

HISTORICAL AND ARCHITECTURAL RESOURCES
of the
CITY OF PALO ALTO

Inventory and Report

by Historic Environment Consultants
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Published by the City of Palo Alto
February 1979

This report was financed in part
by a grant from the State Office
of Historic Preservation

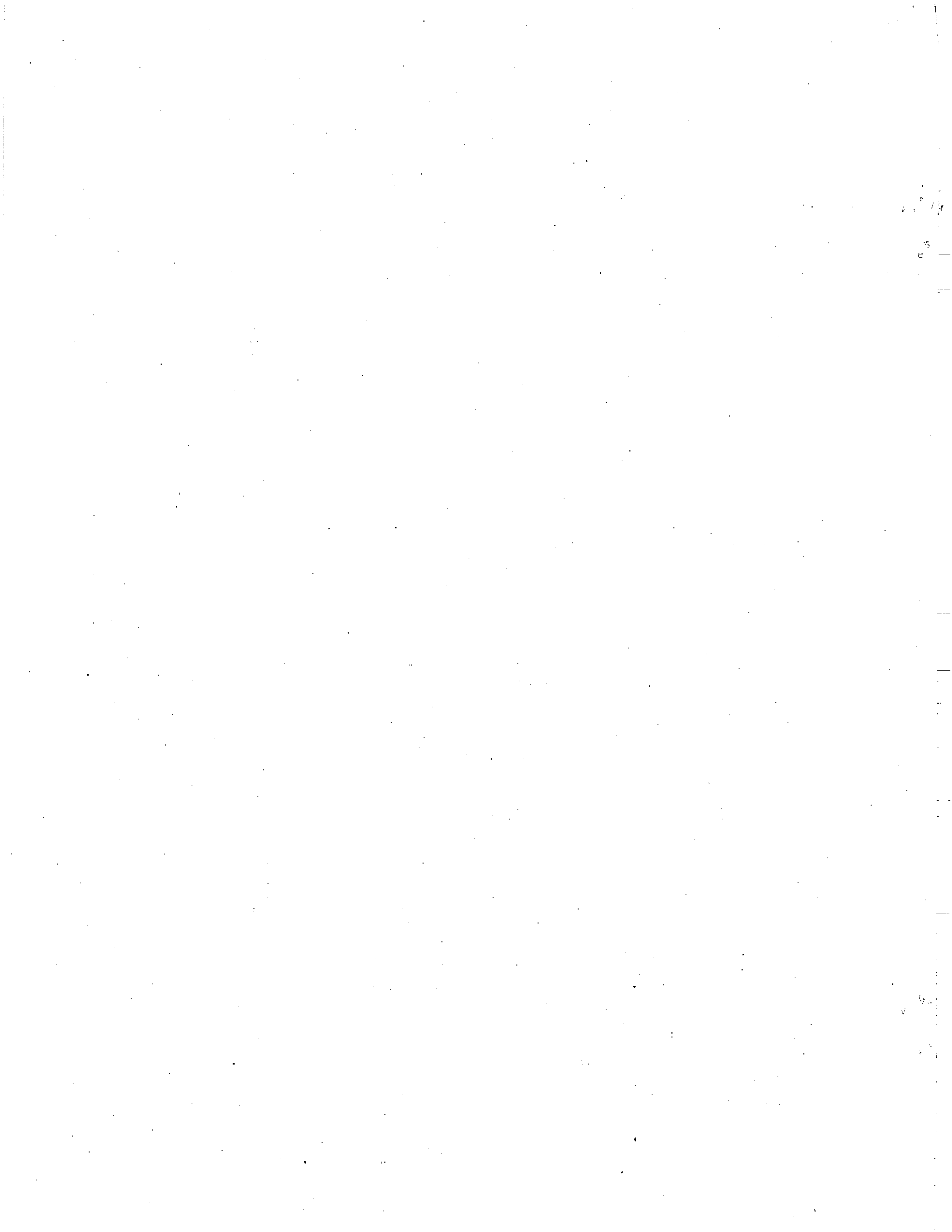
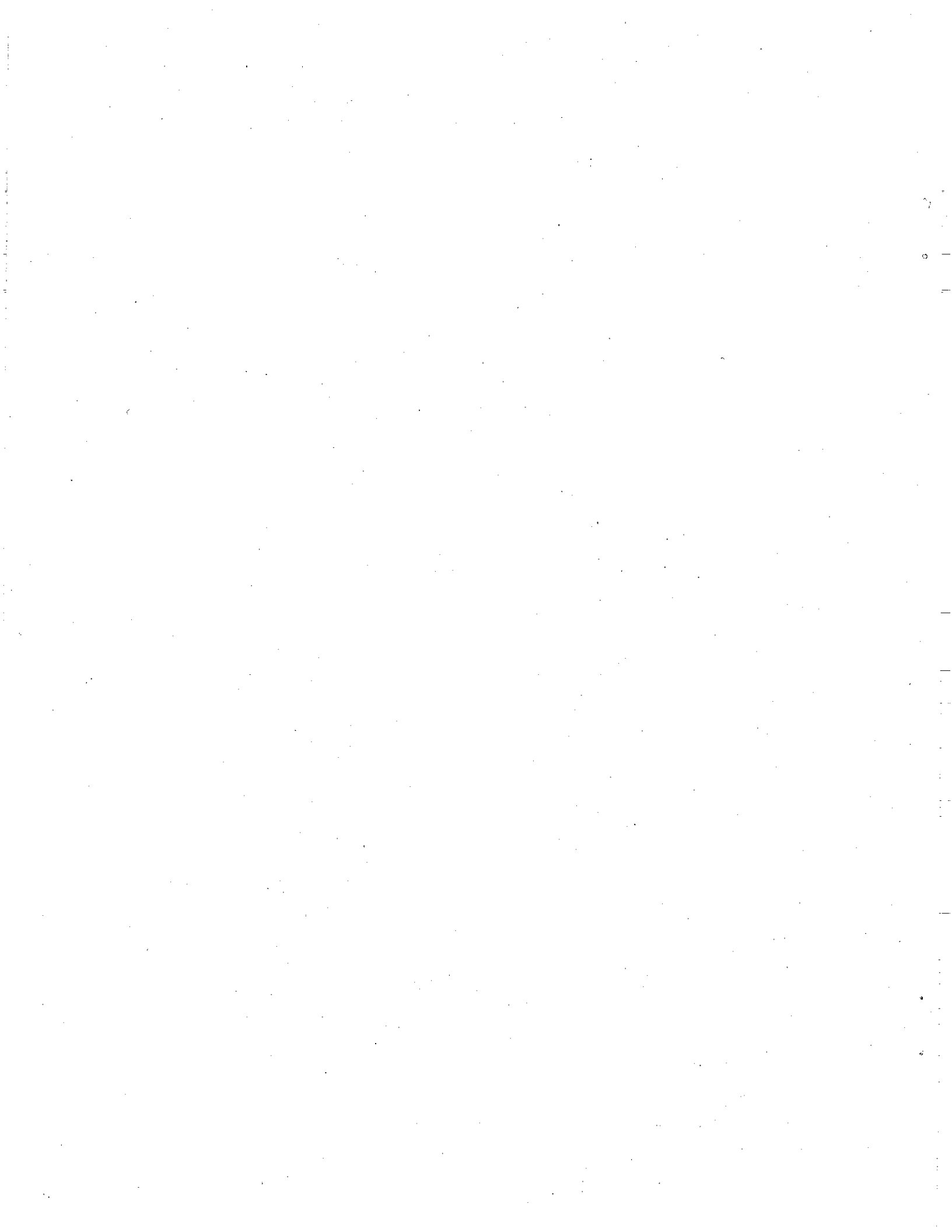


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Note: The illustrations in this report are from examples of the styles that currently exist in Palo Alto. Some have been altered from the original. Other varieties of these styles are also found in Palo Alto.

Cover picture: Courtyard at 533-39 Ramona, designed by Pedro de Lemos



I N T R O D U C T I O N

Palo Alto is a unique and interesting city. It has an unusual history that extends in time from associations with early Mexican land grants to the establishment of Stanford University by Leland Stanford, one of the Central Pacific Railroad's "Big Four" and one-time Governor of the State. Since that time, the city's geographical attributes, cultural background, and economic base have helped create its physical appearance.

These growth-determining circumstances have combined with Palo Alto's history, its location and climate, and its social and cultural composition and background to create the highly individualistic and handsome visual character of the city today.

The environmental resources that comprise that character, both man-made and natural, contribute very strongly to its qualities and provide an historic context vital to the understanding of that community.

The architectural resources of a city provide much information about that community: about the regional materials and the natural resources of the area, its economic richness, the sophistication and attitudes of its citizens, and the cultural values of eras represented within its boundaries.

Individual buildings, and their congregation into neighborhoods, provide a key to a city's past and an understanding of its evolution and history that can be achieved in no other manner.

The City of Palo Alto, recognizing it possessed such resources, has recently completed an inventory of those resources, and plans to utilize the inventory in future community planning activities.

The Survey, made possible by matching funds from the State Office of Historic Preservation, was conducted essentially within the area outlined on the accompanying map, and treated structures of significance built prior to 1940. Buildings listed on the preliminary field survey of each block in the area were then researched for historical importance and their architectural values noted. Groups of structures and the neighborhoods they create were evaluated as to their architectural integrity and significance. Areas of particular merit were either noted in the Report or designated as potential Historic Districts. The integrity of original design and structural condition of each building were also observed.

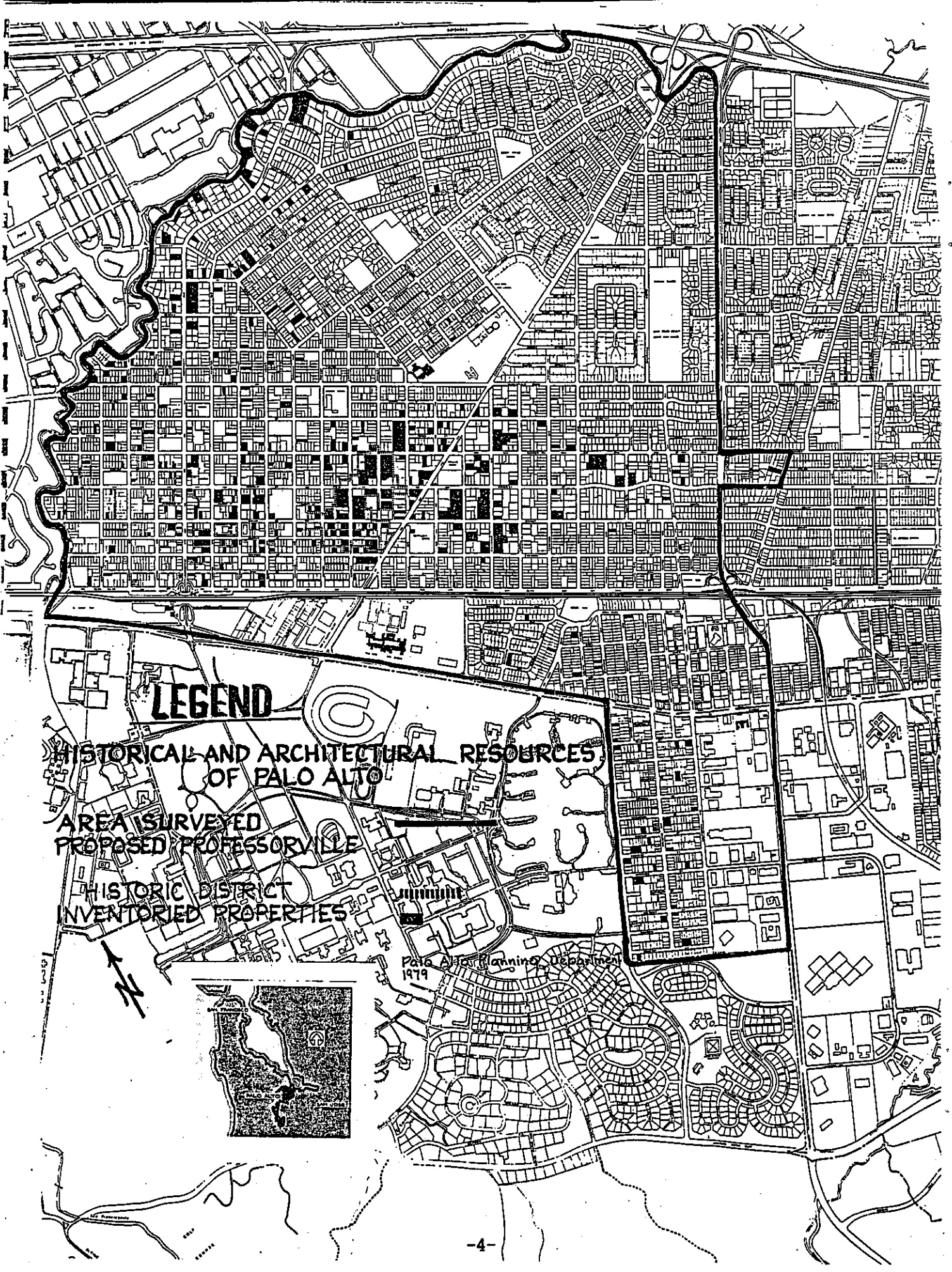
Volunteers from the community performed the research necessary to determine the historic significance of the proposed structures, and complete the Inventory forms. Students from Stanford University, which played such a crucial role in establishing the architectural patterns of Palo Alto, also assisted in research activities.

One of the goals of compiling such a list of important resources is to incorporate the information into future planning activities of the City. Another principal purpose

for the development of an Inventory is the planning of a program designed to protect and retain those identified resources. A proposed program, geared to the needs of the City of Palo Alto, accompanies this report.

The Inventory was compiled through joint City, private, and citizen enthusiasm and effort. It is hoped that this identification and recognition of Palo Alto's special history and valuable architectural resources will encourage the development of a City preservation program to assist both city and citizens alike in retaining this important heritage and the environmental character it provides.

All requirements of the State of California, Office of Historic Preservation, regarding performance of the survey and completion of the Report must be met in order to comply with regulations governing matching grant funding.



