

**United States Department of the Interior  
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section \_\_\_\_\_ Page \_\_\_\_\_

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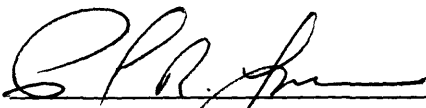
**SUPPLEMENTARY LISTING RECORD**

NRIS Reference Number: 05001086      Date Listed: 10/3/2005

Ainsley, John Colpitts, House No. 3      Santa Clara      CA  
Property Name                                      County                                      State

N/A  
Multiple Name

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This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

 \_\_\_\_\_      10/3/05  
Signature of the Keeper                                      Date of Action

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Amended Items in Nomination:

**Description:**  
The Architectural Classification should be amended to add: *Early 20<sup>th</sup> Century American Movements/Craftsman (Arts & Crafts)*. The conforms to the descriptive narrative provided.

These clarifications were confirmed with the CA SHPO office.

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**DISTRIBUTION:**  
National Register property file  
Nominating Authority (without nomination attachment)

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

AUG 2 0 10 05

1086

**1. Name of Property**

historic name Ainsley, John Colpitts, House No. 3

other names/site number Campbell Historical Museum and Ainsley House

**2. Location**

street & number 300 Grant Street  not for publication

city or town Campbell  vicinity

state California code CA county Santa Clara code 085 zip code 95008

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

Wanda Wynn 18 AUG 2005  
Signature of certifying official Title Date

California Office of Historic Preservation  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting or other official Date

\_\_\_\_\_  
State or Federal agency and bureau

**4. National Park Service Certification**

I hereby certify that this property is:  
 entered in the National Register  
 See continuation sheet.  
 determined eligible for the National Register  
 See continuation sheet.  
 determined not eligible for the National Register  
 removed from the National Register  
 other (explain): \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Signature of the Keeper DP Date of Action 10/3/05  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2		Total

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing.)

n/a

**Number of contributing resources previously listed in the National Register**

n/a

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

DOMESTIC – Single Dwelling

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**Current Functions**  
(Enter categories from instructions)

RECREATION AND CULTURE - Museum

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**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

LATE 19TH & EARLY 20TH CENTURY

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REVIVALS – Tudor Revival

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**Materials**  
(Enter categories from instructions)

foundation CONCRETE

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roof WOOD - Shingle

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walls STUCCO

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other

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**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

SEE CONTINUATION SHEETS

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

**Criteria Considerations**

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE

**Period of Significance**

1925

**Significant Dates**

1925

**Significant Person**

(Complete if Criterion B is marked above)

**Cultural Affiliation**

n/a

**Architect/Builder**

Addison M. Whiteside

Whiteside-Davidson Construction Co.

**9. Major Bibliographical References**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary Location of Additional Data**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

\_\_\_\_\_

Ainsley, John Colpitts, House No. 3  
Name of Property

Santa Clara County, California  
County and State

## 10. Geographical Data

**Acreage of Property** 1.08 acres (includes surface parking lot to the east)

### UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10S	593649	4127421	3	---	---	---
2	---	---	---	4	---	---	---

See continuation sheet.

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

## 11. Form Prepared By

name/title Franklin Maggi, Architectural Historian

organization Archives & Architecture: Heritage Resource Partners date July 15, 2004

street & number 533 N 10<sup>th</sup> St. telephone (408) 369-5683

city or town San Jose state CA zip code 95112

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

#### Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

#### Photographs

Representative **black and white photographs** of the property.

#### Additional items

(Check with the SHPO or FPO for any additional items)

### Property Owner

(Complete this item at the request of the SHPO or FPO.)

name City of Campbell / C/o Planning Division (Sharon Fiero)

street & number 70 N First St telephone (408) 866-2140

city or town Campbell state CA zip code 95008

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Continuation Sheet

Ainsley House No. 3, Santa Clara Co., CA

Section number 7 Page 1

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SUMMARY

The John Colpitts Ainsley House is an exceptional example of California Arts and Crafts residential architecture of the 1920s utilizing historical antecedents of the Tudor cottage of rural England. It represents the high point of use of this particular revival style in the South San Francisco Bay Area. Its false-thatched, rolled-shingle roof, modern use of textured stucco, extensive use of glass to bring in the California sunshine, and subtle but complex massing are designed to impart a sense of picturesque handicraft architecture of late medieval England. The Cotswold Cottage, of which this house has stylistic associations, has provided the historical framework that shaped much of the revival architecture in America during the Interwar Period. The design of the Ainsley House, implemented with characteristically regional mannerisms within the California Arts and Crafts movement, has low proportions and Craftsman style details that contribute to the building's uniqueness.

The house is important to the Campbell community. A small suburban town of about 36,000 people, its historical roots lie within the evolution of the horticultural industries of Santa Clara County in the late nineteenth century, as rangeland was subdivided into small orchards. With the connection of the region to the Continental Railroad, the fertile soils of the valley gave birth to thousands of acres of fruit trees that became known nationally as the Valley of Heart's Delight. The early focus of production of dried fruit for transport continued for one-hundred years in the county, but by the early twentieth century the local industry became dominated with canning of fruit that supplied at one point 90 percent of the nation's canned fruit. John Colpitts Ainsley is recognized as one of a small number of local innovators in this industry during its development phase, and the architecture of this house is representative of his life. He is also respected as an industrialist, Campbell's largest employer at the beginning of the twentieth century, who also provided innovation with his progressive employee relations actions in an industry that was the target of intensive union organizing efforts in the twentieth century due to its poor management of worker rights.

Although John Colpitts Ainsley died only a few years after the construction of this house, his family has remained respected within the community. They sought to preserve the house within the family for over forty years until development pressures due to neighboring San Jose's growth policies were about to bring this lasting and most significant evidence of the family to a close.

Relocated (returned) to Campbell and restored as a City-run museum in its downtown Civic Center, the Ainsley House Museum property is now comprised of two buildings, with surrounding landscaping that features a new arbor that replicates the original setting established in the 1920s. The building and its ancillary garage is being nominated to the National Register of Historic Places under **Criterion C**.

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**Narrative**

The residence is of wood-frame construction and is roughly symmetrical at the front and rear façades of the central wing, with small variations in massing that provide a counterpoint to the design. The two-story front façade faces south across a small, grassy, park between the Campbell Library and City Hall buildings. It is highly visible from downtown Campbell, located in a prominent location that helps frame Campbell's primary civic space.

The east and west wings of the house are set back slightly from the front façade and extend into one-and-one-half-story masses; beyond these sides, nearby parking lots are set off by narrow landscaped areas. Behind the two-story rear (north) façade, an enclosed garden separates the house from Grant Street to the north. The garden, following the design of the original landscape plan by Emerson Knight, includes a large lawn and pergola as well as flower gardens, and it abuts the side of the original three-car detached garage that is set to the northeast corner of the property. The site is generally level, and the house has a new concrete foundation and partial basement.

