

AUG 18 2005

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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name Cottrell, John A. House

other names/site number _____

2. Location

street & number 1228 C Street not for publication

city or town Eureka vicinity

state California code CA county Humboldt code 023 zip code 95501

3. State/Federal Agency Certification

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

Michelle Warren 17 AUG 2005
 Signature of certifying official/Title Date

California Office of Historic Preservation
 State or Federal agency and bureau

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

 Signature of commenting or other official Date

 State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

for
 Signature of the Keeper Edson H. Beall Date of Action 9-28-05

Cottrell House
Name of Property _____

Humboldt County, CA
County and State _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
1	2	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
1	2	Total

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

N/A _____

Number of contributing resources previously listed in the National Register

none _____

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic/Single Dwelling _____

Current Functions
(Enter categories from instructions)

Domestic/Single Dwelling _____

7. Description

Architectural Classification
(Enter categories from instructions)

Queen Anne _____

Materials
(Enter categories from instructions)

foundation wood _____
roof asphalt _____
walls wood _____

other _____

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

c. 1902

Significant Dates

c.1902

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

NA

Architect/Builder

unknown

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary Location of Additional Data

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

Name of repository:

10. Geographical Data

Acreege of Property: .31

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	401491	4516480	3	___	___	___
2	___	___	___	4	___	___	___

See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Leslie S. Heald, Preservation Consultant

organization _____ date January 31, 2005

street & number 2301 C Street telephone (707) 444-9494

city or town Eureka state CA zip code 95501

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

Name Michael & Katharine Eagan

street & number PO Box 9082 telephone (707) 445-1019

city or town Eureka state CA zip code 95502

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

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

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Cottrell, John A. House
Property Name

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INTRODUCTION

The Cottrell House was built in c. 1902 by Eureka lumberman John A. Cottrell. The impressive Queen Anne style house is located at 1228 C Street in Eureka, Humboldt County, California. The property includes the main house, a carriage house constructed in 1998 and a greenhouse constructed in 1999. The Cottrell House is a contributing building, while the carriage house and greenhouse are compatible but non-contributing buildings. The Cottrell House is being nominated to the National Register under Criterion C as an outstanding example of Queen Anne style architecture.

SETTING AND SITE

The Cottrell House is situated on APN 004-111-014-000, which includes Lots 2 and 3 of Block 5 in the Clark Addition to the city of Eureka. With two lots, the parcel is oversized and measures 120 feet wide by 112.5 feet deep. The house is situated mid-block, with a 1885 Italianate two-story house located to the north, and a second c. 1885 Italianate to the south. The house to the north (1202 C Street) was originally built by John Cottrell, and he and his family lived at 1202 C until completing the grand Queen Anne at 1228 C Street in c. 1902.

The Clark Addition was subdivided in 1866, and is the oldest residential addition in the city of Eureka. The majority of the houses in the Clark Addition were constructed between 1870 and 1930, with some more recent infill, particularly of apartment buildings. House styles commonly seen in this neighborhood include Greek Revival, Gothic Revival, Italianate, Queen Anne, Stick/Eastlake, Craftsman and bungalow. The area immediately surrounding the Cottrell House, including the block in which it is situated and the east side of C Street across from the house, contains only historic houses dating from the 1870-1930 time period, with no significant modern intrusions. As was depicted on the 1866 plat map of the Clark Addition, an alley runs north-south behind the Cottrell House. Most of the historic houses situated on the block have outbuildings oriented to this alley. On the street side, the block exhibits the wide sidewalks typical of Eureka. These sidewalks generally measure 9 to 12 feet, with three or four squares of textured concrete between lots and street. Street right of ways in this part of Eureka are typically 60 feet wide, although C Street measures 61 feet. At the corner of C Street and Simpson, just north of the Cottrell House, the sidewalk is stamped with the date 1920 (the mark is somewhat unclear, and the date may be 23 or 28). Historic photos show that prior to the 1920s, this block of C Street had a sidewalk of wooden boards (Michael D. Eagan Collection).

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A small landscaped area is located in front (east) of the Cottrell House, and is set off from the sidewalk by a low boxwood hedge. This area includes a large palm in front of the main bay, as well as rhododendrons and other shrubs and flowers. A path leads from the sidewalk, through a gate, and along the south side of the house. The yard on this side is relatively narrow and has an intimate feel. Plantings include rhododendrons and ornamental trees. A concrete fountain lies south of the path as do some benches for seating. The path ends at a small patio area formed by the rear of the main house, a gabled corridor extending west from the house, and a former outbuilding that borders on the alley. A wood fence encloses the yard along the property line.

To access the north yard, a visitor may pass through the gabled corridor, and go down steps into the yard, or return to the sidewalk and take another path through a second gate located north of the house. This gate has an arched top and provides access through a tall privet (*Ligustrum. Oleacea*) hedge. The northern side yard is quite large and is mostly open and grassy. The greenhouse is situated near the north property line, while the new carriage house is located off the alley near the northwest corner of the property. A small sweet gum tree (*Liquidambar*) is growing just east of the carriage house.

JOHN A. COTTRELL HOUSE

EXTERIOR

East Elevation

The east elevation is the Cottrell House's main façade as it faces onto C Street. This elevation combines solids and voids with an interesting use of both projecting and inset porches and balconies. Beginning at the top, the elevation features an open gable with a fairly wide, built up vergeboard with shaped ends. The roofline is further embellished by heavy, scroll cut brackets. At the center, a portion of the gable roof projects out to protect a small third-story balcony. The balcony opening is framed by an arched sunburst design. Heavily turned columns provide support. The balcony has an open balustrade with turned spindles and a stepped handrail. A paneled door with Queen Anne style colored glass lights leads from the balcony into the attic. The underside of the balcony floor, which is visible from the street below, is finished with beaded board. The gable end is finished with round patterned wood shingles and set off from the stories below by a horizontal belt course built up with projecting moldings.

The second story level features a large tripartite window, with two shorter, narrower one-over-one wood sash flanking a wider, taller one-over-one. The window trim includes moldings and

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dentils. To the north of the tripartite window there is an inset porch. Like the balcony above, it is set off by an arch, although here the arch is embellished with a checkerboard of truncated pyramids of wood, giving it a highly textured effect. The inset porch includes tall, heavy turned posts and pilasters. It has an open rail similar to that seen on the balcony but with a straight rather than stepped handrail. As seen above, a paneled door with a Queen Anne sash leads out to the porch. However, this door is further embellished with a transom light and a row of fancy molding and dentils.

The first floor level features an angled bay towards the south. The bay includes narrow one-over-one windows to each side. Each of these windows has wood panels both above and below. At the center of the bay there is a large double hung window with an arched top sash. This top sash is further set off by arched moldings and a curved row of dentils. Ionic pilasters frame both sides of the large window, and three wood panels are located beneath it. The elaborate front entry porch is located toward the north end of the east elevation. The hipped porch wraps around the northeast corner of the house. It includes a projecting gabled entry hood above the front steps. The hood has the same built up vergeboard with shaped ends seen in the gable peak, but the pitch here is much less steep. The gabled hood is supported by heavy brackets with scrolled ends. Decorative carved wooden flowers and foliage have been applied to the wall surface beneath the gabled hood. The porch features very heavy turned columns and pilasters. A series of brackets and flat pieces of wood are used to create arches, almost Moorish in effect, between the columns and pilasters. On the interior of the porch, the central arch above the entry steps has been embellished with a sunburst design. The porch ceiling is finished with beaded board, as is the soffit. The front doorway is set into a recess at the rear of the porch. This recessed entryway features wood paneling on both walls and ceiling. The entry has a double door, each with a single light above and a single panel below. The door panels are decorated with fan designs at the corners. One of the doors includes etched glass made in c. 1980 by Daniel Legree and Susanne Grauten of Savoy Studios, who owned the house at the time. The other door has a plain glass pane. Above the doors there is a transom of opalescent and cathedral glass that appears to be original to the house. Former owner and stained glass artist Danny Legree told the current owners that this transom was in place when he purchased the house in 1976, and he believed it to be original. A second, smaller entry is set back just north of the main entry and leads to the "orchid room." This entry includes a single door of the same design as the front doors. The porch has an open balustrade with turned spindles and a molded handrail. The wood steps lead down to a single concrete step and a paved path to the sidewalk.

