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SAN JOSE DOWNTOWN

HISTORIC DESIGN GUIDELINES

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INTRODUCTION

BACKGROUND

San Jose's urban fabric tells the story of the City's evolution, and provides the framework for an active economic and cultural climate. This document is intended to provide guidance for improvements planned for historic buildings, new additions to historic buildings and infill development adjacent to historic buildings. The goal of the Guidelines is to retain and enhance historic resources while welcoming an ever changing downtown.

The Guidelines will assist property owners, tenants, developers, and city staff and commissions understand the context of the historic built environment and better plan for alterations and new construction. The purpose of the Guidelines is to provide an educational tool for those involved in downtown development, explaining what is distinctive about historic buildings, and providing direction on maintenance as well as repair, rehabilitation and new construction.

PURPOSE

The Downtown San Jose Historic Resources Design Guidelines apply to the Downtown Core, which is roughly bounded by Julian Street to the north, Fourth Street to the east, interstate 280 to the south, and State Route 87 to the west. The HRDG go hand in hand with the *Downtown San Jose Historic District Design Guidelines* approved by City Council in 2003 as well as the *St. James Square Historic District Design Guidelines* approved by City Council in 1989. The *Downtown San Jose Historic District Design Guidelines* apply to improvements and new construction in San Jose's Downtown Commercial Historic District, listed in the National Register of Historic Places. The *St. James Square Historic District Design Guidelines* apply improvements and new construction in the St. James Square Historic District, listed as both a- National Register Historic District and designated City Landmark Historic District. The *Downtown San Jose Historic Resources Design Guidelines* expand on those guidelines in order to address development projects affecting resources located outside of these areas, but within the Downtown Core Area. Such projects may include the rehabilitation of historic resources, or infill projects located within the immediate vicinity of City Landmarks.

While the *Downtown San Jose Historic Resources Design Guidelines* focus on commercial, industrial and institutional historic buildings within the Downtown Core, these Guidelines can also be used in other areas of the City. The *Your Old House: Guide to Preserving San Jose Homes* offers guidance for projects affecting residential historic buildings.

Policy Basis for Design Guidelines:

The *San Jose 2020 General Plan* and the Historic Preservation Ordinance, Chapter 13.48 of the Municipal Code, contain goals and policies, which encourage and promote historic preservation.

The General Plan is the adopted statement of policy for the physical development of the City. As such, it represents the official policy regarding the future character and quality of development. The Major Strategies

of the General Plan provide a basic framework for planning. The Urban Conservation/Preservation Strategy states, in part, that ''Preservation of specific structures or special areas is a part of the urban conservation strategy…. Historic and architectural structures add inestimable character and interest to the City's image.''. The General Plan also includes a Historic, Archaeological and Cultural Resources Goal which is the:

> Preservation of historically and archaeologically significant structures, sites, districts and artifacts in order to promote a greater sense of historic awareness and community identity and to enhance the quality of urban living.

This section is supported by eleven historic preservation policies. In addition, historic preservation objectives are integrated throughout the document.

The Historic Preservation Ordinance, Chapter 13.48 of the Municipal Code establishes the Historic Landmarks Commission and governs the Landmark Designation, Historic Preservation Permit and Historic Property (Mills Act) Contract processes. The Historic Landmarks Commission is a seven-member advisory body appointed by the City Council that maintains the Historic Resources Inventory. The Commission also makes recommendations to the City Council on proposed City Landmarks, and to the Director of Planning on Historic Preservation Permits and other proposals which may effect historic structures, sites or objects. The Historic Landmarks Commission is staffed by the Planning Division and holds monthly public meetings. For more information on the Commission, visit the Planning Division website at www.sanjoseca.gov or call 408-277-4576.

The San Jose Historic Resources Inventory is a database of historic properties. It is a resource for designating future City Landmarks and Historic Districts. The Inventory is used as a reference guide for land use and development planning. Listing in the Inventory allows property owners to use the California Historical Building Code (SHBC).

APPLYLING SPECIFIC DESIGN GUIDELINES

Project Type	Location	Guide for Preserving San Jose Homes	Your Old House Design Guidelines	St. James Square Historic District Design Guidelines	Downtown San Jose Historic District Design Guidelines	Historic Design Guidelines	Downtown Design Guidelines
Historic Resources	Downtown Core Area					●	●
Projects Adjacent to Historic Resources	Within 100 ft. of a City Landmark or Contributing Structure to Historic District in Downtown Core Area					●	●
Historic Resources	Outside Downtown Core Area					●	
All Projects	Downtown Commercial Historic District				●		●
Residential Historic Resources	Downtown Core Area	●					●
Residential Historic Resources	Outside Downtown Core Area	●					

ORGANIZATION AND USE OF THE GUIDELINES

This document is organized in three main sections – one chapter of context information, five chapters of design guidelines and an appendix of supplementary information.

- The **Historic Context** section of this document identifies development periods and styles of the historic resources.

  This section provides information on the existing Historic Context for the Downtown Core with a map (including identified historic resources), a basic history, and a description of the most common architectural styles found in the Downtown Core.

- The **Design Guidelines** section explains how to approach rehabilitation to help -make informed decisions about alterations and design approaches:

  This section includes chapters that describe character defining features of historic buildings and provides guidelines for the rehabilitation of historic buildings, the construction of additions to historic buildings, and new construction adjacent to historic buildings.

- The **Appendices** include related resource information for users of the guidelines.

These guidelines are not meant to provide case specific advice or to address all potentially appropriate treatments. While the guidelines are written for use by laypersons, it is recommended that qualified historic preservation professionals be consulted early in the planning stage of a project. These professionals may include historians and architectural historians, architects, conservators, engineers, archeologists, and others who have demonstrated experience working with historic resources.

These Guidelines address the context of downtown San Jose, both in its history and in its buildings. They illustrate common character defining features and offer straight forward design principles to assist historic building owners, tenants, preservation consultants, architects, contractors, and project reviewers in both the rehabilitation of historic properties and new construction adjacent to City Landmarks and City Landmark Districts. The basis for these design principles is *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings (The Standards).* As is the case with *The Standards*, the basic foundation of these Guidelines is the retention and enhancement of Character defining features. **Character-defining features are** the tangible elements or features that give a building its visual character. Whether the building is significant for its architecture or for its

history through, for example, an association with events or persons, the character-defining features are the various materials, features and spaces that lend the building its visual character.

Choosing an Appropriate Building Treatment

Preservation projects can range from maintenance to reconstruction of lost features. It is anticipated that most projects will fall into the rehabilitation category. However, the range of treatments include the following :

1. Preservation: is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work includes measures to protect and stabilize the property, and focuses on maintenance and repair of historic materials rather than replacement and new construction.

2. Rehabilitation: is defined as the act of continuing a historic use or making possible a compatible new use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

3. Restoration: is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

4. Reconstruction: is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. Reconstruction is rarely used and occurs where a building no longer exists

When planning a preservation project, identification of character-defining features must first be made. Throughout the document, guidance on identifying and retaining these character-defining features as defined by the nationally recognized publications *Preservation Briefs*, published by the National Park Service Technical Preservation Services for Historic Buildings, is always given first. These Guidelines outline a progression of treatments that are consistent with *the Standards* and with accepted preservation practices;

Progressive Preservation Treatments:

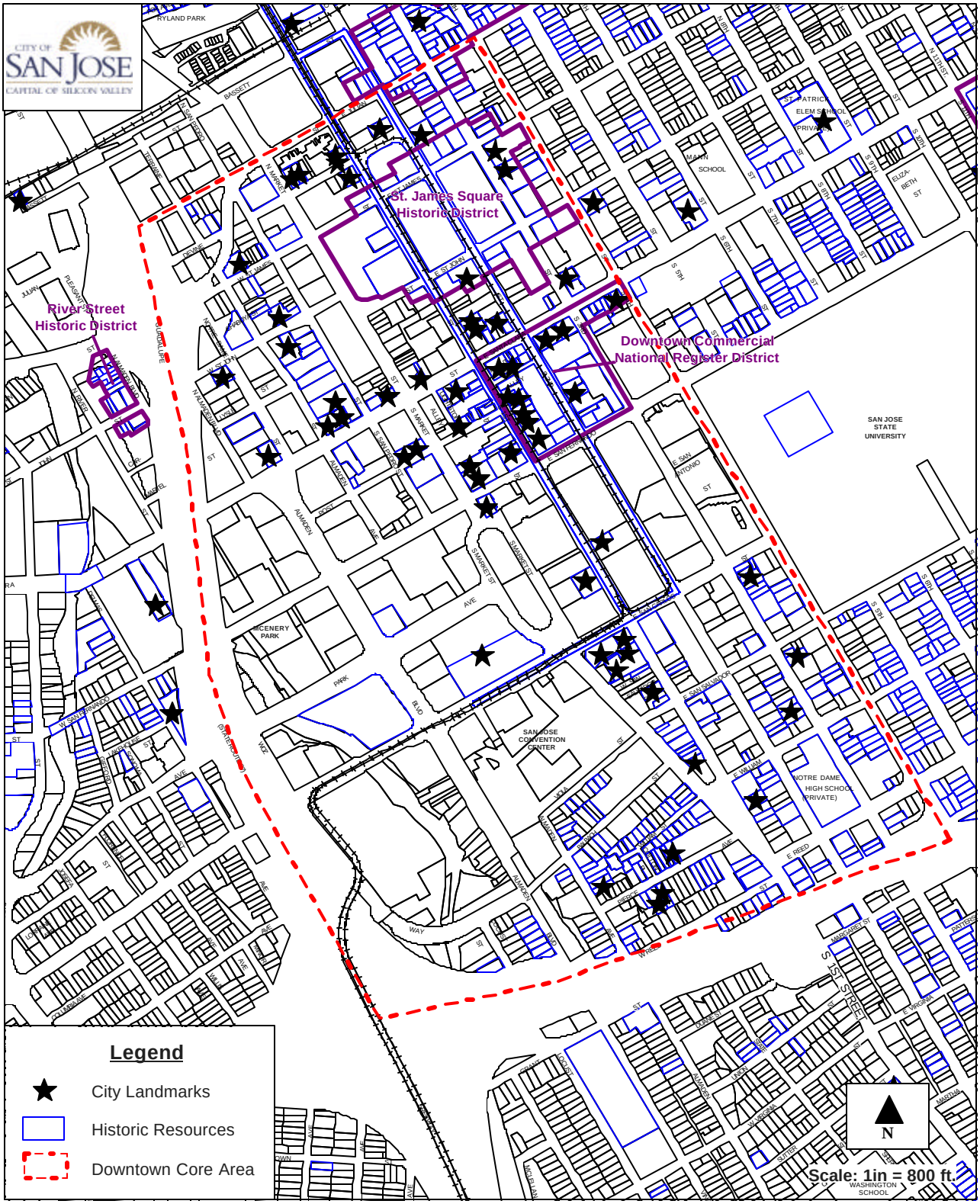
1. Retain existing historic fabric
2. Repair rather than replace deteriorated features
3. Replace in kind or, where in kind replacement is not possible, with a compatible substitute material
4. Add compatible and differentiated new features where necessary

DESIGN REVIEW

Design guidelines offer a common understanding and clear descriptive guidance for the treatment of historic resources. When preparing for a preservation project, it is recommended that the applicant:

- consult with qualified preservation professionals
- work with the Planning Division of the Department of Planning Building and Code Enforcement to understand and conform with applicable codes and regulations
- consult applicable design guidelines
- be familiar with the subject site and its context
- prepare a proposal based on the guidelines and in compliance with planning requirements

MAP OF THE DOWNTOWN CORE



DOWNTOWN SAN JOSE HISTORIC CONTEXT

Downtown San José has served as the mercantile, financial, and social center of the Santa Clara Valley since its founding by eighteenth-century colonial Spain. Following California's admission to the Union in 1850, San José became the civic heart of a thriving western agricultural economy. For over a century, the area's orchards produced in such quantity and quality that the Santa Clara Valley well earned a reputation as the Valley of Heart's Delight.

The greater Bay Area experienced rapid economic and population growth after World War II. This continuing expansion period has resulted in a decentralization of urban life. Commercial and civic activities have been relocating away from San José's downtown, consistent with new suburban communities arising throughout the United States since World War II. The automobile has redefined the character of the modern American city, and the evolving Information Revolution will continue to manifest itself in many aspects of human interaction.

Now a compact district of offices, banks, restaurants, hotels, retail and service establishments, theaters, and civic buildings, San José's present-day urban core has transformed itself into the metropolitan center of Silicon Valley. The remaking of Downtown San José as the capital of Silicon Valley brings a new overlay of buildings and different ways of reusing older structures and spaces. New building, new places, and diverse populations combine to create a complex urban place with a rich heritage.

The following historical overview provides a glimpse at the City's past.

PRE-AMERICAN PERIODS

The modern settlement of the Santa Clara Valley by Euro-Americans began in 1769 with an initial exploration of the valley by Spanish explorers. The Portola Expedition was encamped along the coast north of present-day Santa Cruz when a small contingent of men, led by Sergeant José Francisco Ortega, crossed the coastal range and unexpectedly came across the bay and valley. Within a few years, Franciscan missionaries and other Spanish expeditions arrived. Explorer Juan Bautista De Anza identified the valley as an ideal candidate for permanent settlement.

By the 1770s, the valley had been the home of Native Americans for over 6,000 years. The downtown area was populated by one of eight Ohlone subgroups that inhabited the coastal areas from the San Francisco peninsula and Carquinez Strait south to northern Monterey County. These early inhabitants of Santa Clara Valley were able to exploit the creeks, grasslands, and oak woodlands for fish, game, and vegetable materials. Temporary camps were established in scattered locations in order to collect seasonal foodstuffs or materials that were not locally available. Little aboveground physical evidence remains of this extended period of prehistoric human habitation, although subsurface deposits are located in many areas of the downtown area. Land development in the downtown may adversely affect this still vulnerable archaeological record.

Following the founding of Mission Santa Clara de Asís, established in the valley to proselytize the native population, Governor Felipe de Neve selected a site for a Spanish civilian settlement, and on November 29, 1777, San José de Guadalupe was established on the east side of the Guadalupe River about two miles southeast of the first mission site. Lieutenant Moraga brought the first settlers, 66 people in 14 families, from Yerba Buena. These pobladores had originated from the northern region of España Nueva, in what is now the Sonora and Sinaloa regions of Mexico. El Pueblo de San José de Guadalupe was the first civil settlement established by the Spanish Crown of Carlos II in Alta California.

