

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

RECEIVED

MAR 02 1993

NATIONAL REGISTER

1. Name of Property

historic name: Goodman, George E., Mansion

other name/site number: _____

2. Location

street & number: 1120 Oak Street

not for publication: N/A

city/town: Napa

vicinity: N/A

state: CA county: Napa

code: 055

zip code: 94559

3. Classification

Ownership of Property: private

Category of Property: building

Number of Resources within Property:

Contributing	Noncontributing
<u>1</u>	<u>0</u> buildings
<u>0</u>	<u>0</u> sites
<u>0</u>	<u>0</u> structures
<u>0</u>	<u>0</u> objects
<u>1</u>	<u>0</u> Total

Number of contributing resources previously listed in the National Register: 0

Name of related multiple property listing:
N/A

7. Description

Architectural Classification:

Late Victorian: Second Empire

Other Description: N/A

Materials: foundation not visible roof shingle
walls weatherboard other _____

Describe present and historic physical appearance. X See continuation sheet.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: at the local level.

Applicable National Register Criteria: C

Criteria Considerations (Exceptions) : N/A

Areas of Significance: Architecture

Period(s) of Significance: 1873

Significant Dates : 1873

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: McDougall and Marquis

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above. X See continuation sheet.

9. Major Bibliographical References

See continuation sheet.

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 -- Specify Repository: City of Napa Cultural Heritage Commission

10. Geographical Data

Acreage of Property: less than one acre

UTM References: Zone Easting Northing Zone Easting Northing

A	<u>10</u>	<u>562760</u>	<u>4238445</u>	B	<u> </u>	<u> </u>	<u> </u>
C	<u> </u>	<u> </u>	<u> </u>	D	<u> </u>	<u> </u>	<u> </u>

 See continuation sheet.

Verbal Boundary Description: See continuation sheet.

The northwest part of Napa County Assessor's parcel 003-281-16 as shown on the enclosed map.

Boundary Justification: See continuation sheet.

The boundary includes the part of the city lot which largely retains its historic appearance and excludes the remaining part, which is dominated by an apartment building without historic associations to the resource.

11. Form Prepared By

Name/Title: Donald S. Napoli

Organization: _____ Date: December 31, 1992

Street & Number: 1614 26th Street Telephone: (916) 455-4541

City or Town: Sacramento State: CA ZIP: 95816

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DESCRIPTION

The George E. Goodman House is a two-and-a-half-story wood-frame structure with a mansard roof, horizontal board siding, and irregular plan. Protruding from the rear is a one-and-a-half story extension. The building rests on a slightly raised base. All elevations are asymmetrical and have hooded dormer windows. The elevations that face the street (southeast and southwest) have windows with wide molding and rounded tops. The windows, whether standing alone, paired, or arranged in projecting bays, provide a main decorative element on each elevation. The front elevation receives additional ornamentation from a classically detailed portico. The house is partially obscured by a two-story apartment building on the southeast. Also in the former front yard, but outside the proposed property boundary, is a paved parking lot between the two buildings. Although its setting has changed, the building is otherwise virtually unaltered and retains a high level of architectural integrity.

The roof treatment provides one of the building's main decorative features. The roof itself has a concave mansard shape, plain shingle siding, and wood curbs. Breaking the curb line are the segmental pediments atop the dormer windows. The windows are double-hung, slightly curved at the top, and embedded in wide casing. The dormers do not penetrate the cornice, which projects markedly from the building and is supported by closely spaced brackets. The brackets, which are curved, act as triglyphs as they extend through the frieze and over the tenia. The metopes are embellished with plain rectangular panels. The architrave is plain and only slightly wider than the siding boards below.

The windows, especially those on the street elevations, furnish another ornamental element. They are narrow, one-over-one, and double-hung. The upper sash is semi-circular. When not in projecting bays, the windows are encased in wide moldings with keystones. Beneath them are narrow shelves supported by two pairs of curved brackets. They are paired on the southwest and also appear singly on all elevations. The bay windows have three sides and are topped with bracketed cornices much like the one for the entire building.