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North Elevation

The north elevation offers a side view of the front porch at the first floor level and the inset porch at the second floor level above. This side of the front porch is enclosed with channel rustic siding and three narrow one-over-one windows. Near the center of the north elevation there is a projecting gable. As with the other gables, this features a built up vergeboard with rounded ends. The gable is filled with rounded wood shingles and includes a small one-over-over window. A molded belt course separates the gable end from the second story wall surface. Below the gable, there is one one-over-one window towards the east, then a series of three cascading Queen Anne sash leading up to a larger, narrow double hung window with a Queen Anne upper sash. The small cascading windows are set between the first and second floor levels and interrupt the molded belt course. These windows all have molded caps and dentil courses. To the west of the gable, one additional second floor window reaches up to use the friezeboard as a lintel. Below this, at the first floor level, there are paired one-over-one windows with molded caps and dentils. The elevation features a substantial molded water table and skirting of horizontal channel rustic. There is a foundation vent west of center. This vent is covered with wood lattice and trimmed with plain boards.

West Elevation

The west elevation, which is the rear of the house, includes a single story shed service area and porch stretching the length of the elevation. A narrow gabled corridor connects the rear porch with a formerly detached outbuilding to the west. It appears that this may be the same outbuilding depicted on a 1900 Sanborn map of the property. The outbuilding appears as a one story structure labeled "shed" on that map. If it was reused, it was moved directly to the north to the current position. The connection via the gabled corridor dates to at least 1920 and may be original to the c. 1902 construction.

The main body of the house features another projecting gable on the west elevation with the same molded vergeboard with rounded ends and heavy brackets as seen elsewhere. There is a single one-over-one double hung window in the gable end, but this gable contains no decorative shingles and is simply sided with channel rustic. No belt course divides the upper half story, and the wall surface is smooth. There is one one-over-one window at the second story level. A full length shed projection stretches the length of the west elevation. This shed mass is enclosed toward the north and open toward the south, creating a back porch. The back porch features square, chamfered posts. Very flat brackets and applied boards have been used to create the suggestion of an arch between each post. More heavily sculpted brackets are applied to the fronts of the posts, beneath the porch eaves. The porch has a beaded board ceiling. The floor is a replacement and is made up of wide (5-6 inch) boards (not tongue and groove). The back door

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includes one light and three horizontal panels. Two narrow one-over-one windows are located just south of the door. A set of wood steps leads down to the south. The porch skirting has been replaced with T-1-11 type plywood siding. A handrail of plain 2 by 4 inch lumber on the east side of the stairs is a more recent replacement or addition.

The breezeway or corridor leading to the former outbuilding to the west stretches from just north of the center of the shed projection. The south side of the breezeway is partially enclosed with wood lattice, but it is primarily clad in channel rustic siding. The interior of the breezeway is finished with beaded board ceiling and walls. On the north side of the breezeway, near the back porch and service area, a five paneled door leads out to a small stoop and stairs that lead down to the north side yard. The stairs have an old molded handrail supported by heavy chamfered posts. There is no water table along the north side of the breezeway and the channel rustic continues down to ground level. On the south side of the breezeway, the skirting appears to have been replaced with plywood.

The former outbuilding located west of the house and attached to it features a hipped roof covered with composition shingles. New metal gutters have been installed. The eaves project only slightly and a wide board has been used for a soffit. A wide friezeboard runs beneath the eaves. The building is clad in v-rustic siding. A new concrete foundation has recently been installed, and the skirting has been removed. The east elevation of the former outbuilding is attached to the breezeway. This elevation includes a sliding glass door toward the south. The sliding glass door appears to float in the air as the building is currently undergoing foundation work, and a deck or stair has been removed. The main entry is located at the juncture of the breezeway. The entry consists of a 1970s style carved wood paneled door. On the other side of the breezeway there is a surviving two-over-two double hung window. The cornerboards are missing at the northeast corner. The north elevation includes a prominent c. 1940s gabled dormer, now containing an aluminum slider window. This elevation also contains a small fixed wood window west of center and paired horizontal fixed lights to the east. There is a small metal vent between the two sets of windows. The building's west elevation sits on the alley. It includes two fairly small aluminum slider windows with wire mesh nailed over them. The windows have a simple surround with a wide board on top, this appears to be a recent replacement. The south elevation is plain and includes no fenestration. It appears that a door opening has been filled in with siding near the center of the elevation. The cornerboards are missing at the southeast corner.

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South Elevation

On the south elevation of the Cottrell House, a projecting gable shelters a two story angled bay. As on the east elevation, the vergeboard is wide and built up and is supported by decorative brackets. However, these brackets are quite different than the heavy scroll cut brackets of the front elevations. These are still massive in scale, but have a cut out center filled with spindled balls. The gable end is clad in decorative rounded shingles and includes a rectangular single light wood window. A belt course encloses the base of the gable. Below this belt course is a wide frieze board set with heavy wooden roundels. A molding runs below the roundels, then another wide horizontal board that forms a continuous lintel for the second story windows. These windows, a wider central one-over-one, and narrower flanking one-over-ones in the bay angles, also have a continuous sill. At the first floor level, the windows in the angled bay also have a continuous sill, but instead of the continuous lintel, they have molded caps and dentils as seen on the north elevation. Both the second story and the first story contain paired one-over-one windows to the west of the angled bay. The second story pair reaches up to the frieze at the top of the wall, while the first story window pair features molded caps and dentils. There is a molded belt course between the second and first stories. The water table and skirting are the same as observed on the north elevation, although here it appears that most of the original blocking board set in the dirt at the base of the skirting is still in place. There is a latticed vent in the skirting below the center window of the bay. Two electric meters are located near the southeast corner.

INTERIOR

First Floor

The interior of the Cottrell House includes original lath and plaster walls, numerous original wallpapers, original wood work and original hardware. Much of the redwood woodwork has been faux painted to resemble other decorative woods. The hardware features Eastlake designs and includes copper plated steel door hinges and engraved brass latch sets. Window and cabinet pulls are also engraved copper plated steel. Only a few rooms, such as the pantry, have plain hardware. Many of the light switches in the house are small, round dome type switches and are original to the house.

A small room at the northeast corner of the house is known as the "orchid room." This room can only be accessed from a door on the front porch and does not connect with the interior of the house. The door to the orchid room contains an etched glass panel, likely installed by the Savoy Studio owners during the 1980s. The walls and ceiling of the orchid room has recently been

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refinished with drywall. It contains a porcelain bare bulb light fixture with a pull chain. The painted woodwork matches the interior of the house, and includes baseboards and door and window trim. A single, interior Queen Anne sash is located at the west end of the orchid room, providing light to the stairway inside. Three one-over-one windows to the north provide ample natural light to this room.

To the south of the orchid room, the double front doors open up to a grand entry hall, featuring original wallpapers, hardware and woodwork. Much of the space is open to the second story, giving it a lofty, vertical feel. Stairs illuminated by Queen Anne sash lead up to the right, while doors to the parlor and sitting room are located to the left. At the back of the entry hall, a small space is tucked under the stairs. This area provides storage as well as an entry to the kitchen.

The hallway papers include a ceiling and frieze paper in a mottled cream color. The wallpaper has wide vertical stripes, originally burgundy, but now faded to pink, on a lighter pink background. The paper includes garlands, torches and swags, giving it a classical look. The papers are separated by a decorative gilt, pink and red picture rail molding. An antique brass light fixture is suspended from a plaster ceiling medallion. The medallion is oval and features stylized palm leaves, a ribbon design and a beaded edge. The light fixture is a combination gas and electric fixture with two up lights and two down lights, all with etched glass shades.

The door trim is heavy and wide (approximately 7 inches), and includes large rectangular blocks with a turned bullseye design at the top. These blocks extend above the top of the door lintel. The baseboards are also fairly massive in scale (approximately 11 inches tall), and are built up of several types of boards and moldings. At the room corners, the baseboards have small turned spindle-like pieces that extend slightly above the top of the baseboard. All the woodwork in the hall is redwood that has been faux grained to look like golden oak.

