VICTORIAN ERA STYLES (1870-1910)[1]

CONTEXT: Architectural Styles

[1] Currently, the title of this document is *Victorian Era Styles (1870-1910) Historic Context Statement*. The Department also considered the title: *Gilded Age Styles (1870-1910) Historic Context Statement*. The title may be reconsidered after further fieldwork.

San Francisco Planning

49 South Van Ness Avenue, Suite 1400
San Francisco, CA 94103
628.652.7600
www.sfplanning.org

Table of Contents

Title Page Photo Credit: Albert Wilford Houses, NoeHill, June 4, 2010 (Left); Lilienthal-Pratt House, NoeHill, February 5, 2009 (Right)

Preface

The historical development and characteristics of Victorian Era architecture in San Francisco is a sub-context identified within the Architectural Styles Historic Context Statement, developed as part of the City's SF Survey Cultural Resources Survey. Historic Context Statements are planning documents used to organize the events related to the development of a style of architecture, neighborhood, thematic topics or typologies, or a group of people. The Planning Department and Office of Historic Preservation rely on these documents to identify, evaluate, and designate properties across the city. These documents are not comprehensive histories or catalogues of the development of a theme in the city but are rather intended as a reference guide for future field surveyors.

Contributor

Anne Greening was a summer intern with the SF Survey Team at the City and County of San Francisco Planning Department. During her internship, she was a graduate student in the Historic Preservation program at the University of Pennsylvania's Weitzman School of Design. Elena Moore, Assistant Preservation Planner, edited and finalized the document. Their work was overseen by Senior Preservation Planners Frances McMillen and Susan Parks.

Introduction

This theme is concerned with extant resources in San Francisco designed in Victorian Era architectural styles. While the title of this document is currently *Victorian Era Styles (1870-1910) Historic Context Statement*, the Department considered using the term "Gilded Age" architecture to better reflect trends in American history, rather than British history. The final decision will be made following further fieldwork. The context theme begins around 1870, aligning with the start of the Gilded Age in the United States. The era was characterized by the spread of nationalism, the growth of the industrial revolution, mass urbanization, and shifting political and economic relationships between the growing middle class, new captains of industry, and the working class.[2] The theme ends around 1910, just four years after the 1906 Earthquake and Fire that greatly impacted San Francisco's built environment.

This historic context statement centers on five Victorian Era architectural styles: Italianate, Stick/Eastlake, Queen Anne, Second Empire, and Richardsonian Romanesque. Buildings of these styles are found in a variety of typologies including single-family residential, multi-family residential, religious, education, and commercial. While homes in Victorian Era styles were popular both in neighborhoods affected by and unaffected by the 1906 fires, the destruction of those within the fire line as well as the popularity of Victorian Era styles in the city's first suburbs created a legacy of Victorians "lying in a grand arc around the city's burned-out core of 1906."[3] Victorians are now found almost exclusively outside the 1906 fire line.

Other Historic Context Statements and survey documents within SF Survey relevant to Victorian Era architectural styles may include the following:
The 1906 Earthquake & Reconstruction
Early Residential Development (1848-1880)

[2] Mark Gelernter, *A History of American Architecture: Buildings in Their Cultural and Technological Context*, (Hanover: University Press of New England, 1999), 166.

[3] Walker, "Landscape and City Life," 35.

Streetcar Suburbanization (1880-1920)

Historic Context

The Gilded Age, c. 1870 – c. 1900

The Gilded Age, often referred to as the Victorian Era, was a period of United States history in the late nineteenth century, running from circa 1870 to circa 1900. The term "Gilded Age" was created by Mark Twain and Charles Dudley Warner in their 1873 book *The Gilded Age: A Tale of Today*.[4] The era was characterized by the spread of nationalism, the growth of the industrial revolution, mass urbanization, and shifting political and economic relationships between the growing middle class, new captains of industry, and the working class.[5] The combination of industrialization and the growth of the railroad allowed for mass-produced and mass-distributed goods, including housing components; this would become an essential element to many Victorian Era styles, as their exuberant decoration was made more affordable by mass-production. Industrialization also gave rise to a class of rich industrialists and financiers who were eager to display their wealth through richly decorated architecture.

During the Gilded Age, San Francisco grew to a principal American port and major city. Like other cities nationwide, industrialization and immigration quickly expanded the city, in population, wealth, and physical reach. San Francisco experienced an even more frenzied level of growth due to its proximity to the Gold Rush; beginning in 1849, the city served as the primary port of entry for those seeking their fortune in the goldfields. Between 1848 and 1852, the population of San Francisco exploded from about 400 people to approximately 35,000.[6] At the beginning of the Gilded Age, the city already had a population of 149,000 and was recognized as a hub of trade and regional manufacturing as well as the capital of Western finance. The city's continued growth was largely shaped by the availability of public transportation. Though the city had settled their legal claims over the Outside Lands[7] and other areas west and south of the city in the 1850s and 1860s, public transit and the availability of city services were crucial to the creation of the first streetcar suburbs.[8] Public transit in San Francisco began with horse-drawn omnibuses, and later progressed into privately owned and privately planned cable cars and electric streetcars. The city's first streetcar suburbs are generally considered to be the Western Addition and the Mission District.[9] Until automobile ownership became more widespread in the 1920s, residents of the city's suburbs were dependent on public transit to commute into the city. Because of this reliance on transit, the intensity of development was generally greater the closer one was to a major transit hub or streetcar line.[10]

Development in the Gilded Age in San Francisco was often completed through homestead associations or speculative builder-developers. The San Francisco Homestead Union, founded in 1861, was the first association created in the city. It, and other organizations that followed its model, allowed people of moderate means to

[4] San Francisco Planning Department, "City Within a City: Historic Context Statement for San Francisco's Mission District," November 2007, 29.

[5] Mark Gelernter, *A History of American Architecture: Buildings in Their Cultural and Technological Context*, (Hanover: University Press of New England, 1999), 166.

[6] San Francisco Planning Department, "Noe Valley Historic Context Statement Draft," 2012, 11.

[7] "Outside Lands" was a term used to refer to lands outside of the original city boundaries, including land in the Mission valley and Mexican ranchos, which became an era of greater settlement, including illegal squatting, in the late 1840s and early 1850s.

[8] Richard Walker, "Landscape and City Life: Four Ecologies of Residence in the San Francisco Bay Area," Ecumene 2, no. 1 (January 1995), 36.

[9] San Francisco Planning Department, "City Within a City," 30.

[10] Page & Turnbull, Inc., Historic Context Statement: Market and Octavia Neighborhood Plan Area, 2007, 94.

pool their money to purchase large tracts of land, which were then subdivided into individual lots.[11] Speculative development occurred both by small builders as well as larger companies such as The Real Estate Associates, one of the most successful building companies of the time.

By the end of the Gilded Age in 1900, the city's population was approximately 343,000 people, making it the ninth largest city in the nation.[12] While the political end of the Gilded Age can be linked to economic recovery following the Panic of 1893 and political realignment in 1896, Victorian Era styles continued to be used past the era's political end; in San Francisco, the earthquake and fire of 1906 create an approximate end to the use of Victorian Era styles and the transition to Progressive Era architectural styles.[13]

The disasters of 1906 caused the destruction of many Victorians, which were subsequently replaced by buildings in new, fashionable styles of the Progressive Era. An estimated seventy-five percent of the city's housing stock burned in 1906.[14] While Victorians were popular both in neighborhoods affected by and unaffected by the 1906 fires, the destruction of those within the fire line as well as the popularity of Victorian Era styles in the city's first suburbs created a legacy of Victorians "lying in a grand arc around the city's burned-out core of 1906."[15] Victorians are now found almost exclusively outside the 1906 fire line. In general, Victorian Era architecture often has multi-textured and multi-colored wall surfaces, asymmetrical facades, and steeply pitched roofs. Pattern books and mass-produced ornamentation made architectural construction cheaper and more available to the public, and also contributed to the rapid spread of architectural styles throughout the country. San Francisco has unique interpretations of Victorian Era styles; for instance, styles that often used brick or stone in the eastern United States were often constructed of wood in San Francisco, as local wood, particularly redwood, was readily available. Residences in San Francisco also often used false fronts to match the typical decorative elements or roof shape of different architectural styles while masking a more standard gable-front, hipped, or flat roof behind the façade. Raised basements were common and were often used as storage spaces or support spaces for work such as small-scale agriculture.[16] As automobiles became more common, many of these raised basements were converted into garages, and front yards were often converted into driveways. In some cases, buildings which were previously one-story have been raised to build a garage underneath the house.[17]

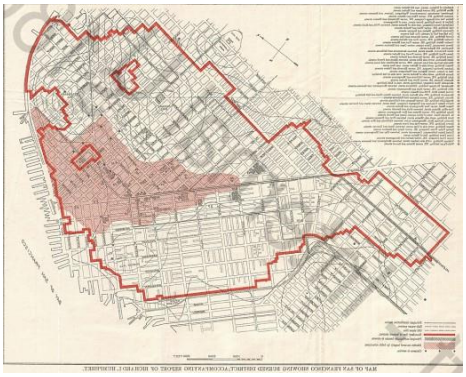

Fig. 1. The map depicts the sections of the city that were burned in the 1906 fires. (Source: "Map of San Francisco Showing Burned District," U.S. Geological Survey, in 90-92 Second Street Landmark Designation Report, San Francisco Planning Department)

[11] San Francisco, California, Planning Code § 484-85, Article 10 Appendix F: Ordinance Designating the Liberty Hill Historic District.

[12] San Francisco Planning Department, "City Within a City," 29.

[13] Ibid., 48.

[14] Elaine B. Stiles, "Eureka Valley Historic Context Statement," December 2017, 242.

[15] Walker, "Landscape and City Life," 35.

[16] Michael R. Corbett, "Corbett Heights, San Francisco (Western Part of Eureka Valley) Historic Context Statement," August 2017, 68.

[17] Anne Bloomfield, "The Real Estate Associates: a Land and Housing Developer of the 1870s in San Francisco," *Journal of the Society of Architectural Historians* 37, 1 (1978), 16.

Themes

Italianate/Flat-Front Italianate, c. 1865-1885

The first Victorian Era style to gain popularity in San Francisco was the Italianate style, and it remained a dominant residential style between 1865 and 1885. Italianate architecture first gained popularity in the eastern United States in the 1840s and 1850s and only later spread to San Francisco, reinforcing the notion of San Francisco as a "cultural colony" of East Coast cities.[18] The style was popularized nationwide by pattern books, particularly those of Andrew Jackson Downing and Samuel Sloan.[19] The style built on the romanticism of the Gothic Revival, while also drawing on elements of classical detailing. Inspired by villas of the Italian countryside, Italianate architecture offered a combination of picturesque asymmetry and classical decoration and could have simple or complex ornamentation according to the tastes and wealth of the owner.

