ADDENDUM TO THE HISTORICAL RESOURCES RESEARCH REPORT FOR 1451-1453 F STREET, SAN DIEGO CA 92101

Introduction

The consideration of this property for historical designation was before the Historical Resources Board at its September 23, 2010 meeting. The item was continued at the request of Bruce Coons, Executive Director of the Save Our Heritage Organisation, because only seven Board members were present. During the discussion of the continuance, the issue of the architectural style of the building was raised. Both "Edwardian" and "wood false front" were suggested as possible architectural styles to describe the building. The purpose of this Addendum is to provide more information on the Architectural Style and Integrity issues. Copies of all new information cited are attached.

Issue #1 Was the correct Architectural Style identified for the property?

Previous Surveys:

The building at 1451-1453 F Street has been reviewed in several surveys conducted for the City of San Diego. In 1988, it was evaluated by Historians Brandes, Flanigan, Webster and Cooper of the Office of Marie Burke Lia, as follows: "vernacular construction created by a local carpenter," "with a high false front with a bracketed cornice and a horizontal Greek key decorative band or fret" and "may be an unusual San Diego example of the 'Shotgun' style." This DPR form concluded the building was eligible for the local register. (Note: A recent interior investigation established that it is not a Shotgun style building.)

In 2001, the building was evaluated by Historian Wendy Tinsley of the Office of Marie Burke Lia as a "Flat Roof Italianate vernacular style" residence that features a "false front with a bracketed cornice and a horizontal Greek Key band." This DPR form concluded that the property was not eligible for the local register.

In the 2005 East Village Combined Historical Surveys, by Architectural Historian Diane Kane of the Historical Resources Board staff, described the building as a "False Front Italian vernacular" style and concluded that the property was not eligible for the local register.

Current Historical Resources Research Report:

In the preparation of the current Report, Historian Kathleen Crawford took into consideration the architectural style discussion in the previous surveys and the McAlesters' *A Field Guide to American Houses*. The Field Guide identified only one house similar to the subject property and its style was described as "Italianate Town House," a subtype of the Italianate architectural style. A drawing of this subtype appears on page 210 of the Field Guide and it is described on page 211 as follows: "Italianate Town Houses are characterized by wide, projecting cornices with typical brackets; the cornice conceals a flat or low-pitched roof behind." A photograph of an example of the subtype in Benicia, California appears on page 228 with the description: "The cornice and parapet form a false front on this small wood clad example."

It is respectfully submitted that the architectural style attributed to the property in the current Historical Resources Research Report is correct.

Edwardian Style:

No discussion of the Edwardian Style could be found in McAlesters' A *Field Guide to American Houses*, *The Abrams Guide to American House Styles*, or Rifkin's *A Field Guide to American Architecture.* However, in Whiffen's *American Architecture Since 1780*, one mention is made of the style as part of a discussion of the Neo-Classical Revival which noted that, in England around 1900, the age of Edwardian Baroque and "Wrenaissance" was about to begin.

A search of the Web did produce information about this style.

From *Answers.com:*

- Edwardian architecture is the style popular when King Edward VII of the United Kingdom was in power; he reigned from 1901 to 1910, but the architecture is generally considered to be indicative of the years 1901 to 1914.
- Edwardian architecture is generally less ornate that high or late Victorian architecture, apart from a subset used for major buildings knows as Edwardian Baroque architecture.
- Characteristics were that lighter colors were used when compared to Victorian architecture and there was less clutter that in the Victorian era, ornaments were perhaps grouped rather than everywhere.

From *OntarioArchitecture.com:*

- Edwardian Classicism is associated with the reign of an English Monarch, Edward VII.
- The style is a precursor to the simplified styles of the 20th Century.
- Many of the Classical features – colonettes, voussoirs, keystones, etc. are part of the style but they are applied sparingly and with guarded understatement.
- Finials and cresting are absent. Cornice brackets and braces are block-like and openings are fitted with flat arches or plain stone lintels.
- Edwardian Classicism provides simple, balanced designs, straight rooflines, un-complicated ornament and relatively maintenance free-detailing.
- These buildings generally have a smooth brick surface and many windows.

- Photographic examples of Edwardian buildings were included.

It is respectfully submitted that this structure does not represent the Edwardian style.

Wood False Front Buildings:

The Wood False Front building is not discussed as an architectural style in any of the Architectural Guides reviewed for this Addendum. However, the term False Front is defined as a building detail in *A Visual Dictionary of Architecture,* as follows:

> False Front – A façade falsifying the size or importance of a building.

The False Front element of a building, which conceals a more modest structure, has been described as a typical feature of the Boomtown Architecture characteristic of frontier towns that were built quickly in a *Glossary of Common Architectural Terms* of 19th and early 20th century Nova Scotia.

The Victorian Wooden False Front building has been described in *The Old House Web* as follows: "The vertical expression of the front of a building beyond the roofline creates the false front style. Almost always used for commercial properties, the false front buildings gave an air of dignity to a quickly growing town by providing visual continuity along the street." "The false front was rarely used in residences. Houses possessing a false front tended to be along the town's main street."

It is respectfully submitted that the subject property was not designed for or ever in commercial use, it is not located on the city's main street and it does not provide visual continuity with its neighbors.

Of the seven character defining features identified on this website, only two are present in the subject property:

- Simple, rectangular shapes arranged symmetrically. (Not Present)
- Gabled roofs with wood shingles or standing seam metal. (Not Present)
- False front main façade over street-facing gable. (Not Present)
- Wood trim around doors and windows. (Present)
- Sash windows. (Partially present)
- Porches at ground level. (Not Present)
- Board and batten siding on the more simple buildings. (Not Present)

It is respectfully submitted that this structures does not contain the character defining features of wood false front buildings.

