical columns and trims. In San José, there is a transition from exuberant Queen Anne Victorian designs to consciously refined Classical Revival designs, which led to the rustic designs of the Arts and Crafts Movements. This is a long period that, therefore, spans a wide array of architectural design, and which can be broken into several primary stylistic eras:

- As this theme began, and throughout the 1870s, the Romantic Era styles—particularly the vertical Italianate style in the 1870s—predominated in San José.
- In the 1880s and early 1890s, innovative Victorian Era designs characterized the city.
- Just before the turn of the twentieth century, the Academic Revival Era began; many of its styles evolved and intensified into the early 1930s.
- From about 1900 to 1925, the Arts and Crafts Era overlapped the Academic Revival Era in San José.
- From about 1900, extending to about 1940, the Eclectic Revival Era brought new kinds of revival designs to the city, including Egyptian designs and Adobe Revival.
- During all these years, after the theme of Early American Town Building and overlapping these five rich architectural eras above, there was the ongoing construction of simple wood and brick vernacular buildings where functional designs were needed or wanted.

Planning and Building the Modern City

Post-World-War-II development in San José was shaped by suburban growth and Modern design principles. Cars were big, housing tracts were big, and the traditional “American Dream” was big. The concept of “Western Living” was influencing housing design, while Mid-century modernism and its emphasis on modern materials was taking over commercial design.

The massive growth of San José—in population and area—is the primary feature of the Post-World-War-II period in the South Bay Area. Not only were hundreds of housing tracts being developed outside the city’s earlier boundaries; population increases, shopping centers, schools, offices, factories, and municipal facilities were being built to serve the population, and the mid-century appearance of San José was changing along with the times.

There are two design sub-periods within this theme. There are the war years and their immediate aftermath (1941-1950), and there is the annexation/boom period of San José (1950-1970). Architectural eras representing the pre-war architectural development in this theme include: The end of the Eclectic Revival Era and the Early Modern Era. The next developments into the Post-War Ranch Era, Post-War Modern Era, and Post-Modern or Later Eclectic Era, as outlined in the style guide.

Immediately post-war, *Sunset Magazine* came out with its book, *Western Ranch Houses* (1946), featuring Cliff May’s architectural designs. The influence of this style took hold throughout the region for housing while other suburban buildings, like churches, some shopping centers, and small office buildings also used this approach. Otherwise, much of late-1940s architecture remained modest and similar to the 1930s and early 1940s designs, referred to as the Minimal Traditional style.

By the 1950s, Modernist designs could be found throughout the South Bay Area, used for both institutional and commercial architecture, and for some housing tracts. Popular in the previous decades, the International style was still in use for commercial construction while ranch houses continued their popularity, built in a variety of styles throughout the South Bay Area.

One signal of coming change later in the century was the publishing of Robert Venturi’s *Complexity and Contradiction in Architecture* in 1966, influencing waves of architects to find context within their designs. Architectural works during this wave of design were exploring forms and types of detailing beyond the structural design elements that characterized International style buildings of the early-to-mid-twentieth century.

The establishment of the National Register for Historic Places in 1966 and the cutting-edge Montreal Expo of 1968 focused design in two directions. An approach to design that became widespread in the late 1960s was Adaptive Reuse, with a common architectural vocabulary that focused on exposed brick and trim with historical design sources. At the same time, commercial and institutional buildings were often associated with innovative architectural movements inspired by the buildings at the Montreal Expo. New Formalist, Brutalist, Organic, and Neo-Futurist/Neo-expressionist buildings were constructed primarily in the 1970s, and Postmodernism came of age in the early 1980s.

The San Francisco Museum of Art held an exhibition in 1977 that described new waves in architectural design at the time:

Although it is dangerous to start classifying artistic talent (it is a trait most historians cannot relinquish), it is interesting to try to define stylistically the architecture of the last fifteen years in California. The structures represented in the exhibition fall somewhat uncomfortably into six groups: Brutalistic (Neo-Corbusian), Miesian (Minimal/Purist), Bay Area Style (overlapping with the Wood Butchers' and the Slanted-Roof-and-Skylight School), Historical Revivalism (including all types of Neo-isms) and the last group, called simply New Ideas, which represents a variety of approaches, including John Lautner's fantastic and futuristic house designs, Pelli's and Lumsden's Mirror-Moderne approach, Frank O. Gehry's innovative use of materials and lights and Pereira's urban pyramid...²

Also prominent in the 1970s were suburban and residential architectural designs grouped under the umbrella of "Later Eclecticism." These designs shared a larger scale and weightiness of form and trim than previous Ranch and Minimal Traditional designs. The California Department of Transportation (CALTRANS) defines three style groupings from the "Later Eclecticism" era by their distinctive late-twentieth-century outlines: Sweeping roof, Mansard roof, Inverted Mansard roof, and defines one style grouping by its stucco walls and large timber elements: Spanish Colonial Revival. These four categorizations were used for houses in the CALTRANS context report on tract homes, as well as for multi-family apartments and condominiums, commercial and office buildings, churches, and more. Homeowners were also customizing the design of

² -A View of California Architecture 1960-1976 by Gebhard, David and Susan King for San Francisco Museum of Modern Art, 1977

their houses with heavy applied elements from the past, in do-it-yourself eclectic compositions known as Wood Butchery.

As this design approach wrapped up at the beginning of the 1980s, architecture and design were once again undergoing change. The influential book *From Bauhaus to Our House* by Tom Wolfe was published in 1981, and the Italian Memphis-Milano movement moved design into a new color-blocked era starting in 1980. And, spurred by the United States Bicentennial in 1976, the historic preservation movement accentuated the desirability of Victorian homes, and faux-Victorian forms and detailing started appearing in tract home designs.

ARCHITECTURAL RESOURCES SUB-THEME - Eras and Style Guide

To provide continuity and clarity of terminology throughout the City of San José historic resource evaluation process, the following guide is compiled, adapted, and expanded from many previous sources, mostly local. Efforts were made to be as comprehensive and consistent as possible, including recent style definitions even where no examples have been identified. Early styles (pre-1945) that have not yet been linked to properties in the city have generally been omitted.

Sources for these definitions and their listed characteristics include past San José historical context statements and reports, other related San José resource documents (such as the Envision San José 2040 General Plan Cultural Resources report), contexts from the State and County that cover San José and the greater South San Francisco Bay Area, established architectural style guides, and glossaries from architecture and architectural history interest groups.

Primary references used include:

- *Your Old House: Guide for Preserving San Jose Homes*. [Chapter 2: Architectural Resources.] By Winter & Company. 2003
- “San Jose Downtown Historic Design Guidelines [Draft].” City of San José. 2004.
- “San José Modernism Historic Context Statement.” By PAST Consultants for Preservation Action Council of San José. 2009.
- “Cultural Resources: Existing Setting. Envision San José 2040 General Plan.” By Basin Research for David J. Powers for the City of San José. July 2009

- “Downtown Core Historic Context.” By Michael Baker International for the City of San José. July 2021
- *Tract Housing in California, 1945-1973: A Context for National Register Evaluation.* By California Department of Transportation. 2011

For more architectural style sources, see the bibliography in the “Survey Handbook.”

SPANISH COLONIAL ERA – ca. 1777 to 1848

The colonists who settled Alta California after 1769 brought an understanding of materials that stemmed from their roots in dry Mediterranean areas and Mexico where their culture had built with stone and masonry. These traditions, combined with the challenges inherent in eighteenth-century lumbering with limited tools and labor resources meant that wood was not the primary building material. Spanish Colonial architecture in Alta California started with easily built structures of upright sticks arranged around a square and plastered with mud, with dirt floors and flat roofs above covered with leaves, branches and evolved adobe structures constructed with handmade sunbaked adobe bricks and later fired clay brick, stone and mud, and roughly fashioned fired clay tile roofing or roofs that were thatched with tules. The walls of an adobe building would often be finished with a lime plaster, as well as having wide, overhanging eaves to protect adobe walls from the rain and weather. Despite the abundant forests found in California, lumbering evolved slowly, and the colonists persisted in the use of masonry building materials. Architecture from this time in San José is characterized by small, vernacular houses and other structures, built of adobe and some timber elements. Some of these elements have left subsurface evidence, and two structures remain within the city limits, both preserved as museums.

Although continuing the traditions introduced during the Spanish Colonial theme, vernacular adobe buildings and structures slowly evolved during the time of Mexican Independence, starting with newer techniques for adobe production and moving into brick and stone construction. The use of these materials and construction methods left their mark on buildings and structures.

Americans and other immigrants who came to Mexican California towards the middle of the nineteenth century brought their own architectural methodologies, experiences, and perceptions of construction, and initiated wood harvesting and plank and shingle production up the San Francisco Bay peninsula from the pueblo, in what is now San Mateo County.

Spanish-Colonial Adobe or Early California Adobe or Monterey-Colonial Adobe – ca. 1777 to 1850s

(Spanish Colonial sub-theme. Mexican Independence sub-theme. Transitional sub-theme. Early American Town Building theme.)

Spanish-Colonial Adobe designs grew from the availability of materials and the past experiences and skills brought by the colonial builders. Some dimensions of these structures were reportedly based on the lengths of wood available for beams.

The primary characteristic of Monterey-style adobe houses are their full-width second-story balconies. This design feature was reintroduced in the 1920s Eclectic Revival Era, so included here for background. Although there are examples of this style in the region such as in Milpitas and San Juan Bautista, there are none from this early theme identified within the city limits of San José.

One extant building in San José has been preserved, identified, and landmarked from the Spanish Colonial sub-theme, a small house known as the Gonzales/ Peralta Adobe, at 175 W. St. John Street in Downtown. It is landmark #1 in the City of San José, a California Historical Landmark, and listed on the National Register of Historic Places. The house is characterized by its compact size, adobe walls, and timber-framed gable roof.

Embodying the Mexican Independence sub-theme of the Spanish Colonial Era is a portion of the building known as the Roberto/Suñol Adobe at 770 Lincoln Avenue. There are no extant Monterey Colonial Adobe buildings in San José, but the Roberto/Suñol Adobe has influences from this style.

Characteristics

- Usually, one-story buildings with low first floors (sometimes, but rarely, two-stories)
- Compact, rectilinear plans
- Thick adobe walls with large-timber structural elements
- Tile or tule roof
- Deep eaves
- Often finished with lime plaster
- On later designs, some porches feature low Tudoresque arches

Monterey Colonial Adobe Characteristics

- Adobe construction
- Two stories with a full-width balcony

Trends in Vernacular Buildings in the Spanish Colonial Era – ca. 1777 to the 1850s

(Transitional sub-theme. Early American Town Building theme.)

During the time frame of the Mexican Independence sub-theme, small agricultural and other rural outbuildings were constructed of stone and brick in simple rectangular shapes.

EARLY AMERICAN ERA – ca. 1860 to 1870s

Small wood houses, wood agricultural structures, and other wood meeting places remain as examples of this time frame, as do larger brick-and-wood commercial/industrial buildings that first appeared in the 1850s. The wood-framed buildings were most-often characteristically balloon framed and/or of board-wall construction—many built with wide, old-growth redwood boards. During this and some later periods, traditional wood-framed buildings were relatively mobile. The buildings were often small and unconnected to the ground by foundations, electrical wiring, or plumbing. The lack of overhead wires and often wide-open streets allowed house relocations to proceed relatively unimpeded. Some unexpectedly older houses “show up” in newer historic subdivisions where no building had been documented previously.

National or Pioneer or Gable Front Vernacular Residences– ca. 1860 to 1900

(Transitional theme. Early American Town Building theme.)

The National or Pioneer style is most easily recognized by its high roof plate and eaves atop balloon-framed or board-framed walls. Other design features can be used to identify an early vernacular structure, such as skip sheathing and long shingles (sometimes still extant beneath newer roofing layers). Some of these early houses feature a one-story side or rear wing that appear to be an addition; however, these wings were often early elements of the original design. Earlier houses sometimes have modest trim or dormer proportions of the Carpenter-Gothic style; later houses have modest Victorian-era ornamentation.

There are currently about 20 National-style resources listed in the Historic Resources Inventory of the City of San José. Examples include 54 W. Reed Street, south of

downtown, and within the Guadalupe/Washington Conservation area are three National-style houses at 735, 812, and 838 State Street.

Characteristics

- One- or one-and-one-half stories
- Raised first floor; mud sill
- Rectangular or “L”-shaped plans; some foursquare designs
- Full-width front- or side-gabled, or cross-gabled roof over the main wing; sometimes a single-story wing to the side or rear, with shed roof
- Commonly redwood framing; balloon framed or and/or board-framed, with a distinctive high roof plate/eaves
- Relatively narrow roof span and moderately steep slope; skip sheathing
- Shallow boxed eaves, sometimes with angled soffits; thin roof-framing members
- Board-and-batten, lap siding, or (later) channel-rustic siding
- Projecting front porch with steps
- Slender porch posts or round columns; sometimes Tudoresque spandrel beams
- Small dormers, often gabled
- Double-hung windows 6/6 or 2/2 with very thin muntins

Trends in Vernacular Buildings in the Early American Era – Agricultural – ca. 1845 to 1880s

During the time of the Early American Town Building theme, barns, water towers, sheds, and other outbuildings shared some of the building materials and forms as in the National residential styles. These buildings are utilitarian, some built of board-wall or single-board construction, and some with heavy-timber frames.