The original location of the pueblo was in the vicinity of present-day North First and Hobson Streets in the Vendome neighborhood north of the downtown. Because this original site was subjected to severe winter flooding, during the 1790s the site of the pueblo was moved to higher ground approximately one mile south, centered about present-day Market Street from Julian to San Carlos Streets in downtown San José.

Much of what we now know as the boundaries of Downtown San José during this early period was made up of solares (house lots), located on both sides of present-day Market Street, suertes (cultivation plots), located between San Pedro Street and the Guadalupe River, and the ejido (common grazing lands). An acequia pond, supplied by the Canoas Creek, was located to the south of the pueblo. The pond fed water into the Acequia Madre, a large ditch that meandered through the pueblo providing irrigation water to the agricultural areas along the Guadalupe River. The acequia also provided domestic water for the inhabitants, and tributaries functioned as collectors for runoff and sewage disposal. The pond and creek no longer exist, closed and filled as the city grew in the latter part of the nineteenth century. Portions of the acequia, as well as the remains of adobe houses and community buildings, are still located underground in many areas of the downtown. The only physical reminder today of that early Hispanic period is the Peralta Adobe located on West St. John Street, now preserved within a park at the Peralta Fallon Site.

EARLY AMERICAN PERIOD

Following Mexico's independence from Spain in the 1820s, a new American presence in San José rapidly changed the character of the pueblo to the typical bustle of the nineteenth-century American town. The first overland migration arrived in California in 1841, and by 1845 American immigrants had increased the population of the pueblo to 900. Superimposition of the American way of life on the former Hispanic culture occurred quickly following the war with Mexico in 1846. In 1848, Mexico ceded California to the United States in the Treaty of Guadalupe Hidalgo. Closely following California's new status as an American territory, the discovery of gold in the Sierra foothills precipitated a sudden influx of new residents to California. This event accelerated California statehood, achieved on September 9, 1850, with San José serving as the first state capitol.

During this frontier period, many factors combined to form the San José we know today. Each town colonized by Americans in the West during the

nineteenth century began with a preconceived plan expressed by the gridiron survey, which facilitated the transfer of property ownership and tax assessment. The first American survey of the pueblo in 1847 embraced lands east of the Plaza to Eighth Street, north to Julian and south to Reed streets. Those with claims to land in the surveyed area were granted legal title, and the unclaimed lands were sold by the alcalde. William Campbell's original survey in 1847 established the familiar grid of streets in downtown San José. Chester Lyman completed a more detailed survey soon after Campbell's initial work. The Lyman survey includes many of the features still found in downtown San José's frame area. The blocks were laid out using the Spanish measurement system of varas (about 33 inches per vara).

The city blocks in the downtown east of Market Street clearly reflect this early subdivision process. Each block contained eight or ten lots 50 varas by 50 varas square, a size consistent with the earlier solar used by the Spanish. Although many of these early lots were later re-subdivided by speculators, this city plat shaped development until the dawn of redevelopment in the late 1950s. The lands between Market Street and the Guadalupe River were primarily under Hispanic ownership at the time of the 1847 survey, and do not reflect the gridiron to the east. The occupation of suertes by early settlers of the city resulted in a delay in the ultimate subdivision of this area, some present-day street alignments following the boundaries of the old suertes.

Little remains of San José's first American building boom of the 1850s. Reliance on adobe brick construction and the purchase of wood kit houses from the East Coast was superceded when early sawmills established by William Campbell and Zachariah Jones in the Santa Cruz Mountains began to supply locally grown redwood in the early 1850s. By 1853, local manufacturing of baked brick allowed its use in many commercial buildings in the downtown. Unreinforced brick masonry soon became the preferred construction material for commercial buildings until the devastating 1906 earthquake. Although brick continued to be used after 1906 in specialized situations, brick buildings found today in the downtown are mostly remnants of nineteenth century San José.

ORIGINS OF THE ''VALLEY OF HEART'S DELIGHT''

Urban development in downtown San José began to move at a swift pace during the mid-sixties, as Mexican land titles were settled and the economy strengthened. San José began to draw more residents from the East Coast as well as immigrants from Europe and China. In the rural areas beyond San José's city limits, the first pioneer nurserymen began importing and experimenting with various types of fruit trees in the early 1850s, and by the 1860s, cattle and wheat ranches in these rural areas began to give way to orchards.

The completion of the railroad line between San Francisco and San José in 1864 further accelerated the growth of San José. Five years later, San José was connected by rail to the rest of the United States by a trunk line running from Niles. As a result of these developments, San José became part of the greater national and world economy, opening the possibility of exporting local agricultural products to the world.

Natural gas service was introduced in 1861, and piped city water and sewer service were installed in 1866. The public and private investment in infrastructure resulted in a construction boom in the central core area. A number of commercial buildings constructed in the late 1860s and 1870s remain today as evidence of the implementation of San José's first organized development strategy.

DOWNTOWN DEVELOPMENT: 1870–1918

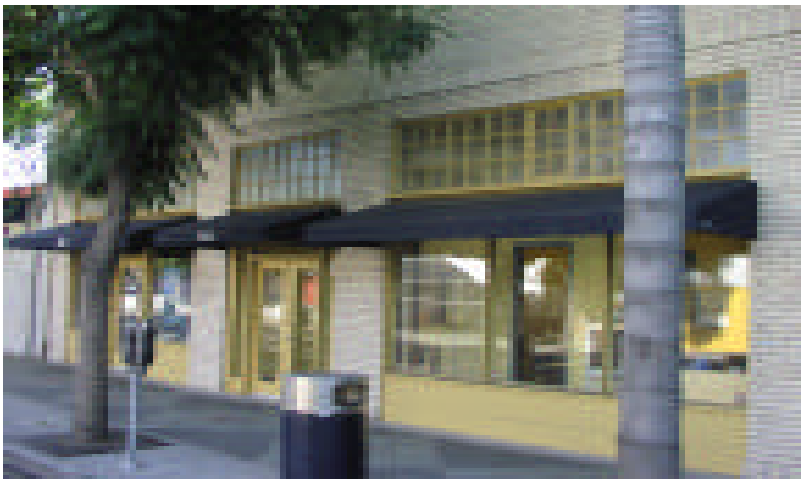
The success of the local agricultural industries led to the rapid development of Downtown San José between 1870 and 1918. This prosperity resulted in construction of many of the larger commercial buildings that continue to exist today as San José's Downtown Commercial Historic District. Between the late 1860s and the early 1890s, commercial development crept eastward along Santa Clara and San Fernando Streets to Third and Fourth Streets, and south along Market, First, and Second Streets. By World War I, commercial development had expanded southward to San Carlos Street and north to Julian Street.

View of west side of North San Pedro near West St. John Street / original print of photo at San Jose Historical Museum Archives, managed by History San José

This period of expansion saw the introduction of both poured-in-place concrete buildings and steel-framed high-rises. Additionally, wood and steel truss design and curtain wall systems soon appeared in larger commercial and industrial buildings. The use of these new construction technologies allowed for larger and more open buildings. Use of concrete in smaller commercial and industrial buildings was a response to the destruction of large numbers of unreinforced masonry buildings in the 1906 earthquake. In addition to reconstruction after the earthquake, many owners retrofitted their building façades, minimizing ornamentation that could prove hazardous in future earthquakes.

Canneries and packing houses were plentiful in Downtown San José, with workers primarily coming from two population expansions. The first wave, consisting mostly of Americans born on the East Coast as well as European and Chinese immigrants, arrived during the late nineteenth century. A second larger population explosion occurred in the early 1900s with waves of immigrants from Italy, Portugal, and other Southern European countries, as well as immigrants from Japan. By 1918, San José, with a population of almost 40,000 residents, was a diverse multi-ethnic community, the immigrant destination it continues to be in the present day.

INTER-WAR PERIOD: 1919–1940



After World War I, San José entered a period of great prosperity Population growth continued to expand the urban boundaries as orchards were replaced by residential developments. By 1940, San José had expanded to 68,000 residents.

During the 1920s, the downtown reached its zenith as the business, social, and cultural core of the greater San José area. Active downtown development during the early part of the Inter-War Period was later tempered by the beginnings of suburban development in the late twenties. Automobile agencies, garages, and suppliers, which had begun to appear before the War, soon populated the edges of the core area and catalyzed further downtown development activity; however, increased suburban development made possible by the automobile slowed the overall downtown regeneration process. Commercial development that served suburban neighborhoods shifted investment away from development in the downtown core. The automobile and the decentralization it brought began to affect the shape and character of Downtown San José.

Concerns about aging building stock in the downtown began late in the 1920s, but it was during the Depression that the impetus to change the physical appearance of the downtown began in earnest. As commercial businesses strived to stay afloat, increased competition for consumer dollars led to changes in the appearance of building fronts as owners modernized to try to attract business. While façade replacements had begun to occur as early as 1900, more radical changes began to appear in the mid-1930s. American architects, influenced by the New Modernism began to remove the remaining Victorian-era ornamentation from façades and create stripped building envelopes in abstract compositions. While the Art Deco Style had appeared briefly in San José during the early 1930s, most remodeled façades by the late 1930s and into the 1950s were more abstract in form and composition. By the summer of 1936, San José's first ''redevelopment'' effort, organized by the Builders Exchange of Santa Clara created a campaign called ''Modernize for Profit.'' The success of this local campaign for modernization, as noted in local newspapers at the time, is the foundation for future revitalization efforts that have focused on the physical aspects of redevelopment.

INDUSTRIALIZATION AND SUBURBANIZATION AFTER WORLD WAR II

Santa Clara Street looking east, 1948

After World War II, San José's business community launched a campaign to attract new non-agricultural industries. A number of large companies established plants in San José; by the 1960s, Santa Clara County's economic base was dependent upon the electronic and defense industries. These new industrial jobs brought many new residents to San José: between 1950 and 1970, the population increased from 95,000 to over 460,000, more than doubling during each of those two decades. The area of the city grew from 17 square miles to over 100 square miles. During the 1960s and 1970s, San José was one of the fastest growing cities in the nation, with residential subdivisions and commercial and industrial centers replacing orchards. The suburban decentralization that began in the 1920s accelerated to the point where suburban commercial activities seriously threatened downtown commerce.

In 1956, three events signaled the turning point for the continued viability of Downtown San José in the latter half of the twentieth century. First, Valley Fair shopping mall opened in an unincorporated area several miles west of downtown, taking with it San José's downtown Macy's department store. Next, the City of San José decided to abandon its 1886 City Hall for a location many blocks north of the downtown core. And finally, the San José Redevelopment Agency was established to address blight in Downtown San José.

Before the establishment of the redevelopment agency, many plans for modernization were implemented in the city center as attempts to compete with the suburban malls. These mostly cosmetic changes, however, were not successful in addressing the fundamental transformation of American society that shaped the urban city in the last half of the twentieth century. Commercial business development continued to flow out of the downtown core. The owners of many of the downtown historic buildings undertook façade alterations in the late 1950s and 1960s in an effort to create an atmosphere that would bring back customers. Some historic façades were completely removed and replaced by modern looking unadorned stucco walls. Others were modified with attached curtain walls. These remodeling projects, unlike the earlier Depression era that evolved within a concerted community effort, did not result in a resurgence of economic vitality in the core area and precipitated the eventual change in urban development policy that enacted large-scale urban clearance activities in the 1960s and 1970s.

The establishment of the San José Redevelopment Agency in 1956 was followed by formal adoption of the first Redevelopment Plan in 1958, officially re-starting the process of regeneration of the core area, which continues today. The first redevelopment project areas focused their activity south of San Fernando Street and along the Guadalupe River. These projects evolved slowly; and by the time that state-chartered redevelopment plan areas were established in the Century Center and Pueblo Uno areas, use of eminent domain and property consolidation by the Agency had ended. An agency study in 1985 found many of the

buildings in extensive disrepair, and most of the upper floors had been vacant due to lack of compliance with the city's sprinkler ordinance. Following the 1989 Loma Prieta Earthquake, the State of California mandated that local agencies bring unreinforced masonry buildings into code compliance or remove them from public use. While many building owners brought their structures into compliance, many buildings within the historic areas of the city were subsequently vacated, and remain so today.

Downtown San Jose in the twenty-first century has a renewed vitality, a mix of old and new buildings in a setting that has reclaimed its role as an important metropolitan center. Historic resource studies during the recent past as well as the Downtown Strategy Plan have identified individual buildings as well as districts that are historically significant, and the City of San Jose has set goals to preserve the historic context of the city for future generations. The following sections describe San Jose's downtown historic districts and provide more information to help recognize historic styles and periods of development within the downtown core area.

DOWNTOWN SAN JOSE HISTORIC DISTRICTS

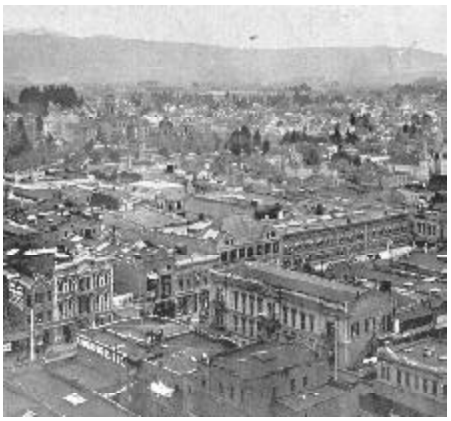
THE ST. JAMES SQUARE HISTORIC DISTRICT

St. James Square, bounded by East St. John, East St. James, North First, and North Third streets, was laid out by surveyor Chester Lyman in 1848. It largely remained a muddy lot until the 1860s, but with the construction of Trinity Episcopal Church in 1863 and the Santa Clara County Courthouse in 1866, the area became the favored site of many of the city's distinguished churches and public buildings. In 1868, the square was professionally landscaped with walkways and plantings by local arborist William O'Donnell and became known as St. James Park. The park and its surroundings has retained much of its nineteenth century character amid the recent downtown redevelopment efforts, and remains an important destination place within the city's urban core. This district was listed on the National Register of Historic Places in 1979 and became a San José

Historic Landmark District in 1984. St. James Square Historic District Design Guidelines were developed by the San Jose Planning Department and Historic Landmarks Commission in 1989 and are intended to guide development on properties surrounding the park.