The front façade has a broad central section topped by a shingled hip roof with three symmetrical eyebrow overhangs at the eaves. The shingles were reportedly soaked in linseed oil originally to achieve their curved shapes at the eaves. The proportionately small, recessed center doorway has a low, freeform roof that cantilevers on acanthus leaf, scrolled brackets and a hewn beam. The multi-panel door is raised at the top in a traditional Tudor arch, with carved oak leaves and acorns in the upper spandrel panels. The door has bronze hardware with intricate Tudor Revival details, including a lion's head knocker.

Directly above the front door is an angled cantilevered bay window with a low hip roof mostly concealed beneath the center eyebrow of the main roof. Symmetrical tripartite windows flank the bay window, beneath the two other eyebrow eaves. These units have decorative shutters narrower than the full window openings. To the east side of the front door is a ribbon of four casement windows with transoms; to the west side is a one-story, deeply projecting angled bay window with a hipped roof above its five facets, and casement windows that rise from the floor line. The east and west outer wings are set behind the plane of the front wall. Their raked upper walls are both half-timbered at the front, in a square pattern.

A long shed roof continues the hipped main roof plane to the east side. Its depth is interrupted by a tall, asymmetrically placed, brick chimney at the outside of the main house block and by an upper dormer that is almost full-width. The dormer has a low, wide eyebrow roof above its ribbon of six, 3x3 casement windows set into a stucco wall.

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At the first floor, a five-faceted bay window projects near the front corner of the wing; it has its own hip roof, lower than the main eave. Near the center of the lower wall is a high ribbon of four windows, above the kitchen cabinets; a pair of windows punctuates the rear of this wall, by the kitchen door at the outer north corner. The rear façade of this wing is flush with the remainder of the rear façade, so the northeast corner has the appearance of a hipped gable.

The rear façade is mostly symmetrical in its massing; however the two outer wings are treated differently. The east wing is aligned with the main rear wall, and the west wing is set behind (to the south) of the main wall plane. The east wing has a stucco finish that is continuous with the main wing; the west wing has half-timbering similar to the front façades. The center of the rear façade features a square second story projection over a large, square, open porch which functioned as a porte-cochere. The second story bay has half-timbered walls and a hipped roof above three rear-facing and two side-facing paired units of casement windows. The porch has a hipped roof that projects from the face of the upper bay, supported by heavy, square, rough-sawn posts. The rear entry is a Tudor arch with a pair of French doors. The windows on this façade are not symmetrical, but they are proportionately balanced on each side of the center portion. At the ground floor, to the east side is a tripartite window, to the west is a ribbon of windows with transoms. At the upper level, to the east is a series of individual casement windows, to the west is a ribbon of casements.

The west side façade is similar to the east side; however, on this side, the shed roof is narrower and set back from both the front and rear eaves; it has a pair of chimneys as well as a somewhat narrower eyebrow dormer. The ground floor under the shed roof has a wood-frame sun porch, with a series of French doors divided by square posts. To the north (rear) of the shed extension is an eyebrow at the second-story eave and stacked casement windows.

The fenestration is primarily 3x4 leaded-glass wood casements recessed into the stucco without stucco molding or casing trim. The simple sills project without aprons. The house has original light fixtures with simple glazed cylinders and metal caps in the shape of cones. The side and front windows have recent awnings.

The detached garage is similar in design to the house. It has a stucco finish and a false-thatched, rolled-shingle roof. Three garage doors face forward to the south. The sliding garage doors have vertical board panels below two rows of window panes. The side-gabled roof has a hipped ridge and an eyebrow dormer, with a pair of windows, over the garage bays. To the rear (north) is a centered, projecting wing with a low-pitched shed roof. The sides have asymmetrical individual windows at the ground level and tripartite windows centered under the hipped gables. The rear has a single window to the west side of the projecting wing.



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The garage, now a gift store and housing the Morgan Gallery, had originally housed three vehicles as well as providing a laundry room and upstairs apartment for the gardener and later caretaker.

Character-defining Features: Tudor Revival details: false-thatched roof with rolled shingle eaves and eyebrow dormers and eaves, with pervasive use of stucco cladding; multi-pane, leaded-glass windows; and brick chimneys. Craftsman form and detailing: low proportions and low-pitched roof; bay windows, flat trim boards.

Interiors: Preserved and restored to their 1926 appearance, the interior house materials are typical of the 1920s, with plaster walls and ceilings, hardwood floors, stained wood trim, and built-in cabinets. Special detailing includes high wall oak paneling in the entry hall, built-in cabinets in the kitchen, dining room, and study, tile fireplace surrounds and wood mantels, original bathroom fixtures and tiles, beaded board paneling in the back porch and kitchen, and many distinctive light fixtures. The interior trim has vine and tendril decorative detailing, and flattened pointed archways.

The house contains a living room with original silk damask wall coverings, telephone room, dining room with replicated mounted wall coverings and draperies, and a breakfast room with a heavy sand texture. The kitchen is original in character, and a related housekeepers room. A den is Arts and Crafts in design, with a copper hood over the fireplace. A large upstairs master suite includes a dressing and writing room. The house contains three additional upstairs rooms that were used for guests and sleeping porch. Original furnishings and kitchen appliances are prevalent throughout the residence as it is currently presented as an authentic house museum.

The interior of the garage has been adaptively re-used to serve as a gallery and gift shop.

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**SUMMARY**

John Colpitts Ainsley and his wife Alcinda lived in three houses in Campbell, California, and the present Ainsley House Museum building was their third and final home. The house is a symbol both of the success of John Colpitts Ainsley as an entrepreneur and of the prosperity of Campbell, "The Orchard City," during the 1920s peak of the export of agricultural products from the Santa Clara Valley. While Ainsley commissioned the house to recall his English roots, it is representative of the late period of the California Arts and Crafts Movement that evolved during the first quarter of the twentieth century based on historical antecedents related to the rural English Tudor cottage.

The 1925 John Colpitts Ainsley House is being nominated for the National Register under **Criterion C**, for the distinctive design of the residence and garage, which are exceptional examples of the English Tudor Revival style within the context of the California Arts and Crafts movement. The efforts of the City of Campbell, in preserving and restoring this residence with the additional financial support of the County of Santa Clara, has made this distinguished example of 1920s residential architecture accessible to the general public as a historic house museum, providing a glimpse of residential life in the West during the 1920s. The State of California listed the current site and its building as a Point of Historical Interest (SCL-059) on February 11, 1991, following its relocation and restoration.

**Narrative**

John Colpitts Ainsley (1860–1937) was an industrialist in the City of Campbell, California, who helped develop Santa Clara County's agricultural base during the late nineteenth and early twentieth centuries, the region's period of horticultural expansion. In the Campbell district, located in southwestern Santa Clara Valley, experimental commercial orchards first appeared in the 1870s. The South Pacific Coast railroad was extended through Campbell to Los Gatos about 1877, providing fruit and nut ranchers the opportunity to export their products via the transcontinental railroad. In the 1880s the area was quickly subdivided into 10- and 20-acre fruit ranches that later helped nickname Campbell "The Orchard City." The town was laid out in 1885, with lots first sold in 1888, and by 1895 Campbell had become established as a thriving rural agricultural center. The rapid expansion of orchards in this agricultural district during the late nineteenth century led to the establishment of the world's largest drying yards and canneries, with John Colpitts Ainsley being a pioneer canner.

