

Victorian

Timeline of Residential Architectural Styles in San Francisco

Edwardian

1825 -1901

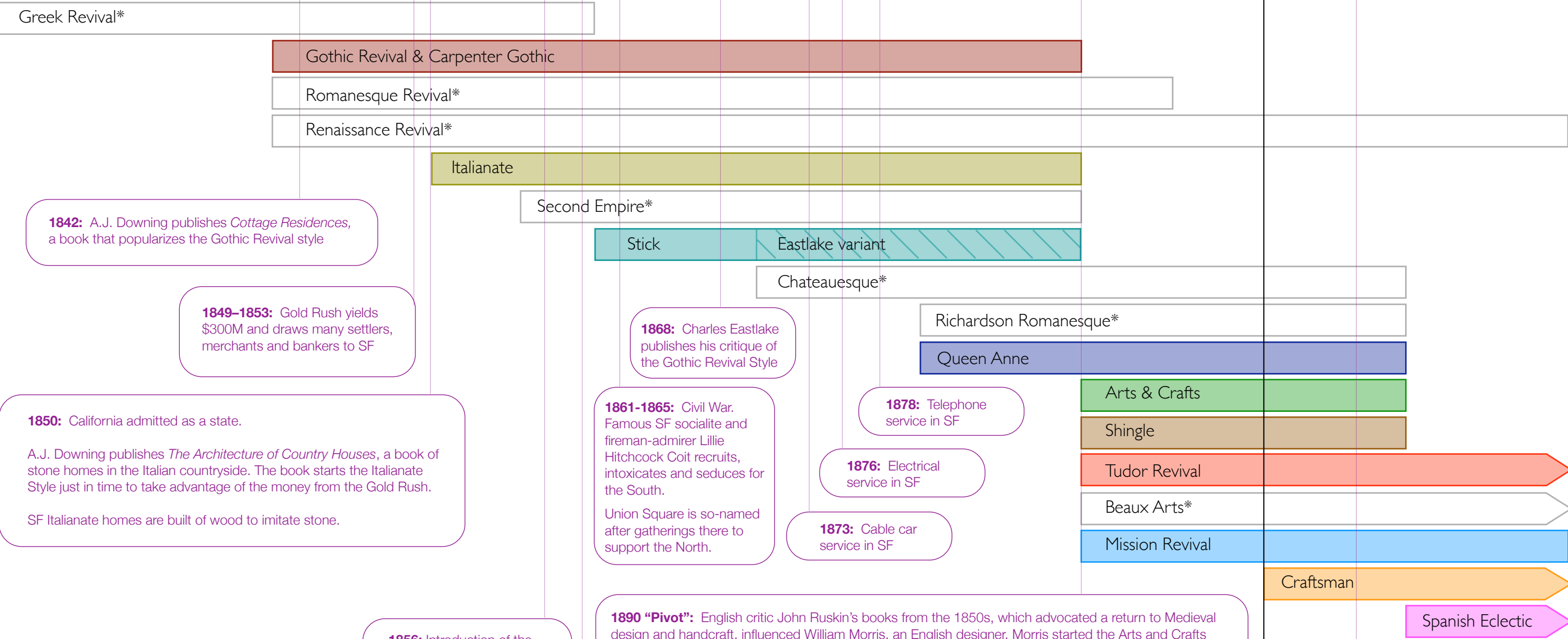
1901 -1918

Named after Queen Victoria, born 1819, who reigned from 1837-1901

Named for King Edward VII, Queen Victoria's son, who reigned from 1901-1910

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**1842:** A.J. Downing publishes *Cottage Residences*, a book that popularizes the Gothic Revival style

**1849–1853:** Gold Rush yields \$300M and draws many settlers, merchants and bankers to SF

**1850:** California admitted as a state.

A.J. Downing publishes *The Architecture of Country Houses*, a book of stone homes in the Italian countryside. The book starts the Italianate Style just in time to take advantage of the money from the Gold Rush.

SF Italianate homes are built of wood to imitate stone.

**1856:** Introduction of the street car to San Francisco

**1859-1880:** Comstock Lode yields \$375M in silver and gold, most of which goes through San Francisco

**1868:** Charles Eastlake publishes his critique of the Gothic Revival Style

**1861-1865:** Civil War. Famous SF socialite and fireman-admirer Lillie Hitchcock Coit recruits, intoxicates and seduces for the South.

Union Square is so-named after gatherings there to support the North.

