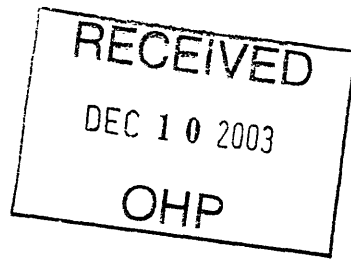


United States Department of the Interior
National Park Service

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 Zanone, Magdalena House

other names/site number McKenna's Pleasure Park

2. Location

street & number 1604 G Street
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.)

K. M. Ellison 3/9/04
Signature of certifying official 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

- 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): _____

Edson H. Beall 4/21/04
Signature of Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

- X building(s)
district
site
structure
object

Number of Resources within Property

Table with 2 columns: Contributing, Noncontributing. Rows include buildings, sites, structures, objects, circulation network, and 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)

Table with 2 columns: Cat, Sub. Historic functions listed include Domestic, Recreation & Culture, and Single Dwelling, Secondary Structure, Outdoor Recreation.

Current Functions

(Enter categories from instructions)

Table with 2 columns: Cat, Sub. Current functions listed include Domestic, Landscape, and Single Dwelling, Secondary Structure, Garden.

7. Description

Architectural Classification

(Enter categories from instructions)

Late Victorian/Queen Anne

Materials

(Enter categories from instructions)

foundation concrete
walls wood
roof asphalt shingles
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.
X 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.)

- 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.)

9. Major Bibliographical References

Bibliography

(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 #

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1908 - c. 1910

Significant Dates

1908

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Selby L. Maloy & A.C. Johnson

Primary Location of Additional Data

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

10. Geographical DataAcreage of Property .5**UTM References**

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing	Zone	Easting	Northing
1	10	401,971	4,516,221	3			5		
2				4			6		

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 Byname/title Leslie S. Heald, Historic Preservation Consultantorganization _____ date April 13, 2003 (revised November 30, 2003)street & number 2301 C Street telephone (707) 444-9494city 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 Melanie & Ron Kuhnelstreet & number 1604 G Street telephone (707) 443-6729city or town Eureka state CA zip code 95501

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 205

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INTRODUCTION

The nominated property includes the Magdalena Zanone House, located at 1604 G Street in Eureka, California, and the associated garage. The property surrounding 1604 G was first developed in the late 1870s as a park and picnic grounds known as McKenna's Pleasure Park. This park was located on a large parcel of land, approximately 3.5 acres in size, between G and F Streets and north of Wabash Avenue in the city of Eureka. Operation of the Pleasure Park ceased around 1886. In 1886, the defunct park was purchased by Domingo and Magdalena Zanone, a wealthy family who operated a cattle ranch in the Mattole Valley south of Eureka. The Zanone family lived in a house at 1646 G Street (just south of 1604 G) for almost two decades, modifying it after a fire in the early 1900s. Domingo Zanone died in 1901, leaving the property to his wife. In 1908, Magdalena Zanone had the large Queen Anne style house at 1604 G Street constructed. She continued to live in the house until her own death in 1946. Her children inherited the property upon her death; they sold off several parcels, but retained the house at 1604 G Street until 1972.

The current owners of the house at 1604 G Street, Melanie and Ron Kuhnel, and their son, Josh Kuhnel, have all completed certificates in Historic Preservation at the College of the Redwoods, and they have undertaken restoration of the house with the Secretary of the Interior's Standards always in mind. The Kuhnels worked with historic preservation designer Penny Eskra of Eureka to restore and furnish interior spaces. As a result, the Zanone House has very high integrity and is particularly notable for its largely intact historic interiors.

Both the Zanone House and the associated garage are considered to be contributing resources for the purposes of this National Register Nomination.

SETTING AND SITE

The Magdalena Zanone is located in a residential area of Eureka, twelve blocks south of the downtown commercial core. The area contains an array of period housing, dating from the settlement period through the modern era; however, most housing stock in the vicinity dates from c. 1880 to c. 1930. Across the street from the Zanone House is a large, two story, hipped roofed building that originally housed the Humboldt General Hospital. Like some of the other large historic homes in the area, this building has been converted to rental apartments.

The nominated property encompasses a single property, APN# 004-251-014, which contains approximately .5 acres of the original 3.5-acre Pleasure Park property. The parcel is located on

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the west side of G Street, south of the intersection of 16th Street and G. 1604 G is oriented to face onto G Street, set back slightly from the street.

During the historic period, a natural creek flowed through the property, cutting down the middle of the block between F and G Streets. The southern portion of this drainage (on the adjacent parcel, which is also owned by the Kuhnels) was later filled and flattened. The Kuhnels removed approximately 5,000 cubic yards of fill from this area and have sought to re-establish the historic landscape by creating a water feature that mimics the original creek. Behind the Zanone Garage in the nominated parcel, the creek bed is natural and has some water in it year round.

The site retains a number of historic landscape features. These include plantings, such as mature palms, eucalyptus, holly, rhododendrons, and roses, as well as walkways and garden walls. A gravel drive enters the property south of the Zanone House, continuing west toward the Zanone Garage and then looping south to the back of 1646 G Street. On the north side of the drive, adjacent to the Zanone House, is a historic retaining wall. This wall is constructed of concrete, stamped to give the appearance of rusticated stone. A new concrete wall running along the south side of the drive has been built to replicate this effect. A newly installed, iron fence surrounds the east and north sides of the property. The fence is six feet high and has thin metal pickets with barbed heads.

The property retains much of its original estate-like feel. The current owners maintain beds of perennials and annuals near the house and drive. The size of the parcel, and its open park-like nature is quite unusual for historic residential areas of Eureka. Most lots in this part of town and other adjacent historic neighborhoods are small to medium sized city lots of .25 acre or less.

MCKENNA'S PLEASURE PARK

McKenna's Pleasure Park was a picnic grounds and amusement park operated from 1877 to 1886. Remnants of the Pleasure Park's buildings and plantings were visible at the site for some time after the park's closure (Susie Baker Fountain Papers Volume 28, Page 271-272). The 1900 Sanborn map of the property shows the dance floor, which stood just southwest of 1646 G, as well as four other structures, one of which appears to be a round gazebo, near where the garage of 1604 G now stands (EDR 2003). The shed is still visible on the 1920 map, but has disappeared by 1949 (EDR 2003). Today, no definitive remnants of Pleasure Park are visible. It is possible that some of the larger trees date from the Pleasure Park era, but most of these seem situated around the 1908 Zanone House and were probably planted in the early 1900s to

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complement the house. Because no verifiable traces of McKenna's Pleasure Park can be identified this site does not contribute to this National Register nomination.

MAGDALENA ZANONE HOUSE

The Zanone House was constructed for Magdalena Zanone in 1908. The building was designed and constructed by local builders Selby L. Maloy and A.C. Johnson. Maloy was not a trained architect, but he was a skillful carpenter and contractor who built a number of houses in the Eureka area. According to local legend, Magdalena Zanone admired a house built for S.F. Hollander by Maloy at 2436 E Street in 1906. She requested that Maloy build an almost identical house for her, but insisted that her version of the house be more elaborate (Melanie Kuhnel, personal communication). The Hollander House still stands today, and is in fact very similar to the Zanone House. However, it has an octagonal tower instead of the round tower with onion dome seen at the Zanone House and a simpler, flat-fronted porch. The Kuhnels have copies of the original plans for both the Hollander House and the Zanone House, and they have virtually identical floor plans. Copies of Maloy's plans for the Zanone House are attached with this nomination.

The Zanone House is an excellent example of late Queen Anne architecture. It possesses such typical Queen Anne characteristics as an irregular roof plan, highly textured wall surfaces, a corner tower, scroll cut bargeboards, and colored glass windows. The Zanone House also exhibits many classical details, including dentil courses, a porch with classical columns, and a garland swag design in cast metal on the tower. Very few alterations have been made to the house since it was built almost 100 years ago. The Kuhnels' recent work to restore the house has improved its condition and enhanced its historic features.

EXTERIOR

The Zanone House stands 2.5 stories tall and has a rectangular form. The roof has a basic hipped shape, interrupted by hipped dormers, intersecting gables and an onion-domed tower. The roof is covered with composition shingles. The walls are clad in a variety of siding types, including narrow horizontal lap siding on the first floor and wood shingles on the second floor. The house has a full concrete basement. The concrete perimeter rises to just above ground level; the sill and posts are hidden on the exterior by wood lap siding, which is slightly wider than that seen on the first floor.

