

SECTION 3.02

SINGLE-FAMILY RESIDENTIAL DESIGN GUIDELINES FOR SPECIAL DISTRICTS

INTRODUCTION

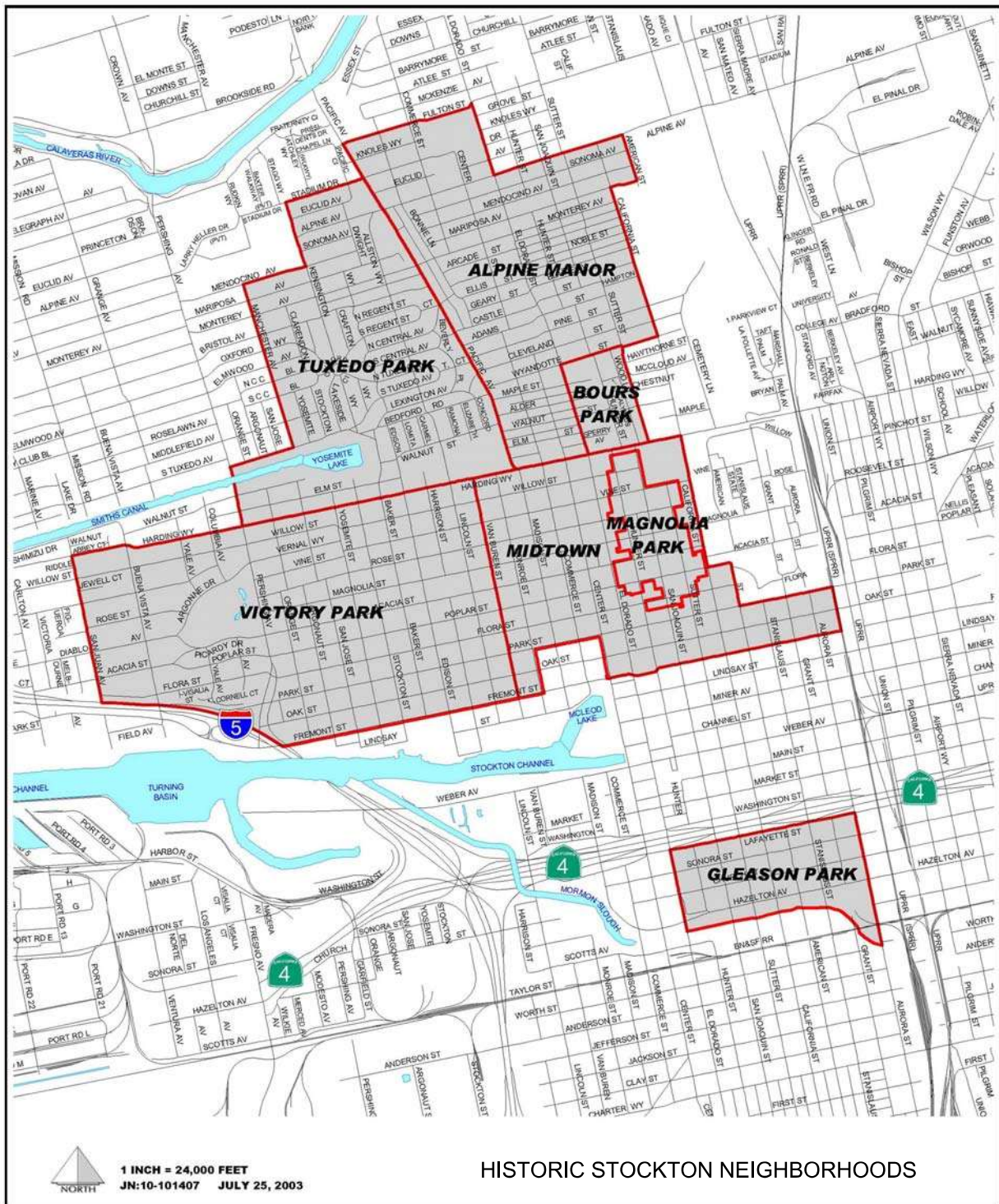
3.02.010

This section provides design guidelines for residential structures located within seven of Stockton's unique (mostly pre WWII) neighborhoods. The subject neighborhoods are characterized by predominantly "stylized" houses dating from the Victorian era (generally 1860-1900) to the 1940s and somewhat into the 1950s. Stylized houses are those that were designed to be "fashionable," incorporating shapes, materials, and design elements in a unified architectural style that was popular or fashionable during a particular building era.

Prior to about 1940, most single-family houses were built one at a time on individual lots. This produced a varied street scene as many different styles of houses were produced within a single block. This pattern of development has created a unique character within the older neighborhoods of the City and is what sets the seven identified neighborhoods apart from the newer (post WWII) areas of the City. Refer to Exhibit 1, District Map, on the following page.

The seven residential neighborhoods include:

- Alpine Manor
- Bours Park
- Gleason Park/Downtown
- Magnolia Historic District
- Midtown
- Tuxedo Park
- Victory Park



HISTORIC STOCKTON NEIGHBORHOODS

Because of the broad based mixture of different house styles in each of the seven neighborhoods, the design guidelines in this section are not categorized by neighborhood but rather by architectural style (e.g., Victorian, Tudor Revival, Craftsman, etc.).

HISTORIC STOCKTON NEIGHBORHOODS

3.02.020

All of the neighborhoods, with the possible exception of the Magnolia Historic District, exhibit a wide variety of architectural styles from Queen Anne Victorian to Art Deco, and many styles in between. The Magnolia Historic District exhibits a more limited variety of styles and is predominately Victorian in character. A description of each neighborhood is provided in this section, and the distinctive architectural styles found in Stockton's special districts are in subsection 3.02.050.

A. ALPINE MANOR

The Alpine Manor neighborhood developed northward from Harding Way, to the east of Pacific Avenue, with housing on Elm, Walnut, Alder and Maple Streets being built earlier than on Wyandotte, Cleveland, Pine, Adams, and Castle Streets northward to Alpine Avenue. There are many examples of single-story Mediterranean style dwellings with terra cotta tile roofs, stucco siding, arched openings, decorative braided pilasters and applied bas relief medallions and shields; even exuberant mouldings over windows and doorways. Many of these date from the 1920s and 1930s. There are examples of California Bungalows and a smattering of English Tudor cottages in this earlier section of the Alpine Manor area.

While there are some examples of housing built prior to World War I along the streets south of Wyandotte, most date from the post World War II era and are reflective of a general movement to the north beyond the Harding Way demarcation. Beginning in the 1910s, this area began to grow and something of a new "Main Street" grew along Pacific Avenue, later to become a retail center for mid-town Stockton, especially after the establishment of the University of the Pacific north of Alpine Avenue in 1924.

Most of the streets in this neighborhood are lined with a mature tree canopy which provides shady respite from the Valley summer heat. These trees are deciduous and are leafless in the winter months. In addition, King Ferronite street lights are present along many of these byways and add to the elegance of the streetscape. Corner lots often have houses sited in such a way as to take advantage of the dual frontage afforded by the corner location. The proximity of this neighborhood to the Miracle Mile segment of Pacific Avenue makes living here a pleasant urban experience, with restaurants, shops and services within easy

walking distance. The neighborhood's boundaries are well-defined between Harding Way to the south, Pacific Avenue to the West, Alpine Avenue to the north and California Street to the East.

Pine Street stands out as an exception to the norm in this neighborhood. Many fine, two-story, architect designed custom homes were built along Pine Street, including a large brick home built for Peter L. Sala (a local architect himself) at the southeast corner of Pine and Commerce Streets in 1924. Other large homes appeared on Pine Street during the 1920-1930 time frame, many of brick or stucco construction. Slate roofing may be seen on dwellings in this neighborhood, in addition to shaped, wood shake roofing shingles featured on English Cottage-inspired designs. There are also examples of Mediterranean design with their half-barrel roofing tiles, as well as Italian-inspired structures.

Ellis, Arcade and Sonoma Streets begin to have homes dating from the 1930s through the 1950s, with most examples from the time period immediately after World War II when housing was in great demand. These are small, single-story structures on relatively small lots. One begins to see single car attached garages facing the street. On Bonnie Lane, there are even some Ranch-style homes dating from the later 1950s which are low-slung and have elongated main façades with attached garages.



Photos provided by Leslie Crow, Historian

B. BOURS PARK

Twenty acres of land acquired in the 1860s by Benjamin W. Bours and used as his homestead was developed as a residential development beginning in 1911. Bours, a native of New York State, born in 1823, came to Stockton in the early 1850s. He served as an Alderman and was elected Mayor in 1857. In 1868 he was among a group that organized the San Joaquin Valley Bank, serving as cashier for twelve years. Bours ultimately owned considerable property in Stockton, and was a leading capitalist and investor.

In 1911, the Bours Tract, was subdivided into 110 large lots exclusively for residential development by the Daniels-Doolittle Co. Lots originally sold for \$1,000 and \$2,500. The Bours Park development was one of the first in town introduced as an “up-scale” residential development described as representing “the expenditure of much time and effort as well as the sparing of no expense necessary to the proper transforming of an ideal location into Stockton’s finest home section.” Infrastructure improvements included asphalt streets, gutters, curbs and sidewalks, lighting, sewer, water and gas. The development also included design restrictions for construction with design, placement of garages and private barns on each lot governed by the developer.

Other neighborhood amenities included proximity to three streetcar lines, walking distance to the central business district, “desirable [design] restriction, insuring a good and substantial class of homes,” and mature landscaping including stands of old oaks throughout the property.

Entrances to Bours Park on the north side of North Street (Harding Way) was announced by four large sandstone columns twelve feet in height and three and one-half feet square; two at San Joaquin Street and two at Hunter Street. Formal columns such as these at the entrances of a subdivision had never before been employed in Stockton.

Impressively sized homes on larger lots with expanses of green front lawns, splendid boulevards with consistent design features, dust-free streets, mature vegetation, limited to residential development and a convenient location all led to this neighborhood’s desirability and leading citizens of Stockton began to arrange to make Bours Park their address. Custom, architect-designed homes were constructed reflecting the taste of the period.