The base of the stairs also features decorative woodwork. The lowest tier of stairs, as it comes down to the hall is flared, ending in two large, heavy newel posts. The newel posts have flared, truncated pyramidal tops that exhibit a Japanese influence. The sides of the newel posts have an incised floral design and fluting. The stair makes two turns as it leads up to the second story. The rail has alternating thin and long and shorter and heavier spindles and a molded hand rail. The smaller stair newels located at the right angled turns are square posts with turned tops and a carved, geometric flower design on the sides. A series of four cascading Queen Anne sash in yellow, blue, red, pink and textured clear glass light the stair.

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The stair, hallway, parlor, sitting room and dining room have all been fitted with a period-inspired carpet. This carpet features a design of flowers and leaves on a cream background which compliments the original wallpapers and which is also quite similar to the original carpet. The current carpet, which was installed in 2003, is a pattern called Willow Rose manufactured by Brintons U.S. Axminster. This carpet replaced the original c. 1902 wool carpets, which were very worn, in the parlors, entry and stairwell. Other carpets had previously been replaced. In the front parlor and sitting room, the original carpet consisted of a floral print wool carpet made of 27" wide strips with sewn seams. Both of these rooms included complementary carpet borders, also 27" wide. The front hall also included an original carpet, this one with a deep red background. Two strips of the matching border were used to make a runner for the stairs. Samples of all of these historic carpets were saved and stored in the attic.

Taking the first door to the left from the entry hall leads into the parlor. Like the hallway, this room features original papers and wood finishes. Here the ceiling paper is pink with a white and dark pattern of circles and small flowers. The frieze also has a pink background, with a pattern of ovals and swags; this same pattern is repeated in the wallpaper below. An original, unfaded sample of this paper shows it was manufactured by the Gledhill Wall Paper Company in New York, New York. The sample shows the original colors were a cream background with a pink, green and gold design. The parlor picture rail has a molded plaster relief design painted in shades of cream and gold. The light fixture is suspended from a round plaster ceiling medallion with a ribbon design. The hanging brass fixture is an early electric model with three down lights. Each has a delicate fluted glass shade, and each shade is a different color (yellow, peach and pink). The woodwork in the parlor has the same design as seen in the hallway, but here the redwood has been faux grained to look like a very light wood, possibly gumwood. The door from the hallway includes a clear, single light transom. The angled bay on the east end of the parlor includes three large windows. The center window has an arched top, with the window trim curved to match. The two windows to either side have decorative wood valances with a gilt floral design. These valances are more recent embellishments. A large pocket door leads west from the parlor into the sitting room. The doorway includes its original curtains with tasseled fringe. These curtains, once colorful, have faded to a golden tan

The sitting room has the same ceiling, frieze and wallpaper as the parlor, as well as a matching ceiling medallion and the same, very light faux grained woodwork. The light fixture is an antique brass fixture with a central brass ball and two extending down lights. The shades are light blue glass with an etched floral pattern. An angled bay to the south provides ample light to the room. The three windows here have newer roller shades. A second pocket door leads from the sitting room back to the entry hall. Like the pocket door from the parlor, this entry has

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original curtains, of the same heavy material. A door, which includes another transom, at the west end of the room leads into the dining room. Just right of the door to the dining room is an elaborate fireplace. The fire surround is in oak, the only trim element in the house that is not redwood, and it has a large beveled mirror above the mantel. The mirror has a border of carved egg and dart design and is framed by Ionic columns to either side. A dentil course runs across the top, and there is a medallion in the center with the initials JC (John Cottrell). The hearth below is set with small rectangular tiles. The larger background tiles are light green, with borders of thinner pink and cream tiles and an outer edge of dark brown tiles. A second set of Ionic columns supports the mantel, framing the cast iron firebox. The decorative cast cover has a "MONARCH" logo.

West of the sitting room, the dining room includes another fireplace situated back to back with the sitting room fireplace. Unlike the parlor fire surround, this piece is faux grained oak rather than true oak. However, it is equally decorative and features a slightly different design. It also includes a beveled mirror, but this is slightly smaller, and instead of two sets of columns, the Ionic columns here run all the way from the hearth to the top of the surround. Delicate dentils run along the top and also along the edge of the mantel. The mantel is supported by decorative brackets. Classically inspired designs of scrolls and swags are located above the mirror and below the mantel. The tiles here are light yellow or cream with the same dark brown border. The firebox is also cast iron, but no maker's mark is apparent. There is a built in cabinet to the left of the fireplace with a set of three drawers below and a cupboard with glass doors above. Unlike the fire surround, the built in appears to be of redwood faux grained to golden oak, as is all the other woodwork in the room. The papers in the dining room appear to be original. The ceiling and frieze are covered in a simple paper of tan and white with tiny crisscrossed lines. The walls are clad in a Japanese inspired print of trees and waterfalls on a cream background. The picture rail is cream and gold, but is of a different pattern than that found in the parlor and sitting room. The ceiling medallion is very similar to that seen in the parlor and sitting room, but it includes bunches of flowers instead of ribbons. The light fixture is an antique hanging brass fixture with four gas style lights with pressed glass shades in a ribbon design. Paired double hung windows look south from the dining room. The windows have newer roller blinds and lace overcurtains. Doors lead from the dining room back to the sitting room, and into the kitchen and pantry; only the sitting room door has a transom.

A narrow pantry is located west of the dining room, at the back of the house. The wallpaper here is a light yellow with subtle gray striations on the ceiling and frieze and a yellow and pink geometric pattern on the walls, divided by a simple painted picture rail. These papers are not original and likely date to c. 1970. The pantry is lit by a simple, bare bulb porcelain fixture.

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Rows of cabinets line the east and west walls. The cupboards have sliding doors and original hardware. A counter with a sink and built in drainboard is located on the west wall. The old wood countertop has been covered with a laminate material. Behind the sink is a backsplash of cream colored subway tiles. Two small double hung windows are located above the sink. The floor has been recently resurfaced with Pergo type material. The pantry includes an exterior door that leads out to the back porch, as well as doors to the downstairs bathroom, kitchen and dining room.

The downstairs bath is located in the northwest corner of the house. It has been recently remodeled, but original features have been retained, and new materials have been selected for compatibility. The bathroom has a beaded board wainscot up to approximately 5' above the new hexagonal tile floor. The room includes a cast iron sink on a pedestal, a cast iron tub with claw feet, and a 1903 porcelain toilet. This antique toilet was installed by the current owners and was salvaged from the historic Scotia Inn in Scotia, California. A washer and dryer are situated on the east side of the room. New cabinets have been installed above the washer and dryer. A newly installed medicine cabinet above the sink includes a molded top with a row of dentils. A small window looks north and has a new roller shade. The light fixtures appear to date to the 1940s and include a flush ceiling fixture and a small light over the medicine cabinet.

A large kitchen is situated between the entry hall and pantry/bath area. It has the same yellow and pink wallpapers seen in the pantry. Light is provided by a reproduction 1940s or 50s chrome fixture with a large frosted glass shade produced by Rejuvenation Lamp and Fixture Company of Portland, Oregon. The current owners installed this fixture, called the "20th Century" in 1997. The woodwork is the same pattern seen in the more formal rooms, but it is currently unfinished, having been stripped of layers of paint. An old chimney has been recently removed at the west end of the room, leaving some wall studs & ceiling joists exposed. The floor has recently been resurfaced with Pergo type material. A strange angled entry, with no door, leads from the kitchen back to the pantry. This angled entry suggests a wall may have been removed, but examination of the old linoleum and fir flooring as well as the sub-floor shows no evidence that a wall was located here, and the entry shape is likely original.

From the kitchen, a narrow back stair leads up to the second stair landing. At each end, the stairwell can be closed off with a five-paneled door. The stairwell includes a simple baseboard of painted wood, and white painted walls. A simple round hand rail is attached to the wall. Light fixtures are new as is the Oriental style runner on the stairs. A portion of one of the Queen Anne colored glass windows is located at the top of the back stair.

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Also off the kitchen is a small space below the back and main stairs (also accessible from the entry hall). Under the back stair, this space includes a utility cupboard, which is covered with a beaded curtain. The space also includes a built in cabinet with six drawers under the main stair. The paper here is the same striped burgundy on pink seen in the entry hall, but it is much less faded in this dark recess.

