

CITY OF CAMPBELL

HISTORIC DESIGN  
GUIDELINES  
FOR RESIDENTIAL  
BUILDINGS

ACKNOWLEDGMENT

Great acknowledgment and thanks goes to the dedicated individuals who have spent countless hours in the preparation of these guidelines, especially Susan Blake, Mark Sandoval, and JoElle Hernandez.

May, 2006

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Photo Courtesy of  
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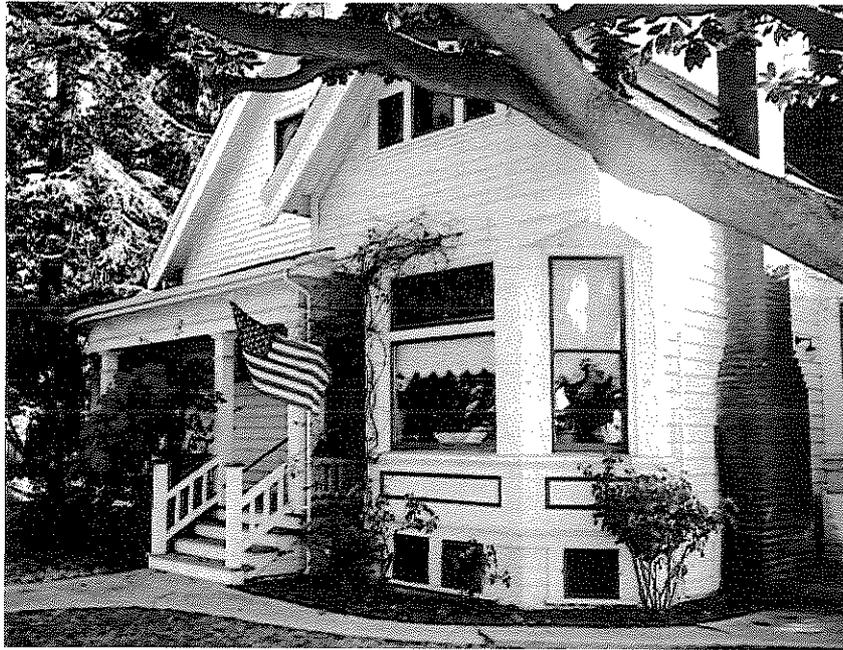
Clarence L. "Dude" Hazlitt driving  
a spray rig in his orchard--currently  
The Pruneyard 1931

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## CHAPTER ONE: THE PURPOSE OF THESE GUIDELINES



### Colonial Revival.

This beautifully restored Colonial Revival styled home located on North Second Street was built in the 1890's and was the second home of J.C. Ainsley. This Landmark home, along with many other wonderful historic homes found in the City, makes Campbell a very special and charming place to live.

*The City of Campbell has a rich and uniquely diverse history that is important to preserve for future generations. By protecting these significant older **buildings** within the city, they become a constant visible reminder of this very important heritage.*

Historic buildings as well as the urban pattern of street trees, sidewalks, fences, and front porches all contribute to Campbell's charm and distinctive character. This is especially true in the Historic Downtown and other older residential neighborhoods. In order to preserve this important architectural heritage, the City of Campbell has prepared these design guidelines.

Guidelines are intended to assist property owners in the rehabilitation and **preservation** of homes identified on the **City of Campbell's Historic Resources Inventory**. These guidelines parallel many of the recommendations found in the Secretary of the Interior's Standards for Rehabilitation published by the U.S. Department of the Interior National Park Service, and are also used as a resource by the Historic Preservation Board and the city's staff.

The City of Campbell clearly recognizes that interior and exterior alterations are often necessary to assure a building's continued use and to allow for adaptive reuse. It is important, however, that these alterations do not radically alter the defining features which are significant to the building's architectural style and character. Alterations and additions to these buildings should not distract from the historic features of a home.

The sensitive rehabilitation approaches found in these design guidelines will ensure that Campbell's residential neighborhoods, and particularly the older neighborhoods, will maintain their distinctive character and preserve the investments made by their owners.

## PROJECTS SUBJECT TO DESIGN GUIDELINES

The Historic Design Guidelines apply to any change in the exterior appearance of a building through alteration or the construction of any structure within a **Historic District**; designated a **City Landmark**; or properties on the City's Historic Resources Inventory.

## CAMPBELL'S HISTORIC RESOURCES INVENTORY

The City of Campbell maintains a listing of eligible properties that are of important historical value to the City. This list is called the Historic Resources Inventory. The purpose of the Inventory is to identify significant buildings, structures, and other historic resources that contribute to the character of a neighborhood and the evolution of the development of the City. The Inventory is used as a reference guide for land use and development planning. Listing in the Inventory allows property owners to utilize the State Historic Building Code.

## HISTORIC PRESERVATION REVIEW PROCESS

The Campbell Municipal Code specifies the required review procedures for changes to historic structures in Sections 21.14.020.P and 21.14.020.Q (see Appendix A). Review by the City's Historic Preservation Board, Planning Commission, and/or City Council may be involved. The review procedures differ according to the scope of the project and the property's historic designation (i.e. Historic Inventory property, Historic District property, or Historic Landmark property).

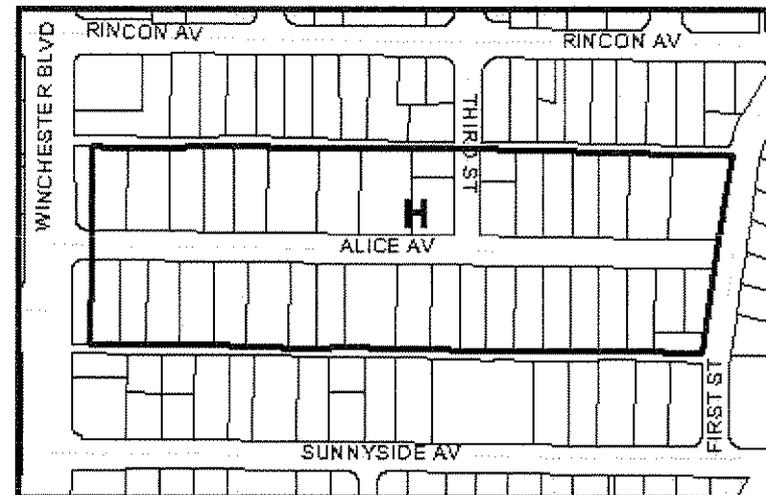
The Historic Preservation Board (HPB) is a board appointed by the City Council. HPB reviews most projects that may involve the alteration or modification of a historic resource, or projects that could have an adverse impact which may potentially compromise or destroy the **integrity**, character, or historic value of that historic resource. HPB is also responsible for recommending applications for historic **landmark** designation to the City Council; recommending measures to implement preservation zoning changes to the City Council, Planning Commission and advisory commissions and Planning staff; updating the Historic Resources Inventory; administering the City's **Historic Preservation Ordinance**, and promoting public awareness of the City's history.

## Historic Review Parameters

The purpose of reviewing changes to historic structures is to determine the following:

- \* Determine the overall significance of the historic structure.
- \* Review potential impacts that may affect that historic resource.
- \* Make appropriate recommendations consistent with the intent of the **Historic Preservation Ordinance**.
- \* Protect the City's valuable historic resources while accommodating adaptive re-use.
- \* Provide recommendations and input on the architectural design and **integrity** of new development projects.

The reviewing body (i.e., HPB, Planning Commission, and/or City Council) may also recommend changes to a project including suggesting alternative design approaches, treatments, or refer the applicant to possible programs that may be available including economic incentives for eligible properties, to assist the applicant with their efforts in maintaining and preserving their property.



Map of Alice Avenue: Historic District in City of Campbell.

## Preservation Principles for Projects in Campbell

When planning a project involving an historic property it's best to keep in mind some basic principles that can help direct an owner or developer in the decision-making process:

1. **Retain and preserve the historic character of a property.**  
Do not try to make a building look older than it is by introducing elements that do not match the existing design. Mixing historical design elements can confuse the character of a building.
2. **Preserve distinctive features and examples of craftsmanship.**  
Construction techniques or distinctive finishes that characterize an historic property should be treated carefully and maintained in order to prevent the need for replacement or alteration. Most often these features will be comprised of windows, doors, porches, ornamentation, or other features, which are typically seen by the public.
3. **New additions or exterior alterations should respect the historic integrity of the property and its environment.**  
Any new construction should not destroy historic materials that characterize the property and it should be compatible with the historic architectural features.
4. **Deteriorated historic features should be repaired rather than replaced.**  
When repairs are not possible, a historic feature should be replaced with a new feature matching the old in design and, where possible, materials.



**Queen Anne.**

This Landmark home on S. First Street was built in 1895 as a gift to Laura Campbell Swope from her grandfather Benjamin Campbell. It is a fine example of the Queen Anne Victorian Cottage style found in our historic downtown.



**Spanish Colonial Revival.**

Built in 1930, this Spanish Colonial Revival building on N. Second Street shows careful attention to architectural details in a second story addition, completed in 2004. Known as the Earl and Etta Eddleman House, Etta was the stepdaughter of Henry Campbell.

## CHAPTER TWO: PLANNING AND DESIGN FOR HISTORIC HOMES

### YOUR "OLD" HOUSE

They don't make them like they used to. Older homes definitely have a charm and character all their own, which is not often found in newer homes. Homebuyers of today are more frequently seeking the originality and charm of older homes and the value of such characteristics is reflected in sale prices of homes in established neighborhoods.

But what do you do when your "old" house needs improvements? While the sale prices of old homes have skyrocketed, so has the cost of doing improvements, no matter how old your home is. This is why it is important to spend time doing a little research on your home before repairs are started. Next, you'll want to plan out what needs to be done, keeping the original design elements of the house. Finally, you can complete the job yourself or you may need to hire a contractor to help you bring out the beauty of your historic home. Whether you decide to do the work yourself or hire a contractor, your time spent researching and planning will ensure that you will be armed with important information that will help you make informed decisions about materials and design to achieve a successful remodel.

### DOING YOUR HOMEWORK

There are many ways through which you can find information about your house or building. Real estate documents, original paperwork, and county records can all be helpful in finding out how old your home is and who built it. Checking with the City's Planning Department for further information on original owners and historical background can often lead down interesting paths into the history of the city of Campbell itself. (See References for further information on researching your home)

Once you have done some background work on your house, become familiar with its architectural style. Some of the important features to look for when characterizing the style for your home are: placement of the garage and driveway, porch size and placement, roof shape and decorative trim, and the materials used. Note the door and windows, especially. All of these features together define the architectural style of your home and they should be preserved as much as possible when repairs or remodeling is being done.

### WHAT NEEDS TO BE DONE

Restoring or remodeling a house is time-consuming and should be well thought out. As a homeowner you should try to plan out what needs to be done for a project before hiring any contractors or buying materials. Make lists of what things pose health or safety hazards (like lead-based paint or exposed wires), what needs to be replaced (like furnaces), what should be upgraded (like siding, flashing, or windows), and what other amenities you would like to add (like new appliances in the kitchen).