The Hassler Barn off Silver Creek Road is a pre-1880 example of this style. The Martial Cottle Ranch, at 5285 Snell Avenue, is a preserved complex of buildings and open space that includes buildings from this era.

Characteristics

- Rectangular or square plans; barns with gabled central wings and shed-roof side wings; water towers with square plans

- Built on mud sill, some barns with board floors for storage of carriages and/or tools and tack
- Board-framed barns; some barns timber-framed barns with posts and knee braces; water towers with tapered form and heavy timbers
- Water towers with flat platform for the tank at about the top of the second story
- Roofs had moderately steep slope; barns with cantilevered hay hoods protecting extended ridge beams for hoists; some with monitor roofs
- Board-and-batten siding or (later) channel-rustic siding

Trends in Vernacular Buildings in the Early American Era - Commercial/Manufacturing Buildings and Structures – ca. 1845 - 1870

(Transitional sub-theme. Early American Town Building theme. The Garden City and Valley of Heart's Delight theme.)

Many local industrial and manufacturing buildings and structures were very simple in appearance, filling their parcels with practical efficiency. They were constructed of brick walls with lumber roofs and floors. Other early vernacular warehouses were wood-framed with full-width gable roofs. The earliest extant commercial buildings tend to date from the following era – see Italianate, below.

One of the earliest fully documented industrial buildings from this era, the Wade Warehouse in Alviso (no longer extant), featured brick walls at the first floor, topped by a wood-framed upper story with board siding, and a full-width gable roof. One extant example of a brick-and-wood warehouse building in San José is the Old Union Warehouse and Docks at 1200 Hope Street (in Alviso), dating from 1858.

Characteristics

- Constructed of brick or wood frame with board-and-batten or horizontal wood siding
- Gabled roof; some with integrated brick pilasters; some with stepped parapets; or flat roof

ROMANTIC ERA – ca. 1860 to 1880s

The end of the 1700s brought about an interest in classical building styles throughout the United States and Europe. There was an interest in conveying symbolic associations of rationalist thinking embodied in the buildings of ancient Rome and Greece. In the 1800s, a similar focus on antiquities progressed into the Romantic Movement that valued

emotions and personal values over mathematically balanced designs. American designs based on romantic notions of Classical, Gothic, and Renaissance ideals were spread via carpenter’s guides and pattern books. Nationally, the picturesque styles from the Romantic era—especially the Gothic Revival and the Italianate—began their popularity in the 1830s in the East and moved westward over time with expanding settlement in the United States.

Architectural styles in San José that represent the Romantic era include the Greek Revival, Gothic Revival, and Italianate. Italianate design was prevalent during a local boom in construction following the mid-1870s recession, and many survive today.

Greek Revival– ca. 1865 to 1910

(Early American Town Building theme. The Garden City and Valley of Heart’s Delight theme.)

Greek Revival designs in America evolved from an interest in academic Classicism in the late 1700s and from an increase in accessibility to Greek’s antiquities after that country’s independence in the 1820s. In San José, the style’s influence arrived at the time of the Gold Rush and simplified elements were used to ornament a limited number of houses over an extended period of time.

At 237 N. Autumn Street is a brick example of Greek Revival design from ca. 1870, with fluted corner boards and a split pediment at the gable end.

Characteristics

- Compact buildings, often symmetrical
- Gabled or hipped roof with a low pitch
- Roof line and cornice lines of main gable end and/or porch roofs outlined with wide band of trim (representing the classical entablature); often a split pediment
- Entry porch or full-width porch supported by prominent square or rounded columns
- Examples without porches sometimes have pilasters at building corners and/or supporting an entry pediment
- Narrow transom and side lights around front door; some incorporated into porticos

Gothic Revival or Carpenter Gothic– ca. 1860s to 1890

(Early American Town Building theme. The Garden City and Valley of Heart’s Delight theme.)

In 1842 the most well-known American proponent of the Carpenter Gothic style, Andrew Jackson Downing, created a pattern book of smaller cottages, which

accentuated the use of Gothic forms and window tracery interpreted in wood; the book also introduced the idea of smaller country houses using Italianate forms and ornament. These designs were intended for placement in landscaped rural and otherwise picturesque settings but became popular throughout the United States and were built in all kinds of settings in the San Francisco Bay Area and San José.

There are over a dozen buildings identified with this style in the San José Historic Resources Inventory. Churches as well as cottages were built in this style. Two prominent local examples of churches are Trinity Episcopal Church at 81 N. Second Street in St. James Square and the First African Methodist Church at 95 S. Twentieth Street. The property of 140 N. Eighteenth Street features a local example of residential Gothic Revival.

Characteristics

- Often used “classic cottage” building form (one-story four-square plan)
- Both symmetrical and asymmetrical examples
- Prominent towers with steep spire or square, castellated parapet
- Board-wall residential structure or balloon framed
- Residential cross-gable roof or side-gable roof with central cross gable over the door
- Steeply pitched gables and gabled dormers; often symmetrical on houses
- Dormers and eave lines ornamented with decorative wooden bargeboards
- Board-and-batten siding; horizontal wood siding; stone finish or quoins
- Highly emphasized decorative ornament on porches; elaborate turned posts, jig-sawn boards
- Pediments over windows
- Lancet (pointed, Gothic) windows; some with tracery
- Large round rose window with decorative tracery (common on churches)

Italianate – ca. late 1860s to mid-1880s

(The Garden City and Valley of Heart’s Delight theme.)

The Italianate style was the first style to have a major long-lasting, impact on San José’s built environment. On the national scene the Italianate style initially came of age during the 1840s and 1850s, manifesting itself in romantic country designs suggested by influential tastemakers such as Andrew Jackson Downing (see Carpenter Gothic, above).

Gradually the style filtered down to the mercantile and middle classes and, by the 1850s, Italianate style commercial blocks and residences were being erected in most prosperous American communities.

On the West Coast, including San José, the Italianate style underwent some major changes. Whereas in Eastern and Midwestern cities the applied ornament was often expressed in stone or cast iron, in California the Italianate details, such as brackets, quoins and projecting door and window hoods, were often formed of wood or plaster.

In Downtown San José, generous lot sizes ensured the popularity of imposing Italianate commercial buildings from the 1850s until the 1880s. In general, the types of Italianate buildings in San José included larger symmetrical residences, vertically oriented asymmetrical townhouses, smaller vernacular cottages with Italianate influences, Italianate Commercial buildings, and Italianate False-Front buildings. These designs share many characteristics and detailing, along with a primarily vertical emphasis in form or detailing and an emphasis on heavy window surrounds.

There are over 125 properties in the San José Historic Resources Inventory that are labeled as “Italianate.” Some are identified as “Italianate Victorians,” which are currently classified as “Stick” style. Although found throughout the parts of San José developed in the 1870s and 1880s, examples of residential Italianates abound in the Hensley City Landmark District constructed from 1856 to 1918. The Glein-Fenerin Building at 59-69 Post Street is one of the best-preserved and elaborate Italianate-style buildings in the urban core while the Henry’s Hi Life building, the former Torino Hotel at 301 W. St John Street, is a more vernacular version in the River Street/Little Italy neighborhood. An example of an Italianate False Front commercial building is at 912 S. Third Street.

Residential Characteristics

- Blocky forms with an emphasis on verticality; one or two stories raised on pony walls
- Often featured side-passage plan and asymmetrical front façade; some larger residences and commercial designs had symmetrical entrances
- Balloon framed with emphasis on flat exterior wall planes
- Emphasis on upper parapet walls treated as cornices or gable-ends treated as pediments; false-front elements that conceal gabled, low-pitch hipped, cross-gabled or flat roofs

- Front cornices/pediments/boxed eaves with bold classical ornamentation, including the use of paired brackets, modillions, and dentil courses
- Channel-rustic horizontal wood siding
- Rusticated quoins at building corners
- Full-height bay windows, often square in footprint; some square towers
- Recessed entrances with ornate porticos, including round columns or square posts or pilasters, and projecting pediments or hoods; villa entrances often have porches featuring accentuated entrance bays
- Ornamental woodwork, especially on gables and porches:
- Transom windows above the front door, some arched
- Double-hung, narrow windows, often with prominent hoods and protruding sills, some arched
- Focal windows including paired units, arched units, or bay window units with hoods, cornices, dentils, brackets, etc.
- Window sash typically two-over-two with thin muntins or one-over-one

Commercial Characteristics

- Both one- and two-story examples; set low, at walkway level
- Full-width buildings or inset at sides; usually symmetrical
- Italianate detailing at the parapet, including bracketed cornices, modillions and/or panel friezes
- Rusticated quoins at building corners
- Elaborate door and window hoods, often surmounted by segmental arched lintels or low-slope gabled pediments
- Thin, round colonnettes
- Composite pilaster capitals
- Decorative plaster panels

False-Front Characteristics

- Full-width, wood-clad façades commonly with channel-rustic siding and rusticated quoins at building corners

- “False front” wall that conceals the gabled roof beyond; usually rectangular but some with pediments at the center
- Italianate detailing at the parapet, including bracketed cornices, modillions and/or panel friezes

Trends in Vernacular Buildings in the Romantic Era - Commercial/Manufacturing Buildings and Structures – ca. 1845 - 1870

(Transitional sub-theme. Early American Town Building theme. The Garden City and Valley of Heart’s Delight theme.)

Just as in the previous era, many local industrial and manufacturing buildings and structures from the Romantic era were simple in design. They were constructed of brick walls with lumber roofs and floors; some with party walls. Some commercial and manufacturing designs were incorporating Italianate style details.

One extant example of a brick vernacular warehouse building from this era in San José is the John Stock & Sons Warehouse (ca. 1891) at 299 Basset Street.

Characteristics

- Constructed of brick walls; some with integrated brick pilasters
- Flat roof; some with stepped parapets; some with concealed gabled roof

VICTORIAN ERA – ca. 1880s to 1910s

The term “Victorian” technically refers to the era of the reign of Queen Victoria in Great Britain, encompassing much of the nineteenth century. In American architectural terms, “Victorian” refers to a style of design popular toward the end of that era, characterized by complexity and irregularity in massing and materials.

Architectural styles in San José that represent the Victorian era include the Stick, Queen Anne, Shingle, and First Bay Tradition styles, as well as variations in those styles that are referred to as Second Empire and Venetian Gothic Revival. Architectural designs of this era also include Folk Victorian and vernacular buildings and structures.

Stick or Eastlake or (rarely) San Francisco Stick – ca. 1880 to 1890s

(The Garden City and Valley of Heart’s Delight theme.)

In San José, the Victorian-Era Stick style represents a transition from the more upright and blocky Italianate designs of the 1880s to the more highly decorated and asymmetrical Queen Anne style designs of the 1890s. The Stick style emphasized the

wall surface itself as the decorative element—the characteristic multitextured wall surfaces and roof trusses where decorative “stickwork” echoes the exposed structural members of Medieval half-timbered houses. Most local Stick residences still express their vertical balloon framing. The style is further defined by geometric Eastlake decorative detailing, including carved and/or “incised” elements, fluted boards, spindlework, and patterned shingles that are applied in the square and triangular spaces created by the “stickwork.”

There are over 50 Stick-style and Eastlake-style buildings listed on the Historic Resources Inventory. One example of a Stick house is at 819 E. Street John Street; another is at 379-381 N. Sixth Street. A one-story version is located at 477 N. Third Street.

Characteristics

- One to two stories, raised on pony walls
- Compact, rectilinear plans; sense of verticality
- Balloon framing
- Full-width gabled roofs or hipped roof with gabled accents
- Shallow boxed eaves, some with decorative bargeboard trim
- Combinations of materials: for example, horizontal siding on the first story, such as channel-rustic siding and shingles on the second
- Patterned cut shingle work embellishing gable ends, dormer walls, and in porch pediments
- Decorative trim expressed as frames around the siding, corner boards
- Squared bay windows
- Elongated corbels and other Eastlake-style ornament at the roof and porch,
- Angled corners at the first floor, similar to a full-width bay window form.
- Carved trim, such as fan-carved porch brackets
- Spindlework

Queen Anne or Queen Anne Victorian – ca. 1885 to 1890s

(The Garden City and Valley of Heart’s Delight theme.)

Early proponents of the Queen Anne style overseas found their inspiration in the medieval art and architecture of its namesake’s reign in Britain (1702-1714), this

awareness grew out of an interest in vernacular, pre-industrial, structures and a desire to bring about a close relationship of architecture to ornamentation. In the United States, the style developed from a parallel desire to create a national architectural identity at a time of when building parts and embellishments began to be mechanically produced in larger quantities. The style introduced a new kind of structural system that creates new ways of coordinating volumes of space. It was inherently additive and eclectic, and it became available to homeowners of all income levels.