The front (southeast) elevation has three bays. The right and left bays are recessed; each contains two single windows, one on each story. The center bay has two vertical sections. On the right is a two-story bay window that extends from the cornice to the ground. On the left is the building's main entrance, which is approached by a flight of marble stairs and protected by a single-story, classically detailed portico. The portico has a flat roof and a cornice with triglyphic brackets that are smaller and more closely spaced than those of the building's main cornice. The metopes

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are unembellished and the architrave is plain. Supporting the roof are a pair of fluted columns with plain capitals and molded abacuses. On either side of the doorway are pilasters of similar design. Both rest on paneled pedestals. The entrance has double doors with glass panels. Above is a semi-circular transom. Over the portico on the second story is a single window.

The other elevations have less ornamentation. The second street elevation has two bays. The one on the right is recessed and contains a first-story bay window. The other bay has two sets of paired windows, one on each story. The northwest elevation also has two bays. On the left is blank wall and on the right a few small windows and a fire escape. The rear extension, which was called a "work room" in an 1873 description, has shallow porches on both sides, two flat-topped windows in wide casings facing the back, and a basement underneath. All elevations mark the base, which rises about two feet from the ground, with a wide band.

The building originally contained sixteen rooms and about 5,500 square feet of living space. The interior was rearranged between 1926 and 1941, when the structure was converted into an apartment building. While some of the interior detailing still exists, the overall integrity of the interior has been severely compromised.

The setting of the building has changed over the years. Originally it was almost centered on a parcel that ran from Brown to Coombs Street. The building had a spacious front lawn and an even larger back yard containing a greenhouse, a stable, and several smaller structures. A decorative wood fence (later replaced by wrought iron) surrounded the parcel. The fence and all of the outbuildings have since disappeared. The rear 40 percent of the lot has been divided into two separate parcels, each of which now contains a residential structure constructed about 1930. In the front yard is a two-story apartment building (ca. 1970) with an asphalt parking lot behind it. No original landscaping appears to exist, although three Coastal Redwood trees along Oak Street may date from the 1880s or 1890s.

Because of the changes that have occurred on the building's original parcel, the property boundary includes only the building and its current back and side yards. The residential structures in the rear and the apartment building and parking lot in front, none of which has any historical associations to the building, have been excluded. The back of the parking lot marks the front (southeast) boundary.

Despite changes to its setting and interior, the building retains a high level of architectural integrity. The front elevation is virtually unaltered; the major changes are the removal of a balustrade atop the

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portico and the replacement of square posts at the base of the staircase with those of cylindrical shape. The other (southwest) street elevation has had changes only in the rear workroom, to which a small addition and porch have been added. On the northeast a long fire escape extends to a door on the second floor. The back porch is another addition. The rear elevation has three new windows, one in a dormer that once housed the top of a chimney. The original locations of other chimneys, if any, are not apparent. Another missing element is the roof cresting that once topped the house. Overall, the building has been free of major alterations and looks much as it did 120 years ago.

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SIGNIFICANCE

The Goodman Mansion is one of Napa's most significant examples of mid-Victorian architecture. It is the city's clearest representative of the Second Empire style and embodies the aesthetic ideals of the style through its design and detailing. The building also shows the type of house that attracted prosperous Napers in the middle of the Victorian era. When compared with the dozens of other residences from the period in Napa, the Goodman Mansion emerges as one of half-dozen most significant.

The building has most of the elements that defined the Second Empire style. They include: a high, curved mansard roof (concave in this case) topped by a curb; roof dormers containing windows with wide casing; prominent cornice treatment, including overhanging eaves and supporting brackets; uniform siding--horizontal board is used here--without any decorative intent; projecting pavilions to give a three-dimensional effect; and classical detailing. The tall, narrow windows with rounded upper sash are also typical, as is the placement of the windows in pairs and three-sided bays.

The architects, McDougall and Marquis of San Francisco, had a number of options in the use of additional details. Some of the building's other features reflect their choices. These include: dormers with pedimented rather than flat or semi-circular hoods, bracketed shelves beneath windows instead of a plain sills, and an entrance portico in place of a full-width porch. The classical detailing follows Roman Doric models in the treatment of entablatures and columns. An unusual feature is the design of the capitals, which have elongated necking and inwardly curving, four-sided abacuses. McDougall and Marquis refrained from exercising two of their options--quoins at the wall intersections and a beltcourse between stories. The treatment of the chimneys remains unclear, since they all have disappeared during the past 120 years.