The house features a molded water table, decorative corner boards and a belt course between the first and second floors. This belt course includes classical dentils. Above it, the shingled second

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story flares out slightly. At the eaves, another course of molding and dentils provides relief. The three projecting gables on the north, east and south all contain decorative scroll-cut bargeboards. The redwood gutters are almost entirely original. The Kuhnel's had small sections that had rotted replaced to match. The curved gutter on the front porch roof was replaced with metal, but the Kuhnel's have the redwood original and intend to restore it. Windows are primarily 1/1 wood double hung with lugs projecting from the upper sash. There are also numerous fixed Queen Anne sash of colored glass in geometric patterns.

The tower is one of the Zanone House's most prominent features. Located at the southeast corner of the house, it stands a full three stories tall and is capped by a beautifully curved onion dome and balled finial. The sides of the tower above the second floor level are embellished with two tiers of cast zinc swags and foliate, giving it a classical appearance. The windows included in the tower have curved sash and curved glass. At the first floor level, the lap siding has been bent to fit the perfect curve of the tower.

East Elevation

The east elevation is the Zanone House's main façade, facing onto G Street. As a visitor faces the house, the large onion-domed tower is located to the left, while the front door, porch and entry stair lie to the right. A projecting gable emerges from the rectangular mass of the house and contains the entryway. The closed gable includes a decorative, scroll cut bargeboard. In addition to this gable and the large tower, the roofline is broken up by a small hipped dormer which contains two stained glass casement windows.

At the first floor level, a classically inspired porch emerges from the projecting gable and adjacent building mass. The porch has a flat roof, supported by Doric pilasters and columns. A half round segment projects from the rectangular porch cover, giving a lovely classical effect. This half round frames the cascading front steps, which widen as they go down. The original plans for the Zanone House show the front steps with a curved flare, but this plan must have been modified during construction. A cast metal rail in the center of the concrete steps has a grape and leaf motif. The porch rail has a scalloped top and turned posts. A decorative balustrade that crowned the edge of the porch roof has been removed and is being restored in the basement by Josh Kuhnel.

South Elevation

The large tower is also prominent in the south elevation, lying to the right as the viewer faces this façade. Approximately in the center of this building face is another projecting gable, with closed pediment and scroll cut bargeboard. Unlike the gable on the front façade, this gable has a

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slant bay on the first floor level, embellished with simple, scrolled brackets. A second bay, this one round, lies just west (left) of the slant bay. The round bay is just one story and is capped by a flat roof. This bay originally had a decorative balustrade, but it has been removed and is no longer in existence. A brick chimney with a decorative cap emerges from the roof west of the projecting gable.

West Elevation

The west elevation is the rear of the house. The slope of the land drops off behind the house, exposing the basement level here and making the house appear very tall. A large hipped dormer is centered on the main roof, providing light to a third floor bedroom. Below are two windows which light the second story hall and stairwell, and two windows and a door onto the first floor back porch. Overall, this elevation has a highly symmetrical arrangement not seen on the other sides of the house. The back porch projects at the first floor level and has a low pitched hipped roof. A large wooden stair with a closed rail leads down to the south (right) from the central exit. The Kuhnels had this stairway rebuilt to match the original, which was severely deteriorated. Stair treads and risers were replaced with redwood and cut to match the original. The siding on the exterior of the stairwell and the interior of the closed rail is original, with only a few pieces replaced in kind. The landing floor at the top of the stair was rebuilt with fir rather than redwood. An entry to the basement lies north (left) of the stair mass.

North Elevation

Facing the north elevation, the viewer has a side view of the entry porch to the left and the enclosed back porch to the right. A third projecting gable, again with closed pediment and decorative bargeboard, is located approximately in the center of this building face. At the first floor level, a polygonal bay extends from the projecting gable. A decorative balustrade that caps this bay was recently (Spring 2003) restored and reinstalled. An inset porch is located to the west (right) of this projecting gable. This porch is accessed from the kitchen and den and also has a door into a small storeroom or pantry at the west end of the porch. The porch has a closed rail and a simple wood stair leading down to a concrete walk. The Kuhnels also replaced these steps, which were in turn an inappropriate replacement that did not match the original line visible on the stringers. The Kuhnels installed new steps to match the profile of the originals; however pressure treated fir was used for this work.

INTERIOR

The interior of the Zanone House is organized in the typical Victorian manner, with the most formal rooms, the entry hall and parlor located at the front of the house, and more casual rooms, the living room and den, immediately behind. In a similar division of space, the house also

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features a grand front stairway and a narrow, more utilitarian, back stair. Four bedrooms and a sewing room are located on the second floor, and a fifth bedroom is located on the third floor adjacent to a large attic space. The downstairs rooms are all furnished with simple but elegant redwood trim. Windows and doors are framed in smooth shellacked surrounds, topped by plain lintels, dentils, and molded caps. The hardware is almost entirely original and is also simple and refined; virtually all drawer pulls, handles and push plates are plain brass ovals.

The Zanone House is notable for its highly intact interior. Its interior arrangement, design, and finishes all possess a very high degree of integrity. Few changes were made to the house over the years, and the current owners, Melanie and Ron Kuhnel, are restoring the house to its 1908 condition. The Zanone House has virtually all its original lath and plaster walls; the Kuhnels restored these walls by patching cracks, adding a thin fiberglass mesh for strength, and then a skim coat of plaster. They have also removed polyurethane from woodwork and rejuvenated the original shellac finish. Together with their designer, Penny Eskra, they have chosen period appropriate wall coverings, floor coverings, and light fixtures.

First Floor

The front door leads the visitor into a square entry hall. The space is open to the second story level, giving it an open, lofty feel. A large brass gas/electric type light fixture hangs down from the second story ceiling; this fixture is an antique purchased and installed in 2002. The main, formal staircase lies immediately to the right of the front door, making three turns as it mounts to the second floor. The stair is embellished with Ionic columns and pilasters, which form its primary posts. The molded banister is supported by three turned spindles on each step. The steps are further decorated with small, jigsaw-cut brackets below each tread. The lower portion of the staircase is finished with shellacked redwood paneling. A small coat closet with a low door is tucked under the stair. The walls of the entry hall are covered with a gold and silver, geometric reproduction wallpaper made by Mt. Diablo Handprints and known as Garfield Hall. Two Queen Anne sash type windows, one pink and red and one red and yellow, illuminate the first floor entry and stair. Two additional doors lead off the entry hall; straight ahead, a small, single pocket door with five panels leads into the den, and to the left, a large, double pocket door leads into the parlor. All pocket doors are paneled, shellacked redwood with oval, brass hardware.

Moving in a clockwise direction, the visitor enters the parlor from the entry hall, passing through the large, framed pocket doors. The parlor measures approximately 15 by 15 feet, not including a large bay. This room has a coved plaster ceiling, redwood picture rail, and molded redwood baseboard. The most notable feature of the parlor is the large, rounded tower bay on the

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southeast corner. This bay includes four large double-hung windows with curved sash and glass. The baseboard in the bay has been curved to fit the round shape of the space.

A second large, double pocket door leads from the parlor into the living room. The living room is slightly larger than the parlor, approximately 18 by 16 feet. A slanted bay on the south side of the room contains two double hung windows flanking a large central window. This larger window is double hung, with colored glass arranged in a geometric pattern in the upper sash. The living room originally contained a small stove. The original mantel and tile work are still in place, but the opening has been filled in with square black and teal tiles, which are reminiscent of the 1940s. The mantel is of an elegant classical design, with a large mirror above the fire surround framed by small Ionic columns. The original tile work consists of small, rectangular, green glazed tiles laid in the fire surround and hearth. Like the parlor, the ceiling is coved and has a redwood picture rail. In addition to the door from the parlor, the living room has doors to the den (a single pocket door), the kitchen (removed for each of access and stored in the basement), and the dining room. The dining room door, which is a single pocket, is flanked by fluted pilasters. This doorway is deeper than normal, to accommodate the adjacent fireplaces, and two small recesses, approximately 10 inches deep, fall between two door frames. A sample of the original wallpaper was discovered in one of these recesses and remains on display here. The owners have had this original paper reprinted and hung in the parlor and living room. It is a deep olive green with a darker green linear floral motif. The paper was replicated by Mt. Diablo Handprints and is known as Zanone Parlor.