In San José there is a wide variety of creative compositions that exhibit the craft and artisanship of the Queen Anne style. There are over three hundred properties representing Queen Anne style buildings listed in the Historic Resources Inventory; the Lakehouse City Landmark District includes many Queen Anne style houses.

Characteristics

- One to two stories; raised; some with half-stories and dormers at the attic level
- Irregular, asymmetrical massing
- Early transitional examples might have balloon framing; later examples have platform framing, allowing different floor plans on different levels
- Multi-gable or hipped roof with prominent accent gables; steep roof slopes
- Boxed eaves with decorated fascia boards, such as fluting or applied blocks
- Combinations of siding materials, such as horizontal siding on the first story and shingles on the second; sometimes a bell-cast upper story cantilevers over the lower floor
- Cut shingles used as embellishment, especially in gable ends and dormer walls
- Wood panels used instead of siding at bay windows and other focal elements
- Additive in form: Bay windows, towers, turrets, oriels, dormers, gables, projecting porches, tall brick chimneys
- Ornamental woodwork, especially on gables, bay windows, and porches; fan-brackets, bulls-eyes blocks
- Accent windows with leaded or stained glass, often at staircases or flanking chimneys
- Focal windows
- Double-hung wood sash windows in tall narrow openings

Shingle – ca. 1890s to 1910

(The Garden City and Valley of Heart's Delight theme.)

Shingle-style houses were typically “high fashion,” as exhibited in dwellings throughout America that were large and varied in design; there are few of this scale in San José. The first Shingle-style buildings were famously architect designed and concentrated along the New England coast, especially in Newport, RI. The residential designs were focused on dense massing, sweeping roof forms, and extensive wall proportions, wrapping long walls and curved elements with wood shingled siding, rather than embellished with eclectic decorative details. Unlike the Queen Anne style, which could be adapted to vernacular cottages with the application of local and mass-produced ornaments, Shingle style influences were harder to integrate into smaller, vernacular forms.

In San José, Shingle style houses are often narrower on their urban parcels than their Back-East estate houses, so can include more Queen Anne proportions with their characteristic applied Shingle detailing. There are just under twenty examples of Shingle-style residences listed in the Historic Resources Inventory. One example is at 84 S. Sixth Street, the Nevills/Campisi Residence; another excellent example is found at 424 N. Third Street.

Characteristics

- One-and-one-half to two stories, raised
- Asymmetrical massing, including the use of towers, dormers, and eyebrow windows
- Large, dominant front gable or complex roof with multiple gables, combination hip/gable, dormers, eyebrow dormers, conical tower roof; gambrel or bell-cast roof
- Boxed eaves, some with shingled bargeboards
- Prominent shingle cladding, some with inset cut shingle accents and/or elaborate wood ornaments
- Curved surfaces and shapes: curved bays, arched porch openings, sometimes bell-cast siding; some with cantilevered upper gable ends
- Prominent front porch, typically with the front elevation, often dominated by a curved bow window
- Use of classical features, such as round columns on porches, and Palladian windows
- Focal windows including Palladian compositions and other grouped windows
- One-over-one double-hung sash windows

First Bay Regional or First Bay Tradition – ca. 1880s to 1920s

(The Garden City and Valley of Heart's Delight theme.)

Related in spirit to the Arts and Crafts era, the First Bay Tradition is a reaction to the excesses of Victorian area architecture, and the designs express a focus on local materials and local historic building traditions. The style evolved primarily in Berkeley and San Francisco, focusing on a small group of significant architects, but the influence of these designers spread throughout the Bay Area. The First Bay Tradition has been connected visually with the Shingle and Craftsman styles, and heavily influenced the Second Bay Regional style or Second Bay Tradition in the 1920s. *SFGate* summarized the concepts of this style as follows³:

- *A blend of historic details with modern building methods and materials*
- *An open use of natural materials, honestly stated*
- *Unique designs that fit the specific needs of the client*
- *The buildings integrate with their site and their surroundings.*

In San José, there are architectural examples by some of the important First Bay Tradition architects, including the residence at 838 Morse Street by Louis Christian Mullgardt, the Gates House by Bernard Maybeck at 62 S. Thirteenth Street, and the Pierce Residence by Julia Morgan at 1650 The Alameda; however, these have been catalogued as other styles in the Historic Resources Inventory.

Characteristics

- Eclectic compositions and asymmetry
- Locally sourced materials, such as redwood
- Often shingle siding, mixed with stucco wall areas
- Hand-made brick
- Joinery and timber elements

³ Wilson, Mark A., Special to The Chronicle. "Impressive example of First Bay Tradition." Oct. 26, 2008. <https://www.sfgate.com/realestate/article/Impressive-example-of-First-Bay-Tradition-3264099.php>

Second Empire or French Second Empire – ca. 1880s to 1890s

(The Garden City and Valley of Heart's Delight theme.)

The term “Second Empire” originally referred to the era of Napoleon III in early-1800s France. Features from that era were showcased in, and adapted for, the urban redesign of Paris in the mid-nineteenth century by the public commissioner and ad-hoc urban designer Georges-Eugène Haussmann, when swaths of that city were demolished to build grand boulevards, and new buildings were designed to line those streets. Elements of these buildings were emulated in North America at the end of the century and were translated into an architectural style focused on Mansard roofs with some related French baroque detailing.

In San José, a few Second Empire-influenced residences appeared in the Victorian era and had overlapping aesthetics with Queen Anne houses. There are only a handful listed of this style (about four) at this time; two excellent examples are: 483 S. Sixth Street and 408 S. Third Street.

Characteristics

- Mansard roof
- Vertical window shapes
- Cresting on roofs
- Siding, proportions, trim materials, and other characteristic details from the Queen Anne style, above.

Venetian Gothic Revival or High Victorian Gothic – ca. 1880s to 1920s

(The Garden City and Valley of Heart's Delight theme.)

The Venetian Gothic Revival style is highly decorative and was rarely used in San José. Its popularity peaked in the Victorian Era and continued into the Academic Revival Era. Victorian-era architects were inspired by an architectural guide and philosophical work about Venice produced by British theorist John Ruskin. *The Stones of Venice*, first published in 1851, included information about the design of fourteenth-century buildings in Venice, which combined Gothic Byzantine and Moorish architectural influences.

The 1883 Odd Fellows Hall at 82 -96 E. Santa Clara Street is an example of an Italianate commercial building with some Venetian Gothic influences.

Characteristics

- Façade compositions based on elaborate tracery screens
- Surface decorations, such as white terra-cotta tile wall surfaces and/or decorative brick patterns such as diamonds or stripes
- Grouped windows in distinctive shapes: Moorish lancet windows, keyhole openings, quatrefoil accents

Trends in Vernacular Buildings in the Victorian Era - Residences - Folk Victorian or Victorian Farmhouses or Vernacular Victorian or Carpenter Cottage – ca. 1880s to 1910

(The Garden City and Valley of Heart's Delight theme.)

Folk Victorian residential designs in San José can be defined as simplified or vernacular buildings with applied Victorian ornamentation and Victorian-Era proportions and construction methods. It is possible that some of these houses were originally National style vernacular cottages that were later embellished with trim during the Victorian era.

There are almost 30 Folk Victorian houses listed in the Historic Resources Inventory. The Pritchard/Renzel Residence at 524 S. Almaden Avenue is a blend of National style and added Victorian trim.

Characteristics

- Simple plan with gabled roofs and modest porches
- Limited decoration, including scrollwork brackets, ornamental bargeboards, and other milled Victorian-Era woodwork, such as v-groove siding.

Trends in Vernacular Buildings in the Victorian Era - Outbuildings – ca. 1880s to 1910s

(The Garden City and Valley of Heart's Delight theme.)

Many Victorian Era outbuildings were primarily functional and utilitarian, with wood framing, simple gabled and shed-roof forms, and simple cladding. Often very few improvements in construction or design can be detected from the vernacular trends of the Early American Era.

Some Victorian Era outbuildings, however, were designed concurrently with the main houses or buildings as the properties were developed. In San José there are still a number of Victorian-Era carriage houses that have been preserved. These were designed

to match the massing form, roof type, siding design, windows, and trim of the main residences on the parcels they shared.

The Stevens Ranch Fruit Barn, relocated from a ranch property in Coyote to the History Park of History San José at 635 Phelan Avenue is an example of a vernacular outbuilding from the late-nineteenth century.

One documented example of a Victorian-era carriage house (not visible from the street) is behind the Queen Anne-style Reed Residence at 328 N. Sixth Street, a contributor to the Hensley Historic District.

Characteristics

See the individual listings, above, for stylistic building characteristics.

ACADEMIC REVIVAL ERA – ca. 1890-1930

The popularity of classical influences in San José, as elsewhere in the nation, spanned from the mid-1890s through the 1920s. Two phases evolved over that time. Architecture from the earlier phase, around the turn of the century, tended to use classical elements and materials in a more traditional way (identified as the Academic Revival Era in this report). The later phase interpreted them in a more modern, scaled-down vernacular form (see Eclectic Revival Era, below).

Romanesque Revival or Richardsonian Romanesque or Romanesque – ca. 1890s to 1920s

(The Garden City and Valley of Heart's Delight theme.)

In the United States, the Romanesque Revival style is often known as “Richardsonian Romanesque,” named for Henry Hobson Richardson who developed a unique practice of architecture in the mid-1800s. After attending the École des Beaux Arts in Paris, Richardson designed buildings in Chicago, Pittsburg, New York, and Boston. His work, and the work that followed his lead in the Eastern United States, was built primarily during the Victorian Era. In San José, and other areas of the American West, the style came to popularity in the late 1890s, during the Academic Revival Era. The Romanesque Revival style emphasizes a weightiness derived from masonry construction, based on medieval Romanesque building designs which were, in turn, based on ancient Roman and Byzantine ruins. Typically manifesting itself in rough-cut stone, the architectural style was particularly popular in the design of churches as well as prestigious downtown commercial buildings.

Although relatively scarce in California, a grouping of excellent examples of the Romanesque Revival style is located in Downtown San José. There are fewer than a dozen listed in San José Historic Resources Inventory, but three Romanesque Revival buildings located on the same block of South First Street stand out, including the Knox-Goodrich Building (1889); the Letitia Building (1889); and the Ryland Block, (1892) at 52, 66-72, and 74-86 S. First Street, respectively. The former Post Office Building, now the San José Museum of Art at 110 S. Market Street, is another excellent example.

Characteristics

- Massive stone buildings with heavy base courses
- Primarily stone construction
- Picturesque parapets with gabled pediments; some decorative attic levels
- Trim courses, and heavy cornices
- Rusticated masonry walls with bold carved stone detailing
- Turrets
- Half-round arched openings; decorative arcading
- Squat or “dwarf” columns supporting half-circle arches; carved Byzantine capitals; engaged colonnettes

Renaissance Revival or Italian Renaissance Revival – ca. 1880s to 1930s

(The Garden City and Valley of Heart’s Delight theme.)

Some commercial buildings of the late nineteenth and early twentieth centuries emulated the urban palace designs of the Italian Renaissance period. These historic palazzos were known for their massive stone walls like castle fortifications, organized in horizontal bands of classical orders. The revival style buildings featured a tripartite composition where the base was expressed as a massive stonework, designed to create a sense of impregnability; the central stories have an array of “punched” windows to continue the sense of a stronghold, and the upper level is distinguished by a massive cornice, and/or a grouping of windows or archways expressed as a “*piano nobile*” (upper-level main living space). The style was often used for commercial buildings, especially banks or offices, which wanted to convey a feeling of solidity, security and/or durability.

The Bank of Italy skyscraper at 8-14 S. First Street, at East Santa Clara Street, is an excellent example of a tripartite Renaissance-Revival style façade. The Commercial Building at 28 N. First Street also displays this tripartite façade design.

Characteristics

- Facade is mostly symmetrical
- Low-pitched hipped roof; where visible, typically covered with tiles
- Widely overhanging eaves supported by decorative brackets.
- Stone-detailed first floor(s); often with deep scoring or quoins
- Flat masonry or stucco wall surface at the central levels
- Classical detailing includes: arches, window hoods, columns and pilasters, quoins, balconettes, balustrades, and other similar elements
- Recessed entryway usually accented by small classical columns or pilasters Doors crowned by pediments and entablatures
- Architrave trim at windows
- Differentiated window types and sizes at different levels
- Full-length, often arched, first floor openings; sometimes raised windows at the ground level
- Repetitive windows in the central levels
- Arched and/or grouped windows at the top floor; alternately, small “attic” windows accenting the cornice work

Colonial Revival or American Colonial Revival or Dutch Colonial Revival – ca. 1890s to 1930s

(The Garden City and Valley of Heart’s Delight theme and Planning and Building the Modern City theme.)

As other architectural revival styles gained popularity, so did the Colonial Revival style, a nostalgic representation of historic home design from the eighteenth-century Northeast American colonies. Colonial Revival designs were at their peak in the teens and 1920s and tend to be more symmetrical and restrained in design than other styles of the same era. Buildings in this style feature traditional features such as fluted columns and modest entrance pediments.