**1878:** Telephone service in SF

**1876:** Electrical service in SF

**1873:** Cable car service in SF

**1890 “Pivot”:** English critic John Ruskin’s books from the 1850s, which advocated a return to Medieval design and handcraft, influenced William Morris, an English designer. Morris started the Arts and Crafts movement in 1859 by building his own home, Red House at Bexley Heath, designed by his friend, architect Philip Webb, as an early example of the style. Morris is prolific, successful, and influential.

The first Arts and Crafts exhibit was in London in 1888. The movement influenced Frank Lloyd Wright, Bernard Maybeck, Julia Morgan, Willis Polk, Greene & Greene, and other architects and inspired them to create American and local versions of the style. One version would become the First Bay Area Style.

Morris also directly influenced the Bauhaus and Modern Architecture. In 1905, Hermann Muthesius wrote a massive three volume survey of the “practical lessons” of the Arts and Crafts movement called *The English House*. He brought those ideas back to Germany and started the Deutscher Werkbund in 1907. The Werkbund was a group of architects, designers, artists and industrialists that later formed the Bauhaus.

Muthesius chose Germany machine-craft to compete with English handcraft, but kept the high design ideas of Morris’s Arts and Crafts movement. Among the Werkbund’s twelve architects was Peter Behrens, who employed three of the founders of the International Style: Gropius, Le Corbusier and Mies.

**1906:** Earthquake and fire destroy downtown San Francisco. The homes along Van Ness Boulevard are dynamited to stop the spread of the fire to the west.

Rebuilding begins immediately.

\* Very few SF homes of this style so it is not covered

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# Gothic Revival

1840-1890



287 Union St. (1853)



228 Filbert St. (1882)



1111 Oak St. (1850s)

The Gothic Revival style spread rapidly after the publication of *Cottage Residences* by Andrew Jackson Downing in 1842. The book merely reprinted plans and elevations from an earlier pattern book by A.J. Davis, but, due to Downing's fervent marketing efforts, became the spur for the Gothic Revival style in America. The residential offshoot, called Carpenter Gothic, used wood rather than stone and eschewed gargoyles and stained glass in favor of simpler ornament.

Although some of the more extravagant homes may qualify as Gothic Revival, most can safely be called Carpenter Gothic.

## Gothic Revival Characteristics

- pointed arches over doors and windows
- steeply pitched roofs
- turrets, pinnacles, crenellations
- leaded glass windows

## Carpenter Gothic Characteristics

- modest dwelling with simple adornment
- usually have a balcony or porch on front of house
- fancy ones have gothic windows, sculpted bargeboards, and/or rooftop finials