The Italianate style has two subtypes in San Francisco: Flat-Front Italianate and Italianate/Bay Window Italianate. The flat-front style was popular from the mid-1860s through the mid-1870s and is characterized by a flat false front with no projecting bays and simple ornamentation.[20] Flat-Front Italianate buildings are usually one or two stories tall. Buildings in the Italianate/Bay Window Italianate subtype were popular from the mid-1870s to the mid-1880s. These residences typically have a three-sided, two-story bay window on the primary façade.[21] There may also be colonnettes between the windows in the bay. They also have more elaborate ornamentation, often machine-made, and may incorporate towers, porticos, and multiple bay windows. Freestanding single-family Italianate homes are more likely to have elaborate decoration and complex facades and are often referred to as Italianate villas. As these freestanding dwellings have unobscured side elevations, architectural ornament is not confined to the façade as it is in attached dwellings.[22] However, compared to later styles of the Victorian Era, Italianate architecture is sparsely ornamented. Decoration is focused around window and door frames, cornices, and entrance porches, and does not have the abundance of textures and details seen in styles such as Queen Anne.[23]

Regardless of their subtype, Italianate-style buildings commonly have a tall façade and parapet which mask a gable-front, flat, or hipped roof, though detached single family homes may have a hipped roof with no parapet. Though elsewhere in the United States Italianate buildings were constructed of stone or brick, San Francisco Italianates are typically constructed of wood, and may use wooden decorative elements to mimic stone ornamentation such as water tables and quoins. This mimicry illustrates the style's reliance on Eastern patterns as well as the ready supply of inexpensive lumber from the Northern California coast at the time.[24] Though original paint schemes may not be extant, many Italianate buildings were originally painted in dark browns, tans, and ochres to imitate stone.[25] Bracketed, deeply projecting cornices are another prominent identifying feature. Windows are usually tall, narrow, and hooded, with wide moldings around door and window openings.

[18] Note from Robert Cherny, Emeritus Professor at San Francisco State University.

[19] Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture*. 2nd ed. (New York: Knopf, 2015) 302.

[20] San Francisco, California, Planning Code § 32-19, Article 10 Appendix A: Ordinance Designating the 22 Beaver Street (Benedict-Gieling House), 43.

[21] Planning Code § 32-19, Article 10 Appendix A, 43.

[22] Ibid., 44.

[23] Corbett, "Corbett Heights Historic Context Statement," 68.

[24] Note from Robert Cherny, Emeritus Professor at San Francisco State University.

[25] San Francisco Planning Department, "Cow Hollow Historic Context Statement," 2013, 44.

As the dominant residential architectural style for approximately twenty years, Italianate architecture can be found throughout San Francisco, particularly in neighborhoods that were part of the early westward expansion of the city in the mid-nineteenth century. Concentrations of extant Italianate architecture are also shaped by the fires of 1906; surviving Italianate buildings should be expected to exist almost exclusively outside the 1906 fire line. Italianate buildings can be found in Pacific Heights, the Western Addition, Eureka Valley, Noe Valley, Duboce Triangle, Dogpatch, the Mission District, and Bayview.

Fig. 2. Flat-front Italianate residence. Marden Kershaw House, 845 Guerrero Street, 187, San Francisco Landmark No. 136.
(Source: NoeHill.com, February 2, 2004)

Fig. 3. South San Francisco Opera House/Bayview Opera House, 1601 Newcomb Avenue, 1888, San Francisco Landmark No. 8. The Opera House, though formally categorized as Italianate architecture, combines some features of the Stick/Eastlake style.
(Source: NoeHill.com, January 23, 2004)

Fig. 4. Sylvester House, 1556 Revere Avenue, c. 1870, San Francisco Landmark No. 61.
(Source: NoeHill.com, January 23, 2004)

Fig. 5. Madame C. J. Walker House, 2066 Pine Street, 1878-1879, San Francisco Landmark No. 211. (Source: NoeHill.com, June 4, 2010)

Fig. 6. Wormser-Coleman House, 1834 California Street, 1876, San Francisco Landmark No. 53. (Source: NoeHill.com, February 5, 2009)

Typical Italianate Character-Defining Features:

- Wood construction
- Parapet masking gable-front, flat, or hipped roof
- Deeply projecting bracketed cornices
- Tall, narrow windows; often hooded
- Wide door and window moldings
- Wooden architectural ornamentation
    - May mimic stone ornament (water tables, quoins, etc.)
- Flat-Front Italianate:
    - False front, no projecting bays
- Italianate/Bay Window Italianate:
    - At least one full-height, three-sided angled bay window on the primary façade

Evaluative Framework

Statement of Significance:	Encompassing both the Flat-Front and Bay Window Italianate subtypes, Italianate architecture uses wood construction, machine-made wooden ornamentation, and varying levels of decorative elaboration to meet the needs of San Franciscans, from working-class cottages to upper-class mansions. The Italianate style demonstrated the city's transition from a boom town, noted for sparse vernacular architecture, to a major city with high-style architecture and rapidly growing suburbs. Unique elements of the Italianate style in San Francisco include the parapet or false front façade, which typically concealed a gabled or hipped roof form, as well as the style's exclusive use of wooden construction, whereas Italianate architecture elsewhere in the United States used both masonry and wood construction. Significant examples of Italianate architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Significance is also impacted by unique or rare architectural massing, as well as exuberant displays of ornamentation. Restrained versions of Italianate architecture that incorporate some features of the style yet display minimal ornamentation or standard form and massing would not qualify as individually architecturally significant. Groupings of multiple restrained Italianate and/or Victorian Era buildings, concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district.
Period of Significance:	c. 1865-1885
Justification of Period of Significance:	Italianate architecture arrived in San Francisco in the 1860s, but did not become widely popular until the mid-1860s, circa 1865. Flat-front Italianate architecture was dominant from circa 1865 through circa 1875. In the mid-1870s bay window Italianate styles surpassed flat-front styles as the dominant style, and remained so until circa 1885. Italianate style architecture may persist beyond 1885, but its popularity waned as Stick/Eastlake and Queen Anne architecture gained prominence in the city.
Geographic Boundaries:	Citywide; concentrations of Italianate architecture are likely to be found in Pacific Heights, the Western Addition, Eureka Valley, Noe Valley, the Mission District, Dogpatch, and Bayview.
Related Themes of Significance:	Early Residential Development (1848-1880); Streetcar Suburbanization (1880-1920); Architects', Builders', Developers', & Landscape Architects' Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential – Single-Family, Detached Residential – Single-Family, Semi-Detached/Rowhouse Residential – Multi-Family Commercial[26] Mixed-Use Institutional, Private – Educational Institutional, Cultural – Performing Arts/Theaters

[26] Commercial buildings and commercial ground floors in mixed-use buildings should reference the San Francisco Neighborhood Commercial Buildings Historic Context Statement to evaluate the integrity and significance of storefront architecture, which, as a unique typology, has its own character-defining features beyond that of Victorian Era architectural styles.

Property Type Description(s):	Associated property types are predominately single-family or multi-family residential buildings. Multi-family buildings include two-flats, three-flats, and four-flats. In some cases, dwellings that were built as single-family residences were later converted into multi-family residences, and some flats were converted to house multiple units per floor. Italianate residential buildings are typically one to two stories in height and may or may not sit atop raised basements. Some raised basements existed at the time of construction; others were added at a later time; most have been converted into garages. On commercial corridors, raised basements may have been converted for commercial use. Commercial examples are less common than residential buildings and are typically concentrated in commercial corridors. Outside of commercial corridors or business districts, commercial or mixed-use buildings are typically corner buildings. Most Italianate commercial buildings are mixed-use, with commercial use(s) on the ground floor and residential apartments or flats on the floors above. These buildings are usually two or three stories tall. In some cases, properties that were constructed as residential properties have been altered to add commercial additions to the first story. One-story utilitarian commercial buildings were also used during the Gilded Age and may display simple elements of the Italianate style. One private, educational Italianate building is known: the St. Charles School at 3250 18th Street (San Francisco Landmark No. 139). The property is a two-story institutional building on a raised basement, located on a corner lot. One institutional cultural property is known, which originally functioned as a theatre and Masonic Hall: The South San Francisco Opera/Bayview Opera House at 1601 Newcomb Avenue (San Francisco Landmark No. 8). The property is two stories tall and located on a large, unusually shaped corner lot along a major thoroughfare.

Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the period of significance (c. 1865- 1885)
- Retention of character-defining features, particularly wooden siding, wooden ornament such as window hoods and faux quoins, tall parapets, bracketed cornices, and, if applicable, angled bay windows
- Must have high levels of integrity, particularly integrity of design, materials, and workmanship and be an exuberant example of Italianate architecture to be eligible as an individual resource. While many examples of Italianate architecture with intact integrity are likely to be found in San Francisco, few will rise to individual significance. Examples that retain character-defining features of the style and maintain integrity, but are not unique in their form, massing, design, or detailing will not be considered individually significant without additional associations with significant people or events.
- Must have good integrity and be surrounded by other good- or high-integrity resources of the same style and/or architectural era to be eligible as a district contributor. Properties that retain integrity but do not display rare or unique examples of form, massing, design, or detailing should be considered for district eligibility rather than individual significance, provided they are part of a group of two or more similarly significant properties.
- The following may also contribute to a resource's eligibility:
    - Construction during the peak of the Italianate style's popularity holds more significance than resources constructed after the style's peak
        - Flat-Front Italianate: 1865-1875
        - Bay Window Italianate: 1875-1885
    - Design/construction by an architect or builder of significance, particularly if the resource is a rare or exceptional example of the architect/builder's work in San Francisco

Typical Italianate Character-Defining Features:

- Wood construction
- Parapet masking gable-front, flat, or hipped roof
- Deeply projecting bracketed cornices
- Tall, narrow windows; often hooded
- Wide door and window moldings
- Wooden architectural ornamentation
    - May mimic stone ornament (water tables, quoins, etc.)
- Flat-Front Italianate:
    - False front, no projecting bays
- Italianate/Bay Window Italianate:
- At least one full-height, three-sided angled bay window on the primary façade

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties, though some may have been moved, particularly in the late twentieth century. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Alterations such as the addition of a driveway and garage or adapting a single-family dwelling into a multi-family dwelling are fairly common among existing Italianate residential architecture. If no other major alterations or losses of integrity are present, these are not likely to render a property ineligible for a district, though alterations to design may be significant enough to remove individual architectural eligibility. Substantial alterations to an Italianate structure, such as the placement of stucco cladding over a façade or the removal of ornamentation, will render a property ineligible for individual significance, and will greatly impact the property's ability to contribute to a district. If a property with major alterations is one of only a few altered properties in a potential district, and demonstrably contributes to the district's sense of place (for example, through the uniform marching of identical developer-designed facades down a street), the property may be able to remain a contributor to the district. Similarly, a property (or properties) with more significant alterations may still contribute to a district if the property still reads as its original style and directly contributes to the feeling of the district through repeated form, bays, roofline, etc. Again, however, retention of the typical Italianate form would not be a sufficient argument for a potential district in which many or most of the properties had significant alterations to their design or materials. Alternatively, the preferred option for a potential district in which seventy percent of the properties have major alterations would be to consider shrinking the size of the district to encompass only the properties that retain more integrity, as this will bolster the argument that the district is intact and communicates a clear sense of place. Because Italianate buildings are so common in San Francisco, retention of integrity is not sufficient to constitute individual significance. While individual resources must retain high levels of integrity, they should also display rare or unique examples of form, massing, design, or detailing that elevate the resource above the multitude of other extant Italianate buildings. The San Francisco Neighborhood Commercial Buildings Historic Context Statement should be referenced for integrity considerations regarding commercial buildings.[27]

[27] As stated in the Eureka Valley Historic Context Statement, page 217: "[For] properties significant under Criterion C/3, integrity evaluation must address the commercial building as a whole, not just the storefront components or upper stories. Most commercial buildings will have undergone some degree of alteration over time associated with their commercial use. Alterations to storefront configurations and materials would not necessarily preclude historic recognition under this criterion."