Dutch Colonial Revival style designs feature a gambrel roof. The buildings are distantly based on the architecture of early (1700s) Dutch colonies in America, primarily in the Northeast. This roof form is also sometimes associated with Shingle and the Queen

Anne styles, but Dutch Colonial Revival was a clear variant of Colonial Revival, sharing much of the same simplicity of detailing and classical trim.

There are more than twenty Colonial Revival style buildings in San José, including the Roma Bakery Building at 655 S. Almaden Avenue. At least six Dutch Colonial Revival style buildings are listed on the Historic Resources Inventory, including the 1916 Gross/Low House at 1156 McKendrie Street.

Characteristics

- Symmetrical, three-bay facades, with a central entrance
- Rectangular plan, often with “L” wing
- One or two stories
- Gable or cross-gable roof
- Horizontal wood siding, often painted white
- Portico-like entry; front gabled pediment or balconette porch roof
- Round columns
- Dentil moldings
- Tripartite focal windows
- Lunette windows.
- Paneled door with decorative glass light and overhead transom and/or sidelights
- Windows are double hung (usually 1/1)

Dutch Colonial Revival Characteristics

- One-and-one-half stories
- Gambrel roof; both side- and front-facing variations
- Shingled gable end
- Central front porch, with classically detailed or fluted porch posts and plain balustrade roof or simple pediment
- Double-hung sash windows, with either single panes or multiple panes in the upper light
- Lunette windows in the upper gable

Classical Revival or Neoclassical Revival or Beaux-Arts Classicism or (rarely) American Renaissance – ca. 1895-1930

(The Garden City and Valley of Heart's Delight theme and Planning and Building the Modern City theme.)

At its most fundamental level, “Neoclassical” architecture is inspired by the components and compositions of ancient Greek and Roman design. More academic than the Italianate style that preceded it, Beaux-Arts Classicism and Neoclassical Revival design was based on a thorough, mathematical understanding of its Italian and French Renaissance sources. Classical Revival/Beaux-Arts Classicism are somewhat broad terms, encompassing several trends. Primarily realized in grand public buildings and imposing commercial buildings such as banks, many of the buildings executed in this style were influenced either directly or indirectly by the teachings of the École des Beaux-Arts in Paris, the foremost school of architecture in the Western world in the nineteenth century and a major upholder of the Classical/Renaissance tradition. In the United States, the interest in late-nineteenth-century Neoclassical Revival and Beaux-Arts Classicism was popularized by the classicism exhibited by pavilions at the 1893 World’s Columbian Exposition in Chicago and by celebrated American architects who were training at the École des Beaux-Arts. The more monumental Beaux-Arts Classicism, highly ornamented with bas relief and other baroque detailing, was also showcased at that exposition. In 1904 *The American Vignola* was first published; it was a guide to the dimensions of classical orders by William R. Ware. The book provided background data for architects at that time and later.

In San José, as in many other Western cities, this style was rarely used for residential design and primarily used for commercial and institutional building types, such as banks, churches, and some retail storefronts. Buildings within this category vary tremendously in terms of scale and ornament, ranging from small, two-story Italian Renaissance inspired commercial blocks to multi-story commercial buildings erected during San José’s boom of the mid-1920s. In San José, residential “Neoclassicism” heavily overlaps with the Craftsman era; for these designs, see “Neoclassical Bungalow,” below.

Downtown San José has several good examples of buildings belonging to the Classical Revival/Beaux-Arts Classicism category; most were erected between 1890 and 1925. The San Jose Building & Loan at 81 W. Santa Clara Street is one excellent example.

Characteristics

- Symmetrical and hierarchical facade composition, often emphasized by a central pavilion,
- Flat, hipped, or gabled roof; larger-scale buildings sometimes featured domes
- Eaves with simple dentils, modillions, and frieze; parapet accentuated by a balustrade
- Correct use of Classical Greek or Roman Orders and detailing
- Classical columns or pilastered portico surrounding the entrance; often with gabled pediment; colonnade
- Smooth exterior walls, such as stucco, flat board, or horizontal wood siding
- Low porch rails or decorative balustrades with turned balusters and paneled pedestals
- Paneled doors flanked by side lights; transom window
- Palladian focal window(s)
- Double-hung windows, 1/1, multi-pane/1, multi-pane/multi-pane, leaded glass in upper sash or transom

Mission Revival or Spanish Revival – ca. 1890-1930

(The Garden City and Valley of Heart's Delight theme, and Planning and Building the Modern City theme.)

Emerging more or less concurrently with the Beaux-Arts-inspired stylistic trends were regional traditions that evoked early Spanish Colonial building styles of California and the West. Spanning a period of thirty or forty years, the Academic Revival Era Spanish Revival traditions encompassed a series of styles, beginning with the Spanish Mission Revival movement of the 1890s to the late 1910s. The Mission Revival movement was superseded by the Spanish Colonial Revival, which lasted from the 1910s to the 1920s. Following it is the more generic Mediterranean Revival style; its influence is locally focused in the 1930s and 1940s.

The Mission Revival style was born in the “exotic” architecture espoused by world fairs of the 1890s, including the California Building at the 1893 World’s Columbian Exposition in Chicago and many of the California county halls at the 1894 California Midwinter Exposition in San Francisco. Rather than copying revival architecture of the East Coast’s colonial history, California’s designers turned to the state’s own colonial

and Mexican past for inspiration. Several California architects began to advocate for the style in the 1880s and early 1890s. The style was further popularized when railroad companies and hotels adopted it for their centerpiece buildings throughout the Southwestern United States, and sometimes beyond.

The San José City Landmark Sainte Claire Club at 65 E. St. James Street on St. James Square is a Mission Revival design with Mediterranean influences from this era.

Characteristics

- Variety of sizes and uses
- Mission-inspired shaped, stepped, or scalloped dormer or roof parapet
- Gabled or hipped roofs, sometimes concealed behind walls with Mission silhouettes
- Some bell-tower elements
- Wood-frame or concrete; structural clay tile
- Roof fully or partially clad in red clay tiles; tiled accent roofs; tiled parapet coping
- Widely overhanging eaves; exposed beam and rafter ends
- Smooth exterior plaster/stucco finish
- Arched openings; arcades; porches supported by large, square piers
- Windows and doors set deeply into the walls
- Quatrefoil accent windows
- Decorative tiles on stairs and risers

ARTS AND CRAFTS ERA – ca. 1900-1925

Arts and Crafts Era architecture evolved originally from the Arts and Crafts Movement of late-nineteenth-century Britain, a movement founded by William Morris and John Ruskin to oppose the age of industrialization. The movement focused on hand-made elements, with an emphasis on artisanship and rusticity. In America, the movement was popularized by the magazine *The Craftsman*, first published by Gustav Stickley, famous for his rustic oak furniture.

In San José's neighborhoods, Arts and Crafts-era dwellings were built in three common styles: the Craftsman Bungalow, the Neoclassical Bungalow, and the Prairie house, as well as incorporating ornamental influences from other popular styles.

Craftsman Bungalow or California Craftsman or Swiss Revival Craftsman or Carpenter Cottage – ca. 1905 to 1925

(The Garden City and Valley of Heart's Delight theme.)

In contrast to the vertical orientation and elaborate decoration characteristic of Victorian-Era homes, the Arts and Crafts Era bungalows typically had a new horizontality emphasized by broad gables, deeply overhanging eaves, and belly band trim that accentuated the proportions of the siding. Throughout California, both modest and high-style bungalows incorporated rustic timber influences of the English Arts and Crafts movement and/or emulated Asian handcrafted joinery.

There are a few hundred Craftsman Bungalows listed on the San José Historic Resources Inventory. About six of these are identified as having “Swiss Revival” influences. Swiss Revival style residences feature a full-width front gable roof and second-story balcony with decorative trim evocative of architecture in the Alps.

Characteristics

- Low-to-moderate-pitched full-width gabled roof; some stepped-down double gables
- Gabled or shed dormers
- Deep eaves with exposed rafter tails
- Decorative outlooker beams or knee braces at gable ends
- Concrete or stone-clad foundation
- Shingles, lap siding, tri-bevel-drop siding, or stucco siding
- Full or partially projecting front porch with massive square posts, tripled posts, and/or tapered piers; some on pedestals or solid railings
- Prominent lintels and sills
- One-over-one, double-hung windows; some with smaller upper sash
- High accent windows flanking chimney; some stained or leaded glass
- Heavy chimney; some with clinker bricks or river rock

Additional Swiss Revival style characteristics

- Symmetrical with a half story
- Full-width front gable roof
- Centered balcony with jig-sawn board balusters

Neoclassical Bungalow or Neoclassical Revival – ca. 1900 to 1925

(The Garden City and Valley of Heart's Delight.)

Neoclassical Bungalow designs, popular at the same time as Craftsman Bungalows, were an evolution of the Queen Anne Victorian house and employed many Neoclassical principles from the turn of the century. Neoclassical Bungalows feature classical details and more refined trim than their Craftsman counterparts, rarely featuring exposed structural elements. In San José, there are many compact, vernacular compositions with recessed porches, bay or bow windows, horizontal siding, and accent roofs.

Modest Neoclassical Revival Bungalows were built throughout San José, infilling many older neighborhoods.

Characteristics

- Raised one-, one-and-one-half-, and two-story houses
- Most-often asymmetrical; some architect-designed examples are symmetrical
- Hipped with central dormers; often eyebrow dormers
- Boxed eaves
- Tri-bevel horizontal wood teardrop siding
- Shallow angled bay windows; bow windows
- Stained glass and/or leaded glass windows
- Recessed or semi-recessed porches
- Gabled pediments
- Classical porch columns, on paneled pedestals or solid railings
- Turned balusters

Prairie – ca. 1912 to 1922

(The Garden City and Valley of Heart's Delight theme.)

The Prairie style was first developed by architect Frank Lloyd Wright shortly after he built his own Shingle-style house in Oak Park, Illinois. Wright's innovative designs featured a strong horizontal emphasis; much open planning; shallow-pitched roofs with broad, sheltering overhangs; bands of casement windows, often with abstract patterns of rectangular stained glass.

In the early twentieth century, San José architect Frank Delanos Wolfe embraced these principles and designed dozens of Prairie style residences in the city. For commercial buildings by Wolfe from this era, see “Edwardian” below.

The Col House at 1163 Martin Avenue is one example of Wolfe’s San José Prairie designs.

Characteristics

- One story with raised clerestory roofs; two stories with one-story porches or wings
- Low-pitched roof with widely overhanging eaves; many with decorative frieze boards or fascias
- Stucco or shingle cladding; some inset panel patterns
- Contrasting wood trim
- Massive square porch supports
- Large, plate glass focal windows
- Horizontal ribbon windows, sometimes wrapping around corners
- Geometric patterns of small-pane window glazing; stained glass windows
- Long, shared lintels and sills
- Broad, flat chimneys

Edwardian or Commercial Prairie – ca. 1910s

(The Garden City and Valley of Heart’s Delight theme.)

“Edwardian” is a term that refers to a date range of the reign of King Edward VII of Great Britain from 1901 to 1910, and more aptly corresponds to the Arts and Crafts Era in America. The style expresses visual associations with Prairie, early twentieth-century Neoclassicism, and, in other communities, Art Nouveau styles.

The three commercial buildings in San José identified as “Edwardian” were all designed by Frank Delanos Wolfe immediately before his Prairie-style work developed. They feature mannerist-scaled Beaux Arts proportions and are primarily brick with contrasting ornamental trim. These three buildings are found at 114-118, 138-144, and 148-150 E. Santa Clara Street, west of North Fourth Street.

Characteristics

- Monumentality
- Decorative brickwork, including brick faux-stone voussoir (wedge-shaped stone) arches
- Prairie influences in the trim work; oversized keystones
- Tripartite focal window units with transoms

ECLECTIC REVIVAL or TWENTIETH-CENTURY REVIVAL ERA – ca. 1900-1940

After World War I, revival style house design grew in popularity. The academic revival styles first popular in the late 1800s evolved in design as building technology changed after about 1915. Twentieth-century revival styles lent themselves well to designs for both larger and more modest homes and offered alternatives to the bungalow forms. Inexpensive methods to apply brick cladding, stone veneer, and stucco to the exterior of traditional wood-framed houses facilitated the boom of twentieth-century eclectic-revival styles. The Eclectic Revival Era saw renewed interest in classically inspired architecture (see also Academic Revival Era, above) while other historic sources provided inspiration for additional eclectic designs of the 1920s.

Spanish Colonial Revival or Spanish Eclectic or Mediterranean Revival or Churrigueresque or Pueblo Revival or Late Monterey Revival– ca. 1915 to 1930s

(Planning and Building the Modern City theme.)

The most influential of the revival architectural styles in California during the 1920s and 1930s were those derived from California's and the Southwest United States's Spanish Colonial and Mexican roots. Academic-Revival Era versions of these styles were first popular from about 1890, and the styles had renewed popularity after the San Diego 1915 Panama-California Exposition in Balboa Park. The Exposition was widely publicized, and the building designs were based loosely on architectural ideals of the Hispanic past. Unlike the nineteenth-century Mission Revival designs (see above), these early twentieth-century versions expressed broader eclectic references to baroque architecture of Mexico and Spain, Italian villas, Spanish Colonial architecture of Mexico and South America, and some Early California Mission forms.