DOWNTOWN SAN JOSÉ COMMERCIAL HISTORIC DISTRICT

The success of the Santa Clara Valley's agricultural community starting in the late 1860s led to the rapid development of Downtown San José in the late nineteenth century. Between the late 1860s and the early 1890s, commercial development expanded from Market Street along Santa Clara and San Fernando streets to Third and Fourth streets. Downtown San José was the mercantile, financial, and social center of the Santa Clara Valley until World War II, and the present commercial district in the central core is one of California's oldest and best preserved historic urban areas. The commercial district was designated a National Register Historic District in 1983. The San José City Council adopted the Downtown San Jose Historic District Design Guidelines in 2003 to encourage retention and enhancement of the district's historic character-defining features for both new infill construction and rehabilitation of existing historic structures.



SAN PEDRO SQUARE

The San Pedro Square area is generally the city block bounded by West St. John, West Santa Clara, North San Pedro, and Terraine Streets. Historic buildings in this area, which include the 1790s Peralta Adobe, underwent renovation and adaptive reuse during the late 1970s and 1980s. A number of the buildings in the district are individually designated landmarks, and four buildings along North San Pedro Street are associated with a large Italian ethnic community that settled the northwest quadrant of the downtown after the turn of the 20th century. Although no formal design guidelines have been developed specifically for San Pedro Square, most of the buildings are historically sensitive and subject to the *Historic Design Guidelines*.

SoFA (SOUTH OF FIRST AREA)

The SoFA district is bounded by San José State University to the east, the convention center and San Carlos Street to the west and north, and I-280 to the south. Now the downtown core's arts and entertainment district, characterized by restaurants, nightclubs, and art galleries, many of the built historic resources in the district trace their origins to the 1920s, when an explosion in automobile ownership and use introduced a concentration of showrooms, garages, and service businesses in the South First and South Market Street area. This area of one-and two-story concrete and brick structures with wide bays framed the area around present-day Gore Park (Parque de Pobladores). The scale of buildings and neighborhood character in this district has remained largely unchanged over the last 80 years. Although not formally designated as a historic district, the neighborhood has remained an intact representation of this era of Downtown development. Most of the buildings are historically sensitive and subject to the Historic Resources Design Guidelines.

CHAPTER 1

ARCHITECTURE

Italianate c. 1850-1890

The Italianate style was the first national style to have a major effect on San Jose's built environment during the American period. On the national scene the Italianate style initially came of age during the 1840s and 1850s, manifesting itself in the romantic country villas designed by influential tastemakers such as Andrew Jackson Downing. 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, the Italianate style underwent some important changes. Whereas in Eastern and Midwestern cities the applied ornament, such as brackets, quoins and projecting door and window hoods, was often expressed in stone or cast iron, in California the shortage of these materials and craftsman able to work with them led to an early reliance on wood. In urban locations, Italianate style buildings were typically constructed in either the ''flat-fronted'' or ''baywindowed'' variety, depending on the size of the lot and the use of the building. Both variations typically feature flat parapet roofs (sometimes called ''false fronts'') which often conceal a gable roof. The parapet is the focus of much of the characteristic Italianate detailing, including bracketed cornices, modillions and panel friezes. Other characteristic detailing includes quoins and elaborate door and window hoods, often surmounted by segmental arched lintels or squeezed pediments.

Italianate

In Downtown San Jose generous lot sizes ensured the popularity of the flat-fronted Italianate commercial building from the 1850s until the 1880s. The Glein-Fenerin Building at 59-69 Post Street is one of the best-preserved Italianate-style buildings in the urban core. Built in the 1870s, the small structure, used historically as a saloon and office building, features a high level of detailing, including the bold bracketed cornice, paired double-hung windows with richly ornamental hoods, thin round colonnettes, composite pilaster capitals and decorative plaster panels.

Romanesque Revival

Romanesque Revival

Romanesque Revival c. 1870-1890

The Romanesque Revival, or ''Richardsonian Romanesque'', first became popular in the United States during the 1870s in the work of Boston architect Henry Hobson Richardson, and particularly his design for Trinity Church in Boston's Copley Square district. Typically manifesting itself in masonry buildings, the style was particularly popular for church designs as well as prestigious downtown commercial buildings. The style is characterized by a certain weightiness appropriate for masonry buildings. Typically expressed in either brick or stone, Romanesque Revival commercial buildings often feature rusticated masonry walls with bold carved stone detailing, including squat 'dwarf ' columns, carved Byzantine capitals, decorative arcading (particularly at the attic level), massive arched openings, engaged colonnettes and picturesque gabled parapets.

Although scarce in California, Downtown San Jose perhaps features some of the best examples of the Romanesque Revival style in California. Several of these buildings are made of sandstone quarried at the Almaden Quarry, the source used by Henry Richardson's successor firm, Shepley, Rutan & Coolidge, to build Stanford University's Romanesque Revival quadrangle.

Three Romanesque Revival buildings style stand out in particular and all three are located on the same block of South 1st Street between San Fernando and Santa Clara Streets. They include the Knox-Goodrich Building, at 34 South 1st Street (1889); the Letitia Building, at 66-72 South 1st Street (1889); and the Ryland Block, at 74-86 South 1st Street (1892). The first two buildings are particularly fine examples of the Romanesque Revival style, with their massive stone piers, carved Byzantine capitals, and arched openings.

Classical Revival/Beaux-Arts Classicism c. 1895-1930

The category of Classical Revival/Beaux-Arts Classicism is somewhat broad, encompassing several trends that coalesced in the final decades of the nineteenth century. Known by several different names, including the American Renaissance, Beaux-Arts Classicism and Neoclassical Revival, this broad stylistic category refers to buildings constructed in the United States within a period spanning approximately thirty years, from the mid-1890s through the early part of the 1920s. Much more academic than the Italianate style that preceded it, Beaux-Arts Classicism is based on a more thorough understanding of its Italian and French Renaissance sources. Often realized in grand public buildings and expensive commercial buildings such as banks, many of the buildings executed in this mode were influenced either directly or indirectly by the teachings of the Ecole des Beaux Arts in Paris, the foremost school of architecture in the world at that time and a major upholder of the Classical/Renaissance tradition. Typical characteristics of the style include a symmetrical and hierarchical facade composition, often emphasized by a central pavilion, colonnade or other such element; correct use of Classical Greek or Roman Orders and detailing; and symmetrical interior layouts, often crowned by a dome or light court.

Downtown San Jose has several good examples of buildings belonging to the Classical Revival/Beaux-Arts Classicism category. Most were erected between 1890 and 1925. 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 Jose's boom of the mid-1920s.

Beaux-Arts

Beaux-Arts

Mission Revival

Spanish Eclectic c. 1890-1930

Operating somewhat concurrently with the Beaux-Arts-inspired stylistic trends were regional traditions that evoked original Spanish building styles of California. Although born in California in the 1890s, by 1900 Spanish Revival buildings were being built all over the United States. Spanning a period of roughly thirty years, the Spanish Revival traditions encompassed a series of styles, beginning with the 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, whose influence is basically confined to the 1930s and 1940s.

Spanish Colonial Revival

The Mission Revival was born in the exotic architecture of world fairs of the 1890s, including the California Building at the 1893 World's Columbian Exposition in Chicago, as well as many of the California county halls at the 1894 California Midwinter Exposition in San Francisco. Typical characteristics of Mission Revival style buildings were loosely appropriated from California mission architecture, and include stepped and/or scalloped parapets, exposed beam and rafter ends, arched openings, arcades and quatrefoil windows. Typically Mission Revival style buildings are wood-frame or concrete and almost invariably covered with a thin layer of plaster. Sometimes the roofs are fully or partially clad in red clay tiles. The later Spanish Colonial Revival style got its start with fair architecture built for San Diego's Panama-California Exposition of 1915. This latter style veers away from reliance on missions and instead references Spanish and Spanish Colonial architecture of Mexico and South America.

Vernancular Industrial c. 1890-1960

By the turn of the twentieth-century, the scale of the shipping, storage, canning, manufacturing, and transportation industries increased tremendously in California. The needs of private-sector industry coincided with government interests in expanding the military and the economy. Both needed large, secure buildings that added new machinery and allowed for increased control over environmental elements. Engineers developed solutions utilizing new materials and technologies for enclosing large-scale industrial and military facilities. (California Historical Society, www.californiahistoricalsoceity.org) The design of large shed buildings with sloping or vaulted rooflines typically included the use of steel framing, windows, and corrugated cladding.

Industrial

Art Deco/Streamline Moderne c. 1925-1950

Art Deco was originally envisioned as an abstract modernistic style that departed from the Beaux-Arts/ Classical traditions. Originally popularized at the 1925 Exposition Internationale des Arts Decoratifs et Industriels Modernes, the Art Deco style first took hold in Europe, although by the late 1920s it had also caught on in the United States. Essentially a decorative mode, Art Deco materials typically consisted of smooth stone, stucco or metal siding in subdued colors with low relief geometric designs, including parallel ''speed'' lines, chevrons, zigzags and other shapes evocative of speed, machinery and modernity. *(National Park Service, Preservation Briefs)*

Art Deco

The Streamline Moderne style evolved from the Art Deco style during the late 1930s and early 1940s. Popularized in the United States during the Depression, particularly as a result of government-sponsored WPA projects, the Streamline Moderne style took the abstract aesthetic of the machine much further. Ornamentation was subdued and streamlined, consisting of parallel lines (speed lines), and simple round shapes with black glass or glass block inserts. The use of curved walls with nautical elements, such as portholes also characterize the style. A more conservative variation of the style, often used for government projects, is referred to as ''stripped Classic'' due to its use of symmetry and ''stripped'' classically- derived ornament.

Streamline Moderne

Many older nineteenth century structures were heavily remodeled after the Second World War in an effort to regain the retail trade that had been rapidly departing for the suburban shopping centers. In these remodels, the facades of historic buildings were demolished or concealed behind a blank face of stucco or stone veneer, in an effort to make them look similar in appearance to modern postwar shopping centers

Art Deco Style in San Jose

Text

Text

Text

Modern 1937-1970

Based on the work of European architects such as Le Corbusier, Walter Gropius and Mies Van der Rohe, the international style architecture utilized the machine aesthetic of the industrial revolution in its lack of ornamentation, honest use of technologically advanced materials with refined details and proportions. Walter Gropius's *Bauhaus* school called for a new ''rational'' architectural form, rejecting ''bourgeois'' details such as cornices, eaves and decorative details. Its architects used principles of Classical architecture in their most pure form: without ornamentation of any kind.

Bauhaus buildings have flat roofs, smooth façades and cubic shapes. Colors are white, gray, beige or black. Floor plans are open and furniture is functional

These buildings were meant to bring liberating, timeless design and efficiency to the urban landscape. The term International Style was applied to the American form of Bauhaus architecture. The name came from the book *The International Style* by historian and critic Henry-Russell Hitchcock and architect Philip Johnson, published in 1932 in conjunction with an exhibition at the Museum of Modern Art in New York.

Steel framed International Style corporate office buildings were sheathed in thin curtain walls of stainless steel and glass, and often floated on pilotis above public plazas. These high rise buildings lifted inhabitants up above the street in object-like structures that allowed separation from and views of the land below.

Many older nineteenth and early twentieth century structures were remodeled after the Second World War in an effort to regain the retail trade that had been rapidly departing for the suburban shopping centers. In these remodels, the facades of historic buildings were removed or concealed behind a blank face of stucco or stone veneer, in an effort to make them look similar in appearance to modern postwar shopping centers.

Low-slung modern storefronts with large expanses of glass, clean lines and flat overhanging awnings were prevalent along mid-twentieth century California commercial strips. Vernacular commercial architecture also embraced space age and atomic themes for graphic popular signage and building forms.

Commercial

- Auto-Oriented Commercial (repair, service)
- Hotel

Modern Civic/Institutional/Office

- Center for the Performing arts
- Caesar Pelle 70's

Coffee Shop Moderne

CHAPTER 2

CHARACTER DEFINING FEATURES

Character-defining features are the tangible elements or features that give a building its visual character. Whether the building is significant for its architecture or for its history through, for example, an association with events or persons, the character-defining features are the various materials, features and spaces that lend the building its visual character.

The National Park Service's Preservation Brief No. 17 outlines a three-step process used to identify character-defining features. (Footnote: http://www2.cr.nps.gov/TPS/briefs/brief17.htm) Architectural Character Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character, Lee H. Nelson, FAIA

Spanish Colonial Revival

Identify the Overall Visual Aspects

Step One involves looking at the building from a distance to identify the general aspects of its setting: the **shape** of the building, including its lot pattern, footprint, height and massing; its **roof** and roof features, such as turrets; the various **projections** on the building, such as awnings, cornices, fire escapes, balconies, or bay windows; the **recesses and openings** in a building, such as entry vestibules, arcades, windows and doorways.

Identify the Visual Character at Close Range

Step Two involves looking at the historic building at closer range, where it is possible to see all the distinguishing surface qualities of the **materials**, such as their color, texture and composition, or surface evidence of construction methods, craftsmanship and age, and the **details** such as signs and hardware. Surface materials, textures, finishes and details that are part of a building's character are fragile and can be easily lost by work such as painting, rotary disk sanding, abrasive cleaning or resurfacing.

Character At Close Range: Materials and Details

FACADE FEATURES

The following illustrations highlight typical facade features on historic buildings downtown. Detailed guidelines for the preservation of these features follow in Chapter 3, Rehabilitation of Historic Buildings.

Historically, the urban fabric of Downtown San Jose has been developed within two distinct architectural periods: Pre- War Main Street and Post-war Modern. Both periods contribute important buildings to the downtown.