Fig. 7. Frank G. Edwards House, 1366 Guerrero Street, San Francisco Landmark No. 189, 1883. This flat-front Italianate example retains individual architectural significance, displaying exuberant ornament around windows and doors, a bracketed cornice with widely overhanging eaves, and unique setting including a raised front yard and retaining wall.
(Source: NoeHill.com, June 19, 2003)

Fig. 8. Lilienthal-Pratt House, 1820 California Street, San Francisco Landmark No. 55, 1876. This Bay Window Italianate example retains individual architectural significance, with an elaborately bracketed cornice, pedimented window hoods, and faux quoining.
(Source: NoeHill.com, February 5, 2009)

Fig. 9. St. Charles School, 3250 18th Street, 1888, San Francisco Landmark No. 139. This is a rare surviving example of wooden Italianate school architecture.
(Source: NoeHill.com, May 10, 2012)

Fig. 10. 1104-1118 Tennessee Street, 1900. This group of Flat-Front Italianate dwellings retains enough integrity to contribute to the Article 10 Dogpatch Historic District. Though their ornamentation is not elaborate, each residence retains pedimented window hoods, bracketed cornices, parapeted rooflines, and wooden cladding. Together, the buildings' simple Italianate architecture communicates that this was once a working- class residential neighborhood. (Source: Google Maps, 2009)

Fig. 11. 301 Divisadero Street, 1900. This example of mixed-use Italianate architecture that retains sufficient integrity to contribute to a commercial district. The ground-level storefront has been altered, but the second and third stories retain their bay windows, detailing in window surrounds, parapeted roofs, and wide cornice. (Source: Divisadero Street Neighborhood Commercial District)

Fig. 12. 390 Sanchez Street. This Italianate commercial structure does not retain architectural integrity. The only remaining ornament on the building are the brackets at the cornice line. The windows have been replaced, and any ornamentation that was around the original windows has been removed, leaving only the wooden cladding. (Source: Google Maps, September 2017)

Stick/Eastlake, c. 1880-1900

The Stick/Eastlake style was popular in San Francisco in the 1880s and 1890s, replacing Italianate as the most popular residential frame building style. As with many other styles of the time, Stick/Eastlake architecture was greatly influenced by pattern books and mass-produced ornament, both of which contributed to the style's affordability and proliferation nationwide. The style gained popularity in the region through pattern books such as Newsom brothers' *Picturesque California Houses*.[28] Architectural historian Vincent Scully first defined the "American Stick" style, while the term Eastlake refers to the English furniture maker Charles Locke Eastlake. Stick detailing typically has flat, geometric ornament, open brackets and braces, as well as square porch columns.[29] The Stick name draws on its distinctive stickwork, in which applied superficial half-timbering, cross bracing, and bracketing imitates the interior structural work found in medieval architecture. Eastlake detailing has incised ornament, rounded brackets and columns, and elaborate turned work on the porch, bays, and gables which resemble beads or buttons.[30] Eastlake styles are especially known for turned spindles and incised floral designs. The use of machine-made and mass-produced detailing was critical to this style, as the abundant ornament of these styles would have been extremely expensive to hand-craft. While the Stick and Eastlake styles are distinct from each other in other areas of the country, they have a unique iteration in San Francisco; because the styles often overlap or are merged in the city's architecture, they will be referred to as the singular Stick/Eastlake style.[31]

The Stick/Eastlake style can be viewed as the connecting style that facilitated the transition from Gothic Revival architecture to Queen Anne architecture.[32] The three styles were all linked to medieval building traditions and adapted historic building practices such as half-timbering into applied stickwork; this imitation hinted at Ruskin's desire for the honest expression of materials. However, rather than authentically expressing the structure of a Stick/Eastlake building, stickwork was used as another decorative element to enliven a building's wall surface. The use of a wall surface as a decorative element was crucial in both Stick/Eastlake and Queen Anne architecture. While this style originated in Eastern cities, the employment of medieval patterns and British patterns depicts the impact of European architectural tradition on American buildings of the era.

Rooflines in Stick/Eastlake buildings vary. Many have flat or low-pitched gable or hipped roofs; these roofs may be concealed behind parapets. Box-bay windows are often capped by false-gabled roofs or cross gables.[33] These gables, whether false or real, display decorative treatments. Windows and doors typically have flat tops, though some first-story windows and entrances are arched.[34] Stick/Eastlake buildings are exclusively frame construction. Their wooden ornamentation does not attempt to disguise itself as stone and instead embraces the ability of wood to create a variety of machine-made designs.

The style emphasizes verticality through vertical stickwork and elongated brackets; this vertical emphasis was especially well suited to popular San Francisco house forms, which were often narrow.[35] Bay windows typically run the entire height of the building and are rectangular in shape. Like mass-produced ornamentation, square-

[28] Corbett, "Corbett Heights Historic Context Statement," 68.

[29] Planning Department, "Cow Hollow," 45.

[30] Ibid., 45.

[31] In some publications, such as the popular McAlester guide to American house styles, this style is referred to as "West Coast Stick," and the common form of one to three-story residences on narrow lots is referred to as "townhouses." Neither of these terms are typically used in San Francisco-specific literature.

[32] McAlester, *A Field Guide to American Houses*, 336.

[33] San Francisco Planning Department, "City Within a City," 49.

[34] Planning Department, "Cow Hollow," 45.

[35] Stiles, "Eureka Valley," 168.

sided bays, also called box-bays, were less expensive to build than the angled, three-sided bays of the Italianate style. The cornice-line brackets usually align with the side framing of box-bay windows and the corners of the building, with long vertical strips of trim connecting the elements and running down the corner boards, further emphasizing verticality.[36] In addition to the brackets at the cornice, Stick/Eastlake houses often have a wide band of trim below the cornice. A popular decoration for this band of trim is a pattern of short vertical detailing. Panels surrounding windows in the box-bays usually display bullseyes and diamonds as detailing.[37] Overall, Stick/Eastlake buildings in San Francisco emphasize rectilinearity and verticality much more than the Italianate styles that came before them.[38]

Stick/Eastlake architecture can be found in many neighborhoods throughout the city and are typically concentrated in neighborhoods that both developed as part of suburbanization in the late nineteenth century and were spared by the disaster of 1906. Concentrations of Stick/Eastlake buildings can be found in Noe Valley, Eureka Valley, the Western Addition, Dogpatch, and the Mission District.

Fig. 13. Charles Dietle House, 294 Page Street, 1885, San Francisco Landmark No. 48. (Source: NoeHill.com, May 16, 2003)

Fig. 14. Oakley Residence, 200-202 Fair Oaks, 1900, San Francisco Landmark No. 191. (Source: NoeHill.com, May 29, 2003)

[36] McAlester, *A Field Guide to American Houses*, 337.

[37] San Francisco, California, Planning Code § 484-85, Article 10 Appendix F: Ordinance Designating the Liberty-Hill Historic District.

[38] Judith Lynch Waldhorn and Sally B. Woodbridge, *Victoria's Legacy*, (San Francisco: 101 Productions, 1978), 199.

Fig. 15. Engine Company No. 21, 1152 Oak Street, 1900, San Francisco Landmark No. 89. (Source: NoeHill.com, May 28, 2008)

Fig. 16. 725-733 Castro Street, 1900. (Source: Google Street View, May 2019)

Typical Stick/Eastlake Character-Defining Features:

- Wood construction
- Gable or hipped roofs; may be hidden behind parapets
- Box-bay windows: full-height, squared, three-sided bay windows
    - Often capped by cross gables or false-gabled roofs
- Elaborate wooden ornamentation, typically machine-made
    - Flat or incised geometric and floral designs
    - Rounded or square porch supports
    - Turned work, particularly spindlework on porches, as well as beads or buttons on bays and gables
    - Stickwork: applied wooden elements mimicking interior structural supports
    - Bullseye and diamond detailing on panels around bay windows
    - Wide bands of trim below the cornice
- Elongated brackets at the cornice line extending down the full length of the building
    - Aligned with the side framing of box-bay windows and corner boards

Evaluative Framework:

Statement of Significance:	The Stick/Eastlake style is a unique San Francisco interpretation of the American Stick style and Eastlake architectural detailing. The style is noted for wood construction, incised ornament, stickwork, spindlework, and turned decoration on porches, bays, and gable ends. San Francisco-specific elements of this style include rectangular box-bay windows and elongated brackets extending from the cornice line down corner boards and the side framing of bay windows. The use of machine-made and mass-produced wooden detailing was critical to the Stick/Eastlake style. Significant examples of Stick/Eastlake architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Significance is also impacted by unique or rare architectural massing, as well as exuberant displays of ornamentation. Versions of Stick/Eastlake architecture that incorporate some features of the style, yet display minimal ornamentation or standard form and massing would not qualify as individually architecturally significant. Groupings of multiple restrained Stick/Eastlake and/or Victorian Era buildings, concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district.
Period of Significance:	c. 1880-1900
Justification of Period of Significance:	Stick/Eastlake architecture gained popularity in San Francisco around 1880, and remained a prominent style until the turn of the century. The peak popularity of the style is between 1885 and 1895, after Italianate architecture had faded from prominence and before Queen Anne architecture overtook Stick/Eastlake. Stick/Eastlake and Queen Anne architecture co-existed for much of their popularity in San Francisco; Stick/Eastlake can be considered as the connecting style facilitating the transition from Gothic Revival to Queen Anne architecture.
Geographic Boundaries:	Citywide; concentrations of Stick/Eastlake architecture are likely to be found in the Western Addition, Eureka Valley, Noe Valley, the Mission District, and Dogpatch.
Related Themes of Significance:	Early Residential Development (1848-1880); Streetcar Suburbanization (1880-1920); Architects', Builders', Developers', & Landscape Architects' Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential – Single-Family, Detached Residential – Single-Family, Semi-Detached/Rowhouse Residential – Multi-Family Commercial[39] Mixed-Use
Property Type Description(s):	Associated property types are predominately single-family or multi-family residential buildings. Multi-family buildings include two-flats, three-flats, and four-flats. In some cases, dwellings that were built as single-family residences were later converted into multi-family residences, and some flats were converted to house multiple units per floor. Stick/Eastlake residential buildings are typically one to two stories in height and may or may not sit atop raised basements. Some raised basements existed at the time of construction, others were added at a later time; most have been converted into garages. On commercial corridors, raised basements may have been converted for commercial use. Commercial examples are less common than residential buildings, and are typically concentrated in commercial corridors. Outside of commercial corridors or business districts, commercial or mixed-use buildings are typically corner buildings. Most Stick/Eastlake commercial buildings are mixed-use, with commercial use(s) on the ground floor and residential apartments or flats on the floors above. These buildings are usually two or three stories tall. In some cases, properties that were constructed as residential properties have been altered to add commercial additions to the first story.