Going through this small passageway, you enter the dining room. This room has the same coved plaster ceiling and picture rail as the parlor and living room. However, the walls in this room also feature a wainscot of quarter sawn redwood panels, similar to the paneling seen in the stairway. This wainscot is unusually tall, approximately 5 foot 8 inches. Between the wainscot and the picture rail, the walls are covered in an Anglo-Japanese vine and blossom print reproduction wallpaper, manufactured by Mt. Diablo Handprints and called Hummingbird Lattice. A slightly curved bay, much less rounded than the parlor bay, lies on the south side of the room. This bay contains three windows, all with curved sash and glass to match the gentle curve of the bay. Two medium sized windows flank a large central window. All three are double hung and have colored glass, Queen Anne type, upper sash. A large built in china cabinet lies on the north side of the room. This cabinet has four leaded glass doors, which display a sinuous Art Nouveau inspired pattern. The lower portion of the cabinet contains drawers, all with their original oval brass pulls. On the east side of the room, a coal stove and mantel provide additional decoration. This fire surround, which lies back to back with the living room fireplace, also features a decorative mantel with classical motifs, although it is not identical to its mate.

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This mantel has a beveled glass mirror flanked by simple pilasters with carved foliate at the top. The tile work is very similar to that seen in the living room, but is a slightly different shade of green. The coal burning insert appears to be cast brass, and the metal is decorated with a bow and garland pattern. Unlike the entry hall, parlor and living room, which are all carpeted over a redwood plank subfloor, the dining room has a finish floor of straight grained fir.

A small door adjacent to the large built in cupboard leads from the dining room into the pantry. This smallish room (approximately 13 by 7 feet) contains a sink, wrapping countertop and numerous cupboards for storage. All cupboards are original redwood, with a natural shellac finish (although the overlying polyurethane has not been removed here) and their original brass hardware. A small, square pass-through on the north side of the pantry accesses an adjacent storage area. The countertop is made of modern white tiles, and a new metal sink and a dishwasher have been installed. However, the original backsplash of subway tiles is still intact. Doors from the pantry lead into the main kitchen, down the stairs to the basement, and out onto the back porch.

The enclosed back porch is a somewhat utilitarian space used by the current owners as a laundry area. Two large windows face west and provide ample light. The walls are sided with flush horizontal boards, approximately 5 inches wide. An original bathroom lies off the porch on the northwest corner of the house. This small bath includes a porcelain toilet marked "Vitroware" with a 1940s style tank. A 1920s wall sink was added by the current owners, replacing an inappropriate modern sink. The owners also replaced a newer light fixture with a single bulb hanging on a braided cord and installed a new chrome shaving mirror, towel rack, toilet paper dispenser, and a glass shelf above the sink. The bathroom has a small casement window with an interior screen which opens towards the inside. A shower stall was installed in 1995 in a corner of the back porch, adjacent to the bathroom. The sides of the stall have been faux painted to match the horizontal boards of the porch walls. Doors from the porch lead out onto the back landing, up the back stairs to the second story, or back to the pantry.

Returning to the pantry, you pass through a swinging five-panel door into the main kitchen. The kitchen measures approximately 12 by 16 feet, and has a plain plaster ceiling, with a picture rail but no coving. The walls have a shellacked redwood wainscot of tongue and groove beaded board. This wainscot wraps the room, and there is no additional baseboard. The walls of the kitchen, pantry, back porch, and bath are all painted the cream color which paint analysis showed was original to these rooms. A large bank of built in cupboards lies on the south side of the kitchen. The cupboards have paneled doors above and drawers below. This cupboard is shared with the dining room, and the drawers are all two-way drawers; both sets of doors can be open to

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create an opening between the two rooms. On the east side of the kitchen, a small square door leads to a dumbwaiter shaft that extends down to the basement; this dumbwaiter is noted as "fuel elevator" on the original plans. A brick flue is hidden in the wall adjacent to the dumbwaiter, and the original kitchen stove most likely vented out this flue. The current stove, a 1940s Wedgewood, did belong to the Zanone family and was in the house when it was purchased by the Kuhnels. This stove and a modern refrigerator now stand on the west side of the kitchen. Floors in the kitchen, pantry and back porch are all covered with a cream or tan toned linoleum, installed in 1999 by the Kuhnels. A paneled door with a single light leads north out of the kitchen onto a side porch. On the west side of this side porch is a small storeroom or pantry. This small room, which lies just north of the pantry and east of the bathroom, has a worn plank floor and flush plank walls identical to those seen on the back porch. Wooden shelves provide storage space. A small casement window with screen, like that in the bathroom, provides ventilation. The small pass-through door to the south accesses the pantry.

A door on the east side of the porch leads back into the house and enters the den. Slightly smaller than the other downstairs rooms, the den measures approximately 15 by 13 feet. Like the living room, parlor, and dining room, the den has a coved plaster ceiling. The den walls have a picture rail and redwood paneling identical to that seen in the dining room. The wallpaper is an reproduction Art Nouveau style paper, originally manufactured in 1899, that is now produced by Mt. Diablo Handprints and known as Wren's Nest. A slanted bay to the north contains three windows, two casement windows with diamond shaped lights flank a large, central one over one double hung window. The Kuhnels used antique light fixtures to replace inappropriate wall sconce light fixtures to either side of the bay, and a central fixture.

Second Floor

The second floor contains four bedrooms, a sewing room, and a bathroom. While these rooms lack the coved plaster ceilings of the public downstairs rooms, they retain most of the other decorative features seen downstairs. All windows and doors are framed with the same classically inspired molding. The doors themselves are the same five paneled doors, although none here are pocket doors. The bedrooms and hallway also feature the same picture rails and baseboards. Built in cupboards and their brass hardware are similar or identical to those seen in the kitchen and pantry. Most woodwork is finished with shellac; the shellac in the hall and master bedroom has been restored, but the other bedrooms still have a polyurethane coat over the original shellac. Virtually all bedroom windows are shaded with roller blinds and lace overcurtains. The brass hardware that holds the outer curtains appears to be original. Roller blinds were originally installed on both the top and bottom halves of the window, and the

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original side support hardware is still visible in places. These old pieces of hardware are worn and are being replaced with new roller blind hardware.

The master bedroom lies at the top of the front stairs. This room measures approximately 13 by 16 feet and contains the same round tower bay space seen below in the parlor. This bay holds four one over one double hung windows with curved sash and glass. The ceiling is papered with a silvery white wallpaper that the current owners had reproduced to match the historic ceiling paper used throughout the second floor. The walls are hung with a reproduction pale green and gray tree scene paper, originally manufactured c. 1915. The cut glass and brass light fixture is less than 25 years old and was installed by the current owners. A large dressing room lies off the master bedroom. A door on the north side of the bedroom leads into a 6.5 by 15 foot space. The dressing room has the same picture rail, tree paper and baseboard as the bedroom, but the ceiling is not papered and has been painted off white. A small corner sink is located in the southeast corner of the room, as shown on the original floor plans. This sink has chrome fittings and is identical to two other corner sinks found in upstairs bedrooms. At the back of the dressing room, a large built in redwood cabinet stretches across the north wall. This cabinet has two sets of cupboards above and two sets of three drawers each below, all with original brass hardware. A door on the west side of the master bedroom leads into another bed chamber. This central bedroom is slightly larger than the others, measuring approximately 16 by 16 feet. The room has two one over one double hung windows looking to the south. A small corner sink with chrome fittings, identical to that seen in the dressing room, lies in the northeast corner. This room also has a fireplace and mantel. The mantel is not original to the house but is similar to those seen downstairs in the living room and dining room, but has some unique features. It holds a beveled mirror above a shelf supported by decorative brackets. A carved garland has been attached just above the fireplace opening. The most striking feature of the mantel are two large Corinthian columns which run from the top of the mantel to the hearth. According to Melanie Kuhnel, this antique mantel was installed in the 1990s by a previous owner. The hearth and fire surround are set with the same narrow, green tiles as seen downstairs. The coal stove has been removed, and broken and cracked bricks are visible in the opening. The walls of the room are covered with recent wallpapers. The ceiling and walls down to the picture rail are covered with a white on white patterned paper, and the walls are clad in a pink-painted, Anaglypta-type textured paper. A rose motif has been stenciled just below the picture rail. A large closet is located on the west side of the room. This closet has a built in cabinet identical to that seen in the master dressing room, built against the north wall. The closet walls are covered in the same white on white paper used on the ceiling of the bedroom. A door shown on the original building plans leading west from the closet into the next bedroom does not exist, and there are no signs that it was ever built.