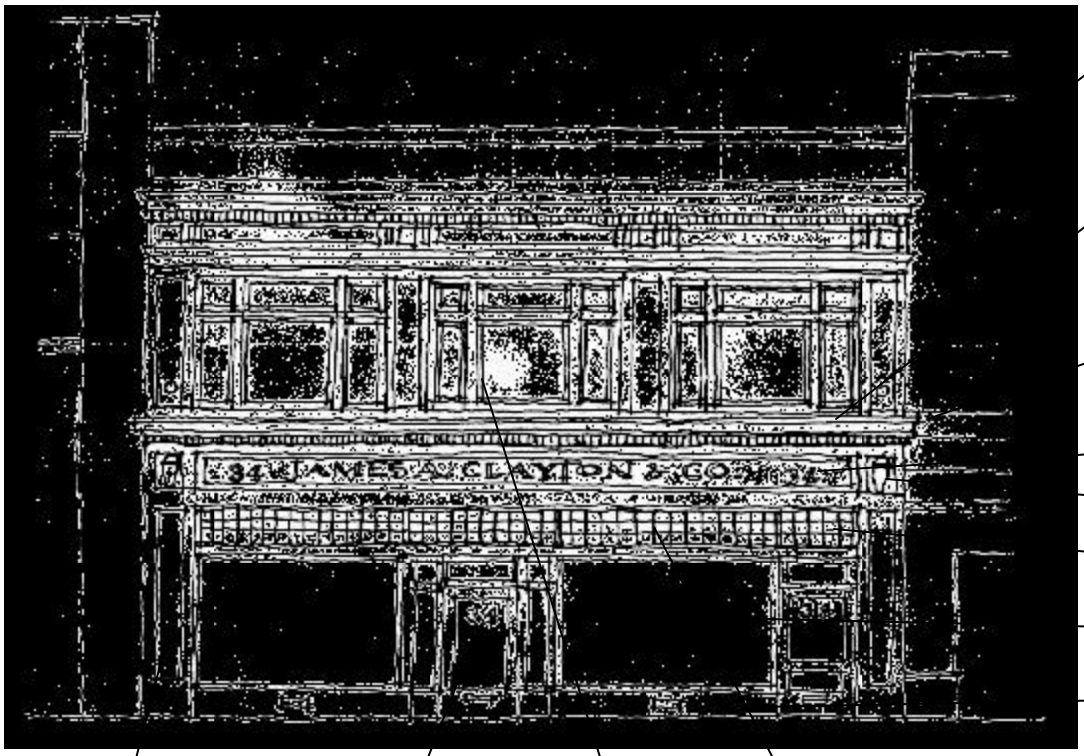
Pre-war Main street facades in Downtown San Jose usually consisted of at least three levels: the bottom or street (storefront) level, the middle or shaft levels, and the top or parapet level with articulated or ornamental cornices. Each level typically had different proportions and composition of openings and ornamentation. Pre-war main street storefronts typically included iron, steel or wood display windows, separated by simple vertical piers or classical columns. These display windows were located below decorative cornices, fascia boards and divided-light transom windows with simple fabric awnings and above tiled bulkheads. Painted ''storeboard'' Signs were mounted on the lintel above the first story or painted directly on the inside of the display windows.

These features should be repaired where feasible, and replaced where necessary. Historic storefronts that have been covered by non-compatible construction should be encouraged to be restored.

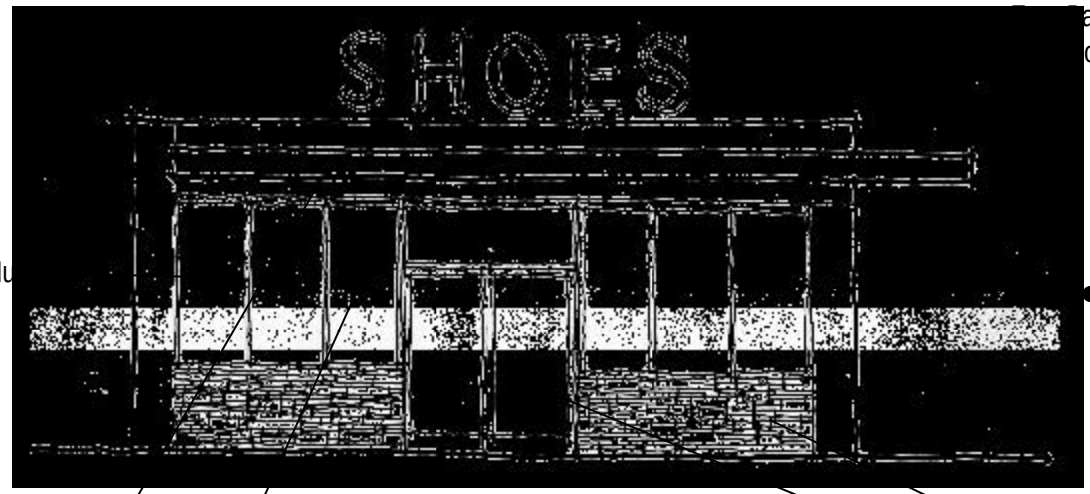
Post-war modern facades often had two to three levels and used clean lines, large expanses of glass, smooth surfaces or non-structural curtain walls above street levels with open plazas or projecting overhangs Parapet levels had minimal or no ornamentation and pronounced signage.

Modern storefronts typically included wide-span, low profile aluminum display windows below fixed canopies or roof overhangs and above masonry bulkheads. Prominent graphic signage (often neon) was located above simple parapets or canopies, free standing on a pole, or hanging over the sidewalk. These features should be repaired where feasible, and replaced only where necessary. Historic storefronts that have been covered by non-compatible construction should be encouraged to be restored.

Pre-War Main Street Facade



Post-War Modern Facade



CHAPTER 3

REHABILITATION OF HISTORIC BUILDINGS

Owners and developers of rehabilitation and adaptive use projects can work with qualified professionals to identify the character-defining features of an historic property, rank such features in terms of their significance, and make decisions about appropriate actions for specific features. Based on *the Secretary of the Interior's Standards for the Treatment of Historic Properties,* the main idea is to preserve as much of the building and by extension the neighborhood's character as possible, while accommodating owner's needs.

Improvement plans should involve the least degree of intervention. Proposed plans should **retain** the character defining features of the historic building. Where it is necessary to **repair** features, patching and then replacing individual pieces rather than entire features should take place. Where documentation of missing features exists, reconstruction can be considered. Where documentation does not exist, projects can **replace** historic features with compatible, slightly differentiated designs in order to maintain the integrity of the original fabric. ''Historicizing'' a building with the use of new elements or features that appear to be part of the original historic building or the imitation of a historic style in new construction is inappropriate treatments. Where new architectural elements are necessary, they can be **added**, using materials and craftsmanship that are ***compatible*** with the existing historic character-defining features, ***differentiated*** from the historic building fabric. Construction impacts should in the least possible loss of historic materials, so that the character defining features are not obscured, damaged or destroyed.

SHAPE

The shape of a building is a fundamental aspect of its overall visual character. Several factors in creating the shape of a building include lot pattern, massing, and height.

Text

Lot pattern

In 1848, surveyor Chester Lyman overlaid a gridiron of streets in downtown San Jose. Historic lot patterns separated buildings with zero lot lines along continuous street walls. Larger civic-oriented buildings on St. James Square occupied wider lot sizes. By the mid-twentieth century, lots on the edges of the Downtown Core began to be combined to create wider parcels with modern industrial or ''object'' or stand-alone buildings that accomodated automobile access.

Massing

Its volume essentially defines the massing of a building: a combination of the building's height and footprint (width and length). Building footprints that conformed with lot sizes were typically square or rectangular in plan, projected up to create simple or ornamental square or either vertically or horizontally oriented rectangular shapes. At the street level, entry vestibules set back from building walls that met the street created voids or recesses in building masses. Some historic building profiles were box-like, while others contained smaller boxes, towers and turrets within their shapes. Staggered or stepped-back floor levels also impacted building volumes. By the 20th Century, building shapes included one to two story industrial rectangular sheds, minimal boxes with clean machine-like lines, and curved shapes derived from forms found in nature or space age technology.

Height

While the typical height in the Downtown prior to 1950 was two-four stories, (low to mid-rise) other historic buildings such as the Bank of America Building at 13 stories De Anza Hotel at 10 stories and Medico-Dental Building at 11 stories exceeded these standard heights. Heights in several sections of the Downtown Core rose in the 2nd half of the 20th century.

Text

ROOFS

The roof system is critical to the preservation of the historic building because it provides protection and insulation from two of the building's greatest threats: water and sun. Historic roof forms (the span, slope and intersection) and materials define the character of historic buildings and the streets they line, particularly from a distance. Typical roof shapes include flat, shed gable, hip, gambrel, mansard, barrel or butterfly, with individual building masses that may have conical, pediment, cupola, or bell shapes.

The *National Park Service Preservation Brief No. 4 (http://www2.cr.nps.gov/TPS/briefs/brief04.htm)* provides the following information on the historical development of roofing materials.

Wood shingles were popular throughout the United States in all periods of building history. The species of wood, size and shape of the shingles as well as the detailing of the shingle roof differed according to regional craft practices. Sometimes a protective coating was applied to increase the durability of the shingle such as a mixture of brick dust and fish oil, or a paint made of red iron oxide and linseed oil. Commonly in urban areas, wooden roofs were replaced with more fire resistant materials. The popularity ofVictorian, Colonial revival, Shingle, Bungalow and Ranch styles in the 20th century meant that wood shingles became one of the most fashionable, residential and low scale commercial roofing materials.

Slate shingles were popular for their durability, fireproof qualities, and aesthetic potential. Because slate was available in different colors (red, green, purple, and blue-gray), it was an effective material for decorative patterns on many 19th century roofs.

Metal roofing was used where wood, tile, or slate shingles were inappropriate because of the roof's pitch or shape. Copper with standing seams covered some of the more notable early American roofs. Sheet iron was first manufactured in the U.S. at the end of the Nineteenth Century. Corrugating iron, originally patented in England in 1829, stiffened the sheets, and allowed greater span over a lighter framework, as well as reduced installation time and labor. Galvanizing with zinc to protect the base metal from rust was used from the 1850s on post offices and customhouses, as well as on train sheds and factories. However, once rolling mills were established, the low cost, lightweight, and low maintenance of tin plate made it the most common roofing material.

Clay tile roofing was used in the 19th century and again in the early 20th century, due primarily to the popularity of the Romantic Revival architectural styles, including Mission, Spanish, Mediterranean, Georgian and Renaissance Revival in which clay tile roofs featured prominently. With the availability of machines capable of extruding clay in a variety of forms in large quantities, clay tiles became more readily available across the nation. The method used to attach clay tiles varies according to the shape, size and style of the particular tile. For the most part, traditional and modern methods of installing clay tiles

are very similar, except that modern practice always includes the use of wood sheathing and roofing felt. Clay tiles frequently outlast their fastening systems. Wood pegs rot, nails rust, and even copper nails that are not adequately driven in can pull out of the roof's structural members.

Concrete tile was developed as another substitute for clay tile in the latter part of the 19th century. Concrete tile is composed of a dense mixture of portland cement blended with aggregates, including sand, and pigment, and extruded from high-pressure machines. Although it tended to lack the color permanence and the subtle color variations inherent in natural clay tile, concrete tile was used because it reproduced the general look of clay tile, if not always the exact profile or proportions of historic clay tile, at a somewhat lower cost and weight. Many 20th Century roofs of asphalt shingles, roll roofing, aluminum, stainless steel, galvanized steel, and lead-coated copper that simulated and improved on earlier systems may have historic values as well. Awareness of these and other traditions of roofing materials and their detailing will contribute to more sensitive preservation treatments.

ROOF TREATMENTS FOR HISTORIC BUILDINGS

- Retain the original roof form including pitch or slope, spans, overhang depth, details (flashing) and drainage systems (gutters and downspouts). Retain, preserve and protect materials that are in good condition, through ongoing maintenance.

- Repair sound roofs through patching, piecing-in or otherwise reinforcing rather than replacing them completely in order to make projects economically feasible while also retaining character-defining materials. The California State Historic Building Codes allows for the use of historic roofing materials.

- Replace an entire roof feature that is too deteriorated to repair with in kind materials. Where necessary, deteriorated flashing, gutters and downspouts should be replaced in kind to match the historic material. Roofing systems that are visible from the street should be replaced with like materials where possible and compatible materials where necessary. New materials should be compatible in scale, color and texture.

- Add new features such as skylights or solar panels in such a way that they do not interrupt roof planes, are set back from the primary facades and are not visible from the street.

PROJECTIONS

AWNINGS

Historic awnings have been used regionally to advertise businesses and provide pedestrian shelter. Retractable canvas awnings are generally constructed of fabric that has been stretched over a sloping metal frame attached to the façade. Historically, shop owners communicated their open hours by dropping the shop awning. These awnings also allowed for changes in climate by providing shade in the summer and sun in the winter, although northern exposure storefronts did not historically require or use them. Ornamental 19th Century horizontal hanging fixed metal canopies and minimal mid-20th Century cantilevered building overhangs are permanent features of historic buildings. Awnings were typically located directly above entry doors and storefronts, allowing natural light and ventilation through transom windows above the storefront.

- Retain the original location and form of historic awnings. Retain, preserve and protect compatible historic hardware and materials that are in good condition through ongoing maintenance.

- Repair sound awnings or hard canopies. Replace individual parts rather than replacing entire features in order to make projects economically feasible while retaining character-defining materials. The California State Historic Building Codes allows for the use of historic materials.

- Replace an entire feature that is too deteriorated to repair with in kind materials. that are compatible with the size, scale, material and color of the building. Refer to historical, pictorial and physical documentation where available.

- Add new removable awning features that are designed to be compatible in form, scale, material and location with the façade and the street. Awnings should be located according to location, form and materials indicated in historic photographs, historic street patterns, and historic context of architectural styles. New awnings that overwhelm storefronts, block natural light and/or compromise character defining features should be avoided.

New fixed aluminum, simulated mansard roof or umbrellas awnings are generally inappropriate for older commercial buildings. If new fabric awnings are added, they should be installed without damaging the building.

CORNICES

Cornices are ornamental projecting moldings positioned at the top of a building's facade, finishing or crowning it. (In classical architecture, the cornice is placed at the top of the uppermost part of the order, called the entablature). Both decorative and functional, roofing details behind cornices direct water away from the building and help prevent structural damage. A simplified non-ornamental parapet, or low wall located any place where a sudden drop occurs (such as at the top of a building) performs a similar function.

- **Retain** the original location and form of historic cornices. Retain compatible historic hardware and materials that are in good condition. Preserve and protect cornices through ongoing maintenance.

- **Repair,** patch or otherwise reinforce cornices with like materials rather than replacing them completely in order to make projects economically feasible while retaining character-defining materials. Repair waterproofing to maintain the condition of the building envelope.

- **Replace** an entire missing cornice or feature that is too deteriorated to repair in kind or, where necessary, with compatible materials where photo documentation exists.

- **Add** new differentiated cornice features that are designed to be compatible in form, scale, material and location where documentation does not exist.

FIRE ESCAPES

Historic fire escapes serve as an important reminder of the character of urban buildings and neighborhoods. Fire escapes are defining features of the streetscape and should not be removed because they are no longer necessary. In addition, the California Historical Building Code allows for the continued use of historic fire escapes and the addition of new fire escapes as an alternative to the regular code in order to encourage the preservation of historic buildings.

- **Retain** the original location and form of historic fire escapes. Retain, refinish, preserve and protect historic hardware and materials that are in good condition through ongoing maintenance.

- **Repair** and refinish sound fire escapes rather than replacing them completely in order to make projects economically feasible while retaining character-defining materials. Where necessary, eteriorated hardware and individual pieces or sections should be replaced with like or compatible materials.