LEGEND

HISTORICAL AND ARCHITECTURAL RESOURCES OF PALO ALTO

AREA SURVEYED
PROPOSED PROFESSORVILLE

HISTORIC DISTRICT
INVENTORIED PROPERTIES

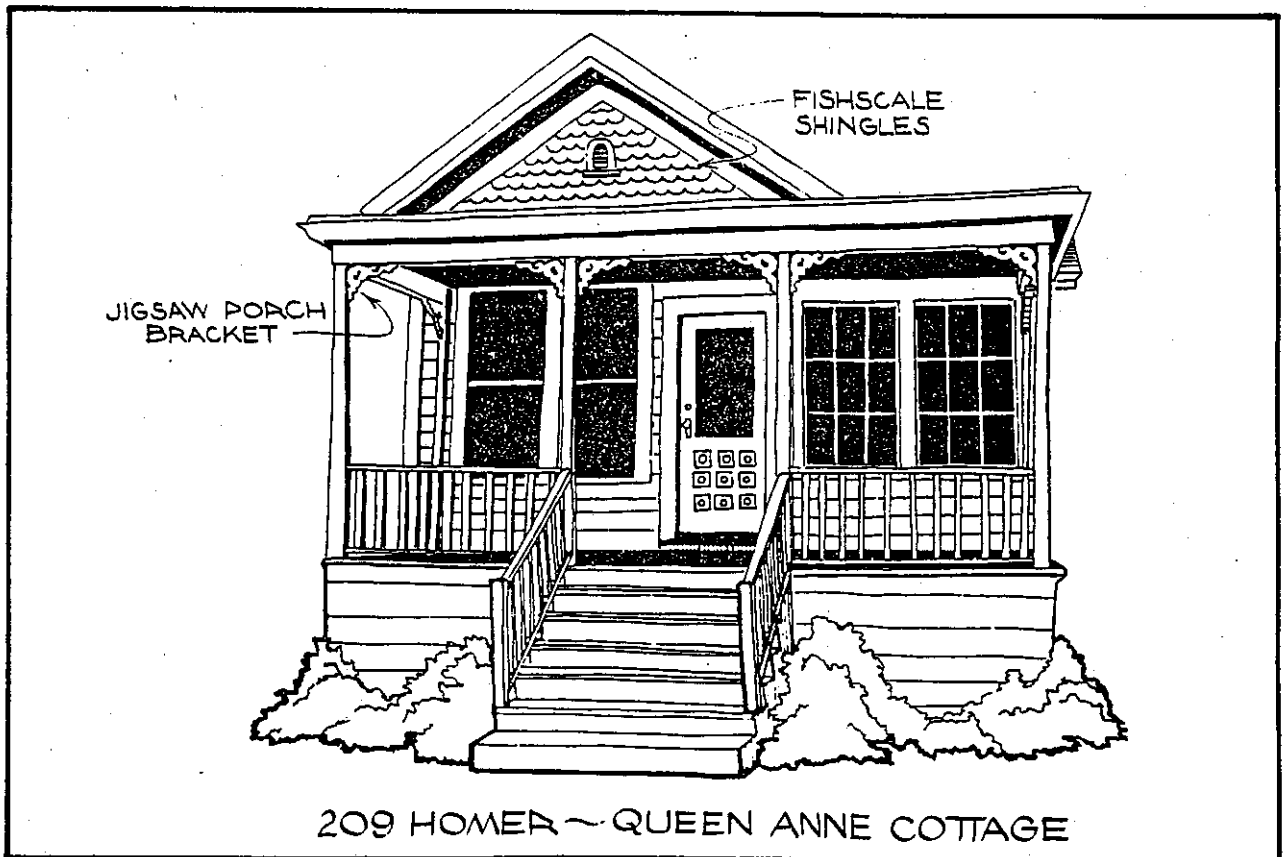
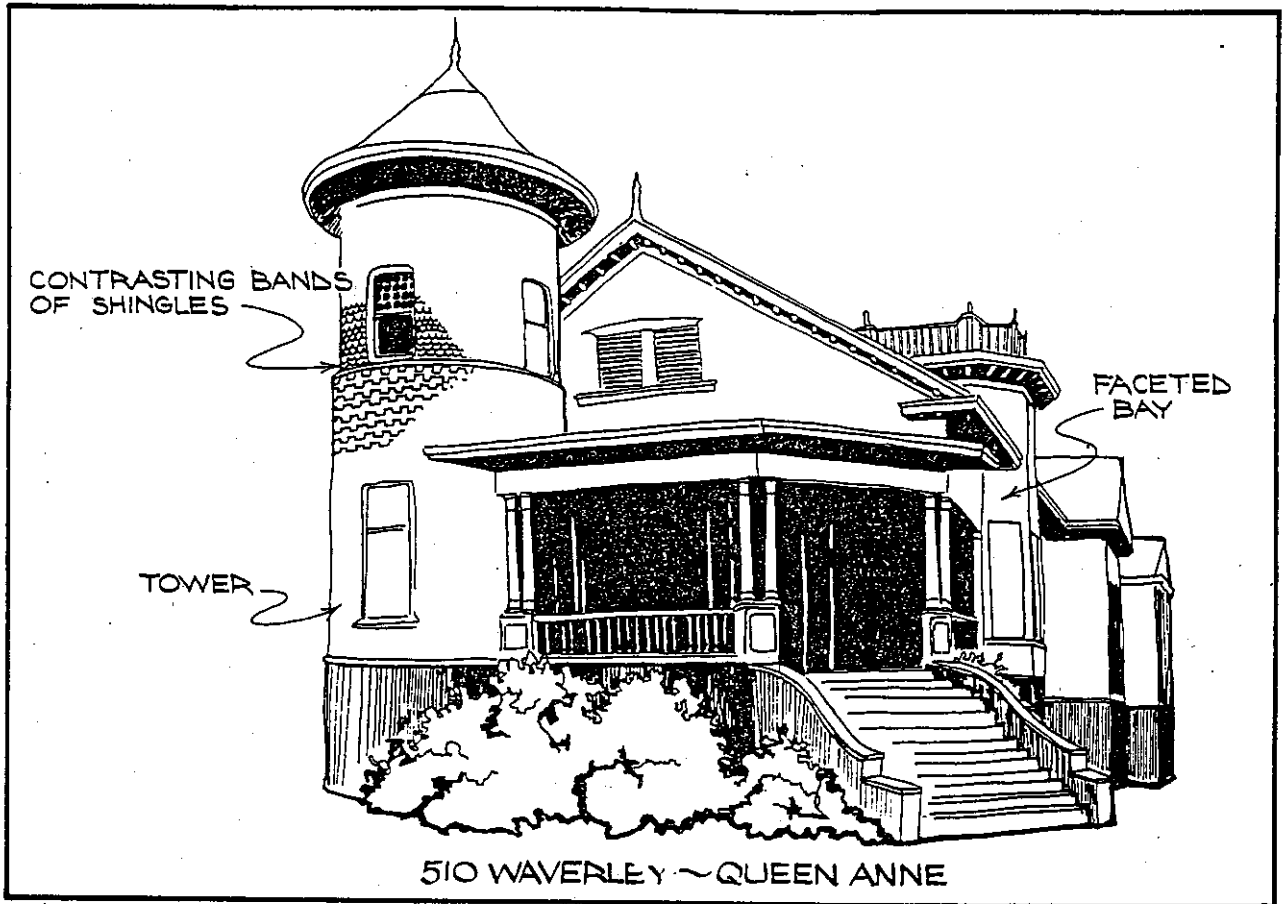
Palo Alto Planning Department
1979

ARCHITECTURAL DISCUSSION

PALO ALTO ARCHITECTURAL STYLE

Palo Alto's architectural history begins rather abruptly, as did the city itself. By the time the city was incorporated in 1894, the fashion for many of the styles found in nineteenth century California cities, for the Gothic Revival, the Italianate, and the Eastlake mode were over. There are hints and fragments here and there of ornament expected on an Eastlake house, or the bracketed frieze and cornice one associates with the Italianate, but for the most part these are gestures by local builders who had not kept quite up to date. Thus the nineteenth century is represented in Palo Alto almost exclusively by the Queen Anne and its variants.

The Queen Anne itself is not a strict style; the typical image is a collision of formal volumes punctuated with round or octagonal towers, modulated by curved or faceted bays, the surfaces articulated by contrasting materials or contrasting bands of shingle patterns and the whole enriched with lacy and elaborate machined ornament. It is a mode so rich that it can accept some Eastlake decoration without it seeming out of place. In fact, while the elaborate and sometimes whimsical large Queen Anne houses are the ones which most strongly impact the memory and the imagination, the style was popular through the economic spectrum right down to the working man's cottage. One of the common Palo Alto types is

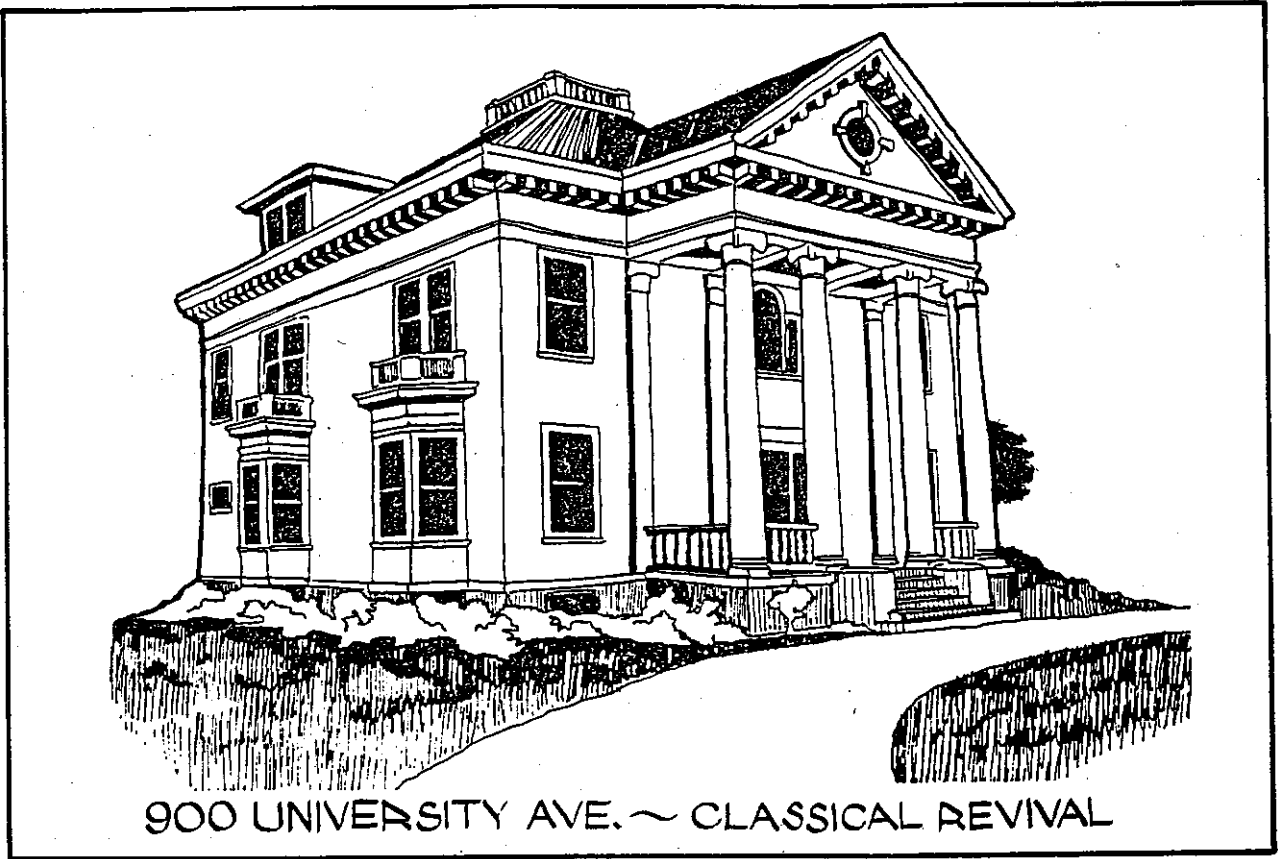


the small, almost austere house which has only one bay window and perhaps a gable surfaced with fishscale shingles to state its Queen Anne aspirations.

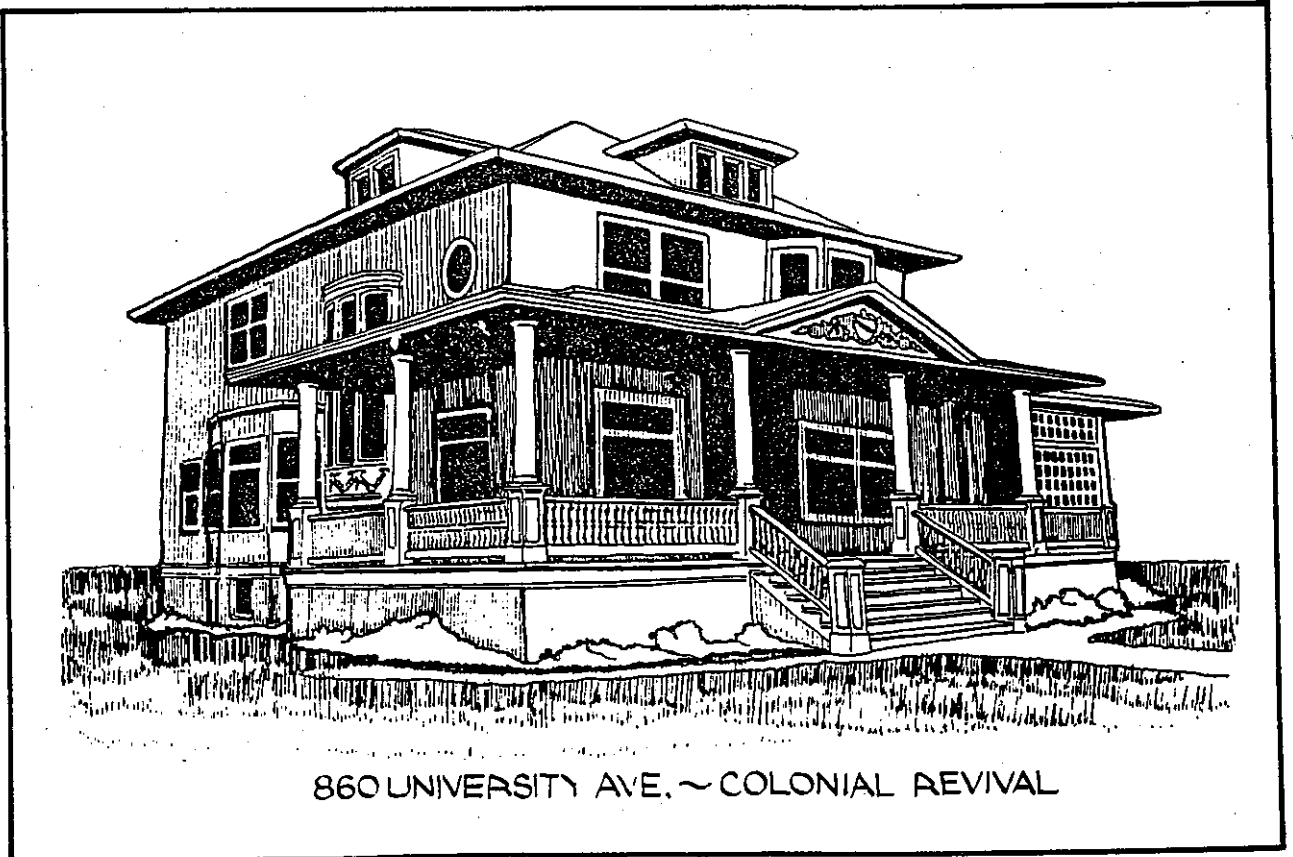
As the 19th century ended and the 20th began, the forms of the Queen Anne became more sedate, and the decorative motifs became more classical or colonial in their derivation. Because this was a major period of growth for Palo Alto, the Classical Revival and Colonial Revival images are a major component of its visual makeup.

The tradition of order and refinement represented by the Colonial Revival and Classical Revival was challenged on Palo Alto's streets in the first decade of the century by the Mission Revival and by the Craftsman movement, two design approaches which celebrated the primitive and the picturesque. The Mission Revival was, as its name implies, an attempt to recreate the romance of California's somewhat mythicised Hispanic past. Its primary trademark was the scrolled parapeted gable which presented a cookie-cutter single-plane form to transmit its stylistic message. The more elaborate or sincere Mission Revival buildings appended buttresses or battered wall ends to complete the picture. By 1915, the Mission Revival had pretty much run its course, but by then it had left a small number of handsome monuments in Palo Alto.

The Craftsman movement was longer lived, more flexible, and more comprehensive. It began as a glorification of natural materials and the philosophy of a rugged life lived close to nature. The forms of the buildings themselves were low, emphatically horizontal, and topped by shallow-gabled, wide-eaved, hovering roof forms. Wood was left unfinished, the



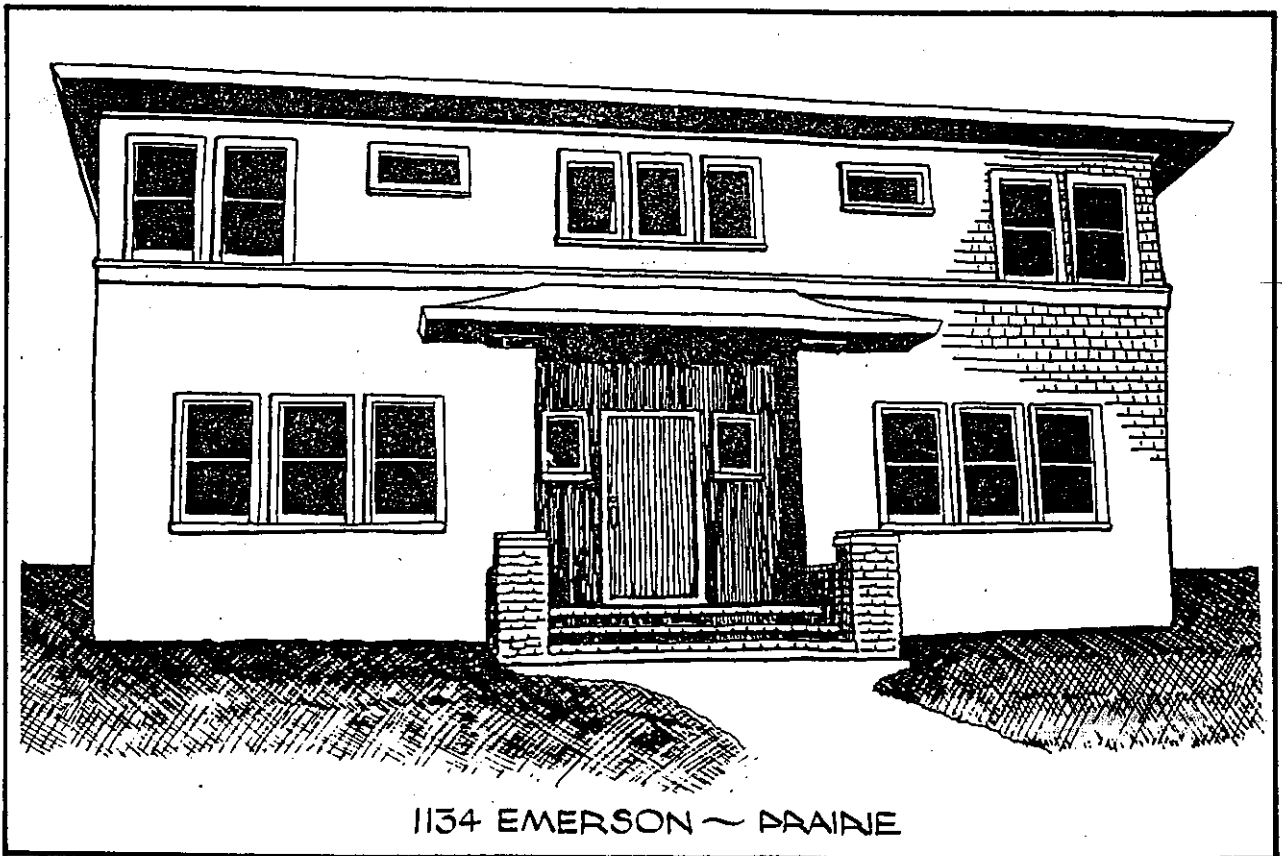
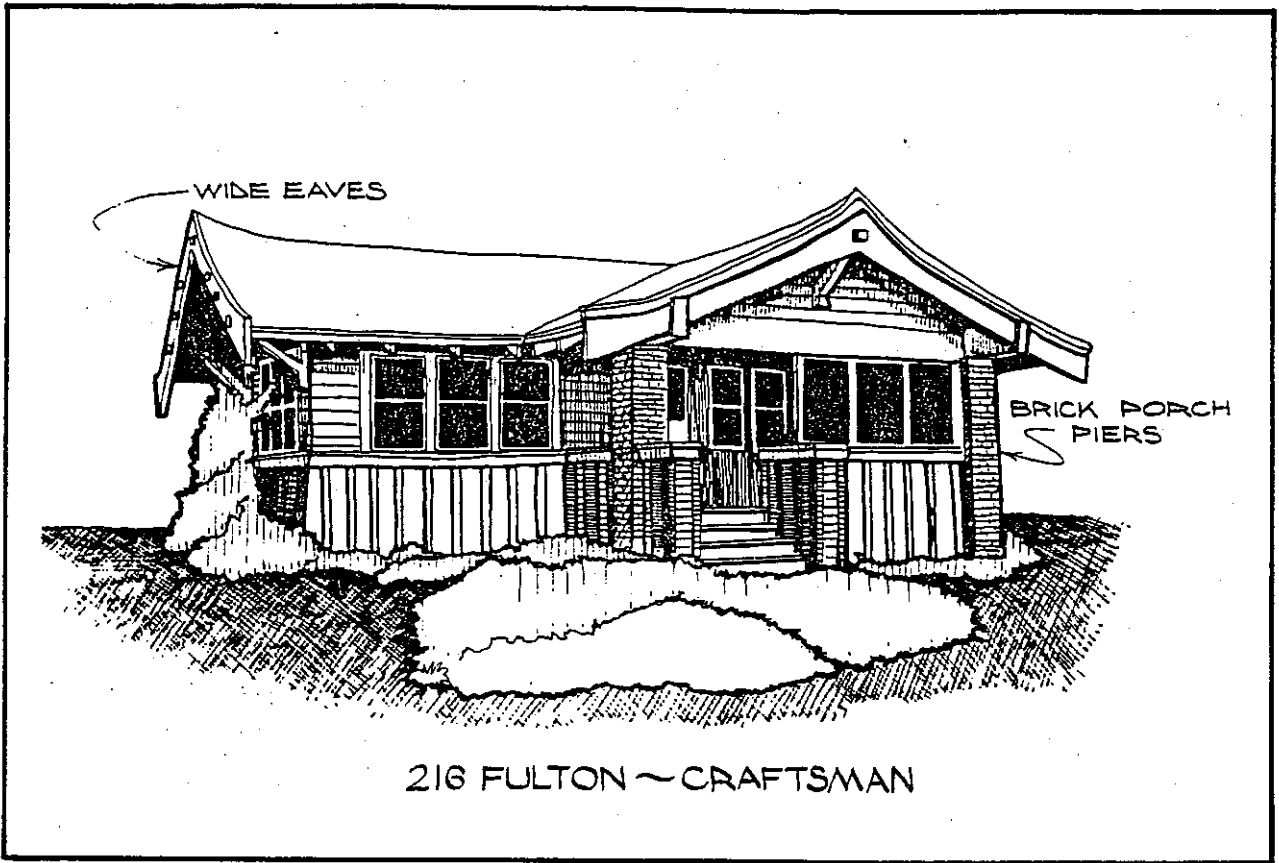
900 UNIVERSITY AVE. ~ CLASSICAL REVIVAL