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Without this door, you step out of the center bedroom into the hall and continue west to the next door on the left. This leads to a third bedroom, measuring approximately 16 by 13 feet. The walls of this room are covered with recent wallpaper; the same white on white paper seen in the middle bedroom is on the ceiling and walls above the picture rail, and the remainder of the walls are covered with a green, white and gold garden gazebo print. The room has a large light fixture with a painted glass shade and crystal drops that probably dates from the 1970s. A single one over one double hung window faces south. This room has both a dressing room and a closet. The closet, which does not appear on the original floor plan, lies off the west side of the room, near the southwest corner. The closet measures approximately 3 ½ by 3 ½ feet. The dressing room lies on the east side of the room. It contains a small corner sink (identical to the two already described) and a built in cabinet, also similar to those described previously. A one over one double hung window on the south side of the room provides light to the dressing room.

Just west of this bedroom, and the very end of the hall, a staircase leads down to the left. These back stairs are fairly narrow and steep. The stairs are carpeted; the current owners replaced existing carpet that was reportedly installed by Magdalena Zanone in her later years, maybe in the 1930s or 40s. The stairs have a continuous baseboard and a round wooden railing with brass supports. The walls are covered in original wallpapers, which are faded and ripped in some places but in generally good condition. The ceiling and upper portion of the walls are covered with a silvery white pattern (replicated by the Kuhnels in the master bedroom). The walls are clad in a mottled tan oatmeal paper, and a geometric Arts and Crafts border divides the two. A small one over one double hung window is located at the top of the stair, facing west. A second window is found at the base on the stair; this window is a fixed Queen Anne sash with green, yellow, pink, and red glass, facing south. An original hanging bulb fixture with twisted cord is found at the top of the stairs. The stairs lead down to a door that enters onto the back porch.

Across the hall from the stair entry, on the north side of the house, is a full bath. This bathroom appears highly intact, with original woodwork and fixtures. The room has a painted plaster ceiling and walls, with beaded board wainscot extending up approximately four feet from the floor. The floor is laid with finished fir. The room has a one over one double hung window facing north; the window is original, but the Kuhnels installed pressed, patterned glass in the lower sash for privacy. The light fixture is an antique installed by the current owners. The wall sink, on the east side of the room, is not a corner sink, but has the same fixtures as the other sinks found upstairs. The medicine cabinet is original and is framed to look like the doors and windows seen throughout the house. Inside, the medicine cabinet has adjustable wooden shelves. An original chrome cup and toothbrush holder is mounted to the left of the medicine cabinet. The Kuhnels found one original towel bar in the bathroom and installed other

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accessories such as additional towel bars and toilet paper holders to match. The toilet has no manufacturer's mark but appears to be an old fixture with a 1940s style tank. The tub is oriented as seen on the original plans and is a claw foot tub with porcelain and chrome fittings. According to a previous owner, both the toilet and the tub are original to the house (Melanie Kuhnel, personal communication).

East of the bathroom, also on the north side of the house, is a small room designated as a sewing room on the original plans. According to Zanone descendants, Magdalena Zanone employed a full time seamstress to make clothes for the family (Melanie Kuhnel, personal communication). This room measures approximately 9 by 10 feet and is lit by two one over one double hung windows facing north. The walls are covered in newer wallpaper; the same white on white pattern found in the middle and west bedrooms is on the ceiling and walls above the picture rail. Below the picture rail, the walls are covered with a red, white, and black pattern with fruits and flowers arranged in vertical stripes. A large built in cabinet stands at the east wall; it is similar to the other built ins, but has folding, two part paneled doors above the lower drawers. To the left of the cabinet, a narrow door leads up to the attic. The sewing room, now used as an office, has a brass light fixture with three frosted glass shades that was made for and installed by the current owners. When carpet was changed in this room, the Kuhnels found a finished fir floor, similar to that seen in the dining room.

To the east of the sewing room lies the fourth bedroom, a chamber measuring approximately 13 by 14 feet. This room has a plaster ceiling painted off white. Below the picture rail, the walls are covered in a gold and pink floral wallpaper. The room has a single one over one double hung window facing north. A large, blue glass pendant light fixture hangs in the center of the room. There are two closets, both located on the west wall. The first is very similar to that found off the west bedroom, about 3 ½ by 3 ½ feet. The second is smaller, has a narrow door, and is made "L" shaped by the brick flue coming up from the kitchen below. The original plans show that a tank for holding hot water was located behind the chimney in the "L" of the closet. Some hot water pipes are still visible there today, but the tank has been removed.

A long hallway stretches the length of the second floor. Beginning at the foyer at the top of the front stairs, it continues west, ending at the bathroom and back stair. A small, one over one double hung window is located at the end of the hall, facing west. The hall is covered with the same golden and cream patterned reproduction wallpaper found in the first floor entry (Garfield Hall by Mt. Diablo Handprints, first manufactured 1885). Above the picture rail, the walls and ceiling are covered with a coordinating paper featuring tiny golden stars on a creamy background. The two hanging light fixtures found in the hall are some of the only fixtures

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believed to be original to the house. These fixtures have a very simple design, with a straight rod coming down to a ball which has two arched arms with downward pointing glass shades. The fixtures have a japanned finish of coppery red and black, probably achieved through use of an artificial patina. The hall contains two additional built in cabinets, similar in style to those found in the bed chambers. Both are located about mid-way down the hall, with a smaller cabinet to the south and a larger to the west.

Attic

A very narrow and steep staircase leads up from the sewing room to the attic. The walls of the stairway are hung with a relatively new, yellow and cream patterned wallpaper. The stair treads are unfinished wood, and a simple baseboard, less elaborate than that seen in the rest of the house, runs up along the treads. The stairs emerge in a room that has been finished as a third floor bedroom. This room probably has been more altered than any other room in the house. The walls have been sheetrocked and covered with a textured plaster finish. The room has the same simple baseboard seen in the stairway, but in some areas the wood appears new. A three part window lies at the end of the room, facing west. This window originally had two diamond pane casement windows to either side; these have been removed and replaced with single lights, although one still exists and is stored in the basement. The central window is a large one over one double hung.

A door on the east side of the bedroom leads into a large, unfinished attic space. The attic has a floor of wide, unfinished planks, and walls are simply exposed beams and sheathing. Two small stained glass windows are located on the east side; these open as casements and contain yellow, purple and green glass in a geometric pattern. At the southeast corner of the room, you can enter the round tower space. The bottom eight feet appear almost like a giant barrel, with vertical wooden staves. Above, the intricate framing of the onion dome is all exposed, reaching a height approximately 20 feet above the floor.

Basement

The large basement of the Zanone House can be accessed from the pantry or from an exterior door adjacent to the exterior back stairs on the west side of the house. The basement has a poured concrete floor and concrete walls that extend up approximately four feet. Above this foundation, the walls are covered with wide horizontal boards, laid flush. The ceiling is exceptionally tall for a basement, approximately 8'. The basement is lit by three windows on the south, one on the east and four on the north. All the windows are two pane casement type. A small wooden cabinet with a three panel door lies near the base of the stairs and hides a modern electrical switch box. A large brick chimney foundation of common red brick is located near the

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center of the space. This base has been badly cracked, probably by earthquake damage, and has not yet been repaired. A second, smaller chimney foundation lies just to the north; this is the base of the kitchen flue. Slightly further to the north is the dumbwaiter mechanism; this is hand-operated and has a large, geared crank that winds a rope onto a wooden spool. A modern forced air furnace stands near the larger chimney foundation. The house was constructed with central heat and probably had an oil furnace. A large wooden box, approximately three by ten feet, near the base of the stairs, may have held wood or coal. The basement is essentially one large open space, with the exception of a small, enclosed storage area built in under the stairway.