Design promotes formality, classic design, high-end materials, including slate and tile roofing, brick, decorative stucco and leaded glass. Each building is uniquely designed with massing of two stories predominating. Garages and out-buildings are located at the back of the typical lot, with driveway access from the street or alley behind. Presentation of the dwelling to the street takes precedence to design features which accommodate automobiles. There is little, if any, repetition of design, although there are prevailing architectural vocabularies such as Mediterranean, English Tudor Revival, Spanish Colonial Revival, and California Bungalow.



Photos provided by Leslie Crow, Historian

C. GLEASON PARK

Gleason Park was named in honor of Stockton's first female member of the City Council, Edna Gleason (nee Capurro). Appointed in 1951 to serve out the remaining two year term of a Councilman who had resigned, she was a tireless champion for her district. Mrs. Gleason died on September 25, 1963.

The Gleason Park neighborhood is principally a residential area south of the Central Business District which began to be developed as early as the 1860s. Residences in the Magnolia neighborhood, which developed to the north of the downtown business district at about the same time, were of a more ornate and substantial character. Gleason Park might be considered a working-class neighborhood from its start, providing housing for workers at the near-by Holt Manufacturing Company. Single-family residences of wood frame construction were the first improvements built, with the principal period of significance beginning during the 1890s to the beginning of World War I which is reflected in the Queen Anne Cottages prevalent in the area. The majority of the dwellings have horizontal shiplap or tongue and groove siding; many with elevated basements. Set-backs were minimal and landscaping was basic.

Built by local contractors, these modest homes often were erected in rows of identical designs, particularly notable on the 500 block of South American Street. This brought a continuity of design and materials to entire blocks.

Part of the Gleason Park neighborhood became intensely populated by the City's Asian groups. Little Manila occupied the blocks surrounding the intersection of El Dorado and Lafayette Streets. Numerous Japanese and Chinese businesses and rooming houses were established in this part of town since Asian groups were discouraged from living north of Main Street by local custom and prejudice. A number of multi-family dwellings were built just after World War I and the area was the site for numerous single room occupancy hotels, mainly built of unre-enforced masonry, meant to serve the population of single male laborers predominate the neighborhood, as well as small businesses who served the neighborhood's needs for goods and services. Structures in this neighborhood rarely exceeded three stories.

A couple of notable surviving examples of masonry construction in the Gleason Park neighborhood are the Salvation Army Citadel (today Quan Ying Apts.) built in 1912 and the Woodman of the World Lodge Hall (today Chinese Benevolent Assn.) built in 1914, both designed by local architect Walter L. King.

A subsequent construction boom occurred in the 1920s and 1930s, some using Art Deco and Moderne motifs such as the Rizal Social Club at 138 E. Lafayette Street.

The Gleason Park neighborhood was significantly impacted by the construction of the Crosstown Freeway in the 1970s which literally

established a sort of Mason-Dixon line between Gleason Park and Stockton's downtown. As recently as 2001, the bulk of the Gleason Park area was determined to be eligible for listing on the National Register of Historic Places as a Historic District.

Character defining elements include raised single-story, wood frame construction featuring low-pitched gable roofs, slanted bay windows, decorated gable ends employing shaped, bandsawn shingles, ornate wooden spandrels, pilasters and balustrades on small front porches reached by low flights of wooden stairs. Driveways are later additions to most lots and garages are detached and set back from the street.



Photos provided by Leslie Crow, Historian

D. MAGNOLIA HISTORIC PRESERVATION DISTRICT

The Magnolia Historic Preservation District was formed by action of the Stockton City Council on July 30, 1984. The designation consists of 216 lots, of which 161 were deemed contributory to the character of the District which was determined eligible for the National Register of Historic Places. The boundaries of the district “evolved for the most part from the location of significant buildings.” The District’s period of significance is strongest between c. 1890-1920, however diversely significant structures spanning the 1860s through the 1930s are also represented.

This neighborhood became established just north of the Central Business District on part of the original city grid as a residential enclave with principal development beginning in the 1870s-80s. Prior to that time, most families lived on farms outside the city limits. As their economic success grew, the desire to move into town to have schools, churches, social and cultural activities at hand caused this area to develop. In addition to the residential development of this neighborhood, there were institutional and commercial properties introduced, providing a mixed use, urban environment for residents. It was also well-served by the streetcar system.

Fine residential structures representing popular architectural styles popular were built. It should be noted that the term “Victorian” refers to the period when England’s Queen Victoria reigned from 1837-1901, rather than the name of any particular architectural style.

This neighborhood is represented by large homes of principally wood-frame construction employing shiplap, tongue and groove or shingle siding, on relatively large lots. The buildings are up to 2 ½ stories in height, often built on raised foundations to avoid the annual floods common in Stockton. These homes have large footprints with impressive square footage of living space and many include attics and basements. Front porches with tongue and groove flooring are also common features, reached by a flight of stairs. These dwellings are decorated with ornate woodwork, often including turned elements such as newel posts, and details inspired by fine furniture. Brick chimneys, some ornately decorated in a style influenced by Eastlake design are fairly common. Stained glass was often included in the transom over the main entrance and on the primary elevation’s fenestration.

This neighborhood was largely developed before automobiles had been invented. Garages, if present, are usually detached structures at the back of the lot, not readily visible from the street. In several locations, carriage houses are still located behind the dwellings and hitching posts may occasionally be seen. Mature landscaping is also a prominent feature of this neighborhood. Two of the City’s original park sites, blocks designated by Captain Weber as perpetual open spaces, serve as amenities to the Magnolia Neighborhood: Eden Park and Fremont Park. Ornate materials such as turned balustrades, spindles, carved or bandsawn bargeboard decorations, dentils, milled architrave mouldings, wrought iron and decorative shingling are common in this neighborhood.

Prevailing architectural styles include Greek Revival cottages, Italianate, Queen Anne, Eastlake, Italian Renaissance, Stick, Shingle, California Bungalow, Spanish Eclectic, Art Deco, Moderne, and Gothic Revival representing the work of local architects such as Edgar B. Brown, Glenn Allen, Ralph P. Morrell, Franklyn Werner and Frank V. Mayo.



Photos provided by Leslie Crow, Historian

E. MIDTOWN NEIGHBORHOOD

The Midtown area was part of the residential development which expanded northward from the Central Business District and was developed in a time frame and under circumstances similar to the Magnolia Historic District neighborhood. Some of the earliest examples of residential development began to be constructed in the 1870s. The area developed north of the Central Business District extending to the City Limits at North Street (now Harding Way). Families were interested in moving into town from their rural farming operations to avail themselves of the urban life that their financial success made possible. One such amenity is the red brick Weber Primary School (Charles Beasley, 1873) at 55 Flora Street opened to serve this neighborhood. It is listed on the National Register of Historic Places.

Other institutional construction represented in this neighborhood include the Grecian-Ionic style First Church of Christ, Scientist (Glenn Allen, 1928), the Byzantine Jewish Community Center (Glenn Allen, 1928), both local landmarks by a prominent local architect. In the Home [Mayfair] Apartments, (Glenn Allen, 1912) and the Eden Square Apartments (Joseph Losekann, 1928) on El Dorado & Acacia Streets we see examples of work from some of Stockton's most notable design professionals from the first quarter of the 20th century. The brick Gothic Revival First Presbyterian Church on El Dorado and Vine (Bertram G. Goodhue, 1923) and the Colonial style Congregational Church at Madison & Willow Streets (W. W. Wurster, 1929) are also excellent examples of impactful custom-design which enhances this part of Stockton.

El Dorado and Center streets were once lined with elaborate homes owned by prominent citizens, nearly all of which have been demolished to make way for what is now a couplet of busy one-way thoroughfares lined with commercial properties from the 1960s-1980s and little remains of the residential grandeur that once graced these streets.

The Swett-Moreing residence at 143 W. Acacia (Samuel & Joseph C. Newsom, 1883), the Henry Aaron residence at 839 N. Commerce Street (1879), and Joseph Swain residence 1045 N. Commerce Street (1892) are but a few of the early examples of residential construction in the Midtown neighborhood.

Many dwellings in this area reflect the California Bungalow, Queen Anne Cottage, Italianate and Greek Revival architectural styles dating from the 1870s through the 1940s. This neighborhood has few garages facing the street, mature trees and an urban assortment of residential, commercial enclaves and institutional sites which have served the community for generations.

This neighborhood is quite diverse in character, with elaborate wood-frame, two-story structures interspersed with smaller structures added as in-fill beginning in the 1920s. The character of this sprawling neighborhood seems to change to the East of California Street and West of the Union Pacific Railroad tracks; north of Fremont Street to Park Street which was once a fairly commercial and industrial section of town

just south of the State Asylum complex. The Monarch Foundry, the Egyptian Revival-style Dawson's Fireproof Storage (Glenn Allen, 1918) at 630 N. California and the Sears Warehouse at 620 N. Aurora Street were located here.



Photos provided by Leslie Crow, Historian

F. TUXEDO PARK

In 1915, Buttrick and Ray, agents for the Tuxedo Park sub-division, advertised in the local newspapers about the advantages of the new neighborhood represented by the first sixteen homes already built or under construction. Located on the West side of the Lincoln Highway, it was touted as “first in line with the fresh air from the bay region.” The street design was laid out on soil cultivated by Italian gardeners for many years and Country Club Boulevard ran through the park all the way to the river. Concrete curbs, gutters and sidewalks, storm sewers, sanitary sewers, water, gas and electrical lines had all been installed in an interesting sweep of concentric curvilinear patterns which departed from the grid pattern of streets laid out in the City’s center. Street car service was conveniently located along Kensington Avenue and the thousands of trees and flowers planted offered distinctively attractive surroundings. “Sensible” design restrictions promised a reliable continuity within an affordable residential district.

The development of the Tuxedo Park housing complimented the appearance of commercial growth along the Pacific Avenue corridor between North Street (now Harding Way) and Alpine Avenue. Later dubbed the “Miracle Mile,” this commercial district boasted grocery stores, clothing stores, restaurants, hardware and paint shops, along with automobile service stations all housed in small-scale structures lining the avenue. Housing in the Tuxedo Park neighborhood was located within easy proximity to the goods and services offered in these establishments.