860 UNIVERSITY AVE. ~ COLONIAL REVIVAL

processes of structure and support were transformed into an aesthetic statement, and rocks or irregular shaped clinker brick were used for foundations and porch piers. Like the Queen Anne, the Craftsman image was subject to interpretations by local builders who may have been familiar with the style only through pattern books, and to simplifications required by budgets ranging down to the most modest cottage.

As the Craftsman movement matured, it expanded its range of images, forms and devices. At times it presents affinities with the Prairie School work of Frank Lloyd Wright and his followers; at others it plays with such styles as the Tudor Revival. But the most important episode of the Craftsman movement, in terms of Palo Alto's architectural history, was an unlikely fusion with the Colonial Revival. The image of Professorville, the early neighborhood of many Stanford professors, in particular is formed by a series of houses whose simple forms, either gable or gambrel roofed, derive from the Colonial Revival but are sheathed in unpainted shingles. They may have Tuscan porch columns or classical balustrades but Craftsman eave detailing. There are also more conventional Craftsman bungalows whose porch or window details are unmistakably Classical. These buildings provided an elegant but unobtrusive backdrop for the home-life of academe, and their only close counterparts exist in the academic community of Berkeley, 60 miles away, where "Berkeley Brown Shingle" is the standard description of the buildings which otherwise defy exact stylistic pigeon-holing. They cannot, generally, be classified as part of the Bay Area Tradition, for they do not evidence the restless experiment with scale, space and crosscultural reference which these buildings embody. There are, however, several buildings of the Bay Area Tradition in Palo Alto: there is

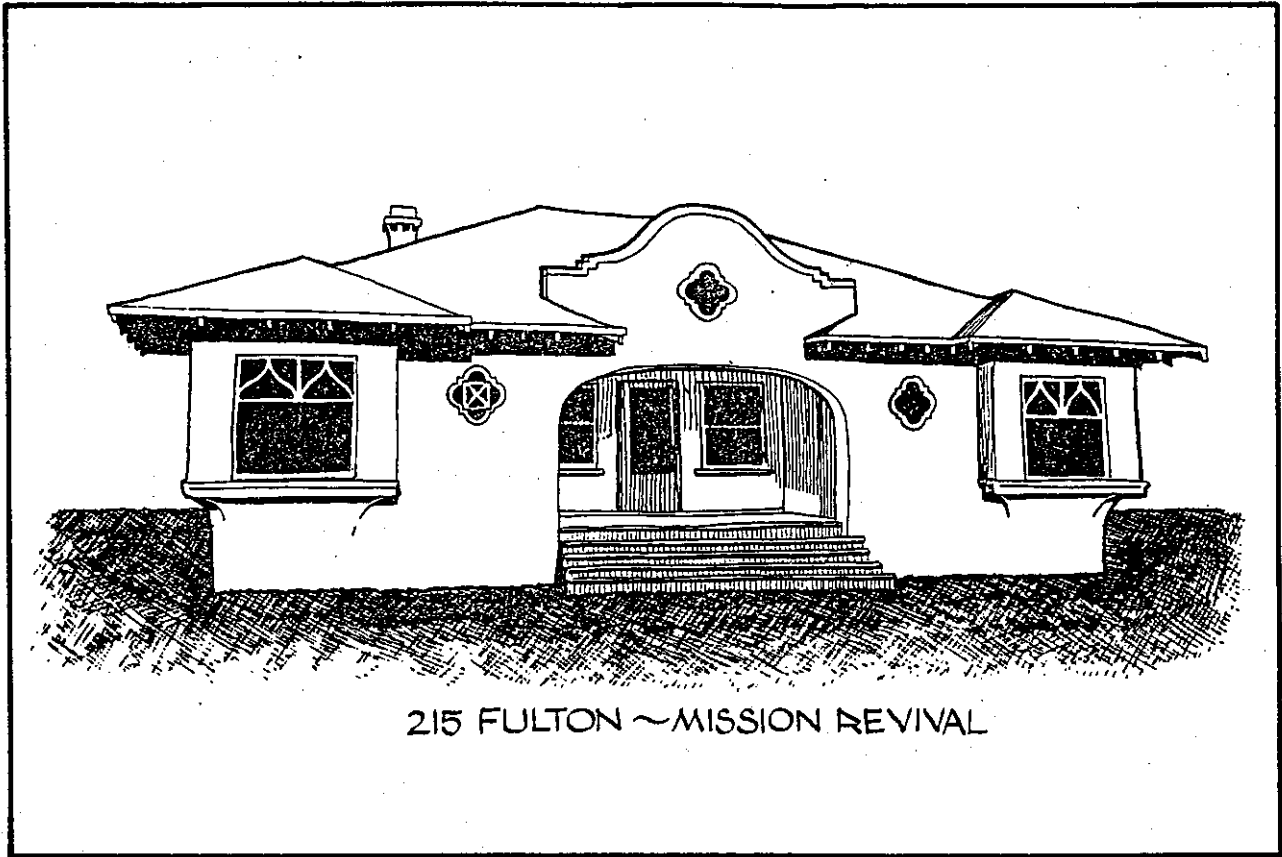


an early and very fine Maybeck house; there are at least two buildings by Ernest Coxhead; and there are two remarkable designs by John Hudson Thomas, although one has been sadly mutilated; and there are later buildings by William Wilson Wurster.

But despite the importance of Bay Area Tradition buildings individually, it is the fusion of the craftsman and the Colonial, the formal and picturesque, the sophisticated and the primitive which provides one of the two most important visual elements in Palo Alto's unique visual townscape.

The other is provided by the Spanish Colonial Revival of the 1920's and 30's. There had been popular revivalist modes since the turn of the century, particularly the Colonial Revival and the Tudor Revival. But it was not until the 1920's that they became strongly prevalent, and during the depression years of the 1930's they had the added impetus of escapism to recommend them. By the 1930's it was possible not only to escape into the past with the Spanish Colonial Revival and the Tudor Revival, but also into the future with the Streamline Moderne.

Oddly enough, Palo Alto retains almost no trace of the zigzag moderne, the highly popular 1920's phase. The Streamline Moderne promised a future of hygiene and technology, presented through the forms of the transportation machine. The curved corners, port holes, and pipe railings related to streamlined planes, boats, and trains, and it is appropriate that Palo Alto's major streamline building is its train station.



215 FULTON ~ MISSION REVIVAL



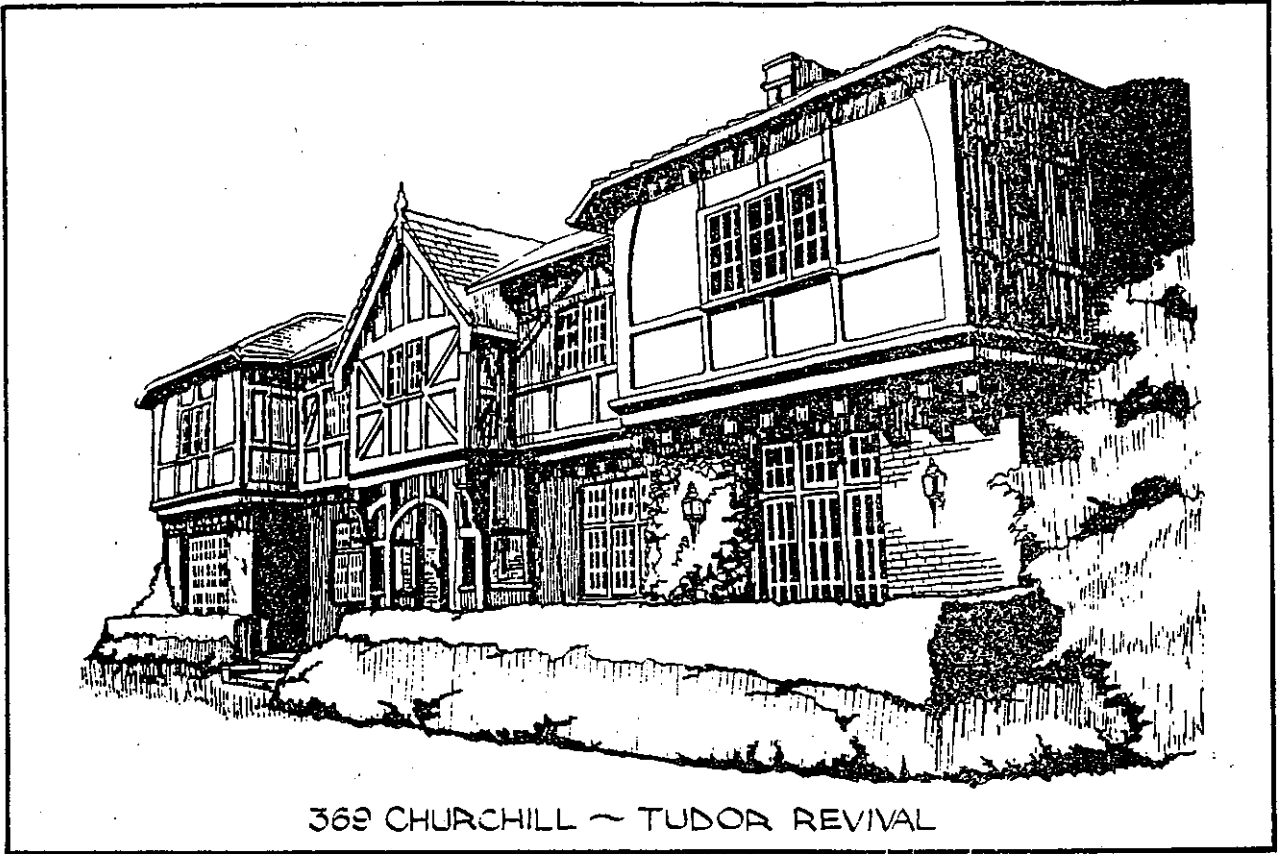
630 RAMONA ~ SPANISH COLONIAL REVIVAL

Of the other revivals, the Tudor Revival with its half timber work left a large number of fine buildings, and its variant of Hansel and Gretel medievalism provides an example by the Berkeley designer/craftsman Carr Jones, and a delightful court by local designer Pedro de Lemos. But it is the Spanish Colonial Revival which helped to establish the image of the community.

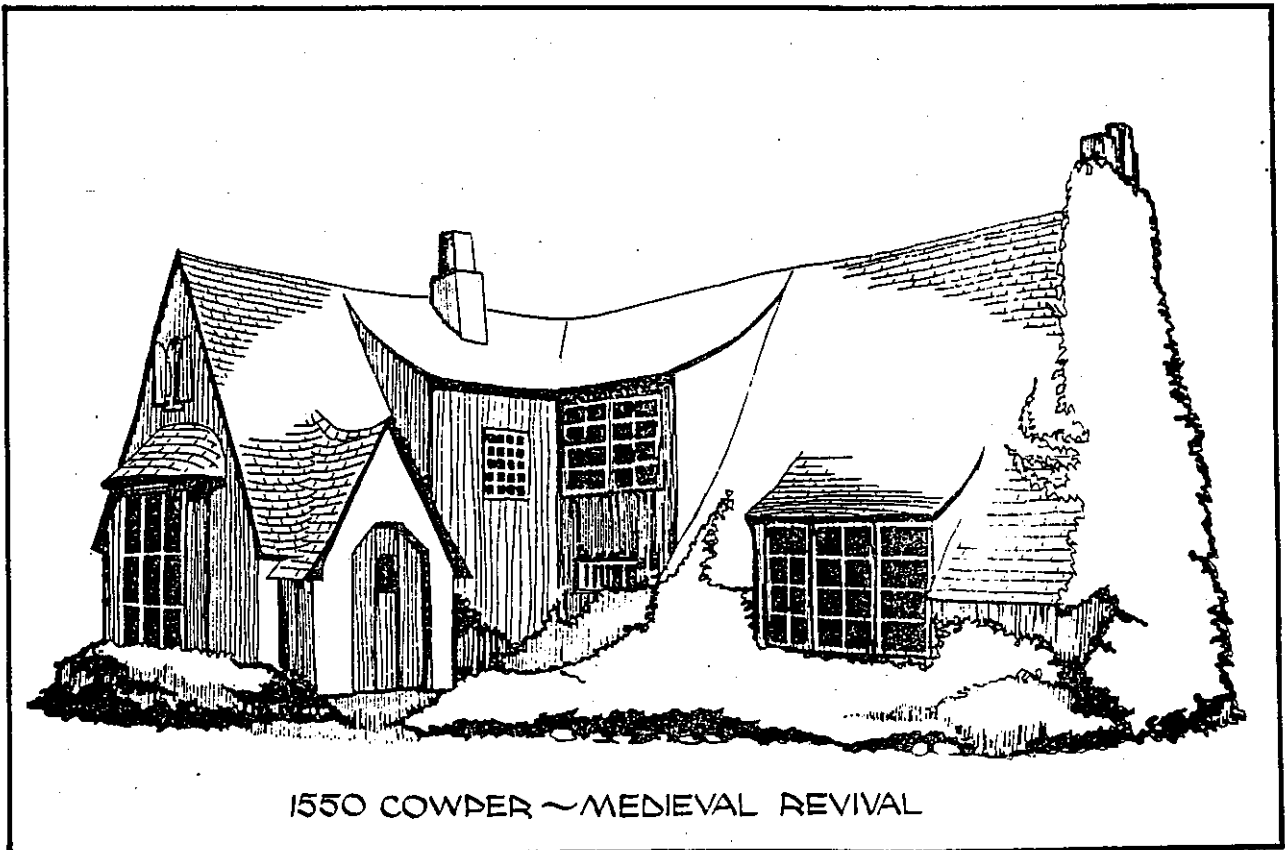
The first major Spanish Colonial Revival building in Palo Alto was by the Santa Barbara designer George Washington Smith. Smith's 1925 Pettigrew house was an obvious influence on Birge Clark, a local architect whose Spanish Colonial Revival designs are largely responsible for the coherent Spanish Colonial Revival image of much of Palo Alto and for the consistency between the downtown commercial area and the Spanish Colonial revival residential neighborhoods of the town. Clark likes to refer to his buildings as "the early California style".

While they share, with the Mission Revival, large unbroken areas of stucco wall surface and roofs of red tiles, Clark's buildings derive for the most part from the sophisticated, compositionally additive vernacular buildings of the Mediterranean, rather than the primitive singleform imagery of the California missions.