Attached Outbuilding

The Cottrell House is attached to a formerly detached outbuilding that lies west of the house. A narrow, gabled corridor leads from the back porch of the house to the outbuilding. However, this corridor has been divided with a newer wall of 2 by 4 inch studs and sheetrock, so that access to the outbuilding is no longer possible via this route. Instead, a newer set of wood steps leads up to the outbuilding on the south side of the breezeway. Here, the front door leads into a kitchen space. The kitchen has a ceiling of beaded board with a wagon wheel light fixture suspended near the center. The west and south walls have cupboards above, and a counter and cabinets below. The cabinets have raised panel doors with wooden pulls. The countertop and backsplash are tiled. A gas cooktop unit is installed in the counter. A stacking unit of two ovens is located in a built in on the east wall. The floor is covered in large 12 by 12 inch cream colored tiles. A strange, angled entry leads south from the kitchen into the main living space. There is no door, and it appears that a wall or entry here has been altered.

The main living area has a tall, open ceiling, with the hipped shape of the roof clearly visible. The walls and ceiling have been recently resurfaced in textured plaster. One large boxed beam runs east-west across the top of the wall. A ceiling fan/light fixture has been hung from this beam. The floor is covered in tan carpeting. A wood stove is located near the base of the stairs, on a small hearth of the same tiles seen in the kitchen. Adjacent to the woodstove is a closet tucked beneath the stairs. This closet has folding louvered wooden doors. A bathroom is situated west of the kitchen. Like the kitchen, the bathroom has a beaded board ceiling. The walls are finished in plaster or sheetrock, while the floor has the same 12 by 12 inch tiles. A large tiled shower is located in the northwest corner. It has been framed by faux Victorian spindlework. A small toilet room is located east of the shower. The toilet room has a five-paneled wood door, a newer toilet and a hopper light window.

A set of stairs runs up the west wall, leading to a small loft on the north end of the building. The stairs feature turned newel posts and spindles, as well as a molded handrail. The rail continues along the edge of the loft. Several different spindle styles are evident, and they appear to be a mix of new and recycled historic building parts. The loft is occupied by a small bedroom space, lit by the dormer on the north end of the building. The room has textured plaster walls, a low

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plain baseboard and tan carpeting. Partial walls separate the bedroom from the outer loft. The entry way is embellished by recycled brackets and scrollwork. Two small closet spaces are located in these partial walls.

Second Floor

The upstairs hall stretches east-west through the center of the second floor. It continues the motifs established in the main hall downstairs, with the same ceiling and wallpapers, picture rail and carpet. The woodwork is somewhat simpler; the door surrounds are narrower and the corner blocks at the tops of the doors no longer extend above the lintel. The baseboards are the same as seen downstairs, excepting a simplification of the corner spindles. All the woodwork has been faux grained to look like golden oak. Five doorways lead off the hall, providing access to four bedrooms and the upstairs bath. All the doors off the hallway have clear glass transoms. A single antique brass light fixture illuminates the hall. It hangs from an oval medallion featuring a design of stylized scallop shells. The fixture is a combination gas electric light with two up and two down lights, all with shades of striped blue frosted glass.

At the east end of the hallway, a door leads into a small antechamber that then leads into the master bedroom. The antechamber has plain tan ceiling paper. The frieze and walls have a yellow and cream design of peonies in bloom. The molded picture rail is painted in shades of gold and cream. The room includes a round plaster ceiling medallion with a simple hanging brass fixture with one up and one down light. A double hung window on the north side of the room is covered with a new roller blind and lace overcurtain. At the east end of the antechamber, a door set with a Queen Anne sash leads out to the second story balcony. To the south, the entry to the master bedroom is a large space framed by decorative woodwork, including modified Corinthian columns, and delicate spindle and scrollwork. The carpeting here, and in the master bedroom, has a light background with a floral design in green, red, pink, yellow and light blue.

The master bedroom is finished with the same peony papers as the antechamber. An original, unfaded sample of the paper shows it was made by M. H. Birge & Sons Co., with lovely pink and yellow flowers, with green leaves on a cream background. The woodwork in the room has been painted cream to match the paper. The bedroom has a tripartite window looking east. These windows are shaded with new roller blinds and lace overcurtains. The hanging brass light fixture is a combination gas electric, with three up lights and three down. It hangs from a round ceiling medallion. A closet is located on the west side of the room.

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A second bedroom is located off the hall, west of the master bedroom. In this room, the walls and ceiling have been painted white, although paper seams are visible beneath the paint. The room does still have its original round ceiling medallion and gold picture rail. A design of roses has been stenciled on the ceiling around the medallion. The woodwork has likewise been painted white. A fireplace is located on the west wall. The fire surround includes a beveled mirror above the mantel, which is supported by decorative brackets. The firebox and hearth are finished with small, rectangular pink tiles, with borders of cream and pink embossed tiles and an outer border of dark brown tiles. Like the dining room fire surround, this appears to be a redwood piece faux grained to golden oak. The three windows of an angled bay provide southern light to the room. The windows have been covered with newer roller blinds and lace overcurtains. In this room, the floor is covered with a bright red/pink carpet, which dates to c. 1970. A closet is located on the east side of the room.

Continuing west down the hallway, the next door leads to the upstairs bathroom. This room has recently been rehabilitated by the current owner. It features an original beaded board wainscot, cast iron tub with claw feet, and older toilet with a Crane Maurton insignia. The medicine cabinet is new and matches the cabinet seen in the downstairs bath. The sink has also been recently installed. It has a marble sink top and backsplash with a small cabinet below. New flooring of hexagonal white tiles has been installed. A single window, with new roller blind, is located on the south side of the room. The light fixture is an antique brass fixture with two down lights.

A third bedroom is located west of the bathroom. As in the second bedroom, wallpapers have been painted over with white paint. In this room, the picture rail has also been painted white, as has the woodwork. The room does still have its original round ceiling medallion. Paired windows on the south side of the room are shaded by lace curtains. The carpet is worn and quite old and is aqua blue in color. Remaining paint inside the closet on the north side of the room suggests this room made have originally been done in shades of blue/green.

The fourth bedroom is situated on the north side of the hall, across from the third bedroom. This room does still have its original papers. The ceiling paper has a cream or pink background with a yellow and gold geometric design. The frieze uses the same colors in a design of large feathers or swags. A remaining partial roll of frieze paper lists the Imperial Wall Paper Company of Sandy Hills, NY as the manufacturer. Below a gold picture rail, the walls repeat this pattern in a smaller size on a pink background. Woodwork in the room is painted cream. A paneled door on the south wall leads into a large closet, while a second door on the east wall leads to the attic stairs. This corner room has one double hung window facing north and another facing west.

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Both are shaded by modern louvered blinds. On the west wall, scars remain from the removal of the chimney that originally vented the kitchen below. This room contains an original light fixture, a bare bulb on a twisted cloth covered wire. The carpet dates from c. 1970s and is gold with a sculpted texture.

GREENHOUSE

A small greenhouse, constructed by the current owners in 1999, is located north of the Cottrell House near the property line. It has an uneven gable roof, with the roof ridge running east-west. A portion of the roof is covered with composition shingles, but it is primarily enclosed with skylights. The fascia ends have been rounded to mimic architectural details on the Cottrell House. The walls are clad in v-rustic siding. The building includes numerous windows, including some older wood sash that have been recycled here. The west elevation includes an older door, with three panels and one light, and sidelights of clear leaded glass in a simple geometric design. Above the door and sidelights, in the gable end, there is an uneven triangle of plexiglass forming a sort of transom. The north elevation includes three single light wood windows towards the east, with two narrower casement windows flanking a larger central fixed light. The east elevation features this same tripartite design, but also includes another uneven triangular transom as seen on the west elevation. The south side of the building includes a row of four recycled three-over-one wood sash. The building sits on a concrete perimeter foundation and has a concrete slab floor.