Affordable housing on a modest scale within the development appealed to working-class families interested in comfortable California Bungalows, Mediterranean, Spanish Colonial Revival, and English Tudor Revival architectural styles. Low-slung dwellings with deeply overhanging porticoes or porches spanning the front of each house invited the occupants to relax in the cooling evening breezes from the Delta and offered great ventilation to them during the hot summer months.

After the end of World War I, beginning about 1917-1918, the pace of construction in the Tuxedo Park neighborhood really took off as servicemen returned home and the demand for new housing stock skyrocketed. Detached garages were sited at the rear of properties when possible; but not every dwelling included this amenity as the average citizen did not yet own an automobile. Smaller lots with smaller structures represented this neighborhood which soon expanded West to Pershing Avenue. A traffic round-about was installed and remains a unique element of this Stockton neighborhood.

Dwellings were also designed by locally prominent architects for their clients who discerned the unmistakable appeal of this part of Stockton. Certain streets within the neighborhood became the location of larger-scale, custom dwellings, including the Sanderson House at 900 Bristol Avenue designed by William Wurster and the Jefferies residence at 925 Bristol designed by John Upton Clowdsley.



Photos provided by Leslie Crow, Historian

G. VICTORY PARK

The Victory Park neighborhood was developed after the World War I and its streets are named in remembrance of significant locales or persons reflective of battles fought during that conflict. Pershing Avenue, for example, is named for General John “Black Jack” Pershing; Argonne Drive and Picardy Drive named for significant battle sites in France. These streets bound the green space of Victory Park, an amenity that has been embraced by a significant portion of Central Stockton as a popular place to walk and enjoy well-attended summer musical concerts.

In the center of Victory Park, the Classical Revival Haggin Museum was constructed (Wm. J. Wright, 1930) to house one of the Central Valley’s most prestigious art and local history collections. Residential streets emanate from this centrally located park. This neighborhood is characterized by its inviting ambience for pedestrians, with narrow streets, mature street trees and pleasing gardens. Vernal Way, in particular, features an impressive alley of tall palm trees distinctive to California landscape design of the 1910-1920s.

Prevailing architectural character in this neighborhood is principally represented by California Bungalows and Craftsman Bungalows of an astonishing variety largely constructed between 1915-1925. These homes are characterized by a low, single-story profile, with front porches, knee brackets at the cornice and elephantine columns providing structural support for the deeply overhanging pediments and pergola structures providing shady bowers when covered by flowering vines. Most are wood frame constructions with narrow shiplap or tongue and groove siding. Some are masonry and still others are of stucco finish. Bungalows are especially suited to the Central Valley climate and their charms are still inviting to modern homeowners and are eagerly sought in the local real estate market.

Yosemite Terrace was designed during the mid-1910s which include landscaped boulevards which are still present. Many examples of California Bungalows predominate, but there are examples of 1930s and 1940s residences represented as well. Yosemite and Acacia Streets features a small scale commercial center for the neighborhood, with several storefronts offering office and retail sites.

Additional designs are reflective of some of the revival architecture popular during the 1920s through the 1940s, including French Provincial cottages, English Tudor Revival, and Spanish Colonial Revival. The latter design features terra cotta roofing tiles and stucco siding, with rounded window and door openings and graceful arches. An elaborate example of this style may be found at 1790 Picardy Drive (Enri Edouard Cavasso, 1928).

Other architects were also commissioned to design custom dwellings in the Victory Park neighborhood, including the George Dohrmann home of concrete and brick construction at 1215 N. Edison Street at Rose (Glenn Allen, 1923).



Photos provided by Leslie Crow, Historian

APPLICABILITY

3.02.030

One of the primary goals of the design review and approval process is to ensure the long-term maintenance of the unique character of Stockton's special districts. Projects within any of the seven special residential districts involving new construction, additions, or remodeling shall be required to submit plans for approval in compliance with the design review procedures in the Development Code.

The design guidelines in this section are presented in two main parts. First, the individual architectural styles found within the special districts are described. Applicants should first understand the style of their house and become familiar with its unique, character-defining elements. For new infill construction, this understanding will guide the overall architectural appearance of a house. For applicants proposing additions or remodeling, this knowledge will provide direction for maintaining the existing style of the house.

The second part of the guidelines are general in nature. They identify preferred preservation and rehabilitation techniques for existing houses as well as providing guidance for new infill development. (see subsection e) Desirable design ideas for siting a new house or addition, addressing the appropriate mass and scale of the house or addition, and identifying the proper use of materials/doors/windows and colors are included in this discussion. These general guidelines are required to be followed for all projects regardless of the architectural style or historical significance of the house.

GENERAL DESIGN OBJECTIVES

3.02.040

Stockton's special residential districts contain a wide variety of architectural styles, all of which contribute to the charm and unique character of these neighborhoods. The objectives of the design guidelines provided in the section are as follows:

- **Unique Architectural Character** – Protect the unique character of the special districts by maintaining existing architectural styles.
- **Consistent Site Design** – Continue the existing pattern of development in terms of building setbacks and location of buildings on the site.
- **Architectural Compatibility** – Continue the existing scale of development, especially with regard to compatibility with immediately surrounding development, except where poor quality design exists in the neighborhood.
- **Quality Rehabilitation** – Maintain a high standard of quality in terms of rehabilitation of existing houses, especially in the use of appropriate building materials.

EXISTING ARCHITECTURAL STYLES

3.02.050

Within Stockton's special residential districts there exists a wide variety of architectural styles. It is important to understand the characteristics of these styles and the various design details that help define the particular style. The primary goal, whether building a new house or adding on to or remodeling an existing house, is to maintain the authenticity of the existing architectural style.

Each of the architectural styles listed below is found in varying degrees in Stockton's seven special residential districts. A general description and character defining elements of each of the styles follows the list

1. Italianate (Victorian)
2. Stick (Victorian)
3. Queen Anne (Victorian)
4. Colonial Revival
5. Greek Revival
6. Tudor
7. Mission
8. Spanish Eclectic
9. Monterey
10. Italian Renaissance
11. Prairie
12. Craftsman
13. California Bungalow
14. Moderne (Streamlined Moderne)
15. Art Deco

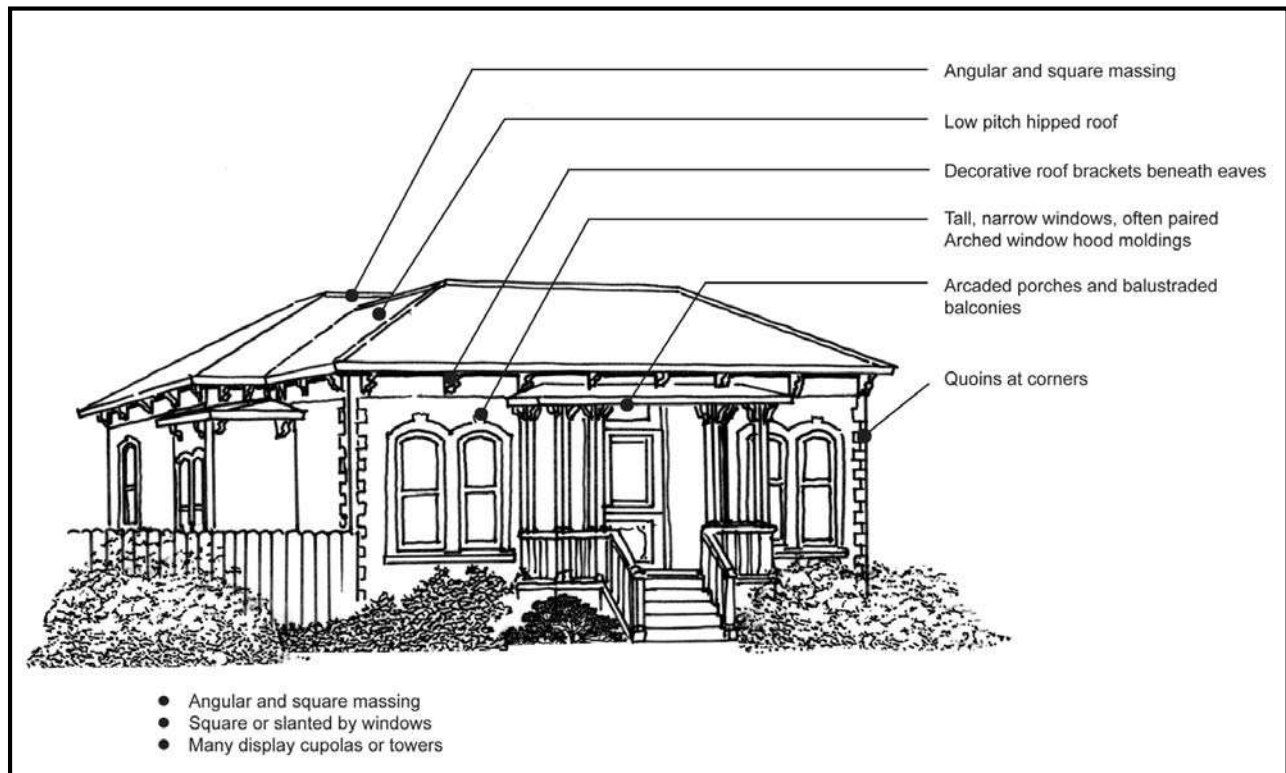
1. Italianate (1875-1890)

The Italianate style is a California adaptation of stone houses built in Italy in the seventeenth century. The quoins at the corners of the buildings are wooden replicas of the original stone reinforcements. Other elements such as column capitals, cornices, brackets, and decorative panels were carved from wood to resemble items that would have been sculpted from stone.

Elegant, tall and formal in style, Italianate houses featured shiplap siding, tall narrow windows placed in vertical courses and 2-story, square projecting bays. Attention was brought to the low profile roofline through the use of enclosed eaves, ornamental brackets, elaborate cornices, and molding trimmed panels. Windows were often paired and trimmed with decorative molding.