There are dozens, if not hundreds, of distinctive buildings in San José which fit these characteristics. The California Theater, at 345 S. First Street, is a significant Spanish Eclectic design. A small Churrigueresque commercial building is at 798 S. Second Street,

while the commercial building at 1413 The Alameda has the shaped parapet typical of a Mission Revival design. The former Berryessa Elementary School, at 1155 S. Capitol Avenue has twentieth-century Mediterranean influences.

Characteristics

- One or two story with rectangular, “U” or irregular plan; set low to the ground
- Symmetrical or asymmetrical
- Low-pitched gable or cross-gable roof; some with flat roofs and parapets
- Red terra-cotta tile roofing; some parapets shaped, some with red-tile coping
- Shallow eaves; often with exposed rafter tails
- Stucco walls with smooth or textured finish
- Decorative wall surfaces, using tile or low-relief terra-cotta sculpture
- Round-arched openings
- Porches supported by large, square piers; some have simple tile-roof hood over door
- Windows and doors recessed into the wall plane
- Wood focal/picture windows; some grouped casement windows
- Wood-iron window grills, wall art or balconettes
- Quatrefoil windows
- Buttressed corners or wing walls
- Red-stained concrete patios, some walled, in lieu of porches; some interior patios

Other Eclectic Style Characteristics

- Pueblo Revival have rustic plaster exteriors and flat roofs with projecting decorative roof beams
- Churrigueresque features exaggerated baroque bas-relief
- Monterey Revival includes full-width second-story balcony; usually covered

Chateausque or French Provincial or (rarely) Normandy Cottage or (rarely) Provincial Revival – ca. 1890s to 1920s

(The Garden City and Valley of Heart's Delight theme, and Planning and Building the Modern City theme.)

The Chateausque style in North America originated with mansions designed to emulate historic palaces (*chateaux*) in the French countryside. Richard Morris Hunt, an American architect trained at the École des Beaux Arts in Paris, transformed these palace motifs into high-style mansions, including “Biltmore,” for the Vanderbilt family, in Ashville, North Carolina in 1895. The style was not used in San José for larger houses in the nineteenth century; however, the style evolved in the Eclectic Revival Era, and some smaller cottages in the 1920s have elements suggestive of this style.

At least one vernacular version was identified in the Greater Gardner District Survey, at 448 Coe Avenue, and another very simplified example is at 476 N Fourth Street. A Willow Glen example, at 1111 Nevada Avenue, includes a turret.

Characteristics

- Large-scale hipped roofs; steeply pitched; often with dormers or accent gables
- Larger-scale round turrets; sometimes corner entrance through the turret
- Smooth exterior finishes; stucco or brick
- Segmental-arch openings

Tudor Revival or Tudoresque or Hansel & Gretel – ca. 1910s to 1930s

(Planning and Building the Modern City theme.)

As with most revival architectural styles, the Tudor Revival style did not adhere strictly to its source of inspiration—sixteenth-century English architecture. Instead, the style includes picturesque designs blending medieval forms and details. The development of the Tudor Revival style in the Western United States was associated with the Arts and Crafts movement, in which medieval architecture and crafts were valued as a rejection of the industrialized age. Ironically, the popularity of the style was in large part owing to its exposure through mail-order catalogues such as *Sears Roebuck*. In San José, different forms of Tudoresque design were popular during the Arts and Crafts and Eclectic Revival Eras. Some Craftsman buildings included full-width roofs with slopes that echoed medieval Tudor buildings, along with decorative half-timbering. Some buildings in the 1920s were designed in a renewed Tudor-Revival style: decorative half timbering with some Gothic-Revival style gables and dormers. Some Tudoresque

designs can be considered Hansel & Gretel or Fairytale Cottages, similar to those famously built in Carmel by Hugh W. Comstock. These cottages moved beyond Tudoresque decorative half-timbering and into compositions of fanciful and picturesque materials and forms.

There are a more than twenty Tudor Revival houses listed on the San José Historic Resources Inventory, including two small Tudoresque cottages at 465 and 471 Margaret Street, between South Tenth and South Eleventh Streets.

Characteristics

- Asymmetrical or symmetrical with defined massing
- Moderately to steeply pitched front-gabled or cross-gabled roof
- Decorative half-timbering in the gable end
- Stucco and/or decorative brick on exterior walls
- Recessed entry, usually under a front-facing gable or small gable-roof portico
- Groupings of tall, narrow casement windows, often with leaded, diamond panes
- Massive, decorative brick chimneys
- Accent windows with leaded glass
- Chimneys enhanced with handmade and clinker bricks

Hansel & Gretel/Fairy Tale Cottage Characteristics

- Picturesque asymmetrical plan
- Steep roofs with picturesque eaves
- Small turrets or steeply pointed gables
- Faux-thatch shingled roof; rolled edges on roofing to imitate thatch
- Eyebrow dormers and narrow dormers
- Antiqued stucco walls; some with half-timbering

Egyptian Revival – ca. 1910s to 1930s

(Planning and Building the Modern City theme.)

Building designers utilized Egyptian motifs from different periods in archeological and cultural history. The Egyptian Revival fashions in the Eclectic Revival Era, including clothing, jewelry, furniture, interior designs, and architecture, were influenced by the

opening of the tomb of King Tutankhamun in late 1922. Many early Egyptian-inspired building designs are associated with the Freemasons. The most famous Egyptian Revival style building complex in San José is based in Rosicrucian history and its association with ancient Egypt, including visits to Egypt by members of the order in the 1920s. The Rosicrucian Park in San José was constructed at Naglee and Park Avenues beginning in 1927 and was inspired by the organization's mystical roots in Egypt and associations with fundraising with the Egypt Exploration Society in Boston.

An earlier example of an Egyptian-Revival style building was built in 1911 at 726 -730 S. Second Street.

Characteristics

- Symmetry and monumentality
- Appearance of stone construction; tapered walls
- Papyrus columns
- Hieroglyphics and other bas-relief ornamentation

Adobe Revival or Post-Adobe – ca. 1930s and 1940s

(Planning and Building the Modern City theme.)

In 1948, Hugh W. Comstock authored a book (*Post-Adobe; Simplified Adobe Construction Combining a Rugged Timber Frame and Modern Stabilized Adobe*) about how to build a modern adobe structure using post-and-beam framing and adobe infill. Prior to that publication, during the Great Depression, some companies in California were manufacturing adobe bricks with stabilizers. Two examples are "Bitudobe" and "Caladobe."

An example of the Adobe Revival style in San José constructed around 1930 is at 505 S. Thirteenth Street.

Characteristics

- Modern adobe brick walls; primarily with timber framing
- One-story; gabled or shed-roofed
- Low to the ground
- Wood porch, often full width, to emulate historic designs

Rustic Revival or Log Cabin Revival or National Park Rustic – ca. 1930s

(Planning and Building the Modern City theme.)

A handful of small buildings in the Bay Area were built in a style emulating the rustic National Park lodge designs popularized at the turn of the century. These were clad in horizontal wood drop siding materials that were flat on one side and had the appearance of logs on the exterior; some of these buildings featured porches supported by logs instead of trimmed lumber or classical columns. (For later versions, see the Rustic Ranch style in the Post-War Ranch Era, below.)

In San José, one residential example from about 1930 is located at 324 N. Seventeenth Street.

Characteristics

- Simple gabled form
- Log-wall appearance
- Heavy-timber porch

Early Twentieth-Century Garage/Outbuildings – ca. 1920s to 1940s

(Planning and Building the Modern City theme.)

One of the new building types (not a style per se) that evolved in this period was the automobile garage. Early garages were sometimes based on carriage-house prototypes. They were detached structures with board walls and board-and-batten doors. (See Victorian-Era Vernacular Outbuildings above.) Garages were soon being built along with the primary residences, and these outbuildings were stylistically related to the house in materials and form, although mostly were still detached.

In San José in the Eclectic Revival Era, this very often meant simplified Spanish-Eclectic tile rooflets that concealed a flat or low-slope roof. Older two-car garages often had a single large wooden post in the center between the garage doors. One altered example is visible on South Fourth Street, behind a mini mart at 54 W. Reed Street.

Twentieth-Century Industrial or Prefabricated Industrial – ca. 1900 to present

(The Garden City theme, Valley of Heart's Delight theme and Planning and Building the Modern City theme.)

By the turn of the twentieth century, the scale of the shipping, storage, canning, manufacturing, and transportation industries had increased tremendously in California, and in San José in particular. The agricultural growth and innovations intersected with

public/private interest in expanding the military and the economy. Booming industries needed large, secure buildings with up-to-date machinery. They also needed increased control over environmental systems, such as air conditioning, and the traditional nineteenth-century brick warehouses were not serving the need. Utilizing new materials and technologies, engineers and developers found solutions for enclosing large-scale industrial facilities. The building types and their materials presented new exterior appearances.

During World War II, prefabrication took the form of Quonset huts. Later, the design of large-shed industrial buildings with sloping or vaulted rooflines typically utilized steel framing and windows, and new forms of corrugated metal cladding. Over time, many large-scale buildings were constructed as concrete tilt-ups.

EARLY MODERN ERA – ca. 1930-1950

Although there was “modern” thinking and industrial innovation in the Victorian Era, its architecture, in retrospect, was not considered a “machine for living.” The modern styles of the twentieth century originated from a variety of sources, but, in general, modernism was a rejection of all historical references and an exploration of new design materials and forms. Proponents of modernity did not differ from reformers of other eras in their desire to use design to address social issues, but they distinguished themselves by shunning the past as well as shunning cultural or national contexts. Walter Gropius’s Bauhaus school in Germany in the 1920s called for a new “rational” architectural form, rejecting “bourgeois” details such as cornices, eaves, and decorative details. Modernist architects emphasized volume and the inherent value and elegance of materials. Architects had new structural options, primarily steel framing and reinforced concrete which facilitated the use of flat roofs, larger expanses of glass and cantilevered elements. This architectural movement was intended to convey liberating, timeless, placeless, design and efficiency in the urban landscape. Often the designs were described in terms of speed, machinery, and modernity.

Art Moderne or Streamline Moderne or Moderne or WPA or Stripped Classicism – ca. 1925-1950

(Planning and Building the Modern City theme.)

Art Moderne was devised as a way of incorporating the machine aesthetic into architecture, with the intent that buildings could emulate motion and efficiency. Emerging from the aerodynamic industrial designs of the 1930s, including steamships and airplanes, the Art Moderne or Streamline Moderne style embraces asymmetrical massing, aerodynamic lines, and curved corners represented in industrial designs of the

period and intentionally avoids ornamentation. This architectural design carried the aura of a modern and futuristic era following World War I.

During the Great Depression, federal and civic buildings constructed for government-sponsored Works Projects Administration (WPA) projects were often designed in a cubist, blocky version of this style as a deliberate departure from historicism and as an effort to establish a bold new image for American architecture. A variation of the Moderne style, also used for some government projects, is described as “Stripped Classicism” due to its use of symmetry, classical forms, and “stripped” classically derived ornament.

Sharing characteristics, some of the buildings in San José evaluated and classified as “Art Deco” (see following section below) could be considered Art Moderne or Streamline Moderne. One aptly named example of Art Moderne architecture is the Moderne Drug building at the corner of East Santa Clara and South Second Streets (42-50 E. Santa Clara Street) in Downtown.

Characteristics

- Horizontal or blocky cubist massing, with a combination of rounded corners and angular shapes
- Some low designs for residential or retail uses; some considerably taller civic examples
- Often an asymmetrical façade, to imply movement
- Flat or low-pitched roofs with coping at the roof line
- Horizontal balustrades, overhangs, or cornice bands, often with curved corners
- Smooth wall surfaces, often stucco or cement plaster
- Subdued and highly integrated ornamentation
- Parallel horizontal lines, grooves, banding, or fluting in the walls (AKA “speed stripes”)
- Steel industrial sash windows (earlier examples with wood-sash windows); most with smaller, horizontal panes
- Windows continuous at or around corners
- Glass block

- Pipe columns and pipe railings, to imply nautical themes
- Rounded or “porthole” accent windows

WPA Moderne or Stripped Classicism Characteristics

- Stepped building massing
- Bas relief and/or interior murals with heroic narratives; fewer nautical elements such as pipe rails or portholes

Art Deco – ca. 1925-1950

(Planning and Building the Modern City theme.)

Part of a decorative fashion that spanned many art forms, the Art Deco style in architecture was envisioned as an abstract modernistic style that departed from the Beaux-Arts/ Classical traditions, classical styles, and ornamentation. First popularized in Paris at the 1925 Exposition Internationale des Arts Decoratifs et Industriels Modernes, the Art Deco style took hold in Europe, and, by the late 1920s, it had also caught on in the United States. The Art Deco style was an ornamented traditional building design much like the period-revival styles of the 1920s and 1930s; whereas the contemporaneous Streamline Moderne style (see section above), although sharing many geometric elements, is fundamentally more stripped down and sculptural. The Art Deco style is characterized by the sculptural addition of abstract ornamentation and geometric forms. Vertical elements soaring to the full height of a facade often formed dynamic silhouettes.