HRB Designation Criteria:

According to the Guidelines for the Application of HRB Designation Criteria, significance under Criterion C for architecture must be established as follows:

Style – The composition, massing, scale, materials and details must exhibit the essential physical features of a recognized architectural style. (Wooden false front buildings have not been recognized as an architectural style and even if they had been, this property lacks the character defining features.)

Type – The form and materials clearly demonstrate through the presence of essential physical features a specific purpose and/or function. (The purpose or function of Wood False Fronts in frontier architecture was to imply a more imposing and therefore successful enterprise than that which existed behind the false front. The subject property was never a commercial building and never served the purpose or function attributed to the wood false front buildings.)

Period – The age and physical features reflect the era when the architectural style, building type or method of construction became popular. (The wood false front reflects frontier, boomtown commercial conditions. This structure was built as a residence in 1906 in an established city.)

Method of Construction – It is a rare or an important example of building practices, construction innovations or technological advances during a specific time in history. (It is an example of a building element from an earlier period in history that was used on commercial buildings in frontier towns and that has no relevance to the subject property.)

Craftsmanship – It exemplifies high craftsmanship and designed with handcrafted, unique or rare elements. (None of these qualities are present on the property.)

Indigenous Materials – It is a rare example of the use of indigenous materials. (No such materials are present on the property.)

It is respectfully submitted that this structure does not qualify under Criterion C for architecture.

Issue #2 Has the building retained Integrity?

The issue of Integrity was addressed in the current Historical Resources Research Report on pages 10 through 12, wherein it was established that the property, in its current form, lacks six of the seven elements of integrity.

According to the Guidelines for the Application of HRB Designation Criteria, resources eligible for designation must retain enough of their historic character or appearance to be recognizable as

historic resources. If a resource is in such poor condition that original materials and features may no longer be salvageable, then the resource's integrity may be adversely impacted.

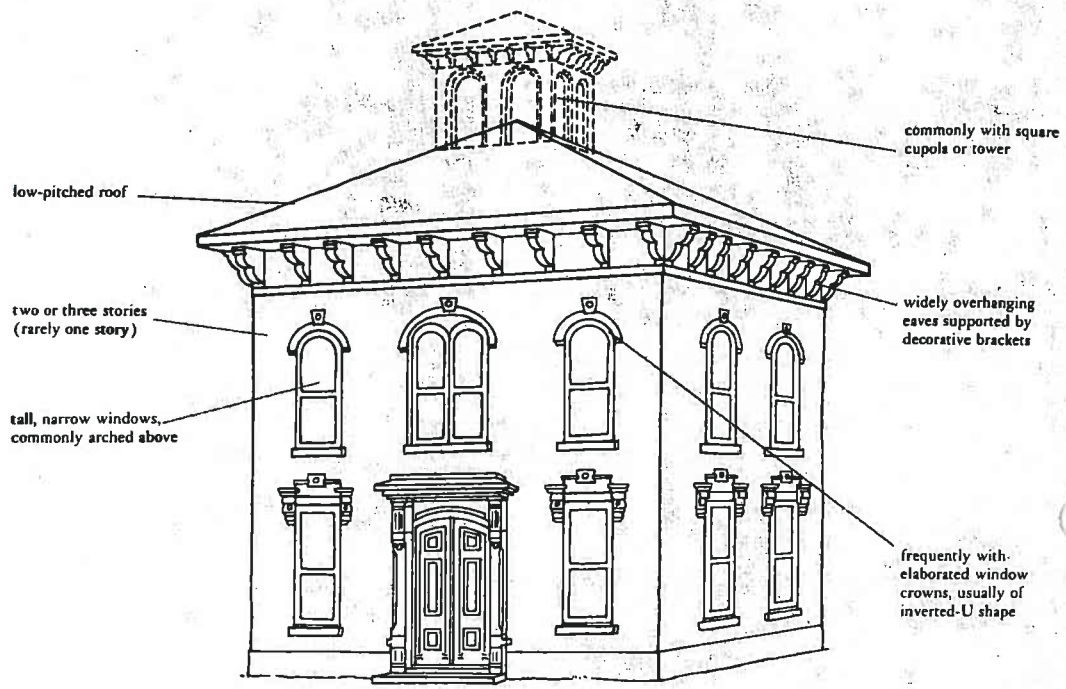
The Sanborn Maps in Attachment C. and the 1950 aerial photograph in Attachment D.1 are the only indications of the original, historic appearance of the building. The current aerial view in the Site Plan in Attachment A presents evidence of the current appearance and documents the fact that the building has been expanded to the rear by 71%. An expansion to this extent belies the contention that the historic appearance is intact and integrity is present. The loss of the rear façade and backyard means that the original materials and features are not salvageable.
We respectfully submit that the Staff Recommendation not to designate should be followed in this matter.

Marie Burke Lia and Kathleen Crawford
Historical Consultants to CCDC

A Field Guide to American Houses

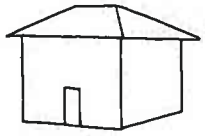
Virginia and Lee McAlester

with drawings
by Lauren Jarrett
and model house drawings
by Juan Rodriguez-Arnaiz



PRINCIPAL SUBTYPES

SIMPLE HIPPED ROOF



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CENTERED GABLE

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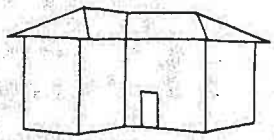
ASYMMETRICAL



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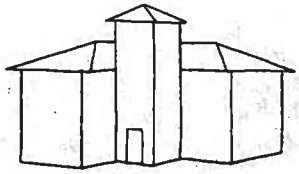
TOWERED



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FRONT-GABLED ROOF

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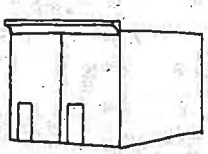
TOWN HOUSE



pages 228–9

Italianate

1840–1885

IDENTIFYING FEATURES

Two or three stories (rarely one story); low-pitched roof with widely overhanging eaves having decorative brackets beneath; tall, narrow windows, commonly arched or curved above; windows frequently with elaborated crowns, usually of inverted U shape; many examples with square cupola or tower.