Character Defining Features

- 2-3 stories (sometimes 1)
- Low pitch hipped roof
- Wide flat horizontal siding
- Square or slanted bay windows
- Decorative roof brackets beneath eaves
- Tall, narrow windows often paired
- Arched window hood moldings
- Enclosed eaves
- Turned porch columns
- Many display square cupolas or towers
- Quoins at corners





Italianate



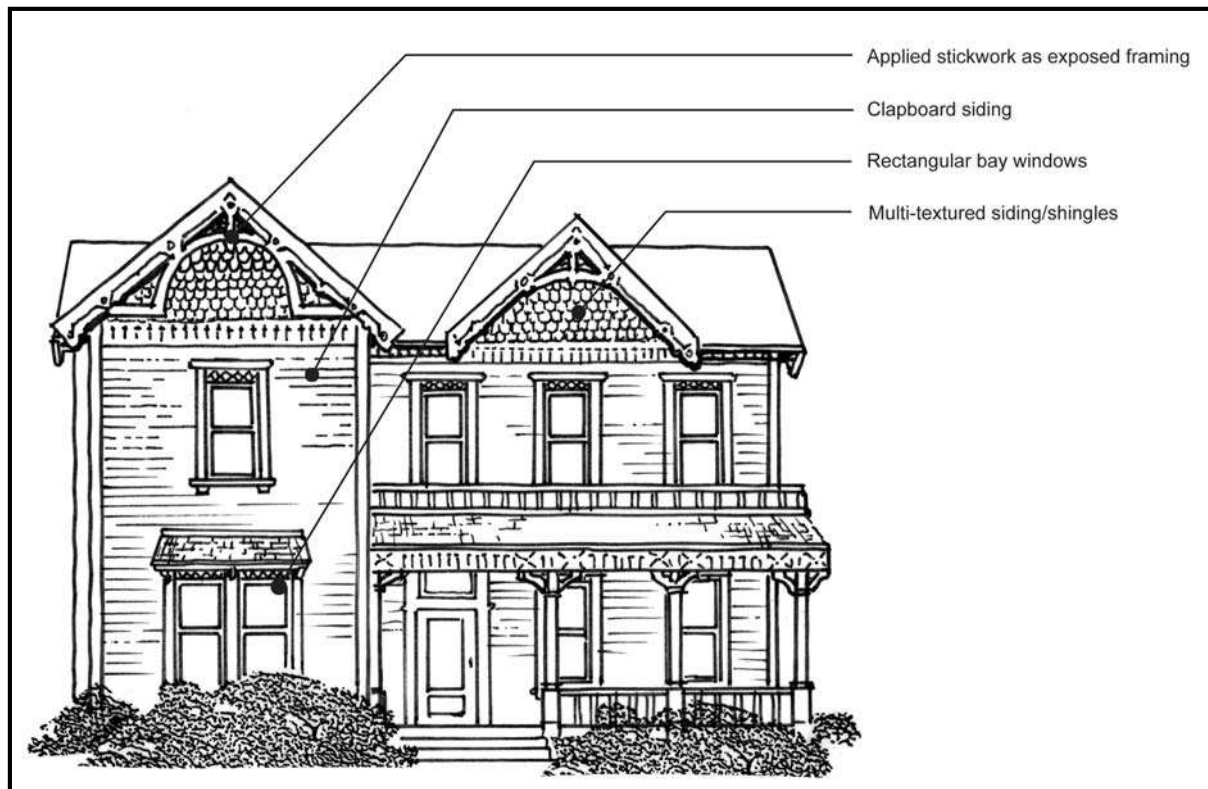
2. Stick (1870-1905)

The Victorian Stick style is defined primarily by decorative detailing. The two dimensional design of the Stick decoration was a product of the scroll saw and jigsaw – tools not wide in use prior to the late 1870's. As a result, builders started to again treat wood as wood instead of trying to imitate stonework as they had with Italianate houses.

Multi-textured wall surfaces, gable trusses that mimic the structural members of Medieval houses, and varied patterns of siding installed in the square or triangular spaces created by the stickwork are all examples of such detailing.

Character Defining Features

- 1 or 2 stories
- Tall proportions
- Applied stickwork as exposed framing
- Clapboard siding
- Rectangular bay windows
- Multi-textured siding/shingles
- Roof projects over front of house
- Ornate gables
- Gable trusses





Ornamental porch detail

Stick



Photos by Leslie Crow

3. Queen Anne (1880-1905)

The introduction of the Victorian Queen Anne style in the mid-1880's was a marked departure from the more formal and vertical shapes of the Stick and Italianate styles of the time. The Queen Anne house is much more horizontal in its proportions and combines a wide variety of volumes, shapes, and textures.

Some of the most prominent architectural elements of the style are the steeply-pitched roofs with decorated gables, asymmetrical shape, patterned shingles, slanted bay windows, elaborate porches and towers. Queen Anne buildings possess varied rooflines and facades and are informal in nature.

Character Defining Features

- *Two stories*
- *More horizontal than Stick or Italianate*
- *Asymmetrical shapes*
- *Variety of volumes and texture (asymmetrical appearance)*
- *Clapboard siding*
- *Prominent front porches*
- *Steeply-pitched roofs*
- *Pitched, ornate gables*
- *Slanted bay windows*
- *Recessed upstairs balconies*
- *Towers and turrets*
- *Ornamental brackets and spindles*

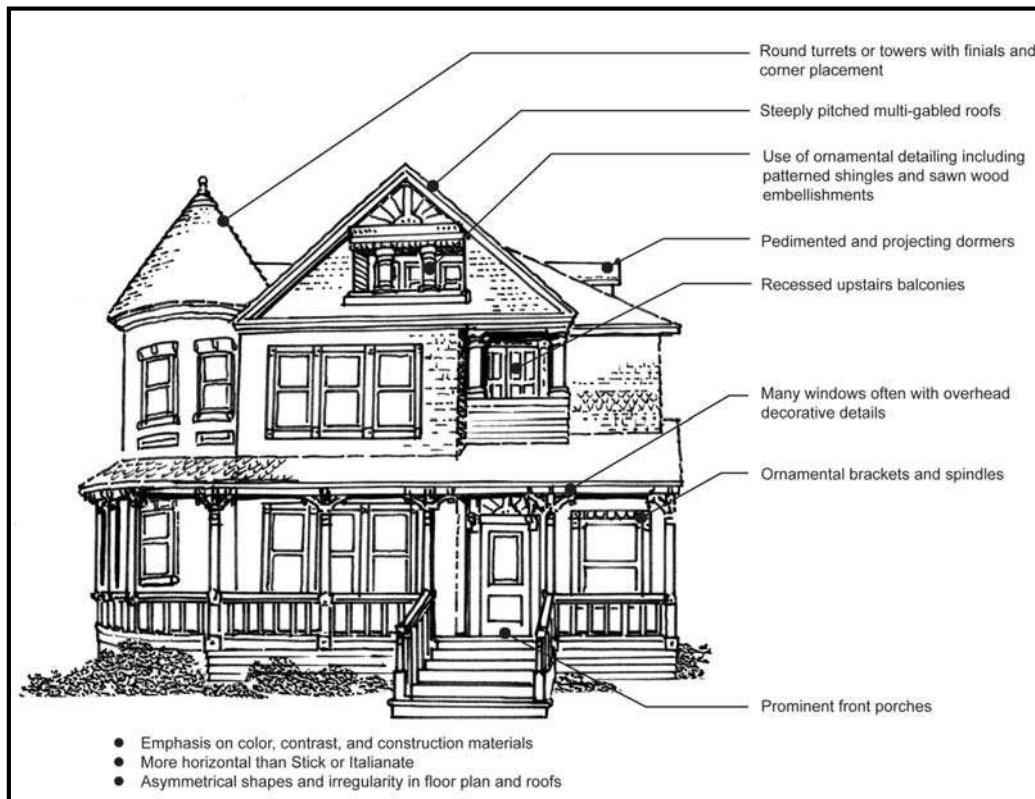




Photo by Leslie Crow



Queen Anne



4. Colonial Revival (1900-1910)

The Colonial Revival style arrived in California soon after the turn of the century. In a rebellion against the excesses of the Queen Anne era, the well-ordered classical form seen in the homes of our New England forefathers, colonial architecture once again became popular. There was the patriotic belief that this was America's own style of architecture. Porticos, slender columns, restrained capitals and classical Greek moldings began to appear. Narrow clapboard siding was almost always used to cover the exteriors. However, the slanted bay window, decorative shingles and wrap-around porches from the Queen Anne era also continued to be used, creating a union of the two styles.