Check the Secretary of the Interior's Standards for Rehabilitation for details on when features of a historic home should be repaired, replaced, or reconstructed (See Appendix B). Keep in mind that once materials are removed from a building that it can be very difficult and expensive to replace them. In addition, unless you are familiar with the style of your house and why it has particular features, you may not understand or appreciate their contribution to the overall appearance of your home. Following the Design Guidelines can help you make informed decisions about materials and architectural details that will make your project successful and preserve what is important about your historic home.

### CONSTRUCTION PHASE

Finding the right architect and contractor for your remodel is important for retaining the historic elements and character of your house. Try to find an architect and contractors that respect the historic character and architecture of older homes. It is far too easy for contractors that do not respect the value of historic materials to tell you that materials are "unsalvageable" or that it would be far too expensive to restore features rather than replace them. There are now many salvage dealers that carry items needed for old houses or that may be willing to design/provide new products that look historic. Additionally, the **Mills Act** may provide a property tax reduction on an historic property.

You want to feel comfortable with a contractor that is going to be sensitive to the historic nature and architectural character of your home. You want to let your contractor know that you are not looking for a "standard remodel" job. Look for contractors that have done **restoration** work for other homeowners and get recommendations from people with an interest in preservation. Information on contractors is also available from the California State License Board website.

## CHAPTER THREE: ARCHITECTURAL STYLES

### TRADITIONAL NEIGHBORHOODS

Certain patterns emerge as a result of a building's placement in relationship with other adjacent buildings located along the same street. Although the architectural styles of homes in Campbell's older traditional neighborhoods may vary, the repetition of the qualities and design elements found in these homes essentially conform to a definite pattern. This pattern gives these neighborhoods their strong character, desirability, cohesion, visual richness, and charm.

In Campbell's traditional historic residential neighborhoods<sup>1</sup>:

- The main focus of each residence is on the design of the front façade, particularly the entry and its connection to the street.
- Garages and vehicle parking are usually located at the back of the site and do not dominate the front or side street facades.
- The architecture shows careful attention to **scale**, balance, proportion, detail, materials, and craftsmanship.
- Architectural styles reflect the evolution of the City's history, local materials, lifestyle and climate.

### ARCHITECTURAL STYLE

Campbell's historic residential neighborhoods are characterized by a combination of locally interpreted regional architectural styles, with certain styles predominant in each neighborhood. Each of these periods' architectural styles is composed with a coherent and consistent combination of materials, window treatments, building volumes, massing, ornamentation, and roof elements. While individual stylistic details may vary, these characteristics provide a sense of unity within each house of related style.

Additions and remodels should respect the significant character-defining features that are found in the building's architectural style. Any change should not diminish or irreparably destroy these features and should maintain a compatible relationship with the rest of the home in size, **scale**, use of materials, craftsmanship, and overall visual appearance.



**Traditional Neighborhood.**  
Looking west on North First Street.

*The relationship between the buildings and landscape features within a traditional neighborhood helps to define the character of that neighborhood. It is important to consider all these features when making alterations or additions to your property. Removing or radically changing these important features could have a significant and very adverse effect on the overall character and charm of the neighborhood. New construction should be respectful of these established development patterns in the building's placement, architectural style, and overall **scale**.*

### SIGNIFICANT STYLES IN CAMPBELL

A number of locally interpreted regional architectural styles predominate in Campbell's historic homes. These historic homes represent the evolution of the City's development periods or contexts that are usually identified by underlying themes that link in a chronological order the City's past with patterns of development. Examples of this would be Agriculture 1890 to 1940, Residential Architecture 1907 to 1940, etc.

While there are numerous period styles represented in Campbell's historic neighborhoods, the list below indicates the most common architectural styles found<sup>1</sup>.

- Queen Anne Cottage 1885-1910
- Colonial Revival Cottage 1890-1930
- Arts and Crafts Period
  - Craftsman 1895-1935
  - Prairie 1900-1920
  - California Bungalow / Craftsman Bungalow 1910-1930
- Spanish Eclectic / Spanish Colonial Revival 1920-1940
- Tudor Revival 1920-1940

Some of the predominant styles are particularly well adapted to the area's climate and local building traditions such as the California Bungalow and Spanish Eclectic styles. Local architects, builders, and craftsmen designed many of these homes, which add to Campbell's distinctive architectural heritage.



**Historic Landscape.**

Campbell Fruit Growers Union Drying Yard looking west on what is now Alice Avenue. First Campbell Grammar School (roof and bell tower) on right side. Date: 1893-1909. Photo courtesy of Campbell Historical Museum.



**Ainsley House.**

The J. C. Ainsley Mansion completed in 1926, is an excellent example of the Tudor Revival style found in Campbell. Photo courtesy of Campbell Historical Museum.

## DESCRIPTIONS OF COMMON ARCHITECTURAL STYLES FOUND IN CAMPBELL

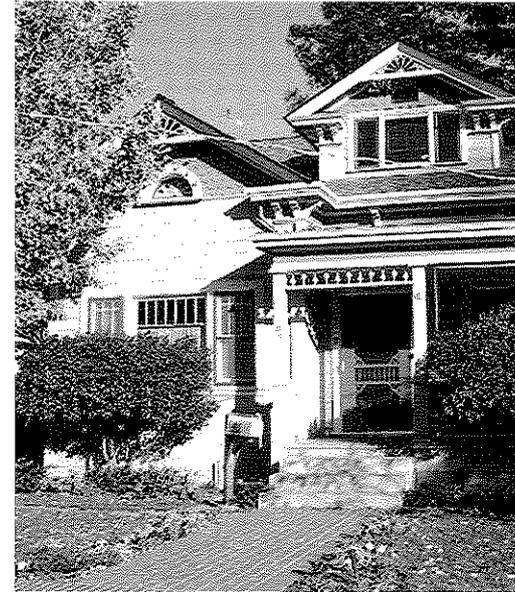
### QUEEN ANNE COTTAGE (1885-1910)

This fanciful architectural style became a popular symbol that began representing America's emerging wealthy and upper middle classes during the late 19th century industrial period or "Gilded Age." Although this style is usually associated with the various Victorian transitional styles coming out of England, it is a purely American innovation.

Queen Anne buildings are generally characterized by an abundance of opulent elements and building forms such as **verandas**, balconies, porches, **turrets** and towers, all with steeply pitched roofs. Most that are found in Campbell have a dominant one-story front entry porch with a front facing **gable** roof. There are typically patterned shingles placed to the side of the gable and a cut away bay window positioned below.

#### *Architectural Details<sup>1</sup>*

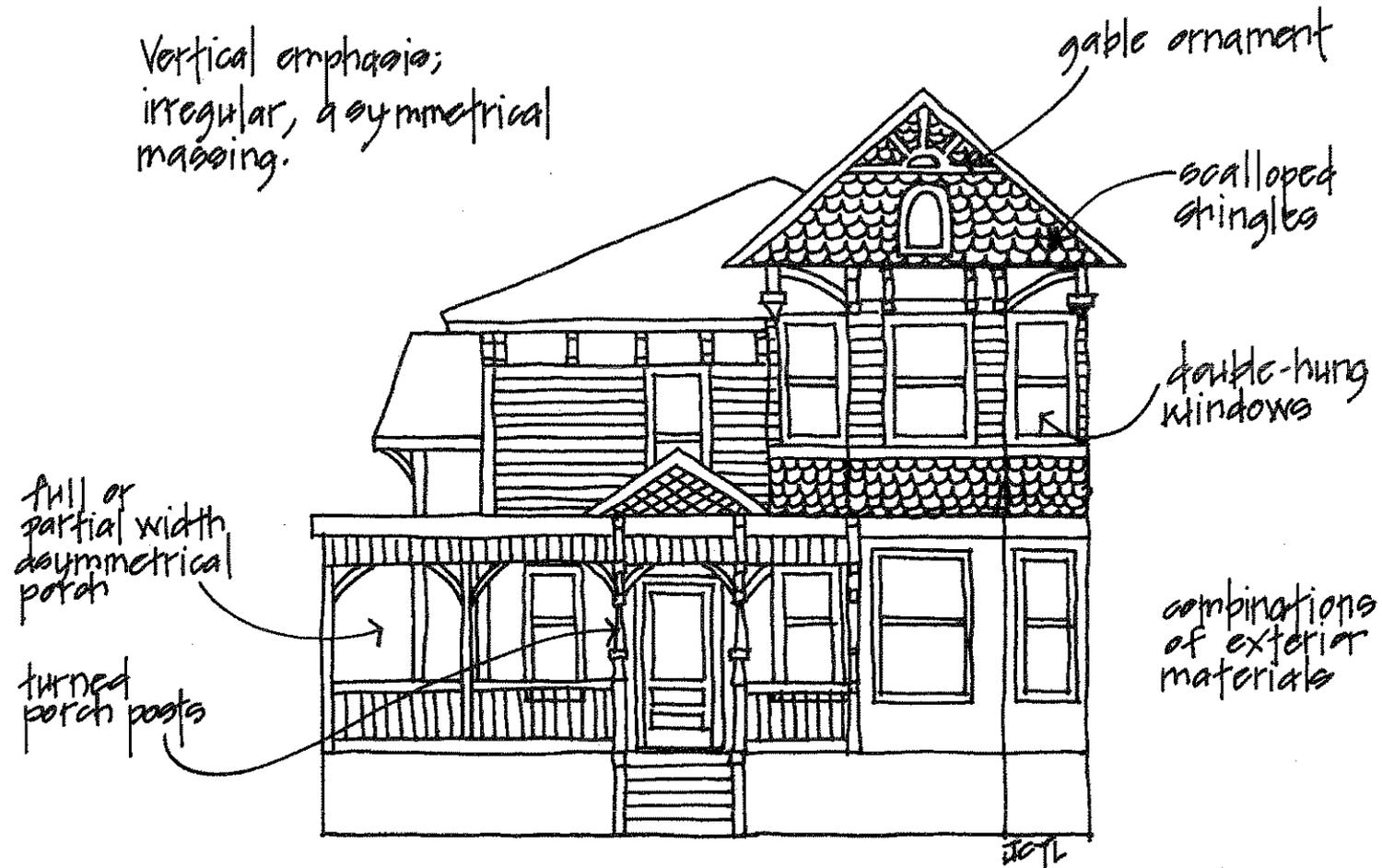
- Irregular, asymmetrical massing
- One to two stories
- Multi-gable roof with predominant front gable
- Shingles used as decoration, especially in gable ends and **dormer** walls
- Corner **brackets** and other **jigsaw ornamentation**
- **Spindle work** and **frieze** decorative turnings
- Turned porch **posts**
- Double-hung wood **sash** windows in narrow openings
- Shallow rectangular windows over main window or larger panes of glass bounded by smaller panes.



#### **Queen Anne.**

Pictured above is the first J.C. Ainsley House on North Third Street built in the 1870's. This wonderful example of Campbell's early Queen Anne Cottage architectural styled homes is one of the City's Landmarks.