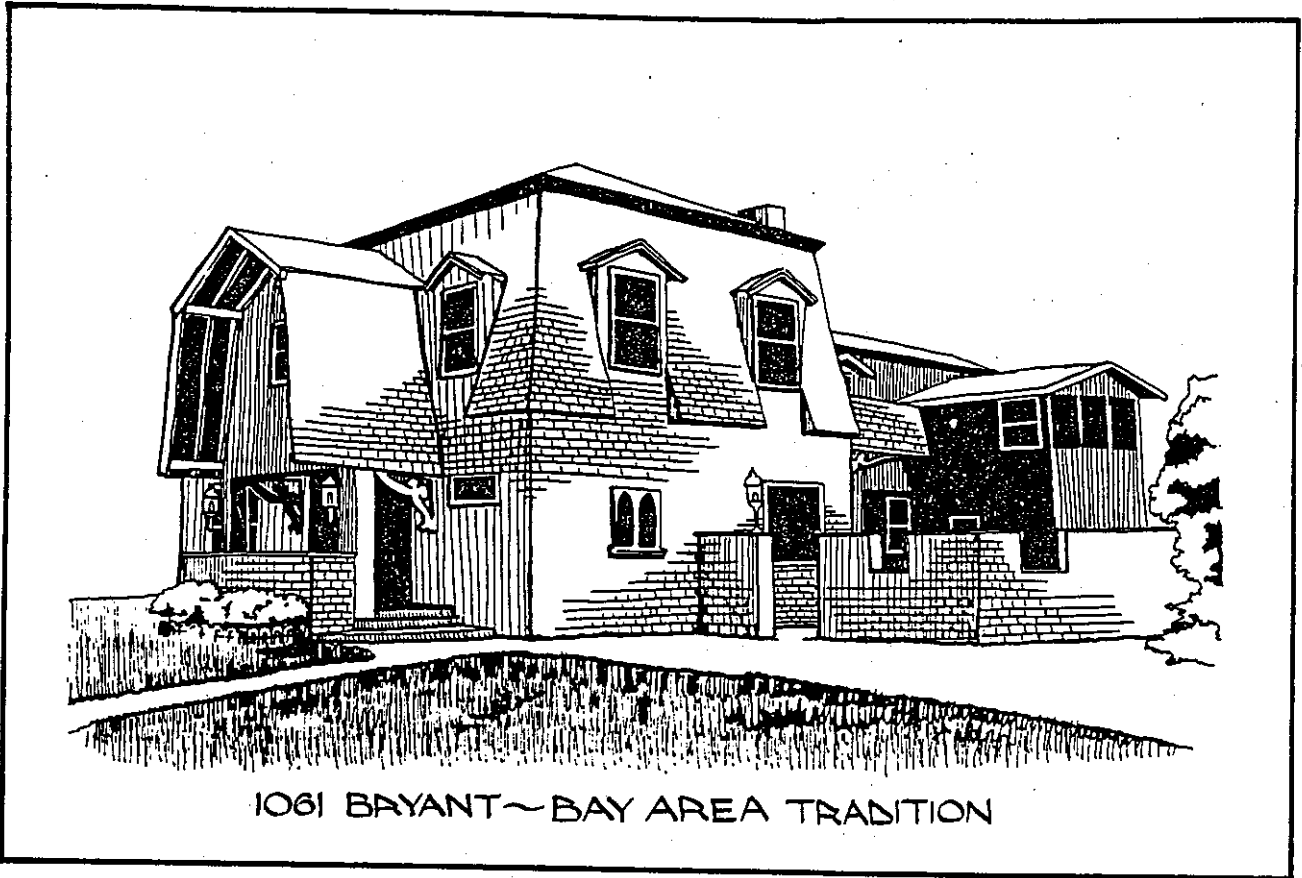
While there were, in fact, other revival styles popular in the 1930's none was so important, either in terms of the design qualities of the individual examples, or in the impact of the aggregation upon the overall image of the city.



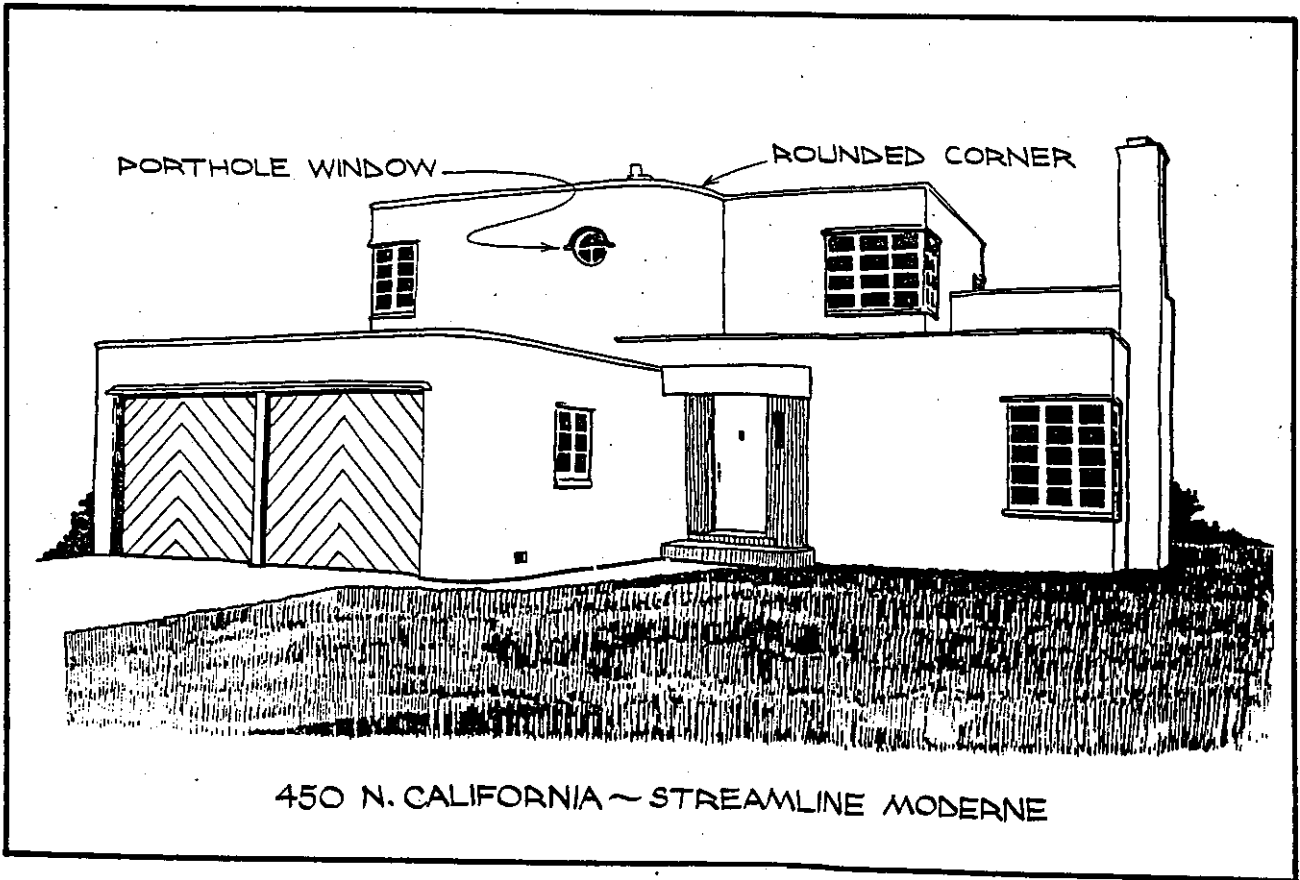
369 CHURCHILL ~ TUDOR REVIVAL



1550 COWPER ~ MEDIEVAL REVIVAL



1061 BRYANT ~ BAY AREA TRADITION



450 N. CALIFORNIA ~ STREAMLINE MODERNE

By the beginning of the second World War, most of the available building sites in the surveyed area were occupied, and after the long moratorium on non-essential building imposed during the War, an entirely different set of images and styles became popular. Thus the buildings of the survey area represent a discrete five decade episode, stretching from the founding of the city as an entity to the end of the first phases of its development, the period during which the ambience, the visual and architectural qualities of Palo Alto were permanently established.

HISTORIC OVERVIEW OF PALO ALTO'S ARCHITECTURE

When Palo Alto was incorporated in 1893, its neighbors to the north and south, Menlo Park and Mayfield, were already well-established.

Early city street grids included the area bounded by San Francisquito Creek, Alma, Embarcadero, Boyce, and Channing Streets. Subsequent late nineteenth and early twentieth century annexations to the original grid included additions known as the Ashby Addition, the Boyce Addition, Clara Vista, Alba Park, and South Palo Alto.

College Terrace was subdivided in 1888 and its earliest buildings date from the late 1880's and the early 1890's.

The area surrounding the original Palo Alto grid grew to the north, south, and east, expanding beyond El Camino Real and including the Southgate area, Evergreen Park, Barron Park, the Seale Addition, the original town of Mayfield (by now divided into several subdivisions and tracts), and the area north to the current bayshore freeway, Highway 101.

Subsequent additions by 1940 included Crescent Park, Green Gables, Leland Manor, Embarcadero Oaks, Garland Tract, Klayton Park, and various Seale subdivision tracts. Numerous other subdivisions and annexations have occurred in Palo Alto but lie beyond the boundaries of the survey area or are more recent than the 1940 cut-off date.

The survey area is composed of a series of sub-areas and neighborhoods of quite separately distinct visual and architectural character.

Typically, almost universally, the American city is laid out on an orthogonal grid. Palo Alto is no exception. The grid is the most democratic of urban formats -- by standardizing land units, there is an implication that no parcel is different from or better than any other: usage and ownership are changeable with maximum ease. It is also an easily, variably, and infinitely expandable system, which suits it to the irregular but occasionally quite intensive growth of American cities.

There are some potential disruptions to the integrity of Palo Alto's grid which include natural barriers and previously established manmade elements. The survey area is generally level and without natural barriers, except for San Francisquito Creek at the northern boundary of the city and Matadero Creek which meanders through Barron Park. There is a very slight recognition of Matadero Creek by a slight swerve of Josina Avenue, but there is no real disruption of the pattern. San Francisquito Creek has as little effect. South of University, Edgewood Drive follows the curves of the creek, but the grid soon re-establishes itself, although in somewhat fragmented fashion. North of University Avenue, the grid is simply sliced off, not terminated, by the irregular

line of the creek and its frontage road, Palo Alto Avenue. Even houses built at the edge of the creek, east of the termination of Palo Alto Avenue, do not seem to recognize the presence of the landscape feature.

There are manmade features which distort expression of the grid pattern, primarily in cases where there were transportation elements established prior to the imposition of the grid. Embarcadero Road is a transportation corridor established prior to the grid it now violates.

A similar effect can be seen in the configuration of El Camino Real and the Southern Pacific Railroad tracks. First, the tracks simply halt the march of the pattern, creating a physical barrier between adjacent areas of the city, with very few crossover points. Also, as the area north of El Camino between California and Meadow Drive was laid out, the streets of the grid were made parallel and perpendicular to the previously established road. North of the railroad, the grid is oriented to the track itself. Since the track and El Camino are not parallel at this point, a conflict between differing grid systems is created.

There is a portion of the city in the angle formed by Middlefield and Embarcadero where the grid is oriented north-south and east-west, the only place in the city this occurs. Grid elements tend to differ not only in direction: the difference between Professorville and College Terrace is not simply that in Professorville the lots and buildings tend to be much larger, although that is certainly true. There is a difference in the size and emphatic changes in the proportions of the blocks, as well as contrasts in street widths and set backs. Thus, there are pronounced and pervasive variations in the urban texture.

In fact, the city is not a single grid but is formed by a collection of discrete grids and their collisions. While this creates some problems of alignment, such as the indecisive penetration of North California Street into the grid across the Southern Pacific tracks, it lends variety to the organization of the city.

American cities, particularly of the western United States, are with few exceptions, suburban in their form and image. Much of the image derives from English landscape garden design of the eighteenth century, and the desire to re-interpret the leisurely winding paths and curving roads of the original sometimes overcomes the wish for the practical and straightforward advantages of the urban grid. This periodic fashion appeared in Palo Alto in the 1920's and again in the 1950's-60's and left its mark on the street patterns in various portions of the city. Lois Lane; Crescent and Edgewood; Castilleja, Escobita, Madrono, Portola, Manzanita and Sequoia; Northampton, Greenwich and Southampton; Iris, Primrose and Tulip, are all streets or groups of streets which are examples of a planning idea which is essentially a picturesque landscaping impulse influencing the urban layout. Varied planning gestures within the city treat building complexes as well as street-scape features. One such planning scheme repeatedly appears throughout the city and utilizes various architectural styles from Craftsman to Moderne. This scheme is characterized by the arrangement of small series of residential buildings from a street facade back into the interior of the block, in a sometimes formal, sometimes informal, staggered pattern. Paths and unpaved roads lead into and connect the units of these small complexes. While this not unusual planning scheme may also be English in derivation, such configuration

is often referred to as a Bungalow Court even though the styles of some of the buildings involved differ completely from the modes usually associated with that term.

Local builders in America have traditionally depended upon pattern books and the popular press for ideas about current styles and fashion. In almost any American town, there are pattern-book buildings or local variations upon them which were so successful or popular for a particular builder that he repeated them many times.

There are two outstanding examples of such a situation in Palo Alto, although as yet they have not been connected to a specific source. One is a single family residential building of which examples appear at 215 Fulton, 225 Fulton, 575 Hamilton and 379 Lytton.

The design is Mission Revival in image but formal and classical in its format. It boasts not the usual one, but three, uses of that Mission Revival trademark, the quatrefoil window. A couple of these examples have been slightly altered by the glassing-in of their recessed porches.

The other repetitive design is a Craftsman bungalow court of unusual aspect which appear at 951-55 Addison, 2114-24 Oberlin, 2105-15 Oberlin, 2115-21 and 2127-2133 Cornell.

The materials of these bungalow groups, shingles and rounded granite boulders, are part of the standard Craftsman image. The forms, however, are rather unusual, as is their staggered placement on the lot. It is also rare to find a bungalow court where the units are not repetitive but are individually designed. This collection of four designs is repeated identically in each example of the court, except for the Addison Street instance, where land configuration only allows room for 3 of the units.

The speculative builder also demonstrates great ingenuity in adapting the grandest styles to the most modest buildings by the cheapest possible means. Often the products of these builders have unusual architectural qualities which make them as important to the designer, the historian, or the knowledgeable layman as their more documented and respectable brothers.

Palo Alto is quite rich in fine buildings at both ends of this scale.

There is another range of buildings frequently, but not always, designed anonymously, which performs a crucial urban design function but seldom calls attention to itself. These buildings are background structures sometimes carefully and subtly designed and sometimes of little architectural importance in themselves. Such buildings provide a coherent frame of reference for more important buildings, and through the frequency of their appearance in a given neighborhood can establish an amazingly strong and memorable atmosphere. Birge Clark's restrained but elegant commercial buildings flanking the Varsity Theater on University Avenue are a deliberate attempt not to compete with the theater, but to provide it with a sympathetic and complementary background. They perform that function superbly. Less consciously, but as effectively, myriad anonymous-appearing shingled houses in Professorville help to establish and maintain a coherent environment for their more emphatic and individually stronger companions. Much of the visual texture of the city is composed of such buildings.

To some of the following neighborhood discussions is attached a list of some of the more important supportive structures or groups of structures in that area.

RESIDENTIAL AND COMMERCIAL NEIGHBORHOODS

University Avenue and Embarcadero

As the city has changed through time, certain fragments have changed their function or their importance. This is particularly obvious in the case of two streets, University Avenue and Embarcadero Road, which have, since the completion of the Bayshore Freeway, changed from local traffic corridors to primary entry points to the city. Thus the average visitor's first impression of Palo Alto is received from one of those two streets. It is frequently a lasting one.

This impression is particularly true of University Avenue where rather few of the large Spanish Colonial Revival houses are individually very skillful or very interesting, but their consistent scale, landscaping, and repetition of materials create an indelible image for the street which is somewhat stronger than the sum of the individual visual and architectural experiences.

In the areas flanking University, along Crescent Drive and the cul-de-sac towards San Francisquito on one side, and along and south of Edgewood on the other are consistently substantial houses on large, impressively landscaped and immaculately maintained parcels of land. These areas, mostly 1920's and 1930's Period Revival in their image, are a major component of Palo Alto's reputation as an affluent city, despite the fact that not many are of particular design merit when considered individually.

Some examples of such structures in this area include the 1200 block of Hamilton, 909, 865 and 855 Hamilton, and the 100 block of Southwood. The southern portion of this general area fringes upon Forest Avenue which contains some of the earliest houses in the city. The structures at 765 and 789 University, while enhancing the overall University Avenue area image, represent two of many substantial Palo Alto buildings which have become altered through the years, thus limiting their inclusion in the inventory.

Downtown

Despite rather more than its share of undistinguished buildings and a few disruptions of scale, Palo Alto's downtown commercial area maintains a coherence perhaps unique among California cities. The consistent style and detail of the Spanish Colonial Revival buildings of the downtown area, particularly the 200-400 blocks of University, the 200-300 blocks of Hamilton, and the 500-600 blocks of Ramona, create a memorable quality of place so strong as to override the presence of the many intrusions. Most of these buildings are the work of Birge Clark or Pedro de Lemos, although there is also a building by William H. Weeks, one by Samuel Newsom, and several by other designers. These buildings are a vital visual and architectural resource for the city of Palo Alto.

At the foot of University is The Circle, in pre-freeway days the primary entrance to downtown. A major route between the city and Stanford, the site of the railroad station, and the beginning of the downtown area, this nexus was marked by a baroque spatial gesture, a semi-circular street and park space, dating from the time of Palo Alto's original laying

out. Until recent unfortunate alterations, the building whose curve defines the south portion of the semi-circle echoed the forms and image of the superb Streamline Moderne Southern Pacific station. This provided a unity to the space which has now sadly evaporated.

There are also remnants of turn-of-the-century commercial buildings scattered irregularly throughout the downtown area, vestiges of the original city business district. Together with the remaining clusters of late Victorian and early twentieth century cottages to be found primarily northwest of University, these buildings convey some image and understanding of the architectural fabric of the early city.