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# Italianate

1850-1890

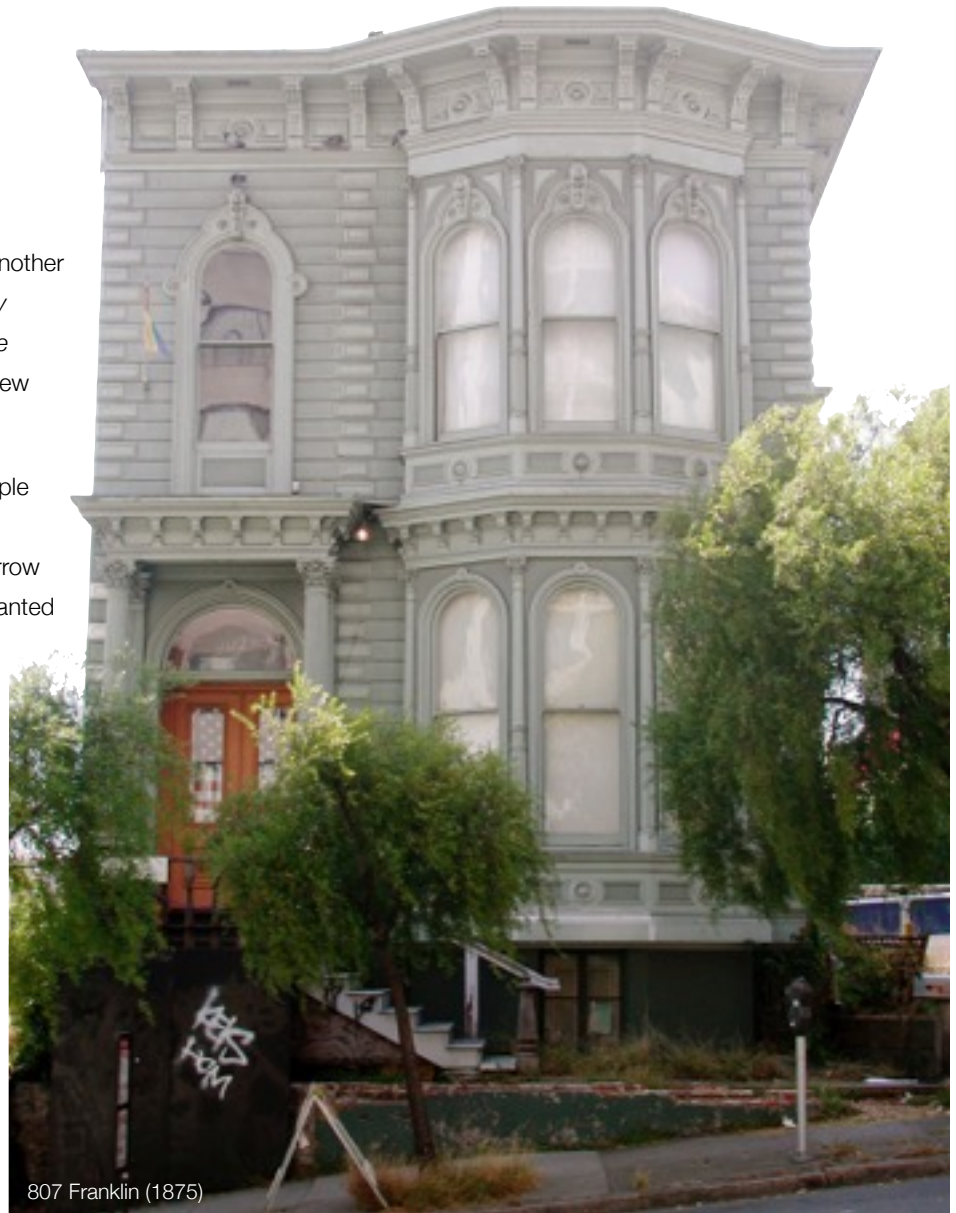
In 1850, Andrew Jackson Downing published another pattern book called, *The Architecture of Country Houses*. Like *Cottage Residences* before it, *The Architecture of Country Houses* popularized a new style: Italianate.

The house at 807 Franklin is an elaborate example of the style, exhibiting many of the hallmark characteristics: quions along the edges; tall, narrow windows with rounded tops, porch portico, a slanted bay window, Classical columns and pilasters, as well as the look of a building that should be made out of stone.

1717 Webster has arched windows in the upper story and coupled windows on the first. The house at 2066 Pine is remarkable because for a long time it was covered over in stucco. The Cottage Row home is a rare example of a front-gabled Italianate.

## Italianate Characteristics

- wood made to imitate stone
- slanted bay windows
- tall, narrow windows, usually curved or arched at top, sometimes coupled
- flat or low-pitched roof (mansard very rarely), usually having decorative brackets
- pediments above doorways and windows
- quions and Classical details
- porch portico
- front-gabled types combine the rectangular box of Carpenter Gothic with Italianate detailing
- two or three stories (rarely one story)



807 Franklin (1875)



1717 Webster (1875)



2066 Pine (1876)



5 Cottage Row (1882)

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# Stick

1860-1890

These houses have long, thin pieces of wood, called “sticks,” applied to their surface, especially at corners. These sticks are meant to be both decorative and expressive of the underlying wood framed structure. This style was intentionally not imitating stone, it was telling the truth about its materials and its method of construction.

In the 1870s these decorative elements became exceedingly numerous and elaborate. Homes in this new vein were called Stick Eastlake, which is actually a misnomer. Charles Eastlake, from whom the name derives, abhorred excessive ornamentation and in the book he published in 1868 he criticized the Gothic Revival style for its use of such ornament. Yet, the name stands.

San Francisco has the greatest concentration of Stick and Stick Eastlake style homes in the world due to vast local forests and money from the Comstock Lode.

## Stick Style Characteristics

- square bay windows
- flat, or false gable roof over part of the facade and often springing from mansard
- wood siding
- decorative, vertical strips of wood, especially at corners and terminating in brackets
- porch or portico
- sense of verticality
- tall, narrow windows, usually square tops

## Eastlake Variant Characteristics

- all of the above, but even more decorative stick elements
- more Classical elements



151 Broderick (1900?) Stick Style with garage addition



2005 Pine (1900?) Stick Style that has been covered in shingles



1382 Hayes (1900?) Stick Eastlake with garage addition



Victorian & Edwardian

# Queen Anne

1880-1910



Alamo Square Row (1894-1895)



2016 Pine (1870-93)



1777 Page (1890)



809-11 Pierce (1894)

The Queen Anne style came after many Victorian styles and it is not uncommon to see elements of preceding styles in one house. To cut through the visual and stylistic clutter there are two things that make it easy to identify a Queen Anne: plasticity ("in-ness and out-ness") and a continuous gable roof that is expressed at the street (no false front or false roofs).