PRINCIPAL SUBTYPES

Six principal subtypes can be distinguished:

SIMPLE HIPPED ROOF—These are square or rectangular box-shaped houses with hipped roofs that are uninterrupted except, in about half of the surviving examples, by a central cupola (these have been called cube and cupola houses). Facade openings are typically three-ranked, less commonly five-ranked, rarely two- or four-ranked. This is the most common subtype, making up about one-third of Italianate houses.

CENTERED GABLE—These are houses of both simple and compound plan having a front-facing centered gable. The usually rather small gable projects from a low-pitched hipped or side-gabled roof. Frequently the front wall beneath the gable extends forward as a prominent central extension. About 15 percent are of this type.

ASYMMETRICAL—These are compound-plan houses, usually L-shaped, without towers. Roofs are cross-hipped or cross-gabled. In a few examples the addition of a second forward-facing wing makes a U-shaped plan. About 20 percent of Italianate houses are of this type.

TOWERED—Only about 15 percent of Italianate houses have the square tower that is often considered to be characteristic of the Italian Villa. The tower is sometimes centered on the front facade or placed alongside it; more commonly, it occupies the position where the wing joins the principal section of an L-plan house. Typically, such towers have narrow paired windows with arched tops. Tower roofs are most commonly low-pitched and hipped; occasionally, steep mansard roofs are used instead.

FRONT-GABLED ROOF—In this subtype, Italianate detailing is added to the simple front-gabled rectangular box popularized by the Greek Revival style. This subtype, about 10 percent of surviving examples, is common on narrow lots in large cities.

TOWN HOUSE—Italianate styling, along with the related Second Empire style, dominated urban housing in the decades between 1860 and 1880. Italianate town houses are characterized by wide, projecting cornices with typical brackets; the cornice conceals a flat or low-pitched roof behind. Typical Italianate windows further distinguish these examples.

TOWN HOUSE

1. Benicia, California; mid-19th century. The cornice and parapet form a false front on this small, wood-clad example (see also Figure 5).

2. Savannah, Georgia; 1877.

3. Philadelphia, Pennsylvania; ca. 1865; Weightman House. An example inspired by formal Renaissance models.

4. Richmond, Virginia; mid-19th century.

5. San Francisco, California; ca. 1880. Stadtmuller House; P. R. Schmidt, architect. Most early Italianate California town houses have flat fronts, as in Figure 1. Later examples more often have elaborate ornamentation and large bay windows, as in this example.

6. Richmond, Virginia; 1861 and 1859. Putney Houses. Note how these detached townhouses are closely spaced with full windowless walls.

7. Pittsburgh, Pennsylvania; mid-19th century. Note the incised Eastlake detailing in the door surround and window crowns.

8. New York, New York; mid-19th century. Residential New York City was once dominated by blocks of attached Italianate brownstone townhouses such as these; some neighborhoods still have many surviving examples.

1

5

3

4

Answers.com
the world's leading Q&A site

Edwardian architecture

Wikipedia:

Edwardian architecture

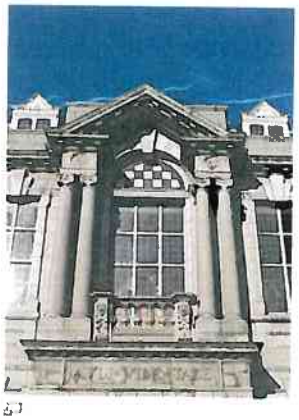
This article **relies largely or entirely upon a single source**. Please help improve this article by introducing appropriate citations of additional sources. *(January 2009)*

This article **may contain improper references to self-published sources**. Please help improve it by removing references to unreliable sources where they are used inappropriately. *(January 2009)*

Antrim House is a historic building of Edwardian architecture in Wellington, New Zealand

Edwardian architecture is the style popular when King Edward VII of the United Kingdom was in power; he reigned from 1901 to 1910, but the architecture style is generally considered to be indicative of the years 1901 to 1914. [1]

Edwardian architecture is generally less ornate than high or late Victorian architecture [2], apart from a subset used for major buildings known as Edwardian Baroque architecture.



Masonic Temple, Aberdeen, Scotland built in 1910.

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Characteristics

- Colour: lighter colours were used; the use of gas and later electric lights caused designers to be less concerned about the need to disguise soot buildup on walls compared to Victorian era architecture.[2]
- Patterns: "Decorative patterns were less complex; both wallpaper and curtain designs were more plain." [2]
- Clutter: "There was less clutter than in the Victorian era . Ornaments were perhaps grouped rather than everywhere."

Architectural Influences

- Victorian[2]
- Art Nouveau[2]
- Georgian [2]

See also

- Edwardian era
- Edwardian Baroque architecture
- Federation architecture (Australian variant)

References

1. ^ Edwardian Architecture
2. ^ *a b c d e f* Bricks & Brass: Edwardian Style

- www.buildinghistory.org Edwardian Architecture (1901-14)
- www.bbc.co.uk Period Style: Edwardian (1901 to 1910)
- Gray, A.S., Edwardian Architecture: A Biographical Dictionary (1985).
- Long, H., The Edwardian House: The Middle-Class Home in Britain 1880-1914 (1993).
- Hockman, H., Edwardian House Style Handbook (2007) David & Charles ISBN 0715327801
- Service, A., Edwardian Architecture (1977) Thames & Hudson ISBN 0500181586

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Building Styles

Edwardian Classicism (1900 - 1920)

Like the Georgian and Regency Styles, Edwardian Classicism is associatede with the reign of an English monarch. Edward VII, son of Queen Victoria, reigned between 1901 and 1910. The style is a precursor to the simplified styles of the 20th century. Many of the Classical features - colonettes, voussoirs, keystones, etc. - are part of this style, but they are applied sparingly and with guarded understatement. Finials and cresting are absent. Cornice brackets and braces are block-like and openings are fitted with flat arches or plain stone lintels. By 1900, most architecture was reflecting a revival of some sort from pre-Victorian times, (see Period Revivals, Colonial Revival, Classical Revival, Gothic Revival). Edwardian Classicism provided simple, balanced designs, straight rooflines, un-complicated ornament, and relatively maintenance-free detailing. These buildings generally have a smooth brick surface and many windows.