Character Defining Features

- 1 or 2 stories
- Gable, gambrel, or hipped roofs
- Symmetrical facades
- Narrow clapboard siding
- Greek and roman architectural details
- Wide fascia boards
- Hipped dormer (central)
- Classical prominent porch
- Square or rounded columns with simple capitals
- Rectangular windows

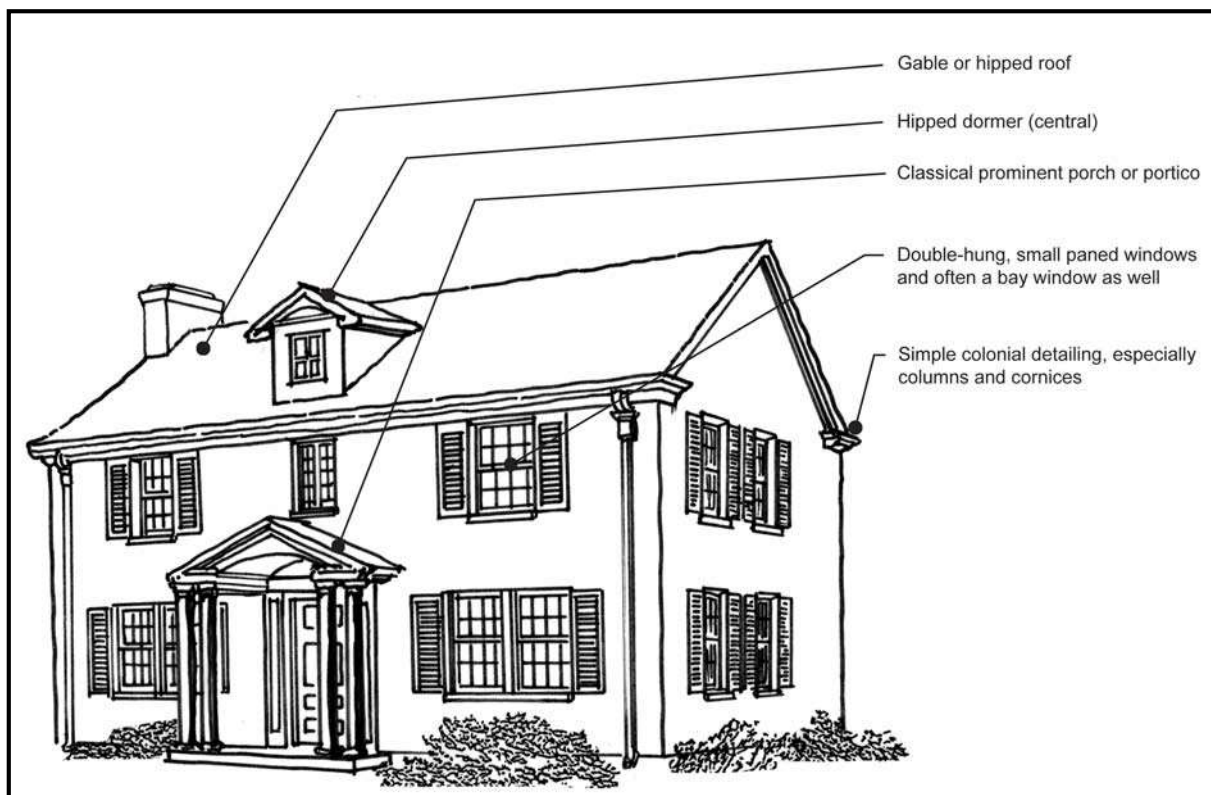




Photo by Leslie Crow

Colonial Revival



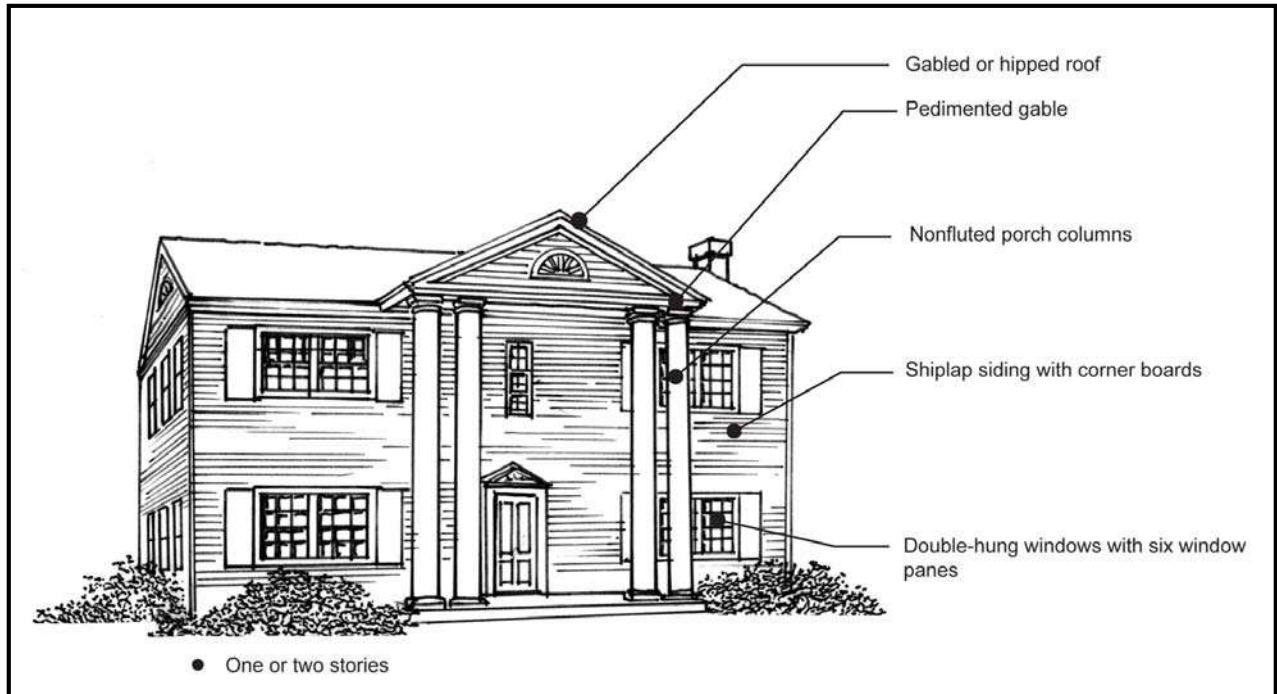
5. Greek Revival (1870-1905)

Greek Revival buildings in other parts of the United States usually pre-date the Victorian era. However, in California, this style of house was in vogue during the early parts of the Victorian period.

The Greek Revival style is typically characterized as low-pitched gable (sometimes hipped) roof, pedimented gable, wood siding with corner boards, porches with non-fluted columns and elongated six-over-six double hung windows.

Character Defining Features

- 1 or 2 stories
- Gable roof (sometimes hipped)
- Pedimented gables
- Shiplap siding with corner boards
- Non-fluted porch columns
- Double-hung windows with 6 windowpanes each





Greek Revival

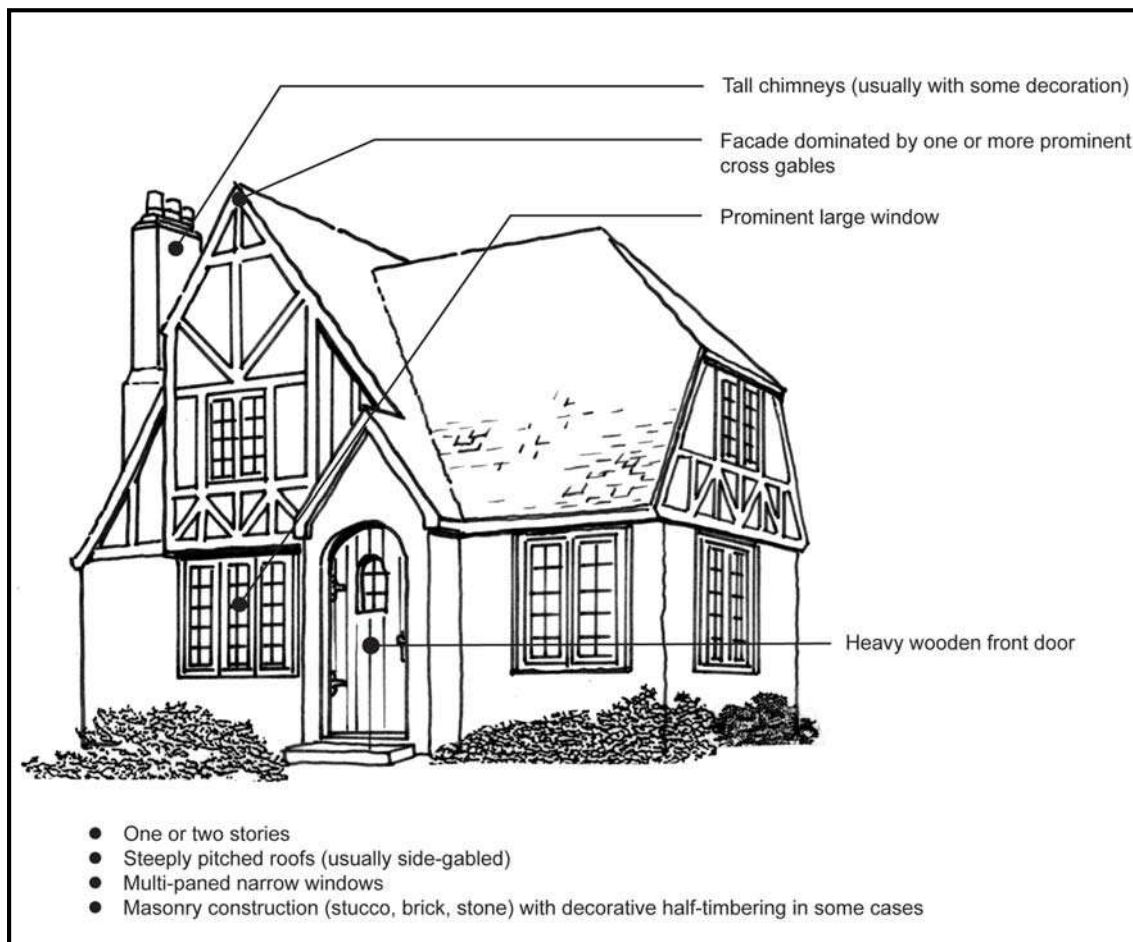


6. Tudor

The Tudor style house mimics the characteristics of numerous English buildings, ranging from simple folk houses to medieval palaces. This style was used on many American suburban homes in the early 20th century. The Tudor is characterized by steeply pitched roofs that are usually side-gabled and facades that are dominated by cross gables. Generally of masonry construction, many examples exhibit decorative half-timbering, multi-paned narrow windows, and a prominent and elaborate chimney feature.

