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7.	DESCRIPTION								
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DESCRIBE THE PRESENT AND ORIGINAL (IF Known) PHYSICAL APPEARANCE

The house was built in 1882/3 in the late classical revival with Italianate detail, with A. J. Bryan as architect. Located on the corner of 5th and Salem streets, it is surrounded by well-maintained gardens, and forms an L-shape. Each of the two wings is entered through a portico with columns and balustrades. The wing on the corner has a bay-window. The house has two floors with 10 rooms, including bath and kitchen.

Exterior construction is entirely of clear sugar pine. The decorative wrought-iron work was shipped from England around the horn. On the interior, some of the original wallpaper on walls and ceilings is still intact, and was obtained from San Francisco. Intact also are the gold-leaf mouldings, and the oak floors, which are inlaid with mahogany around the perimeter of each room. The hall and stairway especially are characterized by Lincrusta wainscoting and an oval stained-glass window. The newel post is topped with an iron figure which held a gas lamp. Most of the furnishings are the originals, and include the wood stove, gas-lamp fittings, and walnut fireplace. Several pieces of handcarved oak or walnut furniture are from the Baltimore family home of the early 1800's.



5

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STATEMENT OF SIGNIFICANCE

The House is one of the largest and probably the finest residence of the Victorian era in Chico. The house was built by Dr. Oscar Stansbury in 1882/3. His daughter, Miss Angeline Stansbury, born in 1883, continues to occupy the house in which she was born and reared. She attended the local schools, graduating from the Chico Normal School (now California State University, Chico), and attended the University of California and Art Schools. She has taught several generations of Chicoans in her high school art classes.

Dr. Stansbury was born in 1852 and raised in Carrollton, Mississippi. He was graduated from the University of Mississippi and received his Doctorate of Medicine from the University of Maryland. He then returned to Mississippi to practice medicine with his father. In 1875 he had the opportunity to come to California on a visit, decided to stay, and practiced medicine in Chico for many years, up to his death in 1926.

Some of his medical instruments were recently donated to the Smithsonian Institution in Washington, D.C. and some, with office furniture are in the doctor's office in Columbia, California. He was a member of the Order of Cincinnati, of which his great grandfather, Reuben Gilder, was a founder, and whose charter, signed by Washington, is now in the Order's museum in Washington, D.C.

Dr. Stansbury married Miss Libbie Manloue from Maryland. They had three children: Middleton (whose son of the same name lives in Sacramento), Ellen (Mrs. F. A. Clough) and the present owner, Angeline.

The following statement from <u>Time's Wondrous Changes</u>: San Francisco Architecture, 1776-1915, by Dr. Joseph Armstrong Baird, describes the significance of Italianate Architecture in California:

SEE INSTRUCTIONS

Continued

9. MAJOR BIBLIOGRAPHICAL REFERENCES

A Guide to Architecture in San Francisco and Northern California, by David Gebhard, Roger Montgomery, Robert Winter, John Woodbridge, and Sally Woodbridge, Peregrine Smith, Inc., Santa Barbara and Salt Lake City, 1973.

Time's Wondrous Changes: San Francisco Architecture, 1776-1915, by Dr. Joseph Armstrong Baird, San Francisco, 1962.

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8. Statement of Significance Continued

ITALIANATE

Background and Characteristics:

About 1845 or 1850 in the eastern United States, enthusiasm for fifteenth and sixteenth century Italian forms grew into a major new fashion. There were two aspects of the fashion. One was related to a building type or shape, common in domestic architecture - the Italian Villa. The other was related to an interest in various combinations of fifteenth and sixteenth century Italian surface ornamental forms as well as to the use of commercial and occasionally residential building types that reflected the curious mixture of Classical and anti-Classical in later sixteenth century northern Italy. This was the Italianate fashion.

Italianate in northern California was a fascinating meeting of local necessity for fine, permanent construction and a remarkably variable new fashion. The results were usually strongly Mannerist in ornamental character and in a preoccupation with high narrow building shapes and openings. Early in the 1850's, there were lingering memories of the sobriety of Classical Revival. By the mid and late 1850's, into the 1860's and early 1870's, prosperity and developing expertise in handling more complex ornamental forms created a richer, somewhat heavier version of Mannerist models. Baroque features of emphasis became more marked, suggesting the constant struggle in the nineteenth century between two basic attitudes inherited from earlier times - the formal and the picturesque. Formality dominated the Classical Revival, the Italianate and the Second Empire; it nestled beneath the superficial picturesqueness of much of Early Victorian Gothic. In the Stick Style, the Shingle Style, and Queen Anne, and to a certain extent in the Richardson Romanesque fashions, elements of irregularity, romantic color and striving after variety at any cost, were more obvious. The Italianate was inevitably regular, despite its Mannerist eccentricities of ornamental adornment; it produced some of the finest building in northern California of any period. and is without question the major stylistic and formal phase of nineteenth century fashion in this area.