Click Hotpoints for descriptions of terms in both text and images.

Ottawa

Edwardian Classicism was popular in housing in Ontario well into the 1930s. This house on Monkland St. in Ottawa is an example of concentrated Classical elements applied to a basically rectangular brick building. The front portico is an extended barrel vault held in place by modified Doric columns, a plain architrave and an exaggerated cornice with heavy dentil blocks. The barrel vault on the front takes the shape of a Florentine pediment, the lower cornice of which is broken in the Baroque manner.

The window surrounds are large but not ornate. The owners have taken the trouble to keep the original windows and have storm windows added and removed annually

to protect the original design. The roof is supported by a soffit with heavy dentil blocks held in place by paired roof brackets.

Ottawa Ontario

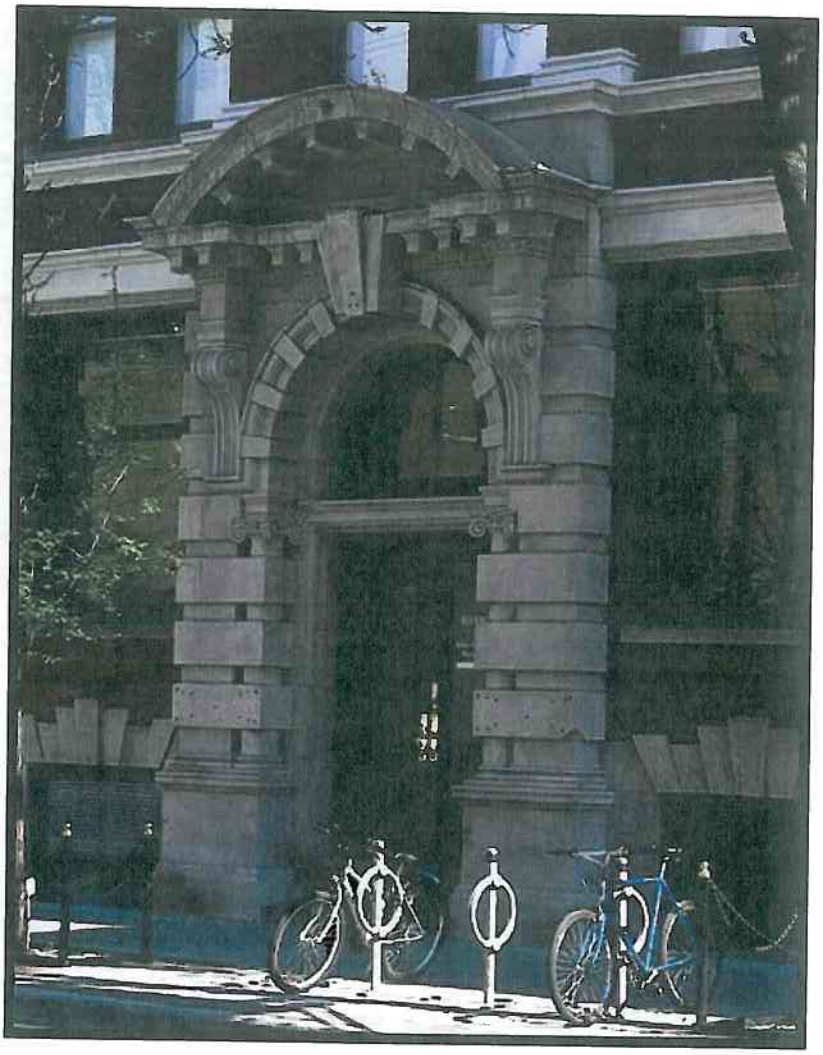
Toronto

Like many Edwardian buildings, this factory on King Street has an imaginative frontispiece and exaggerated lintels on an unremarkable rectangular brick building.

The piers of the frontispiece are highlighted by heavy stone bands that encompass the Ionic columns. Above this is a lunette with banded voussoirs, an inflated keystone and a Baroque- inspired segmental curved pediment with stone

dentil blocks. The pediment is supported by weighty but not ornate brackets.

Rather than a profusion of Classical details as in the Beaux Arts Classicism, Edwardian buildings have one or two concentrated Classical motifs. The stone portico or frontispiece with heavy horizontal banding on a dark building is a standard feature.



Toronto Ontario

Toronto

Like the example above, this is a commercial building with exaggerated details. The design of the building is reminiscent of Italian Palazzo design. The ground floor is of a different material from the above floors, and the building is capped with a large cornice.

The Edwardian influence is easily recognizable. The second floor has oversized keystones. The first and third floor windows have colonettes with heavy bands. On the lower floor, there is a three-

part window with an architrave. The front entrance is on a corner. It is flanked by two columns and topped with a balustraded balcony.