Immediately peripheral to downtown are several buildings and groups of these buildings which survive from the turn of the century. A fine example is the 300 block of High Street, a surviving group of turn-of-the-century houses whose similarities of materials, scale, detailing, and massing create a coherent and harmonious streetscape. Stylistically, the houses are varied blends of Queen Anne and Colonial Revival elements, and represent the adaptation of the grander nineteenth century decorative styles to workers' housing. 334 is the finest of the row architecturally. Other examples of these early groups are 617 and 621 High, and the 200 block of Homer.

Two groupings of structures within the downtown area appear to be eligible for listing on the National Register of Historic Places as Historic Districts. The Ramona Street Historic District would include buildings at 520 through 545 Ramona Street, 239 and 267 Hamilton Street. The University Avenue District grouping would include 436-52, 456, and 460-74 University Avenue.

Downtown Environmental Features

One noticeable absence from Palo Alto's downtown area is terrazzo patterns in the sidewalk. It was common in the 1920's and 1930's for commercial establishments, and particularly movie theaters, to extend their territory out to the street by this device. In Palo Alto, this either did not occur, or all traces were removed at a later date. There is, however, some textural variation in the sidewalks, mostly done with tile or brick. There is a very handsome lyre inlaid in tile in the sidewalk in front of the music store at 451 University.

In the walks on the southwest side of Ramona, between University and Hamilton, there is an incised pattern in the concrete to represent irregular paving stones. In a building by Pedro de Lemos across the street at 535, the sidewalk is made of large, irregularly surfaced tile. Next to the building is a row of concrete squares laid with pebbles set in between the panels. Similar paving leads to an interior court of the building. Such variations in the walking surface lend delight and variety to the pedestrian experience.

Some sidewalk patterning has been achieved by a series of alterations in the commercial section of University. The sidewalk was widened to accommodate planters; lights and other street furniture were installed, and a sculpture plaza was created at University and Emerson. The imagery of this work is rather typical of 1970's urban facelifts, and has no particular relationship to the unique characteristics of Palo Alto.

One other fashion of the last decade has been that of urban wall murals. This has been adapted to Palo Alto in a unique

and inventive way: the city population has simply been increased by several realistically painted inhabitants involved in sometimes unorthodox activities. The figures were painted by Gregory Brown and are located as follows:

136 Hamilton: Garbage man
526-34 Waverley: Woman watering, with canary
261 Hamilton (in entry): Jail breaker
140 University: Woman walking pelican
Post Office: Boy with fishing rod, and trompe d'oeil window
440 University: Nun on balcony flying paper plane
281 University: Cat burglars; Man with cat in baby stroller
403 University: Trench coat man with bird on hat
480 Lytton Avenue: Martian
250 Hamilton: Toy soldiers

Northwest of University Avenue

The area bounded by University, Alma, Middlefield, and San Francisquito Creek is largely residential, although there is some commercial development paralleling University. The residential buildings of the area are generally of rather modest scale. There is a large representation of nineteenth and early twentieth century buildings, particularly in the streets closer to University. Otherwise there is a strong Craftsman influence which derives from bungalows of the plan-book variety. There are also a number of Mission Revival designs, and a touch of the Streamline Moderne. It is a stylistically mixed area that is beginning to feel the effects of multi-residential zoning with its accompanying new apartment developments.

There are some fragments of the late nineteenth-early twentieth century neighborhoods referred to in the Downtown area discussion that extend also into this area. Some notable

representations of these surviving neighborhoods are as follows: the 100 and 200 blocks of Emerson, the 200 block of Byron, the 200 block of Bryant, the 300 block of High, and the 200 block of Waverley.

Professorville and College Terrace

Because of the specifics of Palo Alto's origins, its beginning was abrupt rather than evolutionary. It sprang fullgrown, or almost so, as an adjunct to Stanford University, and the presence of Stanford influenced the layout and image of the new city very strongly. College Terrace and Professorville, for instance, were both formed by their relationship to Stanford, even though because of their differing urban functions, they are visually quite different from one another.

Professorville, as its name implies, was to be the home of the University faculty. The lots are large and the substantial houses indicate ample academic salaries. Stanford recruited many of its faculty from the East; those people naturally imported the current tastes and fashions of their origins. Thus there is a strong visual flavor to this part of Palo Alto which relates as strongly to Eastern and Mid-western cities as it does to California. This no doubt accounts for the American Colonial Revival influence, popular at the time in California, but not to the degree indicated by the frequency of the style in Palo Alto. Landscaping in the area, too, tends to be traditional rather than exotic, as if ideas of garden design had been formed and set without reference to the special qualities of the California landscape.

The buildings which give the Professorville area its strongest image are the brown-shingled houses whose stylistic allegiance ranges from the Colonial Revival to the Craftsman. The ample yards and mature plantings are as important a part of the area as the buildings themselves; sometimes, indeed, the vegetation overpowers the buildings. There are, in the area, designs by many nationally, and even internationally, known architects.

The Professorville Historic District, proposed for listing in the National Register of Historic Places, comprises roughly the area bounded by Ramona, Addison, Embarcadero, and Waverley Streets. (The area containing the district has been characterized in previous discussion.)

Some examples of Professorville area streetscapes include: the 900 block of Bryant, the 1200 block of Byron, the 100 block of High, the 600 block of Webster, and 373, 375 Whitman Court.

College Terrace, although intended by its developers to be an equivalent of Professorville, housed an entirely different group. A. B. Clark, member of the Art faculty and father of Palo Alto architect Birge Clark, was one of the few early Stanford professors to settle there. (The Clark house at 2257 Hanover, however, now possesses little of the interest of A. B. Clark's usual work.)

A fascinating aspect of the College Terrace area was its eating clubs which compensated for the lack of facilities on the Stanford campus. While the eating clubs left a rich social lore, they provided little of architectural interest.

There are some late nineteenth-early twentieth century remnants in the area, many of them so-called "come-on" houses erected by developers to attract more buyers and builders. This was a common practice in California at the time, but it was never a very successful operation in College Terrace. In fact, the buildings which establish the image of the area are speculative in nature and small in scale. These provided housing for a somewhat transient student population and for numbers of people who performed non-academic services for Stanford.

There is an impressive collection of examples of that California invention, the bungalow court, clothed in a wide range of architectural styles. These and other small-scale structures on College Terrace's small-scale lots (many 25 feet wide) establish an intimate and casual atmosphere for the area. And although the buildings are modest, a surprising number show the careful hand of a thoughtful designer. Some examples are to be found at 2127-33 and 2115-21 Cornell; 2114-24, 2105-15, 2075, 2079, 2085, 2074, and 2078 Oberlin. The structures at 1215, 1229, 1247, (listed) 1263, and 1281 Stanford (not listed), comprise a row of 19th century remnants that convey a strong sense of this original neighborhood. The barn on the 2200 block of Yale survives apparently without its parent structure.

Southeast of Professorville

As the teens of the century changed to the 20's, the area to the southeast of Professorville began to reflect the nationwide enthusiasm for period revival design. Birge Clark's impressive essays in the Spanish Colonial Revival as well as

Tudor Revival and other styles are to be seen. The 400 block of Santa Rita is a particularly impressive showpiece for revival design; not because the buildings are in any way extraordinary, but because there are consistently typical, well-designed, upper-middle class examples of the entire dictionary of popular period revival modes. There is also mature, very impressive street planting which contributes heavily to the impact of the neighborhood. Other examples of the area may be seen on Island Drive; the 2200 block of Ramona; 559, 571, and 595 Seale; the 2200 block of South; and the 1900-2100 blocks of Waverley.

Southgate

This area, subdivided in 1923 from a parcel which had been Mrs. Stanford's private property, boasts a wide range of modestly scaled but quite well-designed Period Revival designs. Perhaps the most unusual example is a castle complete with battlements. The street pattern is adapted from English landscape gardens and is a planning pattern quite popular at the time.

Mayfield

Although Mayfield was well established four decades before the establishment of Palo Alto, there is little of its 19th century identity remaining. There are scattered older buildings remaining, and there is an essentially 20th century commercial area to mark the location of the original one. However, the original town has been swallowed architecturally as well as administratively by Palo Alto: there is no unique visual or architectural atmosphere to distinguish it from the later but more successful urban entity.

Barron Park

The Barron Park area is composed principally of small-scale residential buildings. Its strongest environmental quality is an emphatically low-keyed rusticity, but architecturally it is rather bland. The area is of some interest in terms of local history, but there appear to be no extant buildings related to that history. Of the few structures of architectural interest, most are younger than the 1940 survey cut-off date. Thus Barron Park, while of some visual interest, offers little material for the architectural inventory.

Tracts

Palo Alto underwent an intensive period of growth in the 1950's and 1960's, the golden age of the suburban tract house. The city has a number of very good tract development examples. A number of them, including some of his earliest, were developed by the innovative Joseph Eichler. These areas were frequently attacked when they were built for their lack of variety, sometimes rather careless construction, and what was felt at the time to be a lack of architectural distinction. Time has proven them to be popular places of habitation, and with their now-mature (and frequently exuberant, owner-done) landscaping, these neighborhoods must be counted among the pleasant places of the city.

Later Buildings

There are some buildings which stood out during the survey because of some particular strength or quality and are mentioned here despite their late dates which excluded them from the survey proper.

The internationally known architect Edward Durrell Stone designed two buildings in Palo Alto, one of which is the present City Hall, a multi-story contemporary building with a broad, formal plaza in the downtown area. The other, a more successful and interesting building, is the Library at 1213 Newell Road. It is a long, low building, emphatically horizontal in its massing and residential in its scale. There are outdoor reading courts enclosed by pierced, patterned concrete blocks, one of Stone's favorite design devices. On the interior there is a high longitudinal space as a main reading room, flanked by lower side spaces housing book stacks and service functions. It is a human and sophisticated building appropriate for the cultural function it provides.

Palo Alto -- Glossary of Terms

Arcade: A covered passageway, one side of which is a series of arches supporting a roof.

Architrave: The lowest part of an entablature, which is beneath the frieze and rests on the capital of a column. Also, the molding or finished work which frames a door opening.

Baluster: A post or upright support for a handrail.

Balustrade: A handrailing on a series of upright posts or balusters.

Bargeboard: A decorated wooden strip set back under a gable, usually a flat board with jigsaw or applied ornament.

Batter: A sloping or inclined face of a wall or pier.

Baroque: A style developed during the late Renaissance in reaction from Classical forms; it is characterized by elaboration of scrolls, curves, and carved ornament.

The Bay Area Tradition: The Bay Area Tradition is a design philosophy which integrates in a playful and mannerist fashion fragments of the real or imaginary local past, current fashion, and whatever predilections the designer may have. In its first phase (1890-1920), its practitioners were Bernard Maybeck, A. Page Brown, Willis Polk, Ernest Coxhead, A. C. Schweinfurth, John Hudson Thomas, and at least in some of her work, Julia Morgan. The second phase, which began in the late 1920's, was established by William Wilson Wurster, Gardner Dailey, and Mario Corbett. In the middle 1960's, designs by Charles Moore, Joseph Esherick and others, signaled a new, third phase of the tradition.

Bay: The portion of a plan or of a building contained between adjacent piers or columns. A bay window.

Beaux Arts: Fine arts; Ecole des Beaux-Arts, the national school of fine arts in France. By extension, the term refers to more conservative design of a Classicist French Baroque style.

Belt Course: A continuous projecting horizontal band set in the surface of an exterior wall and usually molded.

Board and Batten: A cleatlike member laid across a series of boards to fasten them together. A narrow strip member covering the vertical joint between two boards.

Bracket: A supporting member for a projecting floor, shelf, or eave. A projecting support or pseudo-support.

Bungalow: A small, informal house, one or sometimes two stories in height with low-pitched roof, typically designed with a broad gabled porch in front of a similarly gabled house.

Buttress: A projecting vertical pier or support, built against an outside wall to resist the pressure exerted by an arch or vault inside.

Capital: The crowning element of a column, pilaster, or pier.

Chamfer: A groove or channel in a piece of wood. Also, a piece which is beveled or edged at a 45 degree angle so that two faces meet at right angles and are hence "chamfered."

Chalet: The house of the Swiss mountaineer.

Churrigueresque: A type of Baroque, characterized by very elaborate ornament, peculiar to Spain and Spanish America.

Clapboard: A board that is thin on one edge and thicker on the other, to facilitate overlapping horizontally to form a weatherproof exterior wall surface.

Classical: Off, or based upon, the art or architecture of ancient Greece or Rome.

Classical Revival: The revival of interest in Classical antiquity, dating from the mid eighteenth century and especially notable in architecture.

Clinker bricks: An irregularly shaped or over-burned brick, due to its nearness to the flame or impurities that burn in the firing process.

Colonnade: A row of columns.

Colonial Revival: A phase of late nineteenth century American architecture which revived Georgian plans and forms, especially in domestic building. Characteristics include symmetrical facades with hip or gambrel roofs, Classical detailing, pedimented entrance porticos, Palladian windows, and swag details. The style often uses Queen Anne or Classic Revival stylistic details.

Column: A vertical support of round section. A supporting pillar. In Classical architecture consisting of base, shaft, and capital.

Corbel: A small projecting built out from a wall to support the eaves of a roof or some other feature.

Cornice: The upper, projecting portion of an entablature. The term also describes the projecting course of masonry at the top of a building and the molding that covers the angle formed by a ceiling and wall.

Craftsman: Easily confused with the Shingle Style, it is most often found in bungalows and in combination with the Colonial Revival. Its concern is with the handmade character of the construction and the use of natural materials, while Shingle Style structures are more concerned with form and texture. The Craftsman mode is the architectural manifestation of an early 20th century movement which fused English

Arts and Crafts attitudes with an appreciation of a life lived close to nature. Craftsman buildings use materials in their natural state -- stones laid as if deposited by geologic process, unpainted wood. If bricks are used, they are usually clinker bricks, as if the man-made material had been subjected to forces of nature. The forms are generally ground-hugging with pronounced horizontal lines and shallow-gabled roofs with wide, sheltering overhangs. In Palo Alto, the Craftsman style merges into the Shingle Style and the Colonial Revival.

Dentil: A small square block used in series for ornamentation in Ionic and Corinthian cornices. A dentil course is a series of dentils.

Dormer: A window that projects from a sloping roof.

Double hung: The term used for a window that has sashes hung with weights and lines.

Eastlake: A period term derived from the name of Charles Eastlake, English author of Hints on Household Taste. The Eastlake style, especially meaningful in conjunction with the Stick Style, implied the use of chamfered corners on pillars and furniture and incised decoration (usually floral forms) in flat wooden surfaces. Other characteristic ornamentation includes spindles, curved brackets, grooved moldings, and sunbursts.

Eaves: The lowest part of a roof, overhanging the top of the wall.

Entablature: The upper part of an order, consisting of architrave. Also, the flat surface running above a shop window, on which the name of the shop may be displayed.

False front: A false front is a vertical extension of a building's facade. This is done either to make the building appear larger than it is, to hide certain mechanical functions such as vents or air conditioners, or to resolve discrepancies between the scale of the building and the scale of the street.

Fanlight: A window above the hood of a door. In Georgian buildings the panes were divided by radiating glazing bars, giving a fan-like appearance. This term is also applied to the topmost part of a window that is hinged to open.

Fenestration: The arrangement and relative proportion of the windows in a facade.

Fish Scale Shingles: The overlapping pattern of decoratively cut surface shingles to form a design resembling fish scales.

Frieze: A flat horizontal band, sometimes decorated with sculpture relief, usually placed just below a cornice.

Gable: The triangular part of an exterior wall, created by the angle of a pitched roof.

Gambrel roof: A roof with a double or broken slope creating two pitches between eaves and ridges.

Georgian Revival: The architecture of the British Colonies in North America from 1714 to 1776. It is a period term derived from the name of the English sovereigns of the

eighteenth century. Classicist Baroque in general character, it utilized features from fifteenth and sixteenth century Italian architecture as seen through English eyes of the seventeenth and eighteenth centuries. Its historic time span was 1700-1790, but its forms were revived in the late nineteenth century Colonial Revival.

Greek Revival: A period of English architecture extending from soon after 1750 to 1850. A very popular style in the Eastern United States in the second quarter of the nineteenth century, it persisted longer in California, sometimes blending with Italianate details. Usually rectangular in shape without projections or wings except in a composition of blocks, with a low pitched gable roof treated as a pediment. Symmetrical facades have corner pilasters and large windows with shutters. Doors are sometimes flanking with oblong sidelights (long, narrow windows which do not open) with an oblong transom over the door and sidelights.

Half-timbered building: A timber-framed building, the structural members being of wood and the spaces between the framework filled in with brick or other material.

Hip or hipped roof: A roof with sloping ends and sides which rises by inclined planes from all four sides of the building.

Ionic: Referring to an order of classical architectural style employing columns with volutes in the capital.

Italianate: A period term which included forms and ornaments derived especially from fifteenth and sixteenth century Italian architecture. The mode was especially common between 1850 and 1875 in Northern California. In common

form, Italianate structures are either flat fronted or have angled bays and hip roofs with a cornice at the eaves or a parapet that obscures the roof. Characteristic details are a bracketed cornice, turned balustrades, tall narrow windows with flat or rounded tops and prominent lintels, a raised front porch and elaborately detailed entrance portico, quoins, and sometimes rusticated facade.

Jerkinhead: A roof form in which the top of a gable is cut off by a secondary slope forming a hip.

Jigsaw: A thin narrow saw blade operated mechanically up and down to achieve sawing along curved lines.

Lintel: The horizontal member of the most common structural form--a beam resting its two ends upon separate posts.