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Ainsley House No. 3, Santa Clara Co., CA

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John Colpitts Ainsley was born in 1860 in Yorkshire, England, the son of a tea dealer and grocer. After receiving his education at the Birkbeck Literary and Scientific Institution in London, Ainsley immigrated to the United States in 1884. After a brief stay with his uncle in Ohio, in 1886 he came to what would become the city of Campbell and began learning the fruit business hands-on as an orchard worker. On April 26, 1888, Ainsley purchased 15 acres of land at what is now the northeast corner of Campbell Avenue and Winchester Boulevard and began his first experiments in the canning of fruit. Canning was an alternative to drying, the then predominant method of preserving fruit for export from the Santa Clara Valley. Later in 1888, Ainsley returned to England to visit his brother, Dr. Thomas George Ainsley, and pledged to join in partnership to export fruit to England.

During the 1870s and 1880s, the Campbell district was developing as a center for the production of fruit and nuts for drying, packing, and shipping to the populated areas of the East Coast and Europe. Dry packing had first developed locally in nearby Los Gatos in 1882 when 12 families joined together to create the Los Gatos Fruit Packing Co. (Payne 1987). Initially, growers sought out their own customers and shipped dry-packed fruit on consignment, but the development of cooperatives created a new form of marketing. However, the industry in this early phase of development was complex and subject to business failure, and by the late 1890s overproduction finally resulted in the development of fruit exchanges to sustain the smaller grower cooperatives. The Campbell Fruit Growers Union formed about the time that Ainsley was first experimenting with his own methods of business development (Jacobson 1984).

In the early 1870s Dr. James Madison Dawson of San José prepared fruit on a stove in a shed on his ranch and became the first local man to experiment with fruit canning. Over the next decade Dawson established the first local cannery, San Jose Fruit Packing Company. By 1890 San José had two canneries derived from Dawson's experiments, and in addition two new companies had formed: the J. H. Flickinger Cannery in the Berryessa district and the Sai Yin Chews Precita Canning Company in Alviso (Payne 1987). Ainsley was also successful in his canning experiments in a shed on his ranch. In 1891, with his brother in England providing the marketing for his products, he was able to quickly establish a new viable agricultural base in the Campbell district. By 1896, the *San Jose Mercury* newspaper profiled the J. C. Ainsley Company, boasting how Ainsley had in five years developed a cannery producing nearly half a million cans a year. It was the only factory known to preserve fruit exclusively for the English market (San Jose Mercury 1896).

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After his first year of canning 1,100 cases on his ranch, Ainsley moved his canning operations to a location between North Harrison Avenue and the South Pacific Coast railroad tracks for better rail access. In that year, 1892, Ainsley became an American citizen.

On May 1, 1894, Ainsley married 19-year-old Alcinda May Shelly (1875–1939), who had come to Campbell with her family from Kansas when she was nine years old. On June 7, 1895, the local Campbell newspaper announced that J. C. Ainsley was building a cottage on North Harrison Avenue, on the grounds of his cannery. It was in this second house that their two children were raised: Gordon was born in 1896, and Dorothy was born in 1900.

By 1900, the Santa Clara Valley had a combined 4,788,615 fruit trees in commercial orchards (Arbuckle 1986). In the next two decades other canneries began to spring up in the valley: the Bisceglia Brothers in Morgan Hill were established in 1903 and the Greco Canning Company and the D. DiFiore Canning Company were founded in San José in 1913. The industry then entered a second rapid expansion era with the invention of a solder-less method of sealing cans in 1911 and the development by the local Anderson-Barngrover Company of the Continuous Can Sterilizer in 1912 (Jacobson 1984).

World War I slowed growth in the industry only briefly. A number of local companies failed that had depended on German and Austrian shipments, but Ainsley prospered by shipping to the war front. He began planning a new expansion for the post-war period, and a very good 1919 canning season helped those plans along. In November 1919, to make room for a new cannery plant and warehouse, the 1895 Ainsley house was moved to its present location, 112 South Second St. in Campbell.

The Ainsley family planned to live in the residence only as long as was necessary to build a new home on property they had purchased in 1914 at the corner of Bascom (previously Johnson) and Hamilton Avenues to the northeast of Campbell which was then within Campbell's sphere of influence. It took almost seven years for the new house to be ready for occupancy.

During those seven years, the circa 1888 house that stood on the site of the original Ainsley ranch was also moved. In 1921, the Lund family sold the early Ainsley ranch to the local school district as the site for the Campbell Union Grammar School. The house was shifted to the rear of the property and was rented to the school's principal. (The first Ainsley residence was moved a second time: In 1930, the school district sold the house to Antone Ferro, the school custodian, who moved it in 1933 to its present location at 84 North Third St.)

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In an era of industrial development that often is associated with poor working conditions and lack of concern for the average worker, John Colpitts Ainsley is remembered for his progressive management style. As the largest employer in Campbell he took action to retain his employees by providing benefits unusual for their day. The company was one of the first in the area to provide childcare and kindergarten classes for the children of its workers (Matthews 2003). The company employed a nurse to treat employees, and a cafeteria provided low-cost hot lunches to those who wanted them. For seasonal workers accustomed to living in tents, the Ainsley Company had constructed cottages by 1912 to house them during the peak work season. Those cottages were built during the off season by Ainsley employees to supplement their seasonal canning work and maintain their long-term association with the company. During the early years of his company, each year a group employee photo was commissioned, an early use of the process of team building that remains popular today (Brey 2004).

The valley's horticultural period reached its peak in 1925 with 6,959 farms, although acreage continued to increase until the beginning of the Great Depression (Arbuckle 1986). By 1929, the J. C. Ainsley Packing Company had about 750 men and women on the payroll during the peak season and had a yearly production of about 300,000 cases of fruit, processing 5,000 to 6,000 tons of fruit each year, most of it shipped to England (Brey 2004). In Santa Clara County, the canneries were providing as much as ninety percent of California's output (Jacobson 1984).

Ainsley Company brands in England, such as Mikado and Forest King Bartlett pears and Bluebell and Dreamland apricots, were well respected for quality. John Ainsley is reputed to be the first to market "fruit salad," sold under the brand name "Golden Morn." It contained fruit too small to be canned separately (Brey 2004). Other sources give the claim to Barron-Gray Packing Company of San José, whose "fruit cocktail" appeared in 1930 (Jacobson 1984). The confusion might be based on a technicality, as Barron-Gray's product contained "diced fruit," whereas Ainsley product was not specifically diced.