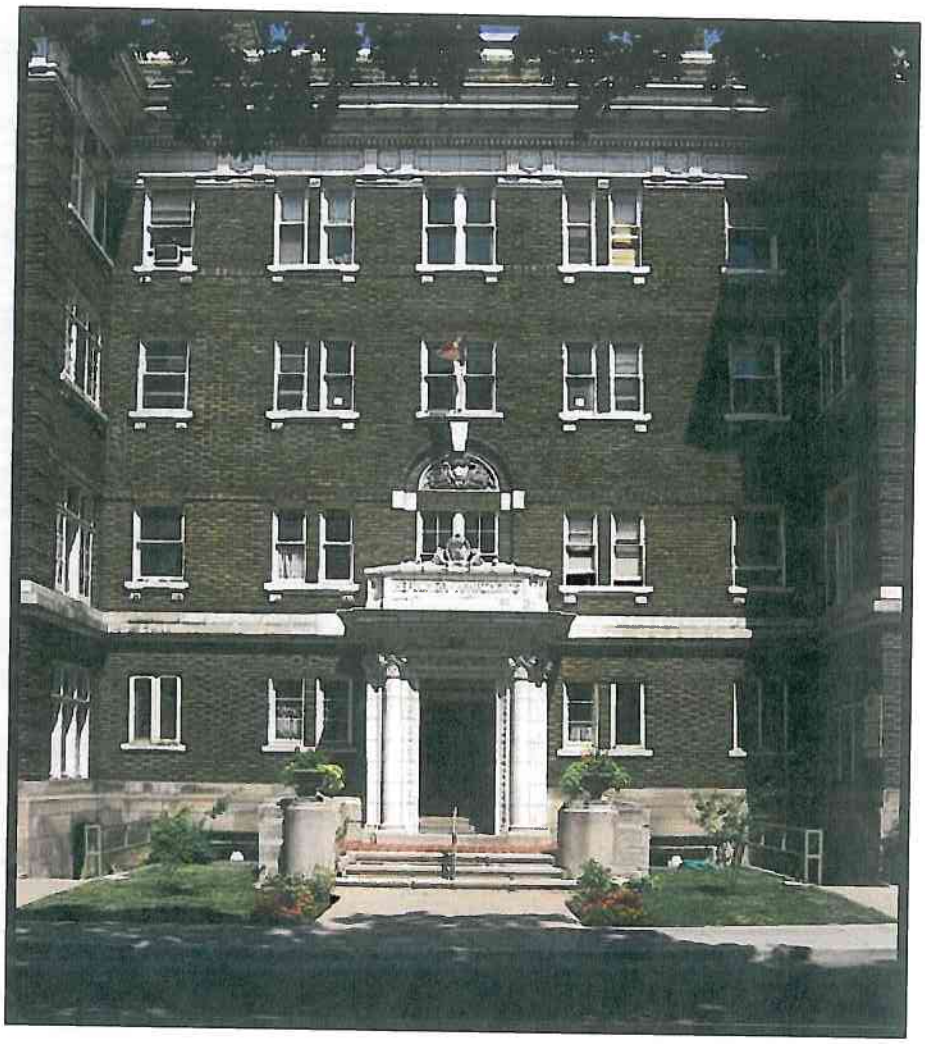
Toronto Ontario

Hamilton

This apartment building in Hamilton illustrates the characteristics found in most Edwardian multiple occupancy buildings. Like the factories above, the detailing is localized to an exuberant doorway and a massive cornice.

The doorway sports ornate, Composite order, engaged columns and carved voussoirs over the flat arch. Above this is an entablature with the name of the building, and above this is a cartouche. The window behind the front door and directly above it has a lunette with another cartouche. The windows are

simple with minimal detailing on the sills, but the cornice that tops the building is heavy and ornate with dentils, triglyphs, and cornice brackets. A decorative band accentuates the ground floor.



Hamilton Ontario

Thunder Bay

Here is another extravagant and imaginative frontispiece, this time on a CN Rail building. The niche effect of the semi-dome is found on many public Renaissance and Baroque buildings in Europe. The central cartouche is also a standard feature above doors, in Renaissance Château design particularly, and the plaque with guttae is a nice detail. The agraffe below the cartouche is also key to this style.

Within the doorway there is a clock surrounded by a metal

grille and metal molding. The door beneath it is new, but is contextual.

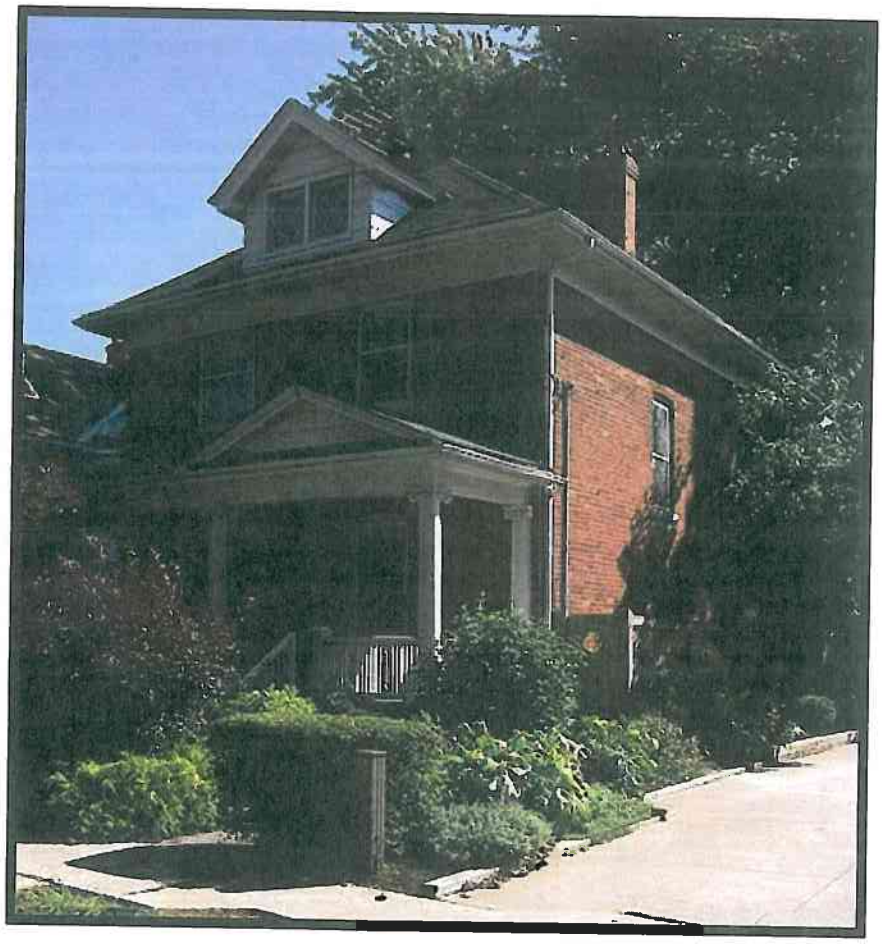
The rest of the building is largely a smooth brick surface with minimal detailing around the windows.