*Design features and elements such as rooflines, eaves, porches, and windows define the architectural style of the home. It is important to retain these character-defining features. If alterations are to be made it is necessary to understand the proportional relationship and the organizational arrangement of these elements in relation to the building's exterior façade as a whole. Acquainting yourself with the architectural style's form and façade composition, and **vernacular**, before proceeding with the design process can help you make appropriate alterations that will not affect the integrity of the building's historic character.*



Queen Anne.

Sketch of Queen Anne Cottage showing architectural details of style.

**COLONIAL REVIVAL COTTAGE (1890-1930)**

The popularity of classical influences in residential architecture persisted in the Santa Clara Valley, as it did across the country. This style tended to be more symmetrical and somewhat formal with less applied decorative detailing than the Victorian style. The Colonial Revival Cottage, with its many variants was especially popular during the teens. It was also applied to bungalows and post-war cottages.

Massing forms vary but they often have classical details such as **pediments** over the doorways, **dentil moldings** under cornices, round columns and **lunette** (crescent shaped) windows.

*Architectural Details<sup>1</sup>*

- Rectangular plan, often with “L” wing
- One or two stories
- Symmetrical, three bay facades, usually with a central, front gabled, **portico-like entry** and **tripartite** window openings in the side bays
- Gable or cross gable roof
- Front porch, sometimes wrapped around corner, with wood column supports and classical detailing
- Horizontal wood siding, often painted white
- **Paneled door** with decorative glass light and overhead transom and/or **side lights**
- Double-hung windows, (usually 1/1)



**Colonial Revival Cottage.**

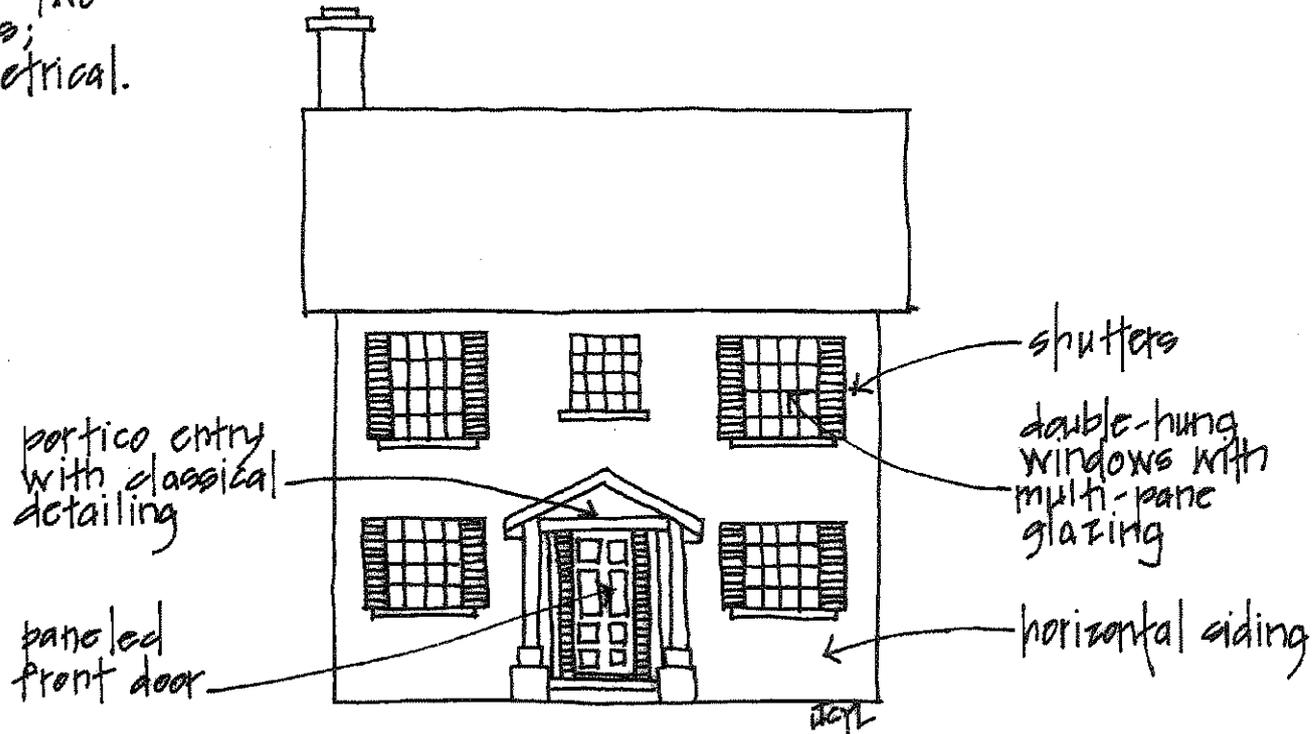
This home located on N. First Street and known as the Bull House, was built in 1900. It is a good example of Colonial Revival Cottage architecture, with its wood column supports and horizontal wood siding. It was designated a Campbell Landmark in the 1990's.



**Colonial Revival Cottage.**

Built at the turn of the last century, this Colonial Revival Cottage style home is known as the Gillman House. Mrs. Gillman was an early settler in Campbell. Located on North First Street it is another example of the Colonial Cottage style home.

rectangular plan;  
one or two  
stories;  
symmetrical.



Colonial Revival Cottage.

Sketch of Colonial Revival Cottage showing architectural details of style.

**ARTS AND CRAFTS PERIOD: CRAFTSMAN (1895-1935)**

The Craftsman style was part of the Arts and Crafts Period, which also included the California Bungalow and the flat-roof Prairie house. All three styles shared common characteristics such as broad gables, overhanging eaves and a rather informal plan which spread out to hug the landscape. Craftsman homes were originally inspired by two California brothers-Charles Sumner Green and Henry Mather Green-who practiced in Pasadena from 1893 to 1914.

Influenced by the English Arts and Crafts movement and oriental wooden architecture, elements such as low-pitched, gabled roofs, wide eaves, exposed roof rafters and porches with tapered columns are common. The use of brick or stone foundations, porch walls, chimneys, retaining walls and horizontal siding or shingles stained green or dark brown tend to make the homes join with the landscape.

*Architectural Details<sup>1</sup>*

- Low-pitched gabled roof
- Decorative beams or braces under gables
- One-over-one, double-hung windows, or
- One-light, fixed window; with fixed transom
- Prominent **lintels** and **sills**
- Full or partial, open porch with square posts and tapered arched openings
- Gabled dormers
- Exposed rafters
- Wide eaves
- Outside siding: wood clapboard, stucco
- Concrete or brick foundation

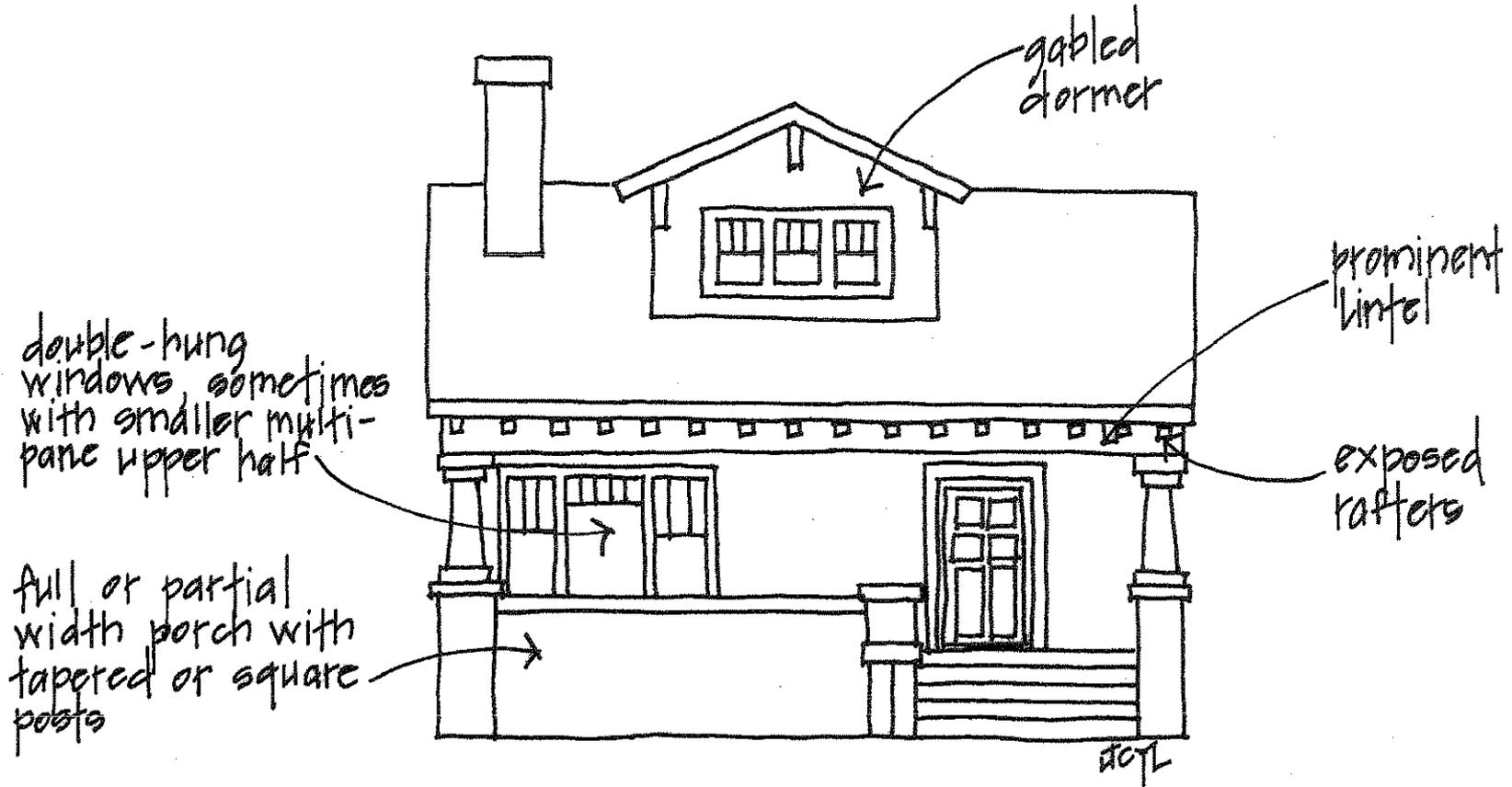
**Craftsman.**

Pictured above is the Anthony Bargas Sr. House in the Historic District on Alice Avenue. This Craftsman styled house was built around 1924 and offers an array of features and details representative of this popular architectural style of the early 1900's such as the broad front porch or veranda and the wide projecting eaves with exposed roof rafter tails.

**Craftsman.**

Known as the Joe Simas House, this classic Craftsman style home on South Third Street was built in 1920 and is in excellent condition.

rectangular plan;  
one or two stories.



Craftsman.

Sketch of Craftsman showing architectural details of style.

### ARTS AND CRAFTS PERIOD: PRAIRIE (1900-1920)

Another example of an Arts and Crafts Period design is the Prairie style. Shortly after building his own Shingle style house in Oak Park, Illinois, Frank Lloyd Wright developed one of America's few indigenous styles known as the Prairie. However, this style quickly faded from fashion after World War I.