In addition to illustrating the Second Empire style, the building also makes a statement about the upper middle-class in Napa 120 years ago. The first owner, George E. Goodman, commissioned the building in 1872. He came to Napa in 1855 and soon became an important business leader. He opened a general store when he arrived. Three years later he and his brother organized the town's first bank. He also became involved in mining, real estate, railroads, and viticulture. In addition, he served as county treasurer from 1861 to 1870. In the early 1870s Goodman decided that his existing house did not reflect his growing prosperity. He decided first to remodel and then to replace his residence with a larger and more up-to-date dwelling. Goodman apparently considered quality more important than price. He hired his architect and skilled craftsmen in San Francisco and authorized the installation of expensive glass and wood trim. The final

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cost of \$25,000 made his house one of the most expensive built in Napa up to that time.

Goodman's house fulfilled his intention of creating a symbol of his social and economic prominence. He, like other well-to-do Napers, had no qualms about putting his success on public view. The house, which had more room than Goodman and his small family could easily use, represented not unjustifiable ostentation but an appropriate reward for hard work and public service. Less affluent residents could find a source of civic pride in large, expensive, and stylish homes like Goodman's. These buildings indicated that Napa was a modern and prosperous city where achievement produced tangible benefits. When the house was completed in 1873, the Napa Register praised it as "by far the most complete home in its appointments, and the most elaborate in its finish, north of the [San Francisco] Bay."

The Goodman Mansion has an important place among Napa's small remaining collection of early residences. The city still has at least three dozen houses built before 1880. Most represent vernacular building types rather than clear stylistic examples. When a popular style was used, the favorite choice, especially for larger dwellings, was the Italianate. Only a few examples of the Second Empire style, which was similar but more flamboyant, were constructed. The Goodman Mansion stands out from the other pre-1880 residences in three respects. It is Napa's largest and most completely detailed example of the Second Empire style. It is also one of the only substantially unaltered houses to provide a clear representation of any style of the period. Finally, it is one of the earliest remaining dwellings to illustrate the social status of Napa's wealthiest residents.

The Goodman Mansion is one of the most architecturally significant buildings in Napa. It remains virtually unaltered and clearly reflects the era in which it was constructed.

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MAJOR BIBLIOGRAPHICAL REFERENCES

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Additional Documentation

Goodman, George E., Mansion Page #7

PROPERTY OWNER

K. P. Moghaddamhashdarkhant
P. O. Box 1143
Larkspur, California 94939

PHOTOGRAPHS

The photographs have the following information in common:

3. Donald S. Napoli, Photographer
4. August, 1992
5. Napa City Planning Department
1600 First Street
Napa, CA 94559

Photo No. 1

6. Southeast elevation, view from the east

Photo No. 2

6. Southeast elevation, view from the south

Photo No. 3

6. View from the southwest

Photo No. 4

6. View from the north

Photo No. 5

6. View from the west

Photo No. 6

6. Portico detail

Photo No. 7

6. Window and entablature detail

Photo No. 8

6. Front of parcel, view from the south

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PHOTOCOPIES

Included in the documentation are photocopies of two photos of the building. Both show the front elevation before the construction of the apartment house that now blocks this view. The photographers and the sources of the photographs are unknown. Photocopy No. 1 shows a view from the south dating to ca. 1875. Photocopy No. 2 shows a view from the southeast dating from ca. 1900.