Thunder Bay Ontario

Saint Catharines

Modest residences like this one in St. Catharines show their Edwardian influence largely on the front entrances.

Here we see a veranda that spans the whole front façade with a pediment over the staircase. The porch is supported by gently tapered smooth columns supporting ornate Ionic capitals and stylized abacuses. Above the columns, a plain architrave supports the porch. Under the soffit of the roof, a similar plain frieze board echoes this architrave.



Saint Catharines Ontario

Extra Reading and Resources for Edwardian

Books

Brown, Douglas, Eden Smith, Toronto's Arts and Crafts Architect, New York, Twayne Publishers 2003

Gowans, Alan, Building Canada, An Architectural History of Canadian Life, Toronto, Oxford University Press, 1966

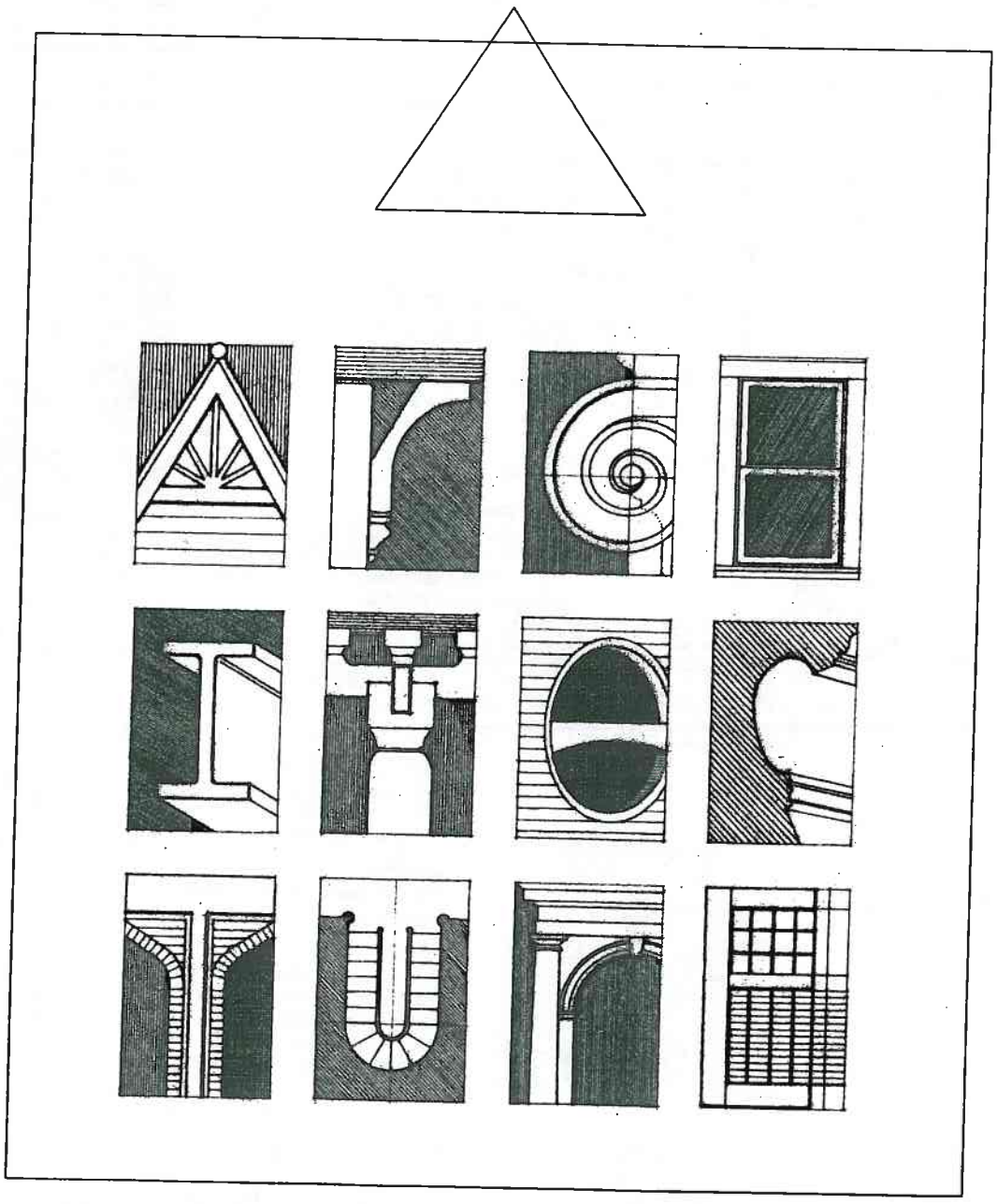
Kalman, Harold "Domestic Architecture" in A Concise History of Canadian Architecture 2000

Long, Helen, The Edwardian House:The Middle-Class Home in Britain 1880-1914 , Manchester, Manchester University Press,1993