Prairie homes featured open planning; shallow pitched roofs with broad, sheltering over-hangs; bands of **casement windows**, often with abstract patterns of stained glass; and a strong horizontal emphasis.

#### *Architectural Details<sup>1</sup>*

- Horizontal patterns in wall materials
- Horizontal rows of windows, sometimes with wrap-around corners
- Low pitched roof with widely overhanging eaves
- Two stories with one story porches or wings
- Massive square porch supports
- Gabled roof edges are often flattened
- Contrasting wood trim
- Broad, flat chimneys
- Geometric patterns of small pane window **glazing**
- Large plate glass windows
- Tall casement windows
- Single or double hung windows also used
- Long, wide concrete lintels and sills



#### **Prairie.**

Located on N. Second Street, this two story Prairie style home was built by Frank Nelson in 1916. It is a prime example of the style with its classic low-pitched roof and bands of wood **sash** swing out windows. An unusual feature is the use of round porch columns on the wide front porch.



#### **Prairie.**

This Prairie porch on North First Street shows many patterns of small pane window glazing.

Strong horizontal  
emphasis.

low-pitched roof



Prairie.

Sketch of Prairie showing architectural details of style.

### ARTS AND CRAFTS PERIOD: CRAFTSMAN / CALIFORNIA BUNGALOW (1910-1930)

As part of the Arts and Crafts Period, the Craftsman style enjoyed immense popularity in the United States as it lent itself well to both modest and impressive house designs. Although Craftsman homes show a variety of materials and details, most are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space.

The simple one-story California "bungalow" was made popular by the architectural designs of Green and Green which made it fashionable to own a smaller house. Most bungalows fall into the Arts and Crafts categories with exposed brackets and rafters, the use of "art" glass in windows and the combination of textures such as cobblestone and shingles. Some represent **scaled** down Prairie styles with low-pitched roofs, broad eaves and simple geometric shapes that give an overall horizontal appearance.



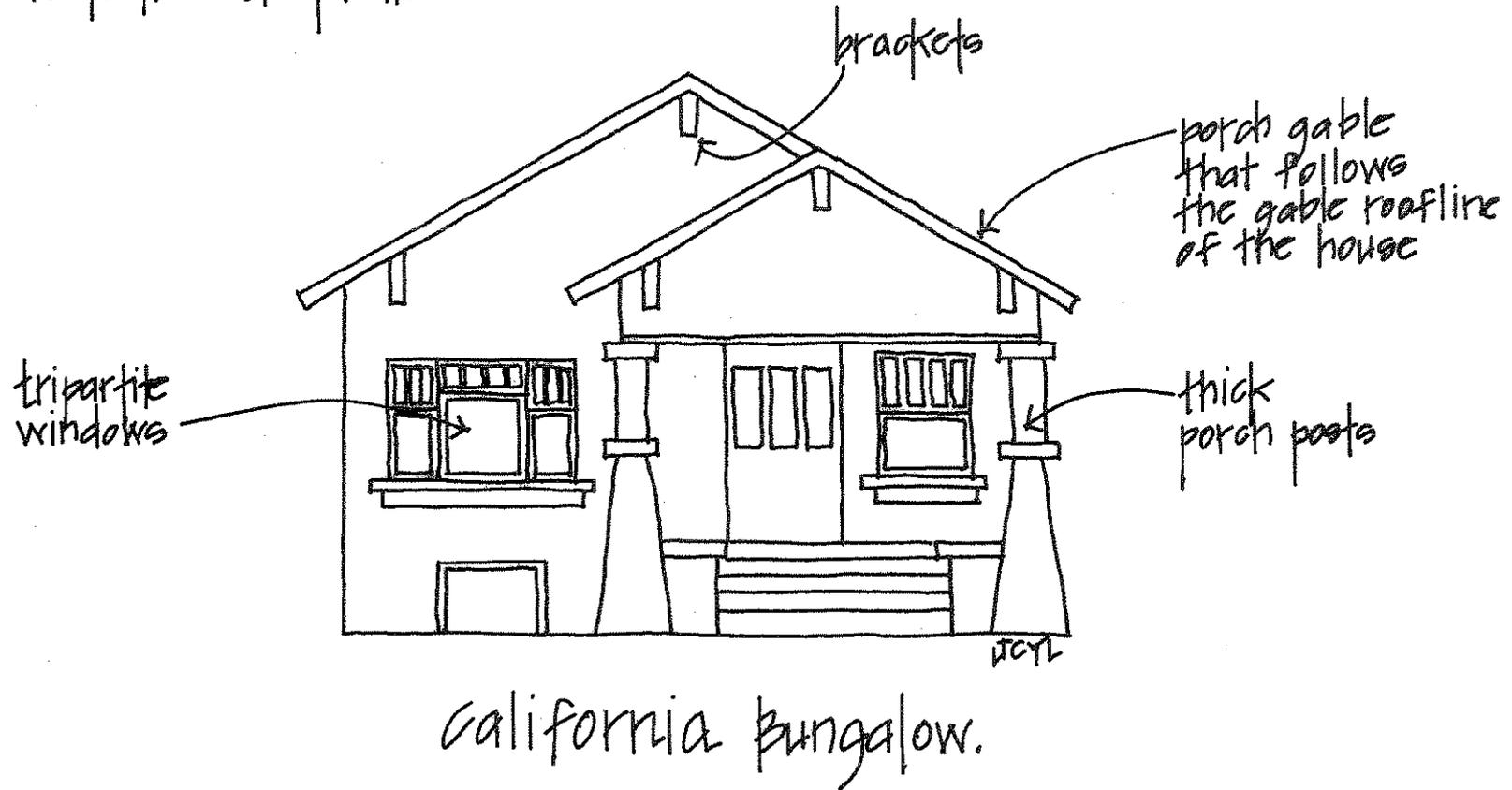
#### California Bungalow.

This California Bungalow home on Alice Avenue is an excellent example of the style with its thick porch posts, wooden shingles and tripartite windows. The home was built in 1917 for Ralph Henry and Maud L. Husted Hyde and is a City Landmark. The Hyde family owned and operated the Campbell Water Company for many years.

#### Architectural Details<sup>1</sup>

- Rectangular plan with one or two stories
- Different roof types: a steeply pitched roof with the ridge line parallel to the street that covers a porch extending the full width of the house and hip-roofs with a shallow pitch
- Exposed rafters, brackets--anything to evoke the structural composition of the building
- Brick, wood shingle or clapboard siding
- Broad eaves
- Full width front porch
- Thick, tapered porch posts
- **Tripartite** (divided into thirds) windows
- Rectangular bay windows, casement windows, large plate glass windows
- Doors are wooden with **panels** and windows in the upper third
- Wing walls from the porch
- Dormers that follow the line of the roof
- Use of cobblestone
- Concrete cap around porch wall
- Concrete foundations generally extend one to two inches beyond the wall
- Arts and Crafts bungalows often had wooden shingles or shakes, cobblestone and brick
- Prairie style bungalows are usually brick, sometimes brick wainscoting with stucco

Rectangular plan;  
one or two stories;  
smaller and less  
ornate than Craftsman.



Sketch of California Bungalow showing architectural details of style.

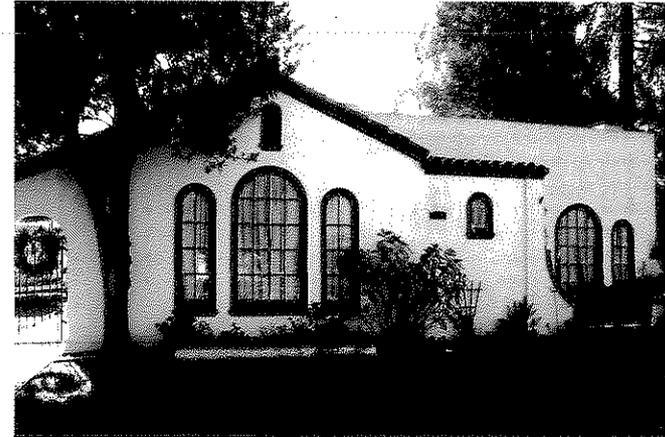
**SPANISH ECLECTIC OR SPANISH COLONIAL REVIVAL (1920-1940)**

With the end of World War I, the 20th Century Revival Period began. Changes in building technology, such as inexpensive methods to apply brick, stone veneer or stucco to the exterior of the traditionally wood framed house helped to create the popularity of such styles as Tudor Revival, Spanish Colonial Revival and Mediterranean Revival.

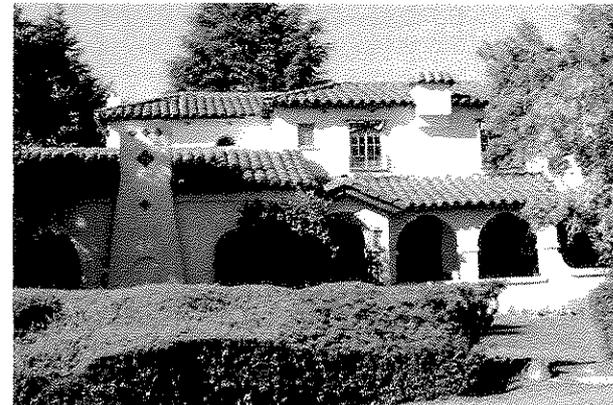
The most influential of the revival styles in California was influenced by the similarities in the Mediterranean climate with that of our own. The Spanish Eclectic style includes the Spanish Colonial Revival style, which simply focused on a sequence of Spanish architectural traditions. The Spanish Eclectic style home was especially popular and can be seen on many streets in historic downtown Campbell.

*Architectural Details<sup>1</sup>*

- One or two story with rectangular, “U” or irregular plan and symmetrical or asymmetrical massing
- Low pitched gable or cross gable roof with Spanish tile (little or no eave extension) or flat roof with **parapet** (some with tile **coping**)
- Flat stucco walls with smooth or textured finish
- Decorative wall surfaces, using tile or low relief terra-cotta sculpture
- Round arched openings
- Porches supported by large, square piers or simple tile roof hood over door
- Recessed windows and doors
- Wood casement windows often in groups, especially in front **elevation** (prominent windows on front may have wood or wrought iron grill or classical ornamentation)
- Front and/or interior patios, often surrounded by stucco wall
- Decorative details that might include wrought iron for balcony and porch railings, **quatrefoil window**, **buttressed corners**

**Spanish Colonial Revival.**

Shown above is the Ira and Matel Abbott House in the Historic District on Alice Ave. It shows many distinct features of a Spanish Colonial Revival/ Spanish Eclectic Style home. Built in 1927 for Ira Abbott, the principal for Campbell Elementary School from 1924 to 1944.

**Spanish Colonial Revival.**

Located at the entrance to Catalpa Lane, the E. R. Kennedy House was completed in 1930 and is one of Campbell's finest examples of Spanish Colonial Revival style architecture. Mr. Kennedy was president and manager of the Campbell Water Company during the early 1900's. The E. R. Kennedy House is a Campbell City Landmark.

Rectangular or "u" plan;  
asymmetrical or symmetrical;  
one or two stories.



Sketch of Spanish Colonial Revival showing architectural details of style.