The premier example of the Art Deco style in San José that also has Moderne and other influences is the De Anza Hotel at 233 W. Santa Clara Street.

Characteristics

- Vertical emphasis, even within horizontal façades
- Towers, piers, and other vertical projections above the roof line
- Flat roof, often with parapet
- Smooth wall surface: stucco, stone, or metal siding; some with bas relief geometric designs
- Zigzags, chevrons, speed lines, and other stylized and geometric wall ornamentation

International or Modern or Miesian or Bauhaus – ca. 1935 – 1970

(Planning and Building the Modern City theme.)

Based originally on the work of European architects such as Le Corbusier, Walter Gropius and Mies Van der Rohe, International-style architecture utilized the machine aesthetic of the industrial revolution. This aesthetic lacked applied ornamentation and focused on the use of technologically advanced, exposed construction materials that were used to refine designs through their details, connections, and proportions. Based heavily on the German Bauhaus school of architecture, the term “International style” was first used in the United States in 1932, when the New York City Metropolitan Museum of Art (MoMA) produced its first international exhibit of modern architecture.

International style buildings are about “honesty” in the expression of the structure. High-rise steel-framed office buildings were sheathed in thin curtain walls of stainless steel and glass, and often floated on *pilotis* (pipe columns) above public plazas. Low-slung modern offices and storefronts, with large expanses of glass, clean lines, and flat overhanging awnings, were prevalent along mid-twentieth-century San José commercial strips. Vernacular commercial architecture emulated these principles with large, simple display windows and a minimization of other features.

Many older nineteenth- and early twentieth-century structures were remodeled after the Second World War in an effort to regain the attention of customers who were favoring suburban shopping centers over downtown centers. In these remodels, the older, more traditional facades of buildings were removed or concealed behind a new face of stucco, metal, or stone veneer to make them look modern (see Commercial Modern and Corporate Modern section, below.)

The former San José City Hall at 801 N. First Street is an example of International-style design.

Characteristics

- Expressed structural system in steel and concrete with repetitive structural bays
- Flat roofs
- Blocky massing or an emphasis on horizontal volume, rather than mass
- Some buildings raised on columns
- Contrasting spandrels of metal or colored glass
- Metal pipes used for balusters

- Smooth wall surfaces, such as stucco or brick, or walls of contrasting materials, such as stone
- Rejection of applied ornamentation.
- Square building corners, often expressed as corner windows
- Horizontal bands of flush-mounted windows
- Windows that wrap around building façades

California Modernism – ca. 1930s through the 1960s

(Planning and Building the Modern City theme.)

“Used to describe the modernist movement in architecture as it evolved in California, specifically Los Angeles and the area surrounding it, from the 1930s through the 1960s. The term is most often used to refer to the Case Study House Program initiated by John Entenza in 1945, and to modernist residential structures in general.”⁴ This adaptation of the International style (see section above) emphasizes the connection of indoor-outdoor spaces, highlighted by large flat roofs that appear to float above open plans. Extensive glazing and steel framing accentuate these designs.

Although used in Southern California for a variety of building types, with an emphasis on custom residential design, in San José California Modernism was more often used for suburban banks or office buildings.

The former First National Bank of San Jose, built in 1958 at 1010 S. First Street, is an example of California Modernism design. The small building at 157 N. Fourth Street is a more modest example.

Characteristics

- Focus on indoor-outdoor connection
- Open plans; many with floating roofs and deep eaves

⁴ Getty Research. "Art & Architecture Thesaurus Full Record Display." "California Modernism." 2004.

http://www.getty.edu/vow/AATFullDisplay?find=california+modernism&logic=AND¬e=&english=N&prev_page=1&subjectid=300265653

- Rectilinear structures often constructed with steel frames
- Extensive use of glass

Roadside or Fantastic or Novelty – ca. 1920s to 1960s

(Planning and Building the Modern City theme.)

Roadside or Novelty style buildings were designed in the imaginative shapes of representative objects, often to sell a product. Defined as “Ducks” by Robert Venturi and Denise Scott Brown in their book *Learning from Las Vegas* (1968), Roadside commercial buildings were designed to respond to the American automobile culture. Buildings were designed in the forms of coffee pots, elephants and other animal forms, boats, tires, and food items such as hot dogs, donuts, and fruit.

In San José, the Orange, a former juice stand on Alum Rock Avenue was relocated, preserved, and rehabilitated at 48 S. Capital Avenue.

Characteristics

- Any inhabitable building in the creative shape of another recognizable object
- Known materials for these sculptural buildings include stucco and shaped metal cladding

Minimal Traditional or Wartime Tract or Postwar Minimal – ca. 1935 to 1953

(Planning and Building the Modern City theme.)

The 1930s and early 1940s were lean times for construction; the financial atmosphere during the Great Depression and the commandeering of materials for the war effort diminished the ability of people to construct new buildings. In the 1930s, the Minimal Traditional style was characterized by simple gable roofs, low front doors with patio entrances rather than porches, and simplified detailing. That style of building evolved in the 1940s following World War II when the boom years began and residential designs featured horizontal window lights, steel casements, as well as the occasional hipped roof. The earliest postwar houses were often very small. “In addition to reducing the size of the house, builders attempted to achieve economies of scale by constructing tracts of unprecedented size.”⁵ The Minimal Traditional style was soon replaced by Ranch-style designs.

⁵ California Department of Transportation. Tract Housing in California, 1945-1973: A Context for National Register Evaluation. 2011.

Minimal Traditional style houses are found throughout San José. Some appear as infill in older neighborhoods, where the earlier forms appear without attached garages. They also present in larger tracts, particularly during San José's 1950s annexation boom. These later tracts are generally easily distinguishable from the earlier infill homes, as they feature a prominent garage. Although considered a single-story style, the Minimal Traditional aesthetic was also used in the design of duplex homes, multiple-story apartment buildings, and some suburban offices in San José

A few dozen Minimal Traditional buildings have been identified as part of larger neighborhood surveys in San José.

Characteristics

- Single-story compact plans, usually rectangular or simple offset plans
- Set low to the ground
- Low-pitched, hipped or gable roof with close (shallow) eaves and exposed rafter tails
- Overall lack of architectural detail
- Small front porch supported by square or rectangular columns or no porch with a concrete front stoop, often with red stained concrete and a red-stained front path
- Stucco cladding; some with clapboard, vertical board, or wood-shingle siding, particularly in gable ends; use of boards with cut corners known as dog ears
- Multiple-light focal windows, some with non-operable shutters, often horizontal lites
- One-over-one windows or single-lite casements for non-focal windows
- Detached garages or prominent attached garages (*ca.* 1950)

Postwar Minimal Traditional Characteristics

- Horizontal window lights
- Steel casement windows
- Attached garages

Minimal Traditional Tract-Home Characteristics

- Shared floor plan throughout a tract, with variety provided by flipped plans, roofline options, alternative window forms, and stoop differences

Second Bay Regional or Second Bay Tradition – ca. late 1920s to mid-1940s

(*Planning and Building the Modern City theme.*)

Evolving in the footsteps of the Arts and Crafts Era of design and the First Bay Tradition, architectural works by William Wurster and other architects and builders incorporated natural and local materials, simple forms, and expressed construction principles that created what is now known as the Second Bay Regional or Second Bay Tradition style. Modernist principles, such as indoor-outdoor connection and modest ornamentation, were paired with traditional local materials to create comfortable houses and other buildings that served as precursors to the Ranch and Rustic-Ranch styles.

No significant buildings in San José have yet been identified with this style.

Characteristics

- Modernist forms, such as flat roofs and deep eaves; many with relatively expansive wall proportions
- Natural materials, particularly redwood-board siding
- Traditional window groupings

POST-WAR RANCH ERA – ca. 1940s to 1970s

The Ranch style started as a custom residential house form during what has been referred to as the Late Interwar Period, immediately prior to World War II. Most earlier tract houses were an evolution of Minimal Traditional styles from the 1930s. Although the first prototypical tract-house suburban community was developed in the late 1940s in Levittown NY, designs of the Post-War Ranch Era had wide, low, and rambling forms and casual layouts related to the California lifestyle promoted in Western magazines such as *Sunset*. Concurrently with the tract developments Back East, in 1946, *Sunset* published an illustrated plan book, *Western Ranch Houses*, by Cliff May. This book had an enormous impact on the imagery and design of residential design in the 1950s.

A primary Ranch Era feature was indoor-outdoor connection, including expansive patios and houses set low to the ground, and attached garages. Popular magazines and journals, such as *House Beautiful* and *Architectural Digest*—in addition to *Sunset*—celebrated the modern California lifestyle and featured Ranch houses in virtually every sub-style imaginable. In San José, the Ranch Era brought Mid-Century Modern, Rustic Ranch, Storybook Ranch, Asian-Influence Ranch, and Custom Ranch houses, in tract developments and individual parcels. In addition to typifying Post-War housing, Ranch-style designs were employed for a variety of suburban San José building types,

including apartment complexes, commercial retail, office, park-administration buildings, and more.

Custom Ranch – ca. 1920s (rare) to 1975

(Planning and Building the Modern City theme.)

Custom Ranch houses represented a more expansive Ranch style than the buildings in later tracts. These houses were individually designed for clients of greater wealth, and they were built throughout California between the war years. Built on properties outside of larger housing tracts, Custom Ranch houses often included an integrated landscape design with outdoor courtyards and a greater connection between the inside and outside spaces, tended to have a more rambling plan, longer corridors, larger windows, and prominent two-car garages. Some Custom Ranch houses exhibited components of other styles, such as Rustic Ranch or Asian-Influence Ranch (see sections below).

The Renzel Residence at 120 Arroyo Way is a listed San José City Landmark that exemplifies the Custom Ranch style.

Characteristics

- Designed by an architect or designer for a specific client
- Low, horizontal massing
- Single-story, rambling plan with coordinated landscaping
- Low-pitched, hipped, or gable roof; some with wood shake roofing
- Wide overhanging eaves with exposed rafter tails
- Stucco, horizontal wood siding, wood shingle, brick, or stone, cladding, often in combinations
- Custom ornamentation, such stone, or adobe decorative cladding at base of house or on porch columns, as well as in chimneys and porch columns
- Generous brick or stone chimney
- Expansive picture windows
- Rear sliding glass doors

Mid-Century Modern or Post-and-Beam Ranch or Contemporary Ranch or
“Eichler Modern” – ca. 1930s (rare) or 1940s–1970

(Planning and Building the Modern City theme.)

In Mid-Century Modern buildings, post-and-beam construction replaced the use of load-bearing framed walls. The resulting structural system facilitated open floor plans and expansive areas of glass, both hallmarks of Modernist buildings. The advantage of this method of construction was the use of prefabricated components which were made elsewhere, then shipped to the house site for installation. Thus, construction components were standardized and used in endless combinations to build houses cheaply and efficiently. Post-and-Beam style houses displayed the typical Modernist floor plan, often based on a structural grid created by the prefabricated beam and column modules. This flexibility enabled houses to be constructed with multiple room and plan options for any given buyer.

The multiple-property National Register Nomination by Sally Notthoff Zarnowitz “Housing Tracts of Joseph Eichler in San José, California, 1952 -1963” identifies, describes, and expands on this type and style of housing.

Characteristics

- Plans that emphasize indoor-outdoor connection, including large or full-height windows, sliding-glass doors; some with atria
- Low-slung horizontal massing
- Low-pitched, hipped, gable or shed roof with wide overhanging eaves; often with vaulted ceilings clerestory windows, and exposed structural elements on the interior
- Plain façades devoid of traditional architectural detail
- Exposed structural systems, obvious in porch supports or in exposed roof beams projecting from primary building façades
- Open carport or garage facing the street
- Vertical wood siding or stucco cladding
- Flush-mounted, metal-frame windows

Rustic Ranch – ca. 1940s to early 1950s

(Planning and Building the Modern City theme.)

Rustic Ranch has its origins in the revival styles promulgated by builders and architects during the 1930s and in California is closely aligned with what is now referred to as the Second Bay Tradition. More than other versions of Ranch construction, the Rustic Ranch style expresses Western imagery in its detailing like barn and rustic farmhouse elements. (For earlier designs emulating log cabins, see the Rustic Revival or Log Cabin Revival or National Park Rustic style in the Eclectic Revival or Twentieth-century Revival Era, above.)

There is not an existing identified San José Rustic Ranch resource at this time.

Characteristics

- Board-and-batten siding; often in combination with other types of wood siding, stucco, or areas of masonry; often wainscoting; a few with weeping mortar
- Projecting ridge beams, like hay barns, and heavy outlookers; shaped brackets supporting pent roofs or roof overhangs
- Cedar shake roofs
- Exposed and sometimes shaped rafter ends and/or shaped fascia trim
- Porch posts with decorative knee-braces
- X-bracing on garage doors and/or on entrance doors
- Diamond-pane windows; often with wood muntins rather than leading
- Birdhouses or dovecotes
- Split-rail fences

Tract Ranch – ca. 1950–1975

(Planning and Building the Modern City theme.)