Medallion: A circular or oval plaque fixed to a surface.

Mission Revival: The Mission Revival style is a combination of exterior and interior features which varied as the style developed. Inspired by the romantic turn of the century California rediscovery of an hispanic past, the Mission Revival style combined varied exterior and interior features that changed somewhat as the style developed. Normally characterized by arches, hipped red tile roofs, shaped curvilinear parapets or gabled ends, and white stucco walls. Ogee arches and quatrefoil windows are typical details.

Mullion: The upright member dividing the lights of a window.

Muntin: The central vertical member in a door, dividing the panels above and below the middle rail. Also, a bar member supporting and separating panes of glass in a sash or door.

Newel: A post terminating the handrail of a stairway at top, bottom, or on a landing. Originally the central pillar of a spiral staircase.

Order of architecture: In architecture, the basic columnar or pilaster type of the classical world, usually a column with base, shaft and capital surmounted by an entablature. The orders evolved and used by the Greeks were the Doric, Ionic, and Corinthian; these were used by the Romans with two additions, Tuscan (a simplified form of Doric) and Composite (a highly enriched combination of Ionic and Corinthian).

Palladian window: A window form with high arched central section and flanking rectangular sections. Derived from the name of the Italian architect Andrea Palladio (1518-1580); extensively used in the late Georgian era and again in the Colonial Revival.

Parapet: A low retaining wall at the edge of a roof, porch, or terrace.

Pattern books: Pattern books are books from which contractors, owners or other designers can obtain ideas for building designs. Usually the plans for the buildings shown in the books can be purchased for a nominal sum. Sometimes these books are published, as they were by the Bay Area's Newsom brothers, as a public relations gesture. Others, Southern California's "Wilson, The Bungalow King" or nationally established Herbert Chivers simply run a mail order business whose product was blue-prints. From the time of A. J. Downing and the Gothic Revival to the present day, the plan

book has been an important element in the formation of public taste. Today's "Sunset Magazine" along with Better Homes and Gardens and many builder and decorator publications are contemporary versions of the Pattern Books employed by Californians during the last 130-odd years.

Pediment: The triangular face of a roof gable, especially in its classical form.

Pergola: An arbor or open set of roof rafters, usually set on posts and often vine covered.

Period Revival: The use of historic forms derived from previous periods of architectural style.

Pier: An upright structure of masonry that serves as a principal support to beams or arches, or is attached to a wall at a point where a heavy load is imposed.

Pilaster: A rectangular column or shallow engaged pier projecting only slightly from a wall; in classical architecture it follows the height and width of a related column, with similar base and capital.

Pillar: An upright member, which need not be cylindrical or conform with the proportion of an order.

Pitch: The angle at which a roof slopes.

Prairie Style: Derived from Midwestern architecture, notably that of Frank Lloyd Wright. It is often found in combination with other styles. Horizontality is a primary emphasis of the mode. Design elements include ribbon windows with wooden casements, massive and rectangular piers supporting

roofs of porches or verandahs, low, often hipped, roofs with projecting eaves, suppressed heavy-set chimneys, low terraces, and a distinctly horizontal flare to eave ends.

Quatrefoil window: A four-lobed window often used as a design element in Mission Revival style buildings.

Queen Anne: Originally an English style formulated by Richard Norman Shaw in the 1860's, which bore little relation to the architecture of the time of Queen Anne. It went through many transformations before it arrived in California about 1885. Less formal than earlier Victorian styles, it sought to be picturesque with an asymmetrical plan, complex roof line, corner tower, and gables. Frequently displaying a variety of textures and colors in bands of different siding materials including brick, clapboard, and shingles. Having bay windows of various shapes, porches, and balconies, and a variety of predominantly classical ornamental details.

Quoin: One of the cornerstones of a wall when these are emphasized by cutting, by more conspicuous jointing, or by differences in texture. Originally stone, this ornament is often simulated in wooden blocks.

Renaissance Revival: An aspect of the general revival of classically detailed styles around the turn of the century which followed an earlier revival of Renaissance models in the mid-nineteenth century. Buildings in this style are symmetrical in design with flat fronts, massive cornices and low roofs. Details include rustication, quoins, string courses that link windows, and taller windows in the second story than elsewhere. Windows are usually decorated with ornamental lintels or pediments in the second story.

emphasized or rusticated, usually in a regular pattern of bevelled edges.

Scrollwork: Open woodwork cut with a jigsaw.

Shingle Style: The late-nineteenth century architectural fashion which derived from sources in New England of the late seventeenth century, and from certain progressive eastern architects' variations on them; it often combined features of other late nineteenth century architectural fashions, especially Richardson Romanesque and Queen Anne. The phrase was described especially by V. Scully in The Shingle Style, New Haven, 1955. Similar to the Queen Anne, particularly as it appeared in the Eastern United States. Displaying a greater simplicity of detail together with a greater interest in massing of forms. Walls and roofs are shingled and include frequently curving wall surfaces.

Shiplap: A beveled or rebated jointing of two boards to form a weather-resisting outside wall surface.

Sidelight: One of a pair of narrow windows flanking a door.

Soffit: The finished underside of an eave.

Spandrel: The space between the exterior curve of an arch and the right angle of the enclosing arch frame.

Spanish Colonial Revival: The style is characterized by red-tiled roofs of low pitch, flat roofs surrounded by tiled parapets, occasionally by arched forms, and stucco or plaster walls. There may be carved or cast ornament of considerable

elaboration, usually concentrated around the openings. Doorways may be flanked by columns or pilasters. Balconies, with railings of wrought iron or wood, are common features. So are window grilles, rejas, of wood with turned spindles or of iron. Windows often vary much in size in a single elevation, when they are asymmetrically disposed with broad expanses of wall between. Structures are oriented inwardly to garden patios with pergolas, arcades, etc., rather than toward the street.

Streamline Moderne: A style focused upon the combining of simple curved and rectangular building forms, designed and ornamented to express the motion and speed of transportation modes that inspired its evolution.

String course: A continuous horizontal band, either plane or moulded, projecting from the face of a structure.

Surround: A decorative framing element for an entrance or window.

Terra cotta: Cast or fire clay (tile-like) units, usually larger than brick, often glazed or colored, sometimes having a molded ornamental pattern.

Tower: A tall structure, usually square or round in plan, rising to a greater height than its surroundings.

Tudor Revival: A Period Revival style that reflects and reinterprets the English Tudor architectural mode, in a twentieth century expression.

Tuscan: A Roman order, which is a simplified Doric.

Verandah: A long covered porch, enclosed on one side by the wall of a building.

Vernacular: Indigenous; characteristic of a locality. Used here to refer to structures typical of a geographical area but not representative of any formal architectural style. Designed by builders and lacking sufficient ornamental detail to characterize them as belonging to a recognized style.

Zig Zag Moderne: An architectural style distinguished by the application of rectilinear, angular, and chevron or zig zag ornamentation to structures whose forms derive principally from the generally vertical massing of rectangular shapes. Such ornament is normally in very low relief with a flat front plane. Patterns are often organized into vertical panels, strips, or door and window enframements.

M E T H O D O L O G Y A N D C R I T E R I A
U S E D I N M A K I N G S U R V E Y

METHODOLOGY

Background: The first step of the survey process was the compilation of a list of potential resources and a review of past research. The Palo Alto Historical Society archives were studied as were other resources available at the City library. Early maps of Palo Alto, as well as more recent annex and zoning maps, were reviewed.

Survey: A comprehensive block by block field survey of the designated area was conducted. Background information regarding areas of the city and their approximate era of development was utilized during this survey phase. Care was taken to treat areas or neighborhoods as a whole.

The criteria adopted were applied to every structure within the survey area. A field survey card was completed and a photograph taken of each structure that appeared to meet the base criteria. Groups of structures notable for their environmental importance were documented and any potential preservation areas or historic districts defined as to boundaries and theme. Characteristics of various areas of the city and their architectural expressions were noted for the report.

A list of inventoried resources was prepared and forwarded to the City for use by volunteers in developing historic backgrounds on the structures.

The Consultant attended volunteer researchers' meetings, providing an introductory presentation and resource materials and techniques for the project. The Consultant provided an inventory form for every structure listed with bibliographic references noted from available resources. The City provided slides of Sanborn Insurance Maps which were researched for information.

City Staff coordinated the project and also enlisted the assistance of students from Stanford University and Radcliffe College.

The Consultant provided architectural descriptions, alterations, statements of significance, and photographs of each structure, and completed the environmental aspects of the State-provided inventory forms. The City provided current information, the owner, lot location, size, and historical information developed by volunteers.

The Consultant met with representatives of the Planning Commission, Architectural Review Board, City Council, Historical Society, and City staff to develop an appropriate potential preservation program. An evaluation committee, represented by City staff members, an architect, and an historian reviewed the list of inventoried structures and determined the composition of the final list of structures to be designated. The listed structures were then mapped, both on a city map and on a U. S. Geological Survey topographical map.

A completion report was prepared by the Consultant.

CRITERIA

Historical/Cultural Significance

Recognition of:

Structures or sites in which the broad cultural, political, economic, social, civic, or military history of the city, the state, or the nation is exemplified;

Structures identified with the lives of historic personages or with important events in the city, the state, or the nation;

Sites and groups of structures representing historic development patterns (urbanization patterns, railroads, agricultural settlements, canals, park planning, etc.);

Architectural Significance

Recognition of:

Structures that embody the distinguishing characteristics of an architectural style, period, method of construction or architectural development in a city;

Notable works of a master builder, designer or architect whose style influenced the city's architectural development, or structures showing the evolution of an architect's style or the evolution of the styles of the city;

Rare structures displaying a building type, style, design or indigenous building form.

Environmental Significance

Recognition of:

The relationship of the structure or place to its environment. Unique structures, or places that act as focal or pivotal points important as a key to the visual character of an area.

Design Integrity: Alterations

Alterations that affect the original design integrity of the structure will be identified and discussed through exterior visual examination.

Physical Condition

An assessment of the physical condition of a structure is based on a visual check of its exterior and serves only as a general guide to the condition of the building:

Rankings:

Excellent; Building is in excellent condition; well maintained

Good; Building appears to be sound but in need of minor repairs such as painting or restoration of non-structural architectural details

Fair; Building is in need of major repairs. Rotting wood may be visible, foundations or porches need stabilization or replacement

Poor; Building is in poor condition, deterioration is marked, serious structural problems are evident from the exterior.

*Criteria for evaluating structures and sites are drawn from the recommended criteria in Sacramento "Old City:" A Preservation Program (Historical Structures Advisory Committee, August 1974), and the National Trust for Historic Preservation as outlined in the leaflet "Criteria for Evaluating Historic Sites and Buildings".

RESOURCES UTILIZED IN RESEARCH

City Map Books, dated from origin of the city to 1940

City Assessment Roles, dated from origin of city to 1940

Histories

Historical Atlas Map of Santa Clara County, 1978:
Thompson & West

History of Palo Alto, 1939

Palo Alto Community Book, 1952

The Valley of Santa Clara, by Phyllis Butler, 1975

An Enduring Heritage, Historic Buildings of the San Francisco Peninsula, by Dorothy Regnery, 1976

Gone Tomorrow, published by AAUW, 1971

Santa Clara County Historic Resources Inventory, published by County Heritage Commission, 1975, and now being revised.

Palo Alto Historical Association publications:

The Tall Tree: Vol. I No. 10, March 1960 (reprinted)
Vol. III, No. 2, October, 1969
Vol. IV, No. 1, May 1976

Maps

1893; Palo Alto Improvement Club

1924; City Map showing lot divisions

1926; City Map with names of owners of lots written in

1947; City Map with subdivisions

1977; City Map showing addresses, current zoning
Early map of Mayfield available in Library
basement

Map of University Park, February 27, 1889,
available in Map Book D, page 69

(Various additional maps are also available
from varying dates. The above-mentioned is
only a representative sampling.)

Historical Association Files: Palo Alto City Library (avail-
able Tuesday and Friday 2-5)

These files contain a considerable amount of information,
gathered from many sources. The following categories
generally provided the most information:

Real Estate: (There are several different headings under
this general category.)

Buildings, Early Business: Lists residences and commercial
buildings built in the prior year

Buildings Lots by the Block: Small clippings in envelopes
separated by the block - lists construction and owner, but
the block number must be known.

Buildings on Cross Streets:

Property Owners:

Miscellaneous:

Residences:

Association files also contain:

Obituary files

Biographical files

AAUW files (from work on its publications)

Newspapers: Original papers are available to read at the
Library. Live Oak: local newspaper whose publication ended
in 1900. Palo Alto Times: local newspaper beginning 1900
on (also referred to as the Daily Palo Alto). San Jose Mercury:
this paper may also be a possible source of information
after 1900.

Palo Alto City Directories: These were used from their first publication to 1940. They were researched to determine where individuals of known significance lived and if their homes are still standing.

They were also used to verify estimated dates of construction by owners.

Sanborn Fire Insurance Maps: (in slide form)

1895, 1897
1901
1904
1908
1924

MASTER LIST OF STRUCTURES
ON LOCAL INVENTORY

ADDISON AVENUE

271 - 4
301 - 3
327 - 3
448 - 4
951, 953, 955 - 4
933-939 - 4

ALMA STREET

141, 143 - 4
525-529 - 2
799 - 2
1433 - 4

AMHERST STREET

2020 - 4
2275 - 2

BOYCE AVENUE

872-874 - 4

BRYANT STREET

119 - 3
215 - 3
440-450 - 2
529 - 2
535 - 4
661 - 2
730 - 3
737 - 4
1005 - 2
1010 - 3
1017-1023 - 3
1020 - 3
1033 - 3
1044 - 3
1052 - 4
1061 - 2
1100 - 4
1121 - 4
1130 - 3
1160 - 4
1200 - 3
1251 - 3

BRYANT STREET (cont.)

1301 - 4
1310 - 3
1325 - 4
1445 - 4
1600 - 3

BYRON STREET

228 - 3
1125 - 4
1350 - 4
1504 - 4

CALIFORNIA AVENUE

610 - 2
984 - 2
See also North
California Ave.

CASTILLEJA

1621 - 4

CHANNING AVENUE

264 - 4

CHANNING AVENUE (Cont.)

270 - 4
451-453 - 4
459 - 4
532 - 2
627 - 4
633 - 3
764 - 3
825 - 4
951 - 2

CHAUCER STREET

423 - 3

CHURCHILL AVENUE

236 - 4
250 - 4
263 - 4
305 - 3
369 - 4
460 - 2

COLERIDGE STREET

200 - 4
215 - 4
232 - 4
300 - 4

COLERIDGE STREET (Cont.)

301 - 4
340 - 4
345 - 3
375 - 3
435 - 4
455 - 3
512 - 3
526 - 4
544 - 3
610 - 3

COLLEGE AVENUE

757 - 3
1021 - 4
1181 - 4
1487 - 3
1528 - 4
1531 - 1
1540 - 4

COLORADO AVENUE

445 - 3

COWPER STREET

209 - 3
215 - 4
223 - 4
321 - 4
327 - 4

COWPER STREET (Cont.)

334 - 3
520 - 2
705 - 3
706 - 1
711 - 3
803 - 4
948 - 4
1000 - 4
1021 - 3
1055 - 4
1247 - 1
1336 - 1
1345 - 3
1357 - 4
1401 - 4
1415 - 4
1451 - 2
1550, 1566, 1570 - 2
1855 - 4
1950-1928 - 1
1990 - 1
2240 - 4

CRESCENT DRIVE

27 - 2
63 - 3
70 - 4

DARTMOUTH STREET

2150 - 4

EAST CRESCENT DRIVE

525 - 4

EDGEWOOD DRIVE

1414 - 4

1450 - 4

1456 - 3

1490 - 3

EL CAMINO REAL

2650 - 3

EMBARCADERO ROAD

50 - 2

235 - 2

330 - 4

359 - 4

425-427 - 2

505 - 4

2500 - 2

EMERSON STREET

225 - 3

540 - 3

543 - 3

EMERSON STREET (Cont.)

544 - 4

625-631 - 2

1027 - 4

1035 - 3

1101 - 3

1111 - 4

1118 - 3

1128 - 4

1129 - 4

1134 - 4

1176 - 3

1401 - 4

1570 - 3

EVERETT AVENUE

412 - 3

560 - 3

657 - 4

751, 761 - 4

758 - 4

FLORENCE STREET

403 - 2

420 - 3

FOREST AVENUE

345 - 2
360 - 4
545 - 3
644 - 4
680 - 4
705 - 3
736 - 4
804 - 4
1001 - 4
1023 - 2
1055 - 4
1145 - 2
1271 - 4

FOREST COURT

1009 - 1

FULTON STREET

212 - 4
215 - 3
216 - 4
325 - 3
422 - 4
640 - 4

GILMAN STREET

651 - 4

GREENWOOD

1037 - 4

HALE STREET

509 - 3
567 - 3
625 - 4

HAMILTON AVENUE

205 - 2
235 - 3
267 - 3
380 - 1
780 - 3
964 - 4
1220 - 2
1266 - 4
1300 - 4
1424 - 4

HANOVER STREET

2050, 2056, 2062, 2068,
2074, 2080 - 4
2151 - 4
2301, 2305, 2311 - 4

HARVARD STREET

2051, 2057, 2063, 2069,
2075, 2081 - 4

HAWTHORNE AVENUE

381 - 3
575 - 4

HIGH STREET

212 - 3
514/140 University - 2
617, 621 - 3
790 - 3
1141 - 4
2160 - 4

HOMER AVENUE

200, 210 - 2
201, 231/748 Ramona - 3
209 - 2
225 - 2
248 - 3
300 - 2
351 - 3
460 - 4
475 - 3
505 - 3
760 - 3

ISLAND DRIVE

190 - 3

KELLOGG AVENUE

320 - 4
555 - 3

KINGSLEY AVENUE

221 - 2
334 - 2
356 - 1
364 - 3
374 - 3
430 - 3
433 - 2
450 - 2
457 - 2
490 - 3
501 - 2

KIPLING STREET

249 - 3
405 - 4
421-23 - 3
430 - 3
443 - 4

LELAND AVENUE

250 - 3
390 - 4

LINCOLN AVENUE

132 - 4
225 - 3
251 - 4
308 - 3
318 - 4
334 - 3
345 - 2
356 - 1
365 - 2
381 - 4
467 - 4
510 - 4
536 - 4
1250 - 4
1370 - 2

LOUISA COURT

1517 - 2

LOWELL AVENUE

275/1680 Bryant - 2
401 - 4
535 - 4

LYTTON AVENUE

379 - 3
489-97 - 4
555 - 3
667 - 4

LYTTON AVENUE (Cont.)