ZANONE GARAGE

A detached, double car garage lies southwest of the Zanone House. This garage dates to c. 1910 and was constructed in a bungalow or Craftsman style. The garage has a low pitched, front facing gable roof. The roof is embellished with projecting, notched rafter tails and decorative knee braces. The walls are clad in wood shingle siding. Two garage bays face east; these bays both have original tri-fold paneled doors. An entry door with five panels is located between the two bay doors. A large louvered gable vent lies above the entry door, centered on the front façade. There are three one over one double hung windows, one on the south and two on the west. One of the windows on the west façade has had both sash removed and is filled with a single pane. The garage sits on a steep slope, moving down to the west, and it has a tall skirting of wide vertical boards. The post and pier foundation, as well as a large stump, are visible beneath the garage due to one missing skirting board. There is a single louvered foundation vent on the north side of the garage. With the exception of the one missing window, the garage is very intact and has high integrity.

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SUMMARY

The Magdalena Zanone House, built in 1908, 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 did rely on patternbooks and other published sources, but also embellished on these designs with ideas of their own creation. The Magdalena Zanone House meets National Register Criterion C in the area of architecture as one of Eureka's best examples of Queen Anne architecture. Both the exterior and the interior of the house possess a very high degree of integrity. It is also notable for its grounds, which contain an associated garage and retain a number of historic landscape features.

HISTORY OF PROPERTY

In May of 1877, James McKenna of Eureka opened a park and entertainment facility on a large parcel located between F and G Streets, north of Wabash. There were very few public parks at the time, and Mr. McKenna capitalized on this need by charging an admission of 25 cents. Reporting on the opening of Pleasure Park on May Day, 1877, one *Humboldt Times* writer noted:

In it are afforded the means for the young and the old, the gay and the soberly inclined to pass a pleasant hour, as the large crowd that was in attendance there from early in the forenoon until evening can testify. Among the amusement, or rather the facilities for amusing provided there are: a spacious floor for dancing, covered so far as to protect it from the sun and wind, a shooting gallery, bowling alley, swings and refreshment booths (May 2, 1877).

Another description, by W.H. Jewett, recounts that the dance floor was built directly over the creek that flowed through the property. Mr. Jewett also stated that a flagpole was erected near the southwest corner of the property and that a large black bear was kept chained there. He remembered that picnics and Fourth of July celebrations were held at Pleasure Park (Susie Baker Fountain Papers Volume 26, Page 133-134).

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Pleasure Park closed sometime before 1886. A notice in the paper dated February 12, 1886 announced the establishment of a brewery on the "land owned by Mr. McKenna and formerly known as Pleasure Park" (Susie Baker Fountain Papers Volume 43, Page 234-235).

In 1886, Domingo and Magdalena Zanone purchased the defunct pleasure park property and came to live in a house located at 1646 G Street (one house south of 1604 G). Domingo Zanone was an early Humboldt County settler and one of the first Italians to arrive in the region. He was born in Genoa, Italy on March 9, 1828 and lived there as a child and young man before immigrating to the United States in the 1840s. After a short time in the eastern United States, Domingo Zanone came to California in 1850. He worked in mining, then invested in a cattle ranch on Dry Creek in Butte County. He came to the Mattole Valley of Humboldt County in 1865, together with his brother Anthony. The Zanone brothers established a large cattle operation, one of the earliest and most successful in the Mattole area. Domingo dissolved the partnership with his brother in the mid-1870s, but continued to operate the ranch on his own. In 1874 Domingo Zanone returned to Italy and married Magdalena Ghio, then returned with his bride to California. The Zanones had seven children who lived to adulthood: Mary Amelia, Magdalena (Lena), Mercedes, Augusta, Eugenia, Domingo Anthony, and Ernest (Irvine 1919:205-207).

The Zanone ranch, located near Petrolia, eventually grew to a size over 5,000 acres. Domingo Zanone was quite successful in the cattle raising business, and a "Rich Man's Assessment," published in 1881, listed Domingo Zanone as the 12th richest man in Humboldt County, with a worth of \$24,961 (Susie Baker Fountain Papers, Vol. 31, Page 280). Zanone owned a part interest in the steamer Ferndale, which shipped cattle from Port Kenyon to San Francisco. He also served as a director of Humboldt Bank and owned commercial property in downtown Eureka.

Domingo Zanone died December 16, 1901, leaving Magdalena Zanone a widow. Mrs. Zanone continued to run the family businesses until her two young sons, Domingo Anthony and Ernest, were old enough to manage them. According to the 1915 *History of Humboldt County*, Magdalena Zanone "is an excellent business woman, possessed of fine executive ability, and an earnest member of the Catholic Church, and since her marriage has never returned to her native land" (Irvine 1915:206).

After Domingo Zanone's death, the family continued to live in the house at 1646 G Street. However, in 1907-1908 Magdalena had a new home constructed for the family; it was located on

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the same parcel, just north of the older home at 1646. The new house was designed and built by local contractors Selby Maloy and A.C. Johnson. It is a grand, Queen Anne style home with a round corner tower, slant and round bays, scroll cut bargeboards and many other decorative features. The family moved into this new house, 1604 G Street. Magdalena Zanone continued to live at 1604 G until her death in 1946. Her children inherited the property upon her death. They subdivided the large, 3.5 acre parcel, selling off several smaller parcels, but retaining the core area and 1604 G until 1972. Since that time, the house has had only two additional owners. The current owners, Ron and Melanie Kuhnel, are returning the buildings and grounds to an early 20th century appearance.

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

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economic mainstay for Eureka, first developed during this early period. 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.

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.

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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 steamer 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 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 (Bears 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

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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.

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 Zanone 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

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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 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 Zanone 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 Zanone House embodies numerous Queen Anne characteristics. As described above it has an asymmetrical roof form, with a front-to-back hipped roof ridge, and interruptions such as hipped dormers, a tower, and three intersecting gables. The wall surfaces are richly textured, with shingles on the upper story and horizontal boards below. Flat surfaces are avoided by the upper story flare and insets such as the cut away bay on the south façade and inset porch on the north façade. The corner tower is a particularly notable Queen Anne feature. The large onion dome draws on the exotic influences of Turkish and Moorish architecture. The house also includes classical influences such as the tower garlands, Doric and Ionic columns, and dentil courses. According to McAlester and McAlester, these classical features are common in about 35% of Queen Anne houses and may be ascribed to a "free classic" subtype (1996:264).

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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) 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).

The Zanone House stands out from this crowd for a number of reasons. First, it is notable for its numerous historic landscape features. The gardens include original retaining walls, historic plantings of palms, rhododendrons and other species, and a restored creek bed that runs through the property. Architecturally, the house also exhibits some unique characteristics. The Magdalena Zanone House appears to have one of only a handful of buildings with a three story onion-domed tower found in the city. In fact, most other buildings with onion domes seem to be only one story. The house also has an unusual cascading stairway, which spreads down toward the sidewalk from the Colonial Revival front porch. Finally, the house is notable for its highly intact interior. Unlike most houses of its age, the Zanone House has intact woodwork, hardware and wall surfaces. No walls in the house have been moved or added. All rooms in the house are serving their original purpose, with the exception of the sewing room, which is used as an office. No extra bathrooms, closets or kitchen space have been added. The entire house has extremely high integrity.

CONCLUSION

The Magdalena Zanone House and grounds includes the 1908 Zanone House at 1604 G Street and its associated garage. It also includes a .5 acre parcel of surrounding grounds with original and period appropriate landscape features. The buildings and the grounds have high integrity. The Zanone 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 nominated property includes one parcel, APN# 004-251-014, containing approximately .5 acres.

BOUNDARY JUSTIFICATION

This parcel contains the large Queen Anne style house built by Magdalena Zanone in 1908, as well as an associated, Craftsman style garage constructed in c. 1910. The gardens surrounding the buildings contain historic landscape elements that also contribute to the historic qualities of the property.