Character Defining Features

- 1 or 2 stories
- steeply pitched end gabled roofs (usually side-gabled)
- façade dominated by one or more prominent cross gables
- gabled entryway
- multi-paned narrow windows (usually in bands of two or three)
- tall chimneys (usually with some decoration)
- masonry construction (stucco, brick, stone) with decorative half-timbering in some cases





Tudor

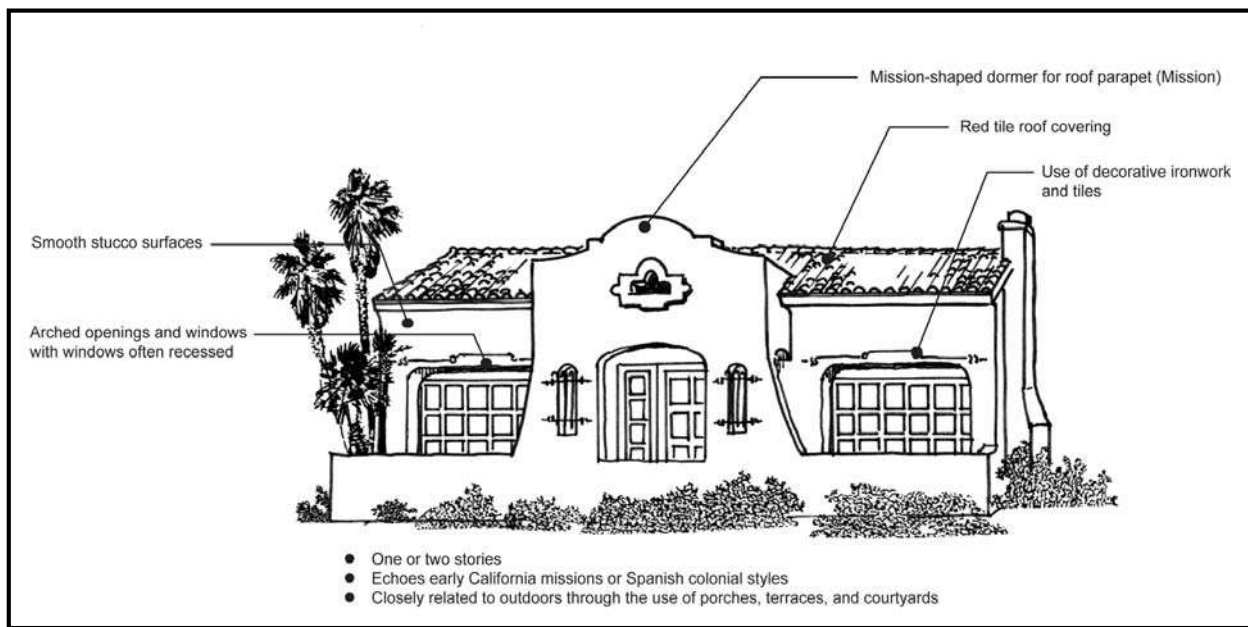


7. Mission (1890-1920)

The Mission style originated in California in the 1890's, with most dating between the years of 1905 and 1920. The Mission-shaped dormer or roof parapet is the most obvious identifying feature of this style. Roofs generally have wide, overhanging eaves and are composed of red tiles. Mission houses are generally of smooth stucco with both symmetrical and asymmetrical facades upon a simple square or rectangular plan. Porches supported by large, square piers are common.

Character Defining Features

- 1 or 2 stories
- Mission-shaped dormer for roof parapet
- red tile roof covering common
- wide, overhanging eaves
- porch roofs supported by large, square piers
- smooth stucco

Mission details



Mission

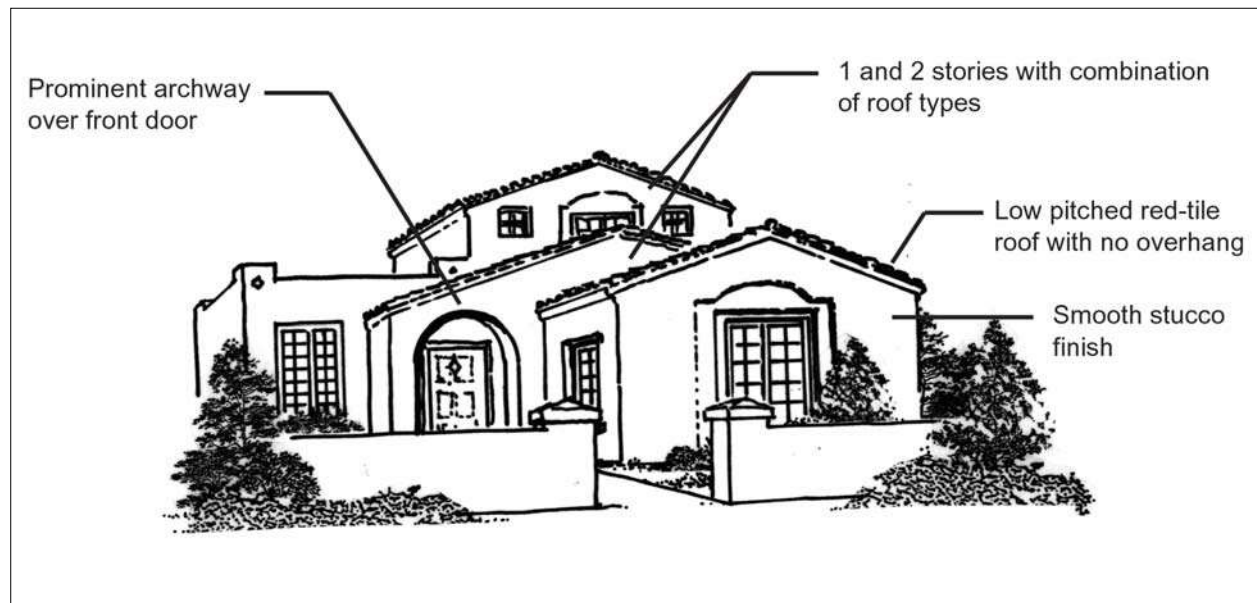


8. Spanish Eclectic

The Spanish Eclectic style borrows from an array of historical Spanish architectural details. The construction exhibits a number of different low-pitched roof types, including side-gabled, cross-gabled, hipped, and flat. Prominent archways are found over the front door, or main window, or beneath the porch roof on most houses. Most houses have an asymmetrical façade with red tile roofs and stucco finish.

Character Defining Features

- *1 or 2 stories*
- *low-pitched roof, usually with little or no overhang*
- *red tile roof covering*
- *prominent archways over door or main window*
- *stucco*
- *asymmetrical facade*





Spanish Eclectic

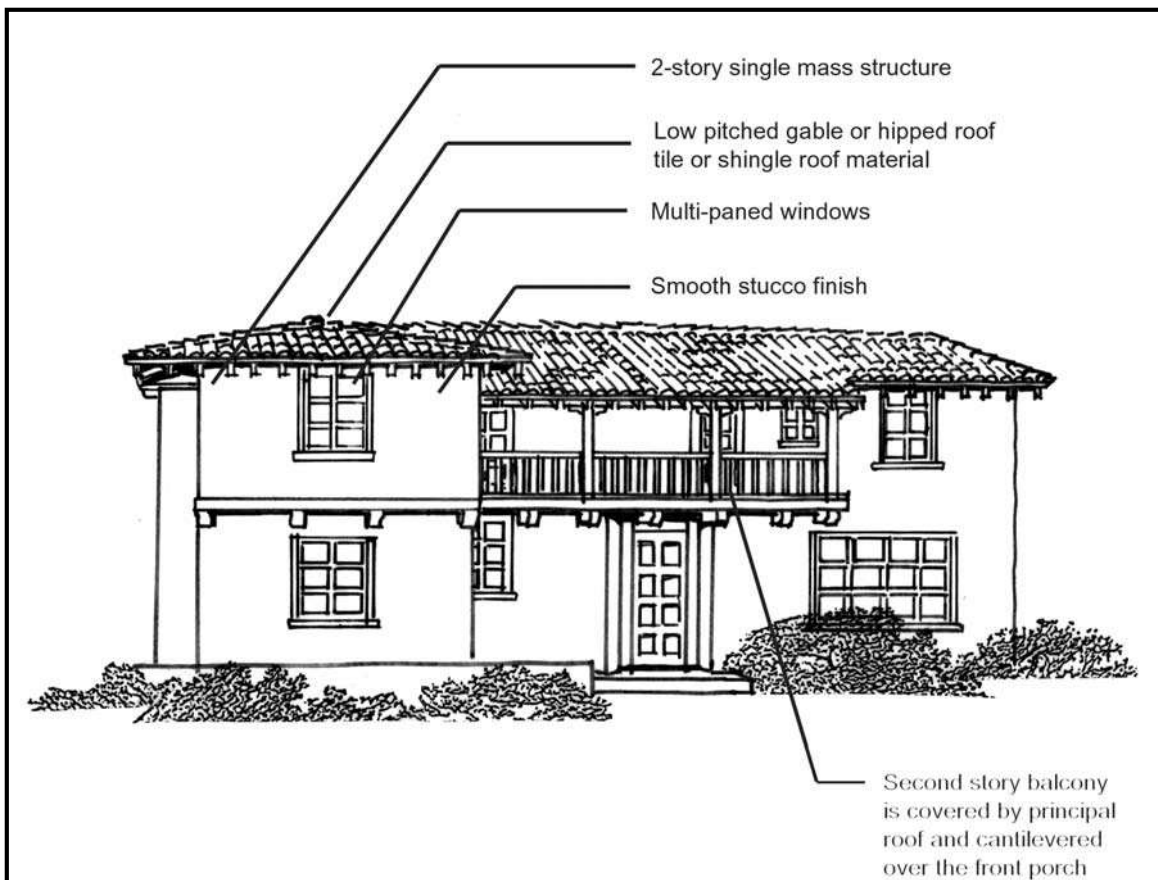


9. Monterey (1925-1955)

The Monterey style is a revival of the Spanish Colonial houses of northern California, blending adobe construction with English shapes from New England. Monterey style houses always have a second-story balcony that is usually cantilevered and covered by the principal roof. Roofs are usually tiled or shingled and the finish is generally of stucco, occasionally with wood siding as an accent. Multi-paned windows and large-scale chimneys are also often present on Monterey houses.