Some houses that began as Italianate or Stick became Queen Anne after a remodel, and there are also some that are all three styles at once, such as 2016 Pine. 1777 Page shows off many of the defining characteristics of the Queen Anne style: patterned shingles (upper story), boards (lower story), cutaway bay window, spindles, ornate detailing, plaster decorative swirls. The Victorians dreaded the vacant surface, everything was decorated.

William Morris, the founder of the Art and Crafts movement, reacted against Victorian excess with his famous dictum, "Have nothing in your house that you do not know to be useful, or believe to be beautiful." Morris cleared the stage of pretenders and revolutionized design.

## Queen Anne Characteristics

- multi-textured facade (patterned shingles, boards, Stick elements, spindlework)
- steeply pitched roof of irregular shape, usually with gable front
- conical, corner tower with finial
- wall projections & overhangs and cutaway bay windows used to avoid flatness
- bands of ornament
- occasional use of stained glass
- free composition



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# Arts & Crafts

1890-1910



1318-20 Masonic (1906)



1335 Masonic (1900)



2508 Green (1901)

Inspired by John Ruskin and William Morris, the Arts & Crafts movement started in England in the 1860s and started to influence American architecture around 1890. The movement advocated the use of locally sourced natural materials, pride in craftsmanship, and emulation of Medieval design. These houses may appear at first glance to be of another style. The shingles on 1335 Masonic bring to mind the Shingle style, and the half-timbering on 2508 Green lends it the look of a Tudor Revival, but what makes these homes Arts & Crafts is the intentional use of large ornaments, the learned quotation of historical styles, and how these various elements combine to give the design a sense of unity.

## Arts & Crafts Characteristics

- rustic appearance (doorways and windows dressed with local stone and brick, open porch, etc.)
- flaunts its construction (projecting eaves, overhanging rafters, bare stone and brick, intricate joinery)
- large elements such as leaded-glass windows and square chimneys
- exaggerated historical quotations such as Gothic ornaments and Tudor half-timbering
- flared roof line, flared shingle base courses, flared plaster base
- asymmetrical plan



# Victorian & Edwardian Shingle

1880-1910



1526 Masonic (1910, Maybeck)

3198 Pacific (1892, Samuel Newsom)



Ubiquitous shingle cladding is the defining feature of the Shingle Style, think of the shingles as a skin that is wrapped around the form beneath. These houses vary widely in composition and historical affiliation, but they are still readily identifiable as Shingle style. They minimize decorative elements due to the influence of the Arts and Crafts Style, are directly based on the informal weekend homes on the East Coast, and aimed for informality and rusticity. These homes are a reaction to the design excesses and rigidity of the Victorian period

San Francisco has many excellent examples of the Shingle style, many of them by the best architects of that time: Bernard Maybeck, Ernest Coxhead, Julia Morgan, Willis Polk. This group of architects would be called the First Bay Area Style for its distinctive use of local materials (redwood especially) and its inspiration from California rural buildings and Missions.

## Shingle Characteristics

- walls and roof clad entirely or mostly in wooden shingles
- shingled wrap around corners without interruption
- asymmetrical facade and irregular, steeply pitched roof
- casement or sash windows, often grouped in twos or threes





943 Ashbury (1906)

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# Tudor Revival

1890 - 1940

Evocative of country homes from medieval England, Tudor Revival houses stand out in the urban context of San Francisco. While a number of them have been built in the area, they are by no means as well represented as you might expect from the length of time Tudor Revival was in style.

This style is based on the principles of the Arts and Crafts movement, which advocated a return to Medieval building types and design.

## **Tudor Revival Characteristics**

- steeply pitched roof that gives the impression of verticality
- decorative, nonstructural half-timbering
- prominent cross-gables
- mix of brick or stone with stucco or wood
- grouped, leaded windows with small panes
- asymmetrical plan



30 Presidio Terrace (1930)



# Victorian & Edwardian Mission Revival

1890 - 1920

All you need to do to identify a building in this style is look up. They always have a Mission-shaped parapet or window dormer, from which the name of the style derives. Although the Mission Revival style began around 1890 after the construction of several railway stations for the Santa Fe and Southern Pacific that sought to imitate the Mission vernacular, it did not become very common until the start of the Edwardian period. San Francisco is no exception to the rule. Most of the Mission Revival homes and buildings were built after 1901.