[39] Commercial buildings and commercial ground floors in mixed-use buildings should reference the San Francisco Neighborhood Commercial Buildings Historic Context Statement to evaluate the integrity and significance of storefront architecture, which, as a unique typology, has its own character-defining features beyond that of Victorian Era architectural styles.

Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the period of significance (c. 1880-1900)
- Retention of character-defining features, especially wooden siding, box-bay windows, elongated brackets, and machine-made wooden ornament
- Must have high levels of integrity, particularly integrity of design, materials, and workmanship and be an exuberant example of Stick/Eastlake architecture to be eligible as an individual resource. While many examples of Stick/Eastlake architecture with intact integrity are likely to be found in San Francisco, few will rise to individual significance. Examples that retain character-defining features of the style and maintain integrity, but are not unique in their form, massing, design, or detailing will not be considered individually significant without additional associations with significant people or events.
- Must have good integrity and be surrounded by other good- or high-integrity resources of the same style and/or architectural era to be eligible as a district contributor. Properties that retain integrity but do not display rare or unique examples of form, massing, design, or detailing should be considered for district eligibility rather than individual significance, provided they are part of a group of two or more similarly significant properties.
- The following may also contribute to a resource's eligibility:
    - Construction during the peak of the Stick/Eastlake style's popularity (1885-1895) holds more significance than resources constructed after the style's peak
    - Design/construction by an architect or builder of significance, particularly if the resource is a rare or exceptional example of the architect/builder's work in San Francisco

Typical Stick/Eastlake Character-Defining Features:

- Wood construction
- Gable or hipped roofs; may be hidden behind parapets
- Box-bay windows: full-height, squared, three-sided bay windows
    - Often capped by cross gables or false-gabled roofs
- Elaborate wooden ornamentation, typically machine-made
    - Flat or incised geometric and floral designs
    - Rounded or square porch supports
    - Turned work, particularly spindlework on porches, as well as beads or buttons on bays and gables
    - Stickwork: applied wooden elements mimicking interior structural supports
    - Bullseye and diamond detailing on panels around bay windows
    - Wide bands of trim below the cornice
- Elongated brackets at the cornice line extending down the full length of the building
- Aligned with the side framing of box-bay windows and corner boards

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties, though some may have been moved, particularly in the late twentieth century. Differences in setting may have occurred over time

for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Alterations such as the addition of a driveway and garage or adapting a single-family dwelling into a multi-family dwelling are fairly common among existing Stick/Eastlake residential architecture. If no other major alterations or losses of integrity are present, these are not likely to render a property ineligible for a district, though alterations to design may be significant enough to remove individual architectural eligibility. Substantial alterations to a Stick/Eastlake structure, such as the placement of stucco cladding over a façade, will render a property ineligible for individual significance, and will greatly impact the property's ability to contribute to a district. If a property with major alterations is one of only a few altered properties in a potential district, and demonstrably contributes to the district's sense of place, the property may be able to remain a contributor to the district. Similarly, a property (or properties) with more significant alterations may still contribute to a district if the property still reads as its original style and directly contributes to the feeling of the district through repeated form, bays, roofline, etc. Again, however, retention of the typical Stick/Eastlake form would not be a sufficient argument for a potential district in which many or most of the properties had significant alterations to their design or materials. Alternatively, the preferred option for a potential district in which seventy percent or more of the properties have major alterations would be to consider shrinking the size of the district to encompass only the properties that retain more integrity, as this will bolster the argument that the district is intact and communicates a clear sense of place. Because Stick/Eastlake buildings are so common in San Francisco, retention of integrity is not sufficient to constitute individual significance. While individual resources must retain high levels of integrity, they should also display rare or unique examples of form, massing, design, or detailing that elevate the resource above the multitude of other extant Stick/Eastlake buildings. The San Francisco Neighborhood Commercial Buildings Historic Context Statement should be referenced for integrity considerations regarding commercial buildings.[40]

[40] As stated in the Eureka Valley Historic Context Statement, page 217: "[For] properties significant under Criterion C/3, integrity evaluation must address the commercial building as a whole, not just the storefront components or upper stories. Most commercial buildings will have undergone some degree of alteration over time associated with their commercial use. Alterations to storefront configurations and materials would not necessarily preclude historic recognition under this criterion."

Fig. 17. Westerfeld House, 1198 Fulton Street, 1889, San Francisco Landmark No. 135. This example of a detached, single-family residence Stick/Eastlake residence conveys individual architectural significance through its unique massing, complex roof shapes, and elaborate ornament including entrance columns, window hoods, and elongated brackets. (Source: Jeffrey Leiphart, National Register of Historic Places, June 1988)

Fig. 18. 1349 South Van Ness Avenue, 1900. This residence, which has had stucco applied over the original façade, does not retain architectural integrity. The alteration to the wall cladding, combined with the removal of almost all the building's ornament (excluding the brackets), renders the building unable to communicate the Stick/Eastlake style. (Source: South Mission Historic Resource Survey, February 7, 2008)

Fig. 19. 905-911 Minnesota Street, 1900. These Stick/Eastlake cottages, which were constructed using Pelton's Cheap Dwellings designs, contribute to the Article 10 Dogpatch Historic District. Though their ornamentation is not elaborate, each residence retains parapeted rooflines, faux gables over windows, elongated brackets, and wooden cladding. Together, the buildings communicate that this was once a working-class neighborhood. (Source: Google Street View, April 2017)

Fig. 20. 305 Divisadero Street, 1900. This mixed-use Stick/Eastlake building, built as a residence with a later storefront addition, retains integrity and contributes to the district. Though the storefront was not original, the second story retains its box-bay windows, detailing in window surrounds, parapeted roof with a gable over the bay, and elongated brackets. (Source: Divisadero Street Neighborhood Commercial District)

Fig. 21. 351-353 Divisadero Street, 1900. This mixed-use Stick/Eastlake building retains integrity and contributes to the district. The second and third stories retain their wooden cladding, angles and box-bay windows, elongated brackets, and wide bands of trim at the cornice. (Source: Divisadero Street Neighborhood Commercial District)

Queen Anne, c. 1885-c. 1910

The Queen Anne style was popular from the mid-1880s through approximately 1910, overtaking Stick/Eastlake as the most popular residential style in San Francisco. Though many sources place the cutoff date for the Queen Anne style's popularity at the turn of the century, examples of Queen Anne residences persist through the first decade of the twentieth century. The Queen Anne style has its roots in the work of nineteenth-century British architects, particularly Richard Norman Shaw. Shaw developed the Old English style, drawing on the traditions of medieval English manors, and later created what is now known as Queen Anne style based on Elizabethan and Jacobean architecture of the sixteenth and seventeenth centuries.[41] Despite what the name implies, the Queen Anne style is not based on architectural trends during Queen Anne's reign in the early eighteenth century, which were more influenced by Classical and Baroque styles. When Shaw's work was brought to America through architectural journals such as the *American Architect and Building News*, Americans combined his Old English and Queen Anne styles. This blurring of categories, along with the uniquely American additions of balloon frame construction, attached porches, and applied wood detailing, created the American Queen Anne style.[42] Moreover, the most popular stylistic subtypes of Queen Anne homes in the United States, spindlework and free classic, were American interpretations; subtypes that were closer to Shaw's work, half-timbered and patterned masonry styles, were significantly less popular. The Queen Anne style gained further popularity with the American public through mail-order house plans and pattern books such as Hudson Holly's 1878 *Modern Dwellings in Town and Country*.[43] Holly believed the style was particularly suited to be an American vernacular style, as it combined Gothic picturesque qualities with practical elements such as sash windows and standard doorways.[44]

As with the Stick/Eastlake style, San Francisco's Queen Anne architecture is an architectural interpretation that is unique to the city. Queen Anne buildings in other parts of the country are usually more massive than the dominant developer-built Queen Anne dwellings in San Francisco; additionally, while wood is a common building material for Queen Anne architecture nationwide, there are also many examples of the use of masonry in this style, whereas San Francisco exclusively displays wood as the building material for Queen Anne homes. There are four general subtypes of detailing on Queen Anne homes: spindlework, free classic, half-timbered, and patterned masonry. Neither half-timbered nor patterned masonry versions appear in San Francisco; nationwide, they account for only about ten percent of Queen Anne houses, and typically appear in northeastern states or in large eastern and midwestern cities.[45] Spindlework shares many features with Eastlake detailing, including turned porch supports, knob-like beads, and incised detail. Free classic detailing uses classical columns as porch supports as well as Palladian windows, dentils, and swag and garland details. While spindlework and free classic are defined as separate styles, elements of each can be intermingled on a singular Queen Anne façade.

Another similarity with the Stick/Eastlake style is the reliance on machine-made and mass-produced architectural elements. The shift to Queen Anne marked the return to rounded shapes after the rectilinearity of the Stick/Eastlake style; Queen Anne buildings employed rounded arches, rounded bay windows, and round turrets to add visual interest to their facades.[46] Rounded forms were more expensive to build and required more skilled builders, so their presence in Queen Anne buildings may indicate wealthier residents. Though rounded

[41] Gelernter, *A History of American Architecture*, 177.

[42] Ibid., 178.

[43] McAlester, *A Field Guide to American Houses*, 350.

[44] Waldhorn and Woodbridge, *Victoria's Legacy*, 202.

[45] McAlester, *A Field Guide to American Houses*, 346.

[46] Corbett, "Corbett Heights Historic Context Statement," 68.

towers were the most common, towers could also be square or octagonal.[47] Additionally, the angled three-sided bay window that was popularized in the Italianate style can be found in Queen Anne architecture; these are often recessed under the cornice line of a gable or made into "cutaway" bays with the use of scroll-sawn brackets.[48] The wall overhangs of the cutaway often displayed delicate fretwork or spindlework.