**TUDOR REVIVAL (1920-1940)**

As with many styles during the 20th Century Revival Period, the Tudor Revival does not adhere to the source of its inspiration--16<sup>th</sup> century English architecture--but instead is a mixture of elements from an American image of medieval forms that resulted in something "quaint." Some Tudor Homes in Campbell are representative of the **Storybook style**, which are characterized by dramatic expression and fine craftsmanship (i.e., Fairy Tale or Hansel and Gretel homes).

The development of the Tudor Revival style was associated with the Arts and Crafts movement, in which medieval architecture and crafts were valued as a rejection of the industrialized age. The J. C. Ainsley Mansion completed in 1926, is an excellent example of the Tudor Revival style found in Campbell.

*Architectural Details<sup>1</sup>*

- Asymmetrical with irregular plan and massing
- Steeply pitched roof
- Gabled or Cross-gabled roof
- Decorative **masonry** on exterior walls or gables
- Recessed entry, usually under a front facing gable or small gable-roof portico
- Groupings of tall, narrow casement windows, often with leaded, diamond panes
- Rolled edges on wooden roofing to imitate thatch
- Combined use of stucco and brick



**Tudor Revival.**

This Tudor Revival home in the Historic District on Alice Avenue was built in 1922, and shows many of the distinguishing features of that style. Known as the Saunders-Maxwell house, it was first lived in by Lee Saunders, a foreman for the J. C. Ainsley Packing Company. Later it became the home of Campbell's Fire Chief, George Maxwell.



**Tudor Revival.**

This graceful Tudor home on White Oaks Road shows many classic details of the style such as the front entry shown here. Built in 1928, and known as the Young-Sartorette House, it is one of Campbell's Landmark homes.

Asymmetrical  
with irregular  
plan and massing.



Tudor Revival.

Sketch of Tudor Revival showing architectural details of style.

## CHAPTER FOUR: GUIDELINES FOR ALL PROJECTS

### COMPATIBLE ARCHITECTURAL STYLES

Each of Campbell's neighborhoods gets its distinctive character and charm from a blend of architectural styles. Some neighborhoods are more eclectic and others are more homogeneous. Often there is a predominant style, such as the California Bungalow or Queen Anne Cottage style, which gives that neighborhood a sense of unity and distinctiveness.

#### *Recommended Practices:*

New construction should be compatible with the architectural character of the neighborhood. Each house should be designed with a full understanding of the characteristic elements of that style selected for the home. Careful attention to **scale**, balance, proportion, detail, and craftsmanship must always be observed. Incorporate these elements in a tasteful and consistent manner. Avoid combining characteristics of different or unrelated styles.

Keeping one single style may be preferred however it is recognized that many of the period architectural styles do share similar **forms**, volumes, and ornamental detailing. These styles are said to be "related." While characteristics of related styles may be combined in some of the historic homes in Campbell, elements of these related styles must be synthesized in a unified and proportional compositional arrangement.

### BUILDING MASSING

Building massing is a fundamental ingredient of an architectural style and a neighborhood's character. Front **facades** of most houses found in Campbell's older neighborhoods are typically low – one to one and a half stories in height. Two-story homes contain many elements that intentionally decrease the apparent **size** and visual impact of their greater height and **mass**.

#### *Recommended Practices:*

- Employ one-story elements such as porches, entry features, and **arcades** to create a transition in **scale** between the street and two-story building elements and between two-story structures and neighboring one-story structures.
- Consider neighbor's needs for sunlight, privacy and views. Use setbacks or sloping roofs to reduce shadows and intrusions on neighbor's windows and open spaces.
- Building massing should be compatible with the architectural style and sensitive to the neighborhood **scale** and character. For example, for bungalow designs and other **traditionally** single-story houses avoid uninterrupted vertical two-story elements unless they are set back at least 10 feet from front walls.

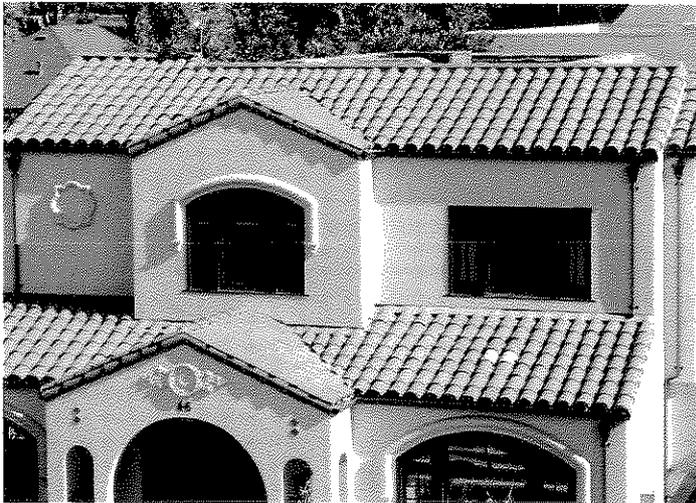
### ROOF DESIGN

Rooflines and the detailing of roof design and construction contributes to the character of Campbell's older neighborhoods. Generally, the existing patterns found on these homes are composed of simple **shapes** and roof forms. Some of the newer trends in residential design have introduced a profusion of unrelated roof forms and shapes and building elements, which add clutter and create an overall disproportional and visually clumsy building façade.

*Roof forms found in Campbell vary from shallow to moderate sloped roofs in the Bungalow and Spanish Eclectic homes to steeper pitched roofs which are most evident in the Queen Anne and Tudor styled homes. Deep overhangs and details such as brackets, shaped tail rafters, and modest repeated roof forms are distinctive features represented in the California Bungalow style homes.*



Tudor Rooflines.



Spanish Colonial Rooflines.

**Recommended Practices:**

- When the roof form is the prominent design feature, use materials that are consistent with the architectural style of the home and are of the highest quality such as fire resistant wood shake, wood shingle, clay tile, or slate. Avoid using materials that would significantly change the visual appearance or character when replacing or repairing roofs on existing older homes.
- It is best to keep with the common forms used in the selected architectural style. Avoid cluttering the façade with too many roof forms. Roof elements should never over-emphasize the garage or entryway to the detriment of the home's overall exterior façade.
- When remodeling, use the same roof material as on the existing house. If documentation shows evidence that the home originally had a different roof system or material, then that system or material may be substituted.
- Roofline, roof details and roof materials should be compatible with the selected architectural style.
- Roofs over entry features should have the same roof character and detailing as the rest of the house. **Eaves** on entry feature roofs should be located no higher than the top of the first floor of the building and should be in a proportional **scale** with the rest of the building.

## FRONT PORCHES AND ENTRY FEATURES

Entry features in Campbell's older neighborhoods include front porches, alcoves, porticoes, and covered or uncovered stoops. Front porches can be defined as covered entry features that are open on two or more sides.

### *Recommended Practices:*

The size, **scale**, and the placement of the front porch entry and primary windows should be compatible with the homes' architectural style and neighborhood character. Avoid introducing features that are unrelated or are not found within that neighborhood.

### **Porch Additions**

If there is an established pattern of front porches on the block, (50% of the houses on the block face or on both sides of the street combined), then a front porch should be provided. If a porch is not incorporated, include an entry feature or principal window (larger than other windows) in a main living area on the front of the house.

### **Porch Design**

- Porches should have a minimum dimension of at least 6 feet in depth and an area of at least 60 square feet to provide both an entry area and usable seating area. Minor variations from these dimensions are acceptable where consistent with the architectural style.
- Entry feature openings should not be higher than the top of the first floor of the residence.



Craftsman style porch.



### **Victorian Porches.**

The front porches often provided seating area as well as an entryway for these older homes and became an important scene for neighborly interaction. Architectural details such as the decorative wood spindles and posts pictured on these Campbell Victorian homes create an added visual richness to these outdoor spaces.





#### Window Design.

Pictured above is just a sample of the many window details and design elements found on these older homes. Mistakes are often made in the replacement these older windows with new "off-the-shelf" windows manufactured today. These newer windows usually do not have the same frame height to width ratio, **sash** width, depth, glazing divisions, and other profiles that are found on these older historic windows.

## WINDOWS

Windows contribute a great deal to the character of the house. An addition that uses windows that are significantly different from those used in the original house will severely disrupt the character of the house. For instance, using sliding aluminum windows in a house that has wood **double-hung windows** would detract from the architectural character of the house.

Certain distinctive window shapes, such as round arched, pointed, fan-shaped or diamond-shaped windows, need to be used sparingly so that they complement the architectural style and do not overwhelm the proportions of the façade. Extremely tall windows can also disrupt the **scale** of the house. Older residential styles did not use non-rectangular and oversized windows at all, or used them only for emphasizing the major living area or an entry.

#### *Recommended Practices:*

Each architectural style is characterized by specific window proportions, materials, **mullion** detailing, trim, and placement.

Windows, if replaced or added, should match the style and the proportional size and configuration of the existing windows that reflect the architectural style of the home. Whenever possible the retention of the original historic windows is preferred over the replacement. Existing wood windows that have been properly repaired and reconditioned may be a less expensive alternative than full replacement.

#### Remodel/Addition

- For a remodel/addition, where the architectural style of the original residence is being retained, maintain proportions, detailing and materials of original windows.

#### Window Height

- No windows on street facades should be taller than the top of the first floor of the building. In limited circumstances, rooms with cathedral ceilings may have a feature window proportional to the space, as long as there is a clear historical precedent. Where non-rectangular windows are used, they should be compatible with the architectural character of the house and neighborhood.

### Window Materials

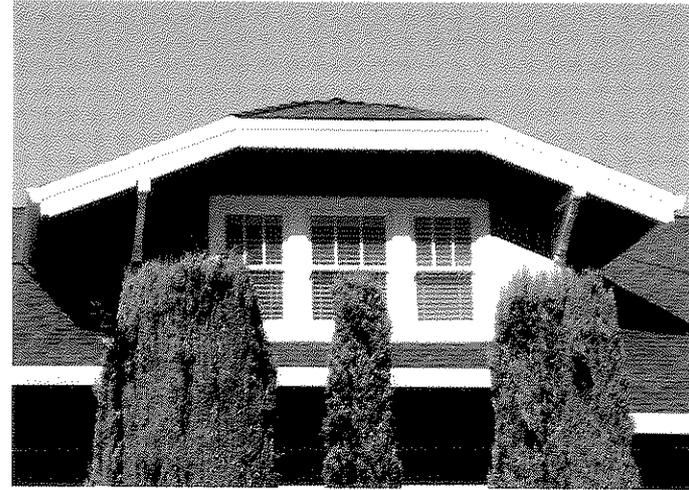
- Windows should be wood, wood with vinyl or metal cladding, or steel. Vinyl or aluminum are acceptable for bathrooms and basements but should have the same or similar finish to the other windows. Windows should have clear glass, but glass block or frosted glass may be acceptable for use in bathrooms or for privacy along privacy lines.

### Window Details

- Windows with divided lights should have **true divided lights**, simulated true divided lights or double pane windows with full size **muntins** attached to the exterior and interior of the glass.
- Mirrored or reflective glass should not be used in windows and skylights. A limited amount of unusual glass (such as stained or tinted glass) is acceptable in special handcrafted windows where appropriate to the architectural style.