CARRIAGE HOUSE/GARAGE

In 1998, the current owners completed construction of a new accessory building near the northwest corner of the property, with access from the alley to the west. Michael Eagan designed the building himself and used elements consistent with Victorian era carriage houses to create a compatible design. The first floor of the structure is used for vehicle storage. The second floor is an 850 square foot wood shop. The building has a half hipped roof with gabled wall dormers. The fascia used in the gables has rounded ends to mimic architectural details seen on the Cottrell House. The carriage house roof has a fairly steep 10:12 pitch and is clad in composition shingles. The metal gutters have been embellished with wood trim to have an appearance similar to traditional redwood gutters. The walls are covered with v-rustic siding, with decorative rounded shingles in the gable ends. Applied horizontal boards divide the two surface treatments, and the building includes cornerboards.

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The west elevation of the carriage house faces onto the alley and has a narrow concrete apron in front to allow for vehicle access. Two false-paneled metal garage doors lead into the first floor. The roof above is gabled, with a small one-over-one vinyl window in the gable peak and a set of "hay doors" below. The hay doors are constructed of vertical boards and have cut away corners. The north elevation contains little fenestration but does include a single story shed projection towards the east. This shed projection includes an entry to the east without a door attached, two recycled six light wood windows to the north and a set of recycled French doors with eight lights each to the west. Adjacent to the French doors, but on the main body of the carriage house, there is a louvered wood vent.

The east elevation includes a gabled wall dormer containing a one-over-one vinyl window and decorative shingles. A second one-over-one vinyl window is located at the first floor level to the north side of the east elevation. The south elevation features another gabled wall dormer with decorative shingles and a one-over-one window. At the first floor level, the south elevation contains two one-over-one windows, one near the center and one to the west, and an entry door to the east. The metal door includes one light and two false panels, and there is a small concrete stoop in front of the door. The carriage house features a simple water table above a low concrete block foundation.

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SUMMARY

The John A. Cottrell House, built in c. 1902 by the proprietor of a local moulding mill, is an outstanding example of Queen Anne architecture. This style, popular across the United States, enjoyed a particularly long and flourishing period in the community of Eureka, California. The strength of the local economy during the period 1880-1910, the abundance of local redwood lumber for building, and the relative isolation of the community all contributed to a proliferation of exuberant Queen Anne architecture in the area. Most buildings constructed during this period were built by local builders and craftsmen, with few designed by architects. These builders relied on patternbooks and other published sources, but also embellished on these designs with ideas of their own creation. The John A. Cottrell House meets National Register Criterion C in the area of architecture as one of Eureka's best examples of Queen Anne architecture. The exterior of the house possesses a very high degree of integrity. The interior is even more remarkably intact, containing original wallpapers, hardware, woodwork, ceiling medallions and faux finishes.

HISTORY OF PROPERTY

The builder of the Cottrell House, John A. Cottrell, fits into a group of settlement era Humboldt County immigrants who came from the Canadian Maritime Provinces and established familiar industries in their new California home. Immigrants from the Maritime Provinces during this early period included many men who would shape business and industry in Humboldt County, including John Vance, James T. Ryan, J.R. Duff, John Dolbeer, Isaac Minor, D.R. Jones and William Carson. These men were reared in an environment with a landscape of rivers, marshlands, islands and forests quite similar to what they found in Humboldt County. They quickly adapted the logging, ship building and fishing technologies they were accustomed with to their new home. A depression in the Canadian provinces during the mid to late 19th century encouraged the out-migration of a considerable number of residents, and early immigrants to Humboldt County often invited friends and relatives to join them in this new territory (Fellows 1979). For example, John Cottrell was joined in Eureka by his brother Augustus, sister Marie and father Thomas, while one other sister, Olive, remained in the East (Susie Baker Fountain Papers Volume 22, Page 429).

John Austin Cottrell was born July 4, 1841 at St. David Parish in Charlotte County, New Brunswick. According to his obituary,

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he remained where he was born for twenty one years, attending school and driving teams. He went to Maine and worked in a scythe and axe factory for about nine months, then after a short visit with his parents, he came to British Columbia and engaged in logging and lumbering. He became a foreman for the Moodyville Sawmill Company. After that, he went to Tacoma, Washington and stayed three months (Susie Baker Fountain Papers Volume 22, Page 427).

The obituary does not highlight the fact that Cottrell remained in British Columbia for approximately 20 years (1864-1884). He arrived in western Canada with his wife Rachel. Their first son, James A., was born in Victoria, and the couple's second son, Howard A., was reportedly the first white child born in Vancouver (Nash 1982). An article based on an interview with Cottrell conducted in 1908 states, "when Mr. Cottrell first went to Vancouver, some 45 years ago, there were nothing but brush, trees and a few cabins scattered here and there" (*Blue Lake Advocate* 2 May 1908).

In the fall of 1884, Cottrell came to Eureka and became the foreman of the Lincoln Mill, which was owned by lumber baron William Carson and located on Humboldt Bay at the foot of L Street. Cottrell purchased three lots in the Clark Addition in Eureka in 1885. This property comprised almost a half block facing C Street between Cedar and Simpson Streets. In that same year, he erected the two story Italianate home that still stands at 1202 C Street. The *Humboldt Times* reported on April 18, 1885, "J.A. Cottrell is putting the finishing touches on his commodious two-story residence, corner of C and Simpson Streets. It will be ready for occupancy in about 3 weeks."

In 1889, Cottrell left the Lincoln Mill and established his own business, the Gibbard & Cottrell Moulding and Sash Mill. Together with William F. Gibbard, he rented the former Eureka Moulding Mill, which had been established by Charles Richardson in 1877 at the corner of 4th and E Streets (Susie Baker Fountain Papers Volume 98, Page 204). Cottrell bought out Gibbard in around 1894 and continued the business under his sole proprietorship. In 1901, Cottrell relocated the mill to a large piece of property on the northwest corner of Cedar and Broadway. The ground in this area was marshy and wet due to the proximity of the bay. Cottrell dealt with this problem by building the entire mill and lumberyard on pilings and timbers, elevating the planked millyard 6 feet above the ground. This provided a dry ground surface and also had the extra advantage of providing a space below the plank floor for all the pulley and belts, making for a safer than average operation. Local historian Glen Nash described Cottrell's mill in an article he wrote for the *Humboldt Historian*:

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Here, he erected a large new modern and well equipped moulding mill and cabinet shop... It was well equipped, having large planers, moulding stickers, shapers, large sanding machines, one large elbow sander, the only one of its kind north of San Francisco. There were several wood lathes... The lathes were capable of turning out those large porch columns and balusters which were used extensively in the Victorian buildings of those days (Nash 1982:14).

The mill included a large glazing room for glazing the many windows and doors made by the company. It also included a well-equipped cabinet shop that manufactured cabinets and furniture. Cottrell operated this mill on his own until 1911, when he entered into partnership with John Edgar Shields. According to Irvine's 1915 *History of Humboldt County*,

Business in the hands of men like Mr. Cottrell and Mr. Shields means a straightforward enterprise requiring honesty of character, earnestness of purpose and energy of action, qualities which the partners possess in large degree and with which they have forged to the front as representatives of a department of the lumber industry in Humboldt county (1915:545).

Around the time that he relocated the mill to the corner of Cedar and Broadway, Cottrell began construction of a large new home on his property on C Street. This grand Queen Anne style house, the subject of this National Register nomination, was constructed on Lot 3, south of Cottrell's earlier house at 1202 C Street. The designer and builder of the house are unknown. However, historian Glen Nash wrote "John A. Cottrell built himself an impressive and beautiful home in 1900. He did most of the work himself at the site located at 1228 C Street, Eureka" (1982:15). Whatever his role in the design and construction, it seems likely that Cottrell used the house to showcase many of the products built at his moulding mill. Almost certainly, the windows, doors, porch supports, railings, cabinets, fire surrounds and interior trim were all produced at the Cottrell Moulding Mill. The house appears to have been constructed sometime between 1900 and 1902. It does not appear on the 1900 Sanborn map. The assessed value of improvements on the three lots owned by Cottrell was \$650 in 1901 and \$2250 in 1902, indicating a significant amount of new construction. Eureka City Water Records indicate that J.A. Cottrell had the city water tapped April 22, 1902 (Eureka Heritage Society).