**Character Defining Features**

- 2 stories
- low pitched gabled roof (occasionally hipped)
- second-story balcony and covered by principal roof
- tile or shingle roof material
- stucco finish, occasionally with wood siding for accent
- multi-paned windows, often with false shutters
- large, massive chimneys





Monterey

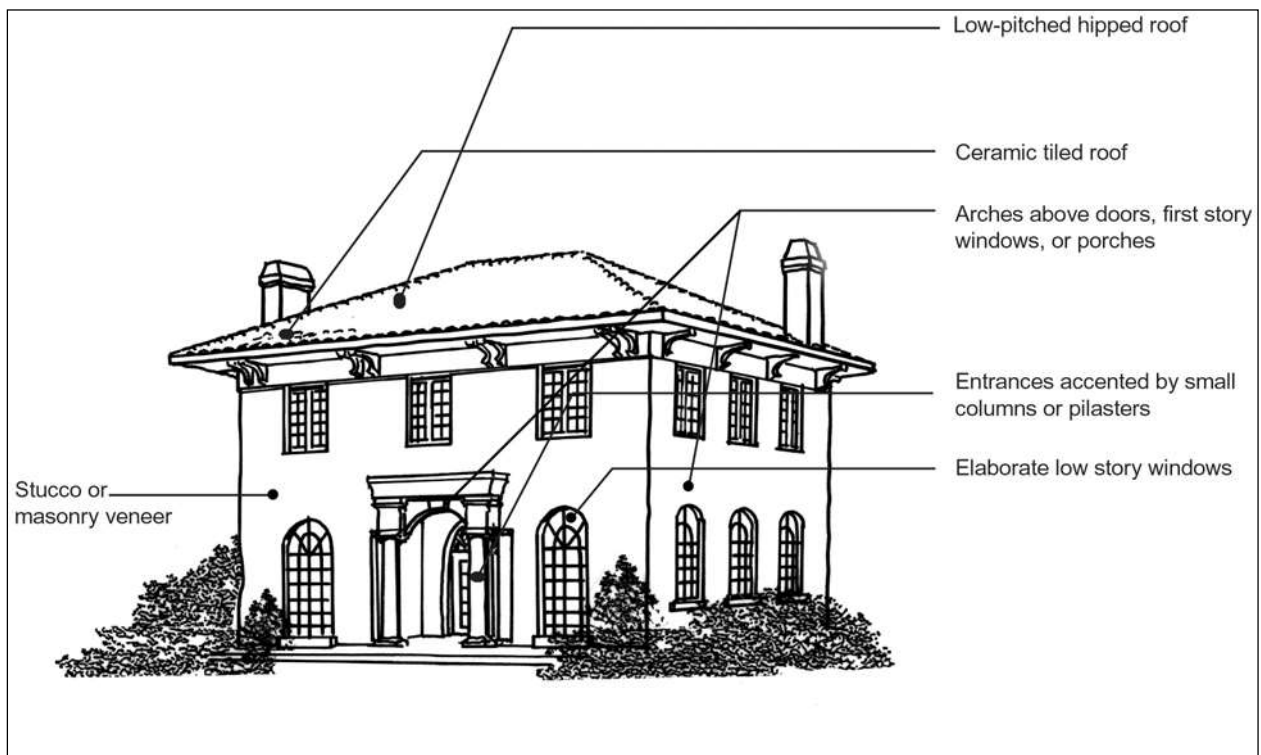


10. Italian Renaissance (1890-1935)

Italian Renaissance houses are found in locations throughout the country, but are far less common than other styles of the same era. Originally designed and built as architectural landmarks, vernacular interpretations spread after the perfection of masonry construction. Most Italian Renaissance houses are composed of stucco or another masonry veneer. The houses illustrate recessed front porches with small pilasters or columns and full-story lower windows, often with elaborate arches, directly from Italian originals. Low-pitched hipped roofs of ceramic tiles and decorative overhanging eaves and brackets are common.

Character Defining Features

- 2 stories
- low-pitched hipped roof
- ceramic tiled roof
- elaborate lower story windows
- arches above doors, first story windows, or porches
- entrances accented by small columns or pilasters
- stucco or masonry veneer





Italian Renaissance



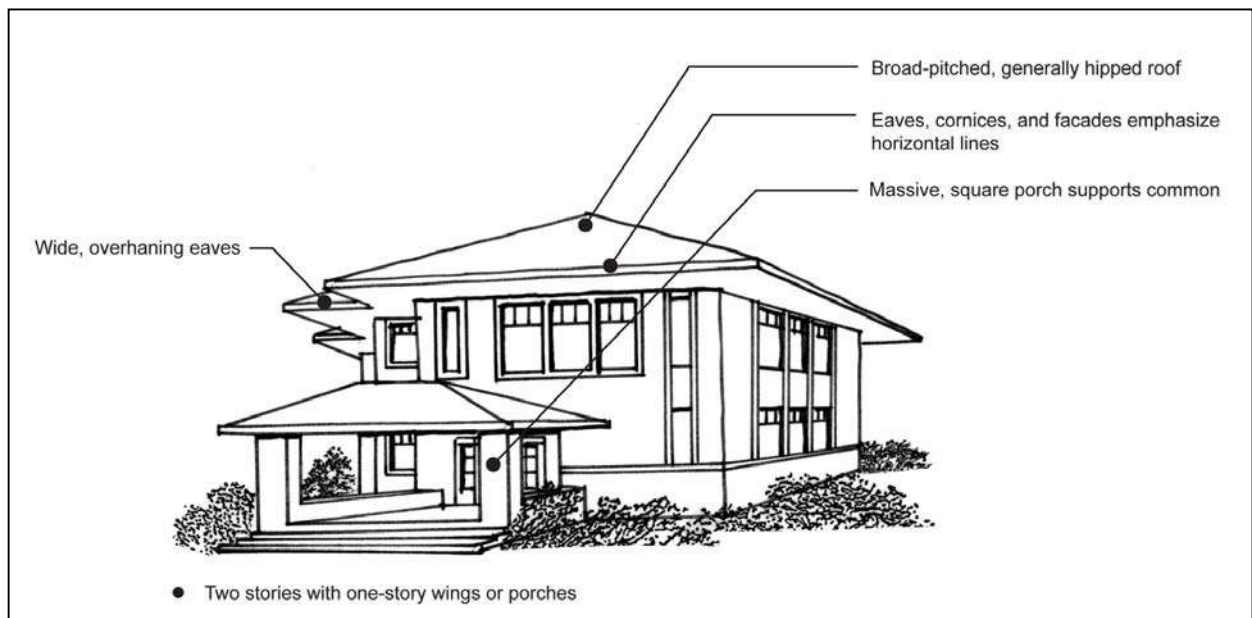
Photo by Leslie Crow

11. Prairie (1900-1920)

The Prairie style, one of the few indigenous American architectural styles, was created by a group of architects in Chicago, Illinois. Vernacular examples spread throughout the country, but began to fade after World War I. One of the most identifying characteristics is the emphasis on horizontal lines and geometry both on the façade and in architectural detailing. The houses are usually two stories with one story wings or porches. Wide overhanging eaves and massive, square porch supports are very common.

Character Defining Features

- *2 stories with one story wings or porches*
- *low-pitched, generally hipped roof*
- *wide, overhanging eaves*
- *eaves, cornices, and facades emphasize horizontal lines*
- *massive, square porch supports common*





Prairie Style



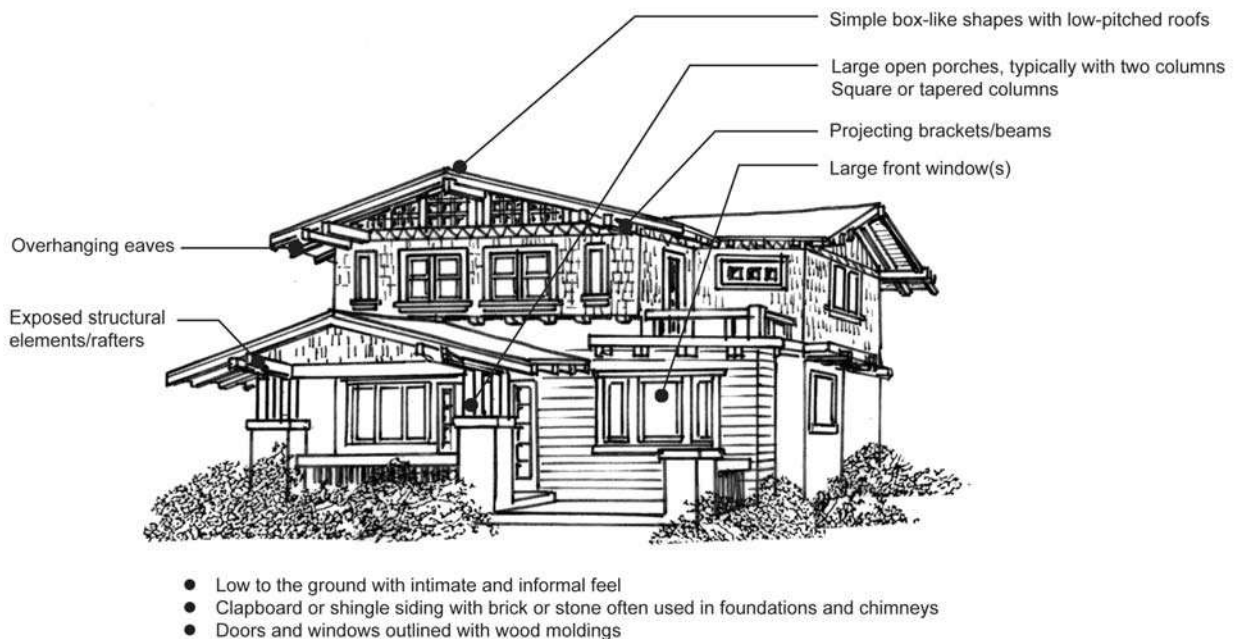
12. Craftsman Bungalow (1910-1925)

The Craftsman Bungalow represented a philosophy of life that featured honesty, integrity and a return to nature. Natural woods, shingles, earth colors, brick, stone, river rock, clinker brick, and heavy structural beams signified a oneness with nature. The rocks and bricks were often used on foundations, chimneys, and railings to set a unifying theme for the house. Oriental, Tudor, and Swiss-influenced bungalows lent a variety of architectural elements to the Craftsman Bungalow.