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1. Historic View: East and South Elevations of Zanone House
Looking: Northwest
Photographer: Unknown
Date of Photograph: c. 1918
Copy Negative: collection of Humboldt State University Library, Arcata, CA

2. Current View: Overview of Zanone House Property, rear of 1646 G Street and 1646 G garage in right midground, 1604 G Street and 1604 G garage in left background, water feature in foreground
Looking: North
Photographer: Leslie Heald
Date of Photograph: February 28, 2003
Copy Negative: Melanie & Ron Kuhnel, 1646 G Street, Eureka, CA 95501

3. Current View: East Elevation Zanone House
Looking: West
Photographer: Leslie Heald
Date of Photograph: July 5, 2002
Copy Negative: Melanie & Ron Kuhnel, 1646 G Street, Eureka, CA 95501

4. Current View: South Elevation Zanone House
Looking: North
Photographer: Leslie Heald
Date of Photograph: July 5, 2002
Copy Negative: Melanie & Ron Kuhnel, 1646 G Street, Eureka, CA 95501

5. Current View: West Elevation Zanone House
Looking: East
Photographer: Leslie Heald
Date of Photograph: July 5, 2002
Copy Negative: Melanie & Ron Kuhnel, 1646 G Street, Eureka, CA 95501

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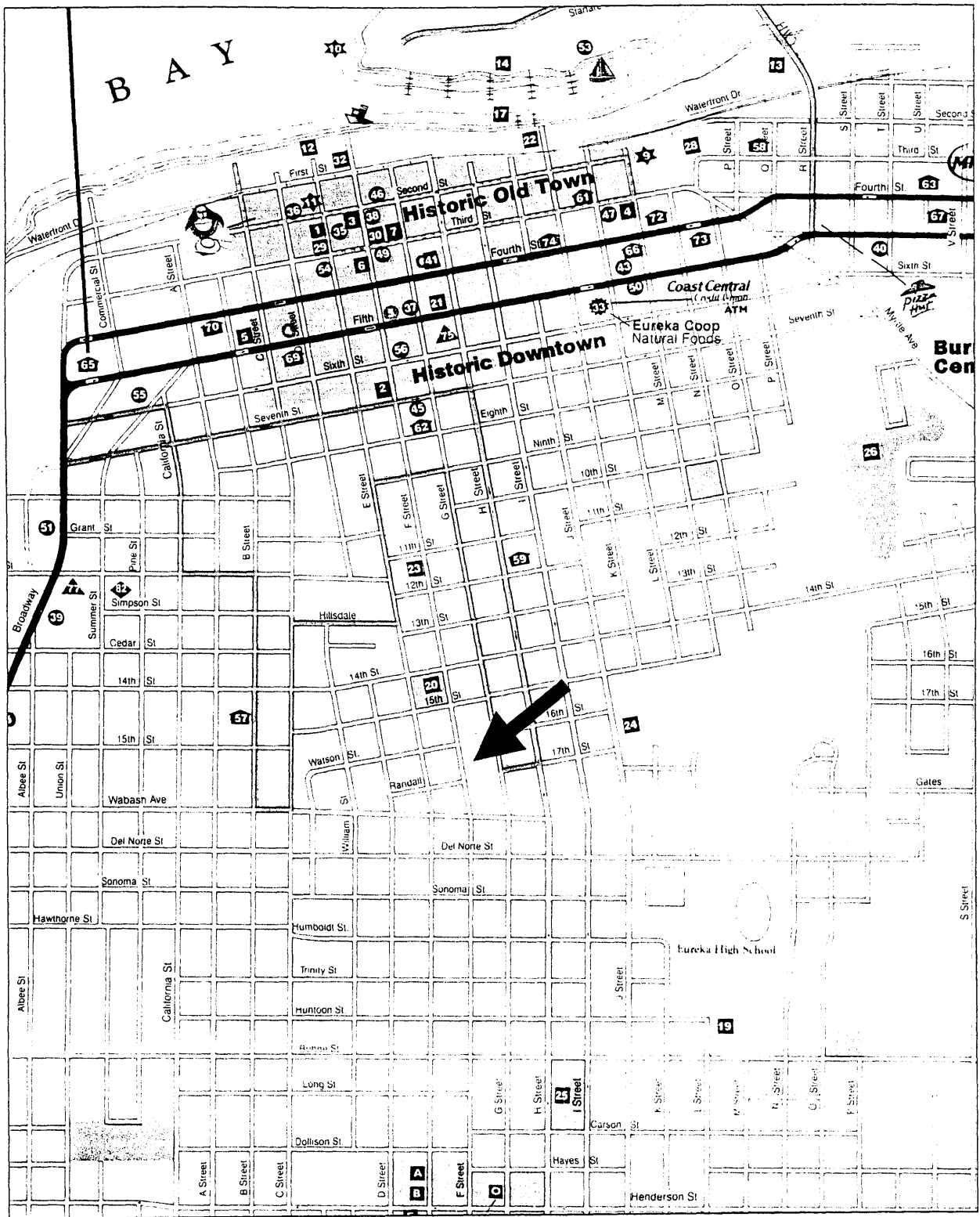
Continuation Sheet

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Property Name

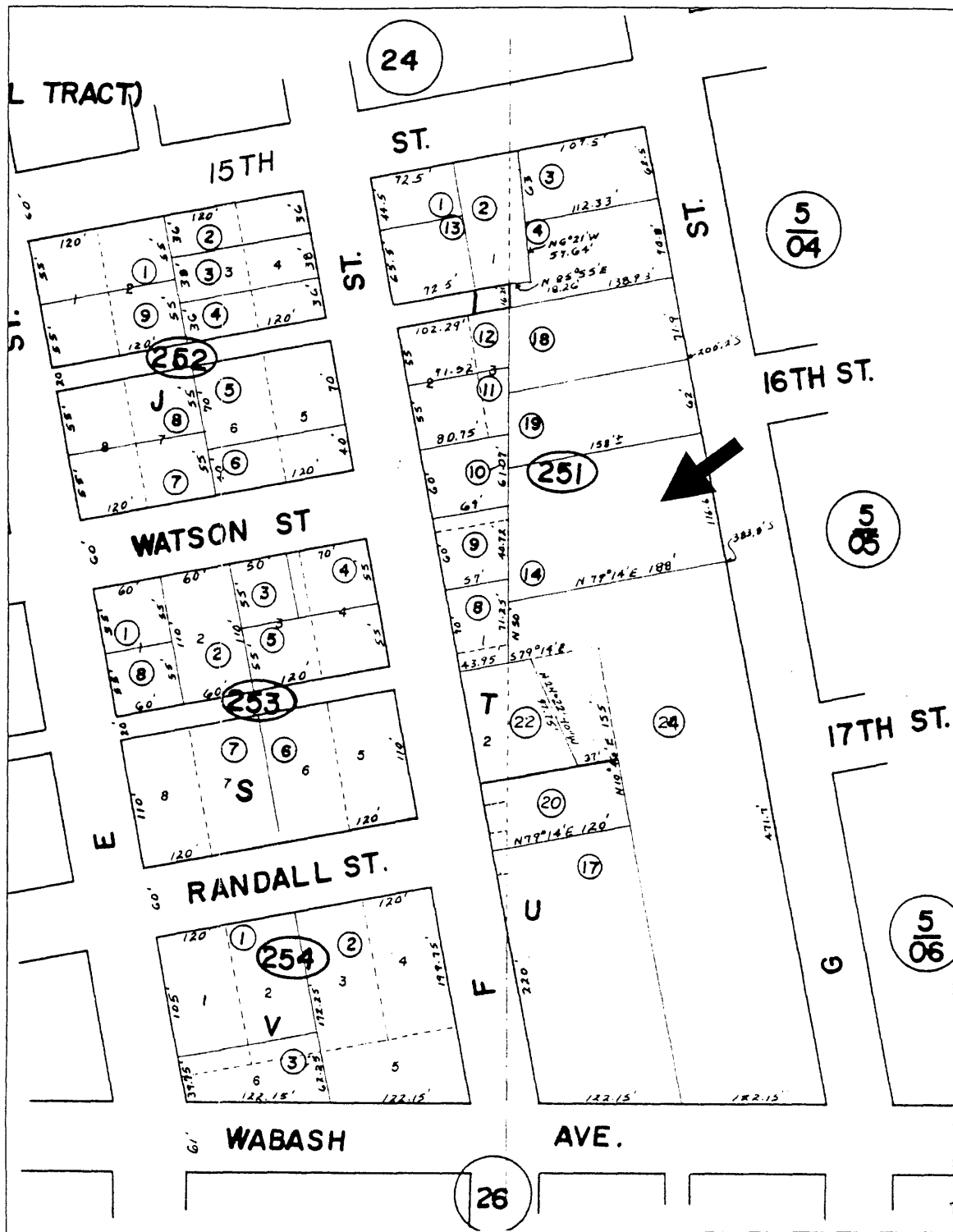
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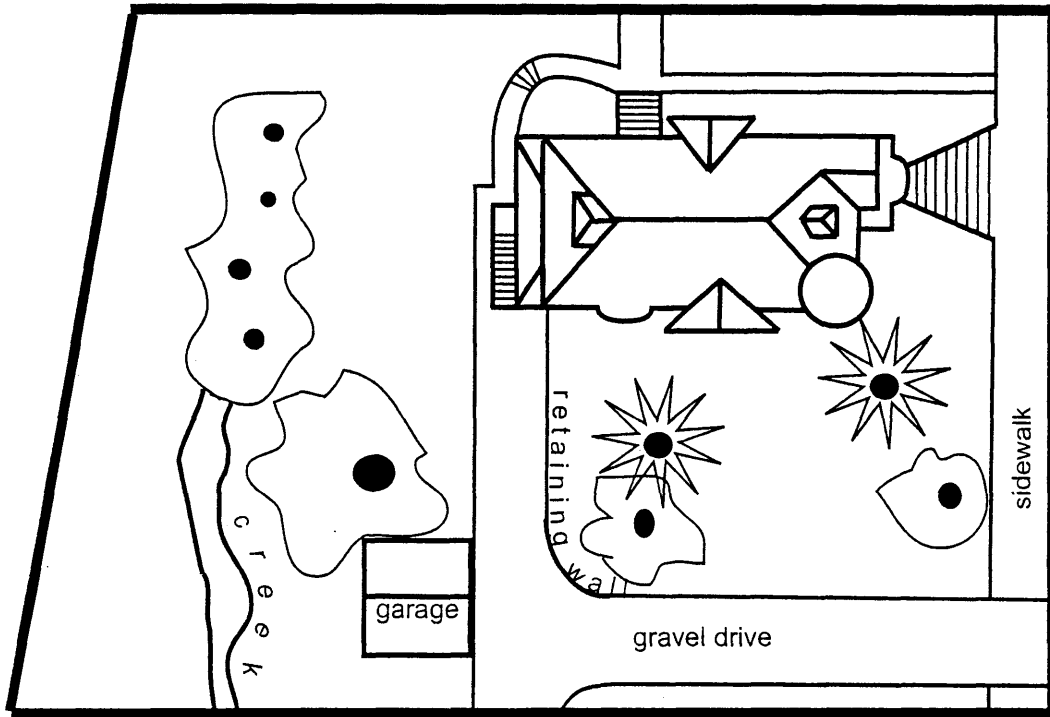
6. Current View: North Elevation Zanone House
Looking: South
Photographer: Leslie Heald
Date of Photograph: July 5, 2002
Copy Negative: Melanie & Ron Kuhnel, 1646 G Street, Eureka, CA 95501
7. Current View: Interior Zanone House, entry hall
Looking: Northwest
Photographer: Leslie Heald
Date of Photograph: July 5, 2002
Copy Negative: Melanie & Ron Kuhnel, 1646 G Street, Eureka, CA 95501
8. Current View: Interior Zanone House, parlor with round bay
Looking: Southeast
Photographer: Leslie Heald
Date of Photograph: July 5, 2002
Copy Negative: Melanie & Ron Kuhnel, 1646 G Street, Eureka, CA 95501
9. Current View: Interior Zanone House, from parlor into living room
Looking: West
Photographer: Leslie Heald
Date of Photograph: July 5, 2002
Copy Negative: Melanie & Ron Kuhnel, 1646 G Street, Eureka, CA 95501
10. Current View: Zanone Garage
Looking: West
Photographer: Leslie Heald
Date of Photograph: July 5, 2002
Copy Negative: Melanie & Ron Kuhnel, 1646 G Street, Eureka, CA 95501