Cottrell's wife Rachel Wyman Cottrell passed away January 24, 1905. He remarried in 1908, wedding Mrs. Margaret Ogilvie, a widow with one son, Kenneth Ogilvie. John and Margaret

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Cottrell had one daughter, Lois A., who was born March 20, 1910. John A. Cottrell passed away in Eureka on March 26, 1915. He left an estate valued at \$18,000-\$20,000. At the time of his death, Cottrell retained 4/5 interest in the Cottrell Moulding Mill. He distributed 1/5 to daughter Lois, 1/5 to his wife Margaret, 1/5 to son Howard and 1/5 to Howard as trustee for his brother John A. [James] Cottrell, "whose whereabouts is unknown" (*Humboldt Standard* 3 April 1915). After the Decree of Distribution was filed in 1922, title to the house at 1202 C Street was granted to Lois A., and title to the house at 1228 C Street was granted to Howard. Margaret Cottrell was given a life estate to the 1202 C Street house and to rental incomes from a small cottage located on Lot 2, between the two larger homes. In 1923, however, Howard granted Lois the title to 1228 C Street as well as a life estate in the property to Margaret. Title to 1202 C Street passed to Howard. Howard and his wife May lived in the house at 1202 C, while Margaret and daughter Lois lived at 1228 C Street.

Howard Cottrell continued to manage his father's mill until 1922, when James F. Woodcock took over the operation. Jack Shields continued to be associated with the moulding mill and worked as superintendent. The mill closed during the Great Depression, and did not reopen until 1934 when R.L. Hanson started a box factory in the old mill. The building was lost when it burned to the ground in the late 1930s (Nash 1982:15).

Widow Margaret Cottrell eventually remarried, wedding William Black, a woodsman who worked for the McKay & Co. logging operation. In 1936, Margaret Black sold the neighboring property, 1202 C Street, where the Cottrells had first lived, to C. and K. Hubbard. The Blacks continued to live at 1228 C Street for many years. Margaret Black died September 9, 1966. On December 11, 1966, Kenneth Ogilvie (Margaret's son from her first marriage and Lois' half-brother) filed a deed which granted title to 1228 C Street to him and his half-sister Lois. The siblings sold the property in 1967 to Lois E. Koory. The house was sold with all the furnishings, including dishes, flatware, linens, and many of the Black's personal belongings. Lois Koory and her boyfriend William A. Glaeser are credited with making a number of improvements to the house during their tenure, including rewiring and rebuilding the front and back porches. The two lived in the house about nine years, selling it in 1976 to Daniel Legree, Susanne Grauten and Samuel Dakin. The vacant lot next door (Lot 2) was sold to William Wooten, a local realtor, but Legree, Grauten and Dakin quickly purchased the lot from him, preserving the continuity of the property. Dan Legree and Sue Grauten were the proprietors of a stained glass studio, Savoy Studios. The business was small at the time they purchased the Cottrell House, but after favorable notice in the early 1980s, their business became nationally known. In 1985, they relocated to Portland, Oregon and expanded the business. Upon moving to Portland, Dakin and

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Grauten deeded their interest in the house to Dakin. For several years, Dakin's mother-in-law lived in the house, but for the most part it remained vacant. Eventually, Dakin rented the attached apartment behind the house to a couple in exchange for caretaking duties. In 1993, Dakin decided to sell the house, and it was purchased by the current owner, Michael D. Eagan.

HISTORIC CONTEXT – EUREKA

Euro-American Settlement of the Humboldt Bay Area

As in most of northern California, Euro-American settlement in Humboldt County was influenced by the discovery of gold. Soon after miners began flocking to the American River at the base of the Sierra Nevada, gold was found on the Trinity River, and by 1849 the Trinity River was well populated by prospectors. Miners searching for a supply route to the coast stumbled upon Humboldt Bay late in 1849. Several members of the exploratory party returned to the shores of the bay in 1850 and settled there. They formed an enterprise known as the Union Company and claimed all the land from the northern head of the bay south along its eastern shore to Bucksport. The company established two towns, Union, which became Arcata, and Bucksport. Shortly thereafter, the Laura Virginia Association founded Humboldt City directly across from the mouth of the bay at an area now known as Buhne Point, and the Mendocino Company, together with the Union Company, founded the townsite of Eureka. The site was surveyed and mapped, and by the end of 1850 Eureka had a population of 23 people living in 10 houses and tents. Eureka was situated at a point on the bay where a deep channel runs close to the shore, making it an ideal port. The town was surrounded by a dense forest that was gradually cleared as the local lumber industry grew (Architectural Resources Group 1987:8-12).

The Settlement Period in Eureka, 1850-1870

James Talbot Ryan of the Mendocino Company surveyed the townsite of Eureka and laid out the fledgling city on a grid oriented to the north. Numbered streets ran north to south, and lettered street ran west to east. Initial development was concentrated along First Street, near the edge of the bay. Second Street served as the main entry route into town. In the early settlement period, the area south of Second Street was largely undeveloped and was covered with large stumps left behind as the forest was steadily cleared. The lumber industry, which has traditionally been an economic mainstay for Eureka, first developed during this early period. As mentioned above, most settlers in the Eureka area were lumbermen, shipbuilders and carpenters from New England and the Canadian Maritime Provinces. They brought with them ideas about building styles and construction methods common on the East Coast. Early buildings were almost always of wood frame construction and most were interpretations of the Greek Revival style.

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Eureka Grows Up, 1870-1880

During this period, Eureka emerged as the primary cultural and commercial center in the Humboldt Bay region (Stanton 1990:8.5). The lumber industry continued to grow and thrive. The introduction of the circular saw and the logging railroad revolutionized the industry, allowing logs to be cut and milled at an ever-increasing pace. All lumber was exported by sea, and a prosperous shipbuilding industry grew up to meet this need (Stanton 1990:8.6).

By 1872, Eureka had over 600 structures including five churches, the county courthouse, and several schools (Stanton 1990:8.6). The city expanded past its original core area near the bay with the platting of the Clark Addition in 1866. This addition included 25 residential blocks south and west of downtown. Civic improvements included a water works, graded streets with gas lighting and new sidewalks.

As Eureka became more established and prosperous, its citizens began to be more interested in fashionable styles in architecture. During this period, numerous pattern books and design magazines were available, and local builders turned to them for inspiration. Buildings moved away from the unadorned Greek Revival styles and turned to the more fanciful and elaborate Gothic Revival and Italianate styles. Buildings were still primarily of wood frame construction; however, several brick commercial buildings were constructed in the downtown area during this period.

Growth and Prosperity, 1880-1900

During this period, further advances in lumbering and milling technology fueled the growth of the redwood industry. In the early 1880s, Eureka lumberman John Dolbeer received a patent for a "logging engine," a machine that came to be known popularly as the "Dolbeer donkey" or "steam donkey." This invention, and another steam powered tool known as the "bull donkey" revolutionized the logging industry. Mills that had previously gone through idle periods while waiting for logs could now work much longer hours. The booming lumber industry help Eureka to enjoy a generally expanding economy, with the exception of two brief downturns in 1885 and 1893.

Other forms of transportation also improved during this period. The Eureka Street Railway began operation in 1888 with three miles of track, six cars and twenty-five horses. Eureka residents could reach other Humboldt County destination by local trains and ferries, and two steamers ran weekly between Eureka and San Francisco. Jetties were constructed at the entrance to the bay in 1894, keeping the shipping channels free of sand bars. During this period, Eureka's

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population increased from 2,600 in 1880 to over 7,000 by 1900. At the turn of the century, Eureka had 1,700 homes and 265 businesses (Stanton 1990:8.8).

During the early part of this period, Italianate architecture was the most popular style for Eureka builders. However, by 1890, Queen Anne, Eastlake and Stick/Eastlake styles came to predominate. The popularity of these styles was influenced by the construction of the famed Carson Mansion in 1884. The San Francisco architects who designed the Carson Mansion, Samuel and J. Cather Newsom, opened a Eureka office and were quickly doing a brisk business (Stanton 1990:8.8-9).

Eureka Enters the 20th Century, 1900-1930

This period was a prosperous one for Eureka. The lumber industry continued to thrive and remained the area's leading industry. Dairy farming was also important, and there were 45 to 50 operating dairies in the county. Other significant industries included cattle and sheep ranching and ship building. World War I increased the demand for ships, and the shipbuilding business thrived during the war years. However, changes in transportation in the 1910s and 20s eventually slowed the shipping business, and by 1920 passenger steamship service from Humboldt Bay was cancelled.