- **Replace** an entire fire escape feature that is too deteriorated to repair with in kind . materials that are compatible in scale, color and texture.

- **Add** new compatible but differentiated fire escapes on secondary facades where necessary for life safety and allowed by the California Historical Building Code.

BALCONIES

Historic balconies (or balconets: full-length window and railing without projecting floor) are often found in Monterey and Spanish Eclectic facades. Balconies can be open or roofed, with exposed ornamental floor joists or brackets, columns, decorative iron or wood window grilles and railings. Balustrades are also found on Neo-Classical or Beaux-Arts style balconies. Modern multi-family residential buildings also include balconies with clean, sometimes futuristic lines and railings.

- **Retain** the original location and form of historic balconies. Retain historic materials such as trim, railings, entablatures, columns, balustrades, brackets, soffits, fascia boards, hardware and ornament that are in fair condition. Preserve and protect balcony materials through ongoing maintenance.

- **Repair,** refinish and replace individual pieces where necessary rather than replacing them completely in order to make projects economically feasible while retaining character-defining materials.

- **Replace** entire features that are too deteriorated to repair with in kind materials that are compatible in size, scale, color, texture and detail.

  If a deteriorated balcony must be removed or is completely missing, replace it either with a reconstruction based on accurate documentation or a new design that is appropriate for the structure in terms of materials, roof form, detailing, scale, size and ornamentation.

It is not appropriate to add elements or details to balconies to create a false historical appearance. B ecause of their character-defining role, it is not appropriate to enclose balconies, particularly on primary elevations.

PROJECTING WINDOWS

Italianate and Neo Classical style historic buildings often have bay windows. Bay windows project out from facades. Bow windows are curved bay windows, while oriel windows are cantileavered and supported from below with exposed or ornamental joists, corbels or brackets.

- Retain the original location and form of historic bay windows. Retain historic materials such as windows, trim, hardware, siding and corbels or ornament that are in fair condition.

- Repair, refinish and replace individual pieces where necessary rather than replacing them completely in order to make projects economically feasible while retaining character-defining materials.

- Replace entire features that are too deteriorated to repair with in kind materials. that are compatible in size, scale, color, texture and detail

RECESSES AND OPENINGS

ENTRIES

Historic entry openings are prominent features that define the character of historic buildings and the streets they line from a pedestrian viewpoint. Multi-story buildings often have separate entries for upper floors. Historic entry vestibule façade openings and depths vary in proportion and detail according to architectural style and time period. These entries can be single doors leading into modest hallways or ornamental openings leading into formal lobbies. Most entries are recessed, with entry doors

located at the back of the entry vestibule. Sloping vestibule floors accommodate the changing grade between the sidewalk and the finished floor of the building. These floors often include integral historic signage inlaid in tile or terrazzo.

- **Retain** the entry/vestibule opening form and location including height, width and depth dimensions. Retain defining historic details such as pilasters, bases, entablatures, doors, transoms, integral signage, vestibule ceilings and flooring, Preserve and protect historic entry features through ongoing maintenance. The California State Historic Building Code allows for flexibility on access requirements in order to encourage the retention of historic entries.

- **Repair** entry opening materials and replace irreparable sections where necessary to make projects economically feasible while retaining character-defining materials.

- **Replace** entire features that are too deteriorated to repair, such as pilasters and flooring within kind materials, rather than replacing whole systems.

- **Add** new elements to replace undocumented missing elements where necessary. New elements should be compatible in terms of scale, materials and color, but differentiated by simplifying detailing. New elements such as security gates should be used with discretion and differentiated from the historic entry.

WINDOWS

The location, dimensions, materials, and details of historic windows and their openings are important character-defining building features. Typical window types include fixed, band, double-hung, casement, sliders, awning and display.

The materials and composition of windows define the character of the façade and speaks to the era in which the building or neighborhood, was designed. While pre-war windows and many early twentieth century windows were usually deep-set into thick walls, later modern windows (or window-walls) were lighter weight and often located flush with thin non-load bearing walls.

Illustration of window parts

The *National Park Service Preservation Brief No. 9, ''The Repair of Historic Wooden Windows'' and No. 13 ''The Repair and Thermal Upgrading of Historic Steel Windows''* *(footnote:* The Repair of Historic Wooden Windows, by John H. Myers; The Repair and Thermal Upgrading of Historic Steel Windows, by Sharon C. Park, AIA) provide the following information on the historical development of windows. Single- and double-hung wood vertical sliding sash windows were introduced in the beginning of the 18th century and have come to be associated with specific local building periods or architectural styles. After 1890 technology borrowed from the rolling industry and the enactment of strict fire codes for industrial and multi-story commercial buildings led to the widespread production of fire-resistant metal windows with wire glass. The ability to have expansive amounts of glass and increased ventilation dramatically changed the designs of late 19th and early 20th century industrial and commercial buildings. These standardized, extremely durable, and easily transported steel windows were used in every type of construction, from simple industrial and institutional buildings to luxury commercial and apartment buildings. Casement, double-hung, pivot, projecting, austral, and continuous windows differed in operating and ventilating capacities. In addition, the thin profiles of metal windows contributed to the streamlined appearance of the Art Deco, Art Moderne, and International Styles, among others. Should replacement of original windows become necessary, replacement windows may be available from the manufacturers of some of the earliest steel windows. After World War II cheaper, non-corroding aluminum windows became increasingly popular.

- **Retain** window openings, trim, frames, sashes, glazing and hardware wherever possible. Preserve and protect historic windows through ongoing maintenance. Maintain paint coatings that protect original window materials such as wood and metal. Glazing is also a strong indicator of a building's age, and should be retained - especially on facades visible from the street. The California Historic Building Code allows for flexibility on energy code requirements in order to encourage window retention.

- **Repair** windows rather than replacing them completely. Refinish distinctive hardware and patch and repair frames and sashes with like materials. Restore historic openings that have been obscured by non-compatible remodeling efforts.

- **Replace** an entire window that is too deteriorated to repair with materials that match the same pane and sash configuration as well as other details. Where glazing replacement is necessary, glazing and sashes can be replaced while retaining frames.

- **Add** new window openings, when required, on less visible, secondary facades.

DOORS

The location and details of original doors and their openings are prominent features of historic buildings. Historic doors and materials are linked tothe building's period of significance. While pre-war doors are usually constructed of articulated heavy wood panels, modern doors can be constructed of lighter weight metal and glass.

- **Retain** original location and proportion of door openings, doors and hardware wherever possible. Retain jambs and reveals where doors are missing. Maintain paint coatings that protect historic materials. Restore historic openings that have been obscured by non-compatible remodeling efforts. The California Historical Building Code allows for flexibility on accessibility code requirements in order to encourage the retention of historic doors.

- **Repair** original doors and replace individual pieces of harware rather than replacing entire doors. Refinish distinctive hardware and patch and repair jambs and reveals with materials that match the original or are compatible in color and texture.

- Replace door, where deteriorated beyond repair or missing with materials that match the original or are compatible in color and texture. Where door replacement is necessary, jambs and reveals should be restored wherever possible. The use of salvaged historic doors may also be considered. Where door replacement is necessary, new doors can be designed to match existing or documented original doors. Where documentation is missing, new doors can be designed to be compatible in profile, texture and color. Replacement work should be limited to less visible facades wherever possible.

- Add new doors in new openings where necessary that are compatible in color and material and differentiated in detail from the historic building fabric. New door opening locations should be limited to less visible facades wherever possible. Add interior-mounted open grille security doors inside openings and storefronts in order to minimize impacts to historic features.

COLONADES

A colonade, or a series of columns sometimes supporting arches, but in general supporting one side of a roof provides circulation, organization and shelter for a building. Colonades are often used in Spanish Eclectic, Neo-Classical and modern buildings.

- Retain the original location and form of historicarcades and their relationship to the site. Retain historic materials such as columns or posts, entablatures or arches, roofing, siding, and flooring that are in fair condition.

- Repair, refinish and replace individual pieces where necessary rather than replacing them completely in order to make projects economically feasible while retaining character-defining materials.

- Replace entire features that are too deteriorated to repair with in kind materials that are compatible in size, scale, color, texture and detail. Because colonnades and their relationship to the circulation of the building and site are important features, it is not appropriate to enclose them.

MATERIALS

SIDING

CONCRETE

The National Park Service Preservation Brief No. 15 ''Preservation of Historic Concrete, Problems and General Approaches,'' by William B. Coney, AIA (Footnote: Preservation of Historic Concrete Problems and General Approaches, by William B. Coney, AIA)

Concrete is a name applied to any of a number of compositions consisting of sand, gravel, crushed stone, or other coarse material, bound together with various kinds of cementitious materials, such as lime or cements. When water is added, the mix undergoes a chemical reaction and hardens.

Reinforced concrete is concrete strengthened by the inclusion of metal bars which increase the tensile strength of concrete. The use of reinforced concrete in the United States dates from 1860, when S.T. Fowler obtained a patent for a reinforced concrete wall. This versatile material has been used ever since, serving both utilitarian and ornamental material needs.

Unreinforced concrete is a composite material containing aggregates (sand, gravel, crushed shell, or rock) held together by a cement combined with water to form a paste, and gets its name from the fact that it does not have any iron or steel reinforcing bars. It was the earliest form of concrete, but has largely been replaced by the use of reinforced concrete. Both unreinforced and reinforced concrete can be either cast in place or precast.

Cast-in-place concrete is poured onsite into a previously erected formwork that is removed after the concrete has set. With the introduction of portland cement in the 1870s, precast concrete was molded offsite into structural blocks or ''cast stone'' to simulate stone facades or architectural details. In the 20th Century, architects and engineers designed precast structural elements. More recent developments in concrete technology include post-tensioned concrete and prestressed concrete, which feature greater strength and reduced cracking in reinforced structural elements.

- Retain historic concrete, rather than applying a finish or paint over the concrete. Preserve and protect historic concrete through ongoing maintenance.

- Repair historic waterproofing details to maintain the condition of the building envelope. Reinforced concrete is, like all materials, subject to deterioration. Qualified professionals should undertake concrete repair work. Faulty concrete repair can worsen structural problems and lead to further damage or safety hazards. Cracking, spalling,

erosion, corrosion and staining can be signs of deterioration. Whatever the causes of deterioration, careful document review, analysis and testing are vital to the success of any historic concrete repair project. Concrete is susceptible to damage by abrasive cleaning. The surface cleaning of concrete, if appropriate, should be undertaken using the gentlest means possible. When addressing historic concrete that has been inappropriately painted, ask a conservator about the appropriate method of paint removal for the case at hand. Maintain paint coatings where called for.

- Replace larger sections of missing concrete or areas too deteriorated to repair with in kind materials where physical evidence or photo documentation exists and with compatible substitute materials when necessary.

MASONRY

Masonry walls consist of building blocks, such as brick products, concrete block units, and rough or cut stone, including decorative and customized blocks such as cast stone and glazed terra-cotta, bonded with mortar to form structural walls. The relationship of the unit type, the thickness of the wall, the mortar, the bond and the workmanship influences the character of historic masonry. The following information is included in *Architectural Graphic Standards.* Natural stone including sandstone, limestone, marble, granite, slate and fieldstone, was mainly used to create decorative details and trim on brick buildings in 18th Century America. The size and quality of brick has varied over American history. Bricks increased in uniformity and durability by the end of the 19th Century with the improvement of the extrusion process. In the 1920's, architects discovered discolored and distorted ''clinker bricks'' for their use in distinctive craftsman details. Terra-cotta was a hollow-cast, glazed or unglazed kiln-dried clay product used with brick construction to imitate brownstone. In the late 19th and early 20th Centuries, glazed architectural terra-cotta units were hand-cast in molds or carved in clay and heavily glazed and fired for use in crisp architectural details. Compared to stone, it was easier to handle, quickly set and more affordable to use.

Historic mortar, used to bond masonry units together, was composed mainly of lime, sand and natural additives for texture and pigment. Historic mortar was soft compared with portland cement mortars used with the harder extruded bricks.

Character defining features in addition to walls include brackets, railings, cornices, window architraves, door pediments, steps, columns and pilasters, with tooling and bonding patterns, coatings, color and joint details.

(footnote: Architectural Graphic Standards, Eighth Edition, The American Institute of Architects, John Ray Hoke, Jr., FAIA, Editor in Chief, John Wiley & Sons, Inc., New York, Chapter. 19, Historic Preservation, prepared by the Preservation Assistance Division, National Park Service: Lee H. Nelson, FAIA, H. Ward Jandl, Michael J. Auer; Charles E. Fisher; Anne Grimmer; Camille Martone; Sharon C. Park, AIA; and Kay D. Weeks.)

- **Retain** historic masonry. It is not appropriate to paint historically unpainted masonry, nor to remove paint from historically painted masonry. Preserve and protect historic masonry through ongoing maintenance.

- **Repair** historic waterproofing details to maintain the condition of the building envelope. Masonry should only be cleaned if it is deteriorating or heavily soiled in order to avoid introducing dangerous chemicals or moisture. Clean brick or stone materials with the gentlest method possible.

  Repair disintegrating mortar where necessary by carefully hand-raking the joints. New mortar should match historic in strength, composition, color and texture. Replace in kind deteriorated or missing parts such as terra-cotta brackets.

- **Replace** larger features in kind materials where physical evidence or photo documentation exist and with compatible substitute materials where necessary.

STUCCO

The National Park Service Preservation Brief No. 22 ''The Preservation and Repair of Historic Stucco,'' by Anne Grimmer http://www2.cr.nps.gov/TPS/briefs/brief22.htm contains the following information. The term ''stucco'' is used to describe a type of exterior plaster applied as a two-or-three part coating directly onto masonry, or applied over wood or metal lath to a wood frame structure. Before the mid-to-late nineteenth century, stucco consisted primarily of hydrated or slaked lime, water and sand, with straw or animal hair included as a binder. Natural cements were frequently used in stucco mixes after their discovery in the United States during the 1820s. After about 1900, most stucco was composed primarily of portland cement, mixed with some lime.

With the addition of portland cement, stucco became even more versatile and durable. No longer used just as a coating for a substantial material like masonry or log, stucco could now be applied over wood or metal lath attached to a light wood frame. With this increased strength, stucco ceased to be just a veneer and became a more integral part of the building structure. Lime is generally used only in the finish coat in contemporary stucco work. (Today, gypsum, which is hydrated calcium sulfate or sulfate of lime, has to a great extent replaced lime because it hardens faster and has less shrinkage than lime.)