The Queen Anne style was applied to the same narrow, rectangular house forms that were prominent in the Italianate and Stick/Eastlake styles and was also adapted to larger houses with more varied floorplans.[49] Though the overall massing of many Queen Anne dwellings mimicked that of previous styles, Queen Anne dwellings differed in their roof shape. The style used a gable-front roof shape for rowhouses and cottages, while larger, detached single-family houses had complex roof shapes with front-gabled or hipped roofs and cross gables as well as towers or turrets.[50] Though larger dwellings had complex roofs, they still typically had a prominent front-facing gable or cross gable. These gables are decorated with bargeboards, as well as floral and sunburst patterns.[51] Queen Anne house forms also employ shallow attached porches or engaged entry porches.[52] Like the gables, porches were a prominent space for ornamentation. Continuing the Eastlake influence, many porches displayed turned elements, fretwork, and spindlework; others employed classical columns as porch supports and created entablatures on their porches.[53] Wall surfaces may be covered in wood siding, shingles, and plasterwork in panels and friezes to give texture to flat surfaces.[54] Fish scale shingles were particularly popular, as they mimicked English wall tiling.[55] Windows could also be used as decorative elements by employing leaded or stained glass and varying the size, shape, and molding of the window.[56] Chimneys in this style are tall and made of red brick with terra cotta trim.

Like Italianate and Stick/Eastlake, Queen Anne buildings can be found in many neighborhoods throughout the city, and are typically concentrated in neighborhoods that both developed as part of the streetcar suburbanization of the late nineteenth century and were spared by the disaster of 1906. Some neighborhoods with high concentrations of Queen Anne architecture are Noe Valley, Eureka Valley, the Western Addition/Alamo Square, the Mission District, and Pacific Heights.

[47] San Francisco Planning Department, "San Francisco Preservation Bulletin No. 18: Residential and Commercial Architectural Periods and Styles in San Francisco," January 2003, 6.

[48] Stiles, "Eureka Valley," 171.

[49] Corbett, "Corbett Heights Historic Context Statement," 68.

[50] McAlester, *A Field Guide to American Houses*, 344.

[51] Planning Department, "Cow Hollow," 45.

[52] Stiles, "Eureka Valley," 171.

[53] Ibid., 171.

[54] Planning Department, "Cow Hollow," 45.

[55] Waldhorn and Woodbridge, *Victoria's Legacy*, 203.

[56] Planning Department, "San Francisco Preservation Bulletin No. 18," 6.

Fig. 22. Clunie House, 301 Lyon Street, 1897, San Francisco Landmark No. 128.
(Source: NoeHill.com, May 28, 2008)

Fig. 23. Edward Coleman House, 1701 Franklin Street, 1895, San Francisco Landmark No. 54.
(Source: NoeHill.com, June 4, 2010)

Fig. 24. David Lewis House, 4143 23rd Street, 1892, San Francisco Landmark No. 186.
(Source: NoeHill.com, May 29, 2003)

Fig. 25. The Painted Ladies, 710-718 Steiner Street, Article 10 Alamo Square Historic District.
(Source: LimeWave, Flickr.com, March 22, 2002)

Typical Queen Anne Character-Defining Features:

- Wood construction
    - Masonry construction in this style exists elsewhere in the United States, but is not found in San Francisco

- Roof forms:
    - Gable-front roofs for rowhouses and cottages
    - Complex roof shapes for detached, single family houses: front-gabled or hipped roofs with cross gables, towers, and/or turrets
- Towers: rounded, square, or octagonal
- Full-height angled bay windows, often “cutaway bays”
- Rounded forms: arches on porches and windows, rounded bay windows, round turrets
- Machine-made wooden ornamentation
    - Scroll-sawn ornament (ex. brackets)
    - Bargeboards
    - Floral and sunburst patterns
    - Detailing styles: may be used individually or combined freely on a building
        - Spindlework:
            - Many similarities/continuities from Eastlake detailing
            - Turned porch supports and beaded details
            - Delicate fretwork
            - Incised floral and geometric detailing
        - Free Classic
            - Classical columns used as porch supports
            - Entablatures on porches
            - Palladian windows
            - Dentils at the cornice line
            - Swag and garland detailing
- Wood siding, shingles, plasterwork (panels or friezes) to give texture to wall surfaces
- Leaded or stained glass windows
- Tall, red brick chimneys with terra cotta trim

Evaluative Framework:

Statement of Significance:	Queen Anne architecture used abundant ornament, wood siding, shingles, plasterwork, and complex building forms to avoid plain wall surfaces and create continuous visual interest. Mass-produced ornament was critical to the style, providing readily available and affordable decoration for porches, cutaway bays, wall surfaces, and gable ends. Turned elements, fretwork, spindlework, and classical detailing may all be used to enliven a façade. The Queen Anne style changed the dominant housing form of San Francisco, using gable-front roofs on narrow, rectangular lots and complex roof shapes and house forms for larger lots and detached buildings. Significant examples of Queen Anne architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Significance is also impacted by unique or rare architectural massing, as well as exuberant displays of ornamentation. Versions of Queen Anne architecture that incorporate some features of the style, yet display minimal ornamentation or standard form and massing would not qualify as individually architecturally significant. Groupings of multiple restrained Queen Anne and/or Victorian Era buildings, concentrated in one geographic area and retaining integrity, may constitute an architecturally significant district.
Period of Significance:	c. 1885-c. 1910
Justification of Period of Significance:	Queen Anne architecture gained popularity in San Francisco in the mid-1880s, slightly less than a decade after the publication of influential pattern books such as Hudson Holly's *Modern Dwellings in Town and Country*. The style dominated San Francisco residential architecture by 1890. Queen Anne architecture coexisted with Stick/Eastlake architecture for most of its years of prominence; this is unsurprising as the two styles shared many decorative features, especially their emphasis on spindlework and machine-made wooden ornament. Though examples of Queen Anne residences persist through the first decade of the twentieth century, the style began to fade circa 1900, as Progressive-era styles became fashionable. Despite this, there may be strong examples of the style existing up to c. 1915.[57] Properties built between 1906 and 1915 must be fully executed examples of the Queen Anne style to be potentially considered significant.
Geographic Boundaries:	Citywide; concentrations of Queen Anne architecture are likely to be found in Pacific Heights, the Western Addition, Eureka Valley, Noe Valley, and the Mission District.
Related Themes of Significance:	Early Residential Development (1848-1880); Streetcar Suburbanization (1880-1920); Architects', Builders', Developers', & Landscape Architects' Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential – Single-Family, Detached Residential – Single-Family, Semi-Detached/Rowhouse Residential – Multi-Family Commercial[58] Mixed-Use
Property Type Description(s):	Associated property types are predominately single-family or multi-family residential buildings. Multi-family buildings include two-flats, three-flats, and four-flats. In some cases, dwellings that were built as single-family residences were later converted into multi-family residences, and some flats were converted to house multiple units per floor. Queen Anne residential buildings are typically one to two stories in height and may or may not sit atop raised basements. Some raised basements existed at the time of construction, others were added at a later time; most have been converted into garages. On commercial corridors, raised basements may have been

[57] For example, significant Queen Anne architecture built after 1900 can be found in the Inner Richmond Nelson Identified Eligible Historic District, which has a period of significance from 1910-1914.

[58] Commercial buildings and commercial ground floors in mixed-use buildings should reference the San Francisco Neighborhood Commercial Buildings Historic Context Statement to evaluate the integrity and significance of storefront architecture, which, as a unique typology, has its own character-defining features beyond that of Victorian Era architectural styles.

	converted for commercial use. Commercial examples are less common than residential buildings and are typically concentrated in commercial corridors. Outside of commercial corridors or business districts, commercial or mixed-use buildings are typically corner buildings. Most Queen Anne commercial buildings are mixed-use, with commercial use(s) on the ground floor and residential apartments or flats on the floors above. These buildings are usually two or three stories tall. In some cases, properties that were constructed as residential properties have been altered to add commercial additions to the first story.

Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the period of significance (c. 1885-c. 1910, with exceptions possible up to c. 1915)
- Retention of character-defining features, especially wooden siding and shingles, angled and/or cutaway bay windows, and machine-made wooden ornament
- Must have high levels of integrity, particularly integrity of design, materials, and workmanship and be an exuberant example of Queen Anne architecture to be eligible as an individual resource. While many examples of Queen Anne architecture with intact integrity are likely to be found in San Francisco, few will rise to individual significance. Examples that retain character-defining features of the style and maintain integrity, but are not unique in their form, massing, design, or detailing will not be considered individually significant without additional associations with significant people or events.
- Must have good integrity and be surrounded by other good- or high-integrity resources of the same style and/or architectural era to be eligible as a district contributor. Properties that retain integrity but do not display rare or unique examples of form, massing, design, or detailing should be considered for district eligibility rather than individual significance, provided they are part of a group of two or more similarly significant properties.
- The following may also contribute to a resource's eligibility:
    - Construction during the peak of the Queen Anne style's popularity (1890-1906) holds more significance than resources constructed after the style's peak
    - Design/construction by an architect or builder of significance, particularly if the resource is a rare or exceptional example of the architect/builder's work in San Francisco

Typical Queen Anne Character-Defining Features:

- Wood construction
    - Masonry construction in this style exists elsewhere in the United States, but is not found in San Francisco
- Roof forms:
    - Gable-front roofs for rowhouses and cottages
    - Complex roof shapes for detached, single family houses: front-gabled or hipped roofs with cross gables, towers, and/or turrets
- Towers: rounded, square, or octagonal
- Full-height angled bay windows, often "cutaway bays"
- Rounded forms: arches on porches and windows, rounded bay windows, round turrets
- Machine-made wooden ornamentation
    - Scroll-sawn ornament (ex. brackets)
    - Bargeboards
    - Floral and sunburst patterns

    - Detailing styles: may be used individually or combined freely on a building
        - Spindlework:
            - Many similarities/continuities from Eastlake detailing
            - Turned porch supports and beaded details
            - Delicate fretwork
            - Incised floral and geometric detailing
        - Free Classic
            - Classical columns used as porch supports
            - Entablatures on porches
            - Palladian windows
            - Dentils at the cornice line
            - Swag and garland detailing
- Wood siding, shingles, plasterwork (panels or friezes) to give texture to wall surfaces
- Leaded or stained glass windows
- Tall, red brick chimneys with terra cotta trim

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties, though some may have been moved, particularly in the late twentieth century. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Alterations such as the addition of a driveway and garage or adapting a single-family dwelling into a multi-family dwelling are fairly common among existing Queen Anne residential architecture. If no other major alterations or losses of integrity are present, these are not likely to render a property ineligible for a district, though alterations to design may be significant enough to remove individual architectural eligibility. Substantial alterations to a Queen Anne structure, such as the placement of stucco cladding over a façade, will render a property ineligible for individual significance, and will greatly impact the property's ability to contribute to a district. If a property with major alterations is one of only a few altered properties in a potential district, and demonstrably contributes to the district's sense of place (for example, through the uniform marching of front-gabled facades down a street), the property may be able to remain a contributor to the district. Similarly, a property (or properties) with more significant alterations may still contribute to a district if the property still reads as its original style and directly contributes to the feeling of the district through repeated form, bays, roofline, etc. Again, however, retention of the typical Queen Anne gable-front form would not be a sufficient argument for a potential district in which many or most of the properties had significant alterations to their design or materials. Alternatively, the preferred option for a potential district in which seventy percent of the properties have major alterations would be to consider shrinking the size of the district to encompass only the properties that retain more integrity, as this will bolster the argument that the district is intact and communicates a clear sense of place. Because Queen Anne buildings are so common in San Francisco, retention of integrity is not sufficient to constitute individual significance. While individual resources must retain high levels of integrity, they should also display rare or unique examples of form, massing, design, or detailing that elevate the resource above the

multitude of other extant Queen Anne buildings. The San Francisco Neighborhood Commercial Buildings Historic Context Statement should be referenced for integrity considerations regarding commercial buildings.[59]