Goods and people increasingly traveled by train and automobile. Eureka was finally connected to San Francisco by rail in 1914. The Redwood Highway, US 101, was constructed through the California coastal regions in the early 1920s. This main route connected communities along the California coast and was fueled by the newfound pursuit of automobile touring (Bearrs 1969:146). The use of the automobile brought about increased road building, street paving and improvements, as well as a flurry of related businesses such as service stations and garages.

Buildings constructed during the early part of this period, from 1900 to around 1910, tended to combine features of the Victorian past with new forms and stylistic elements. Victorian features such as corner bays, patterned shingles, and decorative millwork continued to be popular. However, they were often combined with new pre-Craftsman house characteristics such as low, hipped roof forms and extended eaves. By 1910, Eureka was moving from the Transitional Period, where Victorian styles were still common, into a full-blown expression of the Craftsman period. Designers embraced the Craftsman ideals of use of native, natural materials, truthful expression of construction, and connection with the outdoors. House types common during this period include Western Stick, Stucco (some bungalows and more frequently period revival styles) and Bungalow. Of these, the Bungalow is by far the most common.

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Depression and War Years, 1930-1945

During the decade of the 1930s, Eureka, like the rest of the country, was mired in the Great Depression. The lumber industry was hit hard by the poor economy, and a number of mills closed their doors. Residential and commercial building also slowed greatly. Only a few large buildings were constructed during this period. The Veteran's Memorial Building and the Eureka Municipal Auditorium were built during the 1930s by the Works Progress Administration. Residential construction was limited, first by the poor economy, and then by the government to conserve materials during World War II. As part of the war effort, a Navy base was constructed on the Samoa peninsula in 1941 and housed 400 servicemen at its peak (*Humboldt Beacon*, 4 Mar. 1999).

Architecture during this period falls into what are generally known as the "modernistic" styles. These include Zig Zag Moderne, or Art Deco, inspired by the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes* in Paris, and Streamlined Moderne, a smooth and curvilinear style which drew from modern industrial objects like automobiles, airplanes and ships. These styles were more generally used for commercial or civic buildings. Residences tended to be built in a style known as Minimal Traditional. The Minimal Traditional can be seen as a simplified version of the Period Revival styles. Common in this area from around 1935 until 1950, these houses are similar in scale and massing to the Period Revivals, but lack their decorative detailing.

ARCHITECTURAL SIGNIFICANCE

The Cottrell House is a classic example of the Queen Anne style of architecture, popular in the United States from around 1880 to 1910. This style was inspired by English manor houses designed by architect Richard Norman Shaw and others (Clark 1983:85; McAlester and McAlester 1996:268). These English architects drew on late Medieval buildings from the Elizabethan and Jacobean periods to create striking buildings with patterned masonry and half timbering. In 1876, the Philadelphia Centennial Exhibition included British government buildings constructed in this style, introducing it to the Americas. The eclectic and extremely decorative style quickly became very popular; in an era of growing wealth and industrialization it allowed wealthy Americans to exhibit their business success.

While the English Queen Anne buildings were primarily constructed of masonry; American builders quickly adapted the style to wood frame construction. American designers embellished on the style, adding exuberant wooden decoration, particularly turned spindlework. The

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popularity of the Queen Anne style was fueled by the proliferation of books and periodicals featuring house designs. Publications such as the *American Architect and Building News* and *American Homes* provided a wide variety of plans to choose from, and made fairly high style design more available to the public (Clark 1983:87; McAlester and McAlester 1996:268; Roth 1979:150-151). At the same time, new technology and improved transportation systems made mass-produced architectural details readily available (Rifkind 1980:61).

The Queen Anne style is characterized by irregular roof shapes and building masses, highly textured wall surfaces, cut away bays, and decorative features such as scroll cut brackets, bargeboards and turned spindlework. Builders in this style sought to avoid smooth wall surfaces and used a variety of siding types, overhanging upper stories, and an asymmetrical arrangement of building masses. As described by McAlester and McAlester, “over half of all Queen Anne houses have a steeply pitched hipped roof with one or more lower cross gables” (1996:263). Many of these feature a hipped ridge running front-to-back, parallel to the sides of the house; the Cottrell House is of this type. The roofline can be further embellished by intersecting gables, often placed off center, roof dormers, and towers. Towers are generally placed at a corner of the front façade. Most Queen Anne houses have porches, with wrapping porches being the most common. Porches contributed to breaking up the wall surface and provided an excellent place for displays of elaborate woodwork, particularly spindlework or classical columns.

The Cottrell House embodies numerous Queen Anne characteristics. As described above, it has an asymmetrical roof form, combining a hipped roof with three lowered gable extensions. The overall composition includes both projections and recesses, eschewing solid, flat walls. In the same vein, the wall surfaces are richly textured, with shingles on the upper story and horizontal boards below. The texture is further enhanced by the variety of applied, patterned wood surfaces, such as the truncated pyramids found above the second floor balcony and the many rows of dentils and moldings. The eccentricity of the design is emphasized by the variety of decorative features and the avoidance of repetition. For example, several different types of decorative brackets are used at eaves and porches. Even the window arrangement avoids symmetry, incorporating various window shapes and sizes in an irregular layout. As is typical of Queen Anne houses, the first floor porch, which is offset to the north and wraps around the corner of the house, aids in the display of asymmetry.

According to McAlester and McAlester, “about 50 percent of Queen Anne houses have delicate turned porch supports and spindlework ornamentation” (1984:264). While some of the turned work on the Cottrell House can hardly be called delicate, it clearly fits into this subgroup of

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Queen Anne homes with Eastlake detailing. Turned elements include the porch balustrades, porch supports, and beadlike elements inside the brackets on the south elevation. The massive porch supports, with their heavy, squashed ellipses, lend an air of authority to the imposing two and a half story house, contrasting with the more fragile looking applied blossoms over the front porch.

The interior of the Cottrell House reflects typical Victorian era sensibilities in its layout and room design. The interior spaces are incredibly intact, making the original design very clear. As was typical of the era, grand public spaces are grouped at the front of the house, here including the hall, parlor and sitting room. More utilitarian rooms are grouped at the back of the house, including the kitchen, pantry and back porch. Two sets of stairs lead up to the second story, the grand front stairway, and a narrow, plain stair rising from the kitchen. A sense of public vs. private space is also maintained by the grouping of all the bedrooms on the second floor. The pocket doors between the hall, parlor and sitting room provide some flow between these rooms, but still the spaces are generally quite compartmentalized, another typical feature of Victorian era homes. All the rooms maintain their original layout, with no discernable changes made to the floor plan. Virtually all the original lath and plaster wall surfaces are intact. Most of the rooms contain their original wallpapers, hardware and woodwork. Many of the wood surfaces maintain their original faux painted surfaces.

DIFFERENTIATION

The Queen Anne style is not uncommon in Eureka, which has for many years been noted by architectural historians for its fine collection of Victorian era buildings. A survey undertaken by the Eureka Heritage Society (a consortium of volunteers and professionals) during the mid to late 1970s identified more than 1,500 significant structures within the city limits and outlined 13 potential National Register Historic Districts. The results of this survey and an accompanying historic context were published in 1987 as *Eureka: An Architectural View*, prepared by Architectural Resources Group for the Eureka Heritage Society, Inc. The survey identified 268 Eureka buildings as Queen Anne (Architectural Resources Group 1987). Of these, the survey listed only a handful, including the Cottrell House, as potentially eligible for the National Register of Historic Places at the state level of significance for their outstanding architectural qualities.

The Cottrell House is remarkable both for its embodiment of Queen Anne style and for its high degree of integrity. As described in the Eureka Heritage Society survey,

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This 2 story Queen Anne house is a compositionally bold assemblage of voids and solids. There are bays, widely varied fenestration, and machine ornamentation which are the usual components of the style, varied here with considerable freedom. This is an exceptional example of Queen Anne composition (Eureka Heritage Society).

The Cottrell House possesses a uniquely high level of architectural integrity. The setting of the building maintains its original feel, with the open, landscaped lot to the north, and historic homes to either side. Very few modifications have been made to the exterior, excepting some alterations to the attached outbuilding on the rear of the house. The interior spaces have an almost unheard of level of intactness. These museum quality interiors clearly place the Cottrell House above the ranks of the many more modified Queen Anne homes found in Eureka.