### Window Placement

- Recessed windows should be detailed such that the face of glass is recessed relative to the face of the finished exterior wall (excluding trim). Windowpanes should be more deeply recessed in stucco walls than in other types of walls.
- Dormer windows should be compatible with the architectural style and be placed in a proportional and related manner with the other **fenestration** elements of the home.



Dormer window detail.



Tudor window detail.

## BUILDING MATERIALS

The existing materials and the method in which they are applied substantially relate the period historical style and character of that building. It is important to identify, retain, and preserve these character defining materials whenever possible. Materials such as brick, stone, wood clapboard **siding**, stucco, shingle siding, along with design elements such as brackets, **cornices**, shutters, **columns**, and **balustrades**, collectively provide the fabric of that building and reveal a great deal about the local traditions and cultural values during that period of the community's development.

### *Recommended Practices:*

If it is necessary to remove significant materials and architectural features, it is important to remove them carefully and refurbish them so they can be reincorporated into the finished project. If the elements must be replaced it is recommended that similar methods and materials be used so the replacement elements closely match the original.

Special care should be taken when replacing brick or exterior stucco on buildings to assure **protection** of the existing building and to provide a seamless transition of materials from the original to the repaired areas.

### **Substituted Products and Materials:**

There are four general circumstances that warrant the consideration of substituting materials:

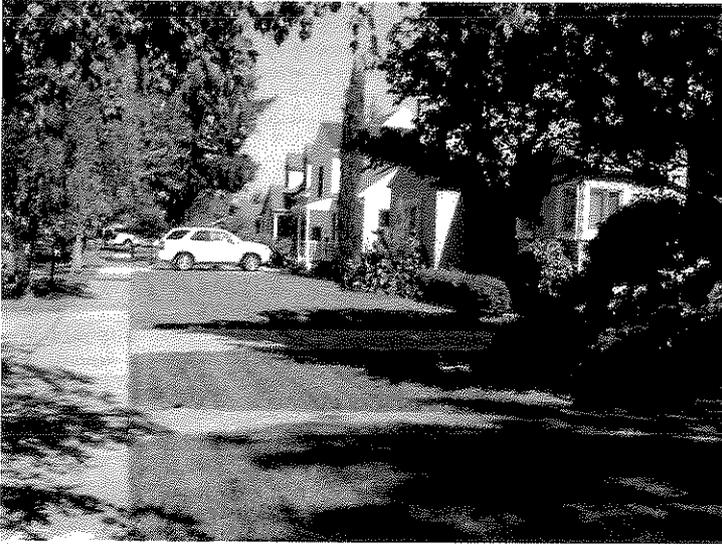
- Availability of building materials having similar visual characteristics and properties.
- The availability of skilled craftsmen, artisans, and tradesmen to successfully execute the replacement work.
- Inherent flaws found in the original materials.
- Building code regulations changes, unless exempted by Historic Preservation regulations.



**Streetscape.**  
Looking southwest on Alice Avenue.

## STREETSCAPE AND NEIGHBORHOOD CHARACTER

Many elements contribute to our overall experience as we travel a street in these older neighborhoods. Everything visible from the street constitutes the **streetscape** and contributes to our overall impression of the neighborhood. Streetscape is characterized in part by architectural variety and detail. Unifying patterns created by mature trees, landscaping, picket fences, and the spacing of homes also help to unify the final impression.



**Setback Pattern.**

This photo shows the setback of homes looking southeast on Alice Avenue.

**Setbacks**

The front setback is the distance from the front of the building to the front property line, however; we most often have a greater perception to the building's setback when it is set in relation to other buildings along the same street. This established setback pattern in these older neighborhoods should be respected and should not be disturbed by placing structures closer to the street than the distance of other buildings located along the same street.

**Recommended Practices:**

New construction should always respect the prevailing front setback pattern in historic neighborhoods and be placed in a consistent manner with these prevailing setbacks. The determination of this line will be quantified by the examination of field measurements in relation to other properties within that same neighborhood or street.

**Garages**

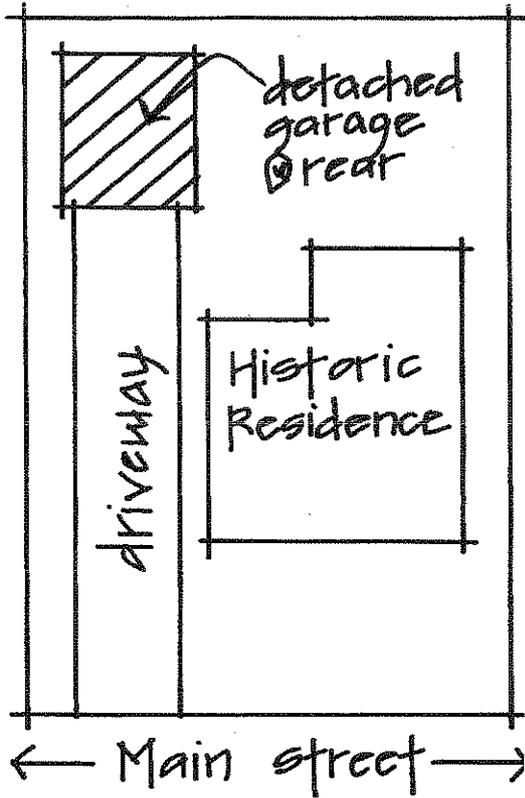
In most historic neighborhoods, garages are detached from the primary residence and are generally located at the back of the property. This pattern continues the relationship to the main house that the carriage houses and other out buildings had played during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. This traditional relationship has a powerful impact on the character of these neighborhoods in the following ways:

- The amount of impervious paving material (i.e., driveways, paved parking areas) in the front yard is kept to the minimum that is needed for vehicular and pedestrian access.
- The most prominent design element of the front façade is the main entry porch or a feature window, setting the architectural style of the home rather than the garage.
- Side driveways provide open space and greater separation between adjoining neighboring homes.
- Vehicles can be parked tandem in the driveway rather than in the street or the front yard.
- The difference in size between primary home and the garage establishes a pattern of variety in building volumes, rather than creating uniformly sized homes that was the normal practice in later ranch suburban track developments.

**Recommended Practices:**

Try to reduce the visual dominance of the garage from the street by using the following methods:

- Detach the garage and locate to the rear of the site if possible.
- If it is not possible to detach the garage from the main house, place the garage back from the front plane of the house at a reasonable distance respectful of existing setback patterns in the neighborhood, so as to visually lessen the appearance of the garage of the home from the street.



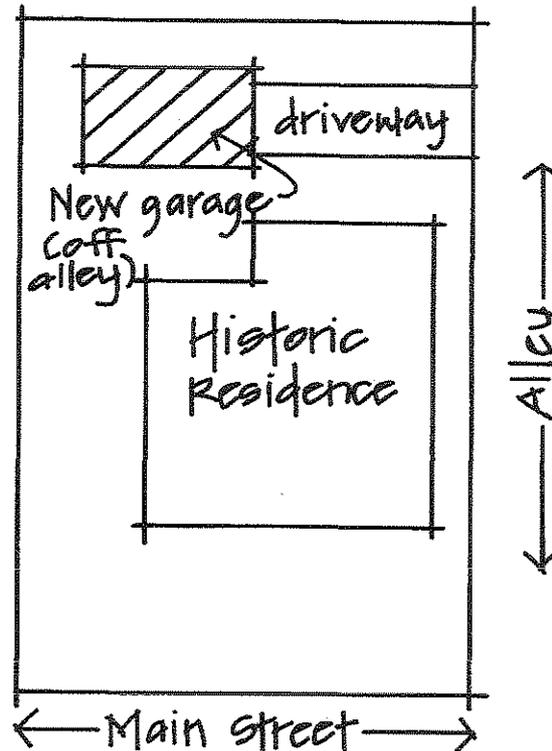
**Detached Garage.**

An example of a detached garage located at the rear of the home as seen in many of Campbell's historic downtown neighborhoods.

**Garage Location off an Alley**

If an alleyway access is available, required parking should be accessed from the alley and the garage shall be located a minimum of 5 feet from the rear property line.

Special care should be observed in designing these garages so that they are compatible with the architecture of the main house as well as in the proper scale reflected in the neighboring buildings that face the alleyway.

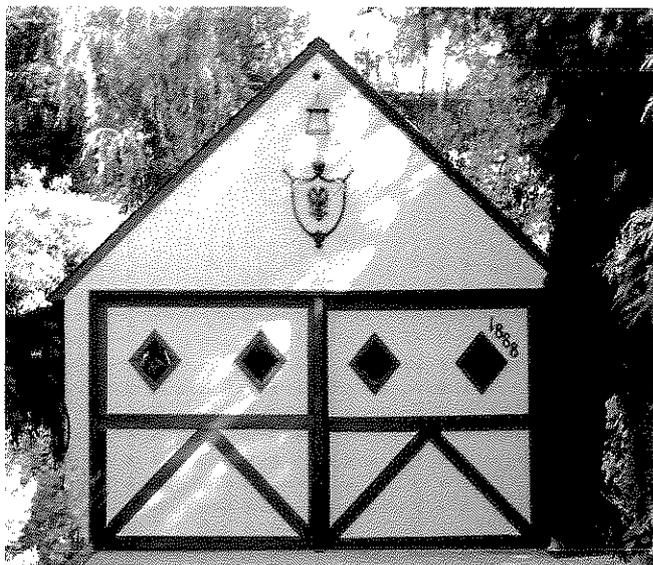


**Garage located off an alley.**

A sketch of a garage located off an alley and behind a home.

### Garage Door Design

The garage and garage doors should be designed so that they are compatible with the architectural style of the main home. Most historic homes in Campbell commonly have wood sliding doors on metal tracks or hinged folding wood doors each having a different appearance and character. Using a modern day roll-up **panel** garage door may not be visually proportional and in **scale** with these older structures unless it is designed to match the architectural style.



**Tudor Garage.**

Detached garage with double hung doors appropriate as an accessory structure for a Tudor home.

### Driveways

Driveways in Campbell's historic residential neighborhoods are between 9 and 12 feet wide with 10 feet being the most common width found. They typically abut the adjacent building walls and are located several feet from the side property line; usually this space is planted to screen the individual properties from one another. One of the treatments found for these driveways were referred to as "**Hollywood Drives**," which are simply two paved wheel tracks separated with a strip of grass between the tracks. Most commonly found however in these older neighborhoods are poured concrete slab driveways, sometimes scored with patterns to control cracking and sometimes divided with redwood boards. Many of these driveways were painted to blend in with the surrounding landscape.

#### *Recommended Practices:*

Minimize the width of the driveway and the amount of impervious materials and paving on the site especially in the front yard.

#### **Driveway Width**

Driveways should be between 8 and 12 feet wide. Driveways should be no more than the width of the garage door(s). The driveway curb cuts should be limited to only one curb cut and be no greater than 12 feet wide at the connection with the street.