Fig. 26. Haas-Lilienthal House, 2007 Franklin Street, 1886, San Francisco Landmark No. 69. This detached single-family Queen Anne residence retains a high level of architectural integrity and conveys individual architectural significance. The house has unique massing, with multiple cross gables, a round tower, and multiple cutaway and box-bay windows. It also displays a variety of ornamentation, including broken pediments, dentils, floral carvings, and turned porch posts.
(Source: NoeHill.com, June 21, 2003)

Fig. 27. East side of Harrison Street between 21st and 22nd Streets, Olsen's Queen Anne Cottages. These cottages retain integrity and together, contribute to an eligible district. Each residence retains a simple gable-front form with an entry porch and cutaway bay windows. The homes also display turned porch posts, shingles, spindlework, and decorative panels in window surrounds. (Source: San Francisco Planning Department, South Mission Street Historic Resources Survey)

[59] As stated in the Eureka Valley Historic Context Statement, page 217: "[For] properties significant under Criterion C/3, integrity evaluation must address the commercial building as a whole, not just the storefront components or upper stories. Most commercial buildings will have undergone some degree of alteration over time associated with their commercial use. Alterations to storefront configurations and materials would not necessarily preclude historic recognition under this criterion."

Fig. 28. Theodore Green Apothecary, 500-502 Divisadero Street, 1889, San Francisco Landmark No. 182. This mixed-use Queen Anne building retains a high level of integrity and conveys individual architectural significance. The building displays multiple cross gables, decorative shingles, a variety of window shapes, and multiple bay windows. (Source: NoeHill.com, May 28, 2008)

Fig. 29. 289-93 Divisadero Street, 1893, Divisadero Street Neighborhood Commercial District. This mixed-use building retains integrity and contributes to the local district. The upper stories retain their bay windows with paneled surrounds, shingles in the gable, and dentils at the cornice line.
(Source: Divisadero Street Neighborhood Commercial District)

Second Empire, 1855-1885

The Second Empire style, also called the French Second Empire style, was popular in the United States between 1855 and 1885. The style originated in the 1850s with Visconti and Lefuel's design of the New Louvre in Paris; the architects referenced a variety of French Renaissance and Baroque architectural traditions from the reigns of Francis I and Louis XIV, which combined picturesque roofs with classical bases.[60] Subsequent exhibitions in Paris in 1855 and 1867 spread the style to England and the United States. The style was considered chic and modern during the height of its popularity in America since it was modeled on the latest French fashions.[61] Additionally, its connection to the opulence of the French monarchy fit the grand displays of wealth that define the Gilded Age.

The most recognizable element of the Second Empire style is the mansard roof, a dual-pitched hipped roof, often with dormer windows in the steep lower slope. This roof style was created by François Mansart, a seventeenth-century architect.[62] The roof could take on a variety of shapes, including straight, flared, concave, convex, and s-curved. The mansard roof was as practical as it was fashionable: particularly in urban areas with limited lot sizes, a mansard roof added an upper floor behind the lower roof slope without adding visual mass to the structure. The practicality of the mansard roof made the Second Empire style popular as a choice for remodeling homes as well as for new construction.[63] The Feusier Octagon House/Kenny Residence (1067 Green Street, San Francisco Landmark No. 36) is an example of this: the Octagon-form home was built in 1856 and was transformed into the Second Empire style with remodeling and the addition of a mansard roof after 1870.[64] Molded cornices usually sit atop and below the lower roof slope, with decorative brackets beneath the eaves.[65] Roofs may have patterned materials as an added decorative element.[66]

Beneath the characteristic mansard roofline, Second Empire buildings often have detailing that is extremely similar to Italianate architecture. Richly carved decorations can be found surrounding windows and doors and beneath cornices. Windows and entry doors may be paired, and windows are often hooded with scrolls at the base of the window surround. Stone quoins and belt courses, or wood made to imitate stone, are common.[67] Horizontal lines, such as real or faux belt courses, cornices, and detailing around windows, help to break up the verticality of the style; this further differentiates it from the vertical emphasis of other styles of the era. As with Italianate buildings, Second Empire architecture in San Francisco that was constructed of wood was likely to have paint schemes of browns, tans, and ochres to imitate masonry. Some San Francisco examples, such as the Audiffred Building (1-21 Mission Street, San Francisco Landmark No. 7), did use masonry in their construction. While towers are a relatively common feature of Second Empire architecture elsewhere in the United States, San Francisco Second Empire is more likely to have one or more full-height projecting bay windows. High-style Second Empire architecture, particularly large commercial or institutional buildings, have symmetrical and axial plans; while some residential buildings display symmetry, most are asymmetrical in plan.

[60] Gelernter, *A History of American Architecture*, 159.

[61] McAlester, *A Field Guide to American House,* 317.

[62] Gelernter, *A History of American Architecture*, 159.

[63] McAlester, *A Field Guide to American House,* 330.

[64] Ralph A. Mead, "Feusier Octagon House," National Register of Historic Places, January 5, 1971.

[65] McAlester, *A Field Guide to American Houses*, 317.

[66] Ibid., 318.

[67] Ibid., 319.

The style was most popular in northeastern and midwestern states, whereas it was less common on the west coast. Second Empire architecture was used sparingly throughout San Francisco.[68] Where they can be found, extant buildings appear to be scattered primarily throughout the city's northeastern neighborhoods, including Cow Hollow, Pacific Heights, Russian Hill, the Mission District, Alamo Square, Lower Haight, and the Embarcadero.

Fig. 30. Notre Dame School, 347 Dolores Street, 1907, San Francisco Landmark No. 137.
(Source: Google Street View, February 2021)

Fig. 31. Charles L. Hinkel House and Carriage House, 280 Divisadero Street, 1885, San Francisco Landmark No. 190
(Source: NoeHill.com, February 4, 2004)

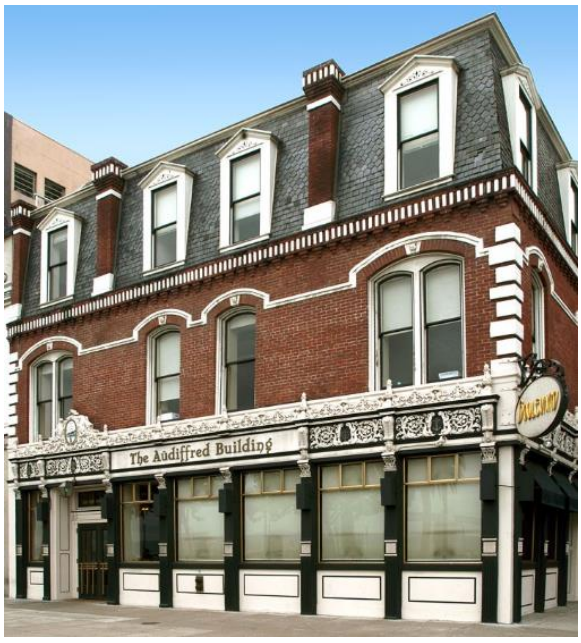

Fig. 32. Audiffred Building, 1-21 Mission Street, 1889, San Francisco Landmark No. 7.
(Source: SF Curbed, November 2017)

[68] San Francisco Planning Department, "City Within a City," 48.

Typical Second Empire Character-Defining Features:

- Wood or masonry construction
- Mansard roof: dual-pitched hipped roof
    - Variety of shapes: straight, flared, concave, convex, s-curved
    - Dormer windows in the steep lower slope of the roof
    - Molded cornices above and below the lower slope
- Bracketed eaves
- Carved decoration at windows, doors, and cornice, often similar to Italianate detailing
    - Hooded windows with scrolls at the base of the window surround
- Paired windows and entry doors
- Stone (or wood imitation) quoins and belt courses
- May have one or more full-height angled bay windows

Evaluative Framework:

Statement of Significance:	Second Empire architecture, easily recognizable by its distinctive mansard roof, signified modernity and chic taste in the Gilded Age due to its connections to French architectural fashions. Constructed in wood or masonry, Second Empire buildings display classical detailing around doors and paired windows, as well as real or imitation masonry decoration such as belt courses or quoins. The style differentiates itself from many other Victorian Era architectural styles through its emphasis on horizontality, rather than verticality. Significant examples of Second Empire architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Significance is also impacted by unique or rare architectural massing, as well as exuberant displays of ornamentation. Versions of Second Empire architecture that incorporate some features of the style, yet display minimal ornamentation may not qualify as individually architecturally significant; the relative rarity of Second Empire architecture in the city may permit some buildings with limited ornamentation to retain individual architectural significance. Because Second Empire resources are less common in San Francisco, their architectural district eligibility is likely to be in era-specific districts, rather than style-specific districts. Second Empire buildings that do not rise to individual architectural significance may still be able to contribute to a district of Victorian Era architecture.
Period of Significance:	1855-c. 1885
Justification of Period of Significance:	The Second Empire style gained popularity in the United States in the mid-1850s after Visconti and Lefuel designed the New Louvre. Nationally, the style was most popular between 1860 and 1880, with the style's popularity declining after the mid-1870s. As with other styles, the Second Empire style arrived, peaked, and declined later in San Francisco than it did on the East Coast. Based on existing Second Empire buildings, the style likely arrived in the city in the late 1860s and was most popular in the mid-1870s and early 1880s. Examples of Second Empire architecture persist after its peak in popularity up until 1906.
Geographic Boundaries:	Citywide; concentrations of Second Empire architecture are unknown, but individual examples exist in Cow Hollow, Pacific Heights, the Western Addition, Russian Hill, the Mission District, and Downtown/the Embarcadero.
Related Themes of Significance:	Early Residential Development (1848-1880); Streetcar Suburbanization (1880-1920); Architects', Builders', Developers', & Landscape Architects' Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential – Single-Family, Detached Commercial[69] Institutional, Private - Educational
Property Type Description(s):	Associated property types are predominately detached, single-family residential buildings. Second Empire residential buildings are typically three stories in height, including the story concealed behind the lower roof slope. There is one known commercial example, the Audiffred Building, at 1-21 Mission Street. Located in a large commercial district, the building is three stories tall, with a variety of businesses housed on different floors. A known example of institutional Second Empire architecture, the Notre Dame School at 347 Dolores Street, is a three-story educational building located within a residential neighborhood.

Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

[69] Commercial buildings and commercial ground floors in mixed-use buildings should reference the San Francisco Neighborhood Commercial Buildings Historic Context Statement to evaluate the integrity and significance of storefront architecture, which, as a unique typology, has its own character-defining features beyond that of Victorian Era architectural styles.