On January 20, 1925, J. C. Ainsley signed an agreement with the Whiteside-Davidson Construction Company to build a residence and garage on Hamilton Avenue. The family celebrated Christmas 1925 in their new home and John Ainsley's brother came from England for a holiday visit. The Ainsley family kept a detailed invoice book of subcontractors and suppliers, which indicate that all details of the house were completed in the spring of 1926. The project cost \$50,881.77, not including oak paneling imported from England. Ainsley ordered the interior oak millwork just after the close of World War I, which was numbered and shipped for installation in the entry halls and den.

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**Ainsley House No. 3, Santa Clara Co., CA**

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The completion of Ainsley's new house in 1926 was the culmination of a seven-year dream. When he moved his second house in 1919, he had planned to live there only long enough to build the new house on land he had purchased in 1914 at what is now the corner of Bascom and Hamilton Avenues. The planning took seven years. That construction began in 1925, the peak of the Santa Clara Valley's agricultural output, was more than coincidence. Confidence in the valley's prosperity was high, a perfect time to commit to building a home. The design of the house reflected two aspects of John Colpitt Ainsley's personality. The first was a romantic acknowledgment of Ainsley's English roots and a tribute to the country that provided the bulk of his company's customers. The second was the prevalence of modern California Craftsman details, which were in keeping with Ainsley's progressive ideals.

With the start of the Depression, labor strife throughout America's industrial centers ruptured the agricultural stability in Santa Clara County as well. In 1931 members of the new American Labor Union (ALU) walked off their jobs in local canneries. The Agricultural Workers Industrial Union (AWIU) soon took over this first local cannery strike and formed the Cannery and Agricultural Workers Industrial Union (CAWIU). While J. C. Ainsley Packing Co. was spared the picketing, the violent confrontations in the valley brought to a close an era of local horticultural development.

By the time of the first strike in 1931, John Colpitts Ainsley was 71 years old. In 1933, the year that 1,000 pear pickers went on strike, he decided to retire and leased the J. C. Ainsley Packing Company to the Drew Canning Company, one of the large local canneries that had survived a union shutdown in 1931 (Payne 1987). Drew later bought the company and then sold it to Hunt Foods. In 1934, Ainsley's brother Thomas died, and in August 1937, John Colpitts Ainsley passed away. His widow left the house and stayed with friends until her death 18 months later.

The Ainsleys had been not only local business leaders, but community leaders as well. Mr. Ainsley served on the boards of the Campbell Board of Trade, the Campbell Water Company, and the Bank of Campbell. Mrs. Ainsley had contributed much to the Campbell Methodist Church and Campbell's Country Woman's Club. In San Jose, she was an active member of the San Jose Woman's Club and a benefactor of an orphanage, the Home of Benevolence.

The Ainsley House remained empty for 42 years, although the Ainsley family did take up residence for a variable period each Christmas, sometimes a month or more, and used the house for other social events. The property was maintained by a gardener and caretaker who lived in an apartment above the garage, and it was additionally watched over by Dorothy Ainsley Lloyd and her two daughters at Greylands, another family home located on the family ranch to the east of the house on Hamilton Avenue.

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Ainsley House No. 3, Santa Clara Co., CA

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The Ainsley family gave the house to the City of Campbell in 1989 along with all of the original furnishings. When the house was built in 1925, Campbell was still an unincorporated area of Santa Clara County. When Campbell incorporated in 1952, the Ainsley House stood outside of the city limits. By 1989, the Ainsley house was on land that had been annexed to the City of San José. The larger historic Ainsley property on Hamilton Avenue is now the corporate headquarters of eBay, which was founded in Campbell in the mid-1990s.

On November 18, 1990, the City of Campbell moved the Ainsley house and garage to their present locations near the Civic Center complex. The morning of the move was one of Campbell's most memorable days, with thousands of well-wishers populating the route as the buildings rolled out of San José on over 250 wheels. Based on aerial photographs of the original site, the house was oriented identically on the new site, and based on a planting plan drawn up in 1925 the landscaping was replicated as much as possible. The house was opened in the early 1990s as a house museum, and the garage hosts an art gallery and gift shop.

## Statement of Significance

Constructed in 1925, the John Colpitts Ainsley House is being nominated under **Criterion C** for its local and statewide significance as a distinctive representative of Tudor Revival architecture in the context of the California Arts and Crafts movement. Although removed from its original location, the Ainsley House is now a museum at the Campbell Civic Center, placed on a site designed to reflect its original context and setting. The intention of the museum is to present an important aspect of Campbell's history for the public's benefit by commemorating a family who was instrumental in the early development of the community. The two buildings have a high level of integrity to their original design and construction, and are furnished with 1920s furniture and fixtures, almost 90% of it original to the house.

Ainsley was one of Campbell's founders, an industrialist that helped established the city's early character. His downtown cannery is now gone, but his house clearly illustrates the pattern of development of the Campbell community due to its association with the Ainsley family.

Two other houses extant in Campbell are associated with the Ainsley family. Both of these houses, under private ownership, have been surveyed by the City of Campbell and are listed on its Historic Resources Inventory. Like the third Ainsley House, both these houses have been relocated, but have been altered in ways that have reduced their sense of time, place, and association with the Ainsley family. They remain historic resources worthy of preservation, but do not help to interpret the origins of the City of Campbell for the general public in the way that the Ainsley House Museum excels.

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The John Colpitts Ainsley House is an excellent example of Tudor Revival style architecture. The historical antecedents were first emulated in the early days of the California Arts and Crafts movement, and following World War I it became a popular revival style that sustained itself in California until the mid-1930s along with such other styles as Spanish Colonial, Mission Revival, the French Normandy cottage, and Mediterranean Revival. The physical design of this house is a unique melding of the rusticated imagery of the Cotswold cottage of Elizabethan England with the informality of California's residential architecture. This informal attitude originated with the Arts and Crafts designs of the First Bay Tradition and lasted through to the rambling houses of California's Ranch style. The design is attributed to local designer-builder Addison Whiteside, a designer that has a large body of work that is only now being discovered and catalogued. Whiteside was an early modernist who left a legacy of vernacular yet elegant Prairie style and Spanish Eclectic houses throughout the South San Francisco Bay area.

Addison M. Whiteside, president of the Whiteside-Davidson Construction Company, is generally presumed to have designed the Ainsley House. The Whiteside brothers, Addison and Charles, along with their father, Milton S. Whiteside, began building houses in the greater San José area as early as 1908. The Whiteside-Davidson Construction Company, with Charles as vice president and San Jose builder W. Fred Davidson as secretary, was formed in 1924. The Whiteside brothers were prolific designer-builders of houses in San José subdivisions of the 1910s and 1920s, particularly in the Naglee Park, Palm Haven, and Hanchett Park areas of San José, all three neighborhoods now designated historic conservation areas. The Whiteside brothers remained professionally active until the beginning of World War II, at which time they each retired to Santa Cruz County. Charles died in 1951, and Addison died in 1966.

The Arts and Crafts movement was inspired by the writings of reformist John Ruskin; it was at its height in England from 1880 to 1910. In America, the movement varied from its English origins as it focused on the lost wild frontier. With origins in the late 1890s, the era of the California Arts and Crafts movement is generally associated with the period from 1910 to 1925.