Stucco was applied directly, without lath, to masonry substrates such as brick, stone, concrete or hollow tile. But on wood structures, stucco, like its interior counterpart plaster, had to be applied over lath in order to obtain an adequate key to hold the stucco. If applied over a wood frame structure, stucco was applied to wood or metal lath nailed directly to the wood frame, or placed on lath that was attached to furring strips laid over building paper covering the wood sheathing. Like interior wall plaster, stucco was traditionally applied as a multiple-layer process, most commonly consisting of three coats.

Until the early 20th century when a variety of novelty finishes or textures were introduced, the last coat of stucco was commonly given a smooth, troweled finish, and then scored or lined in imitation of ashlar. Other novelty or textured finishes associated with revival styles of the early 20th century include: the English cottage finish, adobe and Spanish, pebble-dashed or dry-dash surface, fan and sponge texture, reticulated and vermiculated, roughcast (or wet dash), and sgraffito. The appearance of much stucco was determined by the color of the sand—or sometimes burnt clay—used in the mix, but often stucco was also tinted with natural or manufactured pigments, or the surface whitewashed or color-washed after stuccoing was completed.

The introduction of the many revival styles of architecture around the turn of the twentieth century, combined with the improvement and increased availability of portland cement resulted in a ''craze'' for stucco as a building material in the United States. The fad for Spanish Colonial Revival, and other variations on this theme, was especially important in furthering stucco as a building material in the United States during this period, since stucco clearly looked like adobe. The popularity of stucco as a cheap, and readily available material meant that by the 1920s, it was used for an increasing variety of building types. Resort hotels, apartment buildings, private mansions and movie theaters, railroad stations, and even gas stations and tourist courts took advantage of the ''romance'' of period styles, and adopted the stucco construction that had become synonymous with these styles.

Exterior Insulation and Finish Systems, EIFS for short, consists of a layer of plastic foam insulation adhered or fastened to a backup wall. A reinforcing mesh is applied to the outer surface of the foam by embedment in a base coat of a stucco-like material, and an exterior finish coat of a similar synthetic stucco material is troweled over the reinforced base coat. EIFS does not have an internal drainage system to prevent damage to the underlying material.

(footnote: Fundamentals of Building Construction, Materials & Methods 3rd Ed. By Edward Allen)

- Retain historic stucco finish that is in fair or good condition.

- Repair and patch stucco with like materials rather than replacing the finish completely. Repair historic waterproofing details to maintain the condition of the building envelope. It is recommended that work be undertaken by building contractors experienced in historic stucco repairs. Well-intended but damaging repairs, which utilize harder, cement-based materials can damage historic stucco. Cement stuccos can trap moisture accelerating deterioration of the underlying historic stucco finish.
  The application of EIFS over historic siding can seal-in moisture, which can result in water-related problems on historic buildings.

Stucco is a soft finish material and if it is treated abrasively it will simply disintegrate. The surface cleaning of stucco, if appropriate, should be undertaken using the gentlest means possible. When addressing historic Stucco that has been inappropriately painted, ask a conservator about the appropriate method of paint removal for the case at hand. Maintain paint coatings where called for.

- Replace larger sections of missing stucco or features too deteriorated to repair with in kind materials where physical evidence or photo documentation exists and compatible substitute material where necessary.

WOOD

The National Park Service Preservation Brief No. 8 ''Aluminum and Vinyl Siding on Historic Buildings, The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings''

(Footnote: Aluminum and Vinyl Siding on Historic Buildings The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings, by John H. Myers, revised by Gary L. Hume)

(http://www2.cr.nps.gov/TPS/briefs/brief08.htm) provides the following information on wood siding. Since wood has always been present in abundance in America, wood has been used for almost every aspect of building construction: for structural members such as posts, beams and rafters, and for cladding materials and decorative details, such as trim, shakes, and siding.

Milled siding that is thin above and thicker below with a concave bevel—

was used throughout many parts of the United States in the late 19th and early 20th century but with regional variations in material, profile, and dimensions. One variation of this type of milled siding was called ''California siding'' and was milled with a rabbetted or shiplap edge to insure a tight installation of the weather boards. Shingles were also commonly used as an exterior cladding material, and in buildings such as the Bungalow style houses, were often an important character defining feature of the exterior. Shingles were often applied in decorative patterns by varying the lap or cutting in geometric patterns such as diamond shapes. This treatment was commonly used in the gable end of shingled houses. Horizontal wood siding and wood shingles were often used in combination with materials such as cobblestone and brick in Bungalow style buildings to create a distinctive composition of surfaces and materials, while board and batten siding was used in Ranch style buildings.

- Retain original features such as wood siding, brackets, cornices, window architraves, doorway pediments, and their finishes and colors. Maintain paint coatings that protect historic materials.

- **Repair** existing wood siding by patching and piecing-in with new material according to recognized preservation methods. Restore historic wood siding that has been obscured by non-compatible remodeling efforts with materials that match the original or are compatible in color and texture.

  Most types of wood used for buildings are soft, fibrous and porous, and are particularly susceptible to damage by abrasive cleaning. The surface cleaning of wood, if appropriate, should be undertaken using the gentlest means possible. When addressing historic wood siding that has been inappropriately painted, ask a conservator about the appropriate method of paint removal for the case at hand. Maintain paint coatings where called for. (Refer to Paint Section for more information)

- **Replace** severely damaged or deteriorated wood siding in kind, that is, with the same material. Because this approach is not always feasible, a compatible substitute material can be used. The form, detailing, and overall appearance of the substitute material should convey the visual appearance of the historic material, and the application of the substitute material should not damage, destroy or obscure historic features.

MODERNE VENEERS

The National Park Service Preservation Brief No. 11 "Rehabilitating Historic Storefronts,: by H. Ward Jandl, includes the following information: In the 1920's and 1930s a variety of new materials were introduced into the storefront, including aluminum and stainless steel framing elements, pigmented structural glass (in a wide variety of colors), tinted and mirrored glass, glass block and neon. A number of proprietary products also appeared during this period, many of which went into storefronts including Aklo, Vitrolux, Vitrolite, and Extrudalite. Highly colored and heavily patterned marble was a popular material for the more expensive storefronts of this period. These materials have gained significance over time and should be retained where possible.

The rehabilitation of pigmented structural glass storefronts, common in the 1930's, is a delicate and often frustrating task, due to the fragility and scarcity of the material. Typically the glass was installed against masonry walls with asphaltic mastic and a system of metal shelf angles bolted to the walls on three-foot centers. Joints between the panels were filled with cork tape or an elastic joint cement to cushion movement and prevent moisture infiltration.

- **Retain** historic veneers wherever possible. Avoid painting veneers.

- **Repair**, re-anchor and/or stabilize damaged panels. Repair historic waterproofing details to maintain the condition of the building envelope.

Modern Veneers are susceptible to damage by abrasive cleaning. Surface cleaning, if appropriate, should be undertaken using the gentlest means possible.
When addressing historic materials that have been inappropriately painted, ask a conservator about the appropriate method of paint removal for the case at hand. Maintain paint coatings where called for.

- Replace individual hardware and destroyed or missing panels with salvaged glass or materials that are compatible in color and texture where there is photo documentation or physical evidence of its location. Replace veneers that are compatible in texture and color where documentation is missing, or replacement materials are not available.

PAINT
http://www.oldhouseweb.net/stories/Detailed/257.shtml
Removing paints down to bare surfaces using harsh methods can permanently damage those surfaces. Total removal also removes evidence of the historical paints and their sequence and architectural context. Paint conditions will vary at different points on the building , and therefore each building element (i.e., siding, doors, windows, eaves, shutters, and decorative elements) should be examined early in the planning phase and surface conditions noted.

First determine if paint is an appropriate kind of treatment. If so, then obtain a qualified professional to assist with preparation of a paint scheme that is appropriate for the building's character-defining features and its period of historical significance. Historic colors can be carefully investigated in order to avoid exposure to possibly hazardous materials. Often the use of simple compatible color schemes can inexpensively add value to a historic building.

- Retain paint surface conditions that include minor blemishes or dirt collection.

- Repair paint conditions that include failure of the top layer or layers of paint by removing limited paint, and paint conditions that include substantial or multiple-layer failureby removing most or all paint using the gentlest means possible.

- Replace paint with materials and colors that are appropriate to the style and setting of the building. Where the intent is to restore or accurately reproduce the colors originally used or those from a significant period in the building's evolution, they should be based on the results of a paint analysis.

  Repainting projects should take into consideration the technical factors of paint accumulation.

  When paint builds up to a thickness of approximately 1/16" (approximately 16 to 30 layers), one or more extra coats of paint

may be enough to trigger cracking and peeling in limited or even widespread areas of the building's surface. (extreme changes in color may also require more than one coat to provide proper hiding power and full color).

When paint appears to be nearing the critical thickness, a change of accent colors (that is, just to limited portions of the trim) might be an acceptable compromise without chancing cracking and peeling of paint on siding.

DETAILS

STRUCTURAL DETAILS

Exposed floor, roof and wall structure assembly parts, such as joists, beams, trusses, slabs, frames, vaults, arches, domes, cables, columns and masonry units are important features of historic buildings. Historic construction techniques often have intrinsic benefits that should be taken into account. Historic structural elements can be reinforced through the use of anchored ties, reinforced mortar joints, braced frames, bond beams, moment-resisting frames, shear walls, and horizontal diaphragms. (footnote: NPS Preservation Brief No. 41 The Seismic Retrofit of Historic Buildings, Keeping Preservation in the Forefront, by David W. Look, AIA, Terry Wong, PE, and Sylvia Rose Augustus)

- Retain, preserve, and protect character defining features and spaces to the greatest extent possible through ongoing maintenance. Adequate maintenance ensures that moisture or wood boring insects does not weaken existing structural details.

- Repair and retrofit structural details wherever necessary while minimizing, whenever possible, the visual presence and their impact on existing historic building materials, finishes and spaces. Retrofit systems should also be clearly differentiated from historic systems.

- Replace structural members with in kind materials where physical evidence or photo documentation exists and compatible substitute material where necessary.

SIGNS

Historic signage is a critical graphic element that San Jose's citizens identify with a vibrant Downtown Core. Signs tell the story of the city's commercial evolution. Signage types evolved according to construction material use and stylistic movements.

The *National Park Service Preservation Brief No. 25 ''The Preservation of Historic Signs,'' by Michael J.Auer* include the following background information on historic signage. 19th century main street signs included

discreet flat-mounted plaques, painted porcelain enamel signs, hanging fin signs, ''storeboard'' signs installed above storefronts and building-painted signs. Turn of the century structure advances brough prominent roof top signager. The advent of electricity in the 20th century allowed light and movement in large scale projecting vertical, bold illuminated neon signage. In the 1920's, neon gas was encased in glass tubes and shaped into an infinite variety of glowing letters and symbols when an electric charge passed through the gas. Art Deco and Streamlined Moderne signs evolved into the auto-oriented star burst and other outer space images of the late 1950's.

Retain historic signage including signs for buildings whose name or ownership has changed. Projecting icon signs, advertising signs painted on exterior walls and terrazzo signs located within recessed storefront entries are especially significant. Restore historic signage that has been obscured by non-compatible remodeling efforts. The State Historical Building Code and the City of San Jose Sign Ordinance allow for the retention of historic signs that do not conform to current local sign ordinances.

- Repair parts of historic signs rather than replace them completely. Refinish distinctive hardware and patch and repair missing or deteriorated with materials that match the original or are compatible in color and texture. Remove recently installed signage that is incompatible with the historic building or obscures original building features.

- Replace entire, features where deteriorated beyond repair or missing with materials that match the original or are compatible in color and texture.

- Add new signs on historic buildings where neces ary that are designed to be compatible in profile, texture and color, differentiated from the historic signage, and removable without irreparable damage to the building. Where documentation is available, historic signs can be reconstructed with like and compatible materials. Signage should not obstruct or compromise the integrity of character-defining features, details, materials or craftsmanship.

HARDWARE AND LIGHT FIXTURES

While historic buildings are adaptively used for a variety of purposes, additions to historic buildings should be contemplated only after determining that the new use cannot be accommodated in the existing historic building. If it is determined that the new use cannot be accommodated in the existing historic building, then an exterior addition may be explored. In order to maintain the character defining features of the building, the design of the new addition should avoid changes that eliminate, damage or obscure these features. When considering the design for an exterior addition, it is critical to take into account the size, scale, proportion, color and materials of the historic building as well as its Downtown Core setting.

CHAPTER 4

ADDITIONS

While historic buildings are adaptively used for a variety of purposes, additions to historic buildings should be contemplated only after determining that the new use cannot be accommodated in the existing historic building. If it is determined that the new use cannot be accommodated in the existing historic building, then an exterior addition may be explored. In order to maintain the character defining features of the building, the design of the new addition should avoid changes that eliminate, damage or obscure these features. When considering the design for an exterior addition, it is critical to Add the size, scale, proportion, color and materials of the historic building as well as its Downtown Core setting into the new design.

The Guidelines for Rehabilitation outlined in the previous chapter apply to the existing historic structure as part of any addition project. Owners and developers of rehabilitation projects that add new additions to historic buildings can work with qualified professionals to identify the character defining features of an historic property, rank such features in terms of their significance, and make decisions about appropriate actions for specific features. Based on *the Secretary of the Interior's Standards for the Treatment of Historic Properties,* the main idea is to preserve as much of the character of the building and its setting as possible, while accommodating the owner's needs.

Improvement plans should involve the least degree of intervention. Proposed plans should work to **retain** the character defining features of the historic building. Where it is necessary to **repair** features, patching and then replacing individual pieces rather than entire features should take place. Where documentation of missing features exists, reconstruction can be considered. Where documentation does not exist, projects can **replace** historic features with compatible, slightly differentiated designs in order to maintain the integrity of the original fabric.

Principles for Historic Buildings Additions

When considering the design for an exterior addition, it is critical to **Add** - add new construction that is 1) the least invasive so that character–defining features are not obscured, damaged or destroyed; 2) ***compatible*** with the character-defining features the of the existing building and setting in terms of size, scale, proportion, color, craftsmanship and materials; 3) ***differentiated*** from the historic building fabric; and 4) ***reversible*** in terms of construction and design impacts. Most new construction is not truly reversible, because at least some of the existing structure will be impacted by the location of and connections to the new work. This principle should, therefore, be used conservatively, for the addition of discreet elements such as signage and light fixtures.