Tract Ranch houses, with their simplified finishes and large, homogenous neighborhood settings, became the symbol of post-war living and spread quickly throughout the United States. In San José, the Tract Ranch represents the most common house type of the Post-war years, due to the city's rapid expansion during the 1950s and 1960s. Applied ornamental features differentiated some stylistic versions (see Rustic Ranch, above, and Storybook Ranch, and Asian-Influence Ranch, below).

There has not yet been a survey that has assigned significance to areas of San José Tract Ranch designs.

Characteristics

- Part of a larger subdivision with similar houses
- Low-slung horizontal massing
- Single-story, with exception of Split-level variant
- Linear or rambling plan
- Low-pitched hipped or gable roof with overhanging eaves; exposed rafter tails
- Stucco, board-and-batten, horizontal lap siding, or shingle cladding, often in combination; often with wainscoting
- Prominent attached garage facing the street
- Applied traditional ornamentation, especially on face of garage doors
- Contemporary details expressed through expanses of glass or exposed structural framing
- Steel casement windows with some focal windows

Storybook Ranch or Cinderella Ranch – ca. 1955 to 1960

(Planning and Building the Modern City theme.)

Storybook Ranch houses in San José were designed with A-line, Swiss Chalet, Hansel & Gretel, and other pictorial influences, applied to otherwise basic Ranch-style forms. Although the Storybook Ranch style is primarily seen in single-family residences, the style was also used in the construction of multi-family developments.

Neighborhoods in the Blossom Hill Road area (such as the area around Dartmouth Middle School and the Blossom Crest neighborhood) once exhibited a wide variety of these styles; however, many have been altered and simplified over the years.

Characteristics

- Asymmetrical gable roofs and concave, “catslide” roofs, often extending well below the main eave line
- Scalloped or shaped bargeboards; sometimes full-height or A-line
- Corbel blocks or brackets supporting shallow gable overhangs
- Attached garages

- Accent windows with diamond panes
- Decorative window trim or shutters
- Birdhouses or dovecotes
- Planter shelves or planter boxes below windows (also seen on earlier houses)

Asian-Influence Ranch – ca. Early 1960s

(Planning and Building the Modern City theme.)

In San José and the Bay Area, ranch houses, especially Custom Ranch houses, were designed to include what were considered Asian-style decorative elements. These influences not only included applied features or decorations, such as water fountains or exterior wall art, but also sometimes structural detailing. For example, the roof sometimes included a subtle change of pitch or upward flare at the corners of the eaves, or a curved ridge beam, to suggest Asian roof forms.

No identified buildings have yet been associated with the Asian-Influence Ranch style in San José.

Characteristics

- Gable-on-hip roofs with latticework in the gables
- Change of pitch or upward flare at the corners of the eaves or at the ends of the roof ridge
- Projecting ridge beams with shaped ends
- Stucco walls or framed panels
- Original garage doors often had geometric ornament of vaguely Asian inspiration
- Wide front doors with central handles with Asian-inspired escutcheons

POST-WAR MODERN ERA – ca. 1945 to 1975

In the post-war period, modernist designs needed to accommodate the construction demand of the boom years and increased automobile use, which led to the intensification of the amount and types of roadside architecture and spread of development into the suburbs. In addition to Ranch-style commercial and institutional buildings of the Post-War Ranch Era (see section above), assorted styles of Post-War Modernism were used to build retail, restaurant, office, and other buildings. Along with the construction of new buildings using Modernist sensibilities and newly available materials, many older structures in downtown settings were heavily remodeled in an

effort to regain retail trade that had been moving to suburban shopping centers. Older more traditional storefronts were either demolished or concealed behind a simplified façade of stucco or stone veneer to make them look similar in appearance to new postwar retail businesses.

Commercial Modern – ca. 1945–1975

(Planning and Building the Modern City theme.)

The Commercial Modern style refers to more common commercial buildings designed with Modernist principles. These buildings adapted the primary tenets of Miesian (International style) architecture, a term used to describe the character of glass and steel buildings pioneered by such visionary modern architects as Mies van der Rohe. Typically, Commercial Modern style buildings feature wide expanses of glass set within steel frames, often on a base of concrete or steel columns. The modular steel structural systems could be adapted to fit the many applications of commercial architecture which required open expanses of glass for display. Commercial Modern building designs relied on the clean lines, joints, and corners created by the steel and glass structure itself and used little to no decoration. Decoration normally took the form of large letters communicating the type of business displayed on the building itself, or large freestanding signs on the site to attract passing motorists.

In San José, the Commercial Modern style is found along numerous automobile commercial strips, particularly along the major historic arterial entries to and from San José, including North First Street, West San Carlos Street, and Alum Rock Avenue.

Characteristics

- Horizontal, rectangular, or angular massing
- Flat or low-pitched roofs
- Extensive use of glass, commonly set within flush-mounted steel or aluminum frames
- Expressed structural system
- Large commercial advertising mounted directly to building
- Large, free-standing advertising signs located prominently along the road
- Use of modern cladding materials, such as Roman brick, porcelain enamel, ceramic tile, prismatic glass, and glass block
- Display windows often rest on a base of Roman (elongated) brick and/or concrete

Basic Box or Stucco Box or Stucco Shoebox– ca. 1930s to 1960s

(Planning and Building the Modern City theme.)

As is clear from the style names, the vernacular versions of Commercial Modern buildings—often apartment complexes—were designed with the rectilinear simplicity of a shoebox. Buildings in the Basic Box style (and type) were designed with limited ornament, even by Modernist standards, and regionally were most often clad with plain stucco. Some Basic Box designs included living levels raised upon first-floor garages or open carports. Many include a façade detailed as a wing wall, with the living space and exterior corridors concealed behind the otherwise unadorned concrete, wood, or stone wall.

Examples of the Basic Box style have been identified as part of larger documentation and survey efforts of potential historic districts (as non-contributing buildings). One of these is at 467 N. Fifth Street; another is located at 333 N. Fifth Street.

Characteristics

- Rectilinear plan and form
- Flat roof
- Plain front wall; rarely with a window; often with metal applied signage; some with wing walls
- Outdoor corridors
- Sometimes steel pipe columns at the first-floor garage or carport space
- Some with metal signs or metal abstract sculptural elements applied to the walls

Googie or Coffee Shop Modern or Modern Roadside – ca. 1950–1965

(Planning and Building the Modern City theme.)

Developed during the post-war boom period of commercial architecture, Googie buildings were designed using futurist architectural elements and serve the automobile culture that proliferated during the era of suburbanization. Much as locomotive and ocean liner designs influenced architecture of the 1920s, groundbreaking advances in 1950s and 1960s air and space technology inspired the swooping futurist shapes of Googie architecture. Named after the John Lautner-designed Googie's Coffee Shop (1949) in Los Angeles, the term Googie came into use after editor Douglas Haskell's article on the style appeared in the February 1952 issue of *House and Home* magazine; it was popularized again in the 1980s by architect, critic, and historian Alan Hess. In a new age focused on automobile use and spurred by post-war consumer growth, the striking

forms of Googie architecture served as visual points of interest in suburbia, downtowns, and along arterial roads. Space-age shapes, often incorporating huge electric and neon signs, proliferated on all manner of automobile-related commercial establishments, from drive-in restaurants to gas stations, automobile repair facilities, motels, and strip shopping centers.

Significant Googie buildings have been identified in San José, including the former Sambo's Restaurant at 409 S Second Street, at the corner of San Salvador Street.

Characteristics

- Abstract, curvilinear, or stylized organic shapes; space-age motifs of rockets and aircraft; projecting zigzags, angles, or diamond forms; sweeping and soaring lines
- Exaggerated rooflines in steel or concrete, often in repetitive folded or curvilinear patterns
- Use of modern materials of steel, concrete (concrete block), porcelain enamel, ceramic tile, prismatic glass, and glass block
- Large expanses of glass in primary building, set within flush-mounted steel or aluminum frames
- Prominent signage, integrated with the building design, or as a large free-standing composition; signage often electrified with swooping designs in neon

Corporate Modern – ca. 1955-1975

(Planning and Building the Modern City theme.)

Like the Commercial Modern style mentioned above, Corporate Modern buildings are economic versions of larger-scale corporate or civic projects that incorporated International-style architectural principles. The term “glass box” adequately describes many of these buildings, which were influenced by internationally known architects like Mies van der Rohe and Skidmore Owings and Merrill, and Bay Area architects like Ernest J. Kump, Jr. The primary design element of the Commercial Modern style is the glazed curtain wall, in a repetitive composition of steel and glass. A variant of the “glass box” appears as a large concrete “box” with virtually no ornamentation other than commercial advertising on the building (see also Twentieth-Century Industrial Vernacular, in the Eclectic Revival Section, above). Absence of applied ornamentation is a fundamental design principle; the structure and its material serve as both form and ornament. Corporate Modern buildings have most-often been built in the North San José industrial area but can also be found along major thoroughfares in the city's Urban Villages.

The historic Community Bank Building at 111 W. St. John Street is one example of this style.

Characteristics

- Large, primarily rectangular, or angular massing
- Flat or low-pitched roofs
- Glass curtain walls supported by steel or concrete structure as primary expression of the building
- Building tower set back from the street in a landscaped plaza or parking area
- Tower frequently set atop a multi-story base framed by plain concrete or steel columns
- Overall absence of applied ornamentation, apart from corporate advertisement signs mounted directly to building

New Formalism, Neo-formalism, or Neo-neoclassicism – ca. 1955–1975

(Planning and Building the Modern City theme.)

Developed as a reaction to the perceived repetitive nature of the International style and the “glass box” of the Corporate Modern style, New Formalism sought to return classic elegance or beauty to architecture. It can also, perhaps, be recognized as a form of abstracted Classicism. Also referred to as Neo-Neoclassicism, New Formalism incorporated stylized architectural elements such as repetitive arcades or full-height columns around buildings to return traditional (though highly stylized) architectural rhythms, patterns, and proportions. Typically, a Neo-formalist building would be capped with a large projecting cornice, expressed as a slab. New Formalism also incorporated architectural screens to link the building to its site.

The small commercial building at 990 N. First Street is one example of New Formalism.

Characteristics

- Building set back from the street in a landscaped plaza
- Symmetrical plan in proportions of Greek temple architecture
- Deeply overhanging roof slab
- Stylized arcade or colonnade along outer base of building
- Full-height columns of steel or concrete connecting the roof slab to the site

- Cast stone or concrete block screens tying building to landscape

Neo-expressionism or Modern Expressionism – ca. 1955 to present

(Planning and Building the Modern City theme.)

In the mid-twentieth century, a new style of architecture developed that was referred to as Neo-expressionism. It is characterized by abstracted sculptural forms and closely related to the Organic and Brutalist styles (see section below). Neo-expressionism rejected the geometric Miesian/International Modern approach and embraced organic, curving, sculptural forms. It is sculpture-like and theatrical in appearance. Strict geometric shapes are rejected, and sculpted forms emerge. Innovation of building materials such as concrete, plastics, and laminates are often incorporated in the design to achieve the artistic forms.

Neo-expressionist designs were evocative of the early twentieth-century Expressionist architectural movement developed in northern Europe with the intent of provoking emotional response. Most Expressionist designs were boldly non-linear in opposition to the rational, rectilinear International style at the time. One source characterizes the “...qualities of the original [Expressionist] movement... as: distortion, fragmentation or the communication of violent or overstressed emotion.”⁶

Neo-expressionism is most commonly found in religious, institutional, or civic buildings from the period. Eero Saarinen’s architectural work at airports on the East Coast is renowned for its representations of this style. Some Roadside Modernism or Google forms also include Neo-expressionist sculptural qualities.

There are a multitude of round, central-spire churches throughout San José that can be identified with this style, including the First Congregational Church of San Jose at 1980 Hamilton Avenue.

Characteristics

- Sculptural forms; some organic imagery such as wings, shells, or spires
- Non-traditional structural elements, especially concrete shell

⁶ State of Alaska Department of Natural Resources. “MODERN MOVEMENT: Style Guide. Neo-Expressionism.” 2015. <http://dnr.alaska.gov/parks/oha/styleguide/neoexpressionism.htm>

- Unusual, integral roof forms
- Windows grouped within the composition
- Experimental materials

Organic – ca. 1960 – 1975

(Planning and Building the Modern City theme.)

The Organic style was strongly associated with architect Frank Lloyd Wright, who presented his theories of Organic Architecture in two books: *An Organic Architecture – The Architecture of Democracy* (1939) and *Towards an Organic Architecture* (1950). The style focuses on the entire building complex and its site which were designed as an integrated ensemble and in harmony with the surrounding environment. Organic design often overlapped Neo-expressionism in sculptural quality, but the fundamental principles were different. Although Organic design was often angular or geometric, Wright's most noteworthy Bay Area Organic design is a spiral: the V. C. Morris Gift Shop on Maiden Lane in San Francisco was constructed in 1948, and it was followed by the New York Guggenheim Museum in 1959.