#### **Driveway Location**

Locate driveways at least 2 feet from the side or rear property line and at least 2 feet from the side of the house to provide space for planting on both sides of the driveway.



Hollywood driveway.

### Plantings

Treat the driveway as part of the overall landscape design of the home. Provide shrubs and other planting material on either side of the driveway where space allows. This helps **frame** the site and provides privacy screening from neighboring properties.

### Driveway Surfaces

If there is no physical evidence of any driveway material that may be of significance to the home's evolution and history, there are a number of durable and attractive materials that can be used for driveway construction. These options include brick paving, stone, stamped pattern colored concrete, and interlocking pavers. Caution should be observed not to select materials for the driveway that might compete with other materials found on the building's exterior both in color and texture.

# GLOSSARY OF TERMS

**Arcade.** A series of arches and the columns supporting them.

**Baluster.**<sup>1</sup> A short, upright column or urn-shaped support of a railing. (Figure 1)

**Balustrade.**<sup>1</sup> A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building. (Figure 1)

**Bracket.**<sup>1</sup> A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss. (Figure 2)

**Building.** A resource created principally to shelter any form of human activity, such as a house.

**Buttressed Corners.**<sup>2</sup> A projecting structure, usually made of brick or stone, built against a wall to support or reinforce it. (Figure 3)

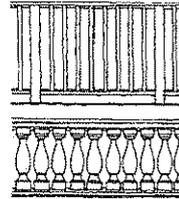


Figure 1

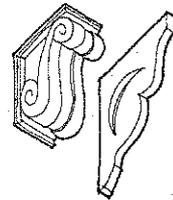


Figure 2

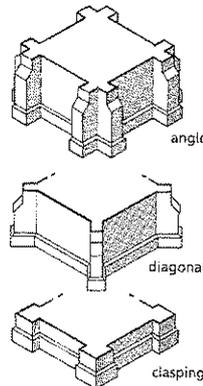


Figure 3

**Casement Window.**<sup>3</sup> A window frame that opens on hinges along the side. (Figure 4)

**City of Campbell Designated Landmark.** Any individual property designated by the City as having a special aesthetic, architectural, cultural, engineering, or historical value or interest.

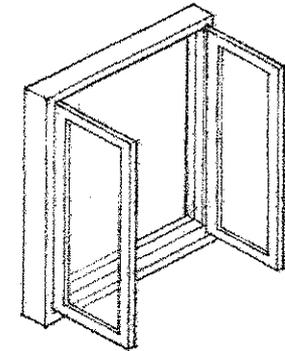


Figure 4

**City of Campbell Historic Resources Inventory.** The listing of eligible properties in Campbell that are of important historical value to the City.

**Clapboards.**<sup>1</sup> Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

**Column.**<sup>1</sup> A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.

**Conservation Area.**<sup>1</sup> Conservation areas are typically used in newer areas or older areas with less integrity where historic district designation is not feasible. Maintaining overall character is the focus.

**Contributing Structure.** A structure that contributes significantly to the historic fabric of the community and, in some cases, to a certain neighborhood.

**Coping.** <sup>1</sup> The protective uppermost course of a wall or parapet. (Figure 5)

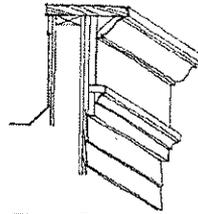


Figure 5

**Cornice.** <sup>1</sup> The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member. (Figure 6)



Figure 6

**Dentil Molding.** A rectangular block that is arranged with others to look like a row of teeth, used as a form of architectural decoration.

**Double-Hung Window.** <sup>1</sup> A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights. (Figure 7)

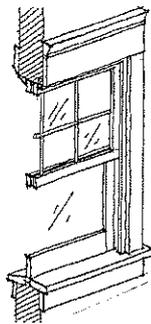


Figure 7

**Dormer.** <sup>1</sup> A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set. (See page 14 for example)

**Eave.** <sup>1</sup> The underside of a sloping roof projecting beyond the wall of a building. (Figure 8)

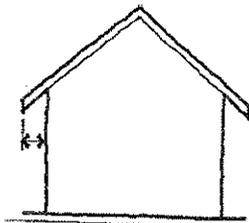


Figure 8

**Elevation.** <sup>1</sup> A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

**Facade.** <sup>1</sup> Front or principal face of a building, any side of a building that faces a street or other open space.

**Fascia.** <sup>1</sup> A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it. (Figure 9)

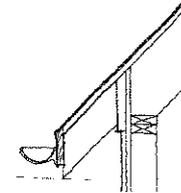


Figure 9

**Fenestration.** <sup>1</sup> The arrangement of windows and other exterior openings on a building.

**Form.** <sup>1</sup> The overall shape of a structure (e.g., most structures are rectangular in form).

**Frame.** <sup>1</sup> A window component. See window parts.

**Frieze.** <sup>3</sup> A horizontal band often decorated with sculpture between the doorway and cornice of a building. (Figure 10)

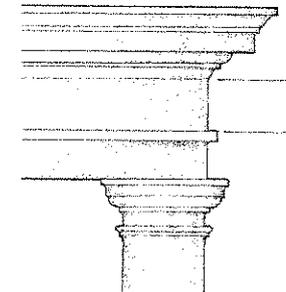


Figure 10

**Gable.** <sup>1</sup> The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall. (See page 14 for example)

**Glazing.**<sup>1</sup> Fitting glass into windows and doors.

**Head.**<sup>1</sup> The top horizontal member over a door or window opening. (Figure 11)

**Historic District.**<sup>1</sup> A geographically definable area of urban or rural character, possessing a significant concentration or continuity of site, building, structures or objects unified by past events or aesthetically by plan or physical development.

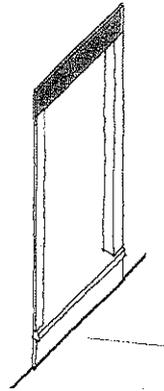


Figure 11

**Historic House or Resource.**<sup>1</sup> A structure or streetscape that is unique to its period of significance and as such is to be wisely managed for the benefit of present and future generations.

**Historic Overlay District.** A zoning district for the purpose of identifying, preserving and enhancing structures, natural features, sites and areas within the City that have historic, architectural, archaeological, cultural and/or aesthetic significance. Currently the Alice Avenue area is the City's only multi-parcel Historic Overlay District.

**Historic Preservation Ordinance.** Specifies that any exterior changes to an historic landmark or to a structure within an historic district which is determined to be inconsistent with the architectural style and character of a building shall require the granting of an historic development permit.

**Hollywood Drive.** A driveway consisting of two strips of concrete or earth to accommodate vehicle tires with a length of grass or earth between them. (See page 32 for example)

**In-Kind Replacement.**<sup>1</sup> To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

**Integrity.**<sup>1</sup> A property retains its integrity if a sufficient percentage of the structure dates from the period of significance. The majority of a building's structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building.

**Jigsaw Ornamentation.** Wavy, irregular lines as in scroll work. (Figure 12)

**Landmark.**<sup>1</sup> Any of the following which have a special historical, architectural, cultural, aesthetic or engineering interest or value of a historical nature:

1. An individual structure or portion thereof;
2. An integrated group of structures on a single lot;
3. A site, or portion thereof;
- or
4. Any combination thereof.

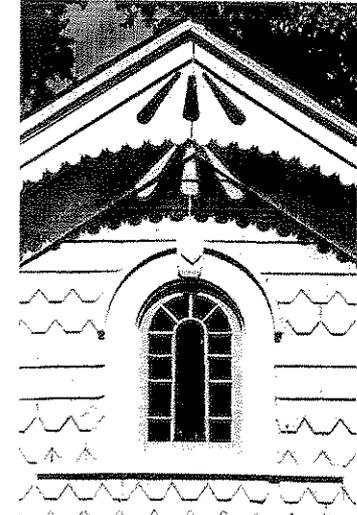


Figure 12

**Lintel.** The horizontal crosspiece over a door or window. (See page 14 for an example)

**Lunette.** An arch or crescent shaped window.

**Masonry.**<sup>1</sup> Construction materials such as stone, brick, concrete block or tile.

**Mass.** The physical size and bulk of a structure.

**Material.** As related to the determination of "integrity" of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic resource.

**Mills Act:** The Mills Act is state sponsored legislation granting local governments the authority to directly participate in an historic preservation program. This is a self-directed economic incentive program to assist with the restoration of these properties while receiving property tax relief. More information on the Mills Act can be found at the website of the California Office of Historic Preservation, Technical Assistance Series #12, Mills Act Property Tax Abatement Program.

**Molding.**<sup>1</sup> A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings. (Figure 13)

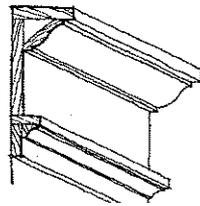


Figure 13

**Mullion.** A slender dividing bar between the lights of windows, panels, etc. (Figure 14)

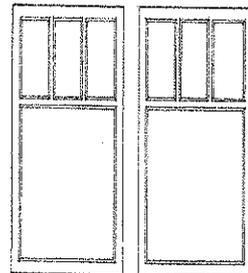


Figure 14

**Muntin.**<sup>1</sup> A bar member supporting and separating panes of glass in a window or door.

**Orientation.**<sup>1</sup> Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

**Panel.**<sup>1</sup> A sunken or raised portion of a door with a frame-like border. (See page 12 for an example)

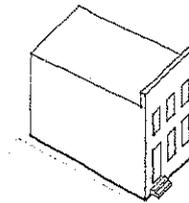


Figure 15

**Parapet.**<sup>1</sup> An upward extension of a building wall above the roofline, sometimes ornamented and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion. (Figure 15)

**Pediment.**<sup>1</sup> A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and manties. (Figure 16)

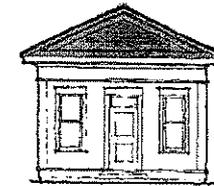


Figure 16

**Portico Entry.** A porch or covered walk consisting of a roof supported by columns at the entrance or across the front of a building. (See page 12 for an example)

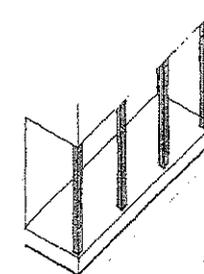


Figure 17

**Post.**<sup>1</sup> A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole. (Figure 17)

**Preservation.**<sup>1</sup> The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

**Protection.**<sup>1</sup> The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

**Quatrefoil Window.**

A circular design made up of four converging arcs. (Figure 18)

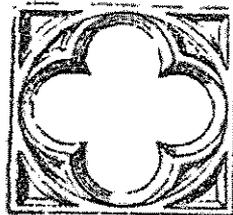


Figure 18

**Reconstruction.** The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or part thereof, as it appeared at a specific period of time.

**Rehabilitation.**<sup>1</sup> The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

**Restoration.**<sup>1</sup> The act or process of accurately recovering the form and details 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.