Early residential designs in the California movement looked to the Swiss chalet for historic precedent, and the design palate was outlined in Charles Keeler's 1904 book *The Simple Home*. Later, the California Craftsman house was promoted in magazine articles; *Sunset* magazine took the lead in defining the desired lifestyle of California's booming population of the 1920s. The more refined works within the Arts and Crafts movement, however, were driven by social attitudes about authentic and meaningful form-building as a reaction to the eclectic historicism of the Victorian era.



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Although the spontaneous personality of designers such as Addison Whiteside controlled the actual form giving, certain tendencies stood out, such as rustication, repeating designs (as in Craftsman windows), elongated shapes, and unique handcrafted objects or building components.

The negation of historicism also was a prelude to modernism, and Whiteside's primary predecessor in the South Bay area was Frank Delos Wolfe, whose Prairie houses of the pre-World War I period are a blend of simple stucco boxes anointed with Art Nouveau windows and Craftsman built interiors. Wolfe's short but prolific experiments were obvious starting points for Whiteside's post-war Prairie houses, these buildings even simpler in their stucco surfaces and shapes, and more practical in their platform construction and moderate detailing. Whiteside's early houses in the greater San José area are often mistaken for 1950s tract houses by the untrained eye, low-slung gable-less vernacular buildings with small touches of uniqueness. But by the mid-1920s, American's fascination with a new form of historical antecedents began to turn its back on the modernism that had evolved out of the Arts and Crafts movement, as vernacular eclectic houses began to proliferate in new subdivisions that drew their designs from English, French, Italian, and Spanish forms. Whiteside appeared to have abandoned his Prairie style house designs by 1925, his own house on South 19th Street in San José a flat-roofed hollow-core masonry building of simple volumes trimmed with subtle Spanish Eclectic details. More austere than the popular Spanish Colonial Revival houses of the period, these houses can also be spotted in the South Bay area now as distinct Whiteside creations.

The uniqueness of the John Colpitts Ainsley House is both a result of Ainsley's romanticism of the country of his youth, but also Ainsley's utilization of Whiteside's proficient abilities as a modern and economical builder of practical houses. The Ainsley House makes minimal use of typical architectural embellishments of popular Tudor Revival houses of the period, yet upon closer inspection, one is struck by the acuity of its visual impact. The stucco walls that flow around the building are clearly modern in form, and the undulating roof provides the sense of rural England that Ainsley sought to emulate in the house of his dreams. While the informality of the rolled shingles are pervasive in the building image, the extensive use of glass and awnings is clearly Californian in character, a house intended to embrace the outdoors as a part of the lifestyle of the occupants. To this triad of rolled shingles, stucco, and multi-pane glass, subtle embellishments act as historic objects to associate the building with its English roots. The limited use of false timbering at the sides of the building are purely symbolic, as are the limited use of ornate false shutters and the signature bay window above the front Tudor arch doorway.

The house was renovated after its relocation by prominent restoration architect Gil Sanchez, AIA. Sanchez used the original drawings to maintain the integrity of the house's origins while preparing the building for use as a functional museum. In order to avoid disruption to the interior, the museum's offices and support spaces were installed in the garage.

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**Ainsley House No. 3, Santa Clara Co., CA**

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The house had sat empty for 40 years but because it had been maintained and not altered it did not require reconstruction of lost elements.

The renovation work, beyond the construction of a new foundation, was more orientated towards refinishing rather than replication or replacement of building elements. The original roof of curved shingles is still extant on the building.

The practical design of the house, the careful detail work, fine workmanship, and use of crafted materials makes the John Colpitts Ainsley House an excellent example of its style, type, and period, and a unique and distinctive example of a Tudor Revival residence of the California Arts and Crafts movement in the greater San Francisco Bay Area.

The house, in its modern interpretation of Tudor Revival architecture, represents the financial success of John Colpitts Ainsley in rising up from an immigrant working in agriculture within the rural Campbell district, and his bringing of his cultural roots to his new home; it is the physical manifestation of the American Dream. In a smaller way, through the depth of the family's participation in the growth of the local business environment and the longevity of the family's presence in the social community, the Ainsley House has come to represent, almost single-handedly, the roots of the city of Campbell: its orchards, its historic downtown, and the residential charm of its neighborhoods.

The civic leadership of the present-day City of Campbell has recognized the importance of historical associations in creating a livable city. The decision to obtain and rescue this important historic marker from neighboring San José in 1990 was a public policy decision originating from the political leadership of the town. The City of Campbell uses the image of the building as its civic logo, a companion to its primary motto as "The Orchard City." Centered today in its Civic Center Plaza, the John Colpitts Ainsley House provides an anchor rooted in history for a small community of 36,000 people that live within a metropolitan area of over 1.5 million people.

Both the residence and garage are contributing resources to the nomination, while the landscaping and landscape structures, while important in helping to establish an appropriate setting for the two historic buildings, are counted as noncontributing resources.

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**Integrity**

Although the Ainsley House and garage have been relocated to the present site, the architectural integrity remains intact. At its previous location, the house remained within the same family until donated to the City of Campbell, and only minor interior modifications occurred to the interior. The new location was planned to replicate as well as possible the original setting; the house continues to face south towards an open lawn area, and the garage is located to the northeast of the residence in its historical relationship. The house has lost some of its ability to illustrate its historical significance as per the National Register's seven aspects of integrity, although it retains a substantial degree of integrity that conveys its connection to its significant past. As per the National Register's aspects of integrity, the resource maintains its historical integrity of association with its original owner; in some ways the association is strengthened by its move from San Jose to Campbell, where the Ainsley family is directly associated with the community's development prior to incorporation as a city. The building provides a mostly unadulterated representation of its original residential scale, style, and feeling, design, materials, and workmanship. Although the change in site compromises the building's integrity of location, its setting has been recreated to some extent with respect to cardinal direction, vegetation, and open space. The extant character-defining features provide an adequate framework for understanding the original building on its new site.