CONCLUSION

The property at 1228 C Street includes the c. 1902 John A. Cottrell House, and two compatible but non-contributing buildings, a small greenhouse built in 1999 and a carriage house/garage completed in 1998. The Cottrell House is an excellent example of Queen Anne style architecture and one of Eureka's best houses built in this style. The property is being nominated to the National Register of Historic Places under Criterion C.

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VERBAL BOUNDARY DESCRIPTION

The Cottrell House is situated on APN 004-111-014-000, which includes Lots 2 and 3 of Block 5 in the Clark Addition to the city of Eureka. The parcel is oversize and measures 120 feet wide by 112.5 feet deep.

BOUNDARY JUSTIFICATION

This parcel contains the c. 1902 Cottrell House as well as two compatible but non-contributing outbuildings. Two lots, Lots 2 and 3, both historically owned by John A. Cottrell, have been combined as APN 004-111-014-000.

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1. Current View: East Elevation Cottrell House, Front Exterior
Looking: West
Photographer: Katharine Eagan
Date of Photograph: January 22, 2004
Copy Negative: Katharine and Michael Eagan, 1228 C Street, Eureka, CA 95502
2. Current View: East Elevation Cottrell House, Front Exterior Orchid Room
Looking: West
Photographer: Katharine Eagan
Date of Photograph: January 22, 2004
Copy Negative: Katharine and Michael Eagan, 1228 C Street, Eureka, CA 95502
3. Current View: North Elevation Cottrell House, North Exterior
Looking: Southeast
Photographer: Katharine Eagan
Date of Photograph: January 15, 2005
Copy Negative: Katharine and Michael Eagan, 1228 C Street, Eureka, CA 95502
4. Current View: West and South Elevations Cottrell House, West and South Exteriors
Looking: Northeast
Photographer: Katharine Eagan
Date of Photograph: January 22, 2004
Copy Negative: Katharine and Michael Eagan, 1228 C Street, Eureka, CA 95502
5. Current View: North Elevation Cottrell House, North Side of Attached Outbuilding
Looking: Southwest
Photographer: Katharine Eagan
Date of Photograph: January 15, 2004
Copy Negative: Katharine and Michael Eagan, 1228 C Street, Eureka, CA 95502
6. Current View: North Elevation Exterior Cottrell House Greenhouse, South Exterior
Looking: South
Photographer: Katharine Eagan
Date of Photograph: January 15, 2005
Copy Negative: Katharine and Michael Eagan, 1228 C Street, Eureka, CA 95502

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7. Current View: South Elevation Cottrell House Carriage House/Garage, South Exterior

Looking: South

Photographer: Katharine Eagan

Date of Photograph: December 10, 2003

Copy Negative: Katharine and Michael Eagan, 1228 C Street, Eureka, CA 95502

8. Current View: Interior Cottrell House, Front Entry Hall and Stair

Looking: North West

Photographer: Katharine Eagan

Date of Photograph: January 15, 2005

Copy Negative: Katharine and Michael Eagan, 1228 C Street, Eureka, CA 95502

9. Current View: Interior Cottrell House, Front Parlor

Looking: East

Photographer: Katharine Eagan

Date of Photograph: January 15, 2005

Copy Negative: Katharine and Michael Eagan, 1228 C Street, Eureka, CA 95502

10. Current View: Interior Cottrell House, Sitting Room

Looking: West

Photographer: Katharine Eagan

Date of Photograph: January 15, 2005

Copy Negative: Katharine and Michael Eagan, 1228 C Street, Eureka, CA 95502

11. Current View: Interior Cottrell House, Dining room

Looking: East

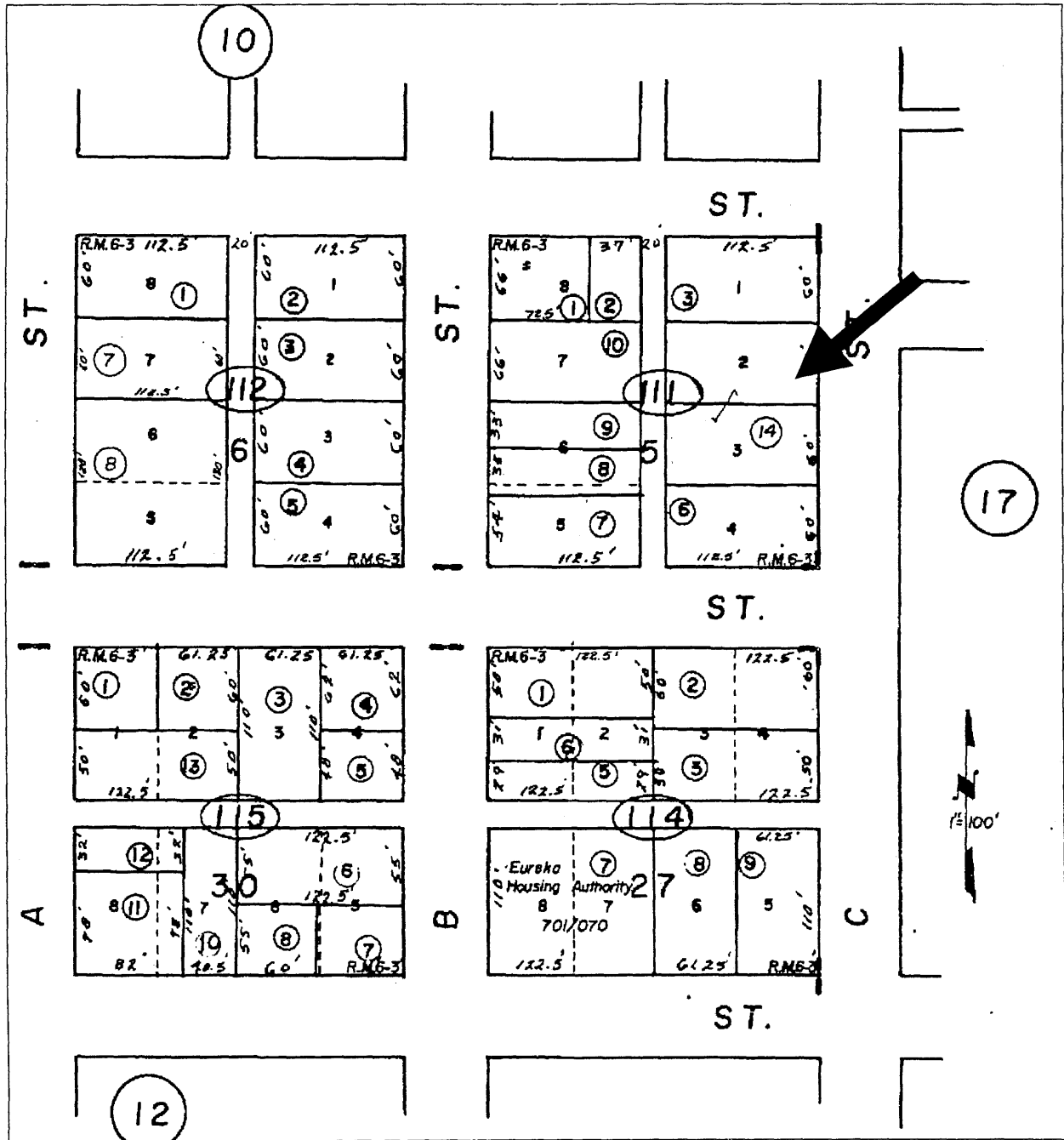
Photographer: Katharine Eagan

Date of Photograph: January 15, 2005

Copy Negative: Katharine and Michael Eagan, 1228 C Street, Eureka, CA 95502



JOHN A. COTTRELL HOUSE
 1228 C STREET, EUREKA
 HUMBOLDT COUNTY, CA
LOCATION MAP
 (from *Eureka Visitors Map*, City of Eureka, nd)



JOHN A. COTTRELL HOUSE
 1228 C STREET, EUREKA
 HUMBOLDT COUNTY, CA
 ASSESSORS PARCEL MAP
 (from Humboldt County Assessors Office, Map 4-11)