Least Invasive

Design and construct additions where the new work avoids irreversible alteration of, or damage to, historic building fabric. In those cases where building exteriors become enclosed as new interior walls and spaces, preserve details of the historic building exterior on the new interior wall. Limit the number and size of openings that connect the addition with the historic building in order to avoid irreparable alteration to the historic fabric. At connection points, floor and ceiling levels of the addition should align with or transition to existing floor and ceiling levels of the historic building. Avoid carving out a portion of an existing facade at any level for use as a new exterior patio or deck, or enclosing existing entries or balconies as such additions destroy historic building fabric.

Compatible

The design of the new addition should be compatible with the historic building in terms of shape,height, scale, massing, materials, proportions, details and color. Additions should not exceed the height of the existing building. Additions should be sited in an unobtrusive manner and be

visually subordinated in scale to the original building and compatible with the historic height and development patterns of the block. Additions or new building components should be located in a manner that does not dominate or compete with a historic building's primary facade, and that does not conceal or obscure other character-defining features of a historic building. Additions that introduce a prominent new feature that alters the shape of the historic building would not be considered compatible.

Windows in a new addition should be compatible in terms of scale, proportion, materials, details and color, but not mimic those of the historic building. Additions should be located so that natural light, ventilation and interior circulation of the historic building are not adversely impacted.

Differentiated

Additions should be visually differentiated from historic buildings. Recessed connectors or reveals (sometimes called hyphens), setbacks, applied trim, dimensional changes in materials, and/or changes in color should be used to distinguish new construction from historic.

Historicizing a building with the use of new elements of features that are commonly associated with a historic period or architectural style detracts from the original design of the building.

SIDE ADDITIONS

The principal objective is to make the side addition compatible with the historic building, but differentiated so that it clearly cannot be confused with the historic building. Essentially, the character-defining features of the historic building (and adjacent historic buildings) provide the principal guidance for design, location and materials of the side addition. In many if not most respects, guidelines for the design, size, height, massing and materials for an appropriate side addition to a historic building correspond to the design guidelines for Infill Construction.

Because lot patterns differ, side additions face varying site conditions. Where side additions face the urban streetscape, they should be designed as compatible infill buildings with independent entries. Where side additions are proposed on secondary facades facing parking lots, they can be designed as smaller building masses with independent roofs, subordinate in scale to the main structure. In all cases, side additions should be respect historic building and site features.

- Retain character-defining features such as floor-to-floor heights; size, proportions, details and distribution of openings; use of materials and level of craftsmanship; and historic location of building and storefront entries.

- Add side additions should be independent structures rather than false historicized extensions of the original building mass or facade.

Side additions should be differentiated from historic construction using recessed connectors or reveals (sometimes called hyphens), setbacks, applied trim, dimensional changes in materials, and/or changes in color.

ROOFTOP ADDITIONS

Rooftop additions can be technically challenging and expensive.
They require careful design considerations to ensure that their presence does not compromise the historic appearance or design integrity of the existing historic building or its context. A rooftop addition may be considered if the addition is significantly setback from the primary structure and is compatible with the height and development patterns of the block.

- Retain building elements that define the roofline and the upper edge of the existing facade, such as cornices and parapets.

- Respect the scale of the historic building and adjacent buildings. Rooftop additions are more likely to be compatible on buildings that are adjacent to similarly sized or taller buildings.

- Add rooftop additions required for rehabilitation that are subordinate in scale and size to the historic building and are as inconspicuous as possible when viewed from the street Rooftop additions should be setback a distance equal to the height of the addition from the primary elevation of the building; (and from other elevations if the building is free-standing or highly visible). Sight line calculations and photo simulations can be used to determine the appropriate set back from the historic façade. Temporary framed mock-ups should be constructed to establish visibility and impacts to adjacent buildings. Because of sight line considerations, the height of rooftop additions should be limited to one or two stories and the setback of rooftop additions on low-rise buildings should be very substantial.

Rooftop additions should be compatible in color with the historic building and differentiated in construction detailing from the historic building.

Rooftop additions should be independent lightweight structures rather than extensions of the original building mass or facade.

REAR ADDITIONS

Rear additions to historic buildings may allow greater leeway in design, placement and use of materials than side or rooftop additions. The height of a new rear addition should not exceed that of the original building. Rear additions commonly provide storage or service facilities for uses and functions of the historic building. They are often constructed to provide stairways as required secondary means of egress from or elevators for access to upper floors of a historic building. Economy of materials and absence of ornament historically have been more acceptable in rear additions.

- Retain original service elements and site circulation patterns in rear additions, such as back door entries, fire escapes, loading docks, large openings with sliding doors, and utilitarian fixtures. These character-defining features also serve as contributors to the significance of the historic building and its setting.

  Retain and respect original site and landscape features, circulation patterns and historic building relationships to the site.

- Add rear additions that have the least invasive location and utilize similar features to existing rear facades. New features should be compatible in terms of function and materials, while clearly differentiated by utilizing simple, contemporary and utilitarian construction techniques.

Rear additions should be smaller masses with independent roofs that respect original features, rather than false historicized extensions of the building's mass or facades.

CHAPTER 5

INFILL CONSTRUCTION

The success of new construction adjacent to historic resources in the Downtown Core does not depend on direct duplication of existing building forms, features, materials, and details. Rather, it relies on understanding the distinctive architectural character of the surrounding historic structures. Infill architecture should consider the historic context of each block and/or sub-area to ensure that projects' height and bulk do not negatively impact the character-defining features of the area's historic structures. The building heights, lot patterns, massing, facades and site setbacks should be compatible with those features. Contemporary designs that respect the size, scale, proportion, color and materials of the historic fabric meet the intent of compatibility without creating false historicism and can enrich the architectural continuity and richness of the downtown.

LOT PATTERNS

Retain and Respect historic lot patterns on the street. Add larger new buildings that are divided into smaller articulated building widths with multiple entrances that are similar in size and proportion to those seen traditionally.

MASSING

Retain and Respect the massing of historic buildings on a street. Respect the overall heights of historic buildings, street walls, districts and areas. Add Significantly higher new buildings, where appropriate, that are carefully sited in relationship to historic structures and predominant street ''walls.'' Building masses should not dwarf immediately adjacent historic buildings. Add new infill construction that respects the massing and detailing of historic buildings on the street. New building masses adjacent to lower historic resources should step down in height and street facades should turn the corner to provide articulated visible side facades in order to reduce the impact on historic buildings. Visible side facades should be set back from side property lines to allow for window openings. Add massing of new buildings that takes its cue from that of the existing historic buildings on the block. Larger buildings should be broken down into smaller masses that fit into the streetscape without overwhelming historic structures. Spatial relationships such as floor to floor heights, basement to ground floor relationships and the proportion of building widths to heights are important considerations.

FACADES

Retain and respect the historic patterns and proportions of historic facades on a street. Add new facades that include features that are compatible in scale, material, detail and massing with other facades on the street. For example, if the street facades of most nearby buildings are vertical in proportion, taller than they are wide, then maintaining the vertical orientation of the building facade will result in a more compatible design. It is not appropriate to design new facades to create a false historical appearance.

CORNER ELEMENTS

Retain historic scale and relationships of Corner buildings on the block and in the urban Downtown Core. Add new corner development that is compatible with and respectful of historic corner development and relationships, in terms of scale, massing, materials, texture and color.

REAR FACADES

Retain and Respect features of existing historic rear facades and sites, taking into consideration pedestrian and loading access from secondary streets, parking lots and alleys. Add new features that are compatible with historic rear façade features and circulation patterns within existing sites and blocks.

ENTRIES

Retain and respect the scale of Historic entries that connect the buildings to the street. Add new entries that address the historic pedestrian orientation and scale of the Downtown Core.

EXTERIOR MATERIALS

Add new building materials thatmatch the historic materials of masonry, terra cotta, limestone, stucco, glass mosaic, cast stone, concrete, metal, glass and wood (trim, finishes and ornament only) where possible. New materials should be compatible with historic materials in scale, proportion, design, color, finish, texture and durability. The indiscriminate use of non-compatible materials such as GFRC (glass fiber reinforced concrete), EIFS (exterior insulating finish surface/synthetic stucco), foam trim or contemporary non-contextual materials that do not have a proven durability is inappropriate.

VEHICULAR and PEDESTRIAN ACCESS

Retain significant historic vehicular and pedestrian access patterns of historic buildings, sites and streets. Add new access patterns where necessary that are compatible with historic structures, sites, and streets.

CHAPTER 6

STREETSCAPE

Streetscape is a general term used to describe the urban landscape. The streetscape includes hardscape such as streets, sidewalks, plazas, and pavers; street signage such as identification and traffic signs, Street fixtures such as street lighting fixtures, utility lines and cabinets, fountains and water features, benches, trash, receptacles, bicycle racks, bus shelters and any other sidewalk furniture; and landscaping such as street trees, planters and landscape plantings. It generally includes privately-owned spaces, as well as, public spaces and rights-of-way. All permanent street furniture, signing and use of outdoor furniture located in the public right-of-way are held to a single standard for all of Downtown San Jose.

HARDSCAPE

- **Retain** existing hardscape that belongs to historic development periods.

- **Add** new hardscape that is designed to be compatible in size, scale, proportion, color and material, yet differentiated from the historic streetscape rather than designed to create a false historical appearance.

STREET FIXTURES

- **Retain** existing street fixtures that belong to historic development periods.

- **Add** new street fixtures that are designed to be compatible in size, scale, proportion, color and material and differentiated from the existing downtown streetscape of Historic Resources rather than designed to look as if they belonged to an earlier period in history. New features can be compatible in terms of function and materials, while clearly utilizing contemporary utilitarian construction techniques. It is not appropriate to design fixtures to create a false historical appearance.

STREET SIGNAGE

- **Retain** existing street signage that belongs to historic development periods.

- **Add** new street signage that is designed to be compatible in size, scale, proportion, color and material and differentiated from existing downtown streetscape of historic resources rather than designed to look as if they belonged to an earlier period in history. New features can be compatible in terms of function and materials, while clearly utilizing contemporary utilitarian construction techniques. It is not appropriate to design fixtures to create a false historical appearance.

LANDSCAPING

- Retain and care for existing healthy, mature street trees and landscaping patterns that belong to historic development periods.

- Add compatible accent landscaping, such as planter boxes and potted plants, in public spaces such as alleyways, paseos, patios, courtyards and passages that is differentiated from the historic streetscape. New features can be compatible in terms of function and materials, while clearly utilizing contemporary utilitarian construction techniques.

This glossary consists of words and terms that are commonly used to describe historic resources, elements and features associated with historic buildings, properties of historical significance, and historic preservation programs.

A

Adaptive Use
to give buildings new functions suitable to their form or similar to their historic use, thereby requiring few alterations to the building's historic fabric.

Alteration
changes made through the removal and/or addition of building material.

Arcade
a series of arches on columns or piers, either freestanding or attached to a wall; also a covered walk with a line of such arches on one or both sides.

B

Baluster
one of a series of small pillars or units of a balustrade; an upright support of the railing present on a stair, porch or balcony. Balusters often are decoratively sawn.

Bay
a regularly repeated spatial unit of a building or wall as defined by columns, piers or other vertical elements; also a structural projection, most often with windows, expressed on an elevation of a building.

Belt Course
a horizontal band on a brick or stone wall; it may be of a different kind of brick or stone.

Bracket
a projection from a vertical surface providing support under cornices, balconies, window frames, etc.; also sometimes used to describe a metal fastener.

Building
a structure created to shelter or otherwise accommodate any form of human activity.

Bulkhead
a box-like structure, rising above a floor, that often serves as a broad platform beneath a storefront showcase or behind a storefront display window.

C

Capital
the topmost member of a column. It is usually decorated.

Cast Iron
metal that is formed by pouring a compound of iron and carbon into a mold. Many historical commercial storefront buildings have cast iron elements.

Character-Defining Feature
the tangible elements or features that give a building its visual character. The various materials, features and spaces that lend the building its visual character and are essential to the perception or understanding of a significant historic property, without which the uniqueness would be lost or severely compromised.

City Landmark (CL)
A highly significant structure and/or site meeting the qualifications for designation as defined in the Historic Preservation Ordinance because of its special historical, architectural, cultural, aesthetic or engineering interest or value of an historical nature.

City Landmark Historic District
an ensemble of buildings and their surroundings given a designation due to their significance as a whole; a geographically definable area (urban or rural, small or large) possessing a significant concentration, linkage, or continuity of sites, buildings, structures and/or objects united by past events or aesthetically by plan or physical development. A district may also comprise individual elements separated geographically, but linked by association or history.

Clerestory
an elevated range of windows in a wall that rises above adjacent roofs.

Colonnade
a row of columns supporting a beam or entablature.

Conservation Area
A geographically definable area of urban or rural character with identifiable attributes embodied by history and architecture, urban design, development patterns, setting, or geography.

Contributing Structure (CS)
a structure that contributes significantly to the historic fabric of the community or to a historic district. A contributing structure is one that was present during an historic district's defined period of significance, continues to possess integrity, and relates to the documented historic context.

Cornice
an ornamental projection that runs horizontally along the top of a wall or that serves as the top part of an entablature.

Corrosion
the gradual decay of wood, stone, or metal by chemical action resulting from weathering, moisture, chemicals or other environmental agents.

D
Dentils
small rectangular tooth-like blocks arranged in a row to form a decorative band.

E
Elevation
An external face of a building or structure; also, a drawing made in projection on a vertical plane to show any one face (or elevation) of a building or structure.

F
Facade
the entire exterior elevation of a building; the part of a building that faces a street, courtyard, plaza, etc.

False Historicism
a newly introduced architectural element or building that is designed to mimic an earlier period of history.

Fenestration
the arrangement or pattern of windows or other openings in the facade of a building.

G
Gable
the triangular section of a wall below a two-way pitched roof, sometimes projecting above the roof; a decorative scrolled gable is often found on Mission Revival buildings.

Gabled Roof
a doubled-sloping roof, which terminates at each end of the building in triangular forms.

H
Historic Character
the sum of all visual aspects, features, materials and spaces associated with a property's history.

Historic Fabric
materials or elements of a building or place, which contribute to its historical character.

Historic Features
details, objects, or structures, which were constructed in a historic period.

Historic Resource
A property that is listed or has been determined eligible for listing in the City of San Jose Historic Resources Inventory (HRI) in accordance with local, state, and federal criteria, and the City of San Jose Historic Preservation Ordinance.

Historic Resources Inventory (HRI)
A list of historical and/or architecturally significant structures that serves as a resource document which can be used for future designation, review of proposed alterations, removal or development on site identified therein.

Historic Significance
the importance of an historic property as evaluated according to the National Register, California Register, or locally established criteria.