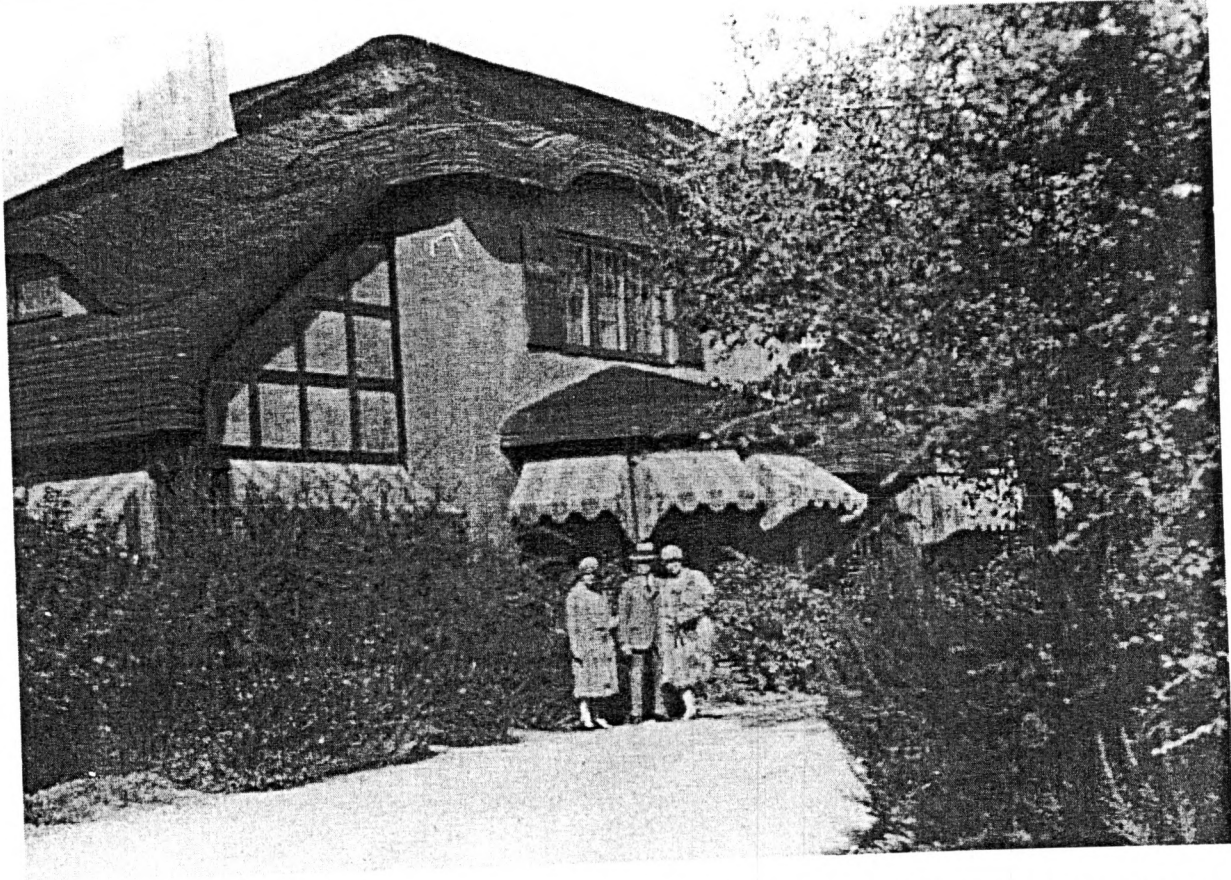
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# National Register of Historic Places Continuation Sheet

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Historic view circa mid-1930s of Ainsley House in original location with Mr. and Mrs. Ainsley and daughter in front of the house, viewed looking northeast. Original on file at Campbell Historical Museum and Ainsley House.

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Historic view of Ainsley House garage (carriage house) in original location circa mid-1930s, viewed looking northwest. Original on file at Campbell Historical Museum and Ainsley House.

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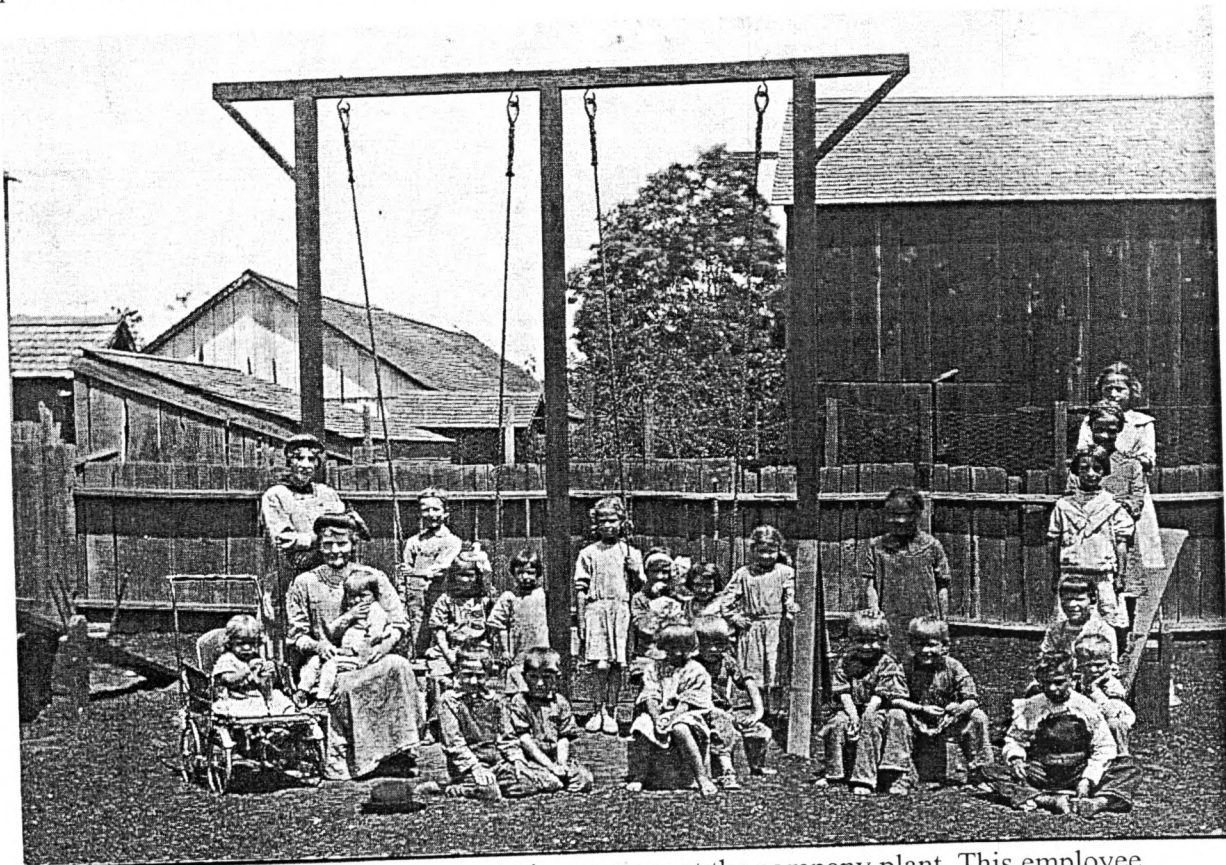
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Group photo at J. C. Ainsley Packing Co. site. An annual photo was taken of the employees as a part of the company team building efforts.