In San José, an example of early 1970s Organic design is the Center for the Performing Arts in downtown, at 255 S. Almaden Boulevard. Part of the Park Plaza Redevelopment Project, the building's curvilinear design was executed by Taliesin Associated Architects, a firm that carried on Wright's Organic design principles and designed the building as a prototype to be used in community centers across the United States.

Characteristics

- Intent to be contextual within its environment
- Curvilinear or angular massing and ornamentation
- Asymmetrical composition
- Expansive use of glass to reduce separation from inside and outside of building
- Flat or low-pitched roofs
- Complete integration of design elements, from massing to ornamentation
- Building set within a landscaped plaza often with fountains
- Use of natural materials of wood, brick, stone, or concrete rendered into parabolic or curvilinear forms

Brutalism – ca. 1960-1975

(Planning and Building the Modern City theme.)

Although the exact origin of the term “Brutalism” continues to be debated, the term has been most often identified with the French term *béton brut*, meaning raw concrete. Like other forms of Modernism, Brutalism endeavored to shed preconceived notions of architectural style and traditional ornamentation in favor of “honest” outward expression of a building’s function through form and materials. What resulted in the United States, particularly with the work of William Wurster, were buildings designed with a series of regular, blocky masses, with concrete (and sometimes brick) being the primary structural material. Many Brutalist designs expressed the functions within by displaying the forms of rooms on the exterior of the building. The compositions were based on the interaction of wall and window planes, and decorative elements were created by the rhythm of repetitive elements, the texture of the wood formwork in the concrete, and the placement of exposed steel connectors used during the pouring of the concrete. Some Brutalist buildings also espoused Neo-formalism (see section above) by using classical proportions with exposed concrete materials.

In San José, Brutalist buildings can be found on its college campuses and in several civic applications. One example is the Student Union building at San José State University which was constructed in 1972 and designed by famed Modernist architect Ernest J. Kump, Jr.

Characteristics

- Building often raised on stairs and/or set within a plaza
- Structure expressed as massive, blocky forms with flat roofs or as blocky forms with integral arcades or colonnades
- Unfinished concrete (sometimes with brick) as primary structural and siding material; some with board-formed or plywood-formed finishes and/or exposed construction connectors
- Windows as voids in the larger concrete massing

Metabolism (1960s)

(Planning and Building the Modern City theme.)

In the 1960s there was a brief design movement focused on creating a new form of urbanism and architecture that would represent the post-war rebirth of Japan. The Metabolism movement was based on the concepts of biological assemblages and organic

growth. Although philosophically based on organic models, Metabolism is different from Organic design (see section above) which was championed by Frank Lloyd Wright and focused on a connection to nature and an organic center. Metabolism focused on modular elements and the ability for ongoing “organic” change and reuse over time.

The Oak Hills Tower on Communications Hill (Communications Hill Blvd.) constructed in 1972 conveys a Metabolist design attitude. While it was designed to hold antennas to relay data, the tower has several levels of underground facilities such as offices, bathrooms, a lunch room, and storage areas.

Characteristics

- Central organizing element encompassed by modular elements in a cluster
- Ability to add new or replacement modules in an organic manner over time

POST-MODERN AND LATER ECLECTIC ERA – ca. 1960s to present

In the late 1960s through the 1970s architectural design departed from purely Modernist ideals with the environmental and utopian counterculture movements and young architects looking to move past the International and Commercial Modern styles. Post-Modernist irony, Late-Modernist color and form, Later Eclectic Revival timber trim, and Adaptive Reuse brought “context” and “meaning” back into focus and revived the use of brick and color, and Spanish Colonial Revival design.

Woodbutcher’s Art or Woodbutchery – ca. early 1970s

(Planning and Building the Modern City theme.)

The 1960s environmental and utopian counterculture movement inspired some people to build and alter their own homes, create art installations, and alter other personal and public environments. There was an aesthetic associated with this work, primarily stemming from recycled and salvaged materials and objects. Handmade architecture outside the traditional norms was championed in a couple of written sources in the mid-1960s to mid-1970s: *Architecture without architects, an introduction to nonpedigreed architecture* by Bernard Rudofsky in 1964, the *Whole Earth Catalog* series, published by Stewart Brand starting in 1968, and *Handmade Houses: A Guide to the Woodbutcher’s Art* by Art Boericke and Barry Shapiro in 1973. *Handmade Houses* is where the term “Woodbutchery” originated. The artworks in the Emeryville mudflats were related to this movement.

In San José, no buildings have been identified yet that represent this style.

Characteristics

- Unique structures made from salvaged or natural materials, such as logs; often with exposed structural systems
- Often curved, hexagonal, or yurt forms
- Board-and-batten, shingles, and diagonal wood board siding
- Carved wood elements
- Reused glass or salvaged window frames

Adaptive Reuse – ca. early 1970s

(Planning and Building the Modern City theme.)

Ghirardelli Square, the definitive Northern California adaptive reuse project, was completed in San Francisco in 1963. The project converted a former chocolate factory into a shopping center. This project was followed in 1967 by The Cannery, which converted a former Del Monte peach cannery nearby on the waterfront to retail use. These adaptive reuse projects which focused on historic brick industrial buildings helped define an architectural movement that was gathering steam throughout the larger United States. Brick walls were exposed on the interior and exteriors of the building, sometimes using techniques like sandblasting that were later determined to be physically damaging to the historic materials. Historic trim, including salvaged materials from other buildings, and displays of decorative antiques were a hallmark of adaptive reuse. Although buildings continue to be rehabilitated for new uses, this period embodies a particular aesthetic of its own.

In San José, the scale of redevelopment was relatively small, an example of 1970s Adaptive Reuse is the Old Spaghetti Factory that opened at 51 N. San Pedro Street in 1972. The project converted the early twentieth-century Ravenna Paste Company brick industrial building into a restaurant.

Characteristics

- Exposed brick walls and surfaces
- Faux-historic, often Victorian, trim; salvaged trim
- Exposed seismic retrofitting

Third Bay Regional or Third Bay Tradition or Sea Ranch or Shed Roof or Environmental Look – ca. late 1960s to present

(Planning and Building the Modern City theme.)

The planned residential community at Sea Ranch on the Northern California Coast, originally conceived as a utopian community, slowly evolved into a vacation area. The early buildings there designed by Esherick, MLTW, and other significant architects, influenced architectural design throughout Northern and Central California. Identified sometimes as Sea-Ranch style buildings, the building designs were inspired by old barns that characterize the landscape in area and by the 1820s chapel at Fort Ross. The designs utilized exposed “natural” materials and simple geometric forms, especially shed roofs. Related to the earlier Second Bay Regional style and its modernist forms clad in natural materials, the Third Bay Regional style, with its contextual inspirations, could also be considered a regional version in the time of Postmodernism.

Sea Ranch or Shed Roof style is also associated with the Swiss style of modern graphic typography. Helvetica font, asymmetrical, geometric layouts, and bold colors were integrally used for graphic installations at Sea Ranch.

The office building at 1905 Park Avenue is an example of the Sea Ranch style. There are also many condominium complexes throughout the city that emulated the wood-clad and geometric Sea Ranch aesthetic; however, in San José, no Third Bay Regional historic resources have yet been formally listed on the Historic Resources Inventory.

Characteristics

- Irregular geometric massing, with “unadorned and angled edges”
- Long, sloping, mono-pitch roofs; shed roofs
- Shallow eaves, accentuating the angularity
- Redwood siding, particularly flat boards

Later Eclecticism – ca. late 1960s and early 1970s to present

(Planning and Building the Modern City theme.)

The Postwar Housing Context published by Caltrans describes Later Eclecticism as certain residential building forms or “types” without expressive ornament from the 1970s to the present. There are various subtypes of Later Eclecticism that are described below and share an overall chunkiness in form, primarily highlighting broad expanses of bare or stained wood set in contrast with blocks of textured stucco walls. Each of the subtypes is defined by large, highly visible expanses of roof shingles, paneled garage

doors, deep eaves with exposed rafter tails, and other larger-scale wood elements. The late-twentieth-century windows were not deeply inset into the wall materials, accentuating a somewhat flattened appearance of the wall planes.

“Sweeping-roof Houses” are designed with expansive roof forms that cover the building’s multi-level interiors. The asymmetrical gabled roof is the prominent design characteristic of this design, along with the horizontality of the recessed front porch and its heavy posts or piers.

Mansard roofs were added to Later Eclecticism houses of all subtypes. This feature increased the visual height of the building while the wood shakes or shingles on the false roofs provided a rustic appearance, in keeping with the environmentalism of the 1970s. On larger complexes, Mansard roof elements were useful in hiding roof equipment.

“Inverted Mansard roof buildings” (as identified in the CalTrans context report) can be associated with South-Pacific-Island design (*Uma Kelada* in Indonesia). This subtype has hipped roofs that taper into square towers. The roofs with deep eaves and a towering roof form that places the one-story building into shadow is the primary visual feature.

“Spanish Colonial Revival” designs were also employed on Later Eclectic houses. Distinguishing characteristics of this subtype are the use of applied elements that echo earlier Spanish Colonial Revival forms and detailing.

Characteristics

- Expansive roofs on prominent roof forms; shakes or shingles
- Prominent eaves with exposed rafter tails; sometimes board fascias
- Stucco; rough-sawn wood siding or shingles; masonry at piers or wainscoting
- Porch piers, projecting bays and changes in siding materials and planes
- Large porch beams and posts with heavy-timber appearance
- Tall front entries and double doors
- Paneled garage doors
- Aluminum slider windows

Subtype Characteristics

- Sweeping Roof: Large asymmetrical gabled roofs that cover a space that is partially one-story and partially multi-level, often with a prominent garage volume; some integral roof trellises

- Mansard Roof: Tall angled outer roof that concealed flat roof or continued into a flat or low-slope roof
- Inverted Mansard Roof: Lower hipped roof that tapers at the center into a central square tower form; deep eave overhang.
- Spanish Colonial Revival: wrought iron accents; heavily paneled doors; heavier door and window trim; exposed beams; coordinated light fixtures

Postmodern or Post-modern – ca. early 1970s to the 1990s

(Planning and Building the Modern City theme.)

The Postmodernism and Late Modernism movements (see sections following) were both architectural responses to and/or rejections of the universality and minimalism of the International style. Postmodernism was intrinsically “contextual” and “provocative” because the design intent was to incorporate meaning and humor into the architectural work; it is often characterized by larger “mannerist” gestures.

An example of Postmodern design in San José is City Hall at 200 E. Santa Clara Street. Designed by Richard Meier, the 2005 building features an openwork rotunda influenced by classical domes.

Characteristics

- Exaggerated interpretations of historic elements
- Diagonals and other expressive layouts
- Flat use of materials as decorative elements

Late Modernism – ca. 1970s to 1980s

(Planning and Building the Modern City theme.)

Evolving in parallel with Postmodernism (see section above), Late Modernism was also an architectural response to and/or rejection of pure International-style Modernism. Late Modern designs retain much of the International style expressed structural framework and glazed curtain walls, but also incorporated pop geometry, angles and curves, color, and reflective curtain walls. Charles Jencks, an architectural theorist and critic, spent much time analyzing the difference between the Late Modernism and Postmodernism styles. Unlike Post-Modernist designs, Late Modernism buildings do not include mannerist (playful or ironic) symbolism in their detailing. In San José, no distinction between the Postmodern and Late Modern styles has been established.

The Gold Building (AKA Tower 55), at 55 S Market St, is a 1985 example of Late Modernism.

Characteristics

- International-style structural systems and glazed curtain walls
- Color, form, or reflective glazing as an integral part of the design

Minimalism or Emotional Architecture (*Arquitectura Emocional*)– ca. 1980s to present

(Planning and Building the Modern City theme.)

Minimalism is a form of design that focuses primarily on the simplest of sculptural forms, the Platonic solids (cubes, cylinders, spheres, etc.). Mexican architect Luis Barragán used the phrase Emotional Architecture (*arquitectura emocional*) to describe his colorful minimalist architectural works that were designed to evoke an emotional response for the users of the buildings. Ricardo Legorreta and others were inspired by the mid-century modern movement, designing buildings comprised of large planes and geometric shapes, rather Miesian in form, accentuated by blocks of color, often in stucco.

The Children’s Discovery Museum at 180 Woz Way, designed by Ricardo Legorreta and built in 1990, and the Tech Interactive Museum at 201 S. Market Street, also designed by Legorreta and built in 1998, in are colorful representations of Minimalism or Emotional Architecture.

Characteristics

- Large geometric planes and/or Platonic solids
- Stucco, glazed curtain walls, and other simplified exterior finishes
- Color as an integral part of the design

High-Tech or Structural Expressionism – ca. Late 1970s to present

(Planning and Building the Modern City theme.)

High-Tech designs can be described as “inside out” building because they are designed to expose their functional technology on their exterior. These designs are often considered to have the appearance of machinery. One of the foremost examples of this style is the Centre Pompidou in Paris, France completed in 1977.

The San José State University North Parking Garage at 65 S. Tenth Street is an example of the Structural Expressionism style.

Characteristics

- Exposed structural beams, columns, and braces; often X or V bracing
- Exposed plumbing pipes and/or air ducts
- Color-coded elements
- Glazed curtain walls enclosing interior open space