**Sash.**<sup>1</sup> See window parts.

**Scale.**<sup>1</sup> The size of a structure as it appears to the pedestrian.

**Shape.**<sup>1</sup> The general outline of a building or its facade.

**Side Light.**<sup>1</sup> A usually long fixed sash located beside a door or window; often found in pairs. (Figure 19)

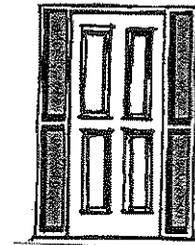


Figure 19

**Siding.**<sup>1</sup> The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

**Significant Resource.** An important historic resource that may exemplify a particular period in the evolution and development of the city's history or may have contributed significantly to the local heritage.

**Sill.**<sup>1</sup> The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

**Size.**<sup>1</sup> The dimensions in height and width of a building's face.

**Spindle Work.** A turned piece or decorative post of wood.

**State Historical Building Code.** A state code designed to protect California's architectural heritage by recognizing the unique construction problems inherent in historic buildings and offering an alternative code to deal with these problems.

**Streetscape.**<sup>1</sup> Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

**Storybook Style.** A vernacular architectural style, circa 1920-1930, which included stylized elements of medieval European architecture (i.e., Fairy Tale or Hansel and Gretel homes), characterized by dramatic expression and fine craftsmanship.

**Traditional.**<sup>1</sup> Based on or established by the history of the area.

**Transom Window.**<sup>1</sup> A small window or series of panes above a door, or above a casement or double hung window. (Figure 20)

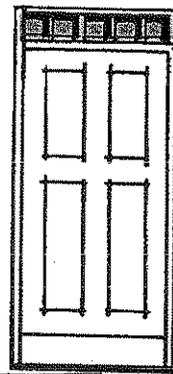


Figure 20

**Tripartite.** Windows divided into thirds.

**True Divided Lights.** Double pane windows with full size muntins attached to the exterior and interior of the glass.

**Turret.** A small rounded tower that projects from a wall or corner of a large building such as a castle.

**Veranda.** A porch, usually roofed and sometimes partly enclosed, that extends along an outside wall of a building.

**Vernacular.**<sup>1</sup> This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular buildings were things such as local building materials, local climate and building forms used by successive generations.

**Window Parts.**<sup>1</sup> The moving units of a window are known as *sashes* and move within the fixed frame. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntins* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*.

**NOTES**

- 1 The City of San Jose Department of Planning, Building and Code Enforcement, Planning Division. *YOUR OLD HOUSE: Guide for Preserving San Jose Homes*. 2003 Nore V. Winter
- 2 Curl, James Stevens with line –drawings by the Author and John Sambrook. *A Dictionary of Architecture*. 1999 Oxford: Oxford University Press.
- 3 Ching, Francis D.K.. *A Visual Dictionary of Architecture*.1995. New York: John Wiley & Sons, Inc.

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- McAlester, Virginia & Lee. *A Field Guide To American Houses*. 2003. New York: Alfred A. Knopf.
- The City of San Jose Department of Planning, Building and Code Enforcement, Planning Division. *YOUR OLD HOUSE: Guide for Preserving San Jose Homes*. 2003 Nore V. Winter
- Watson, Jeanette. *Campbell, the Orchard City*. Fourth Printing- Revised: 2000. Campbell Museum Foundation.

**RESOURCES**

- U.S. Department of the Interior National Park Service, Preservation Division, Technical Services Division, P.O. Box 37127, Washington D.C. 20013-7127
- State Office of Historic Preservation 1416 9<sup>th</sup> Street Room 1442-7, Sacramento, California 95814
- California Office of Historic Preservation, Technical Assistance Series #12, Millis Act Property Tax Abatement Program. <http://ohp.parks.ca.gov>
- Campbell Historical Museum and Ainsley House Foundation.
- Green, Betsy J. *Discovering the History of Your House: And your Neighborhood*. 2002. Santa Monica, CA: Santa Monica Press.
- Henry Atterbury Smith (ed.). *500 Small Houses of the Twenties*. Reprint edition: 1990. Dover Publications.
- Loizeaux, J.D. *Classic Houses of the Twenties*. Loizeaux's Plan Book No. 7 published by J.D. Loizeaux Lumber Company, Plainfield, NJ and Loizeaux Builders Supply Co., Elizabeth, NJ 1927. Reprint edition: 1993. Dover Publications.
- Newcomb, Rexford. *Spanish-Colonial Architecture in the United States*. Reprint edition: 1990. Dover Publications.
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APPENDIX  
A  
**CAMPBELL MUNICIPAL CODE –  
TITLE 21, ZONING CODE 21.14 P, Q**

- P. Procedure to authorize construction, demolition, relocation, or material change on a designated landmark or in a Historic District.**
1. **Conditional Use Permit required.** Any exterior change in any structures, through alteration or construction, which is determined by the Community Development Director to be inconsistent with the architectural style and character of the structure(s) in an Historic District, shall require the granting of a Conditional Use Permit as identified in this Section.
  2. **Conditional Use Permit required.** Any exterior change in a Landmark, through alteration or construction shall require review and recommendation by the Historic Preservation Board and the granting of a Conditional Use Permit by the Planning Commission, in compliance with Chapter 21.46 (Conditional Use Permits).
  3. **Review for demolition or relocation required.** Demolition or relocation of a designated landmark or a structure in an Historic District shall require review by the Historic Preservation Board and the granting of a Conditional Use Permit by the Planning Commission, in compliance with Chapter 21.46 (Conditional Use Permits).
  4. **Required information.** An application for a Conditional Use Permit shall be filed with the Community Development Department on the prescribed form, and shall contain the following information:
    - a. A clear statement of the proposed work;
    - b. Plans describing the appearance, height, and size of the proposed work;
    - c. A site plan showing all existing structures and the proposed work;
    - d. Where the application is for demolition, the necessity for demolition shall be justified;
    - e. Other information deemed necessary by the Historic Preservation Board and the Planning Commission; and
    - f. Applicable fees, in compliance with the City Council's Fee Resolution.
  5. **Referral to Historic Preservation Board.** After receiving an application for a Conditional Use Permit, the Community Development Department shall refer the application to the Historic Preservation Board.
  6. **Historic Preservation Board considerations.**
    - a. The Historic Preservation Board, in considering the appropriateness of the application shall consider, among other things, the purposes of this Section and the architectural and historical value and significance of the landmark or Historic District.

- b. The Historic Preservation Board shall also consider the architecture and materials of the structure in question or its appurtenant fixtures, including fences, landscaping, parking, signs, site plan, and the relationship of the features to similar features of other structures within an Historic District, and the position of the structure in relation to the street or public way and to other neighboring structures.
- 7. Historic Preservation Board's recommendation on a Conditional Use Permit.** In the case of an application for a Conditional Use Permit, the Historic Preservation Board may recommend any one of the following actions to the Planning Commission:
- a. Approval of the application as presented;
  - b. Approval of the application subject to modifications as the Historic Preservation Board finds reasonable and necessary to cause the application to conform to the purposes of this Section; or
  - c. Denial of the application.
- 8. Historic Preservation Board findings required.** Before making any recommendation for approval or modified approval of a Conditional Use Permit, the Historic Preservation Board shall find that:
- a. The action proposed is consistent with the purposes of this Section; and
  - b. The action proposed is consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings; and
  - c. The action proposed will not be detrimental to a structure or feature of significant aesthetic, architectural, cultural, or engineering interest or value of an historical nature; or
- d. The applicant has demonstrated that the action proposed is necessary to correct an unsafe or dangerous condition on the property in compliance with Subsection U. (Unsafe or dangerous conditions), below; or
  - e. The applicant has demonstrated that the denial of the application will result in immediate or substantial hardship in compliance with Subsection X. (Showing of hardship in cases of proposed material change), below.
- 9. Planning Commission's action on Conditional Use Permit.** The Planning Commission may continue action on Conditional Use Permits for two meetings, not to exceed 65 days from the date of the first noticed public hearing, for purposes of reaching a mutually acceptable solution in keeping with the criteria of this Section. If, at the end of that time, an acceptable solution has not been achieved, the application shall be finally granted or denied.
- 10. Distribution of copies of Conditional Use Permit.** Upon approval of an application for either a Conditional Use Permit, the Planning Commission shall issue the applicable permit, a copy of which shall be forwarded to the applicant, one copy of which shall be retained in the files of the Community Development Department, and one copy of which shall be forwarded to the Building Official.
- 11. Appeal to City Council.** The applicant shall have the right of appeal to the City Council, in compliance with Chapter 21.62 (Appeals).
- 12. Ordinary maintenance or repair.** Nothing in this Section shall be construed to prevent the ordinary maintenance or repair of structures as identified in Subsection V. (Ordinary maintenance and repair), below.
- Q. Procedure to authorize a change in use, construction, demolition, relocation, or material change to a structure listed on the Historic Resources Inventory.**

1. **Referral to Historic Preservation Board.** The Community Development Department shall maintain a current record of properties on the Historic Resources Inventory. When the Building Official or Community Development Director receive a development application that affects or involves a historic resource, the application shall be referred to the Historic Preservation Board during pre-application review and at the time of formal application.
2. **Historic Preservation Board recommendation required.** Any change in exterior appearance of a structure listed on the Historic Resources Inventory through alteration or construction, which is determined by the Community Development Director to be inconsistent with the architectural style and character of the structure(s) without review by the Historic Preservation Board, shall require review and recommendation by the Historic Preservation Board before the granting of a Development or Building Permit.
3. **Historic Preservation Board review required for proposed demolition.** The proposed demolition of a structure listed on the Historic Resources Inventory shall require review by the Historic Preservation Board.
  - a. The Historic Preservation Board, in considering the appropriateness of the application shall consider among other things the purposes of this Section and the architectural and historical value and significance of the structure.
  - b. The Historic Preservation Board may request that a site visit be allowed so that the condition of the structure may be known. Additional submittal requirements may include a report from a structural engineer and an estimate of the cost of bringing the structure up to current Building and Fire Codes for occupancy.
  - c. The Historic Preservation Board may recommend any one of the following actions to the Building Official:
    1. Approve the demolition application as presented; or
    2. Approve the demolition application with voluntary recommended actions that could include, but are not limited to:
      - a. Offering the structure to a party interested in retaining the structure and moving it from its current location.
      - b. Offering the structure for salvage if it is not able to be retained in some capacity.
    3. Continue the application. The Historic Preservation Board may continue action on a demolition application for a maximum of 30 days.
4. **Historic Preservation Board's recommendation to Planning Commission.** In the case of an application for a Development Permit for a property listed on the Historic Resources Inventory, the Historic Preservation Board may recommend any one of the following actions to the Planning Commission:
  - a. Approve the application as presented;
  - b. Approve the application subject to modifications as the Historic Preservation Board finds reasonable and necessary to cause the application to conform to the purposes of this Section; or
  - c. Deny the application.
5. **Right of appeal.** The applicant shall have the right of appeal, in compliance with Chapter 21.62 (Appeals).
6. **Ordinary maintenance or repair.** Nothing in this Section shall be construed to prevent the ordinary maintenance or repair of structures as identified in Subsection V. (Ordinary maintenance and repair), below.

**APPENDIX  
B****THE SECRETARY OF THE INTERIOR'S STANDARDS FOR  
REHABILITATION**

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall 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 architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall 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.