Goodman, George E., Mansion
Napa, Napa Co., California
Photocopy No. 1

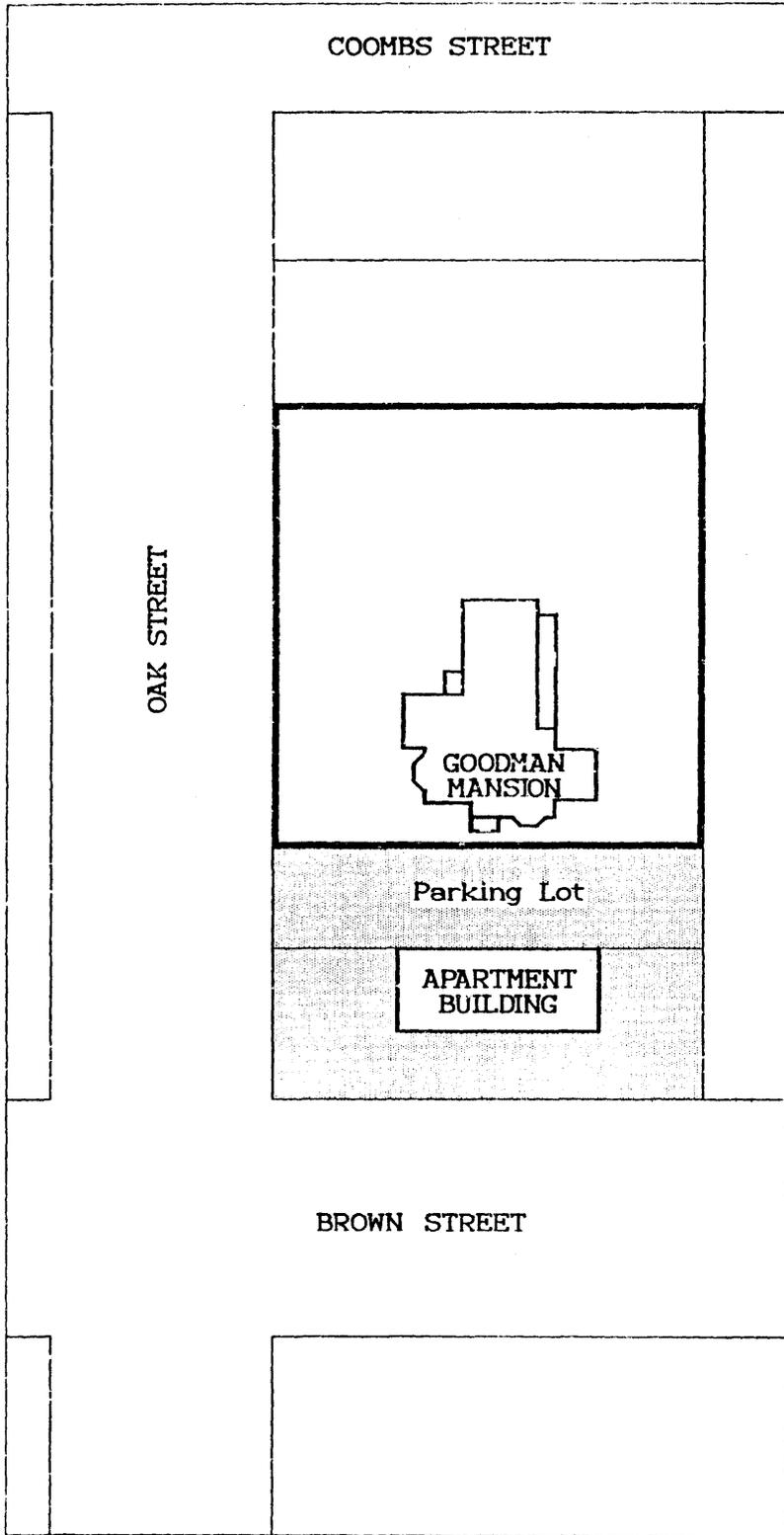


Goodman, George E., Mansion
Napa, Napa Co., California
Photocopy No. 2



1931. J.H. GOODMAN RESIDENCE, NAPA.

YUCILLA HILL - 1907



COOMBS STREET

OAK STREET



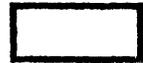
Parking Lot

APARTMENT BUILDING

BROWN STREET

GEORGE E.
GOODMAN MANSION
Napa, Napa Co.
California

SCALE:
7/8" = 50'



Property Boundary



Remainder of
Current Parcel

PHOTO KEY

GEORGE E.
GOODMAN MANSION
Napa, Napa Co.
California