Service, Alastair , Edwardian Architecture: A

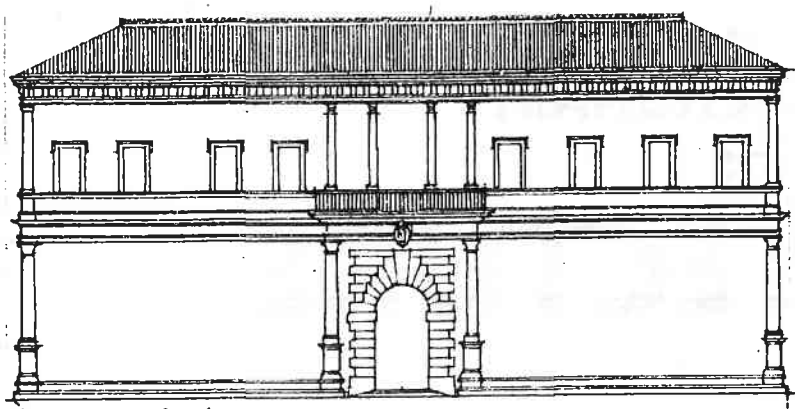
Movies

A VISUAL DICTIONARY OF ARCHITECTURE

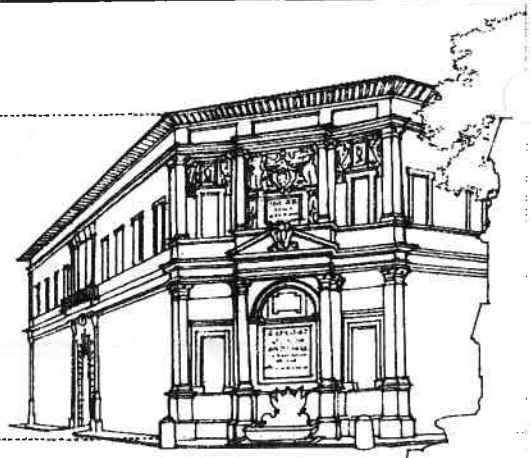


FRANCIS D.K. CHING

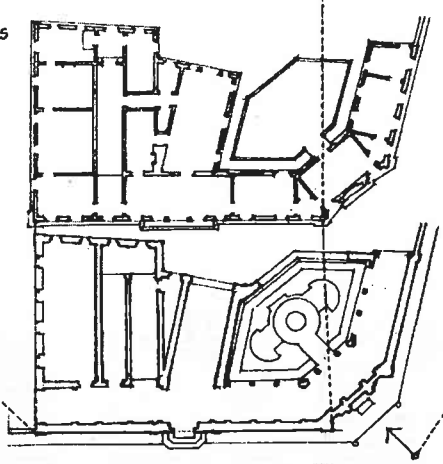
A VNR BOOK

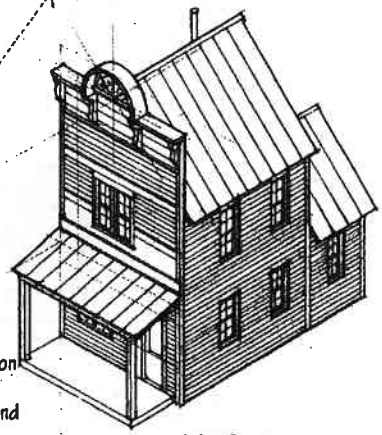


facade
The front of a building or any of its sides facing a public way or space, esp. one distinguished by its architectural treatment.

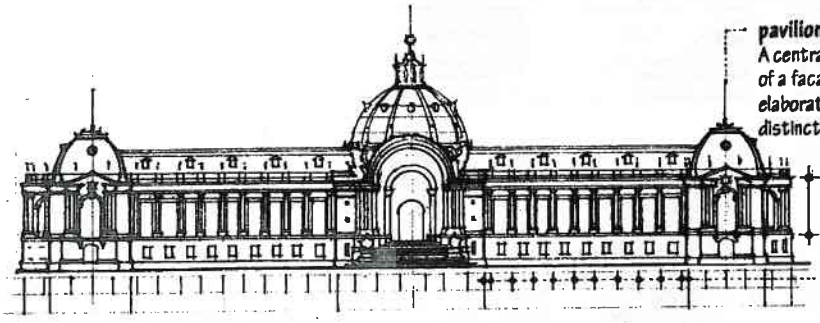


frontispiece
A principal facade, or a part or feature of a facade, often treated as a separate element of the design and highlighted by ornamentation.





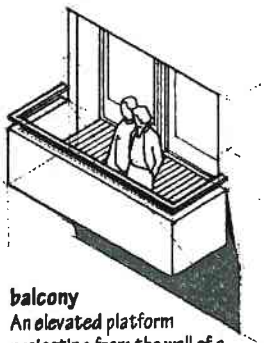
false front
A facade falsifying the size or importance of a building.



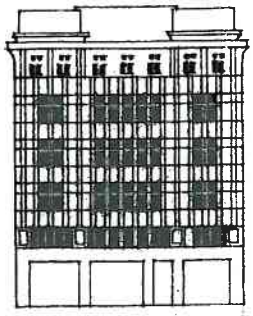
pavilion
A central or flanking projecting subdivision of a facade, usually accented by more elaborate decoration or greater height and distinction of skyline.

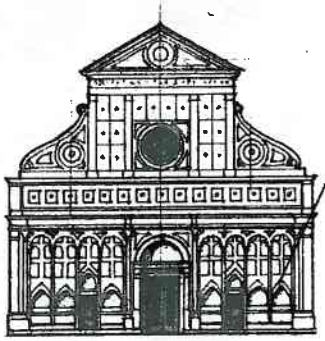
story
A major horizontal architectural division, as of a facade or the wall of a nave.

bay
Any of a number of principal divisions of a wall, roof, or other part of a building marked off by vertical or transverse supports.



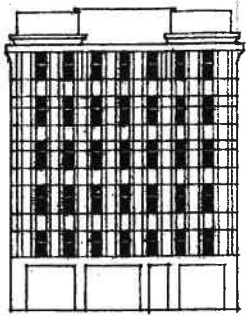
balcony
An elevated platform projecting from the wall of a building and enclosed by a railing or parapet.