- Must have been constructed during the period of significance (1855-c. 1885)
- Retention of character-defining features, especially mansard roofs, bracketed eaves, and carved decoration at windows, doors, and cornices
- Must have high levels of integrity, particularly integrity of design, materials, and workmanship and be an exuberant example of Second Empire architecture to be eligible as an individual resource. It is unlikely that vernacular Second Empire buildings will be found in survey; any buildings in the style that are yet unknown are likely to be institutional buildings or high-style, architect designed mansions.
- Must have good integrity and be surrounded by other good- or high-integrity resources of the same style and/or architectural era to be eligible as a district contributor. Because Second Empire resources are less common in San Francisco, their architectural district eligibility is likely to be in era-specific districts, rather than style-specific districts.
- The following may also contribute to a resource's eligibility:
    - Construction during the likely peak of the Second Empire style's popularity (c. 1875-c. 1885) holds more significance than resources constructed after the style's peak
    - Design/construction by an architect or builder of significance, particularly if the resource is a rare or exceptional example of the architect/builder's work in San Francisco

Typical Second Empire Character-Defining Features:

- Wood or masonry construction
- Mansard roof: dual-pitched hipped roof
    - Variety of shapes: straight, flared, concave, convex, s-curved
    - Dormer windows in the steep lower slope of the roof
    - Molded cornices above and below the lower slope
- Bracketed eaves
- Carved decoration at windows, doors, and cornice, often similar to Italianate detailing
    - Hooded windows with scrolls at the base of the window surround
- Paired windows and entry doors
- Stone (or wood imitation) quoins and belt courses
- May have one or more full-height angled bay windows

Integrity Considerations:

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties, though some may have been moved, particularly in the late twentieth century. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns. Alterations such as the addition of a driveway and garage or adapting a single-family dwelling into a multi-family dwelling may be expected for Second Empire residential architecture. If no other major alterations or losses of integrity are present, these are not likely to render a property ineligible for a district, though alterations to design may be significant enough to remove individual architectural eligibility. Larger losses of integrity through alterations such as removal of applied ornament or placing stucco cladding over a façade will cause a building to lose individual significance and may also lose eligibility as a district contributor.

Fig. 33. Archbishop's Mansion, 1000 Fulton Street, 1904, San Francisco Landmark No. 151. This Second Empire building's façade has been covered in stucco and architectural detailing on wall surfaces and around windows has been removed, diminishing it architectural integrity. Despite these alterations, the building contributes to the Article 10 Alamo Square Historic District. Its association with notable architects and Catholic leaders helps it retain significance.
(Source: NoeHill.com, February 5, 2009)

Fig. 34. Archbishop's Mansion. This historic image displays the architectural detailing that has been removed.
(Source: Max Kirkeberg Collection, San Francisco State University, 1905)

Fig. 35. Feusier Octagon House, 1067 Green Street, 1858, San Francisco Landmark No. 36. This detached single-family residence was remodeled in the 1880s to fit the fashionable Second Empire style. Though it does not display much architectural ornament, it retains architectural integrity because it does not appear that any ornamentation has been removed from the building.
(Source: NoeHill.com, September 14, 2009)

Fig. 36. Audiffred Building, 1-21 Mission Street, 1889, San Francisco Landmark No. 7. This rare example of a Second Empire commercial building retains integrity and conveys individual architectural significance. The building displays a mansard roof with multiple pedimented dormer windows, quoining, a corbeled cornice line, and arched window surrounds.
(Source: Google Street View, December 2020)

Richardsonian Romanesque, c. 1885-1900

The Richardsonian Romanesque style was popular in the United States from approximately 1880 through the early 1900s. Henry Hobson Richardson, already a well-known architect and early adopter of the Queen Anne and Shingle styles, developed a unique iteration of the Romanesque style in the 1870s.[70] Romanesque architecture had already experienced a revival in America and Europe in the early to mid-nineteenth century, but was confined to public and commercial buildings; Richardson's style was the first to be used for public, commercial, and residential buildings. The first examples of his new style were churches: the Brattle Square Church and Trinity Church in Boston. His later work incorporated the style into a variety of buildings, from public libraries and massive commercial buildings to residences. Throughout the 1880s the style gained popularity for large public buildings; Richardsonian Romanesque did not gain popularity as a residential style until the 1890s, after a popular monograph of Richardson's work was published in 1888.[71] Most homes in the style were architect-designed, and are more common in the northeastern United States, though they can be found throughout the country.

The style appears in San Francisco in the late 1880s, but was never widely popular in the city.[72] Part of this lack of popularity may be due to its masonry construction; unlike Italianate, Queen Anne, and Second Empire styles, Richardsonian Romanesque could not be reinterpreted as frame construction, since masonry was such an essential element of the style. San Francisco architecture, especially speculative residential buildings, was predominantly frame construction at the time, so a style that was exclusively masonry construction did not fit into the prevailing trends of the city, nor was it financially accessible for many prospective builders or homeowners.

Richardsonian Romanesque buildings are characterized by their visual strength, with bold asymmetrical massing and forms.[73] Roof shapes vary. Hipped roofs with cross gables are the most common shape in the United States, though examples of the style in San Francisco also have less common roof shapes, such as simple hipped roofs or L-shaped cross gabled roofs. A variety of dormer shapes may be present, including gabled, parapeted, and eyebrow dormers. Towers for Richardsonian Romanesque buildings are usually round with conical roofs.[74] Roughly hewn, ashlar stonework is the most common wall material, though brick may also be used.[75] Wide, rounded arches are another distinctive feature of the style. These arches are commonly found above windows and doors, as well between porch supports.[76] Arched openings typically sit atop squat columns or massive piers, or they may be directly incorporated into the wall surface. Syrian arches are also popular; these rounded arches begin from a lower base than the typical Romanesque arch, often springing nearly from the floor level. Windows are deeply recessed into the structure, adding visual weight. Detailing on Richardsonian Romanesque architecture is much simpler than that of contemporary styles. Banded windows and belt courses emphasize horizontality; small columns, known as colonettes, may be present between windows.[77] Floral and naturalistic detailing can be found on column capitals, arch surrounds, and decorative plaques on wall surface.

[70] Gelernter, *A History of American Architecture*, 182.

[71] McAlester, *A Field Guide to American Houses*, 388.

[72] Among existing city documentation, many Richardsonian Romanesque buildings are labeled simply as Romanesque Revival architecture. Though Richardsonian Romanesque is part of the earlier Romanesque Revival, it has unique character-defining features and is usually recognized as its own unique style.

[73] Gelernter, *A History of American Architecture*, 183.

[74] McAlester, *A Field Guide to American Houses*, 388.

[75] Ibid., 387.

[76] Ibid., 387.

[77] Gelernter, *A History of American Architecture*, 184.

Buildings of brick construction often have detailing such as corbel tables at the cornice.[78] Polychromy, the use of multiple colors of stone or brick to create decorative patterns, is also a popular choice for visual detailing.

Extant buildings in the Richardsonian Romanesque style are rare in San Francisco. Known examples are scattered across the city without any major concentrations of the architectural style, including the San Francisco Gas Light Company in the Marina District (3640 Buchanan Street, San Francisco Landmark No. 58), the Sharon Building in Golden Gate Park (300 Bowling Green Drive, San Francisco Landmark No. 124), the Whittier Mansion in Pacific Heights (2090 Jackson Street, San Francisco Landmark No. 75), and a stable-turned-automobile garage in Haight-Ashbury. Saint Brigid Church at 2151 Van Ness Avenue (San Francisco Landmark No. 252) is one of the only large-scale examples of the style in San Francisco.

Fig. 37. Whittier Mansion, 2090 Jackson Street, 1894-1896, San Francisco Landmark No. 75. (Source: NoeHill.com, May 24, 2010)

[78] Planning Department, "San Francisco Preservation Bulletin No. 18," 7.

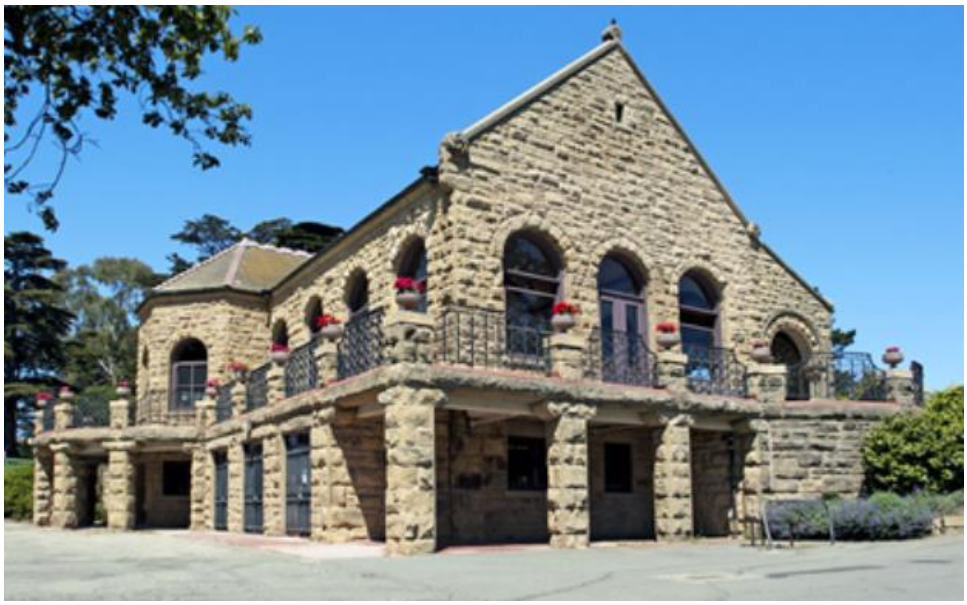

Fig. 38. Sharon Building, 300 Bowling Green Drive, Golden Gate Park, 1888, San Francisco Landmark No. 124. (Source: NoeHill.com, June 11, 2008)

Fig. 39. Saint Brigid Church, 2151 Van Ness Avenue, 1902, San Francisco Landmark No. 252. (Source: NoeHill.com, January 31, 2012)

Typical Richardsonian Romanesque Character-Defining Features:

- Masonry construction
- Varied roof shapes: hipped roofs, L-shaped gabled, some with additional lower cross gables
    - Dormers: gabled, parapet, and/or eyebrow dormers

- Wide, rounded arches above windows and doors and between porch supports
    - Squat columns or massive piers support arched openings that are not directly incorporated in the wall surface
    - Syrian arches: rounded, low-springing arches
- Deeply recessed windows
- Bands of three or more windows
- Polychromatic patterns in stone or brick wall surfaces
- Floral and naturalistic detailing on capitals, arch surrounds, and decorative plaques
- Masonry detailing such as belt courses and corbel tables
- Round towers with conical roofs

Evaluative Framework:

Statement of Significance:	Richardsonian Romanesque style architecture, originated by Henry Hobson Richardson, was a nationally popular style that is rarely found in San Francisco. The style was never widely popular in San Francisco, likely due to its reliance on stone construction and architect-designed buildings, rather than the more popular wood construction and pattern book-designed methods. Richardsonian Romanesque architecture uses brick or roughly-hewn stone construction, rounded arches, deeply recessed windows, and heavy, squat columns to convey visual weight and strength. Detailing is restrained, including corbel tables, polychromatic wall surfaces, and floral detailing on column capitals, arch surrounds, and decorative plaques. Significant examples of Richardsonian Romanesque architecture typically display a full expression of the style, drawing from the character-defining features outlined below. Significance is also impacted by unique or rare architectural massing, as well as exuberant displays of ornamentation. Versions of Richardsonian Romanesque architecture that incorporate only some features of the style may not qualify as individually architecturally significant; the rarity of Richardsonian Romanesque architecture in the city may permit some buildings with limited architectural features or limited ornamentation to retain individual architectural significance. Because Richardsonian Romanesque resources are uncommon in San Francisco, their architectural district eligibility is likely to be in era-specific districts, rather than style-specific districts. Richardsonian Romanesque buildings that do not rise to individual architectural significance may still be able to contribute to a district of Victorian Era architecture.
Period of Significance:	c. 1885-1900
Justification of Period of Significance:	Richardsonian Romanesque architecture became popular nationwide in the 1880s for large public buildings; the style also gained popularity as a residential style in the 1890s after the publication of a monograph of Henry Hobson Richardson's work. Because the Richardsonian Romanesque style was never prominent in San Francisco, there is not a discernable date range of growth, peak, or decline in popularity. Existing examples of the style were constructed between 1887 and 1895, so it is likely that the style's lifespan in the city was concentrated between 1885 and 1900.
Geographic Boundaries:	Citywide; concentrations of Richardsonian Romanesque architecture are unknown, but known individual examples are: the San Francisco Gas Light Company at 3640 Buchanan Street in the Marina District, the Sharon Building at 300 Bowling Green Drive in Golden Gate Park, the Whittier Mansion at 2090 Jackson Street in Pacific Heights, and an automobile garage at 1215 Fell Street in Haight-Ashbury.
Related Themes of Significance:	Early Residential Development (1848-1880); Streetcar Suburbanization (1880-1920); Architects', Builders', Developers', & Landscape Architects' Biographies
Criteria for Eligibility:	NRHP: C; CR: 3
Associated Property Type(s):	Residential – Single-Family, Detached Commercial[79] Industrial Rec & Park Structures
Property Type Description(s):	Because so few examples of Richardsonian Romanesque architecture are currently known/exist in San Francisco, there is no dominant property type associated with the style. Known examples of the style include the Whittier Mansion, a four-story, detached, single-family dwelling; the San Francisco Gas Light Company, a two-story industrial building, now used for commercial purposes; the Sharon Building, a two-story park structure built as a canteen for women and children, now used as a community art center; and 1215 Fell Street, a four-story garage building.

[79] Commercial buildings and commercial ground floors in mixed-use buildings should reference the San Francisco Neighborhood Commercial Buildings Historic Context Statement to evaluate the integrity and significance of storefront architecture, which, as a unique typology, has its own character-defining features beyond that of Victorian Era architectural styles.

Eligibility Standards:

The property *may* be considered an eligible resource under Criterion C/3, if it meets the following:

- Must have been constructed during the period of significance (c. 1885-1900)
- Retention of character-defining features, especially wide, rounded arches above windows, doors, and porch supports; deeply recessed windows, sometimes banded; polychromatic patterns in wall surfaces, and floral/naturalistic detailing on capitals, arch surrounds, and decorative plaques
- Must have high levels of integrity, particularly integrity of design, materials, and workmanship and be an exuberant example of Richardsonian Romanesque architecture to be eligible as an individual resource. Because of their rarity in the city, Richardsonian buildings may be able to tolerate slightly lower levels of integrity while remaining eligible as individual resources. It is unlikely that vernacular Richardsonian Romanesque residences will be found in survey; any buildings in the style that are yet unknown are likely to be institutional buildings or high-style, architect designed mansions
- Must have good integrity and be surrounded by other good- or high-integrity resources of the same style and/or architectural era to be eligible as a district contributor. Because Richardsonian Romanesque resources are rare in San Francisco, their district eligibility is likely to be in architectural era-specific districts, rather than style-specific districts, or as contributors to thematic or cultural districts.
- The following may also contribute to a resource's eligibility:
    - Design/construction by an architect or builder of significance, particularly if the resource is a rare or exceptional example of the architect/builder's work in San Francisco

Typical Richardsonian Romanesque Character-Defining Features:

- Masonry construction
- Varied roof shapes: hipped roofs, L-shaped gabled, some with additional lower cross gables
    - Dormers: gabled, parapet, and/or eyebrow dormers
- Wide, rounded arches above windows and doors and between porch supports
    - Squat columns or massive piers support arched openings that are not directly incorporated in the wall surface
    - Syrian arches: rounded, low-springing arches
- Deeply recessed windows
- Bands of three or more windows
- Polychromatic patterns in stone or brick wall surfaces
- Floral and naturalistic detailing on capitals, arch surrounds, and decorative plaques
- Masonry detailing such as belt courses and corbel tables
- Round towers with conical roofs

Integrity of design, materials, and workmanship are the most important elements to consider when determining a resource's architectural significance. These three aspects of integrity carry more weight for individually significant resources, whereas district contributors can account for some more minor losses of integrity of design, materials, or workmanship if they have a high level of integrity of location, setting, feeling, and/or association. Integrity of location is expected to be retained for most individual properties, though some may have been moved, particularly in the late twentieth century. Differences in setting may have occurred over time for both individual resources and districts, due to changing land uses, new construction, and differences in settlement patterns.

Fig. 40. San Francisco Gas Light Company, 3640 Buchanan Street, 1893, San Francisco Landmark No. 58. This example of a Richardsonian Romanesque brick industrial building retains a high level of integrity and conveys individual architectural significance. The building has a prominent round tower with a conical roof, a corbeled cornice, arched window surrounds, and a Syrian arch at the entryway.
(Source: NoeHill.com, January 6, 2004)

Fig. 41. Whittier Mansion, 2090 Jackson Street, 1894-1896, San Francisco Landmark No. 75. This Richardsonian Romanesque residence retains a high level of integrity and conveys individual architectural significance. The building has multiple round towers, a hipped roof with lower cross gables, classical columns and pilasters, and banded windows.
(Source: Historic American Buildings Survey, 1910 (accessed on NoeHill.com))

Fig. 42. Sharon Building, 300 Bowling Green Drive, 1888, San Francisco Landmark No. 124. This park structure has rough-hewn stone wall surfaces, which are common for the style but not found in other San Francisco examples. The building retains a high level of integrity and conveys individual architectural significance through its rough-hewn stone construction, cross-gabled form, round arched windows, and arched entryway.
(Source: NoeHill.com, June 11, 2008)

Fig. 43. 1215 Fell Street, 1909. Though the automobile garage was constructed outside of the style's period of significance and the exterior brick wall surfaces have been painted, the building still contributes to the local commercial district. It also displays round arches above the entry and one of the garage openings, a corbeled cornice, and banded windows.
(Source: Divisadero Street Neighborhood Commercial District)

Bibliography

"1906 Earthquake Refugee Shacks," Outside Lands.org, Western Neighborhood Project, 2007. https://www.outsidelands.org/shacks.php

Bloomfield, Anne. "House at 584 Page Street." National Register of Historic Places. October 25, 1984.

Bloomfield, Anne. "The Real Estate Associates: a Land and Housing Developer of the 1870s in San Francisco." *Journal of the Society of Architectural Historians* 37, 1 (1978), 13–33.

Corbett, Michael R. "Corbett Heights, San Francisco (Western Part of Eureka Valley) Historic Context Statement." August 2017.

Gelernter, Mark. *A History of American Architecture: Buildings in Their Cultural and Technological Context*. Hanover: University Press of New England, 1999.

McAlester, Virginia Savage. *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture*. 2nd edition. New York: Knopf, 2015.

Mead, Ralph A. "Feusier Octagon House." National Register of Historic Places. January 5, 1971.

Olmsted, Robert and T. H. and Roger Watkins. *Here Today, San Francisco's Architecture Heritage*. San Francisco: Chronicle Books, 1968.

Page & Turnbull, Inc. *Historic Context Statement: Market and Octavia Neighborhood Plan Area*. 2007.

San Francisco, California, Planning Code § 32-19. Article 10 Appendix A: Ordinance Designating the 22 Beaver Street (Benedict-Gieling House).

San Francisco, California, Planning Code § 166-81. Article 10 Appendix C: Ordinance Designating the Webster Street Historic District.

San Francisco, California, Planning Code § 324-84. Article 10 Appendix E: Ordinance Designating the Alamo Square Historic District.

San Francisco, California, Planning Code § 484-85. Article 10 Appendix F: Ordinance Designating the Liberty-Hill Historic District.

San Francisco, California, Planning Code § 324-91. Article 10 Appendix K: Ordinance Designating the Bush Street-Cottage Row Historic District.

San Francisco, California, Planning Code § 66-03. Article 10 Appendix L: Ordinance Designating the Dogpatch Historic District.

San Francisco, California, Planning Code § 107-13. Article 10 Appendix N: Ordinance Designating the Duboce Park Historic District.

San Francisco Planning Department. “City Within a City: Historic Context Statement for San Francisco’s Mission District.” November 2007.

San Francisco Planning Department. “Cow Hollow Historic Context Statement.” 2013. San Francisco Planning Department. “South Mission Historic Resources Survey Historic District Description: Olsen’s Queen Anne Cottages.”

San Francisco Planning Department. San Francisco Japantown Better Neighborhood Plan Historic Context Draft, 1880s-1980s.

San Francisco Planning Department. “San Francisco Preservation Bulletin No. 18: Residential and Commercial Architectural Periods and Styles in San Francisco.” January 2003.

San Francisco Planning Department. “Duboce Park Landmark District Designation Report.” San Francisco: San Francisco Planning Department, 2012.

San Francisco Planning Department. “Noe Valley Historic Context Statement [Draft],” 2012. Stiles, Elaine B. “Eureka Valley Historic Context Statement.” December 2017.

Waldhorn, Judith Lynch and Sally B. Woodbridge. *Victoria's Legacy*. San Francisco: 101 Productions, 1978.

Walker, Richard. “Landscape and City Life: Four Ecologies of Residence in the San Francisco Bay Area.” *Ecumene* 2, no. 1 (January 1995), 33-64.

Woodbridge, Sally B. and John M. Woodbridge. *Architecture: San Francisco: The Guide*. San Francisco: American Institute of Architects, 1982.

Woodbridge, Sally Byrne et al. *San Francisco Architecture: The Illustrated Guide to Over 1000 of the Best Buildings, Parks, and Public Artworks in the Bay Area*. San Francisco: Chronicle Books, 1992.