Character Defining Features

- 1 and 2 story
- low-pitched gabled roofs
- clapboard or shingle siding
- exposed structural elements/rafters
- large open porches, typically with 2 columns
- square or tapered columns
- overhanging eaves
- projecting brackets/beams
- large front window(s), usually in 3 parts
- front door with sidelights
- doors and windows outlined with wood molding

Porch details





Craftsman Bungalow



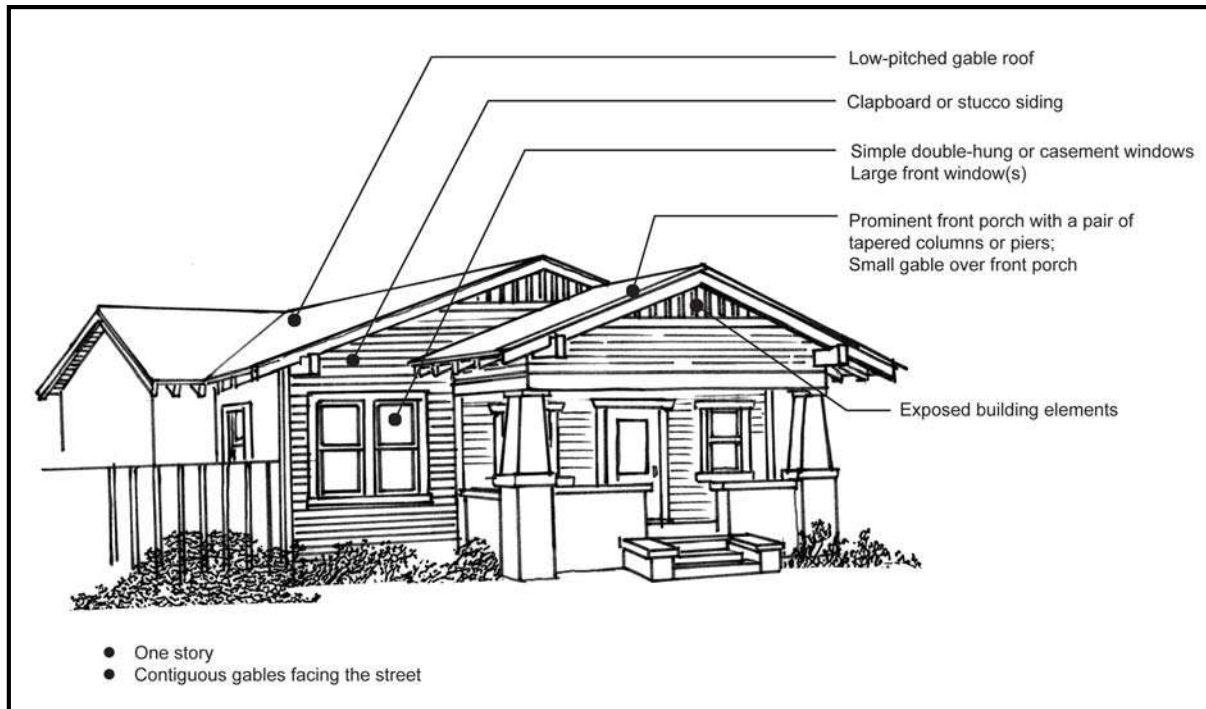
13. California Bungalow (1910-1930)

The California Bungalow is a smaller, more streamlined version of the Craftsman Bungalow. Exterior wall surfaces are covered with clapboard or stucco. Most styles have large porches and utilize wood frame windows either double-hung or casement.

The California Bungalow shares small size and low-pitched roof with the Craftsman Bungalow. The California Bungalow is the builders' interpretation of the more sophisticated features of the architect-designed houses. It offered a solution to the need to build houses quicker and at a more reasonable cost to keep pace with California's rapid population growth.

Character Defining Features

- 1 story
- low pitched gable roof
- contiguous gables facing street
- clapboard or stucco siding
- exposed building elements
- simple double-hung or casement windows
- large front window(s), often in 3 parts
- prominent front porch with pair of elephantine tapered columns
- small gable over front porch





California Bungalow



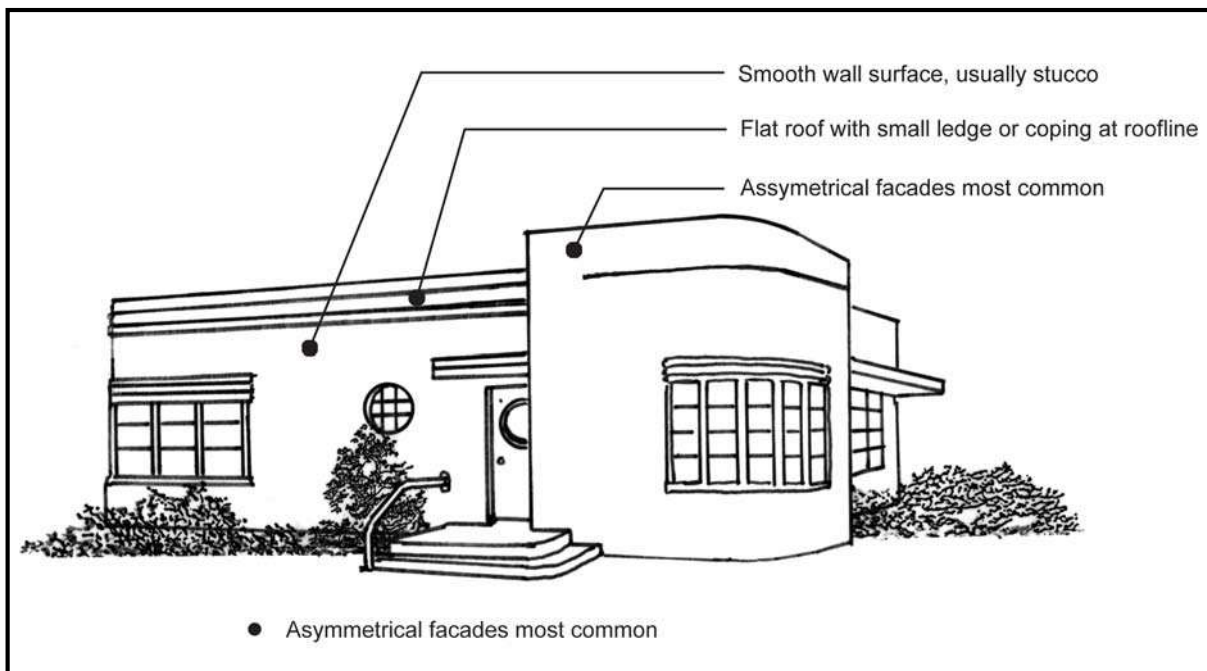
Photo by Leslie Crow

14. Moderne -- Streamlined Moderne (1920-1940)

The Art Moderne style of architecture gained recognition in the early 1920's in conjunction with a worldwide competition to design the Chicago Tribune building. In the Moderne style, one or more corners may be curved and it is common for windows to turn those corners. These houses generally have smooth wall surfaces, flat roofs, and a strong horizontal emphasis through balustrades and detailing. The use of glass block and small round windows is common.

Character Defining Features

- *smooth wall surface, usually stucco*
- *flat roof with small ledge or coping at roofline*
- *horizontal grooves, lines, or balustrades offer horizontal emphasis*
- *asymmetrical facades most common*





Moderne



15. Art Deco

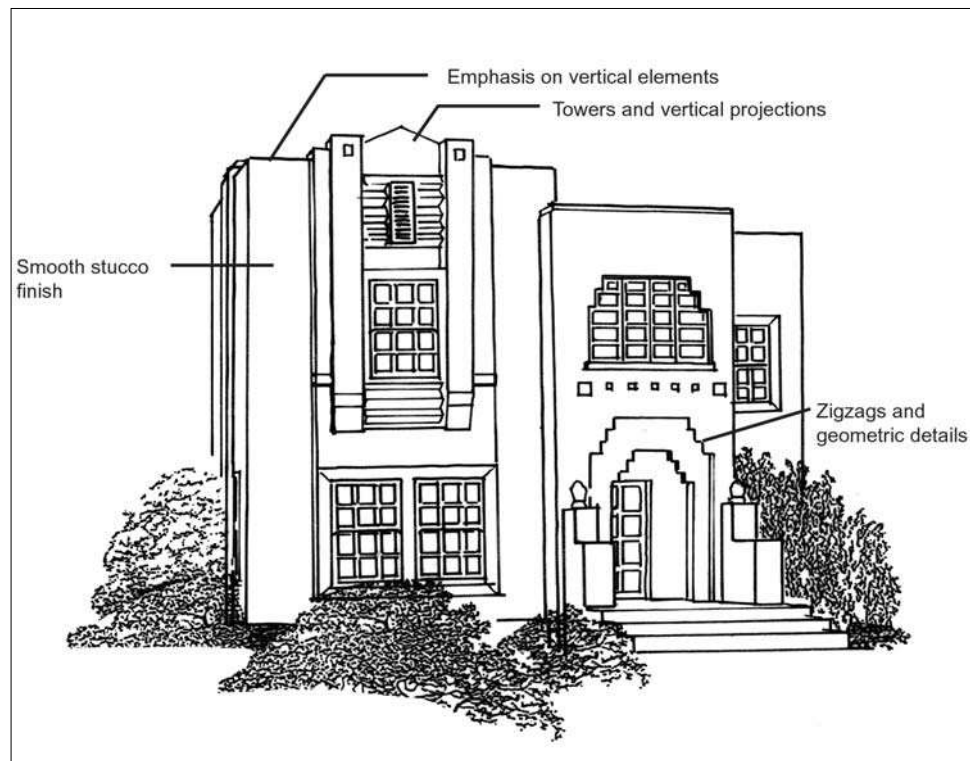
Art Deco architecture also gained prominence during the Chicago Tribune competition. It preceded its counterpart, Art Moderne, and differs from it in a number of ways. Art Deco buildings emphasize the vertical through towers and other projections. Façade details include decorative zigzags, chevron and other geometric and stylized motifs.

Character Defining Features

- *smooth wall surface, usually stucco*
- *decorative zigzags, chevrons, and other geometric motifs*
- *towers and other vertical projections give vertical emphasis*



Photo by Leslie Crow





Art Deco