MADALENA ZANONE HOUSE
1604 G STREET, EUREKA
HUMBOLDT COUNTY, CA
LOCATION MAP
(from *Eureka Visitors Map*, City of Eureka, nd)



MADALENA ZANONE HOUSE
 1604 G STREET, EUREKA
 HUMBOLDT COUNTY, CA
 ASSESSORS PARCEL MAP
(from Humboldt County Assessors Office)



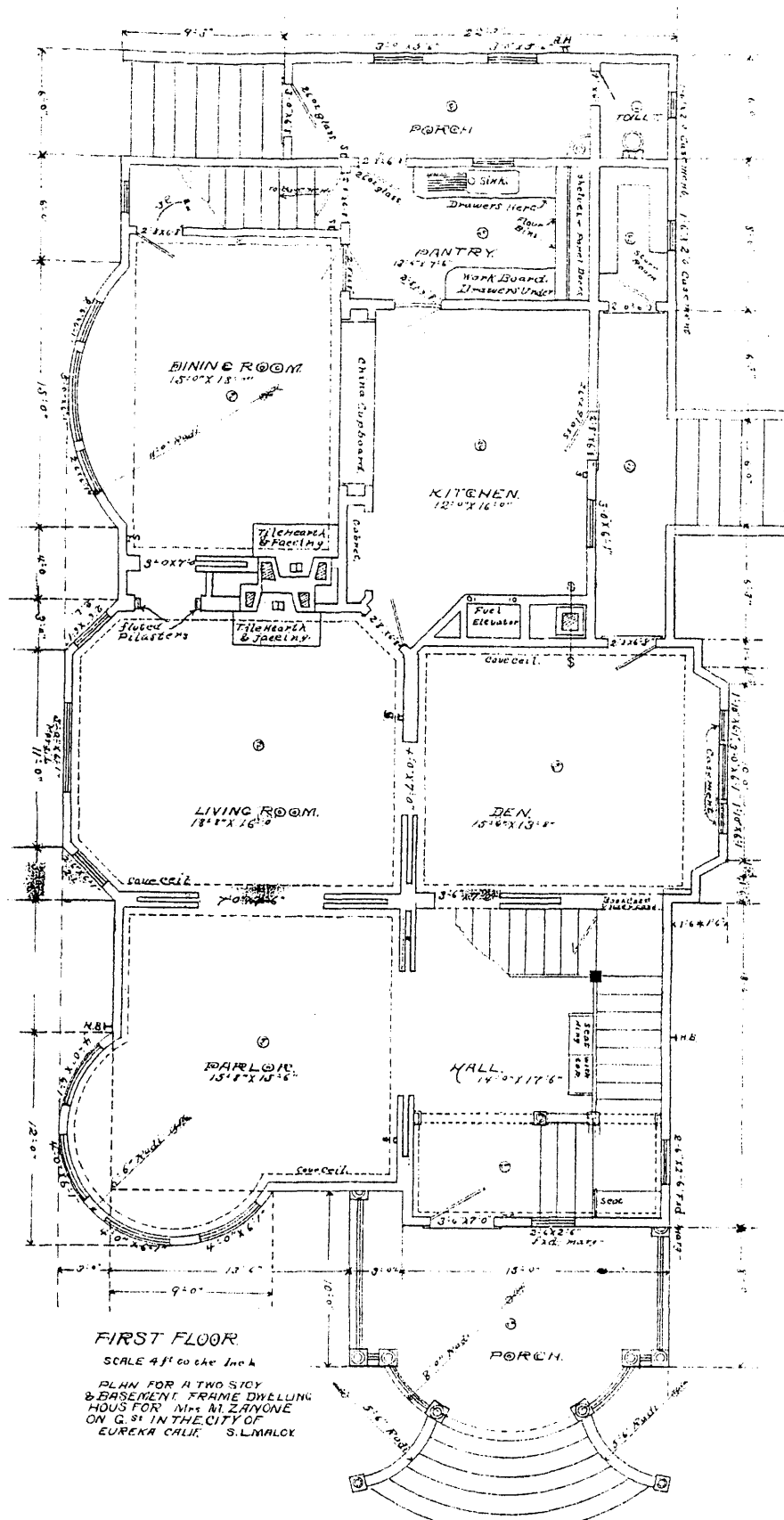
G STREET

N



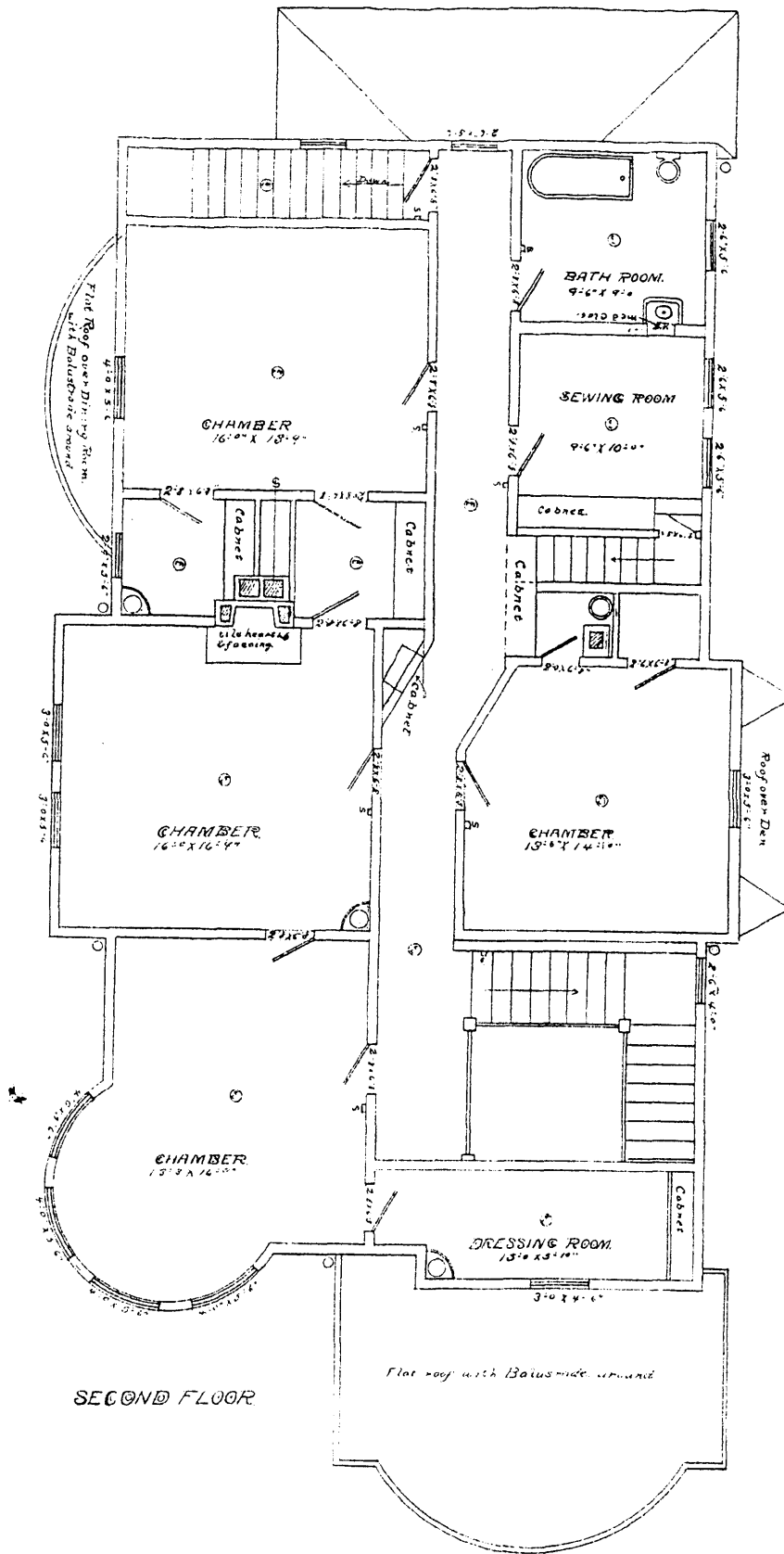
1" equals 30'

MAGDALENA ZANONE HOUSE
1604 G STREET, EUREKA
HUMBOLDT COUNTY, CA
SKETCH MAP
(by Leslie Heald, 2003)



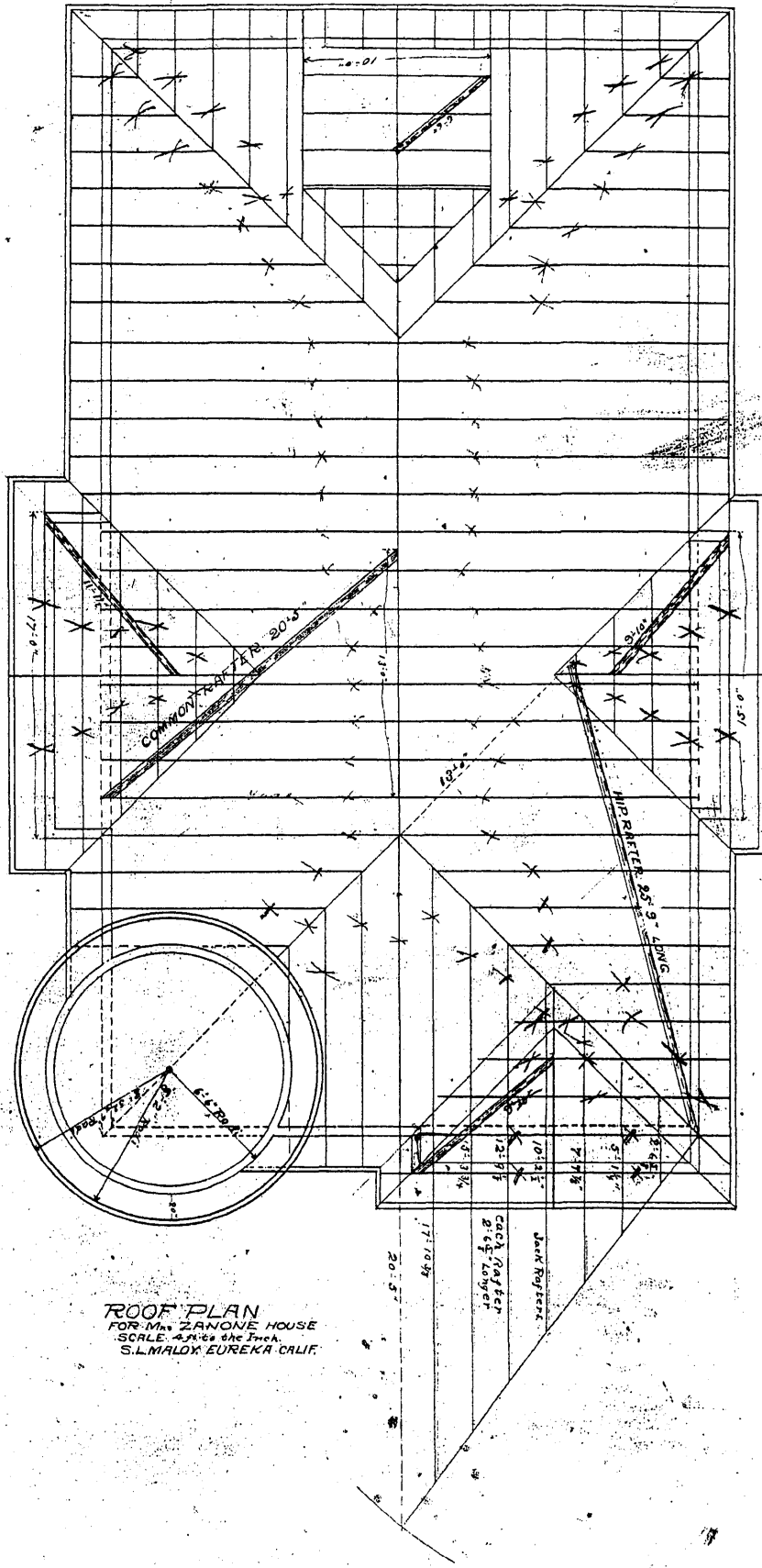
FIRST FLOOR.
 SCALE 1/4" = 1'-0"
 PLAN FOR A TWO STORY
 & BASEMENT FRAME DWELLING
 HOUSE FOR MRS. M. ZANONE
 ON G. ST. IN THE CITY OF
 EUREKA CALIF. S. L. MALOY

MADALENA ZANONE HOUSE
 1604 G STREET, EUREKA, CA
FIRST FLOOR PLAN
 from original drawings by S. L. Maloy



SECOND FLOOR

MADALENA ZANONE HOUSE
 1604 G STREET, EUREKA, CA
SECOND FLOOR PLAN
 from original drawings by S. L. Maloy



ROOF PLAN
 FOR Mrs. ZANONE HOUSE
 SCALE 1/4" = 1'-0" (as the Arch.)
 S. L. MALOY, EUREKA, CALIF.

MADALENA ZANONE HOUSE
 1604 G STREET, EUREKA, CA
ROOF PLAN
 from original drawings by S. L. Maloy



Photo #1
Magdalena Zanone House
Humboldt County, CA