Horizontal Rhythms
the pattern of solids and voids created by the openings (such as doors and windows) or the repetition of design elements on each floor of a building or a series of buildings.

Human Scale
objects or building elements whose proportions relate to the size of a person.

I

Integrity
the quality or state of being complete, uncompromised and whole; the authenticity of an historic resource's physical identity as evidenced by the survival of character-defining features that existed during the resource's period of significance. Integrity of an historic resource is determined, in large measure, by discreet consideration of seven distinct aspects: location, design, setting, materials, workmanship, feeling and association.

K

Kick Plate
a plate that is attached to the bottom rail of a door to protect it from scratches and dents, or a protective panel that rises to a storefront window off the ground plane.

L

Lintel
a horizontal structural member over a window or a door carrying the weight of the wall above.

M

Massing
arrangement of geometric volumes into a building's shape.

Modillion
a scrolled ornamental bracket placed horizontally below a cornice.

Molding
a contoured decorative band applied to a wall surface or to the edge of a building element; often functioning to cover a joint between materials or elements.

Mullion
major support member found between adjacent window sash or panels of glass.

Muntin
a small bar separating and holding individual glass panes within a window sash; also found on glazed, multi-paned doors.

N

National Register Historic District (NRD)
an ensemble of buildings and their surroundings listed on the National Register of Historic Places administered by the Secretary of the Interior, Washington, D.C. due to their significance as a whole; a geographically definable area (urban or rural, small or large) possessing a significant concentration, linkage, or continuity of sites, buildings, structures and/or objects united by past events or aesthetically by plan or physical development.

Noncontributing Structure/Site (NC)
A structure or site that does not contribute to the historic fabric of a recognized Historic District, but is contained within the District's boundaries.

P

Parapet
a low protective wall along the edge of a roof, balcony or terrace.

Pediment
the triangular gable end of the roof above a cornice; also a similar decorative element above a window or door.

Pilaster
a shallow rectangular column or pier attached to a wall, often modeled on a classical order; frequently found flanking doors or windows.

Plate Glass
a sheet of glass ground flat on both surfaces and polished - most often used in windows and mirrors.

Preservation
the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. It may include initial stabilization work, where necessary, as well as ongoing maintenance of historic building materials.

R

Reconstruction
the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Rehabilitation
the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values.

Renovation
the act or process of altering or upgrading a building or structure in order to return it to a state of utility.

Replace in Kind
substitute similar or same materials and workmanship.

Restoration
the act or process of accurately recovering the form, features, and character of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Reversibility
a condition that allows removal of an added material or feature without damage to the original.

Rusticated
the treatment of masonry to create a rough appearance, usually through sinking joints, beveling edges and artificial texturing of the stone's surface.

S

Sash
The moving framework of a window or door for holding a single glass pane or multiple panes with muntins.

Setback
the distance between a property line and a facade of a building.

Scale
the relationship of parts, their relative size and proportions, to one another and to the human figure.

The Secretary of the Interior's Standards for the Treatment of Historic Properties
a set of standards and guidelines, issued by the U.S. Department of the Interior, National Park Service, for the acquisition, protection, stabilization, preservation, restoration and reconstruction of historic properties. The Standards, written in 1976, and revised and expanded in 1983, 1990, and 1995, were developed pursuant to the National Historic Preservation Act of 1966 which directs the Secretary of the Interior to develop and make available information concerning historic properties. The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices. There are four treatments: preservation, rehabilitation, reconstruction and restoration.

State Historical Building Code (SHBC)
a series of comprehensive performance regulations that control and allow alternatives to prevailing codes when dealing with qualified historic buildings or sites.

State Landmark (SL)
a structure or site designated by the State of California through the State Office of Historic Preservation, Sacramento.

Storefront
the frontage of the first floor of a shop - usually includes large windows for the display of goods and a recessed entrance.

Structure
is a man-made feature made of interdependent and interrelated parts in a definite pattern of organization.

Structure of Merit (SM)
a structure determined to be a resource through evaluation by the Historic Landmarks Commission's Evaluation Criteria and for which preservation should be a high priority.

Style
characteristics and decorative elements that form a clear group associated with a specific period or design philosophy.

T
Terra Cotta
hard, burnt clay for roof or floor tiles and ornamental work; sometimes glazed to mimic stone. Many historic commercial storefront buildings have terra cotta elements.

Transom Window
a window above a door; usually a hopper window which pivots open from the top with hinges at the bottom.

Truss
a structural assembly composed of separate members acting together to form a rigid framework; top and bottom members are chords, which are connected by diagonal or vertical members called webs that form stable triangular sections.

U
Utilitarian
buildings constructed to serve a specific purpose, non-decorative, built to fulfill a function; in building, a structure without stylistic ornamentation; also used to describe industrial and other functional buildings.

V
Vertical Rhythms
the patterns created by the openings (such as windows and doors) or decorative elements from floor to floor.

W
Window Lintel
the horizontal structural member above a window opening, which carries the load of the wall above it.

Research

One of the first things you should do is become familiar with the building and its architectural style. Go outside and look at your house, note especially its materials, shape, and decorative features. Each house has features that give it its architectural style. Among the most important of these are the building materials, the front door and front porch, the windows and their decorative trim, and the roof shape and cornice.

When planning the rehabilitation of historic resources owners are faced with the need to work with and save as much of the valuable original material as possible. Contractors, who are not familiar with restoration techniques or the value of older materials, are often too quick to judge materials as unsalvageable.

It is easy to rip things out of a building, but it is very difficult and expensive to replace them or put new things in. The basic principles of historic preservation are to first retain and repair existing material and then replace in kind when necessary.

The Guidelines will help determine the best way to maintain and improve your building. Once you have decided an approach, you will need to check and determine what, if any, permits are required for the work you are planning. Call the San Jose Department of Planning, Building and Code Enforcement to determine what the requirements are for your project.

Hiring a Contractor and Beginning Construction

Inevitably, professional help will have to be hired to complete part or all of some rehabilitation projects. Hiring the right architect or contractor is a skill in itself. Finding the right contractor is extremely important to the success of your project. Talk to people with an interest in preservation or that have had work done on their historic building and get recommendations. Check the California Architects Board website and read the information about Hiring an Architect. Check the California State Licensing Board website and read the information about selecting a contractor.

Their work should be sensitive to the historic fabric and architectural character of your building and that they should understand that you are not looking for a standard ''remodeling'' job. Above all, do not settle for the response, ''You can't get that kind of work today.'' In recent years, there has been a veritable renaissance in the manufacture of traditional building materials and a significant increase in the number of restoration-conscious trade workers. There are now many salvage dealers and new products designed for restoration projects.

Public and Private Preservation Contacts

City of San Jose
Department of Planning, Building and Code Enforcement (PBCE)
Historic Preservation Program
801 North First Street, Rm 400
San Jose, CA 95110-1795 (408) 277-4576
www.sanjoseca.gov/planning/sjplan

The historic preservation program is housed in the Planning Division. The Planning Division assists interested parties in obtaining information regarding historic resources, City Landmark designation, Historic Landmark Preservation Agreements, Historic Preservation Permits, and the City of San Jose Historic Landmarks Commission.

The PBCE Building Division, located in Room 200 of City Hall, (408) 277-4541, can provide information concerning Building Permits.

Preservation Action Council of San Jose
P.O. Box 2287
San Jose, CA 95109-2287 (408) 998-8105
www. preservation.org

Victorian Preservation Association
P.O. Box 586
San Jose, CA 95106-0586
www.vpa.org

Hensley Historic District
472 North Fourth Street
San Jose, CA 95112
www.hensleydistrict.org

These organizations support historic preservation in San Jose and provide historic preservation information to property owners and the community. They all have good websites that include information about local historic resources, sources of products for building restoration, links to other information resources, and more.

State of California, Office of Historic Preservation

1416 9th Street
Sacramento, CA 95814 (916) 653-6624
www.ohp.parks.ca.gov

The State Office of Historic Preservation offers information and project assistance regarding numerous federal and State programs, e.g., National Register of Historic Places, California Register of Historical Resources, Preservation Tax Incentives, Mills Act (Property Tax Relief), and much more.

California Preservation Foundation

5 Third Street, Suite 424
San Francisco, CA 94103 (415) 495-0349
www.californiapreservation.org

The California Preservation Foundation is a member-supported, non-profit organization that sponsors conferences, seminars and publications that focus on historic preservation issues and subject matter of specific relevance to California, e.g., *Historic Building Code, Preservation for Profit,* and *20 Tools that Protect Historic Resources After an Earthquake.*

National Park Service

Pacific Great Basin Support Office
1111 Jackson Street,
Oakland, CA 94607 (510) 817-1401
www.cr.nps.gov

The National Park Service prepares and publishes technical publications, brochures and other materials that describe in detail and provide guidance concerning federal historic preservation programs, regulations, and financial assistance. The Preservation Brief series provides practical information on everything from energy conservation techniques to window repair.

National Trust for Historic Preservation

Western Regional Office
8 California Street, Suite 400
San Francisco, CA 94111 (415) 956-0610
www.nationaltrust.org

The National Trust for Historic Preservation is a non-profit organization, chartered by Congress, to provide general information, publications, small grants and an annual conference that promotes historic preservation programs, activities and organizations across the United States. The National Trust historic homeowners program offers numerous resources for the rehabilitation and protection of historic houses.

Finding out More About Your Historic Resource

There are several sources of archival materials, including historic photographs, old building permits, old City Directories historic maps, documents, books, newspaper articles, and/or other items relevant for research.

History San Jose
(408) 287-2290
www.historysanjose.org

San Jose Public Library
Main Branch, California Room
(408) 277-4867
www.sjpl.lib.ca.us/Calif/

San Jose State University - Special Collections
(Historic Archives)
(408) 924-2715
http://library.sjsu.edu/dept/specialc/specialc.htm

San Jose State University
Sourisseau Academy
(408) 924-6510
www.sjsu.edu/depts/history/resource/sourisseau.htm

Glory Ann Laffey Architectural Archives
(408) 998-8105

Publications

A Field Guide to American Homes
Virginia & Lee McAlester, Alfred Knopf Publisher, New York, 1988

Resource for identifying architectural styles around the country.

National Park Service
www.cr.nps.gov

The National Park Service prepares and publishes technical publications, brochures and other materials that describe in detail and provide guidance concerning federal historic preservation programs, regulations, and financial assistance. The *Preservation Brief* and *Tech Note* series provide practical information on everything from energy conservation techniques to window repair.

Traditional Building
69A Seventh Avenue
Brooklyn, NY 11217
www.traditional-building.com

This subscription journal discusses and lists sources for preservation materials and services, applicable to preservation projects of all scales.

On-Line Resources

The Secretary of the Interior's Illustrated Guidelines for Rehabilitating Historic Buildings
www2.cr.nps.gov/tps/tax/rhb/index.htm

Electronic Rehabilitation Course through the National Park Service
www2.cr.nps.gov/e-rehab

National Park Service Heritage Preservation Services - Technical Preservation Services
www2.cr.nps.gov

National Center for Preservation Technology
www.ncptt.nps.gov

National Trust for Historic Preservation
www.nthp.org

PreserveNet
www.preservnet.cornell.edu

Repairing and Rehabilitating Your Historic Building: Learning More

San Jose Public Library
Your local branch
(408) 277-4867
www. sjpl.lib.ca.us

Santa Clara County Library
www.santaclaracountylib.org

The library has a wealth of information on how to repair and rehabilitate your historic resource including books, magazines, web access, and reference materials.

Friends of Guadalupe River Park
Kathleen Muller, Executive Director
(408) 277-5998
www.grpg.org

Friends of Guadalupe River Park may be able to provide information about historic plants (call the Executive Director directly). They have a very informative website and a number of links to other organizations and educational materials regarding landscaping, gardening and heritage plant materials.

Repairing and Rehabilitating Your Historic Building: City Offices

San Jose Department of
Planning, Building and Code Enforcement
801 North First Street, Room 400
San Jose, CA 95110-1795
www.sanjoseca.gov/planning

The Building Division, Room 200, (408) 277-4541 can provide information about obtaining Building Permits for your project and using the State Historic Building Code.

The Planning Division, Room 400, (408) 277-4576, can provide information about obtaining Historic Preservation and all other planning permits.

The Redevelopment Agency of the City of San Jose
50 West San Fernando Street, Suite 1100
San Jose, CA 95113
(408) 794-1000
www.sjredevvelopment.org

Visit the San Jose Redevelopment Agency's website for links to other information resources.

Sources of Information, Products and Services for Restoring Older Buildings

These groups provide sources of information about locating products and services for restoring older homes.

Preservation Action Council of San Jose
(408) 998-8105
www.preservation.org

California Preservation Foundation
(415) 495-0349
www.californiapreservation.org

Victorian Preservation Association
www.vpa.org

The Old-House Journal
www.oldhousejournal.com

Old House Web
www.oldhouseweb.com

American Bungalow Magazine
www.americanbungalowmagazine.com

Finding a Professional

American Institute of Architects
(408) 298-0611
www.alascv.org

For AIA Architect referrals

California Contractors State License Board
(800) 321-2752
www.cslb.ca.gov/consumers/default.asp

To read and order information on hiring a Contractor and to check on licensing status of a Contractor.

City of San Jose, Department of Planning, Building and Code Enforcement (Planning Division)
(408) 277-4576

To find historic preservation consultants.

California Architects Board
www.cab.ca.gov

To read or order information on hiring a licensed Architect

California Historical Resources Information System (C.H.R.I.S.)
www.ohp.parks.ca.gov

The California Historical Resources Information System (CHRIS) is a statewaide system for managing information on the full range of historical resources identified in California. CHRIS is a cooperative partnership between the citizens of California, historic professionals, twelve Information Centers, the CHRIS Hub, and various agencies.

The Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995

www.cr.nps.gov

Standards of Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of feaures, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive features, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Illustrated Architecture Dictionary, The Buffalo Free-Net http://ah.bfn.org/a/DCTNRY/vocab.html

National Park Service Preservation Briefs

RESOURCE INFORMATION
For more information on the Commission, visit the Planning Division website at www.sanjoseca.gov or call 408-277-4576.

Illustrated Dictionary of Historic Architecture, edited by Cyril M. Harris

Architectural Graphic Standards, John Wiley & Sons, Inc., 1994

BIBLIOGRAPHY

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Councilmember Ken Yeager, District 6
Councilmember Terry O. Gregory, District 7
Councilmember David D. Cortese, District 8
Councilmember Judy Chirco, District 9

San Jose Historic Landmarks Commission:
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- Sandra Paim
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CREDITS