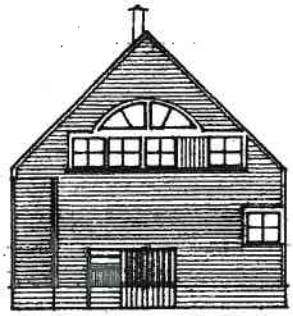


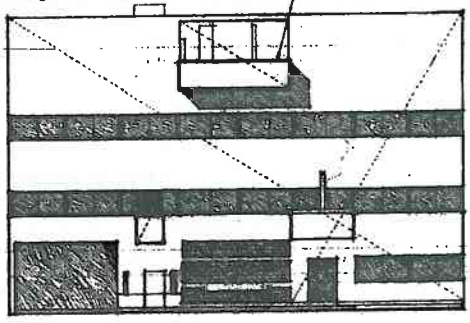
blindstory
A major horizontal division of a wall having no exterior windows.

blind
Describing a recess in a wall having the appearance of a window (blind window) or door (blind door), inserted to complete a series of windows or to provide symmetry of design.



fenestration
The design, proportioning, and disposition of windows and other exterior openings of a building.





COMMON ARCHITECTURAL STYLES AND THEIR DISTINGUISHING FEATURES

And Glossary of Common Architectural Terms.

"[Architecture] is a sort of language in which one's power of expression depends on the skilful employment of a basic grammar of elements..."

K. Crossman, 1987

Wood was the dominant medium of construction in 19th- and early 20th-century Antigonish, Nova Scotia. However, it should be noted that not all buildings were designed in a single historical style. Although the basic front-gabled style of classical revival was pervasive in 19th-century Antigonish, many buildings incorporated features selectively and often blended different styles. Eclecticism, exemplified by a mixture of various stylistic forms within the same building, was a typical characteristic of 19th-century architecture. [For guidelines on researching masonry construction (brick and stone) and Nova Scotia buildings see Looking at Masonry].

Quick List of Styles:

| Neo-Classical | Maritime Vernacular | Classic and Greek Revival | Gothic Revival | Italianate | Second Empire | Queen Anne Revival | Romanesque Revival | Beaux Arts | Chateau | Foursquare House Design |

BAY

a section of a structure usually containing a door or a window

BARGEBOARDS

see vergeboards

BAY WINDOW

a projection from a wall containing a window

BELLCAST

an eave or roof that flares out and is bell-shaped

BELT COURSE

decorative horizontal band on building, usually composed of projecting and/or contrasting stone or brick

BOOMTOWN ARCHITECTURE

style of architecture characteristic of frontier towns that were built quickly. A typical feature is the false front which conceals a more modest structure

BRACKET

ornamental support for roof cornice, or arch or entablature

BUTTRESS

a vertical structure of heavy masonry or wood applied as reinforcement to the wall of a building. Can serve a structural or decorative purpose

CAPITAL

the decorative head of a vertical support such as a column or pilaster

CHANCEL

the sanctuary area in a church, near the altar, used by the clergy and choir

CLAPBOARD

thin wood plank siding applied horizontally, one overlapping the next

COLONNADE

a row of columns usually supporting the base of the roof structure

CORNICE

a moulded projection at the top of the wall (interior or exterior) of a building, or arc or window

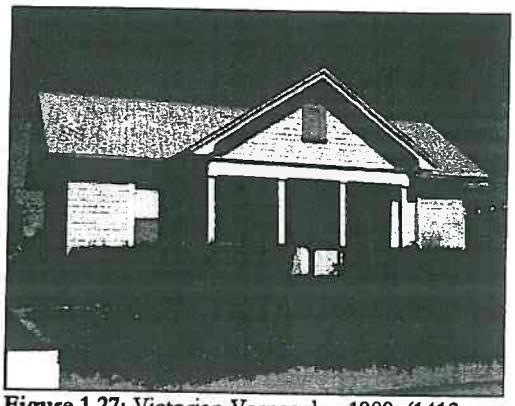


Figure 1.27: Victorian Vernacular, 1909. (1412 Myrtle Avenue, 020205-85.)

Total Folk Victorian/ Victorian Vernacular Structures	295
Potentially Historic Resources	242
Non-Contributing Resources	53
Percentage Contributing	82%

Figure 1.28: Folk Victorian/Victorian Vernacular Data.

Victorian Wooden False Front (1850-1919)

"The vertical extension of the front of a building beyond the roof line creates the false front style. Almost always used for commercial purposes, false front buildings gave an air of dignity to a quickly growing town by providing visual continuity along the street.

The style was popular in the west, after the California Gold Rush of 1849, as a way to make hastily built town buildings look more like the impressive commercial buildings of the east. ..... In other parts of the country, the style was employed in smaller towns as a means to create a more urban atmosphere.

The false front was rarely used in residences. Houses possessing a false front tended to be along the town's main street."[28]

Victorian era styles may have differentiated their details but the designs were esthetically driven to emphasize the vertical lines of a building.

"This commercial vernacular building type dominated the western frontier as they were easily constructed, meeting the urgent demands for new commercial space during the rapid push westward. It is simplicity itself being a rectangular wooden box faced at the gable end or along the long axis of the building with a wooden parapet giving a signboard appearance. It was usually fronted with an open shed roofed porch. Sash windows and outward opening double-glassed doors gave way to fully recessed glass commercial facades as time progressed. The parapet might be used as a signboard or in some instances had a cornice capping its otherwise plain surface." Character defining features include the following:

- Simple, rectangular shapes arranged symmetrically.
- Gabled roofs with wood shingles or standing seam metal.
- False front main façade over street-facing gable.
- Wood trim around doors and windows.
- Sash windows.
- Porches at ground level, with balconies above for two story dwellings.
- Board and batten siding on the more simple buildings and clapboard siding on the more elaborate ones.[29]

[28] "The Old House Web," www.oldhouseweb.com.
[29] City of San Juan Bautista, "General Plan: Community Design Element" (20 April 2004), 3-6.