771 - 4
851 - 3

MAPLE STREET

420 - 2
460 - 3

MATADERO AVENUE

686 - 4

MELVILLE AVENUE

315 - 4
353 - 3
433 - 3
465 - 3
475 - 2
500 - 3
560 - 4
567 - 3
601-603 - 3

MIDDLEFIELD ROAD

251 - 4
628 - 2
1305 - 1

MIRAMONTE AVENUE

220 - 4

260 - 4

NORTH CALIFORNIA AVENUE

218, 224, 226, 230 - 3

355 - 3

450 - 2

OBERLIN STREET

2105, 2114, 2115, 2124 - 3

2130, 2136 - 4

PALO ALTO AVENUE

710 - 4

1184 - 2

PARK BOULEVARD

1795 - 3

2110 - 4

PARKINSON AVENUE

1230 - 4

RAMONA STREET

347 - 3

520-526 - 1

528-530 - 2

533-539 - 1

534-536 - 2

538-542 - 2

541 - 4

628 - 3

630 - 3

668 - 3

734 - 4

819 - 3

935 - 4

942 - 4

948 - 4

1001 - 3

1021 - 4

1024 - 4

1047 - 4

1048 - 4

1057 - 4

1103 - 3

1115 - 2

1139 - 2

RINCONADA AVENUE

272 - 4

RUTHVEN AVENUE

466 - 4

SCOTT STREET

936-938 - 3

SENECA STREET

449 - 2

734 - 3

STANFORD AVENUE

352 - 4

374 - 4

549 - 4

591 - 4

613 - 4

1215 - 2

1229 - 2

TASSO STREET

181 - 3

1408-1410 - 4

1416 - 4

TENNYSON AVENUE

310 - 4

510 - 4

595 - 2

UNIVERSITY AVENUE

27 - 1

95 - 1

121-131 - 2

180/510 Emerson - 3

223 - 3

251 - 3

271 - 3

323 - 3

423 - 3

436-452 - 2

456 - 3

460-474 - 3

488 - 2

564 - 4

755 - 2

851 - 4

860 - 1

900 -

950 - 4

939 - 4

970 - 4

1057 - 4

1130 - 4

1505 - 4

1800 - 3

1870 - 2

WAVERLEY STREET

121 - 4
502/396 University - 3
510 - 2
660 - 4
661 - 3
736 - 4
745 - 2
1135 - 4
1136 - 3
1146 - 4
1155 - 4
1220 - 4
1303 - 4
1329 - 3
1431 - 3
1808 - 4
2051 - 4
2101 - 1
2261 - 4

WAVERLEY OAKS

110 - 1

WEBSTER STREET

1022 - 4
1026 - 4
1128 - 4
1151 - 4
1400 - 4
1432 - 3
1525 - 4
1651 - 4

WELLESLEY STREET

2300 - 4

WHITMAN COURT

373-75 - 4

WILSON STREET

1295 - 3

YALE AVENUE

2130 - 3
2310 - 3

P R E S E N T L Y - D E S I G N A T E D
P R O P E R T I E S

Properties designated under various programs.

National Register of Historic Places:

900 University

27 University

706 Cowper

California State Historical Landmarks:

27 University

900 University

Points of Historic Interest:

27 University

900 University

440-450 Bryant

1145 Forest

380 Hamilton

745 Waverley

2500 Embarcadero Road

489-97 Lytton

"Professorville"

NOTABLE ARCHITECTS
REPRESENTED WITHIN THE SURVEY
AREA PRIOR TO 1940:

1. Allison and Allison
2. John Branner
3. Birge Clark
4. David Clark
5. Ernest Coxhead
6. Gardner Dailey
7. Elmer Gray
8. Carr Jones
9. Pedro De Lemos
10. Bernard Maybeck
11. Julia Morgan
12. Samuel Newsom
13. T. Patterson Ross
14. A. W. Smith
15. George Washington Smith
16. Henry C. Smith
17. Charles K. Sumner
18. John Hudson Thomas
19. W. H. Weeks
20. William Wilson Wurster

W O R K B Y B I R G E C L A R K

It seldom happens that a single architect is so influential that his work actually provides a major component of the image of a city. There are, however, at least 3 California towns where this has happened: in San Diego with the work of Irving Gill; in Watsonville with the work of W. H. Weeks; and in Palo Alto with the work of Birge Clark.

While Clark designed some structures in the Tudor or Medieval Revival styles, his work is primarily in the Spanish Colonial Revival mode, or, as he prefers to call it, the Early California Style. There is in his work a fondness for large expanses of wall, carefully irregular fenestration, and embellishments of colored tiles and wrought iron.

Clark's father, A. B. Clark, was an early Stanford faculty member and although his primary field was art rather than architecture, he was the designer of many fine early Palo Alto residences. Thus his son, Birge Clark, was exposed to architectural concerns at an early age and together they designed the Lou Henry Hoover House.

Clark's long practice has been almost solely conducted in Palo Alto, and was varied enough to include single and multiple family residences, commercial structures and prominent institutional buildings. Thus, his hand is to be traced in every range of building in the community, and is responsible for the remarkable visual coherence of post-1920's Palo Alto.

COMMERCIAL BUILDINGS

532 Alma
440-450 Bryant
522-24-26 Bryant
164 California
392 California
419-21 California
425-33 California
200-230 Emerson
439 Emerson
Florence and University (Masonic banquet hall)
146 Forest
116-22 Hamilton
200-230 Hamilton
239 Hamilton
261-67 Hamilton
380 Hamilton
151 Homer
Homer and High (Pontiac garage)
1305 Middlefield
533-35 Ramona
628-30 Ramona
102 The Circle
125 University
180-90 University
235 University
250 University
261-65-67 University
323 University
340 University
400-24 University
423-25-27-29-33-37 University

COMMERCIAL BUILDINGS (Cont.)

436-40; 460-76 University
488 University
526-30-34 Waverley

RESIDENCES

505-07 Addison Avenue
2040 Amherst Street
2060 Amherst Street
2215, 2225 Amherst Street
1837, 1851, 1865 Bryant Street (311 Seale Avenue)
1991 Bryant Street
1480 Byron Street
526 Center
370 Channing Avenue
232 Coleridge Avenue
455 Coleridge Avenue
470 Coleridge Avenue
512 Coleridge Avenue
526 Coleridge Avenue
544 Coleridge Avenue
570 Coleridge Avenue
619 Cowper Street
1246 Cowper Street
1928 Cowper Street
1950, 1990 Cowper Street
2020 Cowper Street
2200 Cowper Street
557 East Crescent Drive
1400 Edgewood Drive
1401 Edgewood Drive
1431 Edgewood Drive

RESIDENCES (Cont.)

1440 Edgewood Drive
1474 Edgewood Drive
1480 Edgewood Drive
1490 Edgewood Drive
590 Embarcadero Road
758 Everett
27210 Fremont Road
1766 Fulton Street
1830 Fulton Street
619 Guinda
238 Hamilton Avenue
955 Hamilton Avenue
1120 Hamilton Avenue
1220 Hamilton Avenue
1457 Hamilton Avenue
1491 Hamilton Avenue
111 Island Drive
155 Island Drive
Guest house at rear of residence
at 360 Kellogg Avenue
325-375 Kingsley (10 residences)
335 Lowell Avenue
556 Lowell Avenue
569 Lowell Avenue
420 Maple Street
1322 Martin Avenue
640 Middlefield Road
1400, 1410, 1420, 1430,
1440 Middlefield Road
425 Nevada Street

RESIDENCES (Cont.)

580 Newell Road
1990 Newell Road
760 Northampton Drive
960 Old Trace Road
Page Mill Road
1066 Palo Alto Avenue
300 Santa Rita Avenue
311 Seale Avenue (see 1837 Bryant Street)
559 Seale Avenue
730 Southampton Drive
883 Southampton Drive
1941 Tasso Street
595 Tennyson
701 Tennyson
1150 University Avenue
1570 University Avenue
1755 University Avenue
1010 Waverley Street
2121 Waverley Street
1455 Webster Street
1525 Webster Street
1565 Webster Street
1651 Webster Street
1711 Webster Street
1975 Webster Street
51 West Crescent Drive
520 West Crescent Drive

PROPERTIES AND DISTRICTS
TO BE NOMINATED TO THE
NATIONAL REGISTER

As part of the consultant's contract, nominations are being prepared for five buildings and one historic district to be submitted for National Register designation. These buildings were chosen on the basis of their architectural importance. There are many other buildings in Palo Alto that also appear to qualify for National Register designation, that are listed in the following section. Preparing these nominations involves considerable research and is very time-consuming. Submitting nominations of other qualified buildings can be done later by the owner of the building, by the Palo Alto Historical Association, or by the City.

National Register nominations are for:

1. 1247 Cowper, the Norris house, designed by Birge Clark
2. 1336 Cowper, the Pettigrew house, designed by George Washington Smith
3. 110 Waverley Oaks, the Pedro de Lemos house, designed by Pedro de Lemos
4. 95 University Avenue, the Southern Pacific Railroad Depot, designed as far as is known by Southern Pacific staff architects

5. 860 University, the Peck house

6. Professorville Historic District

Proposed for the National Register of Historic Places

<u>Addison</u>	<u>Bryant (Cont.)</u>	<u>Kingsley (Cont.)</u>
271-73	1121	364
281	1130	374
301	1135	405
	1140	425
<u>Bryant</u>	1143	430
	1148	433
940	1160	450
943	1200	457
944		490
951	<u>Embarcadero</u>	501
1000		
1005	233	<u>Lincoln</u>
1010	235	
1017-23		225
1020	<u>Kingsley</u>	251
1027		308
1028	200	318
1033	221	329
1036	222	331
1044	252	334
1052	257	345
1061	262	356
1100	334	365
1106	356	381
1116	360	405

Melville

409

Ramona

1000

1001-07

1004-06

1013

1020-24

1021

1029

1031

1032

1040

1047

1048

1057

1102

1103

1106

1112

1115

1116

1125

1132

1139

1140

1147

1155

1166

Waverley

1101

1110

1130

1135

1136

1146

1155

1177

1220

1221

1245

1240

1248

Note: Addresses were taken from buildings and do not always appear on the parcel maps.

BUILDINGS THAT APPEAR TO
BE ELIGIBLE FOR THE
NATIONAL REGISTER

2275 Amherst Street

529 Bryant Street

661 Bryant Street

1061 Bryant Street

1121 Bryant Street

523 Channing Avenue

305 Churchill

1531 College Avenue

1550, 1566, 1750 Cowper Street

1928, 1950, 1990 Cowper Street

27 Crescent Drive

235 Embarcadero Road

425-427 Embarcadero Road

625-631 Emerson Street

1570 Emerson Street

403 Florence Street

345 Forest Avenue

705 Forest Avenue

1023 Forest Avenue

509 Hale Street

235 Hamilton Avenue

267 Hamilton Avenue

} eligible as a district with
} adjacent Ramona Street buildings

380 Hamilton Avenue
514 High Street/140 University
351 Homer Avenue
475 Homer Avenue
221 Kingsley Avenue
433 Kingsley Avenue
450 Kingsley Avenue
457 Kingsley Avenue
501 Kingsley Avenue
345 Lincoln Avenue
365 Lincoln Avenue
1370 Lincoln Avenue
420 Maple Street
601-603 Melville Avenue
628 Middlefield Road
520-526 Ramona Street
530 Ramona Street
533-537 Ramona Street
534-536 Ramona Street
538-542 Ramona Street
541 Ramona Street
936-938 Ruthven
449 Seneca Street
436-452 University Avenue
456 University Avenue
460-474 University Avenue
851 University Avenue
860 University Avenue
661 Waverley Street
745 Waverley Street
1136 Waverley Street
1146 Waverley Street
1431 Waverley Street
2101 Waverley Street

} eligible as a district with adjacent Hamilton Avenue buildings

} eligible as a mini-district

P R O P O S E D P R O G R A M

Implementation of Inventory

Palo Alto possesses an interesting and unique historic and architectural legacy that ranges from Spanish land grant origins, through important early Bay Area tradition images, impressive Period Revival representatives and a rich array of Spanish Colonial Revival architectural expressions.

The Inventory product of a recent historic/architectural survey, lists noteworthy representatives of the work of important individual designers and architectural eras and traditions, as well as structures whose background is associated with the history of the city region, or important events.

The structures represent significant and irreplaceable resources of the city, and as such, should receive some special planning and protective considerations. Such an inventory provides an important opportunity for several activities to occur:

- the retention of valuable city resources and the enhancement of neighborhoods
- the preservation of the visual and historic character and fabric of the community

- orderly and reasonable planning and development activity
- the application of Tax Reform Act benefits to owners of significant properties
- assist the implementation of Historic Building Code
- urban revitalization through both citizen and governmental involvement

All of the above listed benefits can assist the economic vitality of the city or region.

The most effective means of assuring the benefits mentioned, is through the development and implementation of a program geared to retain and enhance structures of architectural or historic importance.

Such a program could serve to inform the public regarding preservation, encourage its utilization as a planning tool and an economic technique, and administer those activities which would serve to enhance and retain the character of the structures listed, and consequently the city's unique identity.

The basic components of such a program have generally included a review of listed or designated structures, either proposed for demolition, or for major rehabilitation activity.

The tool for initiating such a review has been traditionally a city ordinance that provides for the designation or listing of locally important structures and sets out the procedures

for review of both demolition and rehabilitation activity. A reviewing body or staff procedure to determine the appropriate action to be taken with respect to structures requiring action often becomes the implementing entity of the ordinance.

In some instances, such a review is handled by city staff alone. However, the majority of such programs utilize a citizen body, commission, board or other such entity to exercise the review privileges involved.

The City of Palo Alto currently utilizes an Architectural Review Board, staffed by city personnel, to exercise design review over new construction of commercial structures.

The City of Palo Alto could choose one of several approaches to implement a preservation program and its accompanying ordinance:

Implementing body:

1. A separate citizen entity could be established to administer the program and exercise review over listed buildings and districts. Such a body would be served by regular city staff, either with its own department, or in another appropriate department (often a city planning department).

This alternative is ideal in that a consistent and comprehensive preservation program can be administered and educational information regarding preservation benefits can be distributed to the public as an integral part of city activities, due to assistance of a full participating board membership and full time staff assignment to the program. Such an approach provides

for a reliable and consistent program for the public as well as a commitment to the program on the part of the city.

The alternative would probably require the addition of some additional staff and the creation of a new board. It is possible that the anticipated work load, even with the implementation of a comprehensive preservation program, may not warrant the establishment of a full board and the addition of a staff member. However, it should be remembered that the establishment of a certifiable preservation program requires adequate time and attention on the part of both board and staff.

2. An existing governmental/citizen body (such as Planning Commission or Architectural Review Board) could assume the role and functions of the program and administer necessary aspects of the overall program.

One advantage to this alternative is that an additional entity would not have to be created to serve the program. Disadvantages to the alternative, some of which could be modified in order to function adequately, follow:

- a. The current member composition of either the Planning Commission or ARB does not include any expertise regarding either history or architectural history, both of which would be key to the functions of a preservation program.
- b. The implementation of a preservation program requires the utilization of a set of criteria geared to the needs of that program. If an existing body were to assume the duties of a

preservation program, it would need to also apply a set of criteria appropriate to that function, thusly assuming responsibilities involving two separate sets of criteria and goals.

- c. The board assuming the additional review responsibilities would also assume the additional responsibility of implementing the full program as well. Preservation activities without the implementation of overall program responsibilities could be jeopardized and the program's success impaired.

The logical body to assume preservation-oriented review responsibilities in Palo Alto appears to be the present Architectural Review Board. This body is accustomed to review procedures and the application of criteria in an effort to provide for an orderly and aesthetically oriented environment.

In order to function adequately as a preservation-oriented entity, some modifications to the present Board would be advisable.

1. One or more additional members should be added to the existing Board in order to provide necessary historic and/or architectural expertise. Such members could serve as regular members and meet with the Board during all types of review.

The status of such individuals as regular members of the Board could assure the interrelating of preservation and environmental concerns with planning needs, to produce a balanced, consistent and successful program. Additionally, the application of criteria in preservation

program review would be better understood and more evenly applied as a result of long-term Board relationships and public exposure.

2. An alternative to permanently expanding the Architectural Review Board would be the addition of member(s) only for the review or preservation-ordinance related needs, either as these needs or cases arise, or on a regular established basis.

This alternative would provide the least change of existing Planning Department activities. However, the alternative may allow little provision for the development and implementation of an active and comprehensive preservation program.

Additionally, the transient quality of the added members' participation could seriously detract from a real integration of preservation goals and needs into the planning process.

3. A set of criteria to be utilized when reviewing items relating to the Preservation Program must be developed and adopted.

Powers and duties:

The essential powers and duties of an entity charged with implementation of a preservation program generally include the items outlined as follows:

- 1) Adopt criteria for the identification and review of designated structures

- 2) Develop procedures for the designation of structures
- 3) Approve or disapprove applications for permits regarding
 - a) Demolition of designated structures
 - b) Exterior rehabilitation or alteration of a designated structure
 - c) Relocation of a designated structure
 - d) New construction in a designated historic district
- 4) Make recommendations to Council concerning the utilization of grants from federal and state agencies, private groups and individuals, and the utilization of budgetary appropriations to promote the preservation of historic or architecturally significant structures in Palo Alto.
- 5) Evaluate and comment upon decisions by other public agencies affecting the physical development and land use patterns in the city that, in turn, affect designated structures and districts.
- 6) Increase public awareness of owner benefits, preservation law and practices, and the value of historic, architectural, and cultural preservation by developing and participating in public information programs and by recommending the update of the adopted preservation program at appropriate intervals.

Criteria:

Criteria appropriate to the review of demolition requests, rehabilitation activity and new construction in historic districts, would need to be established and applied by the Board.

Such criteria should parallel federal and state criteria for the implementation of a certified preservation program.

At the onset of the implementation of such criteria, their application, alternated with that of the present Board for its current type of review, may cause confusion. However, the two types of review are essentially compatible, and an experienced ongoing Board should have little difficulty in the appropriate application of both sets of review criteria.

Designation of structures:

Procedures for the designation of structures to be covered by the ordinance now and in the future, should be determined by the City and incorporated into the program plan. Such procedures normally involved a determination of eligibility of the properties for designation according to adopted criteria, notification of property owners, one or more public hearings, and final adoption by the City Council.

Review Procedures:

Review procedures should be developed and established by the reviewing body.

Review procedures with respect to designated structures should govern the following instances:

- 1) Requests for demolition or relocation permits: Designated structures could receive every effort for retention on site. Demolition should be suspended (commonly for a period of 6 months to 1 year) in order to allow alternatives to the loss of the structure to be developed and implemented.

- 2) Requests for building permits for rehabilitation: Proposed rehabilitation or alteration regarding designated structures should be reviewed by the Board in order to assure that the proposed work will not detract from the architectural values of the structure. Care should be exercised to assure that structures of significance retain their architectural integrity and that rehabilitation or alteration efforts only be allowed if they do not detract from the architectural values of the building.

Rehabilitation Guidelines to aid this procedure must be developed and adopted for review purposes. A set of Guidelines accompany this report for use as an aid to their development or adoption with modification.

- 3) New Construction within a Designated historic district: Architectural review of new construction within a district should be exercised in order to assure retention of the visual characteristics of that district and the values that qualify its designation. New design should enhance the character and visual attributes of the district and not detract from it in terms of architectural design, scale, mass, or setbacks.

Architectural Review Fee:

The City may wish to establish a fee for citizen application to the Review Board. While such a fee would help to defray City costs, it may affect preservation efforts by discouraging rehabilitation work and the local designation of important structures.

Demolition Suspension:

Demolition suspension periods for designated structures vary within communities.

It is of key importance to establish a suspension period that is long enough to allow alternatives to demolition to be determined. A reasonable minimum suspension period would be 4-6 months. The maximum suspension period currently utilized in preservation programs is one year, a period of time considered legally feasible.

One recommendation that allows flexibility in the program is the designation of a period of time up to 6 months by Board action, with an additional 6 month suspension period allowed by Council action. (Full extensions need not be taken in all cases). In this manner, the demolition of a building on a 6 month suspension could be reviewed and extended if activities at that time indicate the probable or in-progress preservation of the structure. By the same token, pension could be allowed to expire, and the proposed project to proceed.

Appeal:

Appeal of action taken by the Board should be directly to the City Council.

These duties and responsibilities, outlined and implemented by a City Board are of key importance to the effective functioning of a Preservation Program. It is the recommendation of the Consultant that they be incorporated to as complete a degree as possible into the Palo Alto proposed Preservation Program.

An effective program not only assists individual efforts to retain and rehabilitate the important architectural fabric of the community, it also provides information and facilitates potential financial benefits to property owners.

An efficient program also assists local government by providing an inventory of identified buildings and areas of significance that facilitates environmental and planning activities.

Additionally, the adoption and subsequent certification of an adequate program by a city provides an opportunity for some local property owners to receive economic benefits under the 1967 Tax Reform Act.

Certification:

In order to receive program certification from the State, a city must develop an ordinance, an inventory, and a Preservation Program that provides for certain protections of designated structures:

- 1) demolition suspension procedures with reasonable suspension period to allow alternatives to demolition
- 2) architectural review for designated structures to be rehabilitated

- 3) architectural review for design compatibility of new construction within designated historic districts.

The State Office of Historic Preservation provides full information both on the Tax Reform Act provisions and program certification.

Historic Building Codes:

The adoption of an effective and certified Preservation Program could be of substantial assistance to owners of designated structures in terms of economics as well.

Buildings identified in a local program could qualify for the application of the State Historic Building Code. The final draft of this code is expected to be issued soon. It provides for alternatives to the new construction building code to be applied to designated historic buildings.

The Code is not mandatory, and must be adopted by the local jurisdiction in order to apply.

The adoption of a Preservation Program and the designation of a local listing of buildings are the first and key steps to the initiation of this code.

The Code would be of much potential economic assistance to owners of designated buildings. The financial burdens of rehabilitation work could be potentially alleviated through the application of alternative construction requirements for rehabilitation work.

The implementation of the Code by the City could provide an important stimulus to preservation.

REHABILITATION GUIDELINES

Purpose of Listed Structures Plan

The purpose of the preservation program is to protect and maintain the character of architecturally, historically and culturally significant structures within the City of Palo Alto. To this end, the (entity) has been given the responsibility of reviewing all projects involving exterior remodeling of buildings included on the adopted Inventory list.

The (entity) must review and approve any alteration, repair or addition to the exterior of a listed structure prior to the issuing of a building permit or sign permit.

The Rehabilitation Guidelines have been developed to provide guidelines to owners who may be considering exterior rehabilitation of such properties and to set forth the criteria and procedures to be followed by the (entity) when reviewing these projects.

Guidelines that provide Procedures and Criteria for the Relocation of Listed Structures are to be found in the Relocation of Structures Guidelines section.

Exterior Rehabilitation

While a large portion of rehabilitation work occurs on the interior of a building, the exterior work will have the broadest impact on the visual appearance of the City. Any exterior improvements to the structure should restore or retain the original design to the greatest extent possible. This is

desirable in order to retain or develop the full market value of a house as well as provide architectural and historical integrity within the surrounding neighborhood.

Good rehabilitation decisions and quality workmanship are important to the ultimate visual character of a house. The first and lasting impression of a structure is created by its exterior appearance.

Exterior design considerations are not totally dependent on budget. Many well-intentioned homeowners have spent a lot of money on inappropriate features when rehabilitating their older homes, with the result that the value of their property was lessened rather than increased. Good rehab work often follows the simplest course, maintaining the original design integrity of the building, and applying the basic principles of architecture to make changes that are suited to the owner's budget, tastes and lifestyle.

Since the 1920's, there has been pressure to "modernize" houses that were built before the turn-of-the-century. This trend was characterized by excessive use of aluminum windows and asphalt or asbestos shingles. Changes of this type often removed the individuality and charm of neighborhoods and decharacterized and confused the design intent of many houses.

Unfortunately, many building products have appeared not because they were needed but just because it was technically possible to make them. There are, however, many products that are well designed and can be used quite handsomely in restoration work. The trick is being able to choose compatible elements, suitable in both material and design.

Good design must also relate to its surroundings. Neighborly environmental consideration in residential architecture does not require a bland and sterile duplication of facades or paint colors. It does require that each building respect its neighbors when considering similar or contrasting design elements. Similar color tones, building proportions and shapes with contrasting details provide interest and a subtle focus on the finer points and special design considerations of each structure.

In many existing neighborhoods, it is obvious that the relationship of buildings to each other has already been determined. This relationship is guided by the building's basic proportions, height and form and the building's position in relationship to the street and adjacent structures.

However, major exterior alterations or additions to a building can change a building's overall feeling and its relationship to its surroundings. Concern for the standards contained in this Plan when exterior rehabilitation is being considered will greatly reduce the visual confusion often seen in neighborhoods and will help create good design that has a positive impact on its surroundings and protect the substantial investment an owner has in his or her property.

LISTED STRUCTURES PLAN

STANDARDS AND CRITERIA FOR ARCHITECTURAL REVIEW

The (entity) shall evaluate each application for architectural review in accordance with the standards and criteria listed herein to provide a frame of reference for the applicant as well as a method of review for the Board. These standards and criteria shall not be regarded as inflexible requirements nor are they intended to discourage creativity, invention and innovation. The goal is to preserve the character of the structures being reviewed while enhancing their value and economic life.

General Design Rules for Alterations

The following rules set forth criteria that should be followed in altering, remodeling, repairing or adding to the exterior of a listed structure. In evaluating each application, the Board shall consider the extent to which these criteria are met. Deviations from these rules should not be permitted except where there are special design conditions affecting the buildings or where it would be impractical to comply with these rules.

1. A house should not be made to look either younger or older than when it was built.
2. If old and new design and/or materials are mixed, the original character or design of the house should be retained.
3. As many original exterior materials should be retained as is economically and/or functionally feasible.

4. Imitation materials or design elements for exterior walls should be avoided whenever possible. Synthetic materials may be used discreetly for maintenance purposes only. Types of material that should be avoided are asphalt and asbestos shingles or siding, aluminum siding, aluminum windows and doors and aluminum awnings.
5. The roof should be a neutral-toned material. Roofing is generally not considered to be part of the color scheme of the house except when it constitutes a major visual aspect of the structure.
6. Windows should be replaced only if rehabilitation of existing material is not functionally feasible. New windows should generally be of the same size, material, and type as the old ones. Metal awnings, metal sash windows, non-functional decorative shutters, unless architecturally accurate, and other modern types of window treatment should be avoided.
7. Original doors should be retained. The size and/or location of doorways should not be changed or relocated except for restoration to original condition. Door treatment not in keeping with the original architectural style, and aluminum screens should be avoided. In all cases, the original arrangement and proportion of doors and windows should be retained.
8. Front porches, entrance porticos and exterior stairways, which were part of the original design, should not be removed. Alterations and indiscriminate changes usually destroy the original design integrity and visual balance of a building facade. Original materials should be

retained or architecturally accurate replacements should be used in repairing or reconstructing porch posts and railings. Updating wooden porches with wrought iron or brick generally destroys visual harmony and should be avoided. If porches are enclosed, it can be done harmoniously if the original shapes and sizes of the openings are respected.

9. For an effective color scheme, use of more than five colors should be avoided. Walls should utilize one major color with two or three colors used in the trim. Wall colors should be in harmony with the streetscape. Bright colors should be used sparingly, for accent, if at all. A palette of suggested colors will be available from the (entity).
10. A house should relate positively to its visual environment. A facade should harmonize with the neighboring buildings. Major elements of design should unify a house with its surroundings.
11. Planting, paving, fences, and other features of the grounds of the house should blend with the surrounding environment. Existing landscape elements should be utilized, including types of trees, hedges, and fences; their repetition can identify and unify a neighborhood and enhance the listed structure by providing an appropriate setting.

Specific Alterations of the Structures

Exterior alteration of listed structures shall substantially conform to the following standards:

1. Height: Listed structures should respect the height and scale of neighboring buildings, particularly the adjacent structures, to maintain a street's unity. An added upper floor which raises the height of a listed structure above that of its neighbors will generally not be approved. This may be permitted, however, if the addition is set back from the front facade of the listed structure so that it is not noticeable from the street. Structures may be raised (lifted) if appropriate to the building proportions and the surrounding neighborhood.
2. Spacing: Uniform spaces between buildings lend a rhythm and harmony to the streetscape when viewed in sequence. A side addition to a listed structure which changes the rhythm of a row of buildings should not be permitted.
3. Materials and Texture: Renovations to a listed structure should utilize existing dominant materials and textures within a streetscape and the original design character of the structure. For example, a brick stairway should not be constructed within a row of wooden entrance stairs unless appropriate to the architectural style of the listed structure.
4. Color: Although no specific color palette is required, exterior colors used on a listed structure will be submitted for review, in order to assure that colors used contrast or blend harmoniously with neighboring structures. Extremely bright colors should be avoided, particularly when used as the primary color of the walls. (Optional)

5. Windows and Doors: If windows and doors are redone or altered, the existing proportion of the area of the openings to the area of the walls shall be retained.
6. Architectural Details; Fences, roofs, chimneys, cornices, windows, entrances, awnings, porches, garage doors and other accoutrements should be appropriate to styles which are already part of the listed structure.
7. Significant Architectural Details: All architectural features specifically included in the description of the structure set forth in the adopted survey card for the structure shall be retained, except where alteration or removal is required by law or where there is no feasible alternative to the proposed alteration or removal.
8. Signs: Signs must comply with all applicable City ordinances. In addition, signs must be compatible with the architecture of listed structures and should never detract from the significance of the building.

LISTED STRUCTURES PLAN

PROCEDURES

Review

Any proposal to alter, remodel, repair or add to the exterior of a listed structure will be subject to review under the provisions of this article prior to the issuance of a building permit and a sign permit, of the commencement of work. An application for architectural review of a listed structure will be filed with the Planning Department staff.

Application for Review

Applications for (entity) review shall be submitted to, and be in the form required by the Planning Department (or entity).

Content of Applications

Applications will include the following when appropriate:

1. One copy of site plan
 - a. Location of existing and/or proposed structures, including signs;
 - b. Location of existing trees or landscaping;
 - c. Location of existing and/or proposed off-street parking, if any;
 - d. Location of adjacent public and private rights-of-way;

- e. Location of points of entry and exits for vehicles and internal circulation patterns;
 - f. Location of existing and/or proposed walls and fences and the indication of their height, and material for construction;
 - g. Exterior lighting standards and devices, if any;
 - h. Grading and slopes showing their effect and relationship to the buildings and the site;
2. One copy of architectural drawings, including:
 - a. Plans to scale;
 - b. Elevations of all sides of the structure;
 - c. Roof details indicating the location and size of mechanical equipment, if any.
 3. Drawings indicating the location, size, color, shape and type of illumination of each proposed sign, if any.
 4. Preliminary landscaping plan when applicable.
 5. Site photographs.
 6. Proposed color, materials and texture palette.
 7. Survey card (to be provided by staff).
 8. Other information which is pertinent and which the (entity) may, by resolution, require all applicants to furnish.

Notice

Following receipt of the application, the staff will schedule the item before the (entity) and notify the applicant of the time, date, and location. The review shall be conducted for the consideration of applications for architectural review in accordance with the provisions of Chapter _____ of the City Code and the criteria set forth in this plan. The applicant, or other interested parties, may address the (entity) during the meeting if they wish. The City staff will prepare a recommendation on the project for the (entity).

Decisions and Notification

After consideration of the plans, the (entity) will make a determination to approve, approve with conditions, or disapprove the plans. This determination will be made publicly and also transmitted to the applicant in writing. Decisions of the (entity) may be appealed to the City Council, if appealed within 10 days of the (entity's) ratification of the Findings of Fact.

Final Plan and Certification

1. When the (entity) approves the architectural plan and the applicant has been informed and has accepted the conditions of approval which may be imposed by the (entity) the applicant shall file final working drawings, and a landscaping plan, when applicable, with the City staff (for entity).
2. The City staff, upon receipt of said drawings and plans, shall certify that the final plans submitted

under this section are in accord with the architectural or landscaping plans as approved by the (entity). After such certification, the staff will transmit final approval to the Building Department. Any permits or entitlements may thereafter be issued in accordance with the provisions of the _____ City Code.

R E S E A R C H E R S A N D O T H E R S W H O
A S S I S T E D I N T H I S S U R V E Y

Many hours of assistance on this survey were given by the following people:

Lydia Moran, Janet London, Carolyn George, Mariella Hayes, Joyce Van Tuye, and Patty McEwen, all as members of the American Association of University Women; Ruth Wilson from the Palo Alto Historical Association; Wendell Birkhofer, Anne Huber, and Claire Hahn from Stanford University; Chelo Rojas from Radcliffe College at Harvard University; Karmen Newman, a historian and a resident of Palo Alto; Cynthia Davis and Betsy Blais, residents of Palo Alto; Polly Savoie, Bob Brown, Janet Flegal, Kathy Belesis, Gloria Young, Gilbert Caravaca, Fred Sotelo, Tony Carrasco and Ken Schreiber of the Planning Department staff. Printing was done by the Reproduction Division of the City of Palo Alto.

The Evaluation Committee reviewed each building proposed for inclusion on the inventory and chose the categories of relative importance. Members of this committee were: Gail Woolley, Chairman of the Santa Clara County Historical Commission and coordinator of the Palo Alto AAUW's book Gone Tomorrow; Mrs. G. B. Platt, Chairman of the San Francisco Landmarks Commission and coordinator of the San Francisco Junior League's book Here Today; John Northway, local architect and chairman of Palo Alto's Architectural Review Board.

Members of the firm Historic Environment Consultants who prepared the Inventory and Completion report were Paula Boghosian, architect and chairman of Sacramento's Preservation Board, and John Beach, professor of art history at the University of California in Los Angeles.

Funding of this survey was obtained from a grant from the California Office of Historic Preservation, matched by City of Palo Alto funds.

The Inventory and Report on the Historical and Architectural Resources of Palo Alto are hereby presented to the City Council and citizens of the City.

Elizabeth S. Crowder
ELIZABETH S. CROWDER
Planner