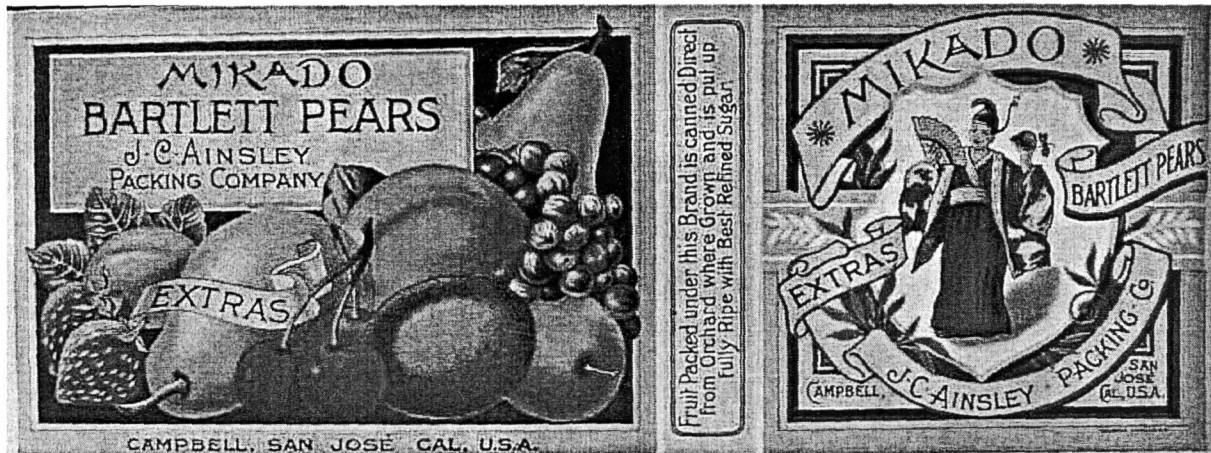
Childcare and kindergarten classes were innovations at the company plant. This employee benefit was recently commented upon in *Silicon Valley, Women, and the American Dream* by Glenda Matthews.

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Among the J. C. Ainsley Packing Company brands were Mikado, Bluebell Brand, Forest King, and Dreamland. Mikado, the first brand name of the company, was named after the Gilbert and Sullivan opera of that name.

A treasured artifact at the Campbell Historical Museum and Ainsley House is a piece of World War I ephemera consisting of a Bluebell Brand label from the battlefield at Belgium from Company C 316 Engrs., on which is written: "Perched high upon the end of a demolished British tank which had ended its career in a gigantic German shell hole. I rapaciously consumed the contents of this can of California peaches. For a brief moment I forgot Huns and battles as I licked the can clean. It sure was a rare and most palatable dish to one who had not tasted such a delicacy for months. Accept my profound thanks for the concern or individual who can grow and can such a luxury. Amid the scene of desolation, death and destruction it came like a gift from heaven. *Sincerely yours, Cpl. Nelson G. Welburn.*"

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### Verbal Boundary Description

The Ainsley House is located at 300 Grant Street, near the center of the block east of North 1st Street and west of Harrison Avenue, alongside the line of North Central Avenue (within the boundaries of a vacated portion of North Central Avenue), north of Civic Center Drive, in downtown Campbell, California. The Santa Clara County Assessor's Parcel Number for the property is 279-41-068. According to the Assessor's Parcel Map, the property is approximately 150 feet deep and 156 feet wide. The house and its landscaped setting are located near the west end of the parcel. At the east half of the property is a City of Campbell parking lot, which serves visitors to the Ainsley House Museum and Gift Shop as well as providing permanent parking for City of Campbell vehicles.

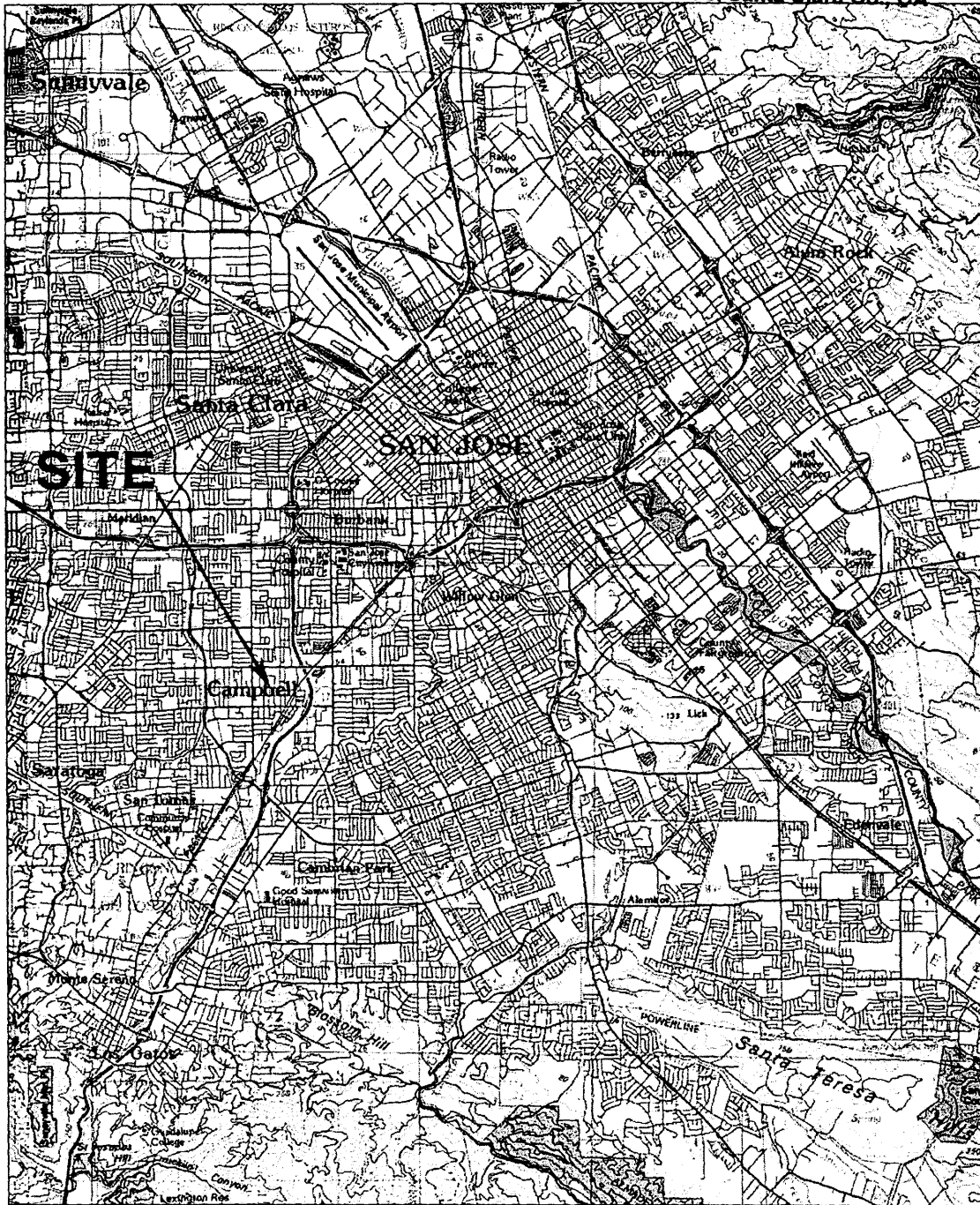
**Additional Documentation (page 1)**

Maps (see enclosure for full USGS San Jose West Quadrangle)

Below:

USGS San Jose West & East composite topographic (7.5 minute series) 1980 photo revised

**Ainsley House No. 3, Santa Clara Co., CA**



Map created with TOPO! 8 ©2003 National Geographic (www.nationalgeographic.com/topo)

**Additional Documentation (page 2)**

**Photographs**

1. Ainsley House

Santa Clara County, CA

Photographer: Franklin Maggi

Date: July 18, 2004

Location of negative: 1901 S Bascom Ave., #1530, Campbell CA 95008

Front façade of the Ainsley House, taken from the lawn area between Campbell City Hall and the Campbell Public Library - viewed looking north.