## Mission Revival Characteristics

- Mission-shaped dormer or roof parapet
- wall surface usually stucco
- commonly has red tile roof covering
- wide, overhanging eaves when present
- arched entry porch



12 Jordan (c.1910)



880 Ashbury (1908)



1329-39 Grove (1907)



127-29 Central (1905)



# Edwardian Craftsman

1901-1930

In 1901, Gustav Stickley started a magazine called *The Craftsman*, for which the style is named. The magazine and some pioneering works by the Greene brothers in southern California quickly spread the style around the nation.

Both Stickley and the Greene brothers were heavily influenced by the English Arts & Crafts movement, thus houses in each style are often difficult to tell apart.

Craftsman homes tend to emphasize the horizontal more, as in the bands of windows on the facade of each of these houses in San Francisco. Also, the Craftsman style advocated intelligent use of local materials, some of the examples in San Francisco exhibit Spanish influence or characteristics of the Mission Revival style.

## Craftsman Characteristics

- uniquely American emphasis on the horizontal
- constructed from native, natural materials
- projecting eaves, exposed rafter ends, triangular knee braces, diamond faceted cut end on beams
- bands of three or more windows
- casement windows, often with art glass
- open porch, sometimes with curved shapes incorporated into the supports
- asymmetrical elements



70 Piedmont (1910)



117 Palm (c.1910)



3779 Clay (1907)

James Dixon  
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Edwardian

# Spanish Eclectic / Mediterranean Revival

1915-1940

Spanish Eclectic styles were not codified until the 1915 Panama Pacific International Exposition (PPIE). The purpose of the PPIE was to celebrate two things: the opening of the Panama Canal and the rebirth of San Francisco after the 1906 earthquake.

The land for the PPIE was reclaimed from sand dunes

and the bay. A fantasy city was built and then razed after its ten month run. This wasteland was idle for 5 years until the 1920s when builders converted that reclaimed land into the residential tracts of what would be called the Marina District.

The codified styles of Spanish Eclectic are Spanish Revival and Spanish Colonial. Spanish Revival homes look like they belong in Spain, while Spanish Colonial buildings are less refined and look like they belong in a Spanish colony. Some of the more idiosyncratic examples of Spanish Eclectic predate 1915. These transitional homes freely mix elements of Spanish Revival, Spanish Colonial, and Mission Revival. San Francisco has Spanish Eclectic of both sorts: those that predate 1915 and those that came after the stylistic codification.

One of the other codified styles is Mediterranean Revival, it is another freely-mixed style that was popular with San Francisco builders and the buying public. Thousands of Spanish Eclectic and Mediterranean Revival homes were built in the Marina District and the Sunset.

## Spanish Eclectic Characteristics

- low-pitched roof with little or no overhang
- red roof tile
- one or more arches over door, most prominent window, or beneath porch roof
- stucco walls
- asymmetrical facade

## Mediterranean Revival Characteristics

- all of the above characteristics
- large bow front window over a garage



1001 Ashbury (1928)



2960 Broadway (1913, Willis Polk)



9 Presidio Terrace (1910)



## Philosophy

Nature and geometry are my principal sources of inspiration for architectural design. My primary architectural goals are to create buildings that magnify our humanity, that enhance and resonate with our lives, that add to our delight in living, and that satisfy our need for and appreciation of beauty.

## Firm Profile

James Dixon established JDA in 1996 to bring that philosophy to life.

JDA offers complete architectural, interior design, and landscape architecture services from conceptual design through construction administration for a broad client base of custom homes, restaurants, retail, corporate headquarters, hotels and schools,

JDA's practice is nation wide with project locations from the coastal ridges of California, to the Rocky Mountains and the Ohio plains, to the cliffs overlooking the Atlantic.

James Dixon received a Bachelors of Architecture from California Polytechnic State University, San Luis Obispo, and completed his final year of study in Europe. He was Project Architect for the late Aaron Green, FAIA, the last living link to Frank Lloyd Wright's organic school of architecture.

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## Architectural Consultation

James Dixon is available for home visits and consultations with groups and individuals for building identification and design. Please enquire about rates.