**Ainsley House No. 3, Santa Clara Co., CA**

2. Ainsley House

Santa Clara County, CA

Photographer: Franklin Maggi

Date: July 18, 2004

Location of negative: 1901 S Bascom Ave., #1530, Campbell CA 95008

Left side of front façade and partial west elevation of the Ainsley House, taken from the lawn area adjacent Campbell City Hall – viewed looking northeast.

3. Ainsley House

Santa Clara County, CA

Photographer: Franklin Maggi

Date: July 18, 2004

Location of negative: 1901 S Bascom Ave., #1530, Campbell CA 95008

Right side elevation of the Ainsley House, taken from the public parking area northeast of the Campbell Public Library – viewed looking west.

4. Ainsley House

Santa Clara County, CA

Photographer: Franklin Maggi

Date: July 18, 2004

Location of negative: 1901 S Bascom Ave., #1530, Campbell CA 95008

Rear elevation of the Ainsley House, taken from the rear garden area – viewed looking south/southwest.

5. Ainsley House

Santa Clara County, CA

Photographer: Franklin Maggi

Date: July 18, 2004

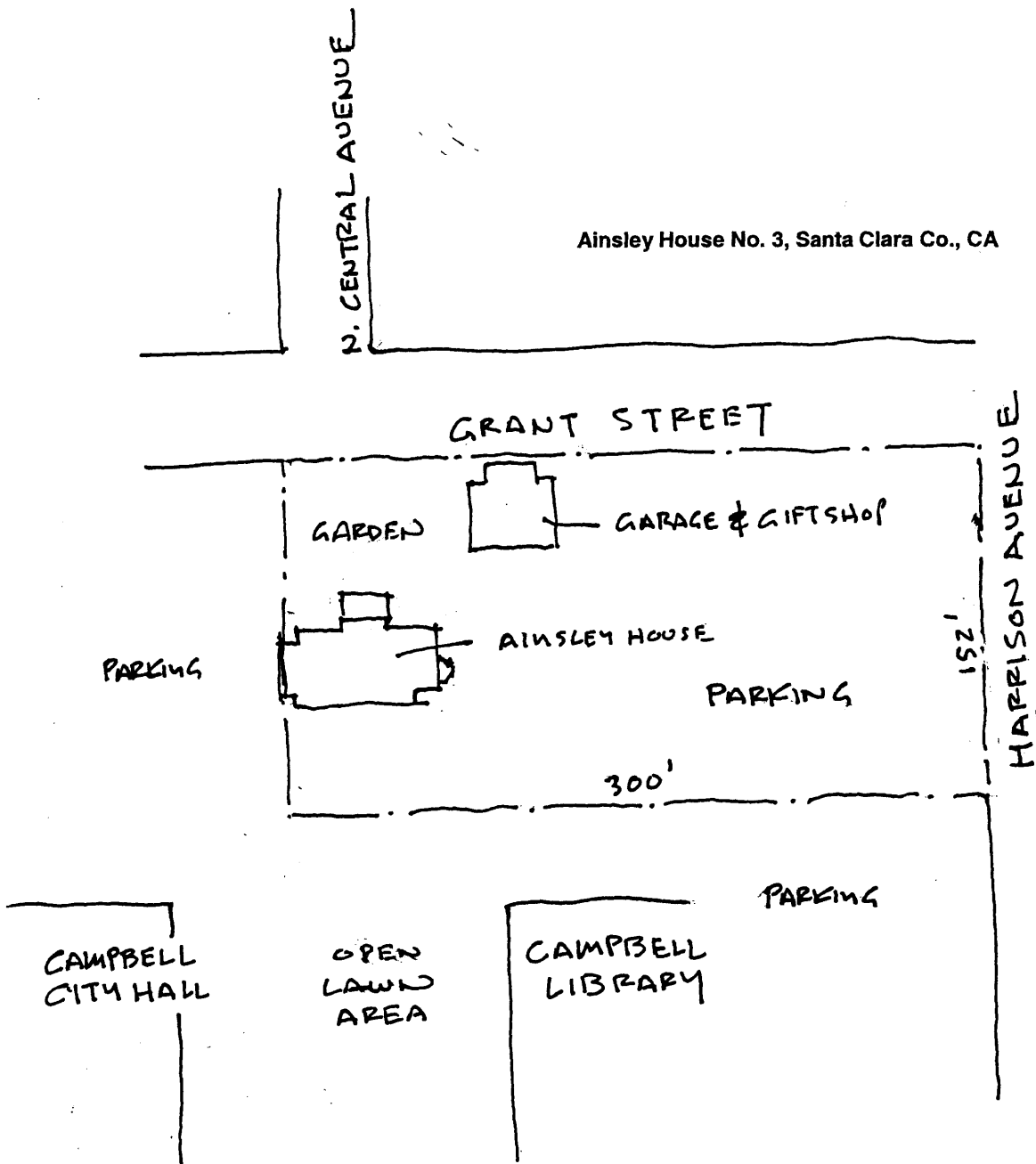
Location of negative: 1901 S Bascom Ave., #1530, Campbell CA 95008

Front and right side elevation of garage (museum gift shop) located to the northeast of the Ainsley House, taken from the public parking area north of the Campbell Public Library – viewed looking northwest.

AINSLEY, JOHN COLPITTS, HSE NO. 3

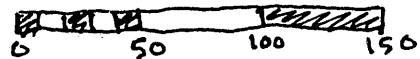
SANTA CLARA COUNTY,  
CALIFORNIA

Ainsley House No. 3, Santa Clara Co., CA



SKETCH MAP

JULY, 2004 - CAMPBELL, CA

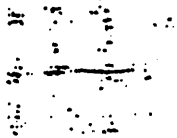


AINSLEY, JOHN COLPITTS HSE NO 3

SANTA CLARA COUNTY  
CALIFORNIA

HISTORIC  
SITE & LANDSCAPE PLAN  
ORIGINAL LOCATION ON HAMILTON AVENUE

Ainsley House No. 3, Santa Clara Co., CA



J Y M H O I H

PLANTING PLAN  
FOR THE HOUSE OF  
J. C. AINSLEY  
SANTA CLARA COUNTY, CALIFORNIA  
Prepared by J. C. Ainsley  
Santa Clara, California  
